

**HEINRICH NEUHAUS:
LIFE, PHILOSOPHY AND
PEDAGOGY.**

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ABSTRACT.

This thesis is an interdisciplinary study and it lies within the fields of the history and theory of pianism, aesthetics of performance, piano pedagogy and the philosophy of musical education. It investigates the creativity of one of the most prominent figures in the Russian school of piano performance, Heinrich Neuhaus (1888-1964). Neuhaus created a unique, original and innovative school of piano performance in Russia. He not only successfully taught, but also directed his thought to the understanding of the art of pianism. The main aim of this thesis is to investigate his legacy as a pianist and teacher and to establish his contribution to the theoretical knowledge in this area.

The First Chapter examines his life and creativity in historical retrospective, including an investigation of his family background, education and influences that determined many of his views on musical art and piano pedagogy. A full biography of Neuhaus has never been written, so this is a first investigation of his life. The investigation was based on the existing information, provided by writers on Neuhaus in the Soviet period of time and also the material including new documents from the Neuhaus Museum in Yelizavetgrad-Kirovograd. Some publications in the West, relating to people close to Neuhaus, which were previously unknown in Russia were used. In addition, interviews with the relatives, pupils and the people who knew Neuhaus were also included. This chapter also considers the rôle of Neuhaus in the society in which he lived and his contribution to cultural life in the Soviet Union.

The Second Chapter deals with Neuhaus's views on the performance of music of Skryabin and Chopin. Neuhaus's name as a performer was always associated with the names of these composers and he influenced many pianists of the next generation. Neuhaus's views, based on his own accounts and the recollections of his contemporaries and music critics, will be investigated and systematized. Neuhaus's performance of some of the works of these composers will be also examined in order to support his views and to see how they were reflected in the performance.

The Third Chapter investigates Neuhaus's aesthetic and philosophical views, and traces the way Neuhaus developed his thoughts, as they became a foundation for his teaching principles. It is known that Neuhaus was searching for justification of his aesthetic views in the work of some Russian philosophers. These connections will be examined in order to see how the studies of these philosophers influenced Neuhaus's thought. The names of these philosophers and their works are still little known in the West, so the fragments of their writings will be introduced for the first time, as it is known that the works in question have never been previously translated into English.

The Fourth Chapter deals with Neuhaus's philosophy of education and his teaching principles. Special attention will be given to the manner in which he developed his principles from the general to the particular. The fundamental structure of his thought will be examined. The previous studies on Neuhaus's pedagogy were written in Soviet times and they were restricted to only small aspects of his work as a teacher. This investigation looks at Neuhaus's work as a teacher in greater depth and in a much broader way.

This is the first dissertation that has researched Neuhaus's legacy widely in order to understand both his creativity as an artist and his personality – which, in turn influenced his creativity. The findings of this investigation allow the conclusion that Neuhaus approached the understanding of the art of performance from a different point of view, which offers new perspectives on the process of the development of the performer. His piano pedagogy was derived from the essence of the art of performance and its needs. This approach played a major rôle in providing him with great success in the history of the piano performance.

INTRODUCTION.

'Every great pianist-artist is, for the research-minded, something akin to an unsplit atom for the physicist. A lot of spiritual energy is needed (...) in order to fathom this complex nature.'
(Neuhaus, 1993: 9).

'Here, there and everywhere he seemed to me and was a master of thought and inspiration.' Konstantin Fedin (Zimyanina, 1988: 93).

Heinrich Felix Neuhaus (1888 – 1964) is one of the most prominent and influential figures in the art of piano performance in Russia in the twentieth century.¹ He was not only an outstanding performer but also one of the most distinguished piano teachers. Neuhaus created one of the most successful and original schools of piano performance in Russia with its own principles and its own philosophy of approach. His principles and ideas found many followers. He shaped in many ways a face of modern pianism by influencing the main stream of piano pedagogy. He educated many pianists, the most famous among them being Svyatoslav Richter and Emil Gilels and also many others, such as Teodor Gutman, Yakov Zak, Stanislav Neuhaus, Lev Naumov, Evgeny Malinin, Margarita Fedorova, Berta Marants, Berta Kremenstein, Isaak Zetel, Vera Gornostaeva, Aleksandr Slobodyanik, Oleg

¹ The full name of Neuhaus in Russian appeared as Heinrich Gustavovich Neuhaus where the second name *Gustavovich* is a patronymic which is normally used in Russia according to the historically established tradition. When living in the Soviet Union, Neuhaus's original middle name *Felix* was not used. The names of the foreign origin were sometimes mispronounced in Russian and the name *Heinrich Neuhaus* was often pronounced as *Genrikh Neygauz*. This was the reason for the misspelling of his name in some English sources where it appeared in the latter form. On one of the CDs issued by *Classical Records* his name was spelt as *Henry Neighaus*. (2005, CR-060) It must be clarified here that the correct spelling of his name is *Heinrich Felix Neuhaus* as it appeared on the original documents preserved at the Neuhaus Museum in his town of birth Yelizavetgrad, Ukraine (ascertained on a visit to the Neuhaus Museum in August 2009).

Boshnyakovich, Valery Voskoboinikov, Vladimir Krainev, Elena Richter, Aleksey Lubimov and many others. Neuhaus's influence also extended beyond Russia, as he taught many students from other former Soviet Republics and European countries. Among his pupils there were Snezhana Barova, Konstantin Ganev and Julia Ganeva (Bulgaria), Gabriel Amirash and Maria Vlad (Rumania), Gérard Frémi (France) and many others.² Today some of his former pupils still live and work in Europe, America, Australasia, Israel, Japan and other parts of the world. They continue to pass onto new generations of pianists his principles of the art of piano performance and philosophy of education in art. Neuhaus Societies and Foundations exist world wide (for instance in Italy, Germany, Switzerland) and the interest in his musical legacy is increasing.³ Furthermore, as Lev Naumov expressed it, today we probably need him more than ever.⁴ The experience of the last decades has demonstrated that Neuhaus's ideas, principles and methods, when used in practical pianistic work, are effective and can provide swift and successful development of the pianist. Thus, research into Neuhaus's legacy has a practical value.

Despite his enormous popularity, especially in Russia and in Ukraine, where he was born, Neuhaus's legacy is still very little studied and the study of his creativity presents vast difficulties for two main reasons, firstly because of his extraordinarily multifaceted personality and secondly because of the shortage of information about his life and musical

² In the editor's Introduction (the editor's name was not provided) to the English translation of Neuhaus's book *The Art of Piano Playing* (London, 1993) and in some other sources, Radu Lupu is named as Neuhaus's pupil. According to the records of the Moscow Conservatoire and also in the book *Stanislav Neuhaus* (Zimyanina, 1988: 9, 67, 68) Lupu was never a pupil of Heinrich Neuhaus, even for a short time, but was a pupil of Stanislav Neuhaus although he was influenced by Heinrich Neuhaus, as was stated by Neuhaus's pupil Elena Gladilina (Richter, 2002: 282).

³ In July-August 2008 the Neuhaus Festival dedicated to the 120th Anniversary of his birth took place in Germany in Kalkar (spelt as *Calcar* before the Second World War), the place with Neuhaus's family roots.

⁴ From a private interview with Naumov at the Moscow Conservatoire (February, 1997).

career. Although Heinrich Neuhaus is the subject of academic study in this thesis, his life and creativity attract much attention from the modern audience, musicians and pianists, and not solely from an academic point of view. His life and individual experience are an inspiration, manifesting the great courage of a man who lived through the turbulent history of the first half of the twentieth century and his legacy as a teacher is seen today as representing a real innovation in pedagogical thought.

The main objective of this thesis is to investigate Neuhaus's legacy as an artist-performer and a teacher, to explain his views, the main principles and methods, which he used in his teaching and evaluate his contribution to the development of the pedagogical thought, for it is recognised that his major influence on the development of the school of piano performance was through his teaching. Leonid Gakkel⁵ (1999: 5) named Neuhaus as a 'phenomenon of Russian culture'. What made him consider Neuhaus as a phenomenon? He believed that, as he expressed it, 'the "*literaturnost*" (literary quality)⁶ of Neuhaus's perception of the world in general' enabled one to perceive him as a phenomenon of Russian culture (*Ibid.*). Neuhaus, indeed, had a great interest in different areas of the humanities and human thought. He was a 'master of word', as he expressed himself not only through his performance and teaching; he wrote several articles, essays and a book where his artistic personality vividly manifested itself. How did his special perception of the world, therefore, influence Neuhaus and make him very special, when comparing him to other musicians and piano pedagogues in Russia? What made him so successful, reserving

⁵ Gakkel, Leonid Evgenievich (b. 1936), professor of the St. Petersburg Conservatoire, musicologist, music critic, pianist and teacher, one of the prominent scholars in the field of theory of pianism in Russia.

⁶ This expression of Gakkel, which is specifically Russian in its character, when translated, does not have a precise equivalent in English.

for Heinrich Neuhaus a special place in the history of pianism, and what was his contribution to theoretical knowledge in the area of pianism and piano pedagogy? These questions must be investigated in order to understand Neuhaus's innovative and original approach towards the development of the pianist-performer⁷ and also to assess his contribution to the development of modern pianism and to musical culture as a whole.

Neuhaus's successful career depended on many factors. The main factors were his outstanding musical talent and the features of his personality that allowed him to carry out successfully his work as a musician, performer and teacher. Some philosophers believed that 'a philosophy concerned with the concrete man of flesh and blood to be closer to poetry than to any kind of scientific thought'. (Kern, 1970: vii) Indeed, many of the features that formed Neuhaus's individuality as a person and artist cannot be measured by pragmatic standards. Neuhaus primarily was an artist well familiar with European culture and a unique personality with a rich experience of life. This affected all aspects of his creative activity. While it is always difficult to make absolute assertions about the phenomenon of personality, it is possible, however, to investigate different aspects of an individual's musical activity, to discover the foundations of his concepts and beliefs and to systematise his principles. Neuhaus himself did not believe in the existence of a clear-cut system especially where the human mind and artistic creativity were involved. Kremenstein, a former pupil, also stated that Neuhaus did not have a special system and that everything he did was dictated by the necessity of the situation and life itself (Kremenstein, *The Neuhaus*

⁷ Many theorists of pianism in Russia used this term 'pianist-performer', as well as Neuhaus himself. It was a special point that Neuhaus made and his teaching was orientated to develop *the performer*, and not only the pianist, as it is known that not everyone who can play piano or call himself a pianist is necessarily an artist performer.

Festival, Moscow, April 1998). Indeed, systematic thought consists of finality, for 'the system and finality correspond to one another, but existence is precisely the opposite of finality' (Kern, 1970: 3). The 'system of Neuhaus', as Delson⁸ stated (1966: 175), was 'the nature of music and the life in music.' Neuhaus was convinced that piano pedagogy, as well as musical art itself, is always connected with life and it is constantly changing according to the situation. He believed that the laws of dialectic thought operate in the art of piano performance and in the piano pedagogy that is derived from it, in the same way as in life itself. It is this factor which will be investigated.

Neuhaus's musical activity was very diverse, as was noted by many of his contemporaries, and it combined many facets of his creative personality as pianist, teacher and original thinker. (Milstein⁹, Delson, Kremenstein and others) He also wrote numerous articles, reminiscences, essays and the book *The Art of Piano Playing* (Moscow, 1958, Second Ed. 1961) where he reflected on many aspects of the art of piano performance, on the rôle of the artist and many other issues relating to the art of music. Gakkel commented that the subject 'Neuhaus the music publicist deserves a special investigation.' (Richter, 2002: 459).

Kremenstein stated (1984: 3) that it is possible 'to understand and to explain each aspect of his activity only in connection with the others.' That is why, in order to answer the questions posed, it is necessary to consider Neuhaus's artistic creativity widely.

Performance and teaching have always been closely connected, so both need to be investigated in order to see the connections between the two and the way they correspond to each other. One of the special features of Neuhaus was that he not only performed and

⁸ Delson, Viktor Yulievich (1907-1970), pianist and musicologist.

⁹ Milstein, Yakov Isaakovich (1911-1981), pianist, musicologist and teacher, Doctor of Arts, the author of several books and articles on various aspects of piano performance.

taught, but also reflected on the art of pianism. endeavouring to reach a full understanding of his art and the sophisticated process of piano performance. He outlined many of his aesthetic and philosophical views on the art of performance in his numerous writings and interviews. Thus, a separate investigation into his aesthetics of performance will help to understand and to explain further the foundations of his beliefs and to establish close connections between his thoughts and ideas and their practical realisation in performance practice and especially in teaching.

Although Neuhaus was named as an outstanding thinker with a philosophical cast of mind (Gornostaeva, 1995: 95), it would not be correct to call him a philosopher. He stated about himself (1983: 201) that he was never a theoretician or musicologist, but a ‘practitioner-performer and a teacher’ Taking this fact into consideration, some of Neuhaus’s views on music and piano pedagogy will be compared only to other Russian and Western-European practising pianists and teachers. The writings of modern western musicologists and philosophers will not be subjected to discussion in this dissertation for two main reasons. First, Neuhaus was not aware of them when living in the Soviet Union and second, although Neuhaus made use of different philosophical studies in his general approach to piano pedagogy, he was primarily, as was said before, a practitioner musician and not a musicologist and he never involved himself in pure theoretical arguments on such things as the ‘concept of music’, ‘musical meaning’ and etc.. Use will be made only of those philosophers’ works, which had a direct bearing on Neuhaus and, therefore, are relevant to the study of Neuhaus and serve the aims of this dissertation.

Neuhaus, although being born in Russia, did not have any Russian roots. His family had a Germanic background. Being educated outside of Russia, Neuhaus, when starting his musical career in Moscow, was one of the few pianists who was not a product of Russian culture.¹⁰ In addition, he was a widely educated man of European culture with an extensive knowledge of different areas of the humanities. In this, he differed from other members of the Russian school of piano performance such as Igumnov, Goldenweiser, Gnesina, Feinberg and others. In order to explain and to understand his special features and the roots of his beliefs, it is necessary, therefore, to investigate the circumstances of his life. This allows one to see the influences that contributed to his development and determined many of his views on musical art, to understand his personality and his inner world, together with the surrounding cultural, political and social atmosphere of that historical time. All these aspects, therefore, have to be taken into consideration in order to understand the bases of Neuhaus's philosophy.

It is known that the highest peak of his artistic creativity was from approximately the late 1920s to the 1950s. This coincided with the time of the most brutal régime occurring under Stalin's dictatorship. How was it possible then, that, as a product of European liberal education, Neuhaus was able not only to develop a distinguished school of piano performance, but also through the medium of his teaching to proclaim ideas of liberal education in Communist Russia, the ideas of humanism and the nobility of man? Not many of his Western counterparts were interested in the promotion of these issues in their teaching, especially at that particular historical time. Such issues, however, were closely

¹⁰ After the Russian Revolution in October 1917, most of the pianists with non-Russian roots and also many other Russian famous composers and pianists left Russia.

connected with Neuhaus's philosophy of education in the performing arts and with his ethical outlook on life. Neuhaus's creativity, therefore, must be considered in the context of the historical time in which he lived. This will provide one with an understanding of the special rôle that he had in Soviet society and in Russian culture as a whole.

As already stated, the central part of Neuhaus's musical activity was his teaching. However, his approach to teaching and his teaching technique cannot be understood or copied without a clear understanding of the philosophical outlook which lies behind it. As Jean-Paul Sartre said: 'a fictional technique always relates back to the novelist's metaphysics. The critic's task is to define the latter before evaluating the former.' (Sartre, 1962: 84). A similar principle can be applied when investigating Neuhaus's legacy. It is his philosophy and aesthetics that must be defined first before investigating and evaluating the second, namely his teaching techniques, otherwise there can be no true understanding of his teaching. This principle determines the *modus operandi* in which this dissertation is to be developed, as, according to dialectics, it is *content* that determines the *form*. Thus, firstly, his life is to be investigated. Secondly, some aspects of his activity as a performer will be considered. This will include his views on the interpretation of the piano music of Skryabin and Chopin together with an analysis of his performance of some of the works of these composers. The subject of Neuhaus the performer is very broad in itself and might well deserve a separate dissertation. It is because Neuhaus's main contribution to the development of pianism went, as was said earlier, through his teaching and not much through performance, only those aspects of his activity as a performer will be considered which have close connections with his teaching. Thirdly, consideration must be given to his aesthetics of performance. derived

from his experience as a performer. Fourthly, his teaching principles and his philosophy of education in art must be discussed inasmuch as they were a synthesis of his experience as a performer and his aesthetic outlook on the art of piano playing.

Despite Neuhaus's significance in Russian musical culture, a comprehensive study into his creativity has never been made. This dissertation, therefore, cannot rely on earlier preliminary studies. There is no monographic work on Neuhaus. His full biography has never been written. Thus, it is not even possible to raise the question of any critical attitude to the previous researches. The reason for the absence of such researches can be explained largely by the political situation in the Soviet Union in the past, as Neuhaus was never in favour with the state authorities (Gornostaeva, 1995: 88, 97, 100, Naumov, 2002: 50, 56). Neuhaus himself had a critical attitude to the Soviet régime, as was confirmed by Kremenstein (Richter, 2002: 484), Neuhaus's daughter Militsa Neuhaus (M. Neuhaus, 2000) and Neuhaus's grandson Harry Neuhaus-junior in a private interview. It is also known, that, during the Soviet era, all publications and scientific papers were subject to censorship. Thus, those publications on Neuhaus, which cannot be described as musicological studies, including recollections on his life and various aspects of work, encompassed only limited aspects of his creativity. Reviews exist of his concerts together with memoirs, written by his contemporaries at different times of his musical career. There are also numerous articles by his pupils in which they shared their views and memories regarding Neuhaus's teaching, his personality and the influence he had upon them. In 1958 Yakov Milstein wrote an essay *Heinrich Neuhaus* where for the first time he made public some general information on Neuhaus's life, family background and very briefly outlined

his musical creativity as a performer and teacher. There were, however, many omissions and possibly deliberate distortions because of the political situation prevailing in the country in which he lived. In 1966 Delson wrote the only book on Neuhaus entitled *H. G. Neuhaus* (Moscow, 1966), where the author provided further information on Neuhaus's life and different aspects of his musical career. However, many details of his life again were omitted, misinterpreted or distorted for the same political reason. David Rabinovich¹¹ also wrote an essay *Heinrich Gustavovich Neuhaus* (Moscow, 1962, Second Ed. 1970), in which he considered Neuhaus's creativity, placing his emphasis on his career as a performer, providing a brief analysis of the basic principles of his pianism and style of performance. Another prominent musicologist Grigory Kogan¹² wrote a few articles on Neuhaus where he reflected on his art as a pianist. Arnold Alschwang¹³ likewise wrote reviews on Neuhaus's concerts and about his school of teaching.

These publications, although important, cannot be regarded as constituting a comprehensive investigation into Neuhaus's legacy. Furthermore, the authors of these publications focused more on Neuhaus's activity as a performer and much less on his work as a teacher. The philosophical outlook that influenced his views on performance and his approach to teaching has never been investigated or even mentioned. Thus, there are many facets of Neuhaus's creativity that merit further research. Delson said regarding this matter (1966:

¹¹ Rabinovich, David Abramovich (1900-1978), musicologist and specialist on the theory of pianism, author of many articles on piano performance in its historical perspective.

¹² Kogan, Grigory Mikhailovich (1901-1979), pianist, professor of piano playing at the Kiev, Moscow and Kazan conservatoires. One of the most prominent theoreticians and historians of pianism. In 1940 Kogan was awarded the degree of Doctor in Arts. Recently some of his books on various aspects of piano performance have been translated, annotated and published in the United States.

¹³ Alschwang, Arnold (1898-1960), a prominent musicologist, Doctor of Arts. His most renowned works were books and essays on Beethoven, Tchaikovsky, Skryabin and Debussy. He also wrote important articles on the Soviet schools of pianism (1938, 1939).

175) that 'the creativity of one of the best musical teachers of modern time will be repeatedly a subject of comprehensive investigations.'

Only three dissertations have been written in Russia in which the authors studied aspects of Neuhaus's work as a teacher. They are as follows: Tatyana Khoroshina (1949), Moscow Conservatoire: *Interpretation of the Late Sonatas of Beethoven based on the Principles of Professor Heinrich Gustavovich Neuhaus*, Tatyana Khludova (1955), Moscow Conservatoire: *On the Pedagogical Principles of Heinrich Neuhaus*, and Berta Kremenstein (1978), Moscow Pedagogical Institute: *The Pedagogy of H. G. Neuhaus*.¹⁴ Only the dissertation of Kremenstein was subsequently published as a book in 1984 having the same title. Khludova's untimely death in 1957 did not allow her dissertation to be published. However, the second chapter from her dissertation was published in the book *Questions of Piano Performance* in 1965 on the initiative of Gornostaeva with a foreword by Neuhaus himself.¹⁵ The dissertation of Khoroshina has never been published and was accessed by the author of this thesis at the Library of the Moscow Conservatoire in 1997.

In her dissertation Khoroshina investigated the main principles of how Neuhaus approached the understanding, interpretation and performance of the late Beethoven sonatas. This was the main argument in her dissertation. It is known that Neuhaus often performed the late sonatas in his concerts and studied them with his pupils. He held his own views on the

¹⁴ Berta Kremenstein said that for some time she could not even get approval for her research into Neuhaus's teaching. Only when some of her private contacts helped to approve her project, was she able to carry out her work, however not at the Moscow Conservatoire or the Gnesins Institute (the Gnesins Academy of Music), the establishments where Neuhaus taught, but at the V. I. Lenin Pedagogical Institute, a place with which Neuhaus had no connections (from a private interview with B. Kremenstein in Moscow, February 1999).

¹⁵ This Foreword was obviously written earlier as Neuhaus died in 1964.

understanding of these works and strongly influenced many of his pupils and other pianists as well, especially the younger generation. It is known that these sonatas were in the repertoire of pupils such as Richter and Gilels. This was the reason why Khoroshina selected this subject for her dissertation.

Khludova in her dissertation investigated only some part of Neuhaus's pedagogy, namely, the principles of approach on the part of the pianist to work on the musical composition. Neuhaus himself in his brief *Foreword* to the above-named publication said that she, in fact, 'narrated what was written' in his 'small book' *The Art of Piano Playing* (Khludova, 1965: 167). The strength of her dissertation lay in the fact that she added a large chapter, in which she included a detailed description and analysis of Neuhaus's lessons and how different works were studied at his lessons. The area of the dissertation on which Khludova placed the main emphasis, was the process of work on the musical composition. However, Neuhaus's principles of approach to work of the pianist has never been considered in the context of his general principles and in the context of his aesthetics and philosophy of performance, but this, probably, was impossible at that time.

Kremenstein, when investigating a similar area of Neuhaus's activity, namely, his teaching, went further. She not only investigated the process of work on the musical composition, which was the last chapter of her book, but she considered other important aspects of his approach to the process of the pianist's development. Kremenstein stated (1984: 14) that Neuhaus's method was based on his general outlook on musical art, which was revealed in his creativity. She stated that Neuhaus's method was based on dialectical thought. However,

that being said, she added that this dialectical thought was based on the ideas of Marxism (*Ibid.*). Was this true? Neuhaus indeed had a profound interest in philosophy and was familiar with different streams of philosophical thought. He claimed that he also read Marx (Neuhaus, 1983: 82, 115). It is known that during the Soviet time it was a requirement to make reference to Marxism-Leninism in any material which was to be published. This was probably the reason for Neuhaus mentioning the names of Marx and Lenin in some of his writings. In a private interview¹⁶ Kremenstein admitted that she, in fact, did not believe that Marxism-Leninism had any impact on Neuhaus's thinking; he was a person of European education and displayed few Russian-Soviet traits in his personality. Thus, there is no point in criticising Kremenstein for her statement, which she made in 1984 about Neuhaus being influenced by Marx and Lenin, as this was a deliberate politically motivated distortion.

In her dissertation Kremenstein also discussed Neuhaus's views on the development of the intellectual and musical capacities of the pupils. A separate chapter was dedicated to work on tone, rhythm and piano technique based on examples from Neuhaus's lessons which she recorded when observing them over a long period of time. Altogether Kremenstein's book marked a significant contribution to knowledge of Neuhaus's views on the development of the performer and of the manner in which he taught in his lessons. However, this research was not linked to his activity as a performer and, furthermore, nor were the foundations of his views and beliefs considered. Neuhaus's teaching activity was not examined in a broad cultural and historical context. Of course, this was not the aim of her dissertation. At that time it was almost impossible to look at Neuhaus's rôle as a performer and teacher in a true

¹⁶ From a private interview with Berta Kremenstein (Gnesins Academy of Music, March 1997).

historical context, as many documents were unavailable and many aspects of the history of the Soviet Union were forbidden from discussion.

The difference and novelty of the present dissertation lies in the fact that, firstly, it will consider Neuhaus's creativity in a much wider context in order to determine his contribution to the development of piano pedagogy and the art of performance. Secondly, his life will be studied as full as possible for the first time. Thirdly, his creative activity will be considered in a historical and cultural context, which has previously not been attempted. Fourthly, special emphasis will be placed on an investigation of the philosophical foundation of his ideas and beliefs, including the study of his aesthetics of performance and views on the art of music. In the last decade new information on the contacts between Neuhaus and other representatives of the humanities have become available. This will be investigated in order to determine how these contacts and the creativity of these artists, writers and philosophers influenced Neuhaus's thought. Fifthly, Neuhaus's pedagogy will also be investigated in greater depth. Neuhaus's approach to work on a musical composition, an aspect of pedagogy which was investigated in the above-mentioned dissertations, is, in fact, only part of other major principles which lie at the foundation of his teaching in the broad meaning of this word. The way Neuhaus formulated his principles by means of philosophical analysis, underlining the primacy of philosophy in developing theory and method, will likewise be investigated. Special attention will be paid to Neuhaus's views on the rôle of ethics in the development of the musician-performer and the rôle of personality in the performing arts. This aspect of Neuhaus's philosophy also has not been previously considered. Finally, the

present research will permit the evaluation of his legacy as a performer, teacher and thinker in musical culture as a whole.

As a result of political changes in Russia from the late 1980s, interest in Neuhaus's heritage has multiplied, this resulting in the release of new materials, letters of Neuhaus and members of his family, together with recollections of his former pupils, friends and relatives. A major contribution to making public a large amount of information on Neuhaus, including rare recollections of those close to him and hitherto unpublished materials and letters, was made by Elena Richter, a former pupil of Neuhaus whose two books assembled a substantial collection of new materials, recollections and letters (Richter, E. Moscow: 1992, Moscow: 2002). These publications enabled one to look at Neuhaus's legacy in much greater depth, revealing links between Neuhaus and other intellectuals previously unknown. Nor does this trend diminish. Private interviews with people possessing knowledge of certain unpublished details of Neuhaus's life have been another important source of information. All this, therefore, provides a good foundation for the investigation of Neuhaus's creativity and his contribution to the knowledge of the art of pianism to a degree much greater than ever before.

Method.

Neuhaus himself said: 'The objective is already an indication of the means of attaining it' (1993: 82). Thus, the method used in this thesis will be based on this principle. In order to

investigate and evaluate Neuhaus's legacy. it is necessary to carry out the following procedures:

1. To study all information which is available on Neuhaus's various aspects of creativity, including:
 - a) Various writings of music critics. Neuhaus's contemporaries. pupils, friends and relatives regarding his concert career and his teaching.
 - b) Neuhaus's own writings, including his book, autobiographical notes, articles and letters.
 - c) Those of his own recordings which are available in order to gain insight into his repertoire and his individual style of performance, and through analysis to establish his views on the interpretation of works of certain composers as reflected in his performances.
2. To study the life of Neuhaus in order to ascertain the influences that he received which determined not only his musical career but also his outlook on music, performance and piano pedagogy.
3. A study of Neuhaus's interviews, *verbatim* transcriptions of his master-classes and the extant recordings of his lessons. This will provide additional information on his approach to piano pedagogy.
4. Interviews with former pupils of Neuhaus, relatives and other members of the Moscow Conservatoire, who have private access to important and hitherto unpublished information on Neuhaus, whose recollections and

knowledge enable verification of earlier publications and thus contribute to a further understanding of Neuhaus's distinctive qualities.

5. A comparison of Neuhaus's aesthetic ideas and beliefs with those of other pianists and musicologists in order to see similarities between the main principles.
6. A series of comparisons having the aim of contrasting Neuhaus's teaching principles and his thinking with those of other contemporary piano teachers in Russia and elsewhere in order to determine the differences in their approach to the teaching process and their manner of thinking.
7. To consult other sources which lie outside music, namely literature, the visual arts, philosophy and psychology. It is known that Neuhaus had close contacts with representatives of different arts and different areas of the humanities. Such contacts play an important rôle in understanding and defining Neuhaus's philosophy.
8. To make conclusions regarding his contribution to the development of theoretical thought in the area of pianism and piano pedagogy.

This dissertation is important, therefore, for the reason that, as already stated, no comprehensive investigations and research have been carried out on this subject in the past. Neuhaus is still little known outside of Russia because of the lack of information about him, especially in the West. Thus, it is hoped that the present dissertation will draw greater attention to his teaching legacy and the originality of his thought. It is important too, that

knowledge of Neuhaus's legacy as a musician and a piano pedagogue be in the public domain.

Since the subject of this research lies mainly in the realm of Russian musical culture, the majority of the sources are those written in the Russian language, nor have most of them ever been translated into English. A number of Russian authors and their writings, which are not widely known in the West, will be introduced in this dissertation and some of them for the first time. All translations found in this dissertation are those of the writer unless otherwise indicated. All the Russian names have been transliterated using the accepted Western spellings in order to avoid confusion and difficulties in their recognition. Well known names that are already widely used in English have been retained in the traditional version, for instance *Horowitz* (instead of *Gorovits*), *Tchaikovsky* (instead of *Chaykovskii*), *Rachmaninov* (instead of *Rakhmaninov*) etc.. The author also followed the BGN/PCGN system of spelling. This system was developed by the United States Board on Geographic Names and by the Permanent Committee on Geographical Names for British Official Use. It is used for the transliteration of Russian names and geographical places into English. This system is easy for English speaking people to read and pronounce (http://en.wikipedia.org/wiki/Romanization_of_Russian 30. 05. 10). It converts я to *ya* (in *Svyatoslav*), ю to *yu* (in *Yudina*), э to *e*, е to *ye* (in *Yelizavetgrad*), ы to *y*, у to *u*, х to *kh*, ш to *sh* (except in the original German names such as *Alschwang* and *Schpet* where ш is transliterated as *sch*), щ to *shch*, ц to *ts*, ж to *zh* and к to *k* (in *Skryabin*). This system also simplifies *-iy* and *-yy* ending to *-y* (for example in *Sovetsky*, *Sofronitsky*) and it also omits apostrophes for *ь* and *ъ* in the spelling of names and geographical places (for example in

Tatyana, Zinovievsk and in the other similar cases). However, the apostrophes for *ь* were left in the transliteration of some Russian words in the Bibliography (for example in *Muzykal'naya Zhizn', Olen',* etc.). Some names in quotations and on CDs, which were spelt using different systems (for example *Scriabin* for Skryabin, *Neighaus, Neygauz* for Neuhaus), were left as in the quotations or in the titles of the CDs.

The original forms also have been retained for some Russianized foreign names such as William-Wilmont, Richter, Gilels, Delson, Blumenfeld, Belsa, Gisburg and of course Heinrich Neuhaus. They have been translated and not transliterated. Russian sources in the Bibliography have been transliterated, followed by the English translation.

CHAPTER ONE.

THE LIFE OF NEUHAUS.

The Early Years.

Heinrich Felix Neuhaus was born on 30 March (12 April) 1888 in Yelizavetgrad, in the Province of Kherson, one of the Southern regions of the Russian Empire (Kherson Region in the present Ukraine).¹⁷ His father Gustav Wilhelm Neuhaus was a Prussian and was born in 1846 in Calcar (Kalkar) near Cleve (Kleve)¹⁸ in the German Rhineland. He studied at the Cologne Conservatoire under Ernst Rudolf and graduated in 1870.¹⁹ At the age of twenty-one he went to Russia as a resident tutor of piano playing (Neuhaus, 1976: 50). He lived in the household of Princess Shikhmatova who owned the land in Manuilovka, in the Poltava Region (in present day Ukraine). Later he moved to Yelizavetgrad as a private piano teacher.²⁰ Soon after arriving in Yelizavetgrad, Gustav Neuhaus became very close to the family of Michael Blumenfeld who was a teacher at the District School in Yelizavetgrad.

¹⁷The author of the entry on Heinrich Neuhaus in the *New Grove Dictionary of Music and Musicians* Methuen-Campbell mistakenly spelt Yelizavetgrad as *Yelizavetgradka* (2001: 782).

¹⁸ The names of these towns have two spellings Calcar/Kalkar and Cleve/Kleve. The original spellings *Calcar* and *Cleve* were changed to *Kalkar* and *Kleve* after the Second World War. The first version of the spelling is used in the thesis as it is spelt this way in the documents from the family archive that are preserved in the Neuhaus Museum in Yelizavetgrad.

¹⁹ Cologne Conservatoire, or the Academy of Music was founded by Ferdinand Hiller in 1850 as *Conservatorium der Musik in Coeln*. In 1925 it became known as the *Staatliche Hochschule für Musik*. In 1987 it changed its name to *Hochschule für Musik Köln* (<http://en.wikipedia.org/wiki/Hochschule> 25. 03. 2008). In later references to this institution the spelling *Köln* will be used as it appeared in Neuhaus's letters.

²⁰ At the present time the date is not known.

From the beginning of his relationship with the Blumenfeld family, Gustav Neuhaus began to teach piano playing to Blumenfeld's children, Olga and Felix.²¹ A few years later Gustav Neuhaus married Michael Blumenfeld's daughter Olga Blumenfeld. In many of the Soviet sources it was claimed that Olga Blumenfeld and the members of Blumenfeld family were Polish (Milstein, 1961, Delson, 1966). More often, the origin of Neuhaus's mother and her family was not mentioned at all. However, a Certificate of Birth and Baptism of Marceline-Olga Blumenfeld, issued by the Smolyansk Roman Catholic parish Church, a copy of which was preserved in the Neuhaus Museum in Yelizavetgrad (Kirovograd), revealed that she was born and baptized in 1859 and she was an Austrian national (<http://www.region.kr.ua/elisavet/neig23a.html> 12. 02. 2003).

The father of Marceline-Olga Blumenfeld, Michael Blumenfeld, who was an Austrian national, was born in Russia, in one of the South western parts of Ukraine. It is known that his father, Franz Blumenfeld, moved to Russia from Austria in 1802. He was an architect and he contributed greatly to the architectural development of the part of Ukraine where he settled (Anastasieva, 2002: 18-19).²² Michael Blumenfeld, when residing in Yelizavetgrad, taught French in the local municipal school. The Russian authorities issued a certificate that allowed M. Blumenfeld to teach in Russia, stating that:

‘The Austrian national Michael von Blumenfeld, regarding the fact that during a 3-years teaching period in the Tarashchansky *uyezd* [administrative unit] he has not been found in any reprehensible conduct and that the Court sees no obstacles for him to sit an exam for becoming a teacher, in which the named District Court has signed and sealed ‘7’ October 1843.’
(<http://www.region.kr.ua/elisavet/neig23ahtml> 12. 02. 2003).

²¹ Blumenfeld, Felix (1863-1931), professor of piano at the St. Petersburg (Petrograd), Kiev and (from 1922) Moscow conservatoires.

²² When photographs of towns in Southern Russia and beyond are examined, the influence of Austrian architectural style is evident.

Michael Blumenfeld was also remembered as a very widely educated man, having knowledge of almost all areas of human culture, philosophy, history, literature, music and science. His favourite writers were Shakespeare, Goethe, Molière, Voltaire, Hugo and Mickiewicz (Anastasieva, 2002: 19-21.) He possessed knowledge of many European languages and different European cultures (*Ibid.*). This was the atmosphere in the Blumenfeld family that surrounded his children. Anastasieva also said, that ‘M. F. [Mikhail Frantsevich] was the head of a family that by its origin and tradition was accustomed to consider itself as being Polish’ (*Ibid.*, 20). This could only be explained by the political reason that being Polish was safer and more acceptable than being Austrian.

There was another reason that impelled the Blumenfeld family to consider itself Polish. The wife of Michael Blumenfeld, as was already mentioned, was Maria Szymanowska, the daughter of Polish landowners (Neuhaus, 1983: 18). Thus, as is evident, it was a mixed family. Maria was the sister of the grandfather of the famous Polish composer Karol Szymanowski. The Szymanowski family was descended from the Barons von Taube, members of the German Teutonic Order (Wightman, 1999: 2). This also reveals that all members of Blumenfeld family were more German in origin than Polish. After Gustav Neuhaus’s marriage to Marceline-Olga Blumenfeld²³, the families of Blumenfeld, Neuhaus and Szymanowski became closely related. They also had a warm friendship based on their common love of music, as recalled by Heinrich Neuhaus (1983: 18).

²³ In the family circle she was referred to as Olga. Some other members of her family called her also Martha or Marza (Neuhaus, 1983: 496-497).

Heinrich Neuhaus's mother, Olga Neuhaus, was also a pianist and from the age of fourteen gave piano lessons to help her family financially. He recalled that his mother was musically gifted and she 'played charmingly in the brief moments when she was free from music lessons and housework' (Neuhaus, 1983: 37). The musical atmosphere in the family helped to nurture in Heinrich an early interest in music, although the child undoubtedly possessed an innate musicality. His acute reaction to music in his early childhood is revealed in the comment: 'when my mother (...) played (...) I wanted to cry from joy' (Delson, 1966: 7). Thus, from his early years Neuhaus was exposed to the music of Chopin, Schumann, Beethoven and Bach. His mother was his first piano teacher (Neuhaus, 1976: 52). Music surrounded the two Neuhaus children Heinrich and Natalie (born in 1884) as both parents played the piano and taught it in their home.

In 1898 with the help of Felix Blumenfeld and Alexander Glazunov, Gustav Neuhaus opened a School of Music that was approved by the Ministry of Internal Affairs (Neuhaus, 1983: 18). This school was considered to be one of the best in the Southern Regions of Russia. Musicians such as Rimsky-Korsakov and Glazunov knew of the school and regarded it highly. Some graduates from this school later became students of the St. Petersburg, Moscow, Kiev and Odessa Conservatories (Neuhaus, 1983: 39). The rôle and the influence of his father on the development of Heinrich were very important. Neuhaus recalled his father as being a very diverse personality. He described him as a 'quite clever and a distinctive personality, highly hot-tempered, impatient, generous and unrestrained, honest to the degree of idiocy, *tugendhaft* (virtuous) not simply like the German one but Schiller-like' (H. Neuhaus, 2000: 78). He explained that Schiller's *Tugendhaftigkeit*

(virtuousness) was regarded as a revelation of the Christian way of thinking when the deeds of a person were the most important factors. His father had interest in different kinds of visual art, philosophy, literature and poetry. He wrote some '*Gelegenheitsgedichte*' (occasional verses) and also translated some Russian poets such as Nekrasov, Lermontov and Pushkin into German (*Ibid.*, 45).

Szymanowski, who was also a pupil of Gustav Neuhaus, recalled that he 'was not only a fine musician, but a devoted exponent of German literature and philosophy' (Wightman, 1999: 9). Among his favourite philosophers were Schopenhauer and Nietzsche.

Szymanowski also admitted that his own strong interest in German art and culture was due to the great influence of Gustav Neuhaus (*Ibid.*). Heinrich Neuhaus's interest and broad knowledge of German culture, including literature and philosophy, can also be attributed to his father.

Gustav Neuhaus also introduced Szymanowski and his son Heinrich to the musical works of Bach, Mozart, Beethoven, Brahms and Chopin (Wightman, 1999: 9). The music by those composers later became the main core of his concert repertoire, so his father's influence was evident. Neuhaus also recalled that his father was musically talented, but did not possess any pianistic gift. He was extremely clumsy and tense. However, it was due to the limitations of his pianistic ability and his '*passion malheureuse*' (Neuhaus) for piano playing, that throughout his life he played innumerable exercises, scales, arpeggios, thirds, octaves etc., studies by Clementi, Kramer and Hanon, in an attempt to advance his piano technique (H. Neuhaus, 2000: 45). Neuhaus wrote about his father that 'his musical abilities

were excellent, (...) he learnt by heart Schumann's *Kreisleriana* in two days. He could play Liszt's Sonata without practising it daily, but, alas, he played these quite badly!' (H. Neuhaus, 2000: 78-79). The reason for that, Neuhaus believed, was that he blindly adhered to a purely mechanical type of work. His father not only believed in mechanical methods when mastering the piano technique, but he also imposed them on his students, including his son.

However, such an approach to piano teaching did not turn him away from music 'once and forever', as he said (*Ibid.*, 79), but instead it provided an important impulse in stimulating his own thinking on the rôle and place of technique in piano playing. Neuhaus noted that such an approach to piano teaching, namely the separation of technical matters from the music itself, was very widespread at that time, especially in the provinces (*Ibid.*). Even at the age of fifteen or sixteen Neuhaus, as he recalled, realized the defectiveness of such a method of work.

At the age of eight Neuhaus displayed a keen interest in musical improvisation and composition (Neuhaus, 1993: 15). In fact, according to Milstein (1983: 6), the passion for improvisation became the main impetus of his artistic creativity. However, Neuhaus's interest in composition did not lead him to regard this as his principal musical activity. It is not easy to explain why Neuhaus did not continue to develop his skill in improvisation and composition. The main reason was probably the fact that he considered that he did not possess enough talent to become a composer.

Neuhaus did not attend any gymnasium or school for his formal education, but was privately educated by his relatives, the Przyszychowski family. His uncle and aunt taught him in their home. He studied mathematics, history, geography, French, Latin and Greek and every year sat examinations at the District School in Yelizavetgrad. The reason for not attending the state school for his formal education was most probably the strong desire of his family to maintain a Germanic influence, rather than to be subject to the influences of provincial Russia. It is known that the languages that were in use in the Neuhaus's household were German, French and Polish.²⁴ Thus, from a very early age Neuhaus was exposed to these languages and he was fluent in them. The Russian language for the families of Neuhaus, Blumenfeld and Szymanowski was only a necessity (Wightman, 1999: 8).

The religious background of the Blumenfeld family, as Neuhaus wrote and as it was clear from his mother's baptism, was Roman Catholic. The Blumenfeld family was Jewish, but because of the historical and political circumstances in Russia at that time, when anti-Semitism was the official policy of the government, many Jews adopted Christianity. In anti-Semitic Russia it was still safer to be called a Roman Catholic than a Jew. Berta Kremenstein stated in her private interview that there were Jewish roots in Neuhaus as well, which came from his mother's line (the Blumenfeld family).²⁵

Michael Blumenfeld 'was very much a free-thinker who did not recognise attendance at the Catholic Church or any religious rites' (H. Neuhaus, 2000: 83). This would indicate that the

²⁴ From a private interview with director of the Neuhaus Museum in Kirovograd (Ukraine) Tatiana Furlet (from a visit to the Museum in August 2009).

²⁵ Moscow, Gnesins Academy of Music (March 1999).

Blumenfeld family accepted the Roman Catholic Church as a convenience to avoid discrimination and anti-Semitism. Gustav Neuhaus, however, came from 'a most devout Protestant family', where people 'not only prayed before each meal, and where all the walls were full of quotations from the Bible and Gospels', but all were regular church goers (*Ibid.*). This religious background still did not prevent Gustav Neuhaus becoming a 'Voltaireian', as was recalled by his son (*Ibid.*). It is not known if all members of Neuhaus's household regularly attended church or prayed before each meal (it was a mixed family), but what Neuhaus wanted to stress was that his father believed more in the deeds of the individual, in *Tugendhaftigkeit* (virtuousness) rather than in the outward expression of Christian beliefs. In this way his father also influenced Neuhaus-junior. It is known that Heinrich and his sister Natalie were baptized as Lutherans (H. Neuhaus, 2000: 83). Later in his life the problems of ethics were always at the heart of Neuhaus's activity as a musician and a teacher. Such an outlook on ethical issues in life influenced his philosophy of education in art and in particular his teaching principles.

At the age of nine in Yelizavetgrad Neuhaus gave his first public performance. He played Chopin's First Impromptu and some Waltzes. This marked the beginning of Neuhaus's passionate interest in Chopin which remained with him for the rest of his life (Delson, 1966: 11). In Yelizavetgrad, at the age of fourteen, Neuhaus played in a concert with Misha Elman, then an eleven-year old prodigy (*Ibid.*).²⁶

Some words should be said about Yelizavetgrad. Yelizavetgrad (Elisavetgrad, Elisabethgrad) was a provincial town in the Southern Region of the Russian Empire. It was

²⁶ There is no further information about the repertoire which was performed at that concert.

renamed Zinovievsk in 1924, Kirovo in 1936 and Kirovograd in 1939 and is now in Ukraine. It had a population of approximately 75.000 before the First World War (Wightman, 1999: 8).²⁷ Delson wrote (1966: 11) that Yelizavetgrad was one of the provincial cultural centres of Southern Russia. Its cultural traditions began to develop from the mid 19th Century. Franz Liszt gave his last concert in Russia there in September 1847.

It was in Yelizavetgrad that Musorgsky and the famous singer D. Leonova, a soloist of the Mariinsky Theatre, gave a few concerts in 1879, while in the 1890s six recitals were given by the famous German pianist Alfred Reisenhauer. The symphony orchestra under D. Akhsharumov, which was the best known in Southern Russia, gave annual recitals. At the beginning of the 20th Century other celebrated artists gave concerts in Yelizavetgrad, among them being Skryabin²⁸ and Hoffman, the violinists Kreisler, Kubelik, Huberman²⁹ and Auer. Many Russian artistic and scientific *intelligentsia* were born there, including the singers A. Petrova, and L. Balanovskaya, the harpist K. Erdely, the film producer A. Razumny, the theoretical physicist I. Tamm, the scientist B. Zavadovsky and the novelist V. Shklovsky (Delson, 1966: 11-12).

Harvey Sachs (1995: 69), in his biography of Artur Rubinstein, stated that Yelizavetgrad was a largely Jewish-populated town. It was also a very cosmopolitan town with a large

²⁷ The Russian writer Viktor Shklovsky (1893-1984) wrote that in the 1960s the population of Kirovograd (former Yelizavetgrad) was 60.000 (Neuhaus, 1983: 435). It is obvious that for different reasons the population of the town has dropped compared with pre-war time. Nowadays the population of Kirovograd is over 250.000, as was related by T. Furlet (from a private interview, Kirovograd, August 2009).

²⁸ Delson stated that Skryabin played in Yelizavetgrad. However, this does not mean that Neuhaus attended the concert given by Skryabin. William-Wilmont, a Russian literary critic and Neuhaus's close friend said in connection with Neuhaus's interpretation and performance of Skryabin's music, that Neuhaus never heard a live performance by Skryabin (1989: 137).

²⁹ Bronislaw Huberman (1882-1947), Polish violinist.

German population, together with Poles, Russians and Ukrainians.³⁰ However, Neuhaus did not like the life and the provincial environment of Yelizavetgrad. He considered that 'the cultural milieu' in Yelizavetgrad was 'less than meagre' for his requirements.

Nevertheless, Delson (1966: 11-12) and later Tatyana Furlet, Director of the Neuhaus Museum in Kirovograd, both stated that the Blumenfeld, Szymanowski and Neuhaus families were the musical and cultural core of Yelizavetgrad and greatly influenced the cultural life of the town.³¹

The Neuhaus family did not want to tie themselves to Yelizavetgrad by buying property there, as was stated by Neuhaus (2000: 22). Their wish was to leave Russia some time in the future. Neuhaus himself did not acquire Russian citizenship until 1907. This fact has never been mentioned before in any of the Russian publications. The document, indicating that Heinrich Neuhaus was granted Russian citizenship has recently become available and reads as follows³²:

Office of His Imperial Majesty
For
Receiving Petitions
'26' March 1907
No. 21324

The Prussian national Gustav Neuhaus is hereby notified that His IMPERIAL MAJESTY, on the request of the Cabinet of Ministers, on 28 February of this year MOST GRACIOUSLY deigned to accept his son, Heinrich Felix, as a Russian national.

³⁰ It is well known that Yelizavetgrad, together with the Volga river region, was regarded as the town with the largest German population in Russia.

³¹ T. Furlet passed on this information in her private interview (Kirovograd, August 2009).

³² The main text of the document was written in italics.

The execution of the MONARCH'S Will is entrusted to the appropriate local AUTHORITY.

(<http://www.region.kr.ua/elisavet/neig23a.html> 12. 02. 2003)

This document of naturalisation was taken to the German Consulate in Odessa where it was translated into German (www.neuhausmuseum.kr.ua/neig26a.html 29. 01. 2008). It is now known that Neuhaus had held German citizenship. In a letter, dated December 1907, Gustav Neuhaus wrote to his brother Fritz Neuhaus³³ in Calcar asking him to go to the *Orts Polizei* and to ask for a new passport for Harry (Heinrich)³⁴ as the old one was to expire on 15th January 1908 (www.neuhausmuseum.kr.ua/neig26a.html 25. 01. 2008). In that letter it was also said that ‘Harry at the time studied in Berlin with Herr Godowsky’³⁵ (*Ibid.*). Gustav also wrote that the whole family ‘wished to be naturalised together’. The necessity for the German passport for Harry was that he would be able to return to Russia in summer and they all could be naturalised as a family (*Ibid.*). In the same letter Gustav also expressed his concern that ‘Harry, when staying for a long time in Russia’, began to acquire Russian traits which the family did not favour (*Ibid.*). This was another reason for Neuhaus’s parents wishing to send their children abroad for as long time as possible. Another German document that allowed Gustav Neuhaus to live abroad was attached to the Certificate of naturalisation (*Ibid.*). The document also shows that Gustav Neuhaus remained Prussian at that time.

³³ Friedrich Karl Neuhaus (1852-1934), Gustav’s half brother. He resided in Calcar (Niemöller, 1998: 40).

³⁴ In the family circle Neuhaus was called Harry and this form of his name also appeared sometimes on his documents.

³⁵ Translated from the German by Ursula Cooper.

It was stated earlier that Neuhaus was educated privately. He displayed a keen interest in mathematics and read many books, including works on history and philosophy. From his early years he had already read not only the writings on philosophy of Kuno Fischer, but ‘even tried to grasp Kant’s *Kritik der reinen Vernunft* [*Critique of Pure Reason*]’ (H. Neuhaus, 2000: 84). Later he went on to Schopenhauer, Nietzsche and many others (*Ibid.*).

At the same age his devotion to music developed along with a keen interest in poetry, literature and visual arts (Delson, 1966: 10). All these predilections for different kinds of art and philosophy continued in consequence and became an integral part of his life and creativity. As will be shown later, his active interest in philosophy played a very important rôle in developing his philosophy of the art of performance.

As has been already stated, the main influence on the adolescent Neuhaus was that of the members of his family circle. Among the people who significantly influenced him was his uncle Felix Blumenfeld. During the summer vacation he would often come to stay with the Neuhaus and Szymanowski families. During these visits Neuhaus was able to experience excellent professional performance by Felix Blumenfeld. He was able to listen not only to piano music by Chopin, Schumann, Brahms, Balakirev, Glazunov, Lyadov and Arensky, but Blumenfeld also introduced him to operas by Musorgsky, Tchaikovsky and Rimsky-Korsakov (Milstein, 1961: 285, Delson, 1966: 7-8). He also introduced the young Neuhaus to the music of Wagner. Neuhaus was overwhelmed by *Tristan und Isolde*. Through Blumenfeld Neuhaus learned of Richard Strauss. It also appears that Blumenfeld inspired in Neuhaus an interest in the music of Skryabin, as he introduced his nephew to the music of this composer. Neuhaus greatly admired Blumenfeld’s musical universality. Milstein stated

(1983: 6) that it was probably from Blumenfeld that Neuhaus gained 'that exclusive breadth of musical and artistic outlook'.

Rabinovich (1970: 63) also stated that through Blumenfeld Neuhaus imbibed the influence of Russian culture. Blumenfeld also introduced Neuhaus to works by Debussy and Ravel, the music of which composers Neuhaus frequently performed later in his concerts. It was Blumenfeld, who advised Neuhaus to study in Berlin with Godowsky. Indeed, Blumenfeld played an important rôle in the musical development of the young Neuhaus (*Ibid.*).

Another significant influence the young Neuhaus received was that of Karol Szymanowski.³⁶ As Nesterov stated (1992: 99), the relationship that existed between Neuhaus and Szymanowski had an influence on the creativity of both artists and it was 'an example of the spiritual inter-enrichment of two celebrated artists occurring in the musical culture of the 20th Century.' The main thing that drew these artists together was a commonality of their mutual interests (Milstein, 1961: 287). They were very close to each other and whenever possible, they often spent often time together. The relationship with Szymanowski was very fruitful for Neuhaus. Szymanowski, in particular, inspired Neuhaus's interest in improvisation (Milstein, 1983: 6). The importance of Szymanowski is difficult to overestimate because he also influenced Neuhaus's thinking. Szymanowski was six years older than Neuhaus with a more mature personality and wide cultural experience and this fact also made an impact on Neuhaus as the younger cousin always greatly respected and admired every aspect of Karol's personality. Neuhaus frequently went to see

³⁶ The relationship between Neuhaus and Szymanowski and their influence on each other could be a subject of a separate investigation.

Karol at his family estate in Tymoszkówka that was situated a few kilometres to the South-East of Yelizavetgrad.

A special mention should be made of the family estate Tymoszkówka, which Neuhaus liked to visit and which environment greatly influenced him. Indeed, it was in Tymoszkówka that he met the future world-famous pianist Artur Rubinstein and Gregor Fitelberg, the celebrated conductor and composer, both of whom became his close friends. Delson wrote that Tymoszkówka was 'one of the cultural oases of the pre-revolutionary Ukraine'. Besides Rubinstein and Fitelberg many other famous artists visited this place, including Iwaszkiewicz, Pavel Kochanski, Yury Davydov (Tchaikovsky's nephew), the famous singer Stanisława Korwin-Szymanowska, Felix Szymanowski and Bronisław Gromadzki (Delson, 1966: 17, Wightman 1999: 5). Wightman described Tymoszkówka as

'an oasis of culture, so elevated, so subtle, in plain words so enthralling, that not only in Ukraine, but in the most cultural parts in the world, it would have formed an island, different from and superior to the general environment.' (*Ibid.*).

There was 'a cult of Chopin' in the 'Szymanowskis' house' and the music of this composer was frequently performed there (Nesterov, 1992: 110). Nesterov also pointed out (*Ibid.*) that both artists wrote their articles on Chopin's creativity at a later time and there were many similarities in their views on the creativity of the Polish composer.

The music of Skryabin was also well known and frequently performed there, in particular by Blumenfeld, who was an admirer and a famous interpreter of the composer's works, including the orchestral works (*Ibid.*, 111). Of course, Wagner's music had a special place in the 'house of Szymanowski'. Wagner was a favourite composer of Blumenfeld and this

passion was passed on to both Szymanowski and Neuhaus. Szymanowski recalled that it was Wagner's opera *Lohengrin* that determined his destiny: 'I began to compose – of course operas.' (*Ibid.*, 112).

Besides their musical interests, the inhabitants of the house were great admirers of literature and poetry, especially poetry by German, French, Polish and Russian writers. They were also familiar with the modern poetry of Mayakovsky and Akhmatova (*Ibid.*, 113).

However, the most important influence upon the younger generation in Tymoszkówka was that of Gustav Neuhaus, who, having a great interest in philosophy, as was already mentioned, initiated this interest in Karol and his son Heinrich (*Ibid.*). A philosophical cast of mind and the desire to understand the universal laws of life and art became later the most distinctive features of both artists, Neuhaus and Szymanowski. All this shows the significance of the cultural atmosphere of Tymoszkówka where the future musical interests and a broader outlook on art and life were developed in Neuhaus.

Until 1917 Karol Szymanowski spent his summer in Tymoszkówka. Soon after the Revolution in 1917 the house and all its historical valuables perished 'at the hands of the White bandits'³⁷, as is described by Milstein (1983: 480). The aftermath of the Russian Revolution in 1917 had an impact on all aspects of life in Russia, including Tymoszkówka. The estate was ruined by the Free Cossacks [*vol'noe kazachestvo*], the supporters of the Revolution (Nikolskaya, 1992: 158).

³⁷ It was probably a political idea to call the White Army 'White bandits'. As is known, the White movement was not homogeneous and it included many different groups and indeed, some criminals.

Neuhaus and Szymanowski continued their close relationship and creative teamwork until 1919 when Szymanowski, because of the Revolution, left Russia. Neuhaus often included Szymanowski's piano works in his concert repertoire. He was the first to perform *Wariacje na polski temat ludowy* [Variations on a Polish Theme] in B minor Op. 10 and the *Fantasy* Op. 14, which was dedicated to him. This further confirms the close relationship between Neuhaus and Szymanowski (Nesterov, 1992: 120).

Neuhaus was greatly influenced by two trips to Germany and Austria in 1902 and 1904. In 1902 all members of Neuhaus's family, including Gustav, Marta and their children Natalie and Heinrich, visited Gustav Neuhaus's relatives in Calcar and Cleve. They also went to many of the Westphalian cities – Dortmund, Düsseldorf, Bonn and Rudesheim. After a short stay in Frankfurt am Main and Nürnberg, they then went to Bayreuth for the famous Wagner Festival where they attended the operas *Der Ring des Nibelungen*, *Tannhäuser* and *Parsifal* and in Munich *Lohengrin*, *Der Fliegende Holländer*, *Die Meistersinger von Nürnberg* and *Tristan und Isolde* (H. Neuhaus, 2000: 19). Their visits to Munich, Vienna and especially Krakow 'unspeakably carried them away.' (*Idid.*, 20). Two years later in 1904 the Neuhaus family again attended the Wagner Festival in Bayreuth and Munich. After visiting these festivals Wagner became one of Neuhaus's favourite composers. These trips were the first turning point in Neuhaus's life for, as he admitted, from these he gained knowledge of the German-speaking land and was exposed to German musical culture (H. Neuhaus: 2000: 21).

First concerts and the years of study.

Neuhaus made his first appearance with piano recitals in Dortmund in 1904 where he and his sister Natalie took part at the *Westfälisches Musikfest* [Westphalia Festival].³⁸ Neuhaus's piano début was very successful. Richard Strauss also took part at this Festival where he conducted his *Sinfonia Domestica* and *Tod und Verklärung* (H. Neuhaus, 2000: 21). Soon after, Neuhaus played in Bonn, Cologne (Köln), Vienna, Berlin, Cleve and Calcar. The most important recitals for Neuhaus were in Berlin (*Sing-Akademie* and *Beethoven-Saal*), where he played Richard Strauss's *Burlesque*, Chopin's Piano Concerto in F minor (with the Philharmonic Orchestra), Liszt's Sonata in B minor together with pieces by J. S. Bach, Schumann and Chopin (*Ibid.*). These concerts were received with enthusiasm by public and critics. Milstein wrote, that in the *Neue Zeitschrift für Musik* there was an article, saying that 'the young musician demonstrated excellent pianistic qualities and a fine musical sense'. Other periodicals like *Die Welt am Montag*, the *Allgemeine Musik-Zeitung* and some others also commented favourably on Neuhaus's concerts. The music critic and teacher Leopold Schmidt wrote that, 'if the impression does not deceive us, in the future he is going to be a great musician.' (Milstein, 1961: 287). Indeed, Schmidt was not mistaken in predicting Neuhaus's great musical future, for he did become an outstanding musician. From this time the artistic career of Neuhaus as a performer also began to establish itself and it is significant that it started in the German-speaking countries.

³⁸ It is interesting that in the Festival Programme it was said that they came from Odessa: '*geschwister Tala und Harry Neuhaus, Odessa, Klavier*' (Niemöller, 1998: 31). Of course, Odessa sounded much better than provincial Yelizavetgrad. Odessa was well known as a cultural centre and many famous pianists were born and educated there. The fact that in Odessa there was a German Consulate shows there was a sizeable German population.

The year 1905 was spent mainly in Germany (Berlin, Calcar, Dortmund, Düsseldorf) where he gave some concerts and also attended many of the cultural and artistic events (Neuhaus, 1983: 310-315). In May 1905 he commenced his lessons with Godowsky, to whom Neuhaus was recommended by Felix Blumenfeld and Glazunov earlier that year. As often, the summer was spent in Tymoszkówka with Karol Szymanowski before Neuhaus went back to Berlin. In 1906 Neuhaus played again in Berlin and also in Warsaw, where he played for the first time Szymanowski's *Wariacje na polski temat ludowy* [*Variations on a Polish Theme*] in B minor and the *Fantasy* in C.

Study under Godowsky was very important for Neuhaus. These lessons greatly helped him in the further development of his pianistic skill. Before taking lessons with Godowsky, he did not have a systematic approach towards piano playing, neither did he have a good schooling, as he admitted (*Ibid.*). His pianism still had elements of dilettantism, although by that time he had already developed some independency and individuality (Delson, 1966: 14). Many of Godowsky's teaching principles influenced Neuhaus and later he continued them in his own teaching. Godowsky's saying – the best pianist is the one, 'who expresses the text with the best clarity and logic' – became Neuhaus's motto in his own teaching (2000: 293). One of the main Neuhaus principles of piano pedagogy – to be first of all a teacher of music and only then of piano playing – also originated from Godowsky. He also greatly influenced Neuhaus's artistic future, this being evident in Neuhaus's interpretation of Chopin. As Neuhaus said:

'Under Godowsky I worked on many pieces by Chopin, and, of course, much of what I took from him, remained dear to me for the rest of my life. First of all is his

thesis: 'the best pianist is the one, who expresses the text with the best clarity and logic'. This *musical clarity*³⁹ was a valuable quality of Godowsky's method.' (H. Neuhaus, 2000: 293-294)

When studying under Godowsky in Berlin, Neuhaus continued his concert activity. The music by Chopin was at the heart of his repertoire. Besides, he also played music by J. S. Bach, Liszt, Skryabin and Szymanowski (Neuhaus, 1983: 326-330). The concert and cultural life in Berlin also had an important impact on his artistic development. He attended concerts by Busoni that greatly astonished him. Amongst the other great performers, to whom Neuhaus listened, were Ignaz Jan Paderewski, Wilhelm Backhaus and Vladimir de Pachmann.

The years of 1906 and 1907 were spent by both Heinrich and Natalie in Berlin, where they continued their studies. This indicates that Natalie also had lessons with Godowsky. In 1907, as stated earlier, Heinrich Neuhaus was naturalised as a Russian citizen. It is not known if his sister Natalie was naturalised as a Russian citizen too.

In January 1908 Neuhaus and his sister went to Italy from Berlin where they stayed a few months. Neuhaus described the circumstances of their forthcoming trip. He wrote (2000: 22) that their parents sent them abroad not only to study the piano, but also to broaden their education. Furthermore, their parents did not see any future for their children in Yelizavetgrad, as Neuhaus recalled (*Ibid.*). The trip to Italy was very educational for Neuhaus, as he was able to experience the culture of one of the greatest European

³⁹ Italics belong to Neuhaus.

civilisations, as he himself admitted (*Ibid.*). While staying in Italy they visited Nervi⁴⁰, Genoa, Rome, Naples, Florence and Milan. The impressions that Neuhaus received from Rome, its historical attractions and museums were overwhelming. It was not by chance that later he considered Italy as his 'spiritual motherland' because of the impact it made upon him.

Between the trips to Italy in May 1908 Neuhaus spent more time in Germany, in the Rhineland, in Calcar⁴¹ and Munich. In autumn of the same year Neuhaus returned to Italy. This time he was sent for a 'long stay', mainly to Florence, with the aim of completing his artistic education and to advance his pianistic skill. Neuhaus recalled the time that he spent in Italy had 'a colossal impression and influence' on his spiritual life and it also brought about acquaintance with Italy. He studied many things 'as an honest and meticulous German', which he was by his origin (H. Neuhaus, 2000: 23-24).

It is apparent that Neuhaus developed an ardent interest in the arts and history. The desire to learn new things and to acquire wider knowledge of different cultures was a part of his personality. He also became fluent in Italian, since he wrote that on his arrival, he started 'very zealously' to study Italian, as it could open for him 'the door of Italian culture'. He read Dante, Boccaccio, Petrarch, Benvenuto Cellini and many others in the original. He studied architecture, paintings, but, as he wrote, he learnt more from the town itself, where he wandered endlessly, visiting museums and art galleries (Uffizi, Pitti) and 'learning by

⁴⁰ Nervi is a small resort town near Genoa.

⁴¹ It is possible that Natalie Neuhaus got married at this time in Calcar, as there was no further mention of her or their trips together. Natalie's daughter Astrid Schmidt Neuhaus was born in 1910 in Germany. The family members had correspondence with each other (Richter. 1992: 290, 303, 321, 327).

heart' many sayings on Florence by Dante (H. Neuhaus, 2000: 24). He also practised the piano daily, and 'probably under the Italian influence', as Neuhaus believed. his pianism began to improve. Neuhaus obviously considered the 'Florentine period' as one of the 'climaxes' in his performing career throughout life. In Florence Neuhaus gave a few recitals which had significant success. He played in the private houses of the local high society and he also gave two concerts in the Hall of the fashionable *Lyceum Club* where he played music by J. S. Bach. The newspaper *Nuove Giornale* wrote: 'Neuhaus received rapturous acclaim with surprising technique and introduced himself as a first class pianist in his interpretation of Bach.' (Delson, 1966: 15). It is also apparent that Neuhaus's study in Italy had an informal character as he did not enrol in any educational establishment and there is no mention of any of the Italian piano tutors with whom he could have taken private lessons. Already at that time Neuhaus began to think about his future. It became apparent that he was not attracted by the prospect of living in Russia, as he began to think of making his career in Italy. However, due to different circumstances, like the family affairs and some other 'external causes', as he wrote, in summer he had to return to Russia (Neuhaus, 1983: 22).

During the winter of 1909 in Yelizavetgrad Neuhaus took an active part in organizing a Chamber Society. He and some other local musicians gave concerts which were successful and very popular in the town. He also insisted on helping his parents in teaching the piano. However, the provincial atmosphere of the town could not help in advancing his education. When understanding these circumstances, his father decided to send him to Berlin to study

at the *Hochschule für Musik und Darstellende Kunst* [Academy of Music and the Performing Arts].

In early spring 1910, therefore, Neuhaus went to Berlin to study at the *Hochschule für Musik*. The main aim of studying at the *Hochschule* was to complete the full course of composition and also to study piano performance. This was the first formal institution where Neuhaus continued his education. At the *Hochschule* he studied piano under Karl Heinrich Barth⁴², theory and composition under Pavel Juon (Yuon) and the history of music under Karl Krebs. The choice to study with Barth was mainly determined by the fact that his friend Artur Schnabel was also his pupil, as Neuhaus recalled (1976: 59). When studying under Barth, the main concern was with his technique. Neuhaus himself always realised that his hands, which were rather small and narrow, put certain limitations on his virtuosity. He wrote to his parents in a letter:

Berlin, 21st April, 1910.

‘Barth torments me about my tone. He orders me to play exclusively technical pieces to strengthen my fingers and to play as loud as possible. He is also very pessimistic about the shape of my hands. At last there is one person who is sympathetic to my problem. But, if I would start to work like the devil and just using my own method, after a certain time, Barth would not recognize me. He said to me: *‘Sie spielen ja so wunderbar musikalisch, aber Sie haben gar keine Kraft, es ist alles viel zu schwach’* [You play so wonderfully musically, but you have no power, everything is all too weak].’ (Neuhaus, 1983: 383-384)

Neuhaus did not fully accept Barth’s method, namely, to work exclusively on the technical aspects of piano playing. In a letter (Berlin, 17 April 1910) he remarked on Barth’s method, writing that, even though it had some practicality, as Neuhaus admitted, ‘with his method

⁴² Karl Heinrich Barth (1847-1922), a prominent German pianist and teacher.

neither technique nor tone will ever be as good and beautiful as I had it when I tried to employ my own method.' (*Ibid.*). Despite some differences of views on many things in music and especially in the art of performance that existed between master and student, the lessons with Barth brought many improvements to Neuhaus's pianism, as he wrote that his technique has improved (*Ibid.*, 29). It is also apparent that study at the *Hochschule* provided some inspiration to him, as he wrote in a letter to his parents that: 'I now feel myself completely different; everything is interesting for me again, I feel energetic and the desire to work' (Neuhaus, 1983: 388).

At the *Hochschule* Neuhaus also studied composition. He was so successful in this subject that his teacher Konstantin Juon even insisted that Neuhaus should dedicate himself entirely to composition and regard piano performance only as a secondary activity. Juon was a pupil of the Russian composer and theorist Sergey Taneev and was familiar with Taneev's system of composition which he used in his own teaching (H. Neuhaus, 2000: 28).

However, Neuhaus did not see himself as a composer. In his opinion he possessed 'neither the talent nor the special type of personality', which would allow him to become 'a great composer'. He did not want to be 'a second rate composer, as there was no lack of them in the world', as he explained (*Ibid.*). The study of composition, however, left its mark on Neuhaus for it gave him a greater knowledge and understanding of the structure of music. Later in his teaching he always told his pupils of the importance of the knowledge of the technique of composition. He believed that this awareness puts the performer onto a different level of artistic mastery. It is not probably by chance that so many of his pupils later became composers, such as Meitus, Khrennikov, Kholminov, Naumov and others.

Neuhaus wrote a few compositions which he played in his concerts in his early career in Russia. Those compositions were mainly Preludes and were influenced by Skryabin, as recalled by William-Wilmont (1989: 137). These compositions, however, are not available, as they are lost, or possibly were destroyed by Neuhaus himself, because, as was mentioned earlier, he was critical of his ability as a composer and to his own works (Neuhaus, 1983: 25).

The first year at the *Hochschule* was very productive. Neuhaus prepared an extensive programme that included the Piano Concerto in G minor by Saint-Saëns, *Kreisleriana* by Schumann, *Preludes and Fugues* from *Das Wohltemperierte Klavier* by J.S. Bach, works by Brahms, Chopin, Mendelssohn and some sonatas by Beethoven. His performances of *Kreisleriana* by Schumann, the Fourth *Scherzo* by Chopin and the Sonata Op. 111 by Beethoven were the ones most praised by Barth. Neuhaus wrote: ‘The “damned technique” had improved, but only a trace was left now of the level of performance that I had during my life in Florence.’ (H. Neuhaus, 2000: 29). When saying that, Neuhaus meant that study under Barth could not further advance him musically and artistically. He described Barth as a rather conservative person. Of course, Barth compelled great respect among his students and despite of his disagreement with his teacher, Neuhaus recalled that Barth was a ‘man who emanated with all his pores that spirit of the old German *Tugend*, virtue, highest decency, sense of duty etc..’ (*Ibid.*).

At the *Hochschule* Neuhaus also gained important experience in conducting. He was invited by Professor Krebs, who gave a series of lectures on Wagner's operas, to demonstrate at the piano *Siegfried* and *Götterdämmerung*. Neuhaus recalled that this aspect of musical activity was his favourite and the most memorable during the whole time he spent at the *Hochschule*. He was very successful at conducting and many of his colleagues endeavoured to persuade Neuhaus to become a professional conductor. Neuhaus was even invited to apply for the post of assistant conductor at the Stuttgart Opera, the city's famous Opera House (Neuhaus, 1976: 60). He did not accept this offer, however, explaining that the main reason in declining was his father's imperative for his son to 'become a pianist at any cost.' (H. Neuhaus, 2000: 32).

Gradually, Neuhaus began to feel oppressed by the 'spirit of the *Hochschule*', as he wrote. The *Hochschule*, like all the State institutions, reflected the ethos of the epoch of Wilhelm the Second, that 'ugly epoch, which was very conservative and non-progressive and gave rise to jokes and mockery among the students', he recalled (2000: 32).

In Berlin in January 1911 Neuhaus again met Godowsky who was giving recitals there. Godowsky suggested to Neuhaus to continue his study at the *Meisterschule* in the Vienna Academy of Music. At that time Neuhaus had not completed his study at the *Hochschule*. He had not yet sat the final examinations that would allow him to graduate from the *Hochschule*. Neuhaus thought, however, that the *Meisterschule* would be better for his future career than the *Hochschule* because he had 'absolutely no hope of ever getting a place on the staff of the Berl[in].' (Neuhaus, 1983: 407). This last remark of Neuhaus

shows that at that time he was thinking of where he could continue his future musical career, the prospect of making his future career in Russia obviously not being in his mind. Neuhaus began to dislike Berlin and the *Hochschule*, and wrote (2000: 33) that he ‘grew increasingly cooler’ towards the *Hochschule* and his study in it together with ‘a fateful and insurmountable sense of dislike (...) to the city itself’. The ‘disgusting spirit of Prussian arrogance and the ‘soldier’s boot’, made him ‘feel ever more nauseated’ (*Ibid.*). When putting all his arguments together, he left the *Hochschule* after spending only one academic year there.

In September 1911 Neuhaus stayed a few weeks in Tymszówka in the company of Szymanowski and some of his close friends, among whom were Gregor Fitelberg and Artur Rubinstein. Rubinstein performed there for the first time Szymanowski’s Second Piano Sonata (Rubinstein, 1973: 366). Subsequently, Neuhaus also included this sonata in his repertoire. In his later career, Neuhaus passed on his interest in the sonata to his pupil Svyatoslav Richter who also played it in his recitals (Antonova, 2000: 365). Artur Rubinstein often played music by Chopin within the circle of close friends in Tymszówka and Delson remarked (1966: 17) that this famous interpreter of Chopin’s music influenced Neuhaus’s views on the interpretation of the music of this composer. Delson did not specify how in particular Rubinstein could influence Neuhaus in his views on Chopin. Most probably both pianists held similar views on Chopin, as they both stressed the Polish foundation of Chopin’s music.⁴³

⁴³ Neuhaus’s views on the interpretation of Chopin will be considered separately in greater depth.

From autumn 1911 to 1912 Neuhaus's time was spent mainly in Germany. He stayed for some time with his father's relatives in Calcar where he gave a number of concerts (H. Neuhaus, 2000: 34). In March 1912 Leopold Godowsky hosted a piano master-class with six students in Berlin, where he also gave two concerts in the *Beethovensaal* and *Bechsteinsaal*. It is likely that Neuhaus met the pianist there again⁴⁴ and this possibly gave Neuhaus a new impulse toward his decision to continue his study under Godowsky in Vienna.

In autumn 1912 Neuhaus began his study at the *K.K. Akademie für Musik und darstellende Kunst* [Imperial Academy of Music and the performing Arts] under Leopold Godowsky.

On the enrolment form from Neuhaus's student file it states⁴⁵:

Heinrich (Harry) Neuhaus (geboren 30. 03. 1888, Elisabethgrad, Russland / Zustdg. Ebenda (Ausländer) / Muttersprache: polnisch / Religion: evangel.)
(Archive of the University of Music and Performing Arts. Vienna)

Heinrich (Harry) Neuhaus (born 30. 03. 1888, Yelizavetgrad, Russia / Registration (foreigner)⁴⁶ / Mother tongue: Polish⁴⁷ / Religion: Protestant)

⁴⁴ This information was provided by Dr. Lynne Heller (Archiv der Universität für Musik und darstellende Kunst, Wien) [Archive of the University of Music and Performing Arts, Vienna].

⁴⁵ Translated by Ursula Cooper.

⁴⁶ This document revealed that despite having Russian nationality, Neuhaus was registered in Yelizavetgrad as a foreigner.

⁴⁷ It is not really clear why Neuhaus stated that his mother tongue was Polish, when German was the main language in the family. This could be for the same reason to support the idea that Blumenfeld family was accustomed to consider itself Polish rather than Austrian. Another reason could be the fact that, when looking through the registration forms of the Vienna *Meisterschule*, it became noticeable, that as most of its students were foreigners (from Lithuania, Poland, United States, England and other countries), they could have priority to study there. So this could mean for Neuhaus that, when stating his mother tongue as Polish and not German, he looked more like a foreigner.

Besides his piano studies and following Godowsky's advice. Neuhaus also attended some other courses. According to his student file (*Ibid.*), in the academic year 1912/1913

Neuhaus studied the following subjects:

Masterclass for piano (Godowsky)

Harmony (Dr. Stöhr)

Piano literature (J. Fischer)

Music History (Dr. Mandyczewski)

Science of instruments [*Instrumentenkunde*] (Dr. Mandyczewski)

Chamber Music (Dr. Stöhr)

Sound Aesthetics (Dr. Graf)

Solo playing with orchestra (observation. Director Ferdinand Löwe)

Neuhaus did not gain any marks for any of those subjects although the list of the subjects he studied in the *Meisterschule* was very wide. Within the framework of internal practice performances, Neuhaus took part in a number of public concerts in the Academy (*Ibid.*):

16th October 1912. Brahms, *Rhapsody* op. 79 No. 2 in G minor and *Rhapsody* op. 119, No. 4 in E-flat Major.

26th November 1912. Chopin's Piano Concerto in E minor, op. 11 (with the collaboration of the school orchestra under the direction of the Court Opera Music Director Franz Schalk).

15th December 1913. Bach-Busoni, *Choralvorspiele* in F minor and G Major.
Chopin, *Scherzo* in E Major.

20th May 1914. (Within the framework of an evening performance) Chopin,
Sonata op. 58 in B minor.

13th June 1914. Felix Petyrek and Heinrich Neuhaus played Liszt, *Concerto
Pathétique* for Two Pianos.

Neuhaus finished his studies at the *Meisterschule* on 16th April 1914, so the two last concerts he played at the Academy were after he had completed the course. As will be evident later, the music he played at the Academy formed an important part of his concert repertoire in his future career as a performer.

The two years which Neuhaus spent in the *Meisterschule* under Godowsky were very important for Neuhaus's further musical and pianistic development. Neuhaus wrote again that the essential of Godowsky's method was 'to teach music' and his teaching was directed towards the attainment of maximum logic, preciseness of the musical text and accurate hearing, together with clear understanding of the musical idea and musical content of the written score and plasticity of the pianistic mechanism (Neuhaus, 1999: 27).

Godowsky's teaching undoubtedly greatly influenced Neuhaus in his future career as a teacher and a pianist, a factor which Neuhaus acknowledged as he wrote in a letter to his parents at the time: 'This is a colossal artist and a great mind, I always respect and admire him incredibly' (Neuhaus, 1983: 416).

At that time Neuhaus, as a pianist, placed his main emphasis on the development of artistry and musicality. Taking into consideration the fact that nature had not endowed him with good hands, Neuhaus was still convinced (1983: 416) that musicality, developed to the highest degree and artistry ‘with *sufficient* [Neuhaus’s italics] technique’, could have an effect upon listeners. As he wrote to his parents:

Vienna, 8th November, 1913.

‘It is fact that I have the worst, the hardest, the least supple, the least flexible hands in the whole *Meisterschule* – but despite that, I am still the first pianist in the *Meisterschule*.’ (*Ibid.*)

Those circumstances encouraged Neuhaus to think and to discuss this aspect, in particular, the dependency of individual technique and virtuosity upon the hands of the pianist, in his later career and in his writings. He also became convinced that virtuosity and technique are not the sole ingredients of piano performance, but that artistry, musicality and intellect can play much more important rôles in musical performance. This idea of Neuhaus became one of the main fundamentals of his teaching which later was adopted by the best Russian pianists. Neuhaus’s statement should not be perceived that he was naïve not to understand the importance of technical development of the pianist. Later, when developing his own teaching principles, he always stressed that the musical and intellectual development of the pianist should precede the technical development. Busoni expressed a very similar thought when saying: ‘NO, technique is not and never will be the Alpha and Omega of pianoforte playing and more than it is with any other art’ (Busoni, 1987: 80). Daniel Barenboim, the celebrated modern pianist and conductor, added his voice to this matter (1991: 55), saying:

‘When the technical problems of finger dexterity are solved, it is too late to add musicality, phrasing and musical expression.’ This simply means that the development of the pianist should not begin with the development of technical means of the player. Dmitry Bashkirov⁴⁸ also stated (2000: 15) that this principle, namely, to develop the musical and intellectual capacities of the pianist and only then technical capacities, became the main principle of the modern Russian school of pianism.⁴⁹

During the time of his study at the *Meisterschule* Neuhaus consolidated his interest in the music of Brahms, although this interest in Brahms had appeared earlier. The main reason for his interest, as Neuhaus explained in a letter to his father (Vienna, 10th September, 1913), was that ‘from the artistic side’ the music of Brahms was close to his inner mind and he decided to cultivate Brahms’s music in his future musical career (Neuhaus, 1983: 412-413). His favourite musical compositions were the *Intermezzi*, *Capriccios*, *Variationen über ein Thema von Paganini* op. 35 and the Piano Concerto in B flat op.83.

On the advice and help of Godowsky Neuhaus began his teaching career in Vienna while studying in the *Meisterschule* (Neuhaus, 1983: 415). His teaching experience was very successful and he wrote a letter to his father regarding his future career:

Vienna, 10th September, 1913.

‘As a teacher I cope with my duties perfectly; I can be really useful to the very advanced pianists (I know this now from my own experience). My colleagues in the class call me none other than ‘Mr. Assistant Professor’. It would be a shame and a real scandal if I had to be a teacher in Yelizavetgrad. And Barth was

⁴⁸Bashkirov, D. (b. 1931), pianist, professor of the Moscow Conservatoire.

⁴⁹This principle will be discussed separately in a different chapter.

absolutely right when saying that, with regard to my musical abilities, my place as a musical authority should be in a big city. That will happen, although probably not immediately.' (Neuhaus, 1983: 413)

As is apparent, Barth was able to recognise Neuhaus's outstanding musical talent. His prophecy was very accurate; later in his life Neuhaus indeed found his place as the greatest musical authority 'in a big city', although probably not in the place he had planned to be. Also, by that time, Neuhaus had already decided that his future musical career would consist of two major activities, namely performing and piano teaching.

When studying in the *Meisterschule*, Neuhaus gave recitals. According to his student file (see pp. 47-48), he did not play much in public outside the Academy, because the students of this institution were not permitted to perform in public during their studies, unless they were given express approval by the Academy. Thus, besides his student appearances in the *Meisterschule* in Vienna, he played in Germany in Berlin, Calcar, Dortmund and other places. In Dortmund his programmes included some of the Bach-Busoni *Choralvorspiele*, Brahms's Intermezzi op. 117 and Rhapsody op.119, Sonatas by Chopin op.58 and Szymanowski's Second Piano Sonata op.21, No. 2, Beethoven's Sonata op. 106 and some transcriptions by Tausig from Wagner's operas, as described by Milstein. (Milstein, 1961, 289) The same programme was played in Berlin in January 1914.

In spring 1914 Neuhaus continued to discuss his plans for the future with his father. From Neuhaus's letters the rôle of his father in making final decisions becomes clear for Heinrich could not decide his plans on his own. This happened because of his financial dependence

on his parents. It appears that his father wanted him to stay, at least for some time, in Yelizavetgrad, after finishing his study in Vienna. Neuhaus wrote to his parents:

Vienna, 4th April, 1914.

‘Problems of my near future (next year) do not leave my head, if, as Pupka [father] wrote, I will not even be able to give concerts, because nobody would be able to substitute for me, anyway, I will not ‘stay’ in Yelizavet[grad] but will try to find something else. Let it be even something bad, only not to be buried in Yelizavet[grad]. (...) Whatever may happen, I wonder, what is going to be happening to me next year and imagine, I am thinking about it all the time. I would terribly like to play next year in Bonn and Dortmund [but only with engagements] and maybe in Cleve. I had really great success in Bonn and I should use it. (...) Obviously, I would like to give a concert or two around Christmas (our style) in Berlin, if, of course, I will have money. I have no doubt that I will be able to make an excellent career in the future. Only, this does not happen very quickly and everything demands much time and, unfortunately, also money.’ (Neuhaus, 1983: 420-421)

This passage from his letter leaves an impression of great worry about his own future and reveals a real desperation about the possible prospect of having to stay in Yelizavetgrad. It is apparent that he never had in his mind any intentions of exploring the cultural capitals of Russia or developing contacts with Russian musicians. His hopes were to continue his future career in the German speaking lands.

In the late spring of 1914 Neuhaus completed his course at the *Meisterschule* with the highest award *Das Grossen Staatspries*. After his final examination he went to Zakopane to his friend Steuermann with the clear intention of returning to Vienna in the autumn. He also was awarded a monetary prize, which was 1000 or 2000 guilders [*sic*], as remembered by

Neuhaus⁵⁰ and which he planned to receive on his return to Vienna in October of that year (H. Neuhaus, 2000: 34). He had already made his plans for concert tours in Europe and there was even a plan to go on a concert tour in America, as Neuhaus stated (1976: 60-61). A few days later after Neuhaus's return to Yelizavetgrad, the First World War broke out and that ruined all of Neuhaus's future plans. He was unable to return to Vienna and to receive his monetary prize. As Neuhaus said himself, 'the war here played a decisive rôle in my career'⁵¹ (*Ibid.*, 60). So, a historical event, the First World War, determined Neuhaus's future. He wrote:

'The only one thing, we, naïve people, could not plan, was namely the European War that broke out on 4 [1] August. (...) I had to face some 'war-time difficulties', this was because I did not have any documentation of having graduated from any Russian territory institution, but I only had a document of having graduated, true, from a very 'prestigious', but in this case an absolutely useless establishment – the *Meisterschule* of the Vienna Academy of Music, the academy of a state that was in a state of war with Russia at that time – that meant that I did not have any suitable paper, confirming my higher education. (...) The joining together of my name with the diploma of the Vienna Academy did not promise me anything good.' (H. Neuhaus, 2000: 34)

As often happens, some global political and historical events have an impact not only on the destinies of countries and nations, but they also seriously affect the lives of individuals, which is precisely what happened to Neuhaus. He had to take part in military service, but soon, however, was released from it with a 'white ticket', which, as Neuhaus wrote, meant 'unsuitable for military service' (*Ibid.*, 34-35). Thus, Neuhaus and his parents decided that he should obtain a diploma from a Russian conservatoire.

⁵⁰Neuhaus probably wrote 'guilders' instead of 'Schillings' by mistake, as the national currency of Austria was the Schilling.

⁵¹ In June 1964, the year he died, he wrote in a letter to Ada (Adchen) Neuhaus, his cousin who lived in Calcar from 1910 (they were even engaged before the First World War): 'Damn the War of 1914! It turned everything into nothing!' (Richter, 1992: 304).

The year 1914, therefore, can be considered a turning point in Neuhaus's life. The first period of his life had finished. During these years he had spent a considerable amount of time in different European countries – Germany, Austria, Poland and Italy – where he assimilated the influences of different cultural traditions. Besides, in his early childhood Neuhaus was brought up also in the traditions of the German and the Polish cultures endemic in his family circle. These years were most important for Neuhaus in laying the foundation of his future musical career and his personality. He had completed his education in Western Europe. He had built up experience as a performer and begun to gain a good reputation as pianist-performer. The main features of his artistic personality were formed. The main directions of his musical career, namely performance and a piano teaching, had also been established. As became evident, the main influences that he had received in his younger years were those of European culture, which included not only musical influences but also those of aesthetics, ethics and philosophy. As a pianist Neuhaus was educated in the traditions of the German and Viennese schools.⁵² Neuhaus thus received no direct

⁵²The term 'school' does not have a single definition and it is often used when referring to the general principles in some streams in performance (for example: 'Russian school of pianism' or 'French school of pianism'), it also can include some particular features that belong to the smaller group of musicians and pedagogues (Kremenstein, 1971: 293-294). The national schools of performance began to develop in the nineteenth century at the time when the growing national consciousness gave rise to distinctly national schools of composers, in particular those who contributed to the development of the new piano repertoire, such as Liszt, Chopin, Schumann, Brahms, Franck, Fauré, Debussy, Ravel, Grieg, Tchaikovsky, Balakirev, Rachmaninov, Skryabin and many others (Matthews, 1972). All these composers had their own contribution to the development of new means of expression which were reflected in the piano texture, putting in such way a higher demand on the technical development of the pianist. This in turn influenced the development of the piano pedagogy. The development of the piano pedagogy also contributed to the appearance of the national schools of piano performance with its distinctive features. The term 'national school of performance' can also be viewed as a number of major principles of approach to the performance of music of the composers of different national schools, for instance of Chopin, of Brahms, of Skryabin, etc.. Daniel Barenboim also recognised the existence of the different national schools of piano performance. He named the German school which stemmed from the Viennese tradition of piano performance (with its representative such as Leschetizky, Schnabel, Edwin Fischer, Backhaus, Gieseking and Wilhelm Kempff), Russian school (Rachmaninov, Horowitz, Richter, Gilels), French school (Cortot, Yves Nat) and Italian school (Busoni, Arturo Benedetti Michelangeli and Pollini) as major national schools of piano performance (D. Barenboim,

influences from the Russian piano school, as was attested by some critics of the Soviet period (Delson, Milstein and others). All the influences that Neuhaus received in the years of his development were decisive in that they determined in many ways his following musical career, his aesthetic and philosophical views and ideas on music art, music education and piano teaching.

As is also apparent, Neuhaus did not feel any attachment towards Russia and did not regard it as a 'motherland' in a spiritual sense. Not many things connected him with this land, for, as he mentioned in one of his letters to his parents: 'all senses, like attachment to a country⁵³ were always absolutely alien to me' (Neuhaus, 1983: 377). Neuhaus was, therefore, formed as a very cosmopolitan personality and musician, as was noted by Horowitz (Schonberg, 1992: 51). Such, then, was Neuhaus when he returned to Russia in 1914, after completing his education in Western Europe, with a comprehensive knowledge of many European languages (German, Polish, French, Italian and Russian) and European culture.

Beginning of musical career in Russia.

After the events of 1914, Neuhaus realised that he could possibly face the prospects of staying in Russia and in order to establish his musical career there, this would require a diploma from one of the Russian establishments. His parents and he himself elected for the

1991: 61). Of course Barenboim did not name all pianists who provided the fame for the individual national schools of piano performance. He also quite correctly named Liszt as a composer and a pianist-virtuoso who had a very important influence on the further development of the school of pianism in Russia (*Ibid.*).

⁵³ In this letter Neuhaus meant Russia.

Petrograd⁵⁴ Conservatoire where Felix Blumenfeld was a professor of piano. In the beginning of summer 1915 Neuhaus went to Petrograd and took an external degree. Neuhaus's performance in the *Maly Zal* [The Small Hall] of the Petrograd Conservatoire was so successful that it created special interest in this 'unknown' pianist. Rabinovich, who was a student at the Conservatoire at that time, wrote (1970: 41) that after that performance Neuhaus 'for the first time, and from that time onwards, entered forever the history of Russian pianism'.

According to Milstein (1961: 289), Neuhaus played Chopin's Piano Concerto in E minor (in an arrangement for two pianos) with Blumenfeld and he also played in a chamber ensemble with Pavel Kochanski where they performed Brahms's Violin Sonata in D minor. In this examination, which was open to the general public too, Neuhaus gained very high marks. All members of the examination committee, among whom there were Glazunov, Nikolaev⁵⁵, Liapunov, Lemba⁵⁶, Maikapar⁵⁷ and Winkler⁵⁸, awarded Neuhaus the highest mark 5+⁵⁹. The same marks were awarded to Neuhaus for his performance in chamber ensemble (*Ibid.*, 290). Obviously, Neuhaus's outstanding talent and his master-craft manifested itself in his performance and this was appreciated by the examination committee.

⁵⁴ By that time St. Petersburg was renamed Petrograd which sounded more Russianized.

⁵⁵ Nikolaev, Leonid Vladimirovich (1878-1942), Russian pianist, composer and teacher, professor of the Petrograd Conservatoire, taught Shostakovich, Yudina and Sofronitsky.

⁵⁶ Lemba, Artur Gustav (1885-1963), a pianist, teacher, composer, pupil of Blumenfeld, taught at the Petersburg Conservatoire at the turn of the 20th Century.

⁵⁷ Maikapar, Samuel Moiseevich (1867-1938), Russian pianist, teacher and composer, professor of piano at the Petrograd Conservatoire, pupil of Leschetizky.

⁵⁸ Winkler, Alexander (1865-1935), German-born pianist, professor of piano at the St. Petersburg (renamed Petrograd) Conservatoire.

⁵⁹ The Russian system of markings consisted of five marks: the highest – 5 (excellent), 4 (good), 3 (satisfactory) and 2, 1 (failed). Sometimes, in order to emphasise the result, the examiner was allowed to add to the mark the sign '+' as happened in Neuhaus's case. This system is still in use in Russia today.

Whilst residing in Petrograd, it appears that, despite his very successful performance at the Petrograd Conservatoire, he was still unknown there and did not have many contacts. As a result he could not find anything to do for his living. He and Kochanski played sometimes, 'together and separately, but everything was *honoris causa* [for honour's sake]' which meant they were not paid for their performances (H. Neuhaus, 2000: 35). It is known that the attitude to ethnic Germans (Neuhaus certainly was considered as being one) changed during the war, and that also could be a reason for not being accepted in Russian musical circles. However, Neuhaus began to make the personal acquaintance of some Russian musicians, among whom there were Nadezhda Golubovskaya⁶⁰ and Sergey Prokofiev. Milstein stated that from that time Neuhaus became a guest at his home (Milstein, 1961: 290).

In 1916 Neuhaus was offered a teaching post in Tiflis by the Director of the Tiflis branch of the *IRMO* (Imperial Russian Music Society), N. D. Nikolaev.⁶¹ In October of that year Neuhaus went to Tiflis where he started his teaching. Neuhaus recalled (2000: 35): 'thus, from October 1916, for the first time, I held an 'official' post (because I had begun to work in a State establishment) as a Russian music teacher and a pianist-performer.'

The teaching in Tiflis did not inspire Neuhaus because the 'pupils were very weak' and he experienced the same 'hard labour' that he had had in Yelizavetgrad (H. Neuhaus, 2000: 35-36). He participated in the concert life of the town. Neuhaus gave solo recitals, played with

⁶⁰ Golubovskaya, Nadezhda Iosifovna (Josefovna) (1891-1975), Russian pianist, harpsichord player, pupil of S. Lyapunov, professor of piano playing at the Leningrad Conservatoire, a friend of Neuhaus.

⁶¹ Nikolaev, Nikolai Dmitrievich (1869- ?), Russian pianist, teacher and composer.

the symphony orchestra and also in a chamber ensemble with local musicians, the violinists Evgeny Guzikov and Victor Wilschau⁶² and the cellist Konstantin Minyar (*Ibid.*). Reports of these concerts appeared in the *Russian Musical Gazette* (1917. No. 3).

The summer of 1917 Neuhaus spent with his parents in Yelizavetgrad. By that time the February Revolution had taken place in Petrograd, which resulted in the overthrow of Tsar Nikolas II. However, everything was quiet in Yelizavetgrad, as was remembered by Zinaida Neuhaus-Pasternak.⁶³ When staying in Yelizavetgrad, Neuhaus gave a concert there. His programme included works by Chopin, Bach and Schumann (Pasternak, 1993: 244). After this concert Zinaida started taking private lessons with Neuhaus while he stayed in Yelizavetgrad. She was a piano student of Blumenfeld at the Petrograd Conservatoire⁶⁴, but after the winter-spring events in Petrograd, she had to escape from the city without having graduated from this institution.

In October 1917 came the Proletarian Revolution. However, the event had no immediate impact on the life in Tiflis and everything there went on as usual. Neuhaus stayed in Tiflis until the summer of 1918 when, following the ‘coup d’état’⁶⁵ in Georgia, as Neuhaus named it (2000: 36), he had to leave Tiflis and move to Yelizavetgrad to his parents. The Civil War that followed the October Revolution affected almost every corner of the former Russian

⁶² Wilschau, Viktor Robertovich (1870-1937), German-born violinist and teacher, taught in Tiflis.

⁶³ Pasternak, Zinaida Nikolaevna (Eremeeva-Giotti) (1897-1966), the first wife of Neuhaus (from 1919 to 1930) and the second wife of Boris Pasternak (from 1932).

⁶⁴ According to the memoirs of Anastasieva, Blumenfeld’s granddaughter, Zinaida was also a pupil of Gustav Neuhaus in Yelizavetgrad (Zimyanina, 1988: 39).

⁶⁵ That was the time of the Civil War in Russia and in 1918, as Milstein commented on that event, Georgia was occupied by the German-Turkish army; later ‘English imperialists put their army in Georgia too. With the military help of the occupants, the reactionary and anti-people Menshevik régime was established in Georgia that survived till February 1921.’ (Milstein, 1983: 437).

Empire including Yelizavetgrad. Neuhaus did not comment much on that time saying: 'I will not describe all that disturbing, turbulent and unforgettable time; later, more knowledgeable people, who were at the centre of those events, remembered and wrote about it.' (*Ibid.*, 36). Obviously, the horror of the Civil War and all the problems of everyday life touched the life of the Neuhaus and Szymanowski families who also stayed in Yelizavetgrad at the time.

In Yelizavetgrad, after the Austrian army left and the Bolsheviks finally took over from the Whites and the bands of anarchists, Neuhaus, Szymanowski and many other musicians who stayed in Yelizavetgrad had to collaborate with the new régime in order to survive and to save their lives. Neuhaus, together with Szymanowski, the violinists Lipyansky and Gyzinsky, the composer and musicologist Deshevov, were ordered by the new régime to take part in organising the local Musical Society. Nikolskaya wrote (1992: 157), that the families of Neuhaus, Szymanowski, Blumenfeld and Kochancki were afraid of the new régime, the Soviet power, and rejected it although that new power had an interest in music and considered it as an important factor in the development of a new society. The Red Terror and the feeling of absolute lawlessness shocked these families.

In the autumn of 1918 Neuhaus was invited to teach at the Kiev Conservatoire. Neuhaus also asked Zinaida to follow him, as she recalled (1993: 248) and in 1919 she joined him in Kiev. In October 1919 Neuhaus became a professor of piano at the Kiev Conservatoire, being invited to replace Josef Turczynski, a Polish pianist, who had left for Warsaw. Because of the situation caused by the revolution and the civil war, many musicians and

members of staff of the conservatoire began to leave Kiev. Thus, Neuhaus began to teach the students of Turczynski and also the students of some other professors who had left Kiev, as recalled by Teodor Gutman⁶⁶, Turczynski's former pupil (Richter, 2002: 36-37). Neuhaus did not like Kiev especially in the state of civil war and revolution. He also had some intentions of leaving Russia, but his family circumstances prevented him from doing this. Neuhaus's mental and emotional state is expressed in a letter to Szymanowski:

[Kiev] 19.X. / [1.XI. 1919]

(...) I learnt about your final decision to leave for Warsaw. Although I support this, nonetheless I feel very sad, because devil knows when we shall see each other. I definitely must stay in Kiev, I have already found a post as a professor at the conserv[atoire] and have a class of 12 pupils. I will soon begin to give concerts. I feel sad, there is no life, I am depressed, nervous and panicky, and it is very bad with money, dreadfully expensive. (...)

My dream from many points of view would be, of course, to go to Warsaw together with you, but understanding the fact that I will be cut off, probably for many years, from my parents and some other people, makes me stay in Kiev, which I, by the way, cannot bear, especially in its present condition.' (Nikolskaya, 1992: 164)

Neuhaus's uncle Felix Blumenfeld also moved to Kiev. At that time many professors from the Petrograd and Moscow conservatoires fled the turmoil in their home cities (Schonberg, 1992: 51). Thus some very distinguished musicians became members of staff of the Kiev Conservatoire, among them being Blumenfeld, Kochanski and, of course, Neuhaus.

Despite all the difficulties and troubles of the period of revolution and civil war, musical life in Kiev was nevertheless very active. Zinaida Neuhaus-Pasternak recalled (1993: 253-256)

⁶⁶Gutman, Teodor (Teodore) Davidovich (1905-1995), Soviet pianist and teacher, pupil of Turczynski and Neuhaus, professor of piano at the Gnesins Academy of Music. Also taught at the Moscow Conservatoire.

that although there was hunger and frequent changes of political régime. ‘the concert halls and theatres were full; there was a sense of enthusiasm and animation in art and in literature.’ After the great political and social changes, the audience had also changed dramatically. Gutman wrote that he had an impression that ‘the public of that period of time was less professional’, but it had a quality of ‘surprising responsiveness and ingenuousness’ (Richter, 2002: 37). Milstein, when writing about Neuhaus’s life in Kiev (1961: 291), wrote that the audience in front of which Neuhaus had to perform were the ‘people of the new world’, proletarians, a ‘large circle of workers’, and that sometimes Neuhaus had to play in ‘workers clubs and the Red Army barracks’.

As his former pupil recalled, in winter 1919-1920 sometimes they had to have their lessons in Neuhaus’s house, in a room that the pupils had to heat themselves, bringing firewood with them because it was impossible to have their lessons in the conservatoire (Richter, 2002: 41). Neuhaus’s pupils saw his activity in Kiev as pianist and teacher as a real heroic endeavour. They greatly respected their teacher, ‘literally worshipped him’, as wrote Kalina (*Ibid.*). Gutman recalled that Neuhaus’s influence on them, his pupils, was at that time already incredibly high (*Ibid.*, 38), many of his students, whom he taught in Kiev, keeping in close contact and continuing the relationship until Neuhaus’s last days, as was described in their recollections.

Zinaida Neuhaus-Pasternak also recalled (1993: 252-257), that in the winter season of 1919 Neuhaus quite often had to play at the Concert Hall of the Conservatoire with no heating in it. He would play dressed in a fur coat and with woollen gloves on his hands. Neuhaus

played in solo recitals, in duets with Blumenfeld and also with Kochanski and Karpilovsky⁶⁷ (the programmes of the concerts are not known). Since there was no symphony orchestra in Kiev at that time, Neuhaus and Blumenfeld played their own transcriptions for two pianos of music by Wagner (fragments from *Götterdämmerung*) and Skryabin's *The Poem of Ecstasy* and *Prometheus 'The Poem of Fire'*. In his solo recitals, as recalled by Milstein (1961: 291), Neuhaus performed music by Chopin, Beethoven, Schumann, Liszt, Brahms, Skryabin and Szymanowski. Neuhaus recalled in his *Autobiographical Notes* (2000: 37) that during the years in Kiev he gave 'many concerts with diverse programmes (from Bach to Prokofiev and Szymanowski)'.

Milstein stated (1983: 9) that during Neuhaus's stay in Kiev his repertoire significantly increased. The scale of his concert activity broadened and the artist came into contact with a large circle of listeners. The main core of the repertoire was developed during the years he spent in Germany and Austria, although he also began to include music by Prokofiev in his concerts. The scale of his concert activity increased indeed, but sometimes the need for some of the concerts was also due to the financial difficulties of that turbulent time (Pasternak, 1993: 252-253).

In 1919 Vladimir Horowitz became a student of Blumenfeld at the Kiev Conservatoire, becoming Neuhaus's close friend. Neuhaus was fifteen years older than Horowitz and had a great influence on him, primarily because Neuhaus 'had been in the West and to the impressionable student he was a cosmopolite', as wrote Schonberg (1992: 51). These

⁶⁷ Karpilovsky, Daniil Zinovievich (1892 - ?), Russian violinist, immigrated to America.

qualities undoubtedly attracted Horowitz whom Neuhaus influenced musically and intellectually. Horowitz recalled of Neuhaus:

‘He was very musical, an artist, (...) so I was interested. We played much four-hand and two-piano music. He was a wonderful musician and he introduced me to a great deal of music I had not heard. He played beautifully some late Scriabin sonatas, all of which were new to me. He also analysed pieces with me.’
(Schonberg, 1992: 52)

As is obvious, Horowitz noted the most important features of Neuhaus as being ‘an artist’ and ‘a wonderful musician’ and not a pianist-virtuoso. It is evident that already at this early period in his career Neuhaus’s hierarchy (his own term) of evaluating and developing the pianist-performer was well formed; the qualities of being an artist and a musician were more important than being a pianist with high technical skill.⁶⁸ It was Neuhaus and Blumenfeld who encouraged Horowitz to make his career in the West. Mainly like many other musicians and the majority of artistic *intelligentsia*, they were not inspired by the Soviet ideology and ‘all the mess it had made of the economy and the lives of the people’, as wrote Schonberg (*Ibid.*, 64). While staying in Kiev, Neuhaus and Horowitz gave a concert where they played together in a piano duet (the repertoire is not available), an event recalled by Zinaida Neuhaus-Pasternak (1993: 256).

In Kiev, when teaching at the Conservatoire, Neuhaus educated some famous pianists among them being Teodor Gutman, Vera Razumovskaya, Zoya Kalina, Vera Kelman, Natan Perelman and many others. Gutman subsequently became not only an outstanding pianist, but also a very famous teacher. Later, for a number of years Gutman was Neuhaus’s

⁶⁸ This will be considered later in this thesis.

assistant at the Moscow Conservatoire. At that time Neuhaus's fame as a teacher began to grow.

In Kiev Neuhaus made the acquaintance of the philosopher Valentin Asmus⁶⁹ and his wife Irina (E. Pasternak, 1996: 129). As the study of philosophy was very limited in Russia for political reasons, as recalled E. Pasternak (*Ibid.*) and Takho-Godi (1997: 80). Asmus was better known as a literary critic, having many contacts amongst writers. Neuhaus remained a friend of Asmus for the rest of his life, this friendship being very important to him, as will be described subsequently. It was through Asmus that Boris Pasternak made the acquaintance of Neuhaus in 1929.

Another important event in Neuhaus's life in Kiev was his marriage to Zinaida Eremeeva.

Although the precise date is not known, it took place between 1918 and 1919. This marriage was important for Neuhaus as Zinaida provided support for Neuhaus's artistic career.

Neuhaus's two sons, Adrian and Stanislav were born from this marriage. Adrian Neuhaus (1925-1945) died from a long-term illness on 9th May, the day of the celebration in Russia of the end of the Second World War. Stanislav Neuhaus (1927-1981) became a very famous pianist, being his father's assistant at the Moscow Conservatoire where he taught until his untimely death in 1981.

While staying in Kiev, in early 1922 Neuhaus made his Moscow début, as was recalled by William-Wilmont (1989: 136). Later that year Neuhaus moved to Moscow where he was invited to teach at the Moscow Conservatoire. Thus ended the period of his life in Kiev. All

⁶⁹ Asmus, Valentin Ferdinandovich (1894-1975), Russian philosopher, art and literary critic.

things being considered, it is possible to assert that his time in Kiev was important for Neuhaus as he began to establish himself as a teacher and a pianist-performer. He also made new contacts with Russian intellectuals, writers, philosophers and musicians that lasted until the end of their lives. During the years in Kiev Neuhaus had to adapt himself to the new political situation in the country, in which he had to continue his life. As will become apparent later, as an outsider, he never accepted the changes which took place in Soviet Russia and with which he quite often had to compromise. Although during his life in Russia he received true recognition as a great performer and teacher, reaching the summit of his musical fame, the Soviet totalitarian régime was detrimental to Neuhaus, as new evidence has revealed. It limited his life, the freedom of his creativity, he often having to adjust his life to the political and social circumstances. This will be examined in due course.

The Moscow period. 1922 – 1940.

In 1922 by the order of Lunacharsky⁷⁰, who was People's Commissar of Education at that time, Neuhaus and Blumenfeld were transferred from the Kiev Conservatoire to the Moscow Conservatoire. Neuhaus himself commented (2000: 37) that 'thus began the Moscow period of my musical activity'.⁷¹ The main reason for this move was the fact that the Moscow Conservatoire as well as the whole cultural life in the Soviet capital had begun to lose many of the musical and cultural *intelligentsia* because of the Revolution, Civil War and the subsequent political changes. Thus, many of the distinguished musicians, pianists

⁷⁰ Lunacharsky, Anatoly (1875-1933), Soviet politician, writer, academician and a literary critic. He was a very important and enlightened figure in the history of Soviet musical culture and education especially in the first years after the 1917 Revolution.

⁷¹ This comment also means that Neuhaus considered some important changes in his life as certain milestones and this allows the division of his life into clear periods.

and teachers who taught at the conservatoire fled Russia during the period 1917 to 1922. among them being Vasily Safonov, Aleksander Ziloti, Sergei Rachmaninov, Nikolay Medtner and many others. Obviously the new Soviet government wanted to maintain the high status of the Moscow Conservatoire and the officials tried to take measures to improve the situation. In autumn 1921 a special committee of the Art Department of the Central Committee of Professional Education was appointed. This committee was responsible for the reform of musical education and was supervised by Lunacharsky. Yavorsky, who also was a professor at the Kiev Conservatoire and had moved to Moscow some time before Neuhaus, was appointed as chief manager of this reform.⁷² Aleksandr Goldenweiser, together with teaching responsibilities, held the post of Director of the Conservatoire at that time.

Delson stated (1966: 24) that in Moscow Neuhaus ‘began a crucial and important period in his life as a musician. At that time he finally became a diverse pianist-performer and an original teacher.’ However, this period was important not only for Neuhaus himself, but also for the whole Russian school of piano performance, for it was in those years that he contributed to its further development. As far as Neuhaus’s life was concerned, as will subsequently become apparent, this life brought him not only great success and recognition, but also many difficulties, as it was also full of dramatic events. Neuhaus had to work in the country that began to experience one of the darkest periods of Russian history, the Stalin dictatorship. As was mentioned earlier, Neuhaus’s entire life in Soviet Russia was a constant compromise with Soviet reality, its political and social conditions. As Neuhaus

⁷² This reform of professional musical education in the USSR introduced the division of primary musical education into two stages: the first stage was schools of music and the second stage was colleges of music that had a degree status. Conservatoires were considered as the third stage of musical education.

himself said (2000: 83-84), neither any members of his family, nor he had ever had a loyal attitude to the political system that existed in both Imperial and Bolshevik Russia. It caused an inner conflict; Neuhaus had received a liberal European education that could by no means fit the political ideas which were imposed by the Bolsheviks and Communists that dominated the country for many decades. One of the most significant features of Neuhaus, despite the different political circumstances, was his great desire and ability to pass onto his pupils the ideas of liberal education, ideas of humanism that subsequently provided him a very special rôle in the Russian musical culture and not only in pianism alone, as will become apparent.

When Neuhaus started his teaching at the Moscow Conservatoire, he also joined the concert life of Moscow. His concert activity was very intensive, according to Milstein (1961), Delson (1966) and many other critics (Alschwang, Grinberg, Grigory Kogan, etc.). Milstein wrote (1961: 292) that from autumn 1922, 'his activity was indissolubly tied up with the artistic life of the capital.' His name appears on the Moscow concert posters more and more often. He played in symphonic and solo recitals.' Gakkel (2003)⁷³ that in the 1920s Neuhaus was the only pianist of such high calibre in Moscow and during the first post-revolutionary years when many famous Russian musicians had fled Russia, Neuhaus was unrivalled. Zhivtsov also confirmed this fact in a private interview.⁷⁴ Of course, there were other Russian rising stars such as Vladimir Sofronitsky and Maria Yudina, but they both were based in Petrograd and did not belong to the circle of Moscow pianists. Only in the late

⁷³From a private interview (St. Petersburg, November 2003).

⁷⁴From an interview at the Moscow Conservatoire (Moscow, April 2006).

1920s did other celebrated Moscow pianists such as Lev Oborin and Grigory Ginsburg join the concert life of Moscow (Sokolov, 1977: 18).

Neuhaus was glad to be away from provincial places such as Yelizavetgrad (Zinovievsk at that time) or even Kiev and his enthusiasm to participate in the Moscow concert life was considerable. Gakkel also said that very quickly he became well known and he enjoyed his fame.⁷⁵ In the concert season 1922/23 his performance of Skryabin's complete piano sonatas (in two evenings) attracted much attention from critics.⁷⁶

Delson (1966: 24) also commented that Neuhaus's appearances in 1922/23, especially with Skryabin's music, were considered an important event in Moscow musical life. The critic, however, did not mention that the attitude to Skryabin's music in Soviet times was never easy. Artur Lourie (1997: 145), for instance, said that there were different layers of participants who perceived differently Skryabin's creativity: the public or the 'crowd' who expressed their admiration for his music; the 'majority of 'specialists'' who did not recognise Skryabin and had a 'sharply hostile attitude' toward his music and the Russian *intelligentsia*, who accepted him 'indisputably and ardently.' After the Revolution of 1917 a reaction set in against Skryabin and his music and by 1923 the attacks on his music became more virulent. The Russian Association of Proletarian Musicians (RAPM)⁷⁷ denounced Skryabin together with other composers such as Chopin and Liszt. Even Tchaikovsky was

⁷⁵From a private interview (St. Petersburg, November 2003).

⁷⁶ Some of those concerts took place on 20th and 27th February 1923 at the *Bolshoy Zal* [Grand Hall] of the Moscow Conservatoire (Taneev Research Library, Moscow Conservatoire).

⁷⁷ The Russian Association of Proletarian Musicians (RAPM) was established in 1923 as an instrument of the Party's cultural policies. The influence of this union was overwhelming especially at the end of 1920s and early 1930s. RAPM was disbanded by Stalin in 1932.

blamed for his ‘criminal pessimism’, as Bowers (1996: 86) has noted. The chief of RAPM, Lebedinsky, saw in Skryabin ‘...the agitation of men incapable of fighting for socialism. Worse! They are all *enemies* of socialism’ (*Ibid.*). Of course, Skryabin with his subtle complexities, mysticism, personal and private heroics did not fit proletarian ideology. Kholopov added that it was not only Skryabin, whom ‘theoreticians of music’ in the 1920s wanted to forbid. The list of the composers went further as they added to it: ‘Tchaikovsky – for philistinism and moaning, Rimsky-Korsakov – for liberal populism, Glinka – for romanticism and neoanarchism, Skryabin – for mysticism, Liszt – for empty and cheap virtuosity, Wagner – for fascism, Chopin – for salon-like style.’ (Kholopov, 2002: 14). Neuhaus, while continually performing Skryabin’s music in his recitals throughout his musical life, thus opposed himself to the political ideology of RAPM.

Lunacharsky, the aesthetic arbiter of Russian and Soviet art, tried to rehabilitate politically Skryabin’s creativity by putting him on the so-called ‘revolutionary rails’.⁷⁸ He said in particular in the early 1920s: ‘Scriabin is near to us because he embraces in his work the fascination of revolution.’ (Bowers, 1996: 87). This promoted some tolerance towards Skryabin’s music and his music was not completely banned from the concert repertoire. Neuhaus, by frequently performing Skryabin’s music and also studying his works with students in his class, also promoted Skryabin’s creativity and contributed considerably to the tradition of performance of the music of the composer in Russia. It is a known fact that many of his pupils often included Skryabin’s piano works in their performances.

⁷⁸ From a private interview with Evgeny Zhivtsov, Moscow Conservatoire.

Neuhaus also performed with the Beethoven Quartet and in duet with the famous cellist A. Brandukov and the violinists N. Blinder and M. Polyakin. With the latter Neuhaus played sonatas for violin by Beethoven (Nos 7, 9), the sonata in D minor by Brahms, the sonata in A major by Franck and that in G major by Debussy (Delson, 1966: 25). For the first time Neuhaus introduced to the Russian audience the *Sonatine* by Ravel and the cycle *Ma Mère L'oye* in the transcription for piano (*Ibid.*). Frequent appearances of Neuhaus with symphony orchestra also made 'an enormous impression' on the public (*Ibid.*, 26). Neuhaus often played the piano concertos of Chopin (in E minor), Liszt (in A major) and Skryabin (in F sharp minor).

Mark Milman, when speaking of Neuhaus's concerts, stated that his style of performance was very different from other prominent and 'authoritative' Moscow pianists like Igumnov, Goldenweiser, Feinberg and some others (Richter, 2002: 132-133). Neuhaus's style of performance differed, as he said, in its 'audacious and unusual interpretation, bright emotionality, imagery and spontaneity of expression' (*Ibid.*, 133). Neuhaus's style did not have the so-called 'academism' and sometimes was the opposite of that tradition, which was well established in the Moscow school of performance (*Ibid.*). This Milman's remark was important because it contradicted the assumptions of some Soviet critics that Neuhaus continued the traditions of the Russian piano school. Obviously Milman could not go further and say directly which traditions influenced Neuhaus for ideological reasons. Milman (*Ibid.*, 132) stated, however, that Neuhaus introduced 'new tendencies in the art of performance' that attracted so many of the young pianists 'who rushed into his class' and

which probably caused jealousy from other professors of the conservatoire. These matters, likewise, will be discussed below.

Milstein noted (1961: 292- 293) that Neuhaus's concert programmes were very diverse, including works of music from J. S. Bach to music by his contemporaries (Shostakovich, Prokofiev, etc..). Delson wrote that Neuhaus was the first pianist in Russia to perform the 24 *Préludes* by Debussy as a cycle (1966: 26). Such diversity of styles and composers indicated the universality of Neuhaus as a pianist. It became apparent that other Moscow pianists at the time did not have this diversity or the same scale of concert activity. Neuhaus played not only in Moscow, but also in many other towns and cities. Thus, Neuhaus's performance activity in 1920s was very extensive. The full record of his concerts in the 1920s, as well as in the following years, is not available, as it has never been undertaken, as has been noted by Elena Richter.⁷⁹

From the historic point of view, the early 1920s coincided with the New Economic Policy (NEP) that was proclaimed by Lenin in 1921 in the face of economic problems. Some elements of capitalism, like private enterprise, were allowed to enter the Soviet Union. Restrictions on art and music also were relaxed and many kinds of art (literature, visual arts, music) flourished, as a result of which Neuhaus was able to perform a very diverse repertoire, including music of his contemporaries. Still, only those, for whom the 1920s were the 'years of youth', felt a sincere enthusiasm. The older generation treated those years with caution or were negative to the changes (Gakkel, 1995: 16). Those members of the Russian *intelligentsia* who did not accept political changes in the Soviet Russia, had an

⁷⁹ From a telephone interview with Elena Richter (Moscow, September 2003).

opportunity to emigrate from the country until the mid 1920s and so many of them did (*Ibid.*, 17). In this connection it is interesting to refer to one of the letters that Neuhaus's mother wrote to her brother Felix Blumenfeld where she asked Felix to influence Harry (Heinrich) to move to Germany. Natalie, Heinrich's sister, after being married in Germany, lived at that time in Cologne (Köln), where she successfully established her musical career. Here is a fragment of the letter:

3. 08. 1927.

'I dream only that Harry should move abroad. Many pianists have heard Harry's playing and I am sure that in Germany he will have a tremendous success. Maybe you can influence him to start thinking about this. He regards your opinion very highly.' (Anastasieva, 2002: 171)

However, Neuhaus remained in Russia and it is not known if he ever made any attempt to leave Russia or at least even considered it. The reason that Neuhaus decided to stay in Russia might be explained as follows. As was mentioned earlier, after 1925 it was much more difficult to leave Russia (Gakkel, 1995: 17). Goldenwiser also recalled (1997: 219) that by 1928 all passports of citizens in the country were seized by the authorities and instead of passports, work record books were introduced. This seriously limited the rights of people to travel, especially abroad. Had Neuhaus decided to leave, he would have to think of taking not only his family with him, but also his parents who stayed in Yelizavetgrad (Zinovievsk) at the time. This would create many additional difficulties. It is worth noting that he continued correspondence with his sister and later with his niece Astrid Schmidt Neuhaus, who was born in 1910 in Germany (Richter, 1992: 310, Niemöller, 1998: 40).

When establishing his life and musical career in Russia Neuhaus developed many contacts with Russian intellectuals (Russian *intelligentsia*), among them being writers, poets and philosophers. In 1929 Neuhaus met Boris Pasternak and the friendship that they developed was long lasting. They shared many common interests in music, literature and philosophy. Pasternak's literary creativity and his aesthetics greatly influenced Neuhaus's outlook on art and life and in turn Neuhaus's art as a performer served Pasternak as an inspiration for his poetical creativity. There were many things that drew them together, in particular a great interest in German art, literature and philosophy. Pasternak studied in Marburg where he attended the lectures of the famous German neo-Kantian philosopher Hermann Cohen. Pasternak was a man of European culture with knowledge of many languages. His knowledge of German, English, Spanish, French, Hungarian, and Georgian allowed him to make translations of Goethe, Rilke, Shakespeare, Byron, Shelley, Verlaine and many other poets into Russian. Pasternak was also a good pianist and even made some attempts at composition. Neuhaus and Pasternak shared a keen interest in contemporary poetry, both being close to the poets Osip Mandelstam, Anna Akhmatova, Marina Tsvetaeva and others. One factor that helped to create artistic bonds between Pasternak, Tsvetaeva and Neuhaus was undoubtedly the German language and the German land itself. Besides, Pasternak and Tsvetaeva personally knew Rilke and both were in correspondence with him (E. Pasternak, 1996). Neuhaus referred to this poet as his 'most favourite' (1983: 80). The poet's German romanticism, that became the spiritual cradle of Pasternak and Tsvetaeva, was also very close to Neuhaus. Rilke's poetry served as proof that in that 'divided and distorted world there exist real and immutable values not to measured by pragmatic

standards' (E. Pasternak, 1986: 5). This shows the breadth of Neuhaus's interest and the different facets of his personality.

When settling in Moscow, Neuhaus came into contacts with other intellectuals who also played an important rôle in influencing Neuhaus's thought and views on music and the performing art. They were Aleksey Losev⁸⁰ and Gustav Schpet⁸¹, members of the State Academy of the Science of Art (the *GAKhN*). Established in the early 1920s, it was considered as a 'refuge for the intellectuals in the 1920s' (Takho-Godi, 1997: 76-77). It was a centre of aesthetic philosophy, including music aesthetics, a comparatively new kind of science, as Losev expressed it (1995: 406). Gustav Schpet was a vice-president of the *GAKhN* (Takho-Godi, 1997: 77). On Stalin's order this academic establishment was closed down in 1929. Neuhaus himself did not mention the name of Losev for the reason of censorship as Losev was denounced by the Soviet authorities as an enemy of the people. However, he mentioned that he closely knew Gustav Schpet and the members of his family (Richter, 2002: 337). Furthermore, Pasternak, Schpet and Neuhaus formed a very close circle as they had common interests in philosophy, history and linguistics (*Ibid.*). A

⁸⁰ Losev, Aleksey Fedorovich (1893-1988), Russian philosopher, author of many works on mythology, aesthetics, philosophy and music. Besides lecturing at the *GAKhN*, (The State Academy of the Science of Art) he was also a professor at the Moscow Conservatoire (1922), the Moscow State University (1942) and the Moscow State Pedagogical Institute (from 1944 until his death). In 1929 he was banished from the Moscow Conservatoire and the *GAKhN* for his 'idealistic and non-Marxist' views. In 1929, unbeknown to the state, he took monastic vows and became a monk. In 1930 he was arrested and denounced as an enemy of the people for some of his 'dangerous' publications and in 1931 was sent to a *GULAG* on the Belomor-Canal. In autumn 1932 he was released from the camp, having partly lost his sight, and in 1933 his civil rights were restored. His works were not published for more than twenty years and only from 1960s onward were some of his works, first on the history, philosophy and aesthetics of Ancient Greece and the Renaissance and later on other aspects of philosophy of aesthetics, published.

⁸¹ Schpet, Gustav Gustavovich (1879-1938), Russian philosopher, linguist, author of works on the philosophy of history, logics, aesthetics, phenomenology and hermeneutics. He was a professor of philosophy at the Moscow State University. He was criticised by Likhachev for the 'anti-historical' approach in his research methods and in 1937 he was arrested, denounced as an enemy of the people. In 1938 he was shot in Omsk (Siberia). For many decades his philosophical legacy, except for some of his early works, was almost in oblivion and only in the last years were his works allowed to be published.

granddaughter of Schpet, Maria Polivanova, in her private interview also testified that the families of Pasternak, Neuhaus and Schpet had a very close relationship. She also recalled that, when Schpet was arrested, his wife rushed to Pasternak, asking him to organise some kind of defence for her husband. Neuhaus too, intended to join Pasternak, signing the letter in Schpet's defence and asking for his release.⁸² Pasternak also knew Losev from the time when they both studied at the Moscow Imperial University in the faculty of philosophy and classical philology between 1911-1915 (Erofeev, 1985: 213, Kholopov, 2002: 12). Neuhaus came to know Losev when he started to teach at the Moscow Conservatoire in 1922, as at the same time Losev also began to teach a course on Aesthetics at the Conservatoire (Kholopov, 2002: 15). Losev's lectures were very popular among many other musicians who also attended them, including: Lev Mazel, Tatyana Livanova, Mikhail Gnesin and his wife G. Vankovich, S. L. Tolstoy (the son of Lev Tolstoy), Goldenweiser, Zhilyaev, Myaskovsky and Yudina (*Ibid.*, 15). Aza Takho-Godi (1997: 91), a former research student of Losev in Kiev and later his second wife, also stated that Neuhaus, together with some other musicians, such as M. Yudina and A. Artobolevskaya⁸³, had a close relationship with Losev and was a frequent visitor at his home. These relationships between Neuhaus, Pasternak, Schpet and Losev have never been mentioned in any of the publications of the Soviet times for the reason of censorship.⁸⁴

⁸² From a private telephone interview with Maria Polivanova (Moscow, June 2009).

⁸³ Artobolevskaya, Anna Danilovna (1905-1988), Russian pianist, pupil of Yudina. She was one of the influential teachers of piano especially in early stages of education. Her contribution to children's musical education in Russia was very important.

⁸⁴ Many members of the Russian *intelligentsia* (writers, scientists, military personnel) who were sentenced to the labour camps, executed or fled Russia quite often became non-persons and their names usually were not allowed to be mentioned especially in publications.

From the mid 1920s, as Zinaida Neuhaus and Vyacheslav Ivanov⁸⁵ have recalled, the Neuhaus family spent almost every summer in Irpen near Kiev in their *dacha* (a summer countryside house). The Asmus and Pasternak families always joined them. Those summer trips to Irpen continued until early 1930s. It became a habit to spend the summer together and it was an ideal venue for close friends, such as Heinrich Neuhaus, Boris Pasternak and Valentin Asmus and some others, who could escape the troubles of life for the ‘feast of Plato during the plague’, as V. Ivanov described it (Richter, 2002: 166-167).⁸⁶ They spent time discussing many things that they shared in life. Ivanov recalled that the conversations were about literature, their favourite writers and poets being Thomas Mann, Rilke, Merezhkovsky, together with philosophy, music and many other aspects of existence of the intellectual life and being. The choice of the writer and poets reflects the intellectuals’ areas of interest. Thomas Mann’s ideas of humanism attracted many people. He was known for his insight into the inner world of the artist and intellectual and his existence in the world. Neuhaus regarded his novel *Doctor Faustus* very highly, reading the novel in the original German, as is recalled by Kremenstein.⁸⁷ For Neuhaus literature was inseparable from philosophy in which, as was stated above, he took a keen interest. It is apparent that most of them were not musicians, yet, there were many commonalities that made them very close to each other. As Evgeny Zhivtsov said, art and artistic creativity for these artists and thinkers ‘was an instrument and the means of expression for their understanding of life and its

⁸⁵ Ivanov, Vyacheslav Vsevolodovich (b. 1929), linguist, literary critic, Doctor of Philology, the son of the Russian writer Vsevolod Ivanov (1895-1963).

⁸⁶ Pushkin wrote *Little Tragedies* and among them was ‘A Feast in Time of Plague’. Ivanov used the analogy with the ideas expressed by Pushkin where the participants of the ‘feast’, worshipping song, wine and women, in the time of outbreak of plague tried to escape mentally and emotionally the suppressing atmosphere of horror and death. Ivanov added the ‘feast of Plato’ stressing that the members of Neuhaus’s circle had their intellectual escapes when they were able to spend their time in solitude, extolling the intellect and loftiness of the human mind.

⁸⁷ From the presentation at the Festival dedicated to the 110th Anniversary of Neuhaus’s birth (Moscow, April 1998).

essence'.⁸⁸ Neuhaus also was close to the poet Vladimir Mayakovsky with whom he made a trip to the Crimea in 1928. Neuhaus continued to make his trip to Crimea throughout his life, in particular to Koktebel which he loved, where he stayed with Gabrichevsky in the house that originally belonged to Maximilian Voloshin, the Russian writer and poet of the Silver Age.⁸⁹ The circle of Neuhaus's friends increased and other members of the Russian *intelligentsia* joined them. Thus, from the time Neuhaus came to Moscow, a circle of close friends had been established.

Pasternak shared with Neuhaus his deep, personal interest in the music of Chopin, Skryabin and Brahms. As their contemporaries observed (William-Wilmont, Ozerov, Zinaida Neuhaus-Pasternak), they influenced each other in the perception and understanding of the meaning contained in the music of those composers. Their aesthetic outlook was very close. Pasternak's poem *Ballade* (1930) was influenced by Neuhaus's performance of Chopin's Piano Concerto in E minor (in Kiev). His poem '*For Years gone by in the concert hall*' (1931) was also inspired by Neuhaus's playing of Brahms. Pasternak always referred to Neuhaus as his 'best friend' (Richter, 2002: 82). Neuhaus in his diaries (2000: 91) also said that Pasternak meant much to him throughout his life. The main thing that drew them together, therefore, was not only their close views on arts and aesthetics, but also their similarity in the perception of life and human values. The relationship between those two artists, their aesthetics and views on art, will be discussed later.

⁸⁸ From a private interview at the Moscow Conservatoire.

⁸⁹ From a visit to M. Voloshin's House in Koktebel, Ukraine (August, 2009).

From the beginning of his teaching at the Moscow Conservatoire Neuhaus became one of the leading professors⁹⁰ of the piano department, as noted by Delson (1966: 26). Neuhaus's 'wide erudition, keen interest in art, his artistic charm attracted talented young people to him', wrote Delson (*Ibid.*). Svyatoslav Richter recalled the distinctive features of Neuhaus and described the difference between Neuhaus and the other professors. Richter wrote that, when he decided to study in Moscow, he was looking for something new, for the 'unexpected, unforeseen' and these were the things he found in Neuhaus (this coincides with Milman who said that Neuhaus manifested new tendencies as a performer). Richter wrote that Neuhaus 'opened his eyes' and 'finally summed up' his strivings (Monsaingeon, 2002: 44).

The question may well be asked, therefore: what were those special things in Neuhaus that made him so different from the other professors of the Moscow Conservatoire? As Richter recalled:

'The three pillars of the Russian Piano School (apart from Rachmaninov who left the country and who, as far as I know, never taught) were Goldenweiser, Igumnov and Neuhaus. Goldenweiser represented the older tradition, a pianist of the pedantic kind. For him, the important thing was knowing whether to play ta-ri-ra, ti-ra-ri or ti-ra-ra. An academic pianist, with no imagination. Igumnov, for his part, was an excellent musician and an original pianist. There was no panache to his playing, but it was lyrical; his tone was radiant and refined, but fairly limited in range. He belonged to another generation, he was much older than Neuhaus and it was to Neuhaus that all the pianists in Moscow tried to get into his class.' (Monsaingeon, 2006: 45)

⁹⁰ According to the memories of Neuhaus's pupil V. Belov, Neuhaus, when starting at the Moscow Conservatoire, was for some short time an assistant of Blumenfeld, although he had his own class.

Here Richter, although in a rather conversational style, revealed his view on the main stream of the Russian piano school as it was formed at the beginning of the 20th Century, before Neuhaus joined it. The prime aim of some members of the old Russian piano school, it would appear, was a striving to achieve academic correctness in performance and development of a perfect piano technique. Kogan (1971: 56) also named Goldenweiser as a ‘member of the orthodox academism in performance.’ It does not indicate, however, that the outstanding pianists were not developed at that time, but it probably reflects the main tendency in the piano teaching. Neuhaus in his teaching used the whole complex of his comprehensive knowledge of music, together with different kinds of art and philosophy. This, in his opinion, was important because it helped to develop intellect, analytical ability and the process of musical thinking. Those specific Neuhaus features made him different from the other professors of the Conservatoire. In consequence, Neuhaus’s approach found more followers in the Russian-Soviet school of piano performance, as was stated by Marants (Richter, 2002: 118), Kremenstein (1998)⁹¹ and Elena Richter (2002: 7). Later Neuhaus’s approach was defined as an ‘interdisciplinary approach to the study of piano performance’.⁹²

Already at that time the main aim of Neuhaus’s teaching was not only to develop a pianist with virtuoso technical capacities, but also to create individuality, a person with a broad outlook on art and life and independent thinking. He proclaimed such aims in musical education at a time when the individuality of the human being was suppressed and when by Stalin’s definition human beings were considered as ‘small cogs in the wheel’. Neuhaus.

⁹¹From the presentation at The Neuhaus Festival (Moscow, April 1998).

⁹²From an interview with Zhivtsov (Moscow Conservatoire, April 2001).

when promoting his teaching ideas, often annoyed many of the Communist Party *apparatchiks* and some of his colleagues, too, who often envied his success, as Gornostaeva recalled (1995: 88, 100). Neuhaus's teaching aims and his manner of implementing them in his work made him different from other professors of piano at the Conservatoire.

Of course, the importance of Goldenweiser and Igumnov and their contribution to the Russian piano school cannot be underestimated. However, their aims when developing a pianist-performer were never as broad as those of Neuhaus. His influence on the new generation of performers was stronger, as was stated by his former pupils Viktor Derevyanko⁹³, Valery Voskoboinikov, Berta Kremenstein and some contemporaries such as Gakkel. It is known that often the students of Igumnov, Goldenweiser and of other professors attended the lessons of Neuhaus, as most of the time Neuhaus taught in the form of master-classes where anyone could attend.⁹⁴ There are not many recollections that Neuhaus's pupils were frequent visitors to the lessons of other professors of the Conservatoire. Perelman held the view (Richter, 2002: 36) that Neuhaus was a type of non-uniform, 'non-coached' pianist among the army of 'incredibly trained pianists' and these 'imperfections' made him different from the 'swarm of sinless colleagues as a star of the first rank, shining in a sky studded with his splendid pupils.'

Milstein (1983: 9) stated that 'prominent Moscow musicians' such as Igumnov, Feinberg, Goldenweiser influenced Neuhaus's teaching and provided him with a 'swift artistic take-off'. It is apparent though that this statement does not have much foundation. Neuhaus prior

⁹³From a telephone conversation in Tel-Aviv (November 2003).

⁹⁴Goldenweiser, according to many sources, preferred to teach his students in the form of individual lessons, although he also conducted planned master-classes and gave lectures on piano performance.

to this had already established his own views on piano pedagogy and on the development of the musician-performer. It is clear that these pianists could not influence Neuhaus much although they undoubtedly contributed to the development of the pianists at the Moscow Conservatoire and to the general artistic atmosphere in the capital city.

At the end of the 1920s and the beginning of the 1930s, Neuhaus was appointed artistic Director of the Moscow *Philharmoniya*, as Rabinovich noted (1970: 60). Although there is no information on Neuhaus's work in this rôle, the very fact reveals the scale of his musical activity. The period of the late 1920s, especially starting from 1929, was a turning point in Soviet history, as the country began to descend into a repressive dictatorship. Evgeny Pasternak, the son of Boris Pasternak, recalled (1996: 129) that the winter of 1929-1930 was the most difficult for all of them. In that year the State began a large-scale anti-religious campaign. Subsequently church chimes were forbidden and 'Moscow suddenly submerged into a silence that frightened the ear' (*Ibid.*). Soon the large-scale repressions began to spread to all layers of the society including the artistic *intelligentsia*. The mass arrests and executions of intellectuals, including close friends and colleagues of Pasternak, had begun, as his son recalled (*Ibid.*). There was an atmosphere of fear and 'irreparable tragedy.' (*Ibid.*, 130).

E. Pasternak also recalled that the only 'refuge' in this horrifying time was the music that continued to exist at a high level. Some of the brightest events in Moscow concert life of the time were the concerts of Neuhaus and Maria Yudina, another legendary pianist who had come from Leningrad to play in Moscow (*Ibid.*). Gakkel (1994: 63) expressed thoughts

similar to those of E. Pasternak, saying that the reality of the Soviet 1930s and 1940s could not be compared with any other time, and those intellectuals, who belonged to the first generation of the 20th Century, had to ‘stand still’ (to freeze), if they wanted to avoid physical extermination when looking for ways of professional expression. There was no public resistance to Stalin’s régime.⁹⁵ It simply did not exist, but there was, as Nadezhda Mandelstam said, Russia’s ‘secret *intelligentsia*’. They were those ‘who privately dissented with the régime from the early days of Revolution and continued to do so until the public idiom of dissidence emerged under the milder conditions of the 1960s’, as noted by Ian MacDonald (Ho and Feofanov, 1998: 657).

Khentova (1992: 22) stated that in that time only musician-performers were comparatively free from ideological pressure and persecutions simply because music was too abstract, ‘especially for idiots’ to understand, as Rostropovich noted (Ho and Feofanov, 1998: 657n). Soviet authorities did not consider performance as a threat to their ideology compared to other kinds of art, in particular composition. However, concert repertoire still was subject to censorship and Party control. Thus, on the list of composers, which ‘were not recommended’ for public performance were the names of Rachmaninov, Medtner and the ‘formalists’ Shostakovich and Prokofiev (Khentova, 1992: 22, Gakkel, 1994: 35). When looking at Neuhaus’s repertoire of these years, it is obvious that he ignored many of the ‘Party recommendations’ and continued to include in his repertoire music by Medtner, Shostakovich (from the 1940s) and Prokofiev. Neuhaus did not play much Rachmaninov,

⁹⁵ As Solomon Volkov observed (2004: 60), in Russia from the reign of Nicholas I, intellectuals always opposed the régime and this became a tradition, but the people, as Pushkin said in *Boris Godunov*, ‘were silent’.

apart from some *Preludes*, as the composer was not particularly close to Neuhaus's spirit, but he studied the music of the composer with his pupils.

Gakkel believed (1994: 36-37) that only musician-performers at that time were able to provide a kind of spiritual experience and this helped people to survive amidst the 'hecatombs'⁹⁶ and helped them to withstand an 'irrational horror'. Thus, Neuhaus, together with some other Russian artists, provided a kind of intellectual resistance to the existing régime.

Evgeny Pasternak also recalled (1996: 132) that it was Neuhaus's concerts that 'raised the spirit and supported his father in the general atmosphere of suppression in Moscow, in the atmosphere of fear and anguish.' William-Wilmont remembered (1989: 145) that after his concerts Neuhaus often invited some of his close friends to have dinner together, where he tried 'to use up his money that by no means fell from the sky.' Among the friends who always attended these gatherings were Pasternak, Asmus, William-Wilmont, Gabrichevsky, Falk⁹⁷ and some others. Boris Pasternak, too, wrote in a letter to his father that they had a habit after the concerts with a few Neuhaus's friends of spending the rest of the night in their own circle (E. Pasternak, 1996: 129). It is apparent that it was Neuhaus who united these people and was a central figure among them. These parties and the time they spent together provided some kind of 'refuge' for these intellectuals like their summers in Irpen. Their conversations as always were about different kinds of art, literature and philosophy and often went on until dawn. As noticeable, not many musician-colleagues joined

⁹⁶ Hecatombs (Gr.) – 'sacrifices of a hundred oxen', Gakkel used this word meaning mass graves.

⁹⁷ Falk, Robert (1886-1958), a painter-artist, a close friend of Neuhaus.

Neuhaus's circle or, more precisely, Neuhaus never joined the circle of his fellow musicians. Zhitomirsky noted that, he thought, it was not accidental that Neuhaus could not find friends as close as Pasternak or Gabrichevsky in his professionally close environment. The universalism, a similar cultural background and, as Asmus said, 'the commonality of artistic interests' of these people attracted them to each other (Richter, 1992: 23, 2002: 161). Neuhaus did not have many friends in musical circles as, in all probability, he did not have much in common with many of them. As he wrote in a letter (10th July, 1964): 'Musicians (...), to whom I had to relate too often, are very rarely interesting to me (except for Richter, of course), their general spiritual level is not very high, but their talent makes one close one's eyes to it' (Richter, 1992: 310). Neuhaus here clearly expressed what he valued most in a person, namely, a loftiness of mind, intellect and spirit. Such was Neuhaus and those who were close to him.

In the early 1930s Neuhaus's teaching activity began to attract greater interest and this happened because of the success of Neuhaus's pupils. Among Neuhaus's pupils at that time were Emmanuel Grossman, Yakov Zak and Emil (Samuel) Gilels. Gilels recalled that he wanted to continue his study under Blumenfeld, but since he had died in 1931, Neuhaus was considered as Blumenfeld's successor. Gilels wrote: 'I was attracted to him by his love for art, by the fact that he was always in a state of constant searching, an enquiring man. (...) He also attracted me by his novelty, including his choice of repertoire.' (Barenboim, 1990: 64). Gilels, like many others, recognised the 'novelty' of Neuhaus which made him different from other members of the Moscow Conservatoire. He studied under Neuhaus from 1934/35 until the spring of 1938.

In the 1930s, Neuhaus also helped to develop the outstanding talent of Svyatoslav Richter and many other young pianists, among whom were Anatoly Vedernikov, Yury Muravlev, Tatyana Goldfarb, Margarita Fedorova and many others. His pupils began to win piano competitions not only in the Soviet Union but in international competitions as well. Thus, as stated by Delson (1966: 30), Neuhaus's school became 'an international fact'. In 1932 Neuhaus's pupils Gutman and Grossman made a 'successful debut', as Delson said, in the Chopin Second International Competition in Warsaw (*Ibid.*). In 1936 Gilels received the Second Prize in the International Piano Competition in Vienna and in 1938 he won the First Prize in the International Piano Competition in Brussels. In 1937 Zak won the First Prize in the Third Chopin Piano Competition in Warsaw.

In the early 1930s Neuhaus gave many concerts in Moscow, Kiev, in the winter 1930 – 1931 making a concert tour of Siberia, where he played in Tomsk and Novosibirsk (H. Neuhaus, 2000: 38). Music critics never spoke about Neuhaus's tour in Siberia despite the fact that this was a very significant cultural event in that region. Pasternak, who often attended Neuhaus's concerts in Moscow, recalled that he played music by Beethoven (including Op. 109), Schumann, Chopin and Liszt (Richter, 2002: 83).

Some other events happened in 1930s concerning Neuhaus's private life. In 1931 his marriage with Zinaida came to an end. Zinaida decided to link her life with Boris Pasternak with whom very strong bonds had developed. This obviously affected many aspects of the life of all the members concerned, most of all being the sense of guilt Pasternak had

towards Neuhaus, whom he still continued to consider as his best friend. Pasternak wrote in a letter to his parents:

8. 03. 1931, Moscow

‘I fell in love with Z[inaida] N[ikolaevna], the wife of my best friend N[euhaus]. (...) I revealed myself as unworthy of N[euhaus], whom I continue to love and will never cease to love.’ (Richter, 2002: 82)

Despite everything, Neuhaus and Pasternak kept their relationship throughout their lives, as ‘brothers’ because they were ‘incredibly similar’ in their personalities, as Pasternak stated (*Ibid.*, 85). A few years later Neuhaus married Militsa Sergeevna Borovkina (1890-1962), whom he knew from the early years in Yelizavetgrad. In 1929 his daughter Militsa Heinrichovna was born.⁹⁸ In June 1931 he visited his birthplace Yelizavetgrad (then called Zinovievsk) for the last time. The prime aim of his visit was to take his parents to Moscow because of their old age and also because of the great famine, which began to creep in to Ukraine as a result of Stalin’s collectivisation plan. Neuhaus’s mother, Olga Neuhaus, was teaching in their school until their departure from Yelizavetgrad (Zinovievsk). When visiting Yelizavetgrad Neuhaus gave his farewell recital there, as recalled by T. Furlet.⁹⁹ This was an important event in the cultural life of Yelizavetgrad (Zinovievsk) as the town remembered its famous pianist-musician. However, the programme of his recital is not available.

⁹⁸ Neuhaus, Militsa Heinrichovna (1929-2008), the daughter of Heinrich Neuhaus, mathematician, wrote some memoirs of her father. In 1990 she was made an honoured member of the Neuhaus Association in Rome.

⁹⁹ From a telephone interview (Kirovograd, November 2001).

In 1933 Neuhaus fell ill apparently with diphtheria that almost cost him his life, as he recalled (2000: 38).¹⁰⁰ Neuhaus was ill for nearly nine months, after which he suffered from complications and one of his hands was left partly paralysed. This seriously endangered his career as a performer. Fortunately, he was eventually able to return to his work as a performer. However, after this illness, as he wrote, he had ‘to review’ his pianistic mechanism in order to adapt it to new circumstances as the consequences of the illness never went away. Besides, as previously mentioned, Neuhaus was not endowed with well-shaped hands. He himself (1983: 66-67) was realistic about his physical limitations saying that he ‘positively knew’ that his ‘purely pianistic (virtuoso) gift’ was not exceptional. The question arises, how was Neuhaus able to achieve such an outstanding success as a performer and furthermore to continue his pianistic career after his illness? It is known that later in his life as a pianist Neuhaus did not always fully display his high technical capacities and some critics (Kogan, Milstein) and his pupils (Kremenstein, Richter, Boshnyakovich) noted that sometimes he did not perform equally well during his recitals. Both Richter (Monsaingeon, 2005: 28) and Boshnyakovich (Richter, 2002: 274) stated that sometimes it happened that the first part of the concert would be almost ruined by several inaccuracies, missed notes, and etc., and the public ‘was patiently waiting for the second part of the concert’ (*Ibid.*). As Boshnyakovich continued: ‘very often the second part was brilliant and encores (...) were difficult to compare with anything else’ (*Ibid.*). Richter recalled a similar situation when after an unsuccessful performance in the first part of the

¹⁰⁰ Voskoboinikov passed on a verbal comment which Evgeny Pasternak made on Neuhaus’s illness saying that it was not just ‘an illness, but the crisis in his (Neuhaus’s) relationship with the régime, to which Neuhaus gradually adapted, but at what a price!’ (Voskoboinikov, 2004: 130). This comment could be credible as Neuhaus himself wrote that he fell ill apparently after the stress, which he suffered after the All-Union Competition of musician-performers in 1933. The doctors suspected diphtheria, which was not detected as tests could not prove it. But after apparent recovery from the ‘diphtheria’, Neuhaus developed an illness that affected the central nervous system. As a result of this illness his right hand remained semi paralysed (Neuhaus, 1983: 33).

concert Neuhaus displayed an outstanding talent in the second part. Richter remembered Neuhaus's performance of Schumann *Fantasia* on one of such concerts saying: 'you'd have thought it was Schumann himself at the piano. Never before, I am sure of it, nor afterwards has it been possible to hear a performance like it.' (Monsaingeon, 2005: 28). Such unevenness in Neuhaus's performances could be explained also by the fact that he had a condition called cyclothymia, which caused him changes in mood from exhilaration to depression (Neuhaus, 1983: 24, 36). Thus, this also affected his career as a performer. But how was Neuhaus able to compensate for these physical weaknesses? Delson gave his explanation saying that Neuhaus possessed well-developed intellectual and musical capacities; as a pianist he had stamina, will, analytical thinking, artistic intuition and taste, an outstanding musical ear and musical memory. It is known that the basis or the 'roots' of the locomotor system of the pianist, or so-called 'piano technique', are in a person's brain and that technical capacity depends mainly on the inborn and subsequently developed '*nervous-psychological*' potentialities of the pianist (Delson, 1966: 69). Thus, he compensated for this purely physical lack by his inborn musicality and by his developed intellect. Milstein said of Neuhaus (1961: 280) that his understanding of all components of the artistic process, including the piano mechanism, allowed him to achieve outstanding success as a pianist. Milstein, who witnessed his playing, recalled that Neuhaus 'used to the maximum his innate locomotor abilities' from the smallest movement of the finger to the use of the whole body (*Ibid.*). Neuhaus was able to place his technique under the command of his intellect. He himself (1961: 134) commented on the fact that his technical achievements were 'a victory of mind over the body.' Because of his physical limitations, Neuhaus endeavoured to understand with the utmost clarity and precision the essential

mechanism, components and elements of piano technique. His own quests and findings were then transferred into his teaching practice, benefiting in this way his students and everyone involved in his musical circle. In fact, Neuhaus discovered the first principles and foundations of a piano technique, which he later explored in his book *The Art of Piano Playing*.¹⁰¹ This demonstrates how his experience and achievements as a performer contributed to his theoretical and pedagogical thought.

In November 1933 Szymanowski together with Fitelberg and a singer Eva Bandurowska-Turska took part in the concerts of Polish Music in Moscow, as was stated by Nesterov (1992: 106). Neuhaus could not attend these concerts as he was in the hospital. Szymanowski, according to Nesterov, visited Neuhaus in the hospital (*Ibid.*, 107).

In 1934 Neuhaus was appointed as deputy, then Director of the Moscow Conservatoire. Neuhaus agreed to take this post because, as he recalled (2000: 39), because of his illness as he did not feel himself ready to return to concert activity. Neuhaus admitted that he never liked administrative work of any kind and as a result of this dislike he considered himself unsuitable for this work (*Ibid.*). Any administrator during the Soviet period, and especially in the time of the Stalinist régime, had to obey all the Party directives which left very little room, if any, for individual initiative and enterprise. This probably was a reason why Neuhaus disliked this job. So far, no information has appeared in any publications about his activity as Director of the Conservatoire.

¹⁰¹ Neuhaus's principles of piano technique will be considered in greater depth separately.

In 1936, with the denunciation of Shostakovich's opera *Lady Macbeth of Mtsensk District*, the 'antiformalist' campaign had begun. This move was damaging to all culture in the USSR as it fiercely denounced any innovations in art. As often happened at that time, all official establishments and different institutions were obliged to discuss Communist Party Decrees and recommendations. The meeting for discussion of 'formalistic' works of Shostakovich took place at the Moscow Union of Composers. Neuhaus, being Director of the Conservatoire, was obliged to attend this meeting and he also was expected to express his views on Shostakovich's opera. Vlasova wrote (2006: 28) that Neuhaus was very popular amongst artistic *intelligentsia*. He was the only person whom the members of the meeting greeted with applause. Neuhaus at that meeting did not support Shostakovich and his opera, which he, as it appears, did not accept at that time. His criticism was addressed not only toward Shostakovich, but also to the music by other composers which they created during the Soviet time, saying 'that, what our Soviet music gives us, is neither that nor this. One cannot compare either Shostakovich, or Myaskovsky with Bach, or with Tchaikovsky.' (*Ibid.*, 29). This deeply hurt not only Shostakovich but other composers as well. Indeed, for a person who was educated in Western Europe and was brought up on its cultural traditions, it was difficult enough to accept the novelty of Russian music. It took some years before Neuhaus changed his views on contemporary Russian music. The flyers from some of Neuhaus's concerts, which are preserved at the Research Library of the Moscow Conservatoire, show that only in the season of 1939-1940 did Neuhaus include in his repertoire the music of Myaskovsky, Aleksandrov, Krein, Shostakovich and Prokofiev.

In February 1937 Neuhaus was invited as a member of the jury of the Third Chopin Piano Competition in Warsaw. The fact that he was invited indicates that he was still well remembered outside of the Soviet Union as an authoritative professor of piano, an outstanding performer and in particular that of the music of Chopin. Artur Schnabel was also on the jury of this Competition and obviously the old friends met each other once more, although Neuhaus never spoke of their meeting. Belsa only mentioned (1979: 140) that Neuhaus met his 'Polish friends' at the Chopin Piano Competition, most probably one of them being Schnabel. The 'Polish friend' also told him about Szymanowski and his rapidly deteriorating health. This, indeed, could only have been Schnabel, as he saw Szymanowski late in January 1937 near Grasse and Szymanowski was able to attend his friend's recital at Cannes. This meeting at the recital was to be their last one (Schnabel, 1995: 257). As Belsa stated (1979: 140), Neuhaus did not have any information about his cousin, as no information about the composer ever reached the Soviet Union, and this news clouded the days of the Competition and Neuhaus's subsequent concerts.¹⁰² On March 29 Szymanowski died in Lausanne, Switzerland.

By 1937 the political situation in the country began to take a dramatic turn. The years 1937 and 1938 became notorious for their mass political trials. The first targets were the former comrades of Stalin, the Old Bolsheviks, a potential opposition for Stalin. The great show trials shook the whole country. As Volkogonov stated (2000: 291), Stalin had to give an explanation for the low standard of living and shortcomings in the country's economy. 'Wrecking and sabotages' being the answer (*Ibid.*). Such an explanation demanded proofs

¹⁰² These probably were the only concerts outside of Russia during the Soviet period of time. There is no special mention about these concerts in the current literature on Neuhaus.

and those proofs were submitted in daily reports with the appropriate information, provided by obedient functionaries. All those people who had the misfortune to be included in reports such as ‘for disrupting the kolkhoz’ or ‘sabotaging the regional economy’ were sentenced to be shot (*Ibid.*). Thus, political trials were organised not only against Stalin’s potential enemies, as Volkogonov wrote, ‘but also, and in the overwhelming majority of the cases, against accidental victims and especially administrators’ (*Ibid.*, 292). In such a political situation Neuhaus did not feel himself safe to stay on in the post of Director of the Conservatoire. He was not a Party member and this most likely militated against him too. Thus, in 1937, Neuhaus, according to the official version, wrote a letter, asking to be relieved from his post, stating as the reason that he was overburdened with his teaching and concert activity and therefore would like to resign.¹⁰³ His resignation was accepted.

As already mentioned, from 1937 Svyatoslav Richter became Neuhaus’s pupil at the Moscow Conservatoire. Richter later said that he had had three teachers, Neuhaus, his father and Wagner¹⁰⁴ (1998, DVD, Chapter 7). This once more demonstrates the importance Neuhaus played in Richter’s life. Richter, when describing Neuhaus, said (2002: 42) that among the distinctive features of his teacher, one of them was his remarkable personality, ‘a strikingly generous soul’, the other being his ‘vast literary, philosophic and artistic culture’. As was mentioned earlier, Neuhaus also was fluent in many European languages, such linguistic knowledge becoming a rarity in the country after the Proletarian Revolution of 1917. However, not only Richter, but also his pupils and many other people, who came into close contact with him, were greatly influenced by the

¹⁰³ From an interview with Zhivtsov (February 2003).

¹⁰⁴ Neuhaus and Richter shared a common interest in Wagner.

power of his personality. One can agree how Pasternak's saying that 'personality must exceed creativity' was true for Neuhaus. It happened sometimes that Neuhaus had to share his flat with some of his pupils. In the late 1930s, Richter, then Anatoly Vedernikov, whose parents vanished in the repressions of 1937, were invited to stay with Neuhaus's family.

While continuing his concert and teaching activity in Moscow in the 1930s, Neuhaus inevitably promoted the traditions of Western-European musical culture and education, which were under the threat of being wiped out in a country that separated itself from the rest of the world and in particular from Europe after the Revolution of 1917.¹⁰⁵

Gornostaeva also believed that this was one of Neuhaus's important rôles in Russian musical culture: namely, that he provided a continuity of European traditions in the Russian school of piano performance that was especially important at a time of strict political and ideological restriction (Gornostaeva, 1995). Nina Dorliak, a singer and the wife of Richter, also said of Neuhaus (Richter, 2002: 142) that he was 'a man of European culture' and 'he emanated and projected this European culture' into the environment in which he lived and, of course, to his students. Elizabeth Wilson (2007: 212) also stated that Neuhaus 'was a living legend for young Russians; an artist who represented that pre-revolutionary European culture whose humanistic traditions have been virtually destroyed by the Soviet regime.'

¹⁰⁵ This tendency became more obvious starting from 1936 when artistic contacts with the West were being cut off. Prokofiev said that Soviet composers were faced with 'the real danger of becoming provincialized' (Volkov, 2004: 114). The same danger of becoming 'provincial' threatened the Russian piano school and in such conditions Neuhaus's musical activities as a performer and especially as a teacher are difficult to overestimate.

From the 1930s Neuhaus began to write articles, which were published in Soviet periodicals. His first article was written for the Moscow Conservatoire newspaper, entitled 'On the experience of exchanging experience' (1933). Neuhaus's articles covered a wide range of themes. They included articles where he discussed problems of the teaching process at the Moscow Conservatoire. Some articles were dedicated to famous Soviet musicians such as Vladimir Sofronitsky, Evgeny Mravinsky, Miron Polyakin and Western musicians such as Otto Klemperer, (whose concerts took place in Moscow in spring 1936), Alfred Cortot, Jacques Thibaud, Egon Petri and Josef Szigeti who also gave concerts in the Soviet Union during their visits in 1936-1937. Neuhaus also wrote an article in memory of Leopold Godowsky whom he met for the last time in Moscow in 1935 when Godowsky visited the USSR. Neuhaus also reviewed the International Chopin Piano Competition in Warsaw (1937). He wrote also reviews of the performances of his pupils such as Richter, Gilels, Zak and others. Surprisingly, he never wrote anything about the concerts of Artur Schnabel, who visited Russia in 1932, 1933 and 1935 and whose concerts, as Schnabel himself recalled, he attended (Rubinstein, 1995). Nor did he ever write about Szymanowski. The reason for this could be as follows: he was simply afraid to mention them because he had close personal contacts with them in the past, which in Soviet times could endanger his career and even his life.¹⁰⁶ Neuhaus also wished to express himself through his writings, having a desire to share his knowledge and thoughts with a wider audience. His book *On the Art of Piano Playing* was a result of this. The book was first published in 1958 although work had started on it already in the 1930s.

¹⁰⁶ Rubinstein, when visiting Russia during a concert tour in 1932, expressed very critical opinion about Russia and its economic and political deterioration (Rubinstein, 1995). This soured the relationship between the Soviet powers and the artist. This was probably the reason why Neuhaus did not review his concerts.

After Neuhaus left his post as Director of the conservatoire in 1937 he served as Head of the Piano Department until 1941. During this period he played many concerts in different towns and cities including Leningrad, Odessa, Kiev, Sverdlovsk, Kazan, Gorky and other places. Vitsinsky stated (1976: 29) that his 'broad concert activity', especially in 1930s-1940s, 'was, possibly, incomparable.' These concerts won him 'enormous popularity' (Delson, 1966: 32). As was stressed by many critics, the most significant feature of Neuhaus the performer was his ability to understand the creative intentions of the composer, the depth and the essence of the music he performed and the artistic truth that he communicated to the listeners (*Ibid.*, 58). If taking into account that the main aim of the musician-performer is to communicate the idea, the content that is concealed in the work of music, then, indeed, the most important aspect of the performer is the ability to communicate. Neuhaus's interpretations of the music he performed were perceived with 'such conviction', Karetnikov recalled (2002: 303), that 'it created the impression in his audience that this was the only interpretation, congenial to the composer.' Not many other performers were able 'to such a degree to understand the essence of the musical works' as did Neuhaus, noted Milstein (1963: 276, 1983: 9). He had his own manner of disclosing the character and the concealed meaning of the music he performed. This was the most important feature of Neuhaus the performer that provided him a great success.

In 1937 Neuhaus's mother Olga Blumenfeld-Neuhaus died in Moscow. A year later in 1938 Neuhaus's father Gustav Neuhaus also died. That was an event, which meant for Neuhaus that the last of his close relatives living in Russia had passed away. Pasternak reflected on this event, saying that Gustav was 'a most educated musician, a most interesting old man.

hardworking, of democratic cast of mind, reading everyday something in all languages until his last days (Richter, 2002: 87-88). Pasternak highlighted Gustav's main features as a personality and musician. He revealed another interesting fact about Neuhaus's father saying that Gustav Neuhaus 'spent more than 50 years in Russia and did not learn to speak Russian.' (*Ibid.*). It obviously happened not because of lacking the ability to learn a foreign language, but probably because of the fact that he never identified himself with Russian culture. He always remained German.

In the year 1940/41 Neuhaus was awarded the degree of *Honoured Doctor of Art Studies*. This was considered and approved by the Higher Examination Board of the Committee of Higher Education of the Soviet Union.¹⁰⁷ This fact shows that Neuhaus's achievements were recognised and regarded highly at the Conservatoire.

When reviewing the years of the Moscow period of Neuhaus's life (1922-1941), Vitsinsky stated (1976: 29) that they were very significant and that he had contributed greatly to the artistic life of the capital city. These years were important primarily because of the scale of Neuhaus's musical activity which was much wider and more intense in comparison with that of other Soviet pianists and teachers at the Moscow Conservatoire. In those years he firmly established his reputation as an outstanding musician-performer, teacher and, as was said by many critics, a 'social activist', implying that he took an active part in many cultural and social events in the country (Rabinovich, Delson, Milstein). This also included his writings that were published in Soviet periodicals. During these years Neuhaus's talent as a performer, teacher and writer developed much further. He enlarged his piano repertoire.

¹⁰⁷ From a private telephone interview with E. Zhivtsov (Moscow Conservatoire, March 2003).

including the music of his contemporaries, although the core of his repertoire remained the same as had been developed in his early career. His teaching became much broader and his principles and new ideas and tendencies began to attract more attention and interest. By that time he had educated many famous musicians and some of his pupils were successful in the international piano competitions. It is possible to conclude that his school of piano performance based on his own principles began to establish itself. He integrated into Soviet life and Russian culture, making a circle of close friends with the Russian artistic *intelligentsia*, yet at the same time preserving his European identity. It can be added that all the critics of the Soviet period never considered Neuhaus's work in the context of the historical era. This is understandable because it was not until the late 1980s when some restrictions on historical facts and on the interpretation of the events of the 1920s-1940s were lifted. When comparing the facts of history of the Soviet years of that time and Neuhaus's activity, his cast of mind and the ideas he promoted, it is almost impossible to give a rational explanation as to how this could happen. On one side of life was a brutal dictatorship, on the other was the creativity of a man who promoted ideas of humanism and the value of man through his teaching. Thus, the importance of Neuhaus was not only in his musical activity as a pianist-performer and teacher, but also in the fact that through his teaching he endeavoured to develop a personality with a wide outlook on life, which was in fact the main aim of his teaching. This will be explored further.

War time. Years of exile in Sverdlovsk. 1941 – 1944.

With the beginning of the Great Patriotic War that started in the Soviet Union on 22nd June 1941, new problems and misfortunes befell Neuhaus. At the beginning of the War, all Germans who had lived in the Russian territories for many generations were treated with great suspicion. A Neutrality Agreement between the USSR and Germany had been signed in 1926 and that gave recognition and a certain protection to the ethnic Germans.¹⁰⁸

However, after the Non-Aggression Pact of 1939 was breached in 1941, the ethnic Germans lost their protection. The mass deportation of ethnic Germans who lived in the European part of the Soviet Union began and they were sent to Siberia, Kazakhstan, the Far East and other remote areas of the USSR.

In the autumn of 1941 the Moscow Conservatoire, like many other establishments, had to evacuate to Sverdlovsk. Neuhaus did not go to Sverdlovsk but decided to stay in Moscow because of his family circumstances. Militsa, his wife, could not go, leaving behind her terminally ill mother. Thus, Neuhaus's refusal to evacuate raised suspicion. Also one of his

¹⁰⁸ This *Treaty of Berlin between the Soviet Union and Germany* was signed on April 24th 1926 and it was based on the *Treaty of Rapallo* signed earlier on April 16th 1922 between the German Reich and the RSFSR and the other Socialist Soviet Republics of Ukraine, Belorussia, Georgia, Azerbaijan and the Republics of the Far East (The Baltic States were independent at that time). These Treaties allowed all nationals of the contracting parties who were residents on the territory of the other Party a complete legal protection in conformity with international law and the general laws of the country of residence. The *Treaty of 1922* also allowed any person who had possessed German nationality, including the members of their families, to leave the country and transfer their residence to Germany. As Russia had the largest German population living outside of Germany, it is understandable why these Treaties between the two countries were important. As a result of the *Treaty of 1922*, the Volga German Autonomous Republic [Autonome Sozialistische Sowjetrepublik der Wolgadeutschen] abbreviated to A.S.S.R.W.D. was established on 6th January 1924 where the official national language was German. In 1926 a flag for the German Autonomous Republic was adopted. The importance of the *Treaty of Berlin of 1926* was also in the fact that it helped not only to maintain friendly contacts, but also promoted an understanding with regard to all political and economic questions. The Parties were also obliged to observe neutrality in the case of the conflict with the other powers. The Germans also provided trade credits. (http://www.yale.edu/lawweb/avalon/intdip/formulti/berlin_001.htm 12. 07. 2008)

colleagues informed on him that he was smoking on the balcony of his flat trying to attract German bombers with the light of his cigarette.¹⁰⁹ Neuhaus's daughter Militsa Neuhaus also stated (2000: 10) that her father 'was a sincere and an open man' and often expressed his views and opinions on many of the political and cultural issues in the country openly to many people who surrounded him.¹¹⁰ In particular, he was not afraid to express his negative opinion on the Molotov-Ribbentrop Non-Aggression Pact¹¹¹ and there was no lack of informants who reported Neuhaus to the *NKVD*. Also, although Neuhaus was well known and influential in the circle of intellectuals and students, he was not trusted, as was said earlier (Gornostaeva, 1995: 88, 97, 100, Naumov, 2002: 50, 56) by the ideological functionaries and Party members. The artistic *intelligentsia* was especially under suspicion and under the constant surveillance of Stalin and his minions. It became almost normal to report on one's colleague, neighbour and even on a close relative. Thus, on 4th November 1941 Neuhaus was arrested. On the same day, on a separate occasion, his close friend Gabrichevsky was also arrested.

It was officially declared that the reason for Neuhaus's arrest was an accusation that he was waiting for Germans to enter Moscow in order to work for them.¹¹² On the first interrogation that took place on 6th November Neuhaus stated that he was not waiting for the Germans to come as he was against Hitler's régime (*Ibid.*, 8). Some of the interrogations took place at night and lasted several hours, the tactics being used having the

¹⁰⁹ From a private interview with Neuhaus's former pupil Voskoboïnikov (January 1998).

¹¹⁰ In the Soviet Union all cultural issues were tightly connected with political ones.

¹¹¹ From a private interview with Neuhaus's grandson, Harry Neuhaus (Tel-Aviv, April 2004).

¹¹² In 2000 Militsa Neuhaus published a book *The History of the Arrest of Heinrich Gustavovich Neuhaus* where she included the Protocols (records) of his interrogations. She published these documents as they were passed on to her by the KGB Archive in the early 1990s. Evidently, she was not allowed access to the whole of Neuhaus's documents, including the names of informants and their reports. This document presents interest as it reflects Neuhaus's attitude to the system and to many historical events.

purpose of putting psychological pressure on the accused in order to demoralize the victim. Some fragments of *Protocol of interrogation* deserve mention because the answers reflect Neuhaus as a person and show that he was not indifferent towards many policies of the Soviet government and to the political issues in the country. The more he experienced everyday life in the Soviet Union, the more critical and negative he became towards the whole system.

Neuhaus was accused of ‘counterrevolutionary crime’, anti-Soviet propaganda and anti-Soviet activities (M. Neuhaus, 2000: 10). Neuhaus accepted that over the years he had not agreed with the political activity of the *VKP(b)*¹¹³ and the Soviet government and had not shown respect to many aspects of external and internal policies of the USSR. He declared openly that he was against the Soviet-German Non-Aggression Pact of 1939 and their agreed friendship for many reasons and in particular, as he supposedly said, he found many similarities between the dictatorship in the USSR and that of Germany, especially in the methods of the implementation of their policies (*Ibid.*, 11).

Neuhaus also said that he expressed his thoughts against the creation of the Soviet garrisons in the Baltic States, with the breach of their independency that resulted in the forcible installation of Soviet powers in these countries. He said that the military presence of the Soviet army in these countries was ‘similar to the seizure of small and unprotected countries by fascist Germany.’ (*Ibid.*). Neuhaus also said that he did not support the Soviet

¹¹³ *VKP(b)* is translated as *Vsesoyuznaya Kommunisticheskaya Partiya (bolshevikov)* [The All-Union Communist Party (of Bolsheviks)].

government's policy for the War with Finland and annexation of Poland by both Nazi Germany and the Soviet Union.

Neuhaus did not deny that he expressed an 'anti-Soviet' position towards 'Soviet democracy'. He said that he did not believe in a system where freedom of speech and the media were strictly controlled by the Soviet censorship (*Ibid.*, 12). He stated that he did not believe in the Soviet election system. He also said that, beginning from 1936-1937, he had witnessed a horrifying tendency towards the destruction of culture, of everything that had been created for centuries. He said (*Ibid.*, 14, 15) that he believed that the Soviet powers limited the creative potential of the individual. According to the *Protocol of interrogation*, Neuhaus admitted his 'guilt' in not liking the music of the proletarian hymn the *International*, 'behaving, therefore, in a non-Soviet manner' (*Ibid.*, 12).

Did Neuhaus really say all this openly to his interrogators or this was only attributed to him? It is difficult to say. However, as was stated by his grandson Harry Neuhaus-junior in a private interview¹¹⁴ and from what he had learned from his family circle, had Neuhaus responded in such manner, he would not have had a chance of getting out of prison alive. Most likely he had expressed similar thoughts at a different time to the different people who surrounded him, which had been carefully recorded by his informants and submitted to the *NKVD*. Neuhaus probably did not deny the thoughts he expressed on the different occasions. He just had to sign what his interrogators submitted to him. In private interview, both Neuhaus's grandson Harry Neuhaus¹¹⁵ and Evgeny Zhivtsov said that physical torture

¹¹⁴Tel-Aviv, April 2004.

¹¹⁵*Ibid.*.

was used on Neuhaus and that many of the ‘confessions’ were obtained under duress.

Neuhaus spent more than eight months in the *Lubyanka* Prison. In the beginning he shared a cell with other prisoners and later, for more than six months, he was placed in solitary confinement. Only six months after his imprisonment was he allowed to receive a parcel that was prepared by his friends and pupils, who had stayed in Moscow, among them being Gilels, Zak, Richter, Khludova, Elena Sofronitskaya¹¹⁶, Prokhorova and others. This was organized on the initiative of Maria Yudina (H. Neuhaus, 2000: 389).

During the long questioning and investigation the interrogators also tried to charge Neuhaus with espionage, but he never accepted the charge and never signed the Protocol. On 25th May 1942 the investigation was completed. Neuhaus was convicted of the crime of anti-Soviet propaganda, accused of ‘slandering Soviet reality’. On 19th July 1942, however, he was released from the prison. He was sentenced to five years in exile in the Sverdlovsk region, having no right to live in Moscow and in many other major cities of the Soviet Union.¹¹⁷ A few weeks later he was sent to the Sverdlovsk region where, like many other exiles, he had to work in the Siberian forests (*taiga*) cutting trees for Soviet industry.

However, owing to the efforts of some of his pupils such as Gilels, Marants, Benditsky and Director of the Kiev Conservatoire Abram Lufer, Neuhaus was taken off the train when it

¹¹⁶ Elena Aleksandrovna Sofronitskaya (1900-1990), the daughter of Skryabin and the first wife of V. Sofronitsky.

¹¹⁷ It remains a mystery, how with such a verdict Neuhaus was not shot as millions of other Soviet citizens were or was not sent to the *GULAG*, but was only sentenced to years of exile. Voskoboinikov, a former pupil of Neuhaus said that apparently Neuhaus’s name was on the ‘to be shot’ list. However, the main saviour was Silvia Aichinger (1906-1987) who was to be his third wife. She was a violinist from Zurich and had graduated from the Vienna Conservatoire. She was also a Swiss communist. After divorcing her husband because he was a Nazi and leaving her daughter in the West, in 1934 she came to the USSR ‘to play the violin’. In Moscow she became a friend of Neuhaus. According to Evgeny Borisovich Pasternak, Aichinger was close to many leaders of the International Communist Movement and she used these contacts to make representations to spare Neuhaus. This information has never appeared before in any sources and was handed on verbally until Voskoboinikov recorded it in his writings (2004: 130).

stopped in Sverdlovsk. He was allowed to stay in Sverdlovsk and to teach at the Conservatoire. Gornostaeva recalled that those people were able to persuade the Communist Party authorities in Sverdlovsk that it would be better for the musical culture of the region if Neuhaus could be used as a teacher at the Conservatoire rather than working in the *taiga* (Gornostaeva, 1995: 96). Thus, Neuhaus was able most fortunately to return to a musical environment in the Sverdlovsk Conservatoire.

When staying in Sverdlovsk, Neuhaus had to face incredible hardship. In the beginning, having no accommodation in Sverdlovsk, he was allowed to occupy one of the spare classrooms of the Conservatoire. In addition, he had to register with the local *NKVD* every day. Nonetheless he built up there a very large class of students. Like in Moscow, his classroom was always full, not only with piano students, but also with other musicians, musicologists, conductors, string instrument players and singers (as recalled by Zetel, Ressler, Shumskaya and others in: Richter, 2002). Very often the classroom where he taught could not accommodate all the people who wanted to listen to his lessons, as is recalled by many of his former pupils. This clearly shows his popularity at the Conservatoire and the great interest in his teaching. He also gave many concerts in Sverdlovsk and other Siberian towns, in Omsk and Tomsk. Quite often the concert halls had no heating and Neuhaus played in an army style quilted cotton wool jacket. Once he had to play on a piano that had no legs and rested on stools. This reveals that regardless of the conditions of wartime, the desire for cultural events was undiminished. He played also in the Hall of the Conservatoire. According to recollections of his pupils (Richter, 2002), his programmes included music by Skryabin, Liszt, Chopin, Beethoven and Bach.

At that time many musicians, artists and writers were evacuated to Sverdlovsk.

Gabrichevsky, who was also released from prison and exiled to Sverdlovsk, lived in the outskirts of the town. Zhitomirsky, who was close to Neuhaus and also spent this time in Sverdlovsk, recalled, that very often Neuhaus spent long winter nights in the company of Gabrichevsky and himself in their ‘old-old, God-forsaken *izbushka*¹¹⁸ with the walls black from smoke and dirt’ and there was always a book of Dante on the table (Richter, 2002: 160). The central part of their ‘physical existence’ was a kitchen stove and a boiled kettle. But this existence, as said Zhitomirsky, was ‘peripheral compared with the real life centre, that was created in this cave-like kitchen’ when they spent time together (*Ibid.*, 160-161). Their intellectual discussions, the ‘spirit of culture’ (Zhitomirsky), raised them above the incredible hardship of everyday life. Neuhaus felt himself much better in this wretched habitation and preferred it to his cold classroom where he lived at the Conservatoire. And this ‘remote den’ (Pasternak) was a ‘refuge’ and a ‘fortress for souls’ at that tragic time (*Ibid.*, 161). The main thing that united those people was their striving for life that ultimately helped them to withstand the most difficult circumstances. This shows again that the ‘life of the spirit’¹¹⁹ was supreme in Neuhaus as well as the spirit of culture, in which he saw the main aim of his life as an artist, teacher and a man, as Zhitomirsky stressed when recalling him and their time in exile (Richter, 2002: 162) or in ‘evacuation’, as it was presented by the Soviet writers at the time (Delson, 1966: 35). How one can explain that under such ‘inhuman’ conditions of exile in Sverdlovsk, during the period of war and general political atmosphere of the Soviet Union, Neuhaus had not been demoralized. but

¹¹⁸ *Izbushka*, *izba* – a peasant style little hut.

¹¹⁹ A typical Russian expression, frequently used by the artistic *intelligentsia* and members of the Russian Orthodox Church.

was able to carry on his creative musical activity and, moreover, was able to provide a support to others? The answer can only lie in his remarkable personality and strength of mind and spirit.

It is also known that Neuhaus and the people from his circle were interested in the philosophy of existentialism and in particular in the teaching of Søren Kierkegaard.¹²⁰

Neuhaus himself did not mention the name of this philosopher in his writings for reasons of censorship because the philosophy of existentialism was bitterly criticized by the Soviet ideologists. However, from the recollections of the Russian writer Yuri Nagibin, it has become clear that Neuhaus discussed the creativity and philosophy of Kierkegaard in the close circle of his friends such as Pasternak, Asmus, Gabrichevsky and some others (Richter, 2002: 315). This also shows that despite the restrictions of the political régime in the Soviet Union, this could not stop Neuhaus and the other members of his circle from being familiar with different philosophical ideas in the area of human thought of all times. Indeed, the influence of existentialism can be recognized in some of his writings which will be discussed later. Neuhaus's interest in individuality and personality is obvious. In many of his works such as *Autobiographical Prose* and *Doctor Zhivago* Pasternak also put emphasis on the person's individuality and responsibility of the individual in creating the world around him. Sartre, for instance, expressed a similar idea, the main principle of existentialism when saying: 'Man is nothing else but that which he makes of himself'

¹²⁰Kierkegaard, Søren (1813-1855), Danish philosopher, theologian and writer. He is generally considered as being the originator of existentialism, a philosophical movement that opposed traditional philosophies such as rationalism and empiricism. The emphasis and the focus of this movement were on the individual and his existence. Some Russian literary figures such as Dostoevsky, Berdyaev and Vladimir Soloviev contributed to this movement. It is known that Neuhaus was also interested in the writings of V. Soloviev (Neuhaus, 1983: 44).

(Priest, 2001: 29). He further stated that ‘man is responsible for what he is’. but he is also ‘responsible for all men’ (*Ibid.*). Neuhaus too, saw his responsibility as an individual not only in his musical activity, but he also felt himself responsible for those who were around him and these were his pupils. When outlining his main teaching principles, he put the main emphasis on the development of personality of the individual.¹²¹ Like his other close friends, he believed that only a sufficiently developed mind and spirit of the individual and a conscious choice which an individual makes in life could allow one to rise above the absurd condition of life and suffering. As Priest (2001: 25) expressed it: ‘Only the totality of choices we make in life makes us the people who we are. In this sense, we are profoundly free.’ The system in which Neuhaus had to live was not an imperative for him, as his spirit, because of his choice, remained free from the system. Similar things were often said about Svyatoslav Richter, who, in spite of living through the Soviet era, remained free of the ideology of the régime. Could this have been the influence of his teacher? It possibly could.

In Sverdlovsk many of Neuhaus’s pupils described that very often they were invited to be present at the gatherings and discussions with his close friends. Irina Shumskaya, Neuhaus’s former pupil, recalled:

‘We had an opportunity to be present at their conversations, sometimes even debates. We sat very close to each other on the only very old sofa, with the springs coming out of it, and, open mouthed, engrossed by the most diverse knowledge of which we previously had no idea.’ (Richter, 2002: 154)

¹²¹ This will be considered separately in greater depth.

The impact of such meetings on his students was very important. Such meetings and the subjects they discussed not only broadened their knowledge of art and history. it also sometimes changed their perception of the world around them. The conversations of course were not recorded, but, as Zhitomirsky noted, later the subjects that were discussed in ‘their night time conversations’, appeared in Neuhaus’s various writings (Richter, 2002: 163).

Another Neuhaus pupil, Milman, said that Neuhaus, having a ‘large circle of incredibly interesting people’, willingly introduced them to his pupils. He believed that the knowledge of these people, their personalities, their cast of mind and their views could be very beneficial to the intellectual and spiritual development of his students (*Ibid.*, 138). Again, this reflects Neuhaus’s personality and his desire to share his knowledge and experience with other people by allowing a younger generation into the circle of his famous friends. Kremenstein (1971: 294) noted this particular quality of Neuhaus, saying that one of the most important features of his personality was egalitarianism, the ‘lofty sense of democracy’.

In autumn 1944 Neuhaus came to Moscow as a member of a jury in the Competition of Young Musicians.¹²² A group of Russian *intelligentsia*, including D. Shostakovich, V. Shebalin¹²³, K. Igumnov, A. Tolstoy¹²⁴, S. Mikhalkov¹²⁵, V. Kachalov¹²⁶, I. Moskvina¹²⁷ and

¹²² As is evident, this Competition took place during wartime when the country lay in ruins. It was partly a political decision to show that there was no demoralisation in society and that people in the Soviet Union still had interest in artistic events. In fact, such events indeed raised the spirit in the nation, which went through tremendous suffering during the War and the time of the purges.

¹²³ Shebalin, Vissarion Yakovlevich (1902-1963), Russian composer and teacher, professor at the Moscow Conservatoire.

¹²⁴ Tolstoy, Aleksey Nikolaevich (1882-1945), Russian writer.

¹²⁵ Mikhalkov, Sergey Vladimirovich (1913-2009), Russian poet and writer.

¹²⁶ Kachalov (Shverubovich). Vasily Ivanovich (1875-1948), Russian actor.

M. Nechkina¹²⁸ sent a petition to Mikhail Kalinin, the Chairman of the Central Executive Committee, asking him to allow Neuhaus to return to Moscow. The composer and Director of the Moscow Conservatoire, Shebalin, also wrote a separate petition (M. Neuhaus, 2000: 22). The authors of the petition stressed the importance of Neuhaus for Soviet culture, stressing the allegedly ‘Soviet nature’ of his personality, portraying him as a ‘Russian-Soviet artist’ with the ‘Soviet style of creative methods’, a definition of which has never existed. The idea of presenting Neuhaus as a ‘Soviet artist’, a ‘Soviet person’, etc., probably began to develop after Neuhaus’s arrest and his exile. It was a politically motivated act and also a necessity at the time in order to save Neuhaus’s reputation as a ‘reliable’ Soviet artist. This was the main distortion regarding Neuhaus and his rôle in the Russian School of Performance and in Soviet culture¹²⁹ which was established at that time. This official view of Neuhaus firmly persisted for many decades. Only much later, when new information on Neuhaus, the members of his family and friends became available, did a different view of Neuhaus and the historical period become possible. Neuhaus was allowed to stay in Moscow and from autumn 1944 he resumed his professorship at the Moscow Conservatoire where he remained until his death.

When reflecting on the events of Neuhaus’s life, it is noticeable that the most prominent members of the Russian artistic *intelligentsia*, including musicians, writers, scientists and actors, all provided important support for Neuhaus. Firstly, Neuhaus avoided the death

¹²⁷ Moskvin, Ivan Mikhailovich (1874-1946), Russian actor.

¹²⁸ Nechkina, Militsa (190-1985), historian, a member of the Academy of Sciences of USSR.

¹²⁹ The critics of the Soviet era preferred to use the title *Soviet* when referring to any area of politics, science or humanities. There was a political reason for this. With the collapse of the Soviet Union in December 1991, gradually this tendency has changed for the preference of the title *Russian*. Thus, it is not common today for Neuhaus to be named as a Soviet pianist, but rather a Russian pianist, although more precisely it should be Russian-born German.

sentence despite the fact, as was said earlier (see page 102, footnote), his name was on the ‘to be shot’ list. It is a well known fact that millions of Soviet citizens have perished during Stalin’s purges. Secondly, his sentence to work in the Siberian *taiga* was substituted to exile in Sverdlovsk due to the interference of some influential people who understood the significance and importance of Neuhaus for Russian musical culture. Finally, he was able to return to Moscow and to resume his duties at the Moscow Conservatoire.

The time Neuhaus spent in prison and then in exile in Sverdlovsk were the most dramatic years during his life in Soviet Russia. However, the Urals, the Siberian region and especially Sverdlovsk all greatly benefited from these circumstances. Although he spent only two years in Sverdlovsk, Neuhaus was able to influence many pianists there. When teaching in Sverdlovsk and visiting other towns in Siberia, giving concerts and master-classes, he was able to spread his ideas and to influence many musicians in the Urals and Siberian regions which were considered as provincial. It is known that many graduates of the Urals Conservatoire (Sverdlovsk) taught later in other cities and towns in Siberia (Tomsk, Novosibirsk) and the Soviet Far East (Vladivostok, Blagoveshchensk). Among the pupils whom he taught in Sverdlovsk were Isaak Zetel and Berta Kremenstein.¹³⁰

Post-war time and the last period of life. 1944 – 1964.

As was stated above, in autumn 1944 Neuhaus returned to Moscow and resumed his post as professor of piano at the Moscow Conservatoire. In the beginning of 1945, as Naumov

¹³⁰ From 1987 onwards, according to Gornostaeva (1995: 96), the Sverdlovsk (Yekaterinburg) Conservatoire has conducted an annual teaching seminar that continues the principles of Neuhaus’s school.

recalled, Neuhaus played in the *Bolshoy Zal* [the Great Hall] of the Moscow Conservatoire. The public stood up and ‘tempestuously applauded’ for a long time. As Naumov recalled, ‘It was both, protest and celebration of joy on the occasion that their favourite had returned back to the stage’ (Richter, 2002: 41). As is evident, Neuhaus was not forgotten in Moscow and he received full support from the audiences.

The time from 1944 onward can be regarded as the last period of his life. The period was mainly dedicated to teaching. Neuhaus continued to perform but health problems, in particular increasing problems with his hands, limited his work as a performer. His teaching occupied most of his time. Harry Neuhaus, Neuhaus’s grandson, in his interview¹³¹ confirmed that his grandfather believed that art, and in particular music, can make people better and can transform them.¹³² One of the ways of influencing lives and minds of the people was through the teaching. The years he spent in prison and then in exile were a definite turning point. Although he never had illusions about the Communist régime, when having experienced imprisonment and then exile, Neuhaus understood better the meaning of Stalin’s totalitarianism, namely that in its striving to develop a new type of man, the so-called ‘Soviet man’, they only succeeded in damaging the essence of personality, self-respect, moral and ethical values. Neuhaus’s large-scale teaching was a kind of response to this anti-human régime, as some of his former pupils believed (Gornostaeva, 1995, Voskoboinikov, 2004 and others). He expressed some thoughts on the rôle of artist in society. He wrote:

¹³¹ This interview took place in Tel-Aviv (April 2004).

¹³² Here can be seen the influence of the Russian philosopher Vladimir Soloviev, in whose works Neuhaus was interested (Neuhaus, 1983: 44). Soloviev believed that art ‘is not a reflection of reality, neither a reflection of the ideal, but the factual transfiguration of the individual and society and, so to say, the real transformation of the former and the latter into the ideal’ (Losev, 1988: 20).

‘There are no greater contradictions in human society than politician and artist. This does not contradict the fact that the greater the artist, the greater the genius in him, the more intensive and inevitably more progressive (...) is his spiritual participation in the affairs of society, the country, his people, all peoples, mankind – that is in *politics*.

But it is namely the spiritual (mental) participation! and expression that is in art itself and in the means of art. Artists who have felt a calling for active, practical participation in politics became normally half-politicians and half-artists. Of course, there are so many such hybrids, the world is filled with them, but it is most unlikely that history will remember their names.’ (H. Neuhaus, 2000: 106-107)

Evidently, Neuhaus considered his activity as an artist and teacher as a political action because through this he was able to influence the human mind, be it his audience in the concert hall or his pupils.¹³³ He played his own ‘practical’ part in politics, but not as a supporter of the régime. He continued to perform although the main emphasis lay on his teaching. Teaching inspired him especially when he saw the results of his work. He also continued visiting many cities and towns where he performed and conducted master-classes (as is evident from the numerous recollections of his former pupils and from private interviews with the people who witnessed them).

Neuhaus’s master-classes continued to attract many people and anyone who was interested in them could attend. As always, they were free of charge for outside visitors (very democratic of Neuhaus!).¹³⁴ When Elena Richter was asked, how it could happen that

¹³³ In comparison with another great artist such as Ferruccio Busoni, Beaumont said that he, ‘for all his penetrating comment on world affairs, remained an apolitical person and, as such, an isolationist.’ (Beaumont, 1987: xiii). Another great pianist, Artur Schnabel, left the country like so many other artists when the National Socialists and Hitler came to power in Germany. Schnabel probably did not feel that it could be possible for him to be involved in cultural opposition to the system (Schnabel, 1970: 106).

¹³⁴ In comparison with this, such form of lessons do not exist at the Moscow Conservatoire nowadays although the spirit of this form of teaching in art is still preserved and anyone, other students or visitors from outside the Conservatoire, is always welcome at the lessons of many professors, especially those of former Neuhaus pupils.

authorities allowed such a form of lessons with the presence of crowds of students and often his musical admirers, she said that the authorities did not see any danger in such gatherings and were not interested. They considered it as an innocent musical activity.¹³⁵

In April 1944 the State Gnesins Musical-Pedagogical Institute was opened.¹³⁶ Elena Gnesina, Director and a Head of Piano Department at the Institute, invited Neuhaus to teach there. Gnesina regarded Neuhaus as a pianist and teacher very highly and this determined Neuhaus's long-term relationship with the Gnesins Institute where he taught on a part time basis until 1963. Thus, Neuhaus's influence spread to another famous musical establishment in Moscow. Among his pupils who later became well known teachers and performers were Irina Shumskaya, Berta Kremenstein, Evgeny Liberman, Victor Derevyanko, Grigory Gordon and many others.

In 1946 Neuhaus resumed his duties as a Head of Piano Department at the Conservatoire. He remained in this post until his death. Besides his teaching duties, he frequently gave lectures on various aspects of performance. He continued to participate in many cultural events in the country, but still remembered the famous saying: 'Render unto Caesar the things that are Caesar's; and unto God the things that are God's', although, as he said, this 'evangelical formula did not express precisely enough a contradiction of "personal" and "social" (...), but to a certain extent characterise their fatal and unavoidable "co-

¹³⁵ From a telephone interview with Elena Richter (Moscow, September 2003).

¹³⁶ Often it was called in a simple way The Gnesins Institute. It was established in Moscow in April 1944 on the initiative of Elena Gnesina and the main emphasis, together with performance, was put on the methodology of teaching the playing of musical instrument. A pre-history of this Institute can be traced down to 1895 when the Gnesins sisters Elena, Evgeniya and Maria founded a School of Music in Moscow that later grew into the College of Music (1925). In 1990s the Institute was renamed the Gnesins Academy of Music.

existence”.’ (H. Neuhaus, 2000: 113). Evidently, the inner conflict between Neuhaus the person and the system could never be resolved.

The post-war time was a real hardship. In such conditions Neuhaus and other members of staff of the Conservatoire carried out their duties. Despite everything there was also a great enthusiasm in people that helped them to cope with this hardship. There was, however, an element of communist propaganda in many of the events that were taking place in Moscow at that time such as very active concert life, the First All-Union Piano Competition (1944), the First All-Union Violin Competition (1945) and many other projects, including one undertaken by the Academy of Teaching Science, interviewing the most famous musicians in order to study their experience.¹³⁷ All this was aimed to show that everything in Moscow was returning to normal. On the other hand, this helped many people to rebuild their lives, giving them a great cultural experience and providing artists with employment, after the devastations of the Great Patriotic War.

The year 1946 was also known as a post-war ‘tightening of the screws’. Volkov stated that when friendly relations between Stalin and the Allies ended after the Second World War, Stalin was outraged and on his order a campaign began against cosmopolitanism.¹³⁸ It was also against, as they cried at that time, ‘kowtowing to the West’ (Volkov, 1995: xxxv). A

¹³⁷ This project was undertaken on the initiative of the famous psychologist and Professor of the Institute of Psychology B. M. Teplov together with other members of this institution. A number of interviews were carried out with famous musical pedagogues such as Igumnov, Ginsburg, Neuhaus and others. The main aim of this project was to investigate various aspects of the process of musical creativity of performers. The first publication on the outcome of this project became available only in 1973 and was published in the *Questions of Piano Performance*.

¹³⁸ The term ‘cosmopolitanism’ was a political slogan and was widely used also during the anti-Semitic campaign of 1948-1953. Cosmopolitanism was described (Vedensky, 1953: 113) as a ‘bourgeois reactionary ideology that denies national traditions and national sovereignty, preaches indifferent attitude to the Motherland, national culture and demands “the world state” and “a world citizenship”.’

new wave of mass arrests and harsh repressions began again. It was also a time of anti-Semitism. Jewish intellectuals were labelled as ‘bourgeois nationalists’ and ‘rootless cosmopolitans’. Many Jews were sacked from their positions. They also were excluded from the Party and government *apparatus* (Ho and Feofanov, 1998: 694, 695). At the same time Russian nationalism was celebrated on any occasion. The ‘antipatriotic elements’ of the ‘cosmopolitans’ were contrasted with the ‘wholesome native sons and daughters of the Motherland, their feet planted firmly in the soil of Russian tradition and folkloric conservatism.’ (*Ibid.*, 694).

The events of time affected Neuhaus as well. As will be remembered, Horowitz described Neuhaus as a cosmopolitan person and artist. Many other musicians also noted that Neuhaus was a European man. As Kremenstein stated (Richter, 2002: 484), ideologically Neuhaus continued to oppose himself to the Soviet political system with its nationalistic chauvinism and racialism, as he never hid his views on what was happening around him, although it never turned into ‘anti-Soviet’ propaganda. He always displayed his independent position on many things in life and in art (*Ibid.*). As Gornostaeva recalled (1995: 97), Neuhaus was ‘ill fitted for the system’s regulations of that time’ and his life became more complicated.

The year 1948 became a climax in the ‘fight’ against ‘formalism’ and other ‘bourgeois elements’.¹³⁹ The Decree of the Central Committee of Communist Party of the 10th February

¹³⁹ The Decree on so-called formalistic tendencies in music read: ‘We are talking about the composers who hold a formalistic, anti-people direction. This direction found its full implementation in the works of composers such as com[rades] D. Shostakovich, S. Prokofiev, A. Khachaturian, V. Shebalin, G. Popov, N.

1948, entitled *On the Opera of V. Muradeli 'Great Friendship'*, brought a new disaster to Russian musical culture. This 'historical' Decree was set against the most famous Soviet composers such as Prokofiev, Shostakovich, Khachaturian, Myaskovsky, Shebalin and Gavriil Popov. They all were denounced as composers 'maintaining formalistic, anti-people tendencies in music, alien to the Soviet people and their artistic tastes' (1948: 4).¹⁴⁰ As Gornostaeva recalled (1995: 97), a crushing defeat, *razgrom*, of the most prominent composers 'changed many things in the cultural climate of the country'. Vissarion Shebalin, who was Director of the Moscow Conservatoire at the time, was publicly 'monstrously crushed' at a conservatory meeting, as recalled Naumov (2002: 29). He was sacked from his post and soon after that had a stroke. Gornostaeva also recalled (1995: 198) that it was a time when the tendencies towards destruction of culture became more apparent. It was a time of almost total control of thinking, a time of isolation from Europe, a time of 'cutting off the "roots"'.¹⁴¹ In all areas of life the Party ideologists tried to 'root out' from the minds of its citizens everything that was possibly connected with pre-revolutionary culture, ethics and morals. And instead of it, as she noted, they were 'stuffed up with the inedible dead flesh of Lenin's works.'¹⁴² (*Ibid.*, 199). In those critical years, as Gornostaeva testified (*Ibid.*), they only felt 'the reflection of light' of the pre-revolutionary European culture from their professor, Heinrich Neuhaus, who, despite everything, continued to carry out his mission and who through his teaching continued to promote human values and culture to his

Myaskovsky and others, in whose creativity formalistic perversions, anti-democratic tendencies in music, alien to the Soviet people and its artistic tastes, were presented in a most clear way' (1948: 4).

¹⁴⁰ See page 339 in Bibliography.

¹⁴¹ Apparently the expression 'cutting of the roots' came into the Russian vocabulary after the 1917 Revolution and this often meant the destruction of the old 'bourgeois culture' which was considered alien to the new 'ruling' classes of workers and peasants.

¹⁴² From the late 1940s it became compulsory to study the works of the 'classics of Marxism-Leninism' in all educational establishments, including the Moscow Conservatoire. Svyatoslav Richter, when rebelling against it, by not visiting lectures and not sitting exams on Marxism-Leninism, was expelled from the Moscow Conservatoire, but was soon reinstated with the help of Neuhaus (Milstein, 1983: 177).

pupils. From this point onwards Neuhaus's rôle became more apparent as a man who continued influencing the minds of the younger generation of musicians and preserving European culture from it being wiped out. Of course, he could not do it all himself, however, his outstanding and strong personality provided great support to many people who surrounded him.

Neuhaus's reaction to the historical Decree of 1948 was unprecedented. He had the bravery, 'the naivety', as he said (2000: 111-112), publicly, at a meeting at the Conservatoire, 'to stand up for them', to raise his voice in the defence of those composers. As he recalled, he was the only one who was able to speak for them; none of his colleagues supported him (*Ibid.*, 112). This could lead him into another disaster. Neuhaus's non-compromising personality also affected other members of his family and even his pupils. His son Stanislav Neuhaus, one of the most talented pianists and who was prepared to go to the Chopin Piano Competition in Warsaw in 1949, was withdrawn from the list of the Soviet delegation on the day of departure. Svyatoslav Richter, being a student of Neuhaus and having a close friendship with him, was also not allowed abroad until 1950.¹⁴³ Neuhaus himself was allowed to go abroad again only in 1960.

When describing Neuhaus's concert activity from the late 1940s to the mid 1950s Delson stated that Neuhaus frequently played in Moscow. At that time he began to include more frequently the music of contemporary composers such as Myaskovsky (sonatas and other piano pieces *Caprices, Yellowed Pages, Recollections*), An. Aleksandrov's Sonatas Nos 1

¹⁴³ Richter's first recital abroad took place in May 1950 in Teplice, Czechoslovakia. His first recital in Western Europe took place in Helsinki in May 1960. (Monsaingeon, 1998: 408, 409)

and 2, music by Prokofiev, Shostakovich and others (Delson, 1966: 35, 36). Thus, Neuhaus was one of the first pianists to perform Shostakovich's *Preludes and Fugues* (Op. 87), a work that received at the time 'a very controversial evaluation' (*Ibid.*, 36). As was remembered, Neuhaus was critical towards Shostakovich's creativity in 1936, saying that 'One cannot compare (...) Shostakovich (...) with Bach' (see page 90), deeply hurting the composer. In the late 1940s his attitude to the composer's creativity has changed. He also became one of the first teachers of the Conservatoire who included this music in his students' repertoire (Delson, 1966: 36). When doing this, Neuhaus promoted the music of his contemporaries especially at a time when the cultural officials tried to limit recognition of the value of these composers.

The fact that the authorities did not favour Neuhaus's independency in his views on the Soviet régime was reflected in the treatment he received from the State. His salary, compared to other colleagues was lower, he lacked decent living conditions and there were many other things, as was stated by Neuhaus himself on different occasions and by his numerous pupils as well.¹⁴⁴ His services to Soviet Russia were very 'modestly rated', as Gornostaeva stated (1995: 100). The highest award that Neuhaus received from the state was *People's Artist of the RSFSR*.¹⁴⁵

Besides music by his contemporaries, Neuhaus continued to perform his favourite

¹⁴⁴ For instance, Goldenweiser was accommodated in luxury apartments, as he occupied two apartments in the central part of Moscow. It is now the Goldenweiser Flat-Museum on Tverskaya Street. However, there is not a Neuhaus Museum in Moscow.

¹⁴⁵ In comparison to Neuhaus, Goldenweiser was awarded *People's Artist of the USSR* which was the highest award for an artist. It is known that Prokofiev also never received this title and like Neuhaus was 'rated modestly' (Gornostaeva, 1995: 100).

Beethoven late sonatas, Opp 101, 106, 109 and 110. He also often played Skryabin, especially the five last sonatas, *24 Préludes* and *Études* by Debussy (he played them in public for the first time in 1948), music by Ravel and Franck, J. S. Bach and Chopin. The cities and towns where Neuhaus played, besides Moscow and Leningrad, included Saratov, Voronezh, Kazan, Kharkov, Sverdlovsk, Kiev, Chelyabinsk, Tallinn, Tartu, Riga, Vilnius and Kaunas (Richter, 1992: 218).

From 1946 onward Neuhaus almost every year went to the Georgian spa town of Tskhaltubo, after which he always visited Tbilisi to give concerts and master-classes at the Conservatoire. It was the town, as he remembered, where he began his career as a Russian piano teacher. From the late 1940s onward Neuhaus also began to play in piano duet with his son Stanislav. This helped Stanislav to establish his pianistic career and to gain more recognition as a concert pianist. The Taneev Research Music Library of the Moscow Conservatoire has preserved some posters of their concerts which demonstrate that his repertoire was very diverse and included music of living contemporary composers such as Arutyunyan and Babadzhanyan:

1949. 11 October. Gorky. Piano duets. Mozart, Sonata in D major. Schumann, *Andante and Variations*. Liszt, *Concerto Pathétique*. Arensky, Suite No. 2.

1953. 13 March. Moscow. Piano duets. Taneev, Max Reger, Rachmaninov, Chopin, Debussy, Saint-Saëns.

1953. 27 March. Moscow. Piano duets. Rachmaninov, Suite No. 2.

1954. 25 December. Moscow. Piano duets. Reger, Saint-Saëns, Liszt, Debussy,

Rachmaninov.

1956. 8 October. Moscow. Piano duets. Rachmaninov, Arensky, Arutyunyan.

Babadzhanyan.

From the mid 1950s Neuhaus had to limit his concert activity. There were two main reasons for this, firstly his age and secondly the growing problems with his health. Officially his last performance took place in 1958 in the Great Hall of the Moscow Conservatoire at the celebration of his 70th Birthday Anniversary and the 50 Years Anniversary of his concert activity. The programme that evening included Fantasies by different composers: *Fantasia* in C of Schumann, *Polonaise-Fantasia* of Chopin, *Fantasia* in B minor of Skryabin and others (Delson, 1966: 36). However, he continued to perform especially when visiting other towns and cities when giving lectures and master-classes.¹⁴⁶ Neuhaus's master-classes attracted not only the piano students, but also the students and musicians of other instruments. In this connection it should be mentioned that another prominent musician, cellist and conductor Mstislav Rostropovich, was interested in Neuhaus's teaching methods. He had got to know Neuhaus through Svyatoslav Richter and the fact that Neuhaus 'taught music within a wider cultural context', as was noted by the former pupil of Rostropovich Elizabeth Wilson (2007: 212), attracted Rostropovich. Indeed, according to Wilson (*Ibid.*, 60, 212), Rostropovich's style of teaching was similar to Neuhaus's approach and in spite of their differences Rostropovich admitted 'that it was Neuhaus's teaching style he wished to emulate.'

¹⁴⁶ From the private recollections of people who attended his classes.

During this period he also completed his book *The Art of Piano Playing*. He also wrote two major articles ‘What I Strove For as a Musician-Teacher’ (1963) that was dedicated to the Centenary of the Moscow Conservatoire and ‘Thoughts of a Member of the Jury’ (1964). In these writings he summarised his vast experience as a performer and teacher.

Neuhaus’s book *The Art of Piano Playing*, after it was published, attracted great interest not only among the Russian public, but also among foreign musicians too. Neuhaus recalled in one of his letters to his niece Astrid Schmidt Neuhaus¹⁴⁷, his sister’s daughter, that, besides the fact that his book was translated in the United States soon after it was published in the USSR, it was also translated into German, Neuhaus receiving a very good review from the German Professor Schroeder¹⁴⁸, whom he knew (Richter, 1992: 284). This indicates that he was able to maintain some correspondence with German musicians that probably was a result of his relationship with his relatives in Germany.

In 1960 Neuhaus began to write his *Autobiographical Notes*. He remarked that it would be more precise to name his *Notes* as *Autopsychographic Notes*. Indeed, the central part of these *Notes* was not so much about the events and facts of his life, but the self-reflection of these events, the consequences which they brought to his life and how they affected him. He tried to understand his art and his creative activity by looking at himself in the process of his development as an artist and a human being at the same time. Ultimately, he recorded his *Weltanschauung* [one’s philosophy] of his life. It was stated earlier that Neuhaus was influenced by the philosophy of existentialism and Kern has noted that the

¹⁴⁷ Astrid Schmidt Neuhaus became a famous pianist in Germany and taught at the *Staatliche Hochschule für Musik Köln* [Academy of Music of Cologne]. She also taught Stockhausen, the famous German composer.

¹⁴⁸ Schroeder, Heinz (1907-?), German pianist from Köln.

concept of the self-reflecting artist in particular was very Nietzschean (Kern, 1970: 75). It might well be that by writing his *Autobiographical Notes* in this manner Neuhaus was influenced by Nietzsche and also Schopenhauer, as he was familiar with the writings of these philosophers. Neuhaus's mind and his inner world became more visible through his autobiographical writings; he made himself more apparent as he looked at himself in the different moments of his life. He attained a unified vision, using a philosophical term, of existence and art, for, as he said: 'Art is the same as life, only in its highest manifestation' (Neuhaus, 1983: 82). He saw the 'deepest connections' between life and art, 'the theme, making you to think and to endeavour to understand this phenomenon and to find its common roots.'¹⁴⁹ (*Ibid.*). In his *Autobiographical Notes*, as Milstein said (1983: 433), Neuhaus was 'looking at everything with the eyes of a wonderer.'

In January 1962 Neuhaus started to write his *Diaries*. When writing the *Diaries*, he wanted, as he said (1983: 65), 'to imprint on paper those thoughts' that were constantly alive in his mind and which he never fully expressed and also in order to '*um die Gedanken loszuwerden*' ('get rid of his thoughts'). He wrote them with no definite intention for it to be published in his lifetime or after his death. Thus, his *Diaries* did not serve the purpose of expressing the events of daily life. In his diaries Neuhaus reflected on his path as a teacher, on musical pedagogy, on the art of performance and on life as a whole. The diaries revealed also his growing interest in the philosophy and the ethics of the German theologian and thinker Albert Schweitzer. He was able to obtain the original books of this writer through some of his friends. At that time Schweitzer was not translated in the Soviet Union and his books were almost unobtainable. It was not by chance that Neuhaus developed an interest

¹⁴⁹ This will be investigated in greater depth in a subsequent chapter.

in Schweitzer and his philosophy. Schweitzer's ethics and his philosophy of *Reverence for Life* were close to those of Neuhaus. Schweitzer himself explained that his concept of 'Reverence' 'does not allow the scholar to live for science alone, even if he is very useful to the community in so doing'.

(www.nytimes.com/learning/general/onthisday/bday/0114.html 14. 09. 2005)

Indeed, this was very close to Neuhaus's own philosophy on the rôle of the artist in the society that he followed himself, as he never lived for art alone. Schweitzer said:

'It does not permit the artist to exist only for his art; even if it gives the inspiration to many by its means. It refuses to let the businessman imagine that he fulfills all legitimate demands in the course of his business activity. It demands from all that they should sacrifice a portion of their lives for others.' (*Ibid.*, 5)

Neuhaus's life and his musical activity was an excellent example of sacrificing a significant part of himself and his life for others, indeed there are many other similarities and parallels between Neuhaus and Schweitzer. Some of the critics (Zolotov in particular) and Naumov, only in the late 1990s, pointed out the link between Neuhaus and Schweitzer.¹⁵⁰

In 1960 Neuhaus was at last allowed to go abroad again. Thus, in February 1960, as a member of the Soviet delegation, he visited Warsaw where he attended the First International Congress dedicated to Chopin (Belsa, 1979: 141). Later, in 1963, as a member of another Soviet delegation, he visited Prague and the Prague Spring Festival, at which Neuhaus's pupil Yakov Zak played the Second Piano Concerto of Prokofiev. Earlier, in 1948, Gilels made his appearance at this Festival where he played Beethoven.

¹⁵⁰ This is an area that has never been investigated.

In 1963, on 12th April, Delson (1966: 36) recalled another Neuhaus celebration. It was the 75th Birthday Anniversary. The celebration took place at the Moscow Conservatoire, but this time it was held in the Small Hall. After the official part, Neuhaus's pupils organised 'a modest supper' in the hotel *Sovetskaya*. One of the leading Soviet newspapers *Izvestiya* awarded him their medal 'For Outstanding Creative Success', but there was no State honour for him, as was noted by Zolotov (Richter, 2002: 460).

The summer of 1964, which was to be his last, Neuhaus spent again in the Crimea in his favourite Koktebel in the company of his closest friend Gabrichevsky and others. In early autumn Neuhaus returned to Moscow where he planned to continue his teaching at the Conservatoire. Soon after his return, however, his health rapidly deteriorated and he was admitted to hospital. At the end of September Artur Rubinstein, after a thirty years gap, was visiting Moscow for a concert tour. He was told that his old friend was ill and in hospital. Rubinstein went to see him and Neuhaus was very glad to meet his old friend again. Their conversation in the beginning was in Russian, then in German, then in Russian again, as was remembered by Elevter Andronikashvily¹⁵¹, who witnessed this meeting. They asked each other about their lives, but in their conversation there was felt some kind of formality (Richter, 2002: 340). Rubinstein subsequently visited Neuhaus a few times, their last meeting taking place on 9th October (Delson, 1966: 40). Next day, on 10th October 1964, Neuhaus died. The cause for his death was a heart failure.

¹⁵¹ Andronikashvili, Elevter (1910-?) the brother of Irakly Andronikov (Andronikashvili) (1908-1990), the famous writer and literary art historian.

Neuhaus's death drew a wide public response, as Delson wrote (*Ibid.*). The civil funeral took place in the *Bolshoy Zal* [Great Hall] of the Moscow Conservatoire. At the time when atheism was at its peak, it was unthinkable to give Neuhaus a Lutheran Church service. He was buried in the Novodevichy Cemetery adjacent to the Novodevichy Monastery that originally belonged to the Orthodox Church and where all celebrities were usually interred.

Neuhaus once said that in life he loved two things, art and people. These two things, besides his musical genius and outstanding personality, were the driving force that enabled him to succeed. In his *Diaries* (2000: 95) he expressed a thought about his ultimate wish: 'I wanted to be... a saint... in a very old and in a very new meaning of the word. (...) But, I am a poor sinner.' When saying that he 'wanted to be a saint (...) in a new meaning of the word', this could only mean that he wanted to serve humanity. This was in the evangelical tradition. He wanted to spread his gospel through his words, his deeds and by his personal example.

CHAPTER TWO.

NEUHAUS, SKRYABIN and CHOPIN.

This chapter deals with Neuhaus's views on the performance of music of Skryabin and Chopin. Neuhaus's name as a performer was always associated with the names of these composers and he influenced many pianists of the next generation. Neuhaus's views, based on his own accounts and the recollections of his contemporaries and music critics, will be investigated and systematized. Neuhaus's performance of two works of these composers, such as the Ninth Sonata of Skryabin and the third movement of the Sonata in B Flat minor Op. 35, the *Funeral March* of Chopin will be also examined in order to support his views and to see how they were reflected in the performance.

As stated earlier (see page 68), Neuhaus's first début in Moscow was centred round the music of Skryabin. Neuhaus was later recognised as one of the most authoritative performers of the composer. Neuhaus played almost all Skryabin's piano works including the Concerto for Piano and Orchestra Op. 22 (see Discography, page 347), *Prometheus* (see page 62) and Skryabin's ten piano sonatas.¹⁵² It is not known if anyone before Neuhaus at that time had performed all Skryabin's sonatas. Later another Russian pianist, Vladimir Sofronitsky, included in his repertoire Skryabin's sonatas. As was stated by Evgeny

¹⁵²It was accepted that Skryabin wrote ten piano sonatas. However, it is now recognized that there are eleven sonatas. The early Sonata preceded the Op. 6 Sonata and it was composed before 1892. This so-called 'zero' sonata was found and reconstructed by Vladimir Blok (1932-1996), who was a pianist and composer, a pupil of Gilels and performed it a number of times in Moscow. Mikhail Voskresensky, a Russian pianist, recently included it in his recordings of the complete piano sonatas of Skryabin. These recordings were made in Japan (A. Scriabin. The complete piano sonatas. DUCC 4800 1 2 Triton) which includes eleven sonatas. Aleksandr Tseretely (2005: 73-77), who wrote a review of the compact disks, stated that in Voskresensky's performance the importance of this sonata 'is presented in absolutely new light.'

Zhivtsov in his interview, there were mainly two pianists in Russia in the first half of the twentieth century, who frequently performed Skryabin's sonatas in their recitals. namely Neuhaus and Sofronitsky.¹⁵³ They were the most acclaimed and recognized performer-specialists in Skryabin's piano music in Russia, although they were very different.¹⁵⁴ Feinberg and Goldenweiser also can be added to the list of Skryabinists. Feinberg performed the set of Skryabin's sonatas for the first time in 1925.¹⁵⁵ Goldenweiser played mainly smaller works by the composer such as the Preludes (Opp 15, 16, 37), Poems (Op. 32) and some Mazurkas (Blagoy, 1975: 392). Skryabin's sonatas were not part of his repertoire. Vladimir Horowitz can also be added to the list of prominent Skryabin interpreters and it is known that Blumenfeld, who was Horowitz's teacher¹⁵⁶ and also Neuhaus himself, were those who encouraged Horowitz's interest in Skryabin's music and influenced his performance (Schonberg, 1992: 51).

Neuhaus also created a school of young 'dedicated' Skryabinists (Delson, 1966: 143), passing on to his pupils his views on understanding and interpreting the music of this composer. Many of his pupils followed in his steps in interpreting Skryabin's music, such as Stanislav Neuhaus, Richter, Gilels, Zhukov, Malinin, Lubimov and many others. Furthermore, Neuhaus's pupils continued many of his traditions, passing on to their students Neuhaus's views on the interpretation of the music of Skryabin.

¹⁵³ Sofronitsky, according to his pupil Pavel Lobanov, had not received any influence from Neuhaus (from a private interview). Zhivtsov also confirmed that Sofronitsky was not influenced by Neuhaus particularly in his interpretation of Skryabin's piano music (from a private interview with Zhivtsov at the Moscow Conservatoire, April 2001).

¹⁵⁴ Sofronitsky, unlike Neuhaus, never played with an orchestra or in duets with instrumentalists or voice. Thus, he did not perform Skryabin's Piano Concerto, but Neuhaus included this work in his repertoire.

¹⁵⁵ From a private interview with Zhivtsov (February 2003).

¹⁵⁶ Fabion Bowers (1996: 85) wrongly named Alexander Goldenweiser as Horowitz's teacher. It is known that Goldenweiser disliked Horowitz's manner of playing.

Views on the interpretation and performance of Skryabin.

Skryabin was a unique phenomenon in Russian musical culture and perhaps no other Russian composer of his time provoked such controversy regarding the evaluation of his creativity. This can be explained by the outstanding novelty of his compositions. Although Skryabin belonged to a circle of Moscow musicians, he never sought any connections with the main stream of Russian musical culture. As Lourie stated (1997: 142), Skryabin ‘was the first Russian composer who adopted exclusively the traditions of Western musical culture as a foundation for his creativity.’¹⁵⁷ Among his early influences were those of Chopin and Schumann and later those of Liszt and Wagner (Schloezer, 1997: 149).¹⁵⁸

Skryabin also developed his own aesthetic-philosophical system which he followed as a composer. One of the specialities of his music was a striving for extreme emotional states. On the one side there was the sphere of ecstasy. As Lourie expressed it (1997: 143): ‘he [Skryabin] affirmed ecstasy as a kind of a new form (...) of creative process.’¹⁵⁹ On the other side there was the sphere of sublime and even super-sublime sensations, described by Smirnov (1976: 156) as ‘submergence in the atmosphere of contemplation of the self in its most fastidious states’.

¹⁵⁷ Having said that, it would not be correct to deny any connections between Skryabin with Russian musical culture, as Lourie stated. His creativity of the early period is an example of his connections with Russian music, the foundation of which was song. Lourie also noted (1997: 145) that Skryabin was an exponent of ideals of the Russian *intelligentsia* of his time, which was a typical Russian feature.

¹⁵⁸ The specific influences on Skryabin are not going to be considered, as it is not the aim of this thesis to analyse the composer’s creativity.

¹⁵⁹ Lourie’s lecture *Skryabin i Russkaya muzyka* [Skryabin and Russian Music] was presented in April 1920 at the Moscow Conservatoire. The first publication of this lecture appeared only in 1997.

Skryabin, being an outstanding and original pianist, created a new piano style. As Sabaneev expressed it (1916: 179), the novelty of the musical works themselves determined the novelty of the means of performance. Sabaneev further stated that he listened to many pianists, performing Skryabin and ‘even in his [Skryabin’s] simplest works’ their performances were lacking ‘something’ that was most important in these works (*Ibid.*, 183.) As he wrote, ‘some kind of elusive aroma, (...) the soul or the astral image of the work’ disappeared and no technique, ‘even endlessly exceeding Skryabin’s own’, could save the performance (*Ibid.*, 184). Skryabin, believed Sabaneev, ‘took away with himself’ all the secrets of his performances, and did not leave the followers of his art many ideas as to the manner in which his music could be performed. However, in 1922, after attending Neuhaus’s performances of Skryabin’s sonatas, Sabaneev recognized Neuhaus as being the most truthful and authoritative performer of his time, saying that although ‘he [Neuhaus] never heard Skryabin’s playing in his provincial Yelizavetgrad’, yet no one could surpass his performance (Richter, 2002: 50). So, how therefore, did Neuhaus regard Skryabin’s piano creativity and what were his views on the performance of the music of that composer?

It is a fact that not many pianists of the past and in the recent times included Skryabin’s piano works in their repertoire. Skryabin’s piano works were not widely introduced in the repertoire of such pianists as Wilhelm Backhaus, Walter Gieseking, Wilhelm Kempff, Artur Schnabel, Leopold Godowsky, Artur Schnabel, Maria Yudina, Maria Grinberg, Murray Perahia, Mitsuko Uchida, Maurizio Pollini, Alfred Brendel, Daniel Barenboim and many others. The reason is because the works of Skryabin present many difficulties in the

understanding of the philosophical and artistic ideas embodied in his work. As Iliya Fridman¹⁶⁰ expressed it (1995: 228): ‘we have to recognize a phenomenon of certain primordial predisposition, and even more so, the unexplained initiation into the world of Skryabin.’ Neuhaus had such a ‘predisposition’ and ‘initiation’ into the complicated and sophisticated world of Skryabin and possessed all the technical means needed order to realise the composer’s intentions.

Neuhaus not only frequently performed Skryabin, but also studied his music with his students. However, he wrote only one rather short article in 1955 to mark the 40th Anniversary of the composer’s death entitled ‘Notes on Skryabin’ which was initially published in the journal *Sovetskaya Muzyka*. Thus, very little is left in printed form regarding Neuhaus’s views on how he considered Skryabin’s creativity and what were the specific features of the performance of his music. More often Neuhaus expressed his views on the interpretation of Skryabin orally in his lessons, his pupils and also those attending his lessons later passing this material on to their own pupils.¹⁶¹

When trying to define briefly the specific features involved in the performance of Skryabin’s music and its special characteristics, Neuhaus used the words ‘ecstatic pianism’. He expressed his idea in one of the interviews with Delson as follows:

¹⁶⁰ Fridman, Iliya, pianist and professor of piano playing.

¹⁶¹ The author of this thesis recalls one of her teachers Nikolay Tokarev, who had a special interest in Skryabin’s creativity and frequently performed the music of this composer and studied this music with his students. He studied at the Moscow Conservatoire between 1949-1954 and, although being a student of the professor Epshtein, frequently attended Neuhaus’s lessons. When studying Skryabin with his pupils, Tokarev often referred to Neuhaus. He also recalled that in the late 1940s and the early 1950s articles, containing negative views of Skryabin’s creativity, appeared in some periodicals and sometimes Neuhaus’s response to such publications was by giving a recital where he played Skryabin.

‘A poem of ecstasy – that is how I would describe the whole creative and life path of Skryabin. He burned and burned out, – that is why his music, like the sun, irradiates light.’ (Delson, 1966: 127)

Indeed, as Delson described it, an inspirational, ecstatic impulse was undoubtedly the most distinctive feature of Skryabin’s romanticism and this ecstatic impulse was one of many other components that made Neuhaus the great Skryabin interpreter. Alschwang (1938: 63) stated that apart from the early pieces by the composer, his late works were a ‘book with seven seals’.¹⁶² Alschwang also said that Neuhaus at the beginning of the 1920s was able to create a ‘true paradigm, appropriate to the composer’s ideal pianistic concept,’ and Neuhaus’s performance of the ten sonatas by the composer served as a true example of it (*Ibid.*).

Milstein wrote about Neuhaus’s interpretation of Skryabin, and the sonatas in particular, in a high-flown language:

‘He [Neuhaus] stressed in Skryabin the features of manly audacity and dramatic character. There were in his performance greatness, impetuous flight, activity of the will and rhythmic nervous energy, disarray and intensity. There were also moments of joyousness, cordiality, softness and gracefulness. I single out, for instance, Neuhaus’s performance of Skryabin’s ten sonatas. The psychological side of his playing here is as amazing as the pianistic one. He, it seemed, went through all stages of sensations – from rapturous sensuality to unavoidable tragedy, from blissful love-ecstasy to a sombre Satanism, from the tranquil contemplation of nature to the drama of conflict in life.’ (Milstein, 1961: 309)

¹⁶² A Biblical expression (Revelation 5: 1). This expression also was frequently used in Russian *skazki*, to mean a secret knowledge hidden from others. It is in this latter meaning that Alschwang intended this expression.

Delson named two main factors that made Neuhaus different from other Skryabin interpreters.

Firstly: Neuhaus stressed in Skryabin the traits of 'active steadfastness', the will and the 'life assertion' (Delson, 1966: 128). Milstein, as is evident from the previous quotation, also commented on this quality in Neuhaus's playing. The foundation of Neuhaus's interpretation of Skryabin's music, in Delson's opinion, could be traced to the heroic element in Wagner, especially when the pianist emphasised the 'themes of will' as the predominant element (*Ibid.*, 128-129).

Secondly: In Neuhaus's interpretations of Skryabin could always be felt the horizontal line of the musical development. Neuhaus always approached a piece of music, as Delson stated (1966: 129), from the point of its inner direction and the logic of the inner movement.

Neuhaus suggested the term 'horizontal thinking' or 'long thinking' (1961: 65). When a pianist performs Skryabin, especially his single-movement sonatas, this quality of horizontal thinking becomes of prime importance. Delson pointed out that some pianists interpreted such works as a sequence of separate episodes that inevitably damaged the whole form and also caused fussiness in the performance. Neuhaus's performance of Skryabin resisted such a manner of interpretation. In Delson's opinion (1966: 129-130), this was a major element that differentiated Neuhaus from the other Russian pianists of his generation. Delson stressed (*Ibid.*) that Neuhaus's 'exceptional three-dimensional wholeness' was the main feature of Neuhaus's interpretation of Skryabin's sonatas.

In his article 'Notes on Skryabin' Neuhaus also briefly expressed views on Skryabin's music and the specific nature of his art, which provides a further insight into his interpretation of Skryabin's music, complementing what was said earlier. The following are some of the points that Neuhaus highlighted in Skryabin.

Firstly: Skryabin does not encompass 'large spaces', as, for instance, is done by other composers like Beethoven or Tchaikovsky. Skryabin limited himself, penetrating the deepest, hitherto unknown 'bowels of the earth', and finding 'sparkling diamonds' there (H. Neuhaus, 2000: 262). His melodies are always short and fragmented and a horizontal development of the musical thought is not important to Skryabin. He tried to make each moment in his music perfect, 'ideally polished', but in the larger forms there could always be found elements that helped join these separate moments together. Neuhaus also pointed out that the sonata form of his late period, especially in the Sixth, Seventh and Eighth sonatas, lacked 'wide breath'. The musical process, as Neuhaus understood it, was divided into some 'static moments, compared with each other, but without inner connection'. For instance, when Neuhaus talks about the Sixth Sonata, in order to 'convey this music to the listener', it demands from the pianist 'a huge mental intensity'. 'The very intensity and the unity of inner impulse, and not a natural development of thought, serve here as a basis for developing a form.' (*Ibid.*). However, in his last works, in the Ninth, Tenth sonatas and in the poem *Vers la Flamme* (Op. 72), there was a tendency to return to the 'living melody' that Neuhaus regarded as a new step in Skryabin's late creativity, which was shortened by his untimely death.

Secondly: In order to understand Skryabin's art in all its contradictions one must consider the composer in the context of other Russian artists and contemporaries such as Alexander Blok, Mikhail Vrubel¹⁶³, Konstantin Balmont¹⁶⁴ and other artists of this period. The fact that Skryabin's personal qualities inevitably were personified in his creativity and gave his music 'a fascination, incomparable with anything else' also has to be taken into consideration. They imposed upon the performer a special demand and only when the 'artist penetrates this special, palpitating and changeable world of moods and images, can the artist feel a high artistic satisfaction and be able to pass it on to the listener' (*Ibid.*, 264).

Another special element of Neuhaus's performance of Skryabin, which Belsa stressed (1979: 134), was that Skryabin's works, even when manifesting their utmost emotional intensity, always seemed 'classically complete'. Milstein also pointed out Neuhaus's 'strict discipline in dynamics and rhythm' and his amazing 'skill in handling time and dynamics' when he referred to Neuhaus's performance of the second sonata, writing:

'One feels clearly all the twists and turns of the dynamic line, the small increases and decreases in the sound and together with this – the unity of the line as a whole. The pianist achieves this flexible and flowing phrase not through anarchy, but by means of strict self-limitation in dynamics and rhythm. He does only what is necessary.' (Milstein, 1961: 309-310)

A similar feature is noticeable when listening to Neuhaus's performance of the Tenth sonata. Although the latter sonata belongs to the late period of Skryabin, such traits as subtle fluctuation of tempo, rhythm and dynamics together with the sense of the unity of the musical form are obvious in Neuhaus's performance of this work. Milstein, when

¹⁶³ Vrubel, Mikhail (1856-1910), Russian artist.

¹⁶⁴ Balmont, Konstantin (1867-1942), Russian symbolist poet and translator. His poetry influenced Skryabin's own poetical works. Balmont dedicated some of his verses to Skryabin. Balmont also wrote an essay *Light and Sound in Nature and the Colour Symphony of Skryabin* (Moscow, 1917).

expressing his views on Neuhaus's performance of the tenth sonata, stressed the pianist's 'striking skill' in using 'large rhythmical waves' (*Ibid.*, 310).

Belsa (1979: 137) recalled that in their private conversations Neuhaus spoke about Skryabin's psychology. He pointed out that for the first time many aspects of human consciousness and emotional states of mind were personified in Skryabin's music (*Ibid.*). This was probably one of the important aspects of Skryabin's creativity that attracted Neuhaus so much. Neuhaus often spoke of Skryabin's innovations, innovations not only in the musical language but also in the wide range of emotional states of the human psyche and man's creative spirit that Skryabin brought to the surface of his music.

It has already been stated (see pages 77, 134) that Pasternak also influenced Neuhaus's attitude towards Skryabin. For Pasternak (1995: 55) Skryabin was an idol about whom he said: 'Most of all on this earth I loved music, and in it – I loved Skryabin the most.' He also said that it was Skryabin, 'by whom' he 'lived and was fed like a daily bread' (*Ibid.*, 153). Of course Pasternak shared his thoughts on Skryabin with Neuhaus. Pasternak, in particular, stressed Skryabin's debates on the 'superman', which Pasternak considered as a 'primordial Russian thirst for the extraordinary' things in life (*Ibid.*, 152). He wrote:

'In fact, not only must music be a super-music, in order to mean something, but everything in the world must surpass itself in order to be itself. Man, a man's actions, must embrace the element of infinity that gives a phenomenon definition, character.' (*Ibid.*, 152-153)

This also closely relates to Neuhaus's own strivings for the extraordinary things in man's personality and in his creativity. Perhaps for this reason, the extraordinary personality of Skryabin and his remarkable creativity greatly attracted Neuhaus. When writing on the special features of Skryabin's music of the early and the middle periods of his creativity and its inner psychological properties, Pasternak, through the eyes of an artist, expressed his thoughts in the following way:

'Thus Skryabin, using almost the means of his predecessors, in the beginning of his creative career fundamentally renovated the feeling of music. Already in the *Études* Op. 8 or *Preludes* Op. 11 everything is contemporary, everything is full of inner, musically accessible, correspondences with the outer world, with the surrounding world, with how people then lived, thought, felt, travelled, and dressed.

The melodies in these works appear in such a way that, immediately, tears begin to flow from the corners of one's eyes, down the cheeks to the corners of one's mouth. The melodies, mingling with the tears, flow straight along one's nerves to the heart, and you weep, not because you feel sad, but because the path to your heart has been located so precisely and shrewdly. (...) And a note of staggering naturalness enters into the work, that naturalness, which in art decides everything.' (*Ibid.*, 153-154)

This fragment indicates that it was possibly written under the influence of someone's performance, whose interpretation and understanding of the music was close to his own perception. Perhaps Pasternak was inspired by Neuhaus's performance of Skryabin, although there is no direct reference to Neuhaus in Pasternak's autobiographical essay. As was recalled by some of their close friends, Neuhaus's playing often served as an inspiration for Pasternak's writings. Pasternak also mentioned another quality that was in both Skryabin's music and in the pianist's performance, namely, 'the staggering naturalness, (...) that naturalness, which in art decides everything'. Neuhaus's strivings for

naturalness and simplicity were one of the main essentials of his performance aesthetics (Neuhaus, 1961: 38).

Milstein (1961: 311), when describing Neuhaus's playing of Skryabin's small pieces (Preludes Op. 11, 13, 16 and 17, Poems Op. 32 and others), stated that Neuhaus 'fathoms the inner essence of this most original music, like opening 'a secret' that went together with its author to the grave.' One of the secrets of Neuhaus's convincing performance of these pieces lies not only in the fact that 'the artist plays it so simply and naturally, that it creates the impression – one cannot play it any other way' (*Ibid.*). Indeed, when listening to these pieces in Neuhaus's performance, one gets involved in the music of these pieces and one believes in the sincerity of his interpretation (CD example, tracks 1, 2, 3 and 4. Skryabin, Preludes Op. 11, Nos 2, 4, 5 and 8). They are convincingly perceived as Neuhaus lives each state of mind and the spirit of each piece.

Milstein believed (1961: 311) that Neuhaus experienced the music as a special reality and his technique, including his very wide range of tone and difference in sonorities and the use of pedal (pedal 'spots', pedal 'strokes', quick changes of half- and quarter-pedals, pedal 'echoes' and so on), served this aim. Milstein, like many other critics, said that Neuhaus's performances of Skryabin's compositions had a shattering effect upon his listeners (*Ibid.*). When assessing a performer, this fact remains of prime importance because the artistic value of the performer is judged by his ability to communicate to the audience.

The significance of Neuhaus's contribution to the performance of Skryabin's music can be briefly summarised as follows.

Firstly. He performed almost all of Skryabin's piano music, promoting the composer's works.

Secondly. Neuhaus was an acclaimed interpreter of Skryabin. As a performer he created an understanding of the composer's creativity, developing the pianistic means of expression and the piano technique that is required in order to communicate Skryabin's musical world.

Thirdly. He passed on to his pupils his own understanding of Skryabin's music and his creativity, helping in this way to develop a tradition of the performance of Skryabin's piano works.

Neuhaus's performance of the music of Skryabin was also a phenomenon which relied on many factors, most importantly his personality and his own perception of the world of Skryabin and the surrounding artistic atmosphere of that time. Therefore it is not possible to make absolute assertions related to this phenomenon. The most one can do is describe it, to assemble the existing facts and highlight the main key points enabling understanding of some aspects of Neuhaus as a Skryabinist.

Analysis of Neuhaus's interpretation of the Ninth Sonata op. 68. (CD example, track 6)

Neuhaus's performance of the Ninth Sonata was, as recalled by Belsa, one of his most highly acclaimed performances. He remembered Neuhaus's very successful recital in Kiev in 1922 when the audience demanded an encore. As Belsa recounted (1979: 136):

‘Everybody stood up, and, responding to the persistent demand of the public (...), he played again the Ninth [Sonata].’

Before embarking on an analysis of Neuhaus’s performance of this sonata, it is important to clarify what are the objectives of this work. The sonata was composed in 1913, two years before Skryabin’s death, and thus belongs to the late period of his creativity. The composer in his conversations with Sabaneev disclosed some elements of a programme of it, saying: ‘It is all *ominous*, this Ninth Sonata, there is some kind of *evil spirit* in it.’ (Sabaneev, 2000: 162) He later began to refer to it as a ‘Black Mass’. According to Sabaneev, the title was invented by A. Podgaetsky, a person who belonged to Skryabin’s circle. (*Ibid.*) Skryabin himself declared: ‘In the Ninth Sonata, *I came in touch with the Satanic deeper than ever. Here is real evil.*’¹⁶⁵ (*Ibid.*,163). He sometimes drew parallels between the ‘*Satanic*’ Ninth Sonata and the *Satanic Poem* Op. 36, saying that in the ‘*Satanic Poem*’ Satan ‘is one of the smaller devils’, who has ‘many salon-like features, he is even *courteous*’. (*Ibid.*) There was nothing of that kind, however, in the Ninth Sonata. ‘Here’, continued Skryabin, ‘Satan is at his home.’ (*Ibid.*). These remarks of Skryabin are especially valuable, therefore, in that they provide some idea of the atmosphere and the content of his work.

The Ninth Sonata is a single movement sonata and is very economically conceived. It contains only 216 bars and has the following structure:

68 bars – exposition

86 bars – development

62 bars – recapitulation

¹⁶⁵ All italics belong to Sabaneev.

It is apparent that the recapitulation is almost equal to the exposition in length, the development being much longer. Yet, in fact, from the first bars of the development to almost the last line of the sonata, there is a gradual acceleration and compression of the musical material. Thus, where the timing of the performance is concerned, the development is almost equal to the exposition and the recapitulation is significantly shorter.

The development of the tempo in the development section and in the recapitulation builds up as follows: *Allegro* (b. 119), *Più vivo* (b. 137), *Allegro molto* (b. 155), *Alla Marcia* (b. 179), *Più vivo* (b. 183), *Allegro* (b. 193), *Più vivo* (b. 201), *Presto* (b. 205). Only near the end, with the return of the first theme in bar 210, does the Tempo I return. Thus, this sonata poses special difficulties for the pianist regarding the problem of the gradual acceleration. It is easy to reach the ‘summit’ too early in acceleration, losing the sense of further development, as was observed by Fridman (1995: 230). This is the main agogic problem of the sonata. To what extent is this reflected in Neuhaus’s performance of this work?

Neuhaus plays the whole sonata in 6’ 36’’ where:

the exposition (68 bars) takes 2’ 37’’

the development (86 bars) takes 2’ 67’’

the recapitulation (62 bars) takes 1’ 32’’.

This shows that, indeed, the exposition (68 bars) in its playing time is very close to that of the development section (86 bars). The recapitulation, which is only 6 bars shorter than the exposition, in the playing time is almost half the length of the exposition. The recapitulation, being shorter than the development by 24 bars, takes only about half of the time of that of the development. Such gradual acceleration allows the sonata when it is

performed, to be perceived as a single unit, where all parts are logically connected and all elements are subjugated to the main idea of the sonata.

Skryabin in his late compositions, especially the sonatas, when indicating tempi, used Italian terms, but when he wanted to express the character of the performance, the spiritual atmosphere of the music, he resorted to French. Quite often such directions look more like poems in prose, for example: '*avec une langueur naissante*', '*sombre mystérieux*', '*avec une douceur de plus en plus caressante et empoisonnée*', etc.. Such signs also influence the agogics and sometimes the limits of minute tempo changes are unpredictable. Yet, in Neuhaus's performance they are perceived logically and such changes do not disrupt the main flow of the tempo.

So, how did Neuhaus perform this sonata? The first subject *Moderato quasi andante, légendaire* is played in a calm and measured manner, every quaver being of importance. Although the first motive consists of five sounds, the notation emphasises the presence in it of the 'walking step' in the form of two quavers. Neuhaus put a slight stress on the second quaver, the 'magic' harmony which is an interval of the diminished 7th (C sharp – B flat). The main establishment of the tempo commences here. The same tempo appears at the beginning of the development and at the very end of the sonata. In addition, these four quavers play the rôle of a kind of canvas on which various textural 'ornaments' are later imposed:



A few words must also be said about the roots of Scriabin's term *Légendaire*. Earlier instances of such musical descriptions can be found in the work of Schumann (the middle episode in the *Fantasia* op.17, 1st movement) and also in that of Liszt (*Deux Légendes. St. François d'Assise*). However, Scriabin's term *légendaire* has a special significance regarding colour and sonority, creating the feeling of something unreal and mystical. One notices that the upper voice of the first bar moves down using a chromatic sequence and the second voice moves using tritones. This also discloses the presence of the whole tone scale which is more close to the Russian tradition when depicting mystic element in fairy-tale operas, for example as found in certain passages from Glinka (*Ruslan and Ludmila*) to Rimsky-Korsakov (*Sadko*). Scriabin said that 'here is something *very mediaeval* in the mood' (Sabaneev, 2000: 163). Scriabin also commented on the character of the first subject saying that 'this is already not music, not melody, but speech, this is an *incantation* by the means of sound. (...) Here one must *koldovat*' [i.e. act like a sorcerer] when playing' (*Ibid.*, 162).

Reference should also be made to bars 7-10 of the main subject where the composer adds the marking *mystérieusement murmuré*. This is the second and contrasting element of the main subject. Belsa (1979: 135) remarked on the meaning that Scriabin gave to this brief

motive when speaking to Rimsky-Korsakov's wife, Nadezhda Nikolaevna, during their last meeting: 'This is the theme of death sneaking up.' Although Neuhaus slows down in this part, he does not lose the unity of the movement. With the reappearance of the opening element of the main subject (bar 11), the first tempo also returns. In the transitional episode (bars 24-33) 'infernal hissing', the 'flight' of the short arpeggios creates an impression of acceleration before the tempo returns to its initial speed in the second subject.

The second subject (from the end of bar 34) starts as if one were 'searching for the theme' (bars 35-38) and it establishes itself only in bar 39.

avec une langueur naissante

The musical score consists of two staves. The right hand (treble clef) plays a series of triplet patterns, starting with a piano (*p*) dynamic and moving to mezzo-piano (*mp*). The left hand (bass clef) plays arpeggiated figures, starting with a pianissimo (*pp*) dynamic and moving to *poco cresc.* and *dim.* The tempo marking is *avec une langueur naissante*.

Skryabin explained the significance of the second subject as a '*dremlyushchaya svyatynya* [a slumbering sacred object¹⁶⁶] and around it are evil magic charms' (Sabaneev, 2000: 162). Here it should be noted that the direct translation of the word *svyatynya* as a *sacred object* does not reflect the meaning of Skryabin's intent. This is not a musical picture of the 'sacred object', but rather an image of a sacred dream, a state of mind depicting a fragile and mysterious vision.

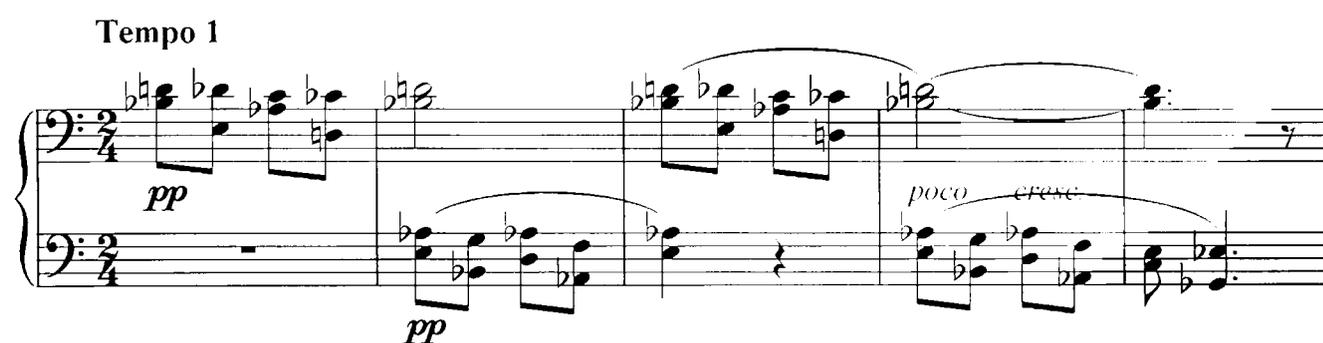
¹⁶⁶ Bowers's translation of Skryabin's indication *dremlyushchaya svyatynya* as a 'dormant or dreaming saintliness' (Bowers, 1996: 244) does not fully reflect the meaning of the indication.

The musical material in the second subject has a rather complicated and flexible rhythm and there are number of changes in metre. At the start of the second subject the time signature is 4/8, at the end of bar 41 is written *ritenuto*. in bar 47 the time signature is 3/8, in bar 51 it is 4/8, in bar 55 it is 5/8, bar 58 is marked *molto accel.* while in bar 59 the time signature is 4/8. The pattern 4/8, 3/8, 4/8, 5/8, 4/8 is an asymmetry within a symmetrical frame. The kind of alteration of tempi and time signature found in the Ninth Sonata is typical of many of Skryabin's sonatas. This is an example of Skryabin's *rubato*, which, as was expressed by Delson (1966: 128), requires from the performer special agogics.

How did Neuhaus cope with this task, therefore, to ensure that the performance of this episode does not lose unity? First of all in his performance one feels a 'horizontal line' in the process of the development of the musical material. Neuhaus often spoke of 'organized freedom' when rendering Skryabin's rhythm (*Ibid.*, 130). After each *ritenuto* or *accelerando* he returns to the first tempo and the general character of the movement does not lose its metrical foundation. There is a sense of inner direction. One of Neuhaus's skills in playing such episodes is to create large rhythmical waves which are clearly detectable.

The texture of this Sonata in general is multi-layered, which is a feature of Skryabin's late works. Neuhaus demonstrates here real skill in rendering such textural features. There is clarity of tone in his performance. One can hear clearly the difference in the different levels of sonority, between the lowest and the highest notes in the vertical line of the texture; the performance thus creates the impression of the presence of an 'air cushion', as Neuhaus himself often used to say (1961: 89).

The underlying essence (or *dramaturgiya*, as it would be said in Russian) of this sonata is that of transformation, the metamorphosis of the lyrical theme (the second subject of the sonata) into a sinister march, the main area of this transformation being in the development section. The beginning of the development is characterised by the metrical flow of the quavers in Tempo I.



Despite the indication of the Tempo I, Neuhaus plays it slightly faster in comparison to the opening. This is probably justifiable because this element of the first subject appears in the development in a different key, an octave lower and the theme thus sounds darker and more sombre. The flow is soon disrupted by a chord like an ‘explosive strike’, followed by the ‘stammering’ rhythm of the syncopations (bars 74-75), the transformed second element of the main subject. The appearance of the second subject occurs in the *Molto meno vivo*, to which Skryabin has added the marking *pur, limpide* (bar 87). This is like a ‘vision’; the texture in the second subject has changed and it has now multi-layered properties.

Neuhaus’s skill in rendering this ‘multiplane’¹⁶⁷ tonal effect is clearly noticeable here.

Again, when listening how Neuhaus renders the agogics in this part of the sonata, despite

¹⁶⁷ The expression ‘multiplane tonal texture’ or the tonal effect that the pianist creates when rendering a ‘multiplane structure’ was used by Neuhaus himself in connection with the work on piano tone (Neuhaus, 1993: 73, 74).

certain rhythmical freedom (a small scale *rit.* and *accel.*), one feels the horizontal development of the musical thought and the unity in the general movement.

In the section *sombre mystérieux*, two contrasting elements (the second element of the main subject and the intonations of the second subject) create the impression as if they were ‘colliding’ with each other. Neuhaus develops this material in the form of ‘waves’ and all the small changes in tempi are subjugated to the needs of this section. Starting from *Allegro* (bar 119) Neuhaus contrast the two elements in strict tempo, i.e. without any deviations from the tempo established at the beginning of this section. There is a remarkable tonal contrast between two elements, the theme of the sacred dream and the evil forces. A further increase of tempo occurs in the last part of the development *Più vivo* which brings the performer to the recapitulation.

At the beginning of the recapitulation – *Allegro molto* – the main subject is almost unrecognisable. It appears in the form of semiquavers, the tempo in the case of this subject thus being much faster. This part is technically very demanding and Neuhaus’s playing of the episode is electrifying. Rhythmically he follows the text without deviations from the tempo in this episode making only a very slight *ritardando* before the *Alla Marcia* section begins:

The image shows two systems of musical notation for a piano piece. The first system is marked 'Alla marcia (♩ = ♩)' and 'f pesante'. It features a complex texture with triplets and a bell-like quality. The second system starts with a '3' above the first measure, indicating a triplet. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Skryabin himself said of this place: ‘This is a procession of evil forces, such as a dream, or a nightmare? Or a hallucination. (...) A profaned sacred thing’ (Sabaneev, 2000: 163). In this place (*Alla Marcia*) Skryabin creates a bell-like texture, which is a feature of the music of many Russian composers (see, for instance, numerous examples in the works of Musorgsky and Rachmaninov). All four layers of the piano texture have a bell-like character. The progression of the chords has a special ‘colour’ which gives this fragment an ominous feeling. Fridman metaphorically compares the happenings in this part with the Christian Calvary, where ‘the crucifixion’ of the ‘sacred thing’ is taking place (Fridman, 1995: 241). All this section Neuhaus plays as one breath, accompanied by an acceleration of tempo: bar 183 is *Più vivo*, succeeded by *accel.*, *poco a poco accel.*, *Allegro*, *Più vivo* and *Presto*. In bar 210 Tempo I the first element of the main subject returns, this being perhaps only like a reminiscence of what was heard at the beginning. This last part of Tempo I Neuhaus plays slightly slower with a gradual *ritenuto* towards the end. This also is a typical ‘framing’ device, a similar idea being found in the Tenth Sonata where the first element of the main subject returns at the end of the Sonata.

Altogether Neuhaus's performance of the Ninth Sonata is completely convincing. His performance communicates the main idea of the sonata and Neuhaus seems to articulate skillfully the message that Skryabin encloses in his work. Neuhaus underlines the stylistic properties of the music, expressed in the form of the Sonata, demonstrating the essential elements of the musical material (contrasting themes, thematic transformation, agogics, the structure of the melody, harmony, rhythm), together with the peculiarities of the piano texture. He also demonstrates a very skilful use of the pedal, which is a very important element in conveying the atmosphere of the music of the Sonata, yet, the sonority never loses its clarity. A special feature of his performance, too, is his general expression, the work being played with simplicity and naturalness.

Unfortunately this recording of Neuhaus's performance was never properly mastered, the recorded performance lacking the necessary clarity. Nevertheless, it is still possible to discern that the range of dynamics and the tonal colour in Neuhaus's performance is very wide. Regrettably, too, no date and place were given for this recording, which would help indicate when and where Neuhaus performed this Sonata. However, despite of the imperfections of the recording, Neuhaus's performance gives a vivid impression of his art and well illustrates his methods in interpreting Skryabin's piano compositions.

Views on the interpretation and performance of Chopin.

Neuhaus's name was also associated with that of Chopin. In his performance and views on the interpretation of Chopin, Neuhaus influenced many Russian pianists. Belsa stated (1979: 143) that Neuhaus 'was an incomparable performer of Chopin' and that 'the best achievements of many pianists in the area of interpretation of his [Chopin] works go back directly to Neuhaus's school'. Gakkel (1998: 224), when referring to the manner of the performance of Chopin's music, as he observed in many of the modern pianists, noted that often he hears ' "Soviet" Chopin, to be more precise, the Chopin of Neuhaus's school'.¹⁶⁸ The continuation of Neuhaus's concept of Chopin's music can be traced in the performance of many modern pianists, some of the best examples being the performance of Chopin by Stanislav Neuhaus, Zak, Gilels, Richter, Gornostaeva, Eliso Virsaladze and many other pianists. Neuhaus also wrote a few articles where he discussed various aspects of the performance of Chopin's music and highlighted many specific features in the composer's creativity.

When examining Neuhaus's views on the interpretation of the music of Skryabin, it was said that, prior to Neuhaus there was no strong tradition in the performance of the music by this composer. In contrast, Chopin's music was widely performed in Russia and one of the most prominent interpreters of the music of Chopin was Anton Rubinstein. Chopin's music attracted much attention among Russian composers of the turn of the 20th Century. Indeed,

¹⁶⁸ Gakkel, when using the term 'Soviet', meant the historical time in which Neuhaus operated when living in the Soviet Union.

Asafiev in his essay 'Chopin in the interpretation of Russian composers' (1946)¹⁶⁹ provides a comparative analysis as to how Balakirev, Lyadov, Glazunov, Blumenfeld and Rachmaninov interpreted Chopin's music. His recollections demonstrated that their views on the interpretation of Chopin and their performances were very different.¹⁷⁰ This would seem to confirm that there was no single view regarding Chopin's creativity and the interpretation of his music.

Many critics such as Milstein, Delson, Rabinovich, Belsa and others, unanimously recognized that Neuhaus in many ways was the best interpreter of Chopin. Milstein himself declaring: 'Neuhaus, undoubtedly, was one of the best Soviet Chopinists. His performance of the works of Chopin belongs to the highest achievements of the art of piano performance' (Milstein, 1961: 301). So, what were the main features of Neuhaus's interpretation of Chopin that made him a prominent Chopinist? This refers not only to the quantity of Chopin's music performed, as it is known that Neuhaus performed nearly all of

¹⁶⁹ Asafiev wrote this essay in August 1942 in the horrific conditions of blockaded Leningrad (now St. Petersburg). The essay was published only in 1946.

¹⁷⁰ Asafiev recalled that Balakirev's performance of Chopin was 'strict', 'stern', one felt in his 'ascetic phrasing a striving to hear in this music a world of the noble ideas and thoughts'. His performance would contain 'no hint (...) of romantic love.' Intellectualism prevailed in Balakirev's interpretation of Chopin. Lyadov interpreted Chopin differently. He played Chopin elegantly and subtly, yet with a hint of 'intellectual coldness', 'With Lyadov, Chopin's architectonic was born through melody.' Lyadov stressed the polyphonic nature of Chopin's music. Intellectualism often prevailed in Lyadov's interpretations of Chopin, as Asafiev recalled (1946: 35). Glazunov again was different in his performances of Chopin. He played Chopin 'just as he loved and felt', with a full range of emotions (*Ibid.*, 37). The quality of Glazunov's pianism was transferred to 'his Chopin'. He perceived the music of this composer as if it would be arranged for orchestral performance; he emphasized in Chopin's music separate voices, everything that 'his ear 'sucked out' from Chopin's musical texture'. Like Lyadov, Glazunov also emphasized the polyphonic nature of Chopin's music, but the colour of his tone was much denser, brighter and fuller, 'like a 'choral structure' (*Ibid.*, 38). Asafiev also noted that the 'personal' in Chopin's music was lost and 'diffused in the common to all mankind.' (*Ibid.*, 37). Blumenfeld's interpretation of Chopin was very different from that of the other Russian performers. Indeed, as Asafiev expressed it, it was 'impossible, using the language, to describe the poetic impression of the music.' (*Ibid.*, 38). Blumenfeld's performances and his attitude to the composer's creativity became important in influencing Neuhaus's own views on the interpretation of Chopin.

the piano works of Chopin, but more importantly to the special quality of his interpretation of Chopin's piano works.

Neuhaus, evidently, had his own vision and understanding of Chopin's music. One of the premises of Neuhaus's success with this music was his passion for Chopin's work and his 'all-embracing love' of Chopin's creativity. This fact is important, as Pasternak observed when discussing the ability of the individual to see the phenomenon as a whole and in all its manifestations, noting that: 'In order to see like that, passion must direct our eye. Exactly it [the passion] illuminates the subject with its brilliance, intensifying its visibility'

(Pasternak, 1995: 169). Neuhaus commented on his attitude to Chopin's music, saying:

'I do not even remember when I first heard the music of Chopin! It seems to me that I was born with it. Chopin was worshipped in our family. (...) This sense of reverence for the beauty of Chopin's music I have held all my life.' (Neuhaus, 1983: 230)

Chopin's music evidently held a very intimate and a personal place in the pianist's being. Some elements and the atmosphere of Polish culture in his early years played an important rôle. His uncle Felix Blumenfeld was an acclaimed performer of Chopin's music too. Asafiev recalled that Blumenfeld's playing of Chopin made a most incredible impression, noting that Blumenfeld

'played just like he read Mickiewicz, and Chopin's music sounded under his fingers like verses from the great Polish poet, romanticism in the full sense, a lyricism of inescapable spiritual force.' (Asafiev, 1946: 38-39)

Blumenfeld, continued Asafiev, stressed the Polish foundation of the composer's creativity and his connection with Polish culture (*Ibid.*, 39). Asafiev also noted that in Blumenfeld

the intonation of the Polish language ‘flowed into the music’ that was performed (*Ibid.*).

The great interest in Mickiewicz was passed on to Neuhaus too and he would often cite the verses of the poet in connection with his understanding and interpretation of Chopin’s music, as was recalled by a number of people, for instance Belsa, Rabinovich and Zetel, his former pupil (Richter, 2002: 103, 143, 425). Wilmont recalled (1989: 140) that Neuhaus possessed a ‘slight Polish accent, or, rather intonation.’ Gakkel (1998: 5) also mentioned Neuhaus’s Polish ‘slightly lisping’ pronunciation that he transferred into his Russian. When listening to Neuhaus’s playing, especially of the small works of Chopin such as the Mazurkas, one may detect some intonations of the Polish language and also the atmosphere of the Polish national culture, which Asafiev (1946: 39) described as ‘the countryside Poland, the lyricism of its nature and its life’. Neuhaus often used to say in his lessons that in Polish dances, especially in Mazurkas and Polonaises, the rhythm emphasises the national character of the music (CD extract, tracks 8, 9 and 10. Mazurkas Op. 59, Nos. 1, 2 and 3). There is enough evidence, therefore, to state that the aura of the Polish national culture played an important rôle in Neuhaus’s understanding of Chopin’s creativity.

It was not only due to the family influence, that Neuhaus developed a passion for this music; he also felt personally and emotionally inclined toward Chopin’s music and probably more to that than to any other music. He felt spiritual ties with Chopin. He wrote:

‘...I think that I know this person closely, to the smallest details, that I understood all his intimate secrets. Together with this (...) I always find in him some kind of new charm, something unknown before, previously not discovered by me.’
(Delson, 1966: 104)

Neuhaus made two important points here.

First. He firmly believed (1983: 242), that in order to understand the composer's creativity, one must be aware of the composer's personality. This helps better to understand the music and the creative process of the composer that is always reflected in the musical composition.

Second. As he mentioned (1983: 232, 235), he was always able to find something new, which was unknown before. A work of art, having been created, has the capability to carry into the future almost infinite ideas and thus the multifaceted creativity of Chopin gave much opportunity for new discoveries.

Indeed, the richer and deeper the work of music in its content, the more possibilities it gives for varied and original concepts of performance (Delson, 1966: 106). Each performer highlights 'intuitively and consciously' (*Ibid.*) these features of the composer's distinctive qualities, which the performer considers to be the most important. How, therefore, did Neuhaus perceive and communicate Chopin's music to the listener? Before this question can be answered, it must be noted that Neuhaus's understanding of Chopin was continuously developing over the years. He said (1983: 232): 'Only many years of work and endless searches allowed me, as it seemed, to approach that, which appeared as the *truth*, the *verity* of the real style of Chopin.' The importance of this remark lies in the fact that Neuhaus, being a brilliant performer of Chopin, with amazing modesty noted that he only, 'as it seemed' to him 'approached' an understanding of Chopin. He also made another point that his 'searches' for the true understanding of Chopin never ended, proving once

more the fact that the work of art allows new discoveries and infinite interpretation by different artists.

In brief, when describing the main feature of Chopin's creativity, Neuhaus said (1983: 232): 'The secret essence and the deepest meaning of Chopin's creativity is poetry¹⁷¹, which, we, the performers, have to discover.' Neuhaus endeavoured to comprehend Chopin's music not like a musicologist or a writer on music, but as a performer, in connection with performance, in which such understanding determines the character of the expression and interpretation and the latter flows out of such understanding. Rabinovich also stressed (1979: 36) that it was a necessity for Neuhaus to 'comprehend the inner secrets (...) of the incomprehensible beauty' of Chopin's music. Neuhaus expressed some thoughts regarding his understanding of Chopin's distinctive attributes. About one attribute 'that shone brightly in the music of Chopin', as Neuhaus expressed it (Delson, 1966: 105), he said that 'when Chopin was asked, what one could call what one heard in his music, he invariably answered with the short Polish word "Żal"...'. Neuhaus continued:

'It is known that in the distinctive features of his creativity one often meets the untranslatable Polish word 'żal' – sorrow, grief. For me this 'żal' is connected with the Russian "zhalet", "to take pity", it is not only an expression of grief, but also of love for the people, the expansiveness of the heart...' (Neuhaus, 1983: 232-233)

In Neuhaus's understanding, emotional and intellectual sides of the performer should be combined when rendering Chopin's music. Delson (1966: 105) spoke of the importance of

¹⁷¹ When Neuhaus used the term *poetry*, when referring to Chopin's music, he considered poetry as a work of art of elevated character.

the 'intuitive comprehension' of Chopin's world. He also stated that 'precisely in the intuition (...) is the main "zone of talent" of the artist' (*Ibid.*). Indeed, Neuhaus's artistic intuition was one of the significant characteristics that brought about special spontaneity in his performance. As Milstein remarked:

'Neuhaus plays Chopin with a depth of feelings which cannot often be found in the modern performer. (...) The subtlety of his nuances, the rhythmical flexibility and expressiveness (...) makes his performance of Chopin unforgettable. And all this is combined with an amazing unity, steadfastness and dramatic tension.'
(Milstein, 1961: 301)

Milstein has given here a general characterisation of the major features of Neuhaus's performance of Chopin. The fragment illustrates Neuhaus's interpretation of the different sides and moods of Chopin's music. One of the most important points Milstein made was that Neuhaus played Chopin 'with a fullness of feelings, which cannot be often found in the modern performer.' This comment requires further explanation as follows.

As stated earlier, Neuhaus constantly studied the works of the composer with his students and he often observed that Chopin was one of the most difficult composers to perform not only for students but for mature pianists too. Yet, as he noted (1983: 235), there were many musicological investigations and researches world wide into Chopin's life and creativity, a *Chopin study industry* [*Chopenovedenie*], as this was termed in Russian] 'precise and exploited', which, it would seem, should provide a guarantee that the pianist would play Chopin well. However, as Neuhaus observed many times, this did not happen and profound musicological thought on Chopin did not necessarily lead to a convincing performance of

Chopin. While the rational and intellectual approach is important, it alone cannot provide sufficient ground when interpreting Chopin's works. So, how did Neuhaus see the main problem regarding the truthful and convincing interpretation of Chopin's music? He wrote:

'I felt and knew that to perform Chopin adequately is a most difficult task! Now (...) my confidence in the fact that this universally recognized 'poet of the piano', who as nobody else (neither before, nor after him) revealed the soul of his instrument, in spite of his unprecedented popularity and intelligibility, a most difficult composer, has become unshaken. The performance of his music more rarely reaches those summits of conviction, truthfulness and spiritual perfection, which excellent performers achieve in the works of other composers.' (Neuhaus, 1983: 242)

There cannot be a single answer to the question on how to perform the music of Chopin perfectly. Neuhaus believed that in order to achieve the 'truthfulness and spiritual perfection', the performer should be able 'entirely submerged (...) in his only soul', and 'such an immersion in the other person 'I' is possible only in the state of love' (*Ibid.*). As it seemed to him, 'Chopin requires from the performer an especially great love, (...) which can be met in life as rarely as a great talent' (*Ibid.*). This was the main reason why he considered Chopin as a difficult composer to perform. Thus, as is evident, Neuhaus prioritised in the performer, who plays Chopin's music, such qualities as artistic intuition and the capacity of the person to be absorbed in the composer's personality and his creativity.

In this connection Zhivtsov also confirmed that Neuhaus was convinced that a performer, who plays Chopin, requires 'spiritual resources' in order to understand 'the essence of Chopin's music' and a lack of such inner potential leads to distortions of the musical.

artistic and poetical meaning of the composer's music.¹⁷² Perfection cannot be attained in such a case even though the pianist might possess formidable technical mastery and virtuosity.

Neuhaus pointed out other Chopin's distinctive qualities that were directly related to problems of the performance of his music. This was Chopin's 'unique union of the Polish spirit with the highest French culture' (*Ibid.*). Indeed, apart from the national Polish features in Chopin's creativity, Neuhaus also highlighted the elegance, brilliance and aristocratism of Chopin's music, which the performer needs to convey when performing his music. This will require a complete possession of all technical means.

Neuhaus also paid attention to another property of Chopin's creativity. Chopin was 'unusual (...) in the unheard-of autobiographical nature of his creativity that far exceeded the autobiographical natures of any great artist, be it Goethe, Pushkin, Wagner, Tchaikovsky, whomsoever you like.' (*Ibid.*). G. Kukharsky¹⁷³ also pointed out the biographical character of Chopin's creativity, noting that:

'As any great artist, especially the artist-romanticist, the composer [Chopin] considered his life, the facts of his biography as a foundation for reflections on human being in general. The final result of such reflections we can hear in his music.' (Kukharsky, 1989: 4-5)

¹⁷² From a private interview with Zhivtsov at the Moscow Conservatoire (Moscow, April 2006).

¹⁷³ A translator and the editor of Chopin's letters in Russia.

The importance of this statement lies in the fact that Chopin used the events of his life as the basis for his reflection on life. Without this it would be difficult to comprehend the essence of Chopin's music.

Neuhaus stressed the narrative quality of Chopin's music. For instance, he used to compare the process of the development of the musical thought in Chopin's musical works with the development of the life of a person. In support of this idea it is pertinent to recall Belsa's recollections of an episode that happened during one of the visits of Van Cliburn who gave a recital of Chopin's music in the Great Hall at the Moscow Conservatoire.¹⁷⁴ The concert, as Belsa recalled, was not very successful, yet, not for want of any kind of technical capacities; the pianist was a real virtuoso. After the recital Cliburn's agent asked Neuhaus if he would agree to give some lessons to his client for a month or two in order that the pianist would achieve perfection in the interpretation of Chopin's music. Neuhaus replied that he did not see any necessity in such coaching, as the pianist possessed all kinds of technique. He added: 'Make him a present of any book on the November Uprising of 1830¹⁷⁵ and then he will grasp how one should play Chopin.' (Richter, 2002: 108). This short saying of Neuhaus provokes some thoughts.

If one of the specialities of Chopin's creativity is in its autobiographical nature, then probably this was a good advice, as the understanding of Chopin's personal experience of

¹⁷⁴Belsa did not give a date for this concert for the reason that this was not a review of Cliburn's recital in Moscow.

¹⁷⁵ Neuhaus referred here to the November Uprising in Poland of 1830 against the oppressive rule of the Russian Empire. This uprising was brutally suppressed. Chopin left Poland on the eve of this event and, as is well known, was never able to return to his motherland. Chopin's state of mind, his emotions and thought were reflected in the music of that time, in particular, as Neuhaus saw it, in the First Scherzo Op. 20 (Belsa, 1979: 144).

life can bring a performer closer to the understanding of the secrets of Chopin's music. In order to communicate convincingly the content that is concealed in the work of music, the performer must possess not only highly developed technical capacities, but also must be, using Neuhaus's own words, 'entirely submerged (...) in his only soul' (1983: 242), in the other person 'I'. When advising Cliburn to read the book on the Polish Uprising, Neuhaus meant to imply the idea that only by increasing understanding of Chopin's inner world and his life, can the pianist significantly improve his interpretive powers. It is possible, therefore, to approach an understanding of Chopin only through understanding of his personality. Belsa continued, that just in this matter

'(...) one must seek the key to the performance of Chopin by Neuhaus himself, who played his sonatas and ballades, achieving real dramatic power, and performed the mazurkas, filling them with the finest shades of nostalgia. In the First Scherzo Heinrich with unusual depth of feeling combined these emotional gradations, which reflected, as he believed, the state of Chopin, who had left his parental home and had begun his foreign peregrinations, during which the explosions of a fury and sometimes also of a desperation that sound already at the very beginning of the Scherzo, alternate with the melody of the *kolenda*-lullaby, as it were resurrecting the image of the family home and the mother-land.'
(Richter, 2002: 108)

Belsa's observation does not refer to any particular recital by Neuhaus, but rather reflects on Neuhaus's interpretation of Chopin's different works in general, in which various events in his life, different aspects of his personality and different emotional states can be felt by the pianist, searching for the truth.

There is another peculiarity in Chopin's creativity that Neuhaus stressed and which the pianist must bear in mind when rendering the composer's music. This was what Neuhaus

termed *realism of expression*. In this view Neuhaus found strong support in Pasternak who also was fascinated by Chopin's creativity. Pasternak wrote an essay entitled *Chopin* dedicated to the 135th Anniversary of Chopin's birth. The theme of Chopin was frequently discussed in the artists' circle and it is well known that such conversations could often have far-reaching results. Wilmont recalled one of them (1989: 141), when Pasternak stated that 'he learnt realism from him [Chopin]'. He also remembered that Pasternak said to Neuhaus:

'Chopin is a realist no less than Lev Tolstoy, who adored him so much and once confessed to his mother (...), that for him the whole musical world was divided into Chopin and the rest of the other composers. Indeed, what differentiates Chopin from all of his contemporaries and predecessors? Of course not only the dissimilarity with them, but the similarity with nature, from which he wrote, or more precisely, which he cognised in his utterly personal, and because of that (...) *utterly realistic* contact with life.' (*Ibid.*)

Neuhaus agreed that the most important of Chopin's features is his '*utterly realistic* contact with life'. Pasternak's saying also coincides with that of Neuhaus and Kukharsky that Chopin considered his life, as Pasternak added, 'as a tool of knowledge of any life on this earth' (Delson, 1966: 110). Indeed, Chopin expressed through his music all the different thoughts, emotions, moods, states of mind, dramas, love etc., which could be experienced and lived through by any individual. He portrayed life itself in all its manifestations with such naturalness, that this gave good reason for Chopin to be regarded as a realist. This is a feature a pianist should be aware of when interpreting Chopin's works, something of which Neuhaus was always convinced.

In a brief conclusion Neuhaus's views on the interpretation of the music of Chopin may be summarised as follows:

First: The pianist has to have a special inclination for Chopin's music and his creativity.

Second: The pianist should be aware of the Polish national elements in Chopin's music.

Third: In order to understand Chopin, the performer must consider the composer's creativity from the perspectives of his personality, his inner world and the events of his life.

Fourth: Artistic intuition is one of the most important factors in the interpretation of Chopin's musical world. Neuhaus's artistic intuition was also one of the major elements that enabled him to interpret Chopin's music so successfully.

Fifth: Neuhaus firmly believed that only a broadly developed personality that was able to perceive and to understand the infinite diversity of life, would be able to grasp, to understand and to convincingly communicate the diverse and complicated world of Chopin's music.

Analysis of Neuhaus's performance of the Funeral March from the Sonata in B Flat minor Op. 35.

(CD example, track 7)

Neuhaus's performances of Chopin's sonatas Op. 35 and Op. 58 were among his outstanding pianistic achievements (Milstein, 1961: 301, Richter, 2002: 446) in much the same way that these sonatas marked the summits of Chopin's creativity. Special attention was given to Neuhaus's performance of the third movement of the Sonata in B Flat minor Op. 35, the *Funeral March*, as Naumov commented (2002: 56) that he 'never heard such a

staggering' performance of this March. This Sonata was very innovative, especially the structure of the Finale, of which Gornostaeva said (1995: 80): 'the novelty of Chopin's finale still remains beyond our comprehension.' There is good reason to suppose that the Sonata, in fact, has a programme, which is integrated into the music. As Gornostaeva expressed it: 'This is music where life struggles with death.' (*Ibid.*, 79). Neuhaus, who not only played this Sonata but also studied it with his pupils, might well have influenced Gornostaeva herself.

Neuhaus regarded the four movements of this Sonata as the four acts of a drama, a theory supported to some extent by the fact that Chopin himself called the third movement a *Funeral March*. The third movement may be considered to be the 'centre of gravity' of the Sonata, symbolising the triumph of death (Gornostaeva, 1995: 78).

Neuhaus recorded this Sonata at a concert in Moscow in 1949, which was dedicated to the Hundredth Anniversary of Chopin's death. Neuhaus's performance of the *Funeral March* at that recital, as it appears, created such a strong and powerful emotional effect upon the listeners that it provoked the audience to applaud at the end of the *March*. How did he achieve this effect and what means did he use? Also, how were his features as a performer reflected in this particular performance of the *Funeral March* of Chopin's Second Sonata?

Neuhaus once said (1976: 45) that the *Funeral March* 'had become too hackneyed, being played at all funerals.' So, what was his *modus operandi* in performing this piece? His solution was as follows: 'In this case one needs to employ such a method, as if you were

hearing this piece for the first time' (*Ibid.*). Indeed, a most difficult task for the performer is, as Neuhaus said, 'to forget, to rub off everything that existed before, so that the Sonata may be resurrected anew.' (*Ibid.*). In fact, this was one of the qualities of Neuhaus's performance of the *March* produced upon the audience. It was performed and apparently perceived as something new.

Neuhaus's performance of the *March* is very convincing in this recording, as he skilfully communicates the main idea of the music, namely a funeral procession of people accompanying the dead to the grave. However, Neuhaus perceived it, according to his contemporaries (Belsa, Voskoboinikov and many others) not as the death of an individual, but as a 'national tragedy' (Richter, 2002: 108). This national tragedy is impersonal, yet it is universal. That is why it found a deep response in so many individuals because of the commonality of the emotional state of mind that people experience in their own lives. Neuhaus, as it seems, understood Chopin's intention precisely and with such perspicacity, that this idea is also clearly perceived by the listener. So, what are the objective features of Neuhaus's performance? Firstly is the tempo: Neuhaus's playing time of the work is 7'21". The following list demonstrates how different performers, including Neuhaus himself choose the tempo in performing the *Funeral March*:

Heinrich Neuhaus	7'21" (Rec. 1949)
Leopold Godowsky	6'28" (Rec. 1930)
Ignacy Jan Paderewski	4'29" (Rec. 1923)
Alfred Cortot	6'25" (Rec. 1928)
Artur Rubinstein	8'16" (Rec. 1964)

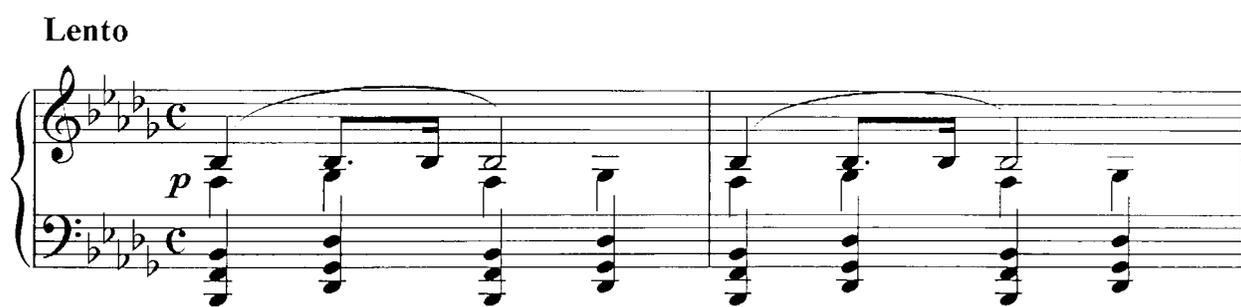
This list shows significant differences in the choice of the tempo, from the very rapid performance by Paderewski (4'29")¹⁷⁶ to the very slow performance by Rubinstein (8'16"). It has to be mentioned that all these performers were acclaimed performers of Chopin's music. The difference in tempo could be explained by many factors such as the aesthetic tastes of the different historical epoch (for instance Paderewski recorded the sonata in 1923 and Rubinstein in 1964) and also by the individual understanding and feeling for this music and individual artistic preferences.

Neuhaus's choice of the tempo was primarily based on the understanding of the genre of the funeral march and his perception of this particular music. Daniel Barenboim (1991: 181) commented on the choice of tempo, saying that performers must 'remember that tempo is (...) part of a whole. It is relative to the whole, not independent (...) force.' Because of this fact Neuhaus used a tempo that closely reflected the pace of people walking at such events. He also used to say that the tempo of this *March* should not be too fast nor too slow, as in this case the music might lose its functional meaning (Gornostaeva, 1976: 44-45). The music of the *March* is stern, yet it has elements of pompous theatrical action; it is 'a majestic funeral procession' (Neuhaus, 1993: 37). As has been stated by some critics (Delson, 1966: 69, Milstein, 1961: 281), Neuhaus had a perfect sense in establishing the most convincing tempo at the beginning of the musical composition. This performance was

¹⁷⁶ Paderewski omitted repeats in the middle part of the *March* that also shortened the time of the performance. Cortot also omitted repeats in the middle episode. Neuhaus always observed all repeats that were indicated by the composer.

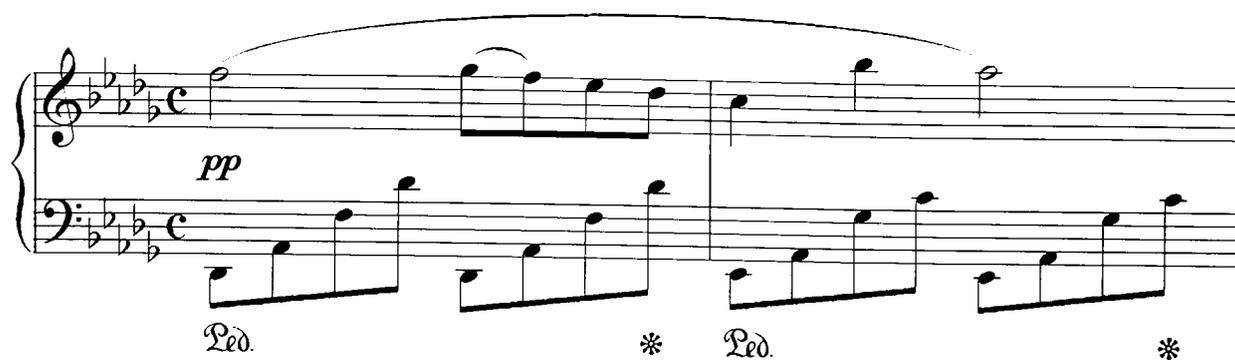
one of the cases when the tempo is perceived by a listener as a very convincing one. There is precision in the way in which he renders the rhythm of this music. It flows with almost metronomic precision, there are almost no deviations from the main tempo, and only at the end of the first part does Neuhaus make a small *ritenuto*. He achieves a clear sense of flow mainly through the expressiveness of the dynamics and articulation.

Neuhaus begins this *March*, as one would say, *senza espressione*; this is a funeral procession that is approaching from a distance. The movement of the fourth and fifth chords in the bass symbolise the ‘measured tread of death’ (Gornostaeva).



Neuhaus follows the composer’s indications very precisely and this applies equally to the dynamics and articulation. As was said earlier, Neuhaus always treated the piano texture as a multilayered one. This is clearly displayed in his performance. There are three layers in the piano texture and Neuhaus uses different shades and colours of the tone in order to emphasize the most important elements of the texture.

In the middle part the character of the music is different; this is another musical image ‘that flies somewhere high, as a phantom’ of something beautiful (Gornostaeva, 1976: 103):



There is a state of detachment that does not have any ties with earthly feelings and thoughts. This is the impression created by Neuhaus in his rendering of this episode. How is this achieved? He makes a very clear distinction between the sonority of the right and the left hands and this difference creates a sense of air and space. He plays the melody in a special way; the piano tone being light and sustained. The melodic line in the left hand sounds very soft as a background, yet it has its own expressiveness. Neuhaus plays this episode with a precise rhythm, without any obvious *rubatos*. There are few deviations from the main tempo, established at the beginning, yet it flows and has a natural 'breathing'. Neuhaus's use of the pedal also reflects the demands of the music.

In the last section Neuhaus's concept mainly remains the same; however, from the point of view of interpretation, it is not an exact copy of the first one.



The *crescendo* starts to build up from the second bar and Neuhaus reaches the emotional climax of the whole movement in this part of the *March*. He treats the chords in the left hand in a special way. In this section he emphasises the resonance and the heaviness of the fifths B flat – F and this way of playing creates the impression that he is playing the left hand an octave lower. But in fact he does not use ‘license’ to distort the composer’s intention for the sake of artistic affect. When listening carefully to other notes in the chords in the left hand, it is clear that they sound in the exact octave in which Chopin wrote it. Belsa also noted (1979: 134) that Neuhaus used this manner of playing chords in the *Funèbre* in Skryabin’s First Sonata. Neuhaus explained this concept as a ‘swing of a bell’. When playing the last episode of Chopin’s Funeral March, it indeed creates an impression of a tolling bell in the accompaniment of the March. Where did this skill come from? It is well recorded that Neuhaus came from a family of piano designers and manufacturers in Calkar (Niemöller, 2000: 24-26). The knowledge of the piano mechanism and, flowing from this the skill of producing a variety of tone, may have been passed on to Heinrich by his father Gustav. The increased density of the chords that one hears in the left hand is achieved by using the pedal and by the specific touch of the key by the fifth finger. The hammers then strike the strings that create sympathetic vibration with the related strings and as a result one hears a very resonant chord.

In bar 77 Chopin wrote *ff* however, Neuhaus treats this remark as if the procession were moving away and his performance thus creates an effect as if the *ff* were sounding from a distance. Gornostaeva mentioned that this, in particular, was the way Neuhaus perceived it and so many of his pupils, including Gornostaeva herself (1976: 103), followed this

example. Indeed, there is logic in such an interpretation of Chopin's dynamic indication.

The climax was reached earlier in bars 70-74 and if the pianist returns to the same intense *ff* again in bar 77, it creates a different effect and a different feeling regarding the musical form. One of the most important impressions that Neuhaus's performance of the *March* creates is that it is perceived as a unified and homogeneous whole.

CHAPTER THREE.

AESTHETICS OF PERFORMANCE.

'Art is the same as life, only in its highest manifestation – some form of crystallisation of life, which is subject to the same laws as everything, what we call nature.' (Neuhaus, 1983: 8).

Delson, when considering Neuhaus's views on art in general and his aesthetic views on the art of piano performance, said (1966: 41) that, in order to describe them, one could not formulate a general characteristic because of their breadth and 'sharply individual' character. In addition, Neuhaus himself never devoted a single article to the philosophical problems of aesthetics of performance, in which he might outline his views. He preferred to discuss his thoughts on the aesthetic aspects of performance in a more or less indirect way, mainly in connection with specific questions of musical performance. His aesthetic ideas and beliefs were reflected in his artistic practice as a performer. They were also fundamental to his teaching principles as he was convinced that in musical pedagogy the questions of aesthetics should precede all other aspects and problems in the education of the musician and artist. The main aim of this investigation into Neuhaus's aesthetics, therefore, is to examine the foundation of his beliefs, the structure of his ideas, the way he developed his thoughts and arguments and also to establish connections with different areas of the humanities that influenced his thought.

It has to be noted that Neuhaus was primarily an artist-performer and not a musicologist¹⁷⁷ or a philosopher and this gives a specific character to the manner he used to express his thoughts and also explains why he did not write an analytical investigation into aesthetics of performance. Even though during his musical career he wrote many articles and essays on different musical matters, one will not find a special theoretical work dedicated to the aesthetics of performance, although very often he discussed various aspects of the aesthetics of performance in his writings. This, together with the fact that no investigations have been carried out previously into Neuhaus's aesthetic views, adds certain difficulties to this subject.

Some of Neuhaus's contacts with Russian philosophers and thinkers, who influenced his aesthetic views on many aspects of musical performance, have not been widely discussed or studied in depth in the current publications. So, they will be accordingly examined and questioned in connection with Neuhaus's views on the art of performance. In his aesthetics Neuhaus was influenced by a number of factors. In his early years he was influenced by German philosophers, being familiar with the works of Kant, Hegel, Schopenhauer, Nietzsche, the Danish philosopher Kierkegaard and others. He was also influenced by the aesthetics of German Romanticism and in particular by Goethe, whose writings he knew well. This was not the only source of influence that satisfied his aesthetic seeking and provided later a ground for his ideas and beliefs.

¹⁷⁷ He used to say about himself (1983: 201): 'I am not a theoretician, but a practitioner-performer and a teacher.'

When starting his musical career in different places in the pre-revolutionary Russia from 1914 and then, from 1922, in Moscow, he came into contact with many members of the Russian *intelligentsia*. Such names as Asmus, Gabrichevsky, Losev, Pasternak, Schpet, and many others¹⁷⁸ whose influences were significant, have already been referred to (see pp 64, 72, 74). Many of their ideas fell on the fertile soil of his own knowledge and beliefs and thus they helped to develop them further. Neuhaus was convinced that many of the aesthetic principles and laws were true of different kinds of art and could, therefore, also be applied to the art of performance.

Apparently, as was stated by Zhivtsov, Neuhaus was also interested in the writings of Vasily (Wassily) Kandinsky.¹⁷⁹ Neuhaus himself never mentioned the name of Kandinsky for the reason of censorship, as the legacy of the artists who left Russia was not allowed to be studied or even to be mentioned during the Soviet times. It is known that Kandinsky, like Losev and Schpet, was a member of the State Academy of the Science of Art, but he left this institution in 1921 (Kandinsky, 1994: 28).

Likewise, Neuhaus never mentioned the name of Losev. It has already been noted (see page 74, note 80) that the State considered Losev's writings on philosophy and his activity as a lecturer as being dangerous; he was arrested and spent time in *GULAG*. Kholopov stated (2002: 17-18) that after Losev's arrest, many of his students and some members of staff

¹⁷⁸ Neuhaus was close to many other Russian writers, poets, literary critics and theatre directors such as Vladimir Mayakovsky, Yuri Nagibin, Andrey Platonov, Vsevolod Meyerhold, Konstantin Stanislavsky, Marina Tsvetaeva, Samuil Marshak, Irakly Andronikov (Richter, 2002: 250, 282, 331, 307, Neuhaus, 1983: 250, 301, Milstein, 1983: 9.) It is not possible in this dissertation to investigate all the influences and parallels between these artists and Neuhaus.

¹⁷⁹ Kandinsky, Vasily (Wassily) (1866-1944), Russian artist and writer on art, one of the ideologists of the Bauhaus movement. When losing his belief in the Soviet utopia, he left Russia in 1922 and as a result his name was in oblivion for many decades in his native land.

who attended his lectures were also interrogated. Even after being released, the relationship of Losev with the authorities remained complicated (Takho-Godi, 1995: 204, 243). Losev's views and his philosophical works were a subject of criticism at the XVI Congress of *VKP(b)*. Kaganovich named him as a 'reactionist and a member of the "Chernaya Sotnya" [Black Hundred]¹⁸⁰ and the most impudent class enemy' (*Ibid.*).¹⁸¹ The famous Russian writer Gorky also viciously attacked Losev in 1936 (*Ibid.*). This made it impossible for Neuhaus to openly refer to Losev's works in his lessons and in his writings.

The fact that Neuhaus did not refer to Losev, as well as to Pasternak, Asmus, Schpet and many other philosophers and thinkers, does not mean that he was not influenced by these intellectuals. For a similar reason neither Neuhaus nor Pasternak, despite their close relationship with Schpet, ever mentioned the name of this philosopher. Schpet, as is known, was developing new research methods in the approach to the understanding of history which were named by Likhachev, as was previously stated, as 'anti-historical'. His book *History as a Subject of Logic. Critical and Methodological Researches* was published in 1916 (Kuznetsov, <http://anthropology.rinet.ru/old/germenevtika.htm> 29. 09. 2005). As Takho-Godi expressed it (1995: 181): 'no régime can tolerate it for it would be understood and thought out. (...) But the philosopher just wants to understand everything.'

After Schpet was denounced as a philosopher, both Neuhaus and Pasternak were afraid to publicly mention him. When visiting the Pasternak Museum in Peredelkino (February 1999), it was observed that the books of Losev or Schpet were not on display in Pasternak's

¹⁸⁰ 'Black Hundred' was the name of the armed anti-revolutionary group in Russia, it was active between 1905-1907.

¹⁸¹ The term 'class enemy' was political jargon and meant the enemy of the proletariat.

library. This, however, cannot be taken as evidence that Pasternak and Neuhaus did not know the works of these philosophers. Gakkel in his private interview (May 2010) also said that Pasternak, Neuhaus, Schpet and Losev were all members of the same circle.

Furthermore, Gamayunov stated (1990: 621) that there are many connections between Neuhaus and Losev. Later he said (1995: 925) that ‘the subject ‘Losev and Neuhaus’ demands a special investigation.’ Kholopov also contributed to the study on the subject of Losev at the Moscow Conservatoire and the influence of his philosophy on the development of musicology. In 1996 at the Moscow Conservatoire a Conference took place dedicated to the above-named subject including a discussion of the topic ‘The influence of Losev’s phenomenology on Neuhaus’.¹⁸²

It may be asked, therefore, why Neuhaus was so interested in these aspects of the philosophy of aesthetics? There was, however, a specific reason that encouraged his interest in the area of aesthetic problems. As was stated by Zhivtsov¹⁸³, after settling in Moscow in 1922, Neuhaus realised that his main musical career would more likely be focused on teaching rather than performance. He wanted to support his teaching ideas with a scientific and philosophical justification that would help him to better organise his method of approach in piano pedagogy.

When outlining briefly Neuhaus’s approach to the aesthetics of performance, it became evident that there were two major questions to which he was looking for answers. The first question was that of the phenomenon of performance, including the rôle of the performer.

¹⁸² The papers from this Conference were not published.

¹⁸³ From a private interview with Zhivtsov at the Moscow Conservatoire.

and the second question that of expression in performance. The investigation into Neuhaus's aesthetics, therefore, will be focused on these questions.

The phenomenon of performance.

The main aim of the performer, in Neuhaus's view (1961: 24), was the artistic performance of a musical work, 'the resurrection to life of the soundless printed score.' It is apparent that this aim has two elements: the first is the artistic performance itself that presupposes a personal involvement of the performer, and the second is the work of music. Lydia Goehr (2004: 134), a modern philosopher, arrived at a similar conclusion, saying that there were two dominant performance concepts, the first: '*the perfect performance of music*' and the second: '*the perfect musical performance*', in which the former stresses the musical 'performance-of-a-work' and the latter the performance event.

Of these two elements Neuhaus prioritised the work of music for the clear reason that, as he saw it, a performance itself, even being an 'autonomous republic' (1983: 198), has a subordinate position and the performer relies on the composer's idea that is embodied in the musical composition. Neuhaus expressed his main concept of the performance clearly, namely 'to be at the composer's service' (Richter, 1992: 7). At the centre of discussion of this element were the artistic work of music and the phenomenon of the musical art.

Understanding the importance of the rôle of personality in the art of performance, Neuhaus discussed many aspects of this matter too. Evidently the two elements, such as the artistic

work of music and a musical performance, closely interrelated with each other and Neuhaus widely discussed both elements, placing accents on the different elements of the process of performance. Thus, it is necessary to consider both, firstly the artistic work of music and secondly, the performance itself.

When examining Neuhaus's aesthetic views and beliefs, it becomes evident that one of his fundamental beliefs was that music does not exist in isolation. Neuhaus often used say to his students that 'the unseen threads stretch from one kind of art to another, from artist to musician, from a poem of Blok to a Ballade of Chopin' (Kremenstein, 1971: 274). From this it follows that aesthetic principles of one kind of art should be also similar to another one, only the material and the means of expression are different. As Neuhaus wrote:

'The understanding of the common ground of any art – human thought – leads one to the simple conclusion, that art in general is one, there are no special kinds of arts. All its 'species' have a common ground and a common aim.' (Neuhaus, 1983: 146)

So, it is human thought that permeates an artistic work in all the different arts, making them resemble one another in this way. Daniel Barenboim also noted (1991: 163) that 'music *is* thought.' Some similar ideas can be also found in Kandinsky who stated that,

'(...) in our own time, the different arts (...) often resemble one another in their aims.'

(...) gradually, the different arts set forth on the path of saying what they are best able to say, through means that are peculiar to each. And in spite of, or thanks to, this differentiation, the arts as such have never in recent times been closer to one another than in this latest period of spiritual transformation.' (Kandinsky, 1994: 148, 153)

As Kandinsky said, even though different arts have different resources, they do learn one from another. It is the principles that should be learnt. 'It is this application', he says, 'that the artist must discover' (*Ibid.*, 154). Neuhaus understood the importance of this idea which, of course, was not entirely new by itself but, as he said, was so frequently forgotten by performers (1961: 252, 253). He often stressed, especially when teaching, that knowledge not only of musical art, but also of different kinds of art and of the humanities as a whole, broadens the horizon of thinking of the musician-performer because the performer has a chance to discover similar principles that could be applied to the art of performance.

What are these similarities, firstly, which bind different kinds of art and, secondly, drive artists of different kinds of art closer to each other? The first element that unites different arts is in the 'hidden inner nature' (Kandinsky) that is concealed in the work of art. The second element that flows from the first one is the obligation for the artist, and in musical performance especially, to discover this inner nature, examining the materials that are used there, 'spiritually' (Kandinsky). In performance there is a third element, namely presentation of the work of art to the listener. When examining Neuhaus's aesthetics, it becomes evident that these elements were at the heart of his aesthetics of performance.

In his discussion of the hierarchy of principles of musical performance Neuhaus (1961: 14) gave the main priority to the music itself, or to the 'content' (or the 'artistic image', or the 'poetical sense'). This is because the main task of musical performance is the interpretation of the work of music or the musical composition. As Neuhaus himself put it: 'A pianist

playing to an audience needs first and foremost content' (*Ibid.*, 79). This determined his teaching method, for, as he pointed out, it was his prime aim that the student when approaching a work of music, should understand, as soon as possible, what he called the 'artistic image', i.e., the content, meaning, the poetical essence of the music (*Ibid.*). For this reason he entitled the first chapter of his book *The Art of Piano Playing* 'The Artistic Image of a Musical Composition' (*Ibid.*, 19). When using this title he tried to explain and specify what meaning he attached to the words *artistic image*. He also had some reservations about the use of this formal title, explaining that it probably was the best heading he could use in order to expound his ideas and discuss the topic. He provides a brief explanation as to the meaning of the artistic image which was at the core of his concept of how to render a work of music:

' But what is 'the artistic image of a musical composition' but music itself, the living fabric of sound, musical language with its rules, its component parts, which we call melody, harmony, polyphony, etc., a specific formal structure, emotional and poetic content?' (Neuhaus, 1993: 7)

He recalled (1961: 19) that many times he observed pupils 'who have had not received good musical or artistic schooling, aesthetic education, who are musically insufficiently developed', tried to render musical compositions of the great composers. Such performers were unable to communicate musical language or poetic sense of the work of music and their technique too was inadequate. The musical idea in such a case was distorted.

When examining the way Neuhaus developed his thought on this topic, Losev's influence may be discovered and in particular his works *Dialectic of the Artistic Form* and *Music as a*

Subject of Logic. In this latter work *Music as a Subject of Logic* Losev investigated the aesthetics and phenomenology of music. In the Foreword to his work Losev acknowledged that the work on this subject began in 1920-1921 and many of the essays, which were later included in the book, were presented as lectures at the State Academy of Science of Art and in the State Institute of Musical Science¹⁸⁴ (Losev, 1995: 406). Losev completed his work *Dialectic of the Artistic Form* in November 1926. In the Foreword he stated (1995: 6) that in this work he made an attempt ‘to fill the gap, which existed in Russian science in the area of the dialectical study on the artistic form’. In fact, Losev’s work was of fundamental significance in the area of aesthetics where the main task was to discover the logical structure of the aesthetic content in the work of art. In his work Losev considered two main concepts: the ‘object’ and ‘expression’. He stated that formalistic logic considered these two concepts separately, the object by itself and the expression too, by itself. He used to say that if ‘the object exists, it has some kind of meaning’ and ‘meaning (...) is the essence’ of the object (*Ibid.*, 7). Losev investigated, as he stated, ‘the logical skeleton of art’ (*Ibid.*, 8).

It becomes clear why Neuhaus was interested in Losev’s ideas. It is the meaning of the work of music and how it is expressed in artistic form that Neuhaus was striving to

¹⁸⁴ Losev’s work *Music as a Subject of Logic* was first published in 1926 (Moscow). In the title to this book it was stated that the author is ‘A. F. Losev, professor of the Moscow State Conservatoire’. Interest in Losev’s philosophy of music began to revive in the 1980s, when Yury Kholopov joined Losev’s work to the same ‘series of the musical-theoretical concepts to which outstanding scientists of the XX Century, such as Yavorsky, Taneev, Konyus and Asafiev, belong.’ When referring to Losev’s work *Music as a Subject of Logic*, Kholopov stated (1993: 109) that ‘the final aim of theory of music, as it turned out, is in the area of philosophical science.’ When paraphrasing this saying, it is possible to say that the theory of pianism is also in the area of philosophical science. Losev’s teaching in this area undoubtedly was very influential. Kholopov also suggested changing Asafiev’s famous triad ‘composer – performer – listener’ to the four-fold formula: ‘composition – performance – perception – comprehension’. Ultimately, as Kholopov expressed it (*Ibid.*, 108). ‘the quaternary of the music-process is the passing of the one and the same phenomenon of the musical creation through the thick layer of all participants.’

understand and this encouraged his interest in Losev's studies. Berman¹⁸⁵ expressed his thought on this subject as a meaning of the musical composition, saying that:

'The phenomenon of a musician-performer who plays music written by someone else is relatively new. Until early in the nineteenth century, the composer as a rule performed or at least supervised the performance of his own works. For this reason, the question "What is the meaning of this composition?" never bothered these people. They knew. Not possessing this knowledge, we must discover it.' (Berman, 2000: 140)

This thought of Berman probably explains why this question, such as discovering the meaning, became so important for the performers. When investigating this subject such as the meaning of the work of art, Losev used, as he said, a 'dialectic method', which he understood as a dialectic unity of contradictions, i.e., of abstract logic and the 'full-blooded life' (*Ibid.*, 7). As Bychkov stated (1995: 890), 'for Losev dialectics were as an infinite process of the coming-to-be' based on the synthesis of contradictions, and not 'some sort of extorted abstraction' (Losev), but life itself 'in all its fullness and primordial potentialities'. When using it in art, it is 'the real life of the artistic form in works of art.' Losev's influence is noticeable in the manner in which Neuhaus developed his arguments. In his discussions and writings Neuhaus often used the concept of dialectic thought that is also in operation in the art of piano performance and the roots of it can also be traced back to the influence of Kant and Hegel, as it is known that Neuhaus was familiar with the works of these philosophers.

In his approach to the phenomenon of music, Losev stated (1995: 488) that music, firstly, is an expressed *eidōs*.¹⁸⁶ Musical existence is an aesthetic existence and, as in any 'aesthetic

¹⁸⁵ Berman, Boris is a Russian-born pianist, he was educated at the Moscow Conservatoire under the guidance of Lev Oborin. At present he is professor of piano at Yale University.

existence, it is an existence of some special form of the subject (...) or of the aesthetic image.’ (*Ibid.*, 414). Losev said: ‘any work of music has hidden in itself a kind of eidetic subject.’ (*Ibid.*, 417). He also explained the meaning of *eidōs*: ‘this is an intuitively given and revealed meaningful essence of the thing, the meaningful depiction of the object.’ (*Ibid.*, 428) He also stated that *eidōs* is the main core of the artistic form (*Ibid.*, 125). According to Losev, artistic form also assumes sense and idea. Losev adds another category such as *image* [*obraz*]. An *image* is the extent or degree of realization of the sense. As is evident, Losev differentiates these categories such as *eidōs*, *image* and *sense*. *Image* is the expression and *sense* is what is expressed.

Neuhaus does not use the term *eidōs*, but he does use other terms such as *image*, *sense* and *idea*. Yet, on the whole, his concept of the *artistic image* has wide meaning and apparently it also includes what Losev defined as *eidōs*. So, Neuhaus considered the *artistic image* as a starting point on which other ideas could be built up. Berman (2000: 172) also believes that the first task of the pianist must be defining ‘the character of the whole piece’. He has said that when the student is starting a new work of music, he starts by asking: ‘What is the character?’ (*Ibid.*). Obviously, there is some similarity in approach, and it is in the fact that both pianists focus on the work of music trying to understand its essence. Berman does not use the term ‘image’, but uses instead the word ‘character’, though not in the philosophical context, but more likely as a colloquial expression in order to make it easy for the student to understand. Neuhaus did not use the term *character* (which means distinctive mark) in

¹⁸⁶ *Eidōs* (Greek) originally meant form. The Russian synonym of this word is *obraz* [*image*]. This word *obraz* [*image*] was also used in the Eastern Christian churches and this came from the Byzantine iconostasis. In the Russian Orthodox tradition *obraz* also means icon, a mental image or vision that found its artistic realisation in the work of an icon-painter.

relation to the musical content because it has limitations and does not encompass all the elements, which he enclosed in his understanding of the *artistic image*.

Unlike Losev, Neuhaus did not go deeply into theorizing aesthetic categories and principles, as this never was his aim. His preference was undoubtedly for the practical application and use of knowledge rather than for theoretical thought. He expressed his position and attitude to theoretical ‘study’ as follows:

‘I have already said, in our case as performers, that any ‘teaching’ about music acquires a real life and becomes an *action* with us performers (because we are obliged to act, and not to reason), only when we *play* (...). I recall Goethe’s words: ‘I hate all knowledge which does not immediately prompt me to action and does not enrich my activity.’ A piano lesson with a good teacher, i.e. with the pianist who is an artist, is the junction at which knowledge leads to action and action is supported by knowledge.’ (Neuhaus, 1961: 229)

This statement by Neuhaus pertains directly to his teaching philosophy and this will be questioned later; however, here he clearly pointed out that while it is important that action is supported by knowledge, theoretical knowledge is valuable for him only when it can be applied in practical performance. It is apparent that his preference was for philosophical and aesthetic works rather than for purely musicological studies.¹⁸⁷ This is because the former can provide an ideological basis for the art of performance, while the latter supports

¹⁸⁷ Neuhaus, as is known, was very sceptical toward ‘formalistic’ (structural) musicology. He briefly expressed his attitude to this kind of musical activity in his book *The Art of Piano Playing* where he said: ‘The questions related to the appreciation of our art obviously lead to thinking about the scholar, the musicologist, the musician and writer. I know that some great composers and performers take a very cool view (to put it mildly) of this category of people whose activities are connected with music. Everyone knows of the numerous witticisms at their expense – for instance that writing about music is like describing a dinner which for the hungry is quite inadequate, etc., etc.’ (Neuhaus, 1993: 228, 229.) He added: ‘for a musician they are unnecessary, because he can hear; they are even more unnecessary for the non-musician because he cannot understand them.’ (*Ibid.*, 231). Belsa recalled (1979: 148) that in his private conversations Neuhaus expressed even more negative opinions about some existing formalistic musicological writings, saying that ‘composers will never make any creative conclusions from the widespread methods of theoretical analysis, and a music lover will not read them at all. So then, for whom are these works written – probably for the theoreticians themselves, because, as a rule, they argue with each other.’

Kogan's saying (1972: 15): 'musicological study can add a certain amount of valuable knowledge about a work and its style, having, however, only *indirect* importance.' Losev in his work endeavoured to understand and to clarify how the meaning of the musical composition is formed and he investigated the structure of meaning. Neuhaus said, that the pianist, when performing to the audience, needs 'first and foremost' content. This explains Neuhaus's interest in the philosophical study of Losev who dealt with this aspect of music. A musicological study is not always occupied with this subject, such as the meaning of the work of music, which is why Neuhaus as a performer and teacher-practitioner could not find support in it for his searches. This does not mean that Neuhaus denied the value of musicology as a whole, but he believed that for the performer theoretical knowledge only then acquires its meaning when it directly relates to performance and can be put into practice and when it contributes to the understanding of the meaning of the musical composition.

Neuhaus was convinced that music could be a special means of acquiring knowledge of the world. He believed that music, like other kinds of art, had the ability to provide adequate cognition of the world. He said (1961: 41): 'Many find it a paradox and even smile contemptuously when I, as a musician, express my attitude to knowledge by saying – everything that can be learnt is musical.' In other words, any knowledge, as Neuhaus understood it, is at the same time *experience*, thus, as in all sorts of experience, it becomes a domain of music and inevitably enters its orbit. 'Everything that is 'insoluble', unspeakable, indelectable, that constantly lives in the human soul, all 'subconscious' (...) is the kingdom of music. Here is its source.' (*Ibid.*, 42). Again, here can be found other

parallels with Losev (1995: 129), for whom ‘Music also speaks, in fact, not about personality, but about the experience of the personality.’ ‘Music, of course, can express mental phenomena and quite often it is totally taken up by this business. But (...) its subject is much wider, it expresses everything that one wishes’ (*Ibid.*, 414). Giving a phenomenological formula for a pure musical existence, Losev stated that: ‘music invariably moves and flows, it changes. One sound is as it were penetrated by another one and they together penetrate a third one’ (*Ibid.*, 421). Music is a ‘total internal fluctuating continuity of all objects, *all possible objects.*’ (*Ibid.*). This also demonstrates that the artistic meaning that is concealed in the musical composition exists in dynamics; it constantly moves and changes. It is close to Neuhaus’s understanding of the phenomenon of music when saying: ‘everything (...) is musical.’ It is because of this quality, Losev continued:

‘(...) music is capable of provoking tears – on account of what is not known; it is capable of provoking courage and fortitude – whom and for what is not known; it is capable of inspiring reverence – for whom is not known. (...) Any subject is in music, but at the same time it is no subject at all. One can experience, but one cannot clearly think these subjects.’ (*Ibid.*, 421)

When Neuhaus says (1961: 41) that everything that is ‘insoluble’, ‘unspeakable’, ‘indelectable’, all ‘subconscious’ is in the kingdom of music, this is very close to Losev’s understanding of the musical phenomenon. Also, music, like other kinds of art, expresses this through the *eidōs* or the *image*; and that is why Neuhaus stressed that the first task which the performer should face is to understand the *artistic image* of the musical composition. Thus, another question follows, namely, the rôle of the performer whose prime aim is to re-discover that ‘unspeakable, indelectable’, that hidden meaning that the

composer concealed in his musical work. The performing arts inevitably involve personality and in this connection there are a number of questions that have to be answered and discussed.

Neuhaus, like Losev, always stressed the importance of personality in the sphere of artistic creativity and this was one of his main objects. In order to understand why personality is so important in the act of performance, it is again necessary to make some references to Losev who also stressed the category of personality in his work *Dialectic of the Artistic Form*: ‘the deduction of myth demands its completion in the category of *personality*.’ (1995: 126).¹⁸⁸ It is not enough that there would be the knowledge, the will and the feelings, but it is necessary also that there ‘should be *someone*, who *has* this knowledge, will and feelings, who *embodies* them in himself, who *carries* them on himself.’ (*Ibid.*). And thus it brings one to the sphere of performance, also the sphere of theatre and the sphere of the actor. ‘The fact of embodiment,’ states Losev, ‘is nothing other than the performance, and the presence of the personal embodiment is the personal performance, i.e., broadly speaking, the art of the actor.’ (*Ibid.*, 127). There must be certain similarities between music and the theatre, between the musical performer and the actor in the theatre. Losev wrote (*Ibid.*, 128): ‘(...) Theatre is the art of personality. Its artistic form is the form of the living, self-asserting personality. Of course, any art is at the same time the art of personality.’

The art of performance is the art of personality, too, and this explains why Neuhaus stressed the importance of personality in the performing art. There are similarities between an actor and a musical performer and it was not by chance that he sometimes referred to

¹⁸⁸ All italics and bold are those of Losev.

Stanislavsky.¹⁸⁹ These similarities rest, first of all, in the involvement of the artist and the actor in the process of conveying the sense, idea, or the content of the work of art. Berman (2000: 172), too, expressed his fondness of Stanislavsky's ideas, namely that the artist (the pianist), must learn to convey 'the traits that the actor does not possess'.

A propos of this, yet another question must be posed, namely, which qualities should a performer possess in order to fulfil this task? And how may one rediscover the message of the work of art and embody it in his performance? Neuhaus continued (1961: 16): 'In order to speak and to have the right to be heard, one should not only know how to speak, but first of all to have know *what* to say.' He remarked that this is a truism, but 'it is still not too difficult to prove that hundreds and thousands of performers sin constantly against this rule.' (*Ibid...*) Neuhaus, when discussing the question of '*what to say*', saw this as a two-sided problem. As regards the first side, he believed, the artist must have a clear understanding of the idea that is going to be communicated. But because of the fact that any kind of personal experience (intellectual, mental, spiritual) inevitably mirrors the process of interpretation and influences the whole process, this fact also suggests another meaning of this 'what'.

He recalled Anton Rubinstein's observing (not without some element of sadness) that nowadays 'everybody' can play well.¹⁹⁰ Here Rubinstein points to a problem in the art of

¹⁸⁹ Stanislavsky, Konstantin Sergeevich (Aleksiev) (1863-1938), a prominent actor and writer on the theory of the art of the actor. He was a co-founder of the Moscow *Small Academic Art Theatre*. His theoretical works in this area were very influential in Russia and Europe. Neuhaus regarded highly Stanislavsky whose many ideas the pianist found very similar to those of the musician-performer.

¹⁹⁰ Neuhaus suggested (1961: 33) that Rubinstein's saying 'everybody can play' could be understood as 'everybody can play, but very few can perform.'

performance, namely, that when a pianist performs in order to display his technical ability and virtuosity, he sometimes plays for the sake of playing and not for the sake of the music. This also raises another question on the relationship between the ‘what’ and the ‘how’. The ‘what’ means the content, the meaning and the essence of the work of art and the ‘how’ – the means by which an artist is seeking to achieve the desired result. Neuhaus often discussed this question. His saying ‘the clearer the aim (the content, music, perfection of performance), the clearer the means of attaining it’ (Neuhaus, 1993: 2), was at the heart of his approach to the artistic performance. The ‘what’ determines the ‘how’, although in the long run the ‘how’ determines the ‘what’ (this is a dialectic law) (*Ibid.*). The relationship between the *what* and the *how* can also be traced back to Kant, with whose works Neuhaus was familiar (Neuhaus, 1983: 48). The work of art has its purpose, it communicates an idea, it has the *objective* (which can also be understood as the *what*) after which arises the question as to how this can be used, and in the performing art how this can be communicated, or how it can be achieved.

Losev explains the justification of the ‘what’ in a work of art:

‘An abstract thought *operates all the time as the genetic picture of the object*, i.e., it speaks of how the object *is formed* from these or those parts, because it comprehends only these separate parts. Eidetic-dialectic thought, on the other hand, speaks not of the ‘how’, but of the ‘what’ in the object, dealing with it as with the ready made and integral ideal item or, more precisely, with the object.’ (Losev, 1995: 425)

This explains why, for Neuhaus, the ultimate aim of the performer is not to divide the object into separate parts, but rather to unite them, making it an integral whole. As art operates using the eidetic thinking and the presence of *eidos* is at the heart of the work of

art, the 'what' occupies the first place. One can also find some similarity here to Kandinsky's ideas, who also discussed this question, namely, the relationship of 'what' and 'how'. When the question 'What?' in art disappears and only the question 'How?' becomes the artist's 'credo', such an art is without a soul (Kandinsky, 1994: 135). To Kandinsky, the 'what' meant 'an artistic content, the soul of art, without which its body (the 'How?') can never lead a full healthy life.' (*Ibid.*, 138). He concluded: 'This 'What?' is that content which only art can contain, and to which only art can give clear expression through the means available to it.' (*Ibid.*).

This dialectic law corresponds with Neuhaus's first statement on the priority of the work on the artistic image in the performer's approach to the musical composition. He also believed that the performer should possess some kind of prophetic qualities and he must lead his listener to the lofty experience that the work of music can provide. Neuhaus considered the act of performance in the broad ethical context. A performer does not solely entertain, but also educates. Which qualities, he asks, the performer has to have in order 'to burn the hearts of men by his speech'¹⁹¹ or, if not 'to burn', at least to 'move them somewhat...' and why they are necessary? (Neuhaus, 1961: 36). A similar thought was expressed by Berman (2000: 170), who said that the 'mission' of the 'professional' pianist 'is to move his audience.' Neuhaus suggested (1961: 36) that the artist is a person '*who knows what to tell to others*'. In another words, again, the artist first and foremost should know *what* to say. Here Neuhaus suggests another meaning of the term *what*. The first meaning, in Kandinsky's words, is the content, 'the soul of art'. However, the second has a broader meaning. Neuhaus was convinced that not only a good education, but also personal life

¹⁹¹Pushkin's famous saying from his poem *Prophet*.

experience played an important rôle that inevitably influenced our perception and understanding of a work of art. ‘All these questions of art and life are closely related to each other. And in order to feel deeply, one needs to endure something, to experience something, to think about it.’¹⁹² (Neuhaus, 1976: 44). ‘As the sun is reflected in a single drop of water – and is reflected *precisely!* – so in our ‘small business’, the art of pianism – everything that we have lived through, experienced, to what we have become, finds its true reflection’ (Neuhaus, 1983: 108). Neuhaus was convinced, as is evident, and experience of the prominent artists has proved, that things such as individual experience, intellect, the breadth of knowledge, the inner world of the individual would often play an even more important rôle in the performing art than technical perfection and virtuosity.¹⁹³ Berman (2000: 171) also agreed with this idea when saying: ‘We all use our life experiences and emotions to help us in our creative work.’ More generally, Losev wrote:

‘A poem can be *written*, a statue can be *moulded*. But the actor in the theatre must write *himself* on himself, mould *himself* from himself. Not the soundless words, written by him and assimilated by some reader, will speak as a result of his creativity, but he himself will speak with the living words. (...) This speciality of the theatrical form impresses an indelible mark also on all the other forms, connected (...) with its personal embodiment.’ (Losev, 1995: 129)

This is an important statement that justifies the idea that in the art of performance, that involves personality, the embodiment of the idea goes through the individual and personal life experience and that experience leaves its mark on creative activity. There is also similarity in this approach to the ideas of Kandinsky (1994: 212) who considered that art is

¹⁹² Milstein in his book *Franz Liszt* wrote that the composer, in order to broaden his experience of life, visited the dying in hospitals and those who were convicted to the death sentence in prisons, in order to learn and to understand all manifestations of life (Moscow: 1971).

¹⁹³ Yudina, for example, never even discussed technical problems of piano playing, as she did not consider it important. Perfectly possessing all technical requirements of the concert pianist, she used to say: ‘A poor sinner me, these problems [of technique] are out of me, or I am out of them.’ If musical art is an art of symbols, then Yudina’s saying has a true value: ‘technique... is not relevant, one should not blame it.’ (Gakkel, 1995: 31).

not a mere purposeless creating of things, but ‘a power that has a purpose and must serve the development and refinement of the human soul.’ From this it follows that when the artist leads a stronger life, ‘art too becomes more alive, for soul and art complement and interact upon each other’ (*Ibid.*). Berman (2000: 172), as it appears, echoed this saying when he stated that: ‘It is said that an actor lives a much richer life than the rest of humanity because, in addition to his own life, he experiences the lives of his many characters.’ Kandinsky stated that the artist

‘(...) must educate himself, immerse himself in his own soul, and above all, cultivate and develop this soul of his so that his external talents have something they can clothe, not like a lost glove from an unknown hand, which is an empty, purposeless semblance of a hand.

The artist must have something to say, for his task is not the mastery of form, but the suitability of that form to its content.

The artist is no Sunday’s Child of life: he has no right to a life without responsibility. (...) He must know that every one of his actions and thoughts and feelings constitutes the subtle, intangible, and yet firm material out of which his works are created, and that hence he cannot be free in life – only in art.’ (*Ibid.*, 213)

Here Neuhaus was close to Kandinsky. There is certain universality of aesthetic principles in different kinds of art that Neuhaus exploited when applying them to the art of performance. Gakkel, when arguing on a similar subject (1995: 31), said that if we use the terms ‘technique’ and other ‘obligatory words’ such as ‘method’, ‘rule’, ‘system’, ‘school’ in the ‘ordinary-habitual’ or mechanical meaning, ‘it will turn out that they are unnecessary, if we *measure the scale of art with the scale of our comprehension of the world.*’¹⁹⁴ And this comprehension of the world would depend on the inner world of the artist, his spiritual dimensions and intellect.

¹⁹⁴ Italics are mine.

This principle received its full realization in Neuhaus's teaching. As will be evident later, it was a key element of his teaching and determined its main direction. Neuhaus firmly believed that only by influencing the intellectual and spiritual sides of the pupil and educating the all-round musician could one develop a good pianist-performer.¹⁹⁵ Thus, this aesthetic question became a fundamental question of piano pedagogy.

Neuhaus's next principle that followed from the previous one was on the rôle and place of technique in performance. In the hierarchy of his principles of performance, as was seen earlier, he undoubtedly awarded first place to the 'musical content' or 'poetical meaning' of the work of music that the pianist has to grasp in order to communicate it to the listener. When discussing this, Neuhaus asked: 'Who, then, is such a pianist, such a great pianist?' He recalled Blok's words: 'What sort of a person is a poet? A man who writes in verse? Of course not, he writes in verse *because he is a poet*, because he brings into harmony words and sounds...' (Neuhaus, 1961: 79). When paraphrasing this thought, Neuhaus insisted, one could say similar things about a pianist. Is he a pianist because he has technique? No, he possesses technique '*because he is a pianist*', because 'he communicates meaning, a poetical content of music, its regular structure and harmony in sounds' (*Ibid.*). For this purpose the pianist needs a technique, adequate to the 'power, height and clarity of the spiritual image' and that is why pianists constantly work on technique, setting new aims and solving new problems. 'A pianist playing to an audience needs first and foremost

¹⁹⁵ Berman, too, believed that (2000: 171), as he said, 'Young artists can and must enrich their insufficient real-life experiences by reading good books and poetry, seeing good theatre and cinema, and observing works of visual art. By doing so a young performer will expand his range of responses that will serve as a reservoir of emotions for his musical making.'

content. And in order for this content to be revealed, he needs technique and more technique' (*Ibid.*). Neuhaus often used to say (1976: 53) that technique is 'an inferior material', it is a plaster the pianist possesses, and 'this plaster [the pianist] must turn into marble.' This is a far-reaching statement and since this question concerns the practical area in the work of the pianist, it will consequently be considered in connection with Neuhaus's teaching. A pianist, a performer, was at the same time an orator and propagandist; but an orator in whose speech 'beauty of word' prevails over depth, truth and thought, is not a very good orator. This idea was not new by itself, noted Neuhaus (1961: 79), but he often stressed it because many young pianists were frequently unaware of it and continued to make mistakes, trying to master art 'from the other end'. This principle also found its full realisation in his teaching, which will be investigated in greater detail separately.

It was said that Neuhaus often stressed that the performer should acquire a clear understanding of the meaning of a musical work. As a performer, he too, had a very special quality, which was the fine understanding of the content of a musical work and which he communicated to the listener most convincingly (Milstein, 1961: 292, Delson, 1966: 58, 61, Karetnikov, 1990: 56). However, apart from his outstanding musicality and intuition that could explain his gift of understanding of the musical work and the composer's message, there was another factor, which contributed to Neuhaus's skill in interpreting a musical composition. As was stated earlier (see page 74), Neuhaus was interested in the works of Gustav Schpet who exercised some influence upon him.¹⁹⁶ The chief area of Schpet's research was phenomenology and hermeneutics¹⁹⁷, his main work *Hermeneutics and its*

¹⁹⁶ As was related by Zhivtsov (from a private interview at the Moscow Conservatoire).

¹⁹⁷ Hermeneutic [Gk *hermeneutikos* (*hermeneō* interpret)] interpretation, especially of the Scriptures.

Problems being completed in 1918.¹⁹⁸ Similar to his interest in Losev, Neuhaus's interest in the works of Schpet was also connected with his interest in the question of the artistic meaning of musical composition and interpretation of the musical text. Earlier on, the ability or the skill of understanding of the meaning of the text was often based on such things as intuition, understanding of the inner world of the author, trying to gain insight into the mind of the author, creative means of expression, in other words, it had an element of psychological methods. Schpet, however, believed that the meaning of the word, text or any expression exists objectively and can be understood by non-psychological methods. The art of comprehension of the sense must inevitably include, according to Schpet, semiotic methods (because of the nature of language, which consists of signs and symbols), logical and phenomenological methods. All these methods are used in order to study and to examine the objective, the inner sense of the text and not to 'grasp' or 'to capture the feeling' of the text. The rest of the elements of the structure of the text, such as the speciality of the author, historical and social conditions are external factors. Although they influence the sense of the text in a special way, they must be included in the process of investigation of the texts under the term 'conditions of understanding'. According to Schpet:

¹⁹⁸ This work on hermeneutics at that time was not published at all. It was preserved in Schpet's archive and only now has this important work began to attract new attention (recently the journal *Kontekst* [Context] started its publication in Russia). In his philosophical work Schpet aimed to create a synthesis of two disciplines, namely hermeneutics and phenomenology, as he considered that both disciplines must complement one another. Schpet believed that this new discipline could offer more universal methods than the hermeneutics of Schleiermacher. Besides, this idea was corroborated later (1927) in the work by Heidegger 'Sein und Zeit' (Being and Time). It is mainly because of the political and ideological circumstances in the Soviet Union. any work in this area of philosophy was forbidden and thus Russia lost its leadership in this new philosophical direction. Before the First World War Schpet spent a long time in Germany, and like Heidegger, he knew Husserl well, as they both belonged to the same school. Husserl considered Schpet as one of his best students and the latter dedicated to him his work 'History as a Problem of Logic' (Kuznetsov, 2005: 10).

‘The idea of the subject lies as a sign in its content. namely in its essence and may therefore be named an entelechy of the subject. The disclosing of it is a formal definition of understanding.’ (Kuznetsov, <http://anthropology.rinet.ru/old/germenevtika.htm> 19. 09. 2005: 5)

The term ‘entelechy’ is understood here by Schpet as ‘an inner sense’, the main idea of the subject. An understanding as a cognitive act emanates from the mind that is involved in the process of cognition and the object, which is the text. ‘Text’ here can be considered not only as a written source, but also as a sign-symbol-like informative system, which is a result of the cognitive and creative activity of any living being. It is because language and the type of thinking objectively contain qualities that are refracted in turn in human creative activity, they are both the prerequisites of understanding, the inner hidden moments of pre-understanding, as Kuznetsov expressed it (*Ibid.*). Since texts are the products of human activity, where the influence of ‘linguistic cognition’ (Schpet) is imprinted, understanding of texts must depend on the analysis of linguistic cognition in principle (*Ibid.*).

There are two conditions that are essential in order to solve the problem of understanding: the first is to reveal the historical nature of text and the second is to reveal the essence of the process of understanding and interpretation. Kuznetsov stated that, in hermeneutics before the time of Schpet, the revealing of the historical nature of the text was at the heart of the method. Schpet removed it from the process of understanding and considered it only as a condition of understanding activity. For him an intellectual understanding of the structure was more important. As a rationalist, Schpet considered that the meanings of words and subjects exist objectively and they do not depend on our conception. Because of this fact, Schpet divided rational and historical methods of approach into understanding and

interpretation. This precept leads one directly to Neuhaus and explains why Schpet's philosophy was so important to him.

Primarily, Neuhaus was attracted by Schpet's rational and intellectual methods of approach to the understanding and interpretation of the text. Since music, like language, consists of signs and symbols, they both carry information and thus are means of communication. Of course, there are many similarities in the approach to the interpretation of text.

Interpretation of the musical text lies at the heart of the art of performance and Neuhaus was constantly searching for every detail in the musical text in order to achieve a more accurate, more objective understanding of the composer's intention and the workings of his mind. When describing the process of how he practised on a musical work, he spoke of the need: '(...) to search for subterranean ways, to dig and dig without end. If I would live for two hundred years, I would still search and find new things' (Richter, 1992: 335).

Neuhaus always insisted that a musical text, or musical work, contains all the necessary information that was in the composer's mind when he created it. He saw in each detail of the texture, such as structure of the melodic line, harmonic language, dynamics, etc., a message that could provide a key to the understanding of the work of music. It was not only a kind of formalistic analysis for the sake of analysis, but every detail was considered in its reciprocal dependence and musical context.¹⁹⁹ He wrote (1961: 189): '...composers write

¹⁹⁹ In one of his interviews Neuhaus said: 'Of course, here, however one should remark, that theory, harmony, even analysis – in respect to the artistic performance, in order to achieve a real extended understanding of this music we deal with, are no more than some kind of visual aid. It is no more than geography, because if I say 'Neapolitan sixth', in reality it says nothing, but it is necessary to know this. The problem is incredibly deep.' (Neuhaus, 1984: 151) He meant here that every detail of this 'geography' has its own sense and the composer did not use it by chance, but in a certain context, in order to express his idea with accuracy.

very accurately what they hear and want to hear from those who perform their works.’ He continued (1976: 44): ‘Why do I insist on such a thing as an accurate reading of the text?’ (...) It is because of the fact that ‘in the skill to see (to hear) and to pass all details of the text, the major part of the artist’s mastery is revealed. Art is created by this.’ Where is the other part of the artist’s mastery? ‘Of course,’ Neuhaus continued, ‘everything here depends on the artistic tact, artistic sense, the sense of limits and taste’ (*Ibid.*). The process of interpretation, thus, consists of two elements, i.e., the rational and intellectual element on one hand and on the other, what he used to term the spiritual element, which would include artistic sense, taste, etc.. Obviously the presence of the first element is easier to prove since, as the musical text exists objectively, so it can be studied and analysed. The second element, however, has a personal involvement, or a subjective element. As Neuhaus put it: ‘Artistic taste and artistic sense can be met in different people in a different degree. But it is necessary to develop these abilities constantly.’ (*Ibid.*). Thus, these questions of aesthetics were reflected and continued in his teaching.

The way Neuhaus approached the study of a musical composition is an interesting one, the basic principles being as follows. He first would suggest that it be studied intellectually, as a conductor studies a score, not only as a whole, although this should be done first of all, otherwise there could be no complete understanding, but also in detail. As an example, he would take a composition apart in order

‘to see its component elements, the harmonic structure, the polyphonic structure; taking separately the main elements – for instance, the melodic line, the ‘secondary’ elements – for instance, the accompaniment; to dwell particularly on the decisive ‘turnings’ of a composition – such as (in the case of a sonata) the transition to the second subject or to the recapitulation or coda, in other words *on the main landmarks of the formal structure*, etc. Working in this way, the pupil

discovers amazing things; there stands revealed to him a beauty not recognized at first but which abounds in the works of great composers. He begins to understand that a composition that is beautiful as a whole is beautiful in every detail. that each such detail has a sense, a logic, an expressiveness, for it is an organic part of a whole.’ (Neuhaus, 1993: 21)

This demonstrates Neuhaus’s method that shows the process of work, which leads him to the accurate understanding of the musical composition and its meaning, which, in its turn, facilitates objective interpretation. Daniel Barenboim, too, believed that the intellectual and rational approach is necessary as he said:

‘It is essential that a musician observes and examines all the expressive means at his disposal, but not many do, either because they lack the necessary curiosity, or because they are afraid that rational consciousness might diminish their musical feeling or intuition.’ (D. Barenboim, 1991: 162-163)

Berman also insists that this kind of analytical work is essential. He suggested a method which is very close to one of Neuhaus, saying that the performer should act ‘as musical detective, examining the score in search of clues.’ He continued (2000: 142): ‘harmonic progressions, modulations, textural changes, and other events in the score help to reveal the emotional content of the work’. This method alone does not lead directly, as was said earlier, to the artistic interpretation, which would require a personal involvement too, but it was the first step in the process of performance practice, the importance of which it would be difficult to underestimate.

Another example of Neuhaus’s intellectual approach or ‘digging deep’, as he used to say (Neuhaus, 1984) into a musical composition may be revealed in the way he tried to understand and explain, using a rational method, why a particular place in a composition had a very strong emotional effect upon the listener. This was important because when the

performer was able to find what he termed the truth, proving it by using analytical method. he would be able to understand and communicate this in his performance. To illustrate this, Neuhaus discussed a fragment from Chopin's Fourth Ballade, when polyphony gives way to the homophonic type of writing:

The image shows two systems of musical notation for Chopin's Fourth Ballade. The first system consists of two staves (treble and bass clef) with a 6/8 time signature and a key signature of three flats (B-flat, E-flat, A-flat). The music is polyphonic, with multiple voices in both hands. The second system, starting with a measure number '3', shows a transition to a more homophonic texture. The treble staff features a melodic line with a triplet of eighth notes, while the bass staff provides a harmonic accompaniment with chords and moving bass lines.

He wrote:

‘While this amazing transition from polyphonic ‘reflection’ to the initial simple flow of song – the threshold of the recapitulation – is accomplished by means of a wonderful modulation and as we seem to witness the birth of the *melos* the germ of which was present in the polyphony;

This image shows a single system of musical notation, continuing the piece from the previous system. It features two staves (treble and bass clef) in the same 6/8 time signature and key signature. The texture is homophonic, with a clear melodic line in the treble and a supporting bass line in the bass. The music is characterized by a simple, flowing quality, contrasting with the polyphonic texture of the previous system.

(...) it is impossible not to share it with a pupil. it is impossible not to draw his attention to this marvel of musical art, and hence we analyse the whole Fugato and try to understand why this is so beautiful, why this passage is so moving. We attempt to find in the very substance of which music is made a confirmation and explanation of our undoubted and intense musical experience. This cannot fail to affect performance; when one delves deep into one's perception of what is

beautiful, and attempts to understand its origin, how it arose and what was its objective cause, only then does one grasp the infinite order of art and one experiences a new joy because intellect throws its own light on what was perceived directly by the senses.’ (Neuhaus, 1993: 176)

This fragment also demonstrates the unity of ‘an acute perception of impressions and their reasoned understanding’, the quality which a performer needs to possess, namely, ‘the synthesis of the thesis and antithesis: he needs an acute perception and reasoning’ (*Ibid.*, 177). Neuhaus remarked (1983: 102), that there are ‘tens of thousands’ of the ‘specially beautiful’ places in music, and even more, musical and technical problems are ‘exactly as many as piano music itself.’ Such a phenomenological perception of the art of piano performance and the action, according to this phenomenon, is a difficult and a rare business, said Neuhaus, it requires giftedness, and that is real pianistic creativity, pianism as an art (*Ibid.*). Daniel Barenboim, independently from Neuhaus, arrived to a similar thought when saying:

‘We should not be amazed by the beauty of music, but we should endeavour to fathom the cause of its beauty, to understand its laws and its ingredients. Only then can a divine spark illuminate what was perceived by reason. (...) Inspiration can only constitute the next step after reason has been applied.’ (D. Barenboim, 1991: 56)

Neuhaus’s phenomenological perception of the musical art went even further. Not only did Neuhaus consider each work of music as an individual and unique creation, but also he personified many elements of which a musical composition consists. Again, one can possibly find here a parallel with Losev. Gamayunov, in particular, paid attention to the following formula of Losev, who said: ‘*Artistic form is (...) a personality as a symbol or a*

*symbol as a personality.*²⁰⁰ (Losev, 1995: 46-47) He pointed out the similarities between Losev's view and the way Neuhaus's attitude to this matter:

‘When Neuhaus says that ‘syncopation, Mrs. Syncopation, is a definite person (...), with her own expression, her own character and significance (...)²⁰¹, we must recognise: this is just that Losev's personified understanding of the artistic form. And when Neuhaus says that ‘one may not confuse Maria Pavlovna (*mp*) with Maria Fedorovna (*mf*), Peter (*p*) with Piotr Petrovich (*pp*), Fedor (*f*) with Fedor Fedorovich (*ff*)²⁰², this is also an evidence of deeply personal understanding of Neuhaus not only of the artistic form as it is, but also of each sign in the musical text.’ (Gamayunov, 1995: 924).

There was also another element that Neuhaus included in the process of understanding of the musical work, i.e., the revealing of the historical element when the work of art was created. To understand the musical work ‘as deeply as possible, more widely and more precisely’ would also mean to understand the author, his means of expression, his epoch, etc., because ‘it is that *reality*, which the performer inevitably re-creates, expounds and brings into the world.’ (Neuhaus, 1983: 121). He was also convinced that the performer should communicate what was performed not only ‘formally correctly’, but with that kind of ‘conviction, with that, I would say, ‘belief’, with that inspiration with which it was created by the author.’ (*Ibid.*). It was Neuhaus's custom to investigate thoroughly all the possible details and circumstances of the composer's life when he created a particular work, because, as he believed, this had an impact on the artistic work as a whole. Evidently, he considered historical and social aspects as an important condition for the understanding and interpretation of the musical text.

²⁰⁰ Italics are those of Losev.

²⁰¹ Neuhaus, 1961: 70.

²⁰² *Ibid.*

D. Barenboim also expressed some thoughts on some methods that lead to the understanding and interpretation of a musical composition when he wrote:

‘In music it is as important to see the details in relation to the whole as it is for human beings to see themselves in relation to nature or the universe. A musical performance that displays no awareness of this is no more than a collection of beautiful moments.’ (D. Barenboim, 1991: 184-185)

Indeed, there is universality in such an approach to the work on a musical composition. Everything should be considered in its inner connections and every detail as a part of a whole. This is one of the principles of dialectics, or as D. Barenboim termed it (*Ibid.*, 183), ‘the laws of the universe.’

It was stated earlier (see page 183) that Neuhaus emphasized the importance of the artistic personality of the pianist in performance. The greater the personality, the more artistic would be the performance. This raises another issue in the aesthetics of performance, namely the relationship between the subjective (the performer) and the objective (the work of art). Delson pointed out (1966: 43) that Neuhaus’s objective attitude to art, including his own, always very naturally combined subjective and individual attitudes. Neuhaus roughly divided performers into two main categories: the ‘more objective’ and the ‘less objective’. Performers such as Hofmann, Petri, Heifitz, Michelangeli, Zak, Oborin, Gilels and Richter fall into the category of the more objective performers. Despite their vast individual differences, said Neuhaus, there was something in common between them, which was

‘...some sort of a spirit of the highest objectivity, an exclusive ability to perceive and to communicate art ‘according to its essence’, without bringing into it too much of one’s own personality, the subjective. Such artists are not *impersonal*, but rather *supra-personal*.’ (Neuhaus, 1983: 223)

The personality of such a performer, something very different from a composer, is relegated into second place, and the listener perceives the composer 'as through a magnifying glass, but absolutely clearly, in no wise obscured, through a non-stained glass' (*Ibid.*).

Neuhaus put more subjective (or the 'less objective' as appeared on the p. 199) performers such as Busoni, Rachmaninov, Sofronitsky, Schnabel, Casadesus, Cortot and Yudina into another category. He describes them as 'over-individual'. On the question, whom he would regard higher, he answers: 'neither these nor those. Both are best.' However, he saw the 'supra-personal' art as a more difficult one. In this case the pianist should possess quality when he is able to grasp and to communicate the music of different composers and styles without introducing into it too much of his own personality. This is a rather complicated matter and in order to make it more clear, Neuhaus provided an example of one of the concerts of Yakov Zak, where he performed the music of very different, almost 'antagonistic composers' such as the Second Concerto by Medtner, Burlesque by R. Strauss and the First Concerto by Ravel. 'Three so different musical outlooks created in the perception of the listener an integral picture, as if you embraced and experienced in one evening a great period of the history of modern music', commented Neuhaus (1983: 222). As a contrast, he also suggested comparing Rachmaninov's performances of his own works or *Troika* by Tchaikovsky from *The Seasons* with his performance of Chopin's B flat minor Sonata. In the first case there is a complete confluence of performance with the work performed, 'truth, truer than which nothing can even be imagined.' (Neuhaus, 1961: 260). But in the second case a 'Rachmaninized Chopin, an emigrant, who has received injection

of such a portion of Russian blood, almost *Zamoskvoretskoy*²⁰³ boldness, that at times it is difficult to recognise him after such an operation.’ (*Ibid.*). Neuhaus explained this phenomenon by the fact that often some performers with a very strong personality, when self-asserting their individuality, adapt the composer to fit their own image. He wrote (1961: 255) that such was Busoni in his interpretation of the Romantics, especially of Schubert and Chopin, and such was Yudina in some of her interpretations.²⁰⁴ Neuhaus recognised that this phenomenon has a spontaneous character, which does not flow from ‘special conclusions or rational preconditions.’ (*Ibid.*, 262). Rachmaninov, who plays Chopin ‘with genius, but not in the style of Chopin’, or Yudina, who plays J. S. Bach according to her special perception, still evoked admiration, because, as Neuhaus believed, ‘a powerful individuality in conjunction with the highest skill always involves the listener in their process of performance.’ (*Ibid.*). On the other hand, take the genius away, suggests Neuhaus, and what would happen? ‘Arbitrariness, in the best case, in the worst – hooliganism’ (*Ibid.*). He was convinced that there is no more mistaken saying than the famous *nichts ist wahr, alles ist erlaubt* [Nothing is true; everything is permitted] (*Ibid.*). That is why he insisted that even the most *supra-individual* artist should be objective in art. Neuhaus held the premise that: there is an objective truth in a piece of music and the aim of

²⁰³ *Zamoskvorechie* is the oldest part of central Moscow to the South and outside of the Kremlin that developed in a bend of the River Moskva. Over many centuries it has absorbed many different waves of immigrants from other parts of Russia and beyond. Its cultural characteristics were built up on the mixture of the different historical, ethnic, economic, social and cultural traditions.

²⁰⁴ Richter recalled: ‘Her interpretation of the music by the Romantics was staggering... if one forgets that she didn’t play what was written. (...) I remember the Second Nocturne by Chopin, which sounded so heroic that it could be played only by the trumpet and in no way by the piano. That was certainly not Schubert or Chopin, but it was Yudina.’ He also recalled that during the War (the Great Patriotic War) she played *Das Wohltemperierte Klavier* in the concert and interpreted the meditative B flat minor Prelude from Book Two in fast tempo and *fortissimo*. When after the concert Neuhaus, who went to congratulate her in the dressing room, asked her why she played it so dramatically, she replied: ‘Because it is war now!!!’ Richter continued: ‘It was quite in Yudina’s spirit. ‘It is war now!’ So that war must certainly be present in the music of Johann Sebastian Bach.’ (Monsaingeon, 2002: 55). Here must be noted that Richter and Yudina disliked each other as artists and personalities. This fact influenced their individual perception and the judgment of the art of each other where the element of subjectivity was obvious.

the performer is to reveal it and to follow it; this was why he did not support 'subjective arbitrariness' in performance. He said that the performer in search of truth should be guided by the opposite idea: there is truth, and not everything is permitted. He believed (1984: 157) that in the question of freedom and diversity in the interpretation of the work of music the principle of the 'beginning and the end'²⁰⁵ should be observed by the performer. He continued:

'We all feel that there is truth, there is a direction, there is a star towards which we are going. Sometimes we can make mistakes, but it exists, and one cannot argue that, ah, we are artists, everything is allowed to us. (...) Specifically in the area of art this is for me one of the terrible and despicable things, even when great gifts are present.' (*Ibid.*)

Truth in art was of significant importance for him, as he believed that the artist should be truthful when communicating ideas and messages, concealed in the work of art, to the listener. Together with this Neuhaus recognised (1961: 209) that there is an almost infinite possibility of playing differently while playing well without contradicting the composer's idea, as no two performers are the same and therefore no two performances would be the same. The same happens in other arts, he says, especially in nature with its infinite variety of forms of life. Here he stressed that similar laws can be applied to different kinds of art and different aspects of life (Neuhaus, 1984: 155).

There is a philosophical support for this idea in Losev. It was said earlier (see pages 177-9) that the work of music expresses meaning and the object that is expressed in sounds must be experienced 'as clearly known or clearly felt (...), as a precise image of knowledge.

²⁰⁵ Neuhaus meant here certain boundaries that a musical composition suggests to the performer.

inclination or feeling' (Losev, 1995: 41). Losev explained that meaning can be understood from an 'infinite number of sides and in an infinitely diverse intensity.' In other words 'a subjective human mind can *infinitely diversely understand one and the same object.*'²⁰⁶ (*Ibid.*). It is in the understanding of the object where the main emphasis lies. Thus, there always exists a contradiction between an objective which is the object and the subjective which is a human mind, or, as Losev described it, 'some kind of *arena of meeting* of these two energies' (*Ibid.*, 42). Where then is truth in musical art? 'Veritas is a *trust* for truth.' The human subjective mind embodies the object and in such way expresses it. The more convincingly the pianist expresses the meaning of the musical composition, the more this meaning is perceived by the listener as a truth.

From this follows another Neuhaus thesis, whereby he believed that every truly creative artist can perform differently the same piece of music and cannot limit himself to only one, once and forever worked-out standard. The right for this 'different' performance gives the 'sense of infinity, even contradictoriness of art, thanks to which the performer can play differently' (Neuhaus, 1961: 209). The difference in performance of the same musical work is one of the longest disputed questions in the aesthetics of performance and Neuhaus, too, did not avoid it. It is well known that a work of music allows different (in certain limits) performing interpretations and the inevitability of it can be explained, first of all, as Kogan stated (1972: 12), by the fact that the written musical text provides only a general expression, 'a general outline'. He said that a work of music by its nature is not 'single-faceted, as a picture, but multi-faceted', i.e., it has not only one, but many faces, from which no one can exhaust all of its essence, but each expresses and presents it in a certain

²⁰⁶ Italics and bold are those of Losev.

aspect. Furthermore, a musical work cannot only change its appearance, but also ‘like a human being, as everything living in the category of time, it cannot remain absolutely unchanged’ (*Ibid.*). Losev suggests an explanation of this phenomenon. The secret of this phenomenon is in the eidetic nature of the work of art, of music, in this case. It was stated earlier, that at the heart of the work of music is an expressed *eidōs*. Losev explains further:

‘Eidos is always the same and – changes. In the eidetic sphere A, remaining the same A, turns also into something different. A can never be B. A=A, and at the same time A is equal to a certain B. This is the law of a living subject. No matter whether I get older and greyer, I always remain myself, although at the age of ten I was A, as a twenty-year-old I am already different, i.e., the B, as a thirty-year-old I am at the third stage, i.e., the C, and so on. In this universal connectedness of continuous change and interrupted points is the secret of all that is living. And if eidos is the expressed essence of the subject, then this eidos must be just as alive and this living sense of the object demands the same identity of everything, for everything at the same time to be different.’ (Losev, 1995: 428-429)

In other words, there is nothing unchangeable in life itself and the fact that the *eidōs* of the musical composition, while remaining the same, also changes, suggests that there will be infinite possibilities regarding different performances of the same work of music. So, how can this phenomenon of the *eidōs*, not only remaining the same but also changing, be explained? This is a complicated philosophical question, but it could be interpreted that the *eidōs* is the picture of the meaning and reflects, as Losev expressed it, ‘living destinies of the living object in a certain picture.’ (*Ibid.*). If the *eidōs* is a ‘depiction of the meaning’ it is possible to obtain from it ‘all those endless states and conditions which characterise it in separate moments of its existence’, as Losev suggested (*Ibid.*, 430). This is because *eidōs* expresses the living subjects. For example, when the listener is fully absorbed in the impression created by a work of music, it might seem to him that all the events of life and the world are passing before his mind. This would depend on his perception at a particular

time and the perception would also depend on his own life experiences, his emotional state and many other factors. Yet, at a different time the perception by the same person of the same work of music could be different. This also shows that a multi-faceted *eidōs* in a work of music allows perception of different facets of it at a different time.

In this connection there can be posed another question, as Lev Barenboim expressed it: 'Is an 'objective interpretation' possible?' In order to provide an answer to this question, this problem of the objective or authentic²⁰⁷ interpretation must be considered from the aspect of the 'historical life' (L. Barenboim, 1966: 79) of music. It is known that a work of art, having been created, has its own life. A newly 'created work, after its appearance, begins to live its own independent life.' (Neuhaus, 1983: 121). Daniel Barenboim holds similar view (1991: 183), as he expressed it in a slightly different way that: 'As soon as a composer completes a composition, that composition enters our cosmos, our universe. It becomes independent of the composer, and the subject to the laws of the cosmos.'

Kogan stated on this matter:

'As a child, after being born, begins to live its own special life, more and more independent of his parents, growing and developing nearly always far from the direction intended by the parents, so a work of art, created by an artist, separates from him and acquires its own existence, according to the laws by which it lives and as it were developed and changed over the centuries, turning to us aspects which often were not intended by the author.' (Kogan, 1972: 13-14)

This would mean that the masterpieces of the past have survived and probably will live for long just because of this capacity to change their face and to grow with time. When this

²⁰⁷ Music critics in Russia did not use the expression 'authentic performance' but used the term 'objective performance' instead. In fact the terms 'authentic performance' and 'objective performance' are different. Only recently has interest in authentic performance begun to grow in Russia and one of the enthusiasts in this comparatively new area in Russian musicology and performance study is a former pupil of Neuhaus Aleksey Lubimov.

quality is absent, this means that such an artistic work has lost its actuality and does not answer to the way of thinking, feeling and interests of the people of the next generation and thus it dies as a source of aesthetic and artistic enjoyment and experience. Asafiev wrote in this connection:

The art of Mozart still lives, because it has a capacity for development and together with the life and death of generations it [this art] metamorphoses itself in them, however much people would imagine that they perceive the Mozart of the Eighteenth Century.’ (Asafiev, 1927: 59)

In addition to this, Maria Grinberg²⁰⁸ arrived at the conclusion, which could be shared by many others, that it is impossible to come to an absolute understanding of the thoughts, ideas, feelings and experience of a man and to enter the inner life of the artist of that remote time when our life has become completely different, and it is doubtful that it is necessary (L. Barenboim, 1966: 80). Losev provided an explanation to this phenomenon (1995: 428-429), saying that, firstly, the *eidos* is always changing because it is a ‘*living sense*’ of the object and secondly, the subjective nature of the human mind can understand the same object in different ways. It might appear that this contradicts the ideas of Neuhaus who always strove for precise understanding of the composer’s intentions etc., but in fact it does not. His artistic credo was to approach as close as possible to an understanding of the composer’s work and the composer himself, yet he also realized that ‘*das Vollkommen kann nicht geworden sein*’ [perfection cannot be achieved] (Neuhaus, 1983: 103). Only when striving for the impossible in various meanings, can all possibilities be achieved (Neuhaus, 1961: 61).

²⁰⁸ Grinberg, Maria Izraelevna (1908-1978), Russian pianist and professor of the Moscow Conservatoire. She was a pupil of Blumenfeld and Igumnov.

Neuhaus believed in the dialectical unity of the objective and subjective in the relationship between performer and a work of music. But at the same time, in the questions of freedom and diversity in interpretation, as was said earlier, the performer should always be governed by the principle: ‘there is truth, not all is permissible.’ (*Ibid.*, 210). Neuhaus based his view on the aesthetic position, which recognises that beauty²⁰⁹ in a work of art exists objectively in the reality outside of our attitude to it (in this case outside of the performer). Thus, he was convinced that the performer should consider certain objective qualities that belong to a work of music as an imperative and this would determine the extent and limits of the individual freedom of the performer. Here Neuhaus approached one of the very important problems of the aesthetics of performance, namely: the question of freedom and dependence of the art of performance in the work of music, or the composer, and from this the developing of the performer’s taste, a question that was one of the major principles of his teaching.

Neuhaus formulated the tasks and targets that a performer should face when working on a piece of music. Neuhaus put his concepts very clearly. The process of creative interpretation includes: firstly, the expression of the objective specialities of the content and form and secondly, the subjective expression of the personal understanding of these specialities. Neuhaus regarded highly the performance that was individual but he was opposed to the arbitrary performance, or something played ‘at the will’ of the performer

²⁰⁹ This ‘beauty’ should be understood, and as Neuhaus understood it, not as an external beauty, but as an inner value that is present in the work of art. It was closely related to what Kandinsky said: ‘Whatever arises from internal, spiritual necessity is beautiful. The beautiful is that which is inwardly beautiful.’ Kandinsky (1994: 214) continued his thought: ‘Hence everything can, in the end, be inwardly beautiful, if it is outwardly ‘ugly’. As it is in art, so it is in life. And thus there is nothing that is ‘ugly’ in its inner result, i.e., its effect upon the souls of others.’

that was without limitation. Neuhaus (2000: 224) used to say: ‘Hail individuality, down with individualism!’ He often stressed that any expression of a performer’s own ‘I’, which contradicts the objective speciality of the piece of music even when artistry is considered as an ultimate aim, is something, which creates falsity, intentional character, pretentiousness, ‘the imposition’ of an alien intonation on the intonation of the music itself and which, as a result, creates contradictions between the piece of music and the performer. He was critical of the direction in performance that allows an ‘inexhaustible exercise of imagination’ which at times degenerates into the ‘unvarnished individualism that considers the piece of music only as a *pretext* for expressing the performer’s own ‘I’ and does not have the task of being faithful to the composer’ (2000: 253). He wrote in his article ‘Individuality and Individualism’:

‘The stronger the personality, the greater the individuality, the more seldom one can find in it traces of individualistic aspirations. (...) You do not have to go far for examples: it was not by chance that Shakespeare borrowed all the subjects for his plays from others. Goethe often used to say (...) that when he took into a consideration everything for which he was obliged to others, living before him and also to his contemporaries, to science, nature and culture, that it seemed that nothing was left for himself; he asked the question, where, strictly speaking, does he begin, what is ‘original’ in him?²¹⁰ Maybe there is not a more precise, or I would say, ‘scientific’ proof of Goethe’s greatness than this modest confession.’ (H. Neuhaus, 2000: 223-224)

²¹⁰ Neuhaus here meant one of the conversations of Goethe with Eckermann (1970: 115): ‘People are always talking about originality; but what do they mean? As soon as we are born, the world begins to work upon us, and this goes on to the end. What can we call our own except energy, strength, and will? If I could give an account of all that I owe to great predecessors and contemporaries, there would be but a small balance in my favour.’

Expression in performance.

Another part of Neuhaus's aesthetics was dedicated to expression in performance. It is a considerably smaller part of his aesthetics, most probably because many questions on expression in performance were more specifically related to his teaching and he considered them from the practical rather than the philosophical point of view. One of the main demands that Neuhaus made for achieving beauty in a performance was for simplicity, naturalness and truth in expression. In this connection Zhitomirsky explained Neuhaus's concept of his search for objective truth and naturalness, stating that

‘Naturalness, such a simple and colloquial expression in its application to the artistic interpretation, is one of the least studied problems. He (Neuhaus) believed in objectively existing natural foundations of artistic outlook, by which he explained the extraordinary power of art over people.’ (B. Borodin, 2007: 248)

Indeed, not many performers and theoreticians of piano performance discussed this matter. Neuhaus in contrast boldly went into these areas and endeavoured to understand them in a wide philosophical meaning. Why did he stress the quality of simplicity and naturalness in expression? Primarily because, as he said (1993: 200), ‘simplicity’ reminds us of nature, it can be experienced in our everyday life, yet, in actual fact, it is most complex, ‘just as any work of nature is much more complex than anything invented by man.’ He often liked to say that the artist should possess three main qualities: sincerity, naturalness and simplicity in expression (Neuhaus, 1961: 232, 1976: 45). He further explained this idea, using experience gained from his teaching. He recalled those of his students (1993: 200) ‘who tried at all cost to play in an ‘interesting’ manner, somehow ‘specially’ and it was very difficult to force them to render the simplicity and truth of the music.’ For them, it seemed,

art meant something artificial. In such cases Neuhaus demonstrated, using some phrases from Tchaikovsky or Chopin, how one could play something in an ‘interesting’, ‘amusing’ and ‘original’ manner and how, ‘giving free rein to conscience, yes, precisely to *conscience*²¹¹ can it be played truthfully, (...) simply, sincerely, unobtrusively and well.’ (*Ibid.*, 200-201).

It is known that the notions of ‘simplicity’ and ‘complexity’ are not absolute and are subject – as everything on earth – to the law of dialectic, as Neuhaus often said (*Ibid.*). In this connection he cautioned that the notion ‘simplicity’ should not be mistakenly taken as a ‘simplification’, which is outside of the area of artistic creativity, ‘outside of the real art’ and which ‘robs the listener, reader and spectator and poisons his consciousness.’ (Neuhaus, 1983: 463). He further explained his views of this matter:

‘When we speak about simplicity in art, we mean the most majestic, the most exciting and the most universal thing in the manifestations of the aesthetic activity of man. (...) Simplicity in art is a dialectic phenomenon and it comes only as a final result of the huge creative effort of the artist and his predecessors. (...) Simplicity is not a result of improvisation or a happy inspiration. And in any case simplicity is not the shortest way from the artistic idea to its realisation. On the contrary, for the artist to find simplicity means to go through a long stage of surmounting creative conflicts, a fusion of many of his diverse and contradictory contrivances and skills, thoughts and ideas. Yet, when overcoming all of these inner ‘chaotic’ (...) conflicts and giving it strict and indisputable form of expression, the work of a real artist finds its highest richness in content and expressiveness. Simplicity in such a case is a synonym of clarity. In order to express the most complicated human ideas and thoughts the maximum of laconic brevity and simplicity is needed. (...) The more ‘creative torments’ the artist uses when working on his piece, the less effort is needed later for the perception of the work of art and the more the viewer, listener and reader of this work of art becomes enriched.’ (Neuhaus, 1983: 463)

²¹¹ Neuhaus stressed the meaning of this word and for him this word would also indicate good taste.

This extended quotation expressed the whole of Neuhaus's concept of simplicity and its importance in performance. First of all simplicity is seen here as a result of the amount of effort of the artist and not as a simplification of complex ideas. Simplicity is also understood by Neuhaus as clarity in expression. Close to the concept of simplicity in performance was his views of spontaneity in performance, that spontaneity, 'which, if it entered our world, (...) will be always the highest measure of artistic giftedness and human genius.' (*Ibid.*, 96). Again, spontaneity in performance often appears as a result of huge effort, knowledge and experience of the artist who goes through the creative process of work on the musical composition.

The problem of style in performance.

Another question that Neuhaus discussed in connection with the different types of performance and different personal expression was the 'so-called question of style' (Neuhaus, 1961: 260). He had his own individual views on this matter, however, based on the philosophical understanding of the category of style.

Neuhaus, when discussing the questions of style, described four types (1961: 260-261).

While using a conversational, 'without a proper seriousness' style, as Neuhaus remarked in his characteristic and slightly ironic manner, he, in fact, pointed out some of the problems that can arise when the concept of style is not properly understood by the performer. He presented these different types of performance as follows.

The first type – is no style at all, when one plays Bach with the ‘sentiments’ à la Chopin or Field, Beethoven – in a dry and a businesslike manner, Brahms – with eroticism à la Skryabin or with Lisztian pathos, Skriabin – in a salon style à la Rebikov or Arensky, Mozart –à la old maid etc., etc.. Neuhaus remarked that this was not a play of his imagination, but all this he heard with his own ears (*Ibid.*, 260).

The second, as he said, – is the ‘mortuary’ style, when the performer so limits himself by the ‘code of laws’, so pedantically follows the ‘style’, so tries to show the time remoteness of the author, that ‘the poor composer dies in front of the sorrowing audience and nothing is left except the smell of death.’ (*Ibid.*, 261).

The third type is the ‘museum’ performance, based on an accurate and ‘reverent’ idea of how music was performed and how it sounded at the time it was composed, using the instruments of that epoch. (Neuhaus suggested that in such a case for the impression to be complete, the audience, too, should be dressed in the costumes of that epoch, i.e.. in the wigs, jabot, short trousers and shoes with buckles and the concert hall should be lit by candles and not by electricity) (*Ibid.*).

The fourth type, finally, is a contemporary, a vivid performance, that prompts a wealth and diversity of technical means, the slogan of which is: ‘The author is dead, but his music lives on (...) and it shall go on living in the distant future, too.’ (*Ibid.*).

Obviously, the first and the second ones were both defective, the first because of its ‘silliness and immaturity’ and the second one because it was ‘old, overripe and stupid’

(*Ibid.*). Neuhaus's preference was for the last type of performance and the third type as a valuable addition to it. Neuhaus's idea that a composer is dead but his music lives on, corresponds with one of Asafiev's sayings, mentioned earlier, that music can continue its life 'if it is capable of development and (...) it changes' together with the life of the new generations. The understanding of this phenomenon prompted Neuhaus to support the contemporary and vivid type of performance. This was also very similar to M. Grinberg's statement, mentioned earlier, that 'we should learn to experience it [the musical work] as it was composed in our time'. Does this mean that the problem of style disappears if Neuhaus calls for a contemporary type of performance? In fact, it does not. As he stated (1961: 261): 'style, a good style is *truth*.' He goes on further to explain what style means for him, saying: '*le style c'est l'homme*' ('the style is the man') (Buffon) and he suggests extending this thought with the no-less famous saying of Boileau: '*Il n'y a que le vrai qui est bon*' ('only truth is beautiful') (*Ibid.*, 262). This means that the more talented the pianist is, the less he is worried by 'questions of style', as seen by methodologists, the more vividly he will embody truth in his performance. Neuhaus expressed here a very important thought saying that 'the material gives birth to the form, that is truth, which can explain so much in art' (*Ibid.*). Thus, his statement 'the material gives birth to the form' is one of the dialectic laws that also operates in art.

Neuhaus, when developing and explaining his understanding of style, also stated that each work of art, like each artist, has its own unique face. For instance, a particular Nocturne of Chopin is unique in its own way, and in each case there can be only one expression (that

the composer used) of a particular thought and this is an explanation of style. the embodiment of the style (Neuhaus, 1976: 46). He used to say:

‘When they tell me about style, I think about the composer himself and his creativity. There is no style of Bach, but there is Bach. There is no style of Beethoven, but there is Beethoven. Composers write music without thinking about their style. It is we, their heirs and interpreters, who speak about specific style.’
(*Ibid.*, 46-47)

This shows that the question of style arises when comparing works of art of one historical epoch with another or the work of one composer with another one. Lydia Goehr stated (1998: 147-148): ‘Style has not received so systematic a description. Nor could it, because, as Berlioz put it so explicitly on one occasion, style captures that part that is “sentiment” not “science”’. It is difficult to fully agree with this statement as Losev considered different categories and the sphere of style in all details. He agreed (1995: 150) that this is ‘an ocean, which presents in itself a different understanding of style with all its confusion and mess.’ Yet, he added, one would not ‘sink in this ocean only when we shall have our own firm concept of style.’ (*Ibid.*). He further stated that *style* is the category that appeared much later and that is why it is more complicated than *eidos*, myth and personality. Artistic form, which also has a stylistic structure, contains not only the *eidos* and not only the myth embodied in a certain way, but also some new quality. Losev suggested his definition of style. He wrote:

‘Here we take the received quality of the embodied myth and *correlate it with the further alien existence, we introduce into it such a structure, which springs up in it from the point of view of different alien objects and phenomena which are completely foreign to it in their essence*. Style is such a full artistic form, which carries in its organisation traces of correlation with this or that alien existence.’
(Losev, 1995: 151)

Thus, the question of musical style arises when comparing or correlating one particular musical existence with another. There are many different types of styles, for instance, style from the historical point of view, from the point of view of individuality, from the point of view of ideology, etc.. Then, Losev continued, every work of art contains not only an idea, but also a special idea with the ‘*individually-given*’ expression. It is only when eidos, sense and idea, all its manifestation will differentiate itself from everything else, it is only then it (manifestation) will acquire a real aspect of a work of art. And this is the *style*. Thus, as Losev stated, style is a dialectical necessity and in it (in the style) is the ultimate reality of the artistic face (*Ibid.*, 152-153). It is very close to Neuhaus’s concept that every work of music is unique, has its own individual and distinctive expression and it manifests itself in its own way.

For the style to be determined, continued Losev, it is necessary to have a point of view that is different from the artistic form itself. This abstract principle should be determined independently from the artistic form. For instance, as Losev wrote:

‘Let me speak about the ‘style of Tchaikovsky’ in music. It is possible only when already before this analysis I would know in a strict definition or description, what Tchaikovsky is.’ (*Ibid.*, 153)

And when Neuhaus says ‘there is no style of Bach, but there is Bach (...)’ etc., one can recognise Losev’s principle that before speaking about the style of any composer, one needs to be accustomed and to have an understanding of the composer himself. In support of this thought, Neuhaus suggested that, in order to understand the composer, it is necessary

to live in the music of this composer and it is desirable that the performer should know as many works of music of this composer as possible. He added:

‘When I played Skryabin’s sonatas for the first time, I played all of Skryabin. This does not mean, that I love this author more than other composers. But I learnt him exclusively in order to enter his style.’ (Neuhaus, 1976: 47)

In a brief conclusion, Neuhaus considered many questions of aesthetics of performance, different topics, which arose and were discussed, being also questions of piano teaching. His teaching, thus, had a greater purpose than only to teach one to play the piano. His idea was to educate first the artist and the person with a broad outlook for art and for life, and only then the pianist.

Some questions considered in this chapter have begun to attract more interest in recent years. More and more musicians and philosophers are offering their own views and understanding of the aesthetic and philosophical aspects of performance and some names, such as Yuri Kholopov, Lydia Goehr, Daniel Barenboim, Boris Berman, have been mentioned. As has been seen in the case of Neuhaus, when a musician-performer or a teacher of the musical instrument in his work is directed by the aesthetic concepts and ideas, it broadens the artistic horizon and secures greater achievements in performance practice and in education in the performing arts. Of course, there are always similarities and differences in the points of view of the different writers and scholars, especially in such a subject as a performing art, for, as Feinberg stated (1969: 146), there can be no ‘universal theory of piano playing’ and aesthetics of performance too. Some might agree or disagree with Neuhaus’s outlook on the art of performance and the rôle of the pianist. However,

Neuhaus's saying may be added that (1961: 260) 'in any philosophy one may find a place where the author states his convictions or, using the words of the old mystery play: *adventavit asinus, pulcher et fortissimus* (here comes the ass, handsome and strong).' The significance of Neuhaus is in the fact that he was a practising pianist and a teacher who not only took a profound interest in the philosophical knowledge and theoretical thought in the area of piano performance, but he used this knowledge to justify his practical approach to the process of performance. The ultimate truth of any theoretical teaching lies in how successfully it can be used in practice. Thus, the next investigation, which will follow, will concentrate on Neuhaus's teaching and the way in which he used his knowledge and practical experience in educating musicians and performers.

CHAPTER FOUR.

PHILOSOPHY OF MUSICAL EDUCATION AND TEACHING PRINCIPLES.

*The teacher ' must divine the remote
guiding star – though it be still hidden
by mist and cloud – which he will
ceaselessly strive to reach. All the
more must the teacher remember it. '*
(Neuhaus, 1993: 173).

These words could be equally applied to Neuhaus himself who during the whole of his teaching career strove for such a guiding star. His influence as a musician-teacher upon those who came into contact with him was enormous. The subject of Neuhaus the teacher, as was noted by many musicians, his former pupils and critics, is nearly infinite by itself. His legacy as a teacher continues to live on in the work of his pupils and in the pupils of their pupils. It lives on because it has never been a dogma and because it provides a space for further development. Many of his principles were continued by the Russian school of piano performance, becoming an integral part of it. Because of the fact that many of Neuhaus's former pupils and the pupils of his pupils moved to other countries (Europe, the United States, Canada, Japan, South Korea, Israel, Australasia and other parts of the world), where many of them are actively continuing to promote Neuhaus's ideas and principles, it is evident that the principles of his school are well-known and continue their life world wide. In one of his letters to Yavorsky (1939), Neuhaus expressed the thought that 'the life

of the teacher continues in his pupils'.²¹² Close to this would be Vyacheslav Ivanov's words who, speaking of Neuhaus, declared: 'The master is first of all for his pupils. for those who could hear, in whom it can also be heard further.' (Richter, 2002: 168). It was his pupils, and not only his own, but also those who experienced the power of his influence, who took his teaching into the future. Delson (1966: 166-167) expressed a similar view when saying that Neuhaus's 'school, as well as the process of evolution of music itself, does not have its ultimate completion'. The power and special benefits of Neuhaus's teaching lie in this feature, because it remains an open system, i.e., provides the opportunity for new discoveries and further development.

General views on the aims of the musical education.

What were these distinctive qualities of Neuhaus the teacher that provided such a long life to his legacy, so that, as Lev Naumov noted, today we probably need Neuhaus more than ever, that the period of Neuhaus has just only started?²¹³ Alschwang in one of his articles (1938: 63) stated that Neuhaus not only displayed outstanding pianistic talent, but was also constantly 'passing on his broad knowledge in its entirety to the business of the development of musical culture' and that in this respect the teaching activity of the artist had 'vast importance'. True, teaching is the best way of communicating of any knowledge to other individuals, especially when teaching grows into a form of a relationship between teacher and pupil on the grounds of common interest. Alschwang here expressed another

²¹²The State Glinka Museum of Musical Culture (Moscow), archive document No. 146: 2199, Neuhaus's letters to Yavorsky.

²¹³ From a private interview with Naumov at the Moscow Conservatoire, February 1997. Lev Naumov died in August 2005.

idea: teaching piano playing inevitably has or needs to have a broader meaning: namely, it contributes to the development of musical culture and human culture as a whole (*Ibid.*). In support of this idea Neuhaus often used to say (1961: 199-200) that one cannot create talent, but one can create *culture* that is the *soil* on which ‘talent *prosper*s and *flourishes*’.²¹⁴ Only then, when having such an aim, is the labour of teaching justified.

Neuhaus’s saying shows that he considered that the main aim of education in art, including of course any education, as he saw it, was to create a culture, namely, the development of a man. It is because of his broad aims, that Neuhaus’s teaching philosophy, like his aesthetics and philosophy of performance, cannot be limited to a single definition. His approach to the teaching process was very broad indeed and, as was expressed by Elena Richter, Berta Kremenstein and Evgeny Zhivtsov in their private interviews at the Moscow Conservatoire and the Gnesins Academy of Music, it was multifaceted. Attention must be paid to another important statement, made by his former pupil, Elena Richter. She posed the question: what was the ‘enigma’ or the ‘secret’ of classroom No. 29, where Neuhaus taught, the classroom, from which so many outstanding and simply highly professional musicians emerged? She suggested that one of the secrets ‘was not in the special methods or a special methodology, which could exist “without Neuhaus”,’ but in Neuhaus himself; he was an artist not only on the stage when performing, but also when teaching.²¹⁵ Artistry, as was pointed out by many people (Rabinovich, Milstein, Kremenstein, Gakkel, Gornostaeva and many others), was a

²¹⁴ Italics are those of Neuhaus.

²¹⁵ Voskoboinikov, a former Neuhaus pupil, also noted this quality of his teacher, informally dividing professors of the Moscow Conservatoire at the time he studied there into ‘celebrities’, namely artists, and ‘methodologists’. Neuhaus undoubtedly belonged to the group of the ‘celebrities’ (Voskoboinikov, 2004: 102).

special feature of Neuhaus and, when teaching, this feature always manifested itself.²¹⁶ A real artist, as Elena Richter believed (1992: 6), was ‘unrepeatable’, i.e., unique. Thus, the rôle of personality is an important question here. This consideration will be also explored in the present chapter.

Before initiating an investigation into Neuhaus’s teaching, it is helpful to bear in mind the influences that Neuhaus received in his early life and which played an important rôle in developing his own principles.²¹⁷ In the first stage of his musical development it was his father Gustav Wilhelm Neuhaus to whom he was obliged not only for his pianistic development, but also for introducing him to world culture. Of course there was the influence of the Austro-German pianistic tradition that he absorbed from Karl Barth and especially from Leopold Godowsky. Barth, as will be remembered (see page 42), progressed and influenced Neuhaus on technical matters, paying attention to such things as accuracy and precision in piano playing. The essential of Godowsky’s method was ‘to teach music’, to attain maximum of logic in performance, accurate hearing with clear understanding of the musical content of the written score and plasticity of the pianistic mechanism. In many ways Neuhaus continued and further developed the pedagogical views of his uncle Felix Blumenfeld. One of the important principles of Blumenfeld was to ‘make music understandable’ (L. Barenboim, 1958: 80) and this is impossible without a well-developed ability to understand the musical idea, the artistic image of the work of music. Another influence from Blumenfeld was the emphasis on the development of the ‘active musical ear’ (*Ibid.*, 81). For instance, Neuhaus’s idea of multi-layered piano texture, the

²¹⁶ Such a quality of the teacher as being an artist seems very important, as Artur Schnabel said about his teacher Leschetizky: ‘He was always an artist – a *grand seigneur*, an inspiring personality’ (Schnabel, 1970: 126).

²¹⁷ This was considered in the chapter ‘The Life of Neuhaus’.

ability to hear all elements of the texture and to differentiate it. i.e., to hear it vertically, and also to hear the musical development in its succession. i.e. horizontally. most probably came from Blumenfeld (*Ibid.*).²¹⁸

Such pianists as Hoffman and Busoni had also an impact on Neuhaus's teaching views as he not only attended their concerts, but also was interested in their views on piano performance especially those of Hoffman (Neuhaus, 1983: 87, 92, 136). Neuhaus also was interested in Busoni's views on technique in particular he was interested in Busoni's edition of Book One of J. S. Bach *Das Wohltemperiertes Klavier*, which Neuhaus called 'a catechism of the modern virtuoso technique' (1983: 27). He was also interested in Busoni's aesthetics and his views on music (*Ibid.*, 95). Neuhaus often referred to Busoni's work *Über die Einheit der Musik* and the letters to his wife *Briefe an seine Frau* (*Ibid.*, 94, 95). He also partly continued the ideas of Igumnov and even those of Safonov, as was communicated by Zhivtsov.²¹⁹ Thus, the basis of Neuhaus's teaching rested on the 'best traditions of the Russian and world wide musical-pedagogical thought.' (Delson, 1966: 160). Furthermore, it is possible to say that in his teaching practice, Neuhaus tried to synthesize the best achievements of the different national schools of musical pedagogy such as the Russian, Polish, Austrian, German and also French²²⁰ and Italian (*Ibid.*). Naumov in his private interview also expressed a similar view on the influence of different European

²¹⁸The prominent American scholar and pianist Charles Rosen (2002: 24-27) discussed this matter, namely, the vertical and the horizontal lines in piano texture in connection with tone production. Blumenfeld used these ideas in his teaching practice almost hundred years ago, but because he never wrote a single article during his lifetime, the information about his teaching ideas and methods reached the next generation through the recollections of those who were close to him and his pupils. Even though Blumenfeld's views and methods were documented, this material, as far as it is known, has never been translated into English and for this reason Rosen, most probably, could not access it.

²¹⁹From a private interview at the Moscow Conservatoire.

²²⁰Some of Neuhaus's views were close to those of Marguerite Long and Alfred Cortot as he was interested in their ideas and regarded them highly as performers (Neuhaus, 1983: 136).

schools of performance on Neuhaus.²²¹ He possibly was also influenced by the ideas of Stanislavsky, as was previously stated, Neuhaus being familiar with his aesthetic views as well as the teaching principles underlying the development of the actor's mastery.

Neuhaus was an innovator in the field of education and these innovations may be enumerated as follows:

Firstly. Neuhaus considered musical pedagogy as a creative artistic process. Kremenstein, for instance, often referred to Neuhaus's pedagogy as *artistic pedagogy*. Neuhaus developed the idea that it was not enough to give the pupil only 'teacher's advice' (*Magister dixit*), but he spoke (Delson, 1966: 161) of the necessity of the psychological, emotional and artistic influence of the teacher upon the pupil and, consequently, of the pressing need for creative improvisation at the music lesson. Such a lesson had to be based on the principles of artistic education and psychology.

Secondly, Neuhaus came to the conclusion that, theoretically, it was possible to provide only general principles of musical pedagogy, but that it was impossible to provide a concrete method of lessons.

Thirdly, Neuhaus stressed the problem of the different approach of the teacher to different students; he stressed the necessity in each individual case of finding a rational way in order to achieve the goal. He pointed out that not only different degrees of musical giftedness determine the difference in approach, but also a different kind of musical giftedness would

²²¹ It must be noted, that specific influences of different musicians and national schools on Neuhaus have never been investigated in full. Also, in order to investigate this matter, the full study of pedagogical principles and aesthetics of performances such as those espoused by Barth, Godowsky, Busoni, Hoffman, Long and others, must also be available to enable comparison with Neuhaus. However, there is no strong evidence that such studies have been carried out in the past.

dictate a different method of teaching. This has to be taken into consideration when choosing a suitable repertoire in each individual case and also the amount and nature of the teacher's help to the student. Neuhaus pointed out that there could be no fixed standard of approach, because any standard is dogmatic by its nature. In artistic pedagogy, which in its kind and character is close to art, dogma means death.

These are the most important and the general pedagogical problems forming the basis of Neuhaus's principles. Obviously, Neuhaus did not limit himself to general ideas alone; he posed and successfully resolved many other specific questions of musical and piano pedagogy, the importance of which is difficult to overestimate. As often happened, he was guided by the following principle: from the general to the particular and then from the particular to the general again, but already on a different level. This principle allowed him to identify the main problem or aim and then to find a specific way of resolving the particular problems. Yet, there was always a kind of unity between the main aim and the method, content and different forms of work that Neuhaus practised in his teaching. The scope of these questions was very wide, ranging from the artistic and aesthetic aspects of performance to the more concrete and precise questions of the technical aspects of piano playing. Furthermore, he included a whole range, 'a sophisticated complex' of moral, ethical-philosophical and aesthetic ideas and feelings, which he applied to 'such a 'modest' business, as teaching piano playing' (Neuhaus, 1983: 48). He justified his position on this matter saying:

'If 'to play the piano' was as easy, as tapping a typewriter, it would be correct. But *art*, real art, begins with the very simplest of its manifestations. 'The *Album for the Young*' by Tchaikovsky or '*Album für die Jugend*' by Schumann are vivid examples. (...) Questions of art (...) start *from the very beginning*, from the first appearance of art, and thus they are closely connected with all the other questions

forming the complex of spiritual culture, – questions of ethics, philosophy. etc., etc., so that it is impossible to deny them, impossible not to take them into consideration, impossible not to be governed by them even in such a small matter as the teaching of piano playing.’ (Neuhaus, 1983: 48)

Neuhaus believed that teaching, especially in art, is one of the ways to provide knowledge of life and the world and that artistic education could influence life and the world in turn. The more rational and deeper the artistic education with the prevailing ethical aspect, the more surely people would reach some sort of irrational element in the artistic activity, because, as Neuhaus stressed, both, life and the world are ultimately irrational. Neuhaus found great support for his beliefs in the theological and philosophical works of Albert Schweitzer whose works he read.²²² In these may be found many parallels and similarities in their outlook on life, on the place and rôle of art in developing culture and many other aspects. One of the main ethical views that Neuhaus shared with Schweitzer, as was mentioned earlier, was his ethic of ‘*Reverence for Life*’.²²³ As he said (1983: 47), when starting his teaching, he perceived it as a labour of Sisyphus: he wanted ‘*to drag a pupil through* into the area of spiritual culture, into the area of ethical and moral origins’, and the only means available to him was the teaching of playing the piano! ‘What a feeble, what a wretched means in the light of such tasks!’ He explained, using the example of how he studied the Liszt B minor Sonata with his student, how these two tasks, such as teaching piano playing and involving the student in the area of ethics and culture, were bounded together. He wrote:

²²² In his *Diaries* Neuhaus mentioned some works of Albert Schweitzer which he read and was familiar with such as *Verfall und Wiederaufbau der Kultur. Kulturphilosophie I, Kultur und Ethik. Kulturphilosophie II, Das Christentum und die Weltreligionen, Die Religionsphilosophie Kants von der Kritik der reinen Vernunft bis zur Religion innerhalb der Grenzen der blossen Vernunft, Die Weltanschauung der indischen Denker. Mystik und Ethik* (Neuhaus, 1983: 79).

²²³ The theme of Neuhaus and Schweitzer could be a subject for a special investigation; however, it is not an aim of the present research.

‘Literally every bar had to be examined, ‘edited’ so to speak; sometimes we dwelt at length on one note, one chord, a small bit of a phrase. To say nothing of a brief ‘lecture’ I gave her on the meaning and content of the sonata. We worked for over three hours and only managed to get through one-third of the sonata. Thus this sonata, which held no technical difficulties for her turned out to be that ‘chink’ or ‘pipe’ through which I tried to drag her into awareness of the realm of music, of art and of spiritual culture in general, without for an instant ceasing – in so doing – to deal with piano playing.’ (Neuhaus, 1993: 183)

As was evident, this Sonata, one of the most technically demanding piano works for the pianist, held no technical difficulties for the student, whereas the artistic and spiritual sides of the performance required much greater attention. Furthermore, a work of music became the means for developing a spiritual culture, of awakening awareness in questions of human ethics. In his definition of how he would evaluate a pianist (as in everything, he added), Neuhaus suggested a four-fold formula: first is the person, second is the artist, third is the musician and only fourth is the pianist.²²⁴ Thus, Neuhaus was convinced (1983: 82) that the main purpose of education in music and in art in general was to develop ‘the man – “the

²²⁴ Neuhaus applied the same ‘formula’ to himself. Gornostaeva recalled one episode when Neuhaus, with elements of self-irony, said to his pupils: ‘Here I have invented a four-point form on myself (forms are now popular!) [It was one of the Personal Development Plans, which the Soviet bureaucratic system imposed from time to time on all members of different institutions. *Comment by the writer*]. First point: the pianist – is so-so. Second point: the musician – is good. Third point: the artist – is excellent. Fourth point: the man – is committed to do good.’ (Gornostaeva, 1995: 93). Obviously, he was critical enough of himself as a pianist. However, a hierarchy, in which he put the importance of different aspects of the pianist, is also clear. In the same place Gornostaeva also recalled Neuhaus’s thoughts that he shared with her in the hospital, just five days before he died: ‘You see, my dear, recently I was struck by an idea. I was at the concert of a young pianist. He was an excellent musician. A virtuoso, with a clear understanding of style. I was listening to him and thinking: he plays well. Why do I not like him? What am I missing? Maybe I am listening to him with bias? No, that is ruled out. What is the matter then? I understood. I did not like his persona. You understand, here we are talking about the ethical in art. *We always hear in the playing of the performer his human essence...*’ (Gornostaeva, 1995: 87. Italics are mine). Of course, one might argue that this is a matter of individual perception and for so many listeners and music critics the question of the human essence of the performer and his ethics will not be important at all. This could provoke even more questions. Can an immoral and unethical person create a great work of art because of his talent and ultimately the eternal question: are genius and evil two things that are incompatible, as was posed by Pushkin (*Mozart and Salieri*)? These questions are constantly debated. One thing, which could hardly be denied, is the idea that any creation, whether a work of art or an artistic performance, reflects the human essence of the artist. What is obvious is the fact that Neuhaus emphasized the ethical element in any kind of artistic activity, because without it art is empty.

measure of all things”, as was said by the Greeks, – man: a creator of thought, a creator of art.’ This was the foundation of Neuhaus’s philosophy of musical education on which other principles were based.

In his approach Neuhaus was not alone in Russia. Many others, especially Yudina, Feinberg, Golubovskaya, Goldenweiser, Elena Gnesina expressed similar views and thoughts. Although having many differences, including different backgrounds, they all strongly believed that musical education was a powerful means of developing personality and played an important part in influencing the thinking of the individual. It is an amazing fact that in the darkest times of Russian history, during the most repressive Stalinist régime, these artists expressed ideas of liberal education and despite many difficulties and dramatic events in their lives, were able successfully to communicate their ideas and influence many people surrounding them, thereby contributing to the development of Russian musical culture. Thus, their teaching inevitably became a political act too, as through musical practice they spread a progressive ideological message. As was stated earlier (see page 115) they promoted the values of European culture and the value of the individual rather than the ideology of the Soviet state.²²⁵

There was another important property of Neuhaus’s teaching that made it so invaluable; his artistic pedagogy was orientated toward the developing and educating of the professional musician-performer, which meant that the starting point for many of his ideas was an ambitious one as he had to deal with already well-developed pianists. This even raised

²²⁵ In exploring the theme of music and politics, Lydia Goehr wrote (1998: 128): ‘Music is political already in virtue of the fact that music is a practice of human expression or performance working itself out in the world, in particular communities, through the medium of melody. (...) if we were to conclude that if music is political in this very broad sense, then every practice is broadly political.’ When looking back to the legacy of these Russian musicians and their teaching practice, Goehr was undoubtedly correct when stating that ‘every practice is broadly political’.

criticism from some of his colleagues who insisted that teachers, 'methodologists' have to concentrate on the 'average' or even below average, whereas 'an elementary talent' is outside of their entire interest (Neuhaus, 1961: 20). Categorically Neuhaus was against any of such positions. He was convinced (1993: 9) that 'dialectically designed method and school must encompass all degrees of talent – from the musically deficient (...) to the natural genius.' When pedagogical and methodological thinking is focused only on a small part of the reality, i.e., on the average student, then 'it is defective, it is impaired, non-dialectic and not valid. Any methodologist must encompass the whole horizon of reality and not limit himself to "the vicious circle of some narrow system".' (Neuhaus, 1961: 21). Neuhaus then expressed a very important thought that justified his previous idea: 'Every great pianist-artist is, for the research-minded, something akin to an unsplit atom for the physicist.' (*Ibid.*). It is known that, when the atom was split in 1940, besides the fact that it led to the development of the atomic bomb and the nuclear industry, it also created new perspectives in scientific thinking, changing the entire outlook not only in science, but also in many other areas, such as politics, economics, medicine, etc.. There are similarities, too, when applying it to the field of culture. When researching into and analysing such an 'unsplit atom' as a phenomenon of the great artist, it might lead to new discoveries in that particular area of human thinking, thus changing views on musical performance and education in art and opening new horizons. Teaching, whether it is in art or general education, is a 'complicated organism', hence methodology should deal with the whole spectrum of reality, insisted Neuhaus. Only then will it be able to rise to a new level of pedagogical thinking. As Neuhaus stressed (1993: 9): 'All artistic methodology should be interesting and educational both for the teacher and the pupil, for the beginner and the

accomplished performer, otherwise it can be hardly justified.’ This clearly explains why Neuhaus’s theoretical and methodological thought was so invaluable. It was derived from the highest aims and targets that a professional musician-pianist would require in order to fulfil his artistic tasks, yet and at the same time it was educationally so significant, that it was successfully practised through all levels and degrees of individual development and talent.

Teaching Principles.

When studying Neuhaus’s teaching legacy, as was clear from Neuhaus’s own statements and the observations of his pupils, it became clear that the philosophical ground of Neuhaus’s teaching was dialectic; he considered art as one of the forms of knowledge of life and world, as was previously stated; he recognised objective laws that ruled art and the necessity of being aware of them; he had the ability to see everything in its progression and development. When analysing a musical work, Neuhaus used to say that the philosophical process of cause and effect operates in art in a similar way to that in life. Berman also stressed this element, naming it as ‘a cause-and-consequence relationship’. (Berman, 2000: 173) Kremenstein stated that a special feature of Neuhaus was in his appliance of the laws of dialectic thought, as he firmly believed that musical pedagogy was subject to the same laws as everything in life. As Losev expressed it (1995: 7): ‘... if dialectic is a universal method, it cannot have an exception anywhere, in any of the disciplines.’ Neuhaus pointed out on this occasion:

‘As a man who reflects on the subject of art and as a teacher I find that one of my most fascinating occupations is the analysis of the laws of dialectic, which are embodied in the art of music, in music itself, as well as in its performance, as clearly and precisely as they are in real life. How interesting and instructive it is to

follow the laws of conflict between contradictions, to see how in music. just as in life in general, thesis and antithesis lead to synthesis. (Neuhaus, 1961: 268)

Neuhaus did not limit himself to statements alone. Musical examples from world wide music literature that he provided in his book, his recorded master-classes and interviews clearly demonstrated the method he used in each individual case. Neuhaus perceived and considered everything in life and in art to be in constant transition. Everything that he had to contend with he tried to comprehend as a whole entity, endeavouring to understand its specifics, its place in the chain of interrelated and interdependent phenomena. Neuhaus developed a special type of duality in his attitude to any ‘object of consideration’, as Kremenstein observed (1984: 15): on one hand the object is considered by itself, in its own meaning and its own development, on the other hand it may be considered as part of some kind of a whole, a link in the chain of life. Such an approach was the most important principle of Neuhaus, observable in so many different cases, from the problems of the ‘global meaning’ to the ‘particular cases’. For instance, each work of music, which he studied with his pupils, was seen both as a part of the legacy of the particular composer and also as a creation of a particular epoch that belonged to a particular national school. At the same time, the same work was studied as an integral organism that had its own hidden meaning, its poetical language and its special expressiveness. Expressive meaning of each detail was also considered in context and he tried to trace ‘its pre-history and the result’. As Neuhaus wrote:

‘Dialectics is not metaphysics; it does not hover somewhere in the air above us but is present everywhere in our lives. I feel it also in the way the grass grows and in the way Beethoven composed. Nature is the mother of dialectics.’ (Neuhaus, 1993: 233)

Neuhaus's approach to the teaching process was built up on similar dialectic principles. The process of the development of a musician was always considered by him as a whole, as a move from the initial stage to the level of development which he called maturity, 'the threshold beyond which begins mastery' (Neuhaus, 1961: 200). Even in his style of teaching²²⁶, a dialectic duality could be traced. For instance, when working with the particular pupil, he always took into consideration everyone who was present in the classroom and at the same time, he addressed many issues that he discussed with a particular student, to everybody. The same principle of duality was evident in his approach to pupils: each pupil was for him an individual with particular and unique qualities, but also and together with this, the same pupil was a participant in the whole process of promoting musical culture. Thus, Neuhaus's general principle is evident: each problem must be considered from different sides and points of view and in its development. At the same time Neuhaus strove to understand the essence of a phenomenon, to understand the laws by which this subject was governed and the inner forces stimulating its development.

Of course, Neuhaus was governed by other principles that he outlined in his lectures in the 1930s, although they could be found in his teaching from the beginning of his teaching career. There were three main principles, each of which has many implications, and which, as Elena Richter has stated, 'are still awaiting thorough investigation.' (Richter, 1992: 9).

²²⁶ As mentioned previously, Neuhaus mostly and preferably taught in master-classes, although sometimes he had one-to-one lessons.

Neuhaus's principles may be enumerated as follows:

First principle. To be first of all a teacher of music and only then of piano playing.

Second principle. To develop firstly the individuality and intellectual capacity of a pupil and only then the pianist.

Third principle. To engage in the working process on a musical composition which, in turn, leads to a new level of artistic personality.

All these principles are interrelated and each subsequent principle follows on from the previous one. It was not by chance that Neuhaus formulated his principles in this way.

There is a logical explanation why he focused on these three principles, where each of them brings to life more particular, or smaller principles. Here, in this triad (the teacher lies at the heart of the first principle, the pupil is in the second, and the subject itself, i.e., the work on the musical composition, is in the third one), Neuhaus precisely expressed a whole theory and philosophy of musical pedagogy that could be applied to the teaching of any other instrument, although, because of its universality, it could be applicable in general education as a whole too. Neuhaus (1961: 268) often insisted on the 'dialectic triad': thesis and antithesis that leads to synthesis, which is a law of contradictions and 'which operates in art as precisely as in life'. Possibly one can trace the influence of Losev in Neuhaus's use of these categories of thesis, antithesis and synthesis. For instance, when, according to the general dialectic antinomy²²⁷, Losev wanted to express the relationship between the

²²⁷ The term 'dialectic antinomy' was used by Losev to mean a contradiction in law, a paradox. Kant used the term antinomy when considering dialectic of aesthetic judgment and when he pointed to the conflict concerning the principle of taste (Kant, 1987: 210-211).

substance (or essence) of the object and its expression, he defined *thesis*, *antithesis* and *synthesis* as follows:

Thesis. An expression, or a form, of the substance according to its *fact* and being in no way different from the substance itself; this is the single fact of the substance. *The expression is inseparable from substance and therefore is the substance itself.*

Antithesis. *An expression*, or a form, of the substance that is *different from the substance*, because it presupposes something other, which exists in addition to the substance (...).

Synthesis. An expression, or a form, of the substance that is a substance *of the coming-to-be in something different* (...). It is a potentiality and a pledge of any functioning of the substance and outside.’²²⁸ (Losev, 1995: 15)

This philosophical principle of *thesis*, *antithesis* and *synthesis* can be clearly seen in the way Neuhaus theoretically developed his main teaching principles. The *thesis* in this case is the teacher, his knowledge, skill, individual personality and creative will and etc.; the *antithesis* is the pupil with his own individuality that differs from the teacher’s one, with a particular level of development and a degree of talent and etc.; the *synthesis* is their work together, a continuous process on the work of music as a result of which a new essence, that is the artistic performance and not only that, but also a new level of development of the artistic personality, will occur. That was Neuhaus’s prime understanding of the teaching process. As is evident, the teacher is a key element in the process of the development of the pianist as well as in any other teaching process. Neuhaus, in fact, was the first in the Russian school of piano performance who not only included, but also emphasised the rôle of the teacher in the broad meaning of this word. For instance, other writers on pianism of that time such as Goldenweiser, Kogan, Feinberg, L. Barenboim, Rabinovich and some

²²⁸ All italics and bold are those of Losev.

other, did not discuss such issue as the rôle of the teacher in the process of development of the pianist-performer. The teacher, according to Neuhaus, must possess not only all required skills and knowledge, but also many other personal qualities such as desire to share his wide knowledge, a person with a communicative powers, etc.; in a word, he must be a leader. Such was Neuhaus himself.

First principle: to be a teacher of music.

In his book *The Art of Piano Playing* Neuhaus wrote:

‘One well-known professor – a piano teacher – used to say sometimes, not without modest pride, but apparently bestowing on his words the significance of a thesis: ‘I do not teach music; I teach piano playing’. (...) I cannot imagine anything more mistaken. Even if he were a teacher of percussion instruments, he should at the same time also teach *music*.’ (Neuhaus, 1993: 197)

Why was this problem considered by Neuhaus as a priority? Namely, because in a lesson a teacher and a pupil, regardless of whatever instrument they are trying to master, are dealing with *music*. How, otherwise, can one teach, for instance, only *piano playing* without music? ‘How that is done I don’t quite see.’ remarked Neuhaus (*Ibid.*). It goes without saying that it requires knowledge of many musical disciplines if a musical language is to be understood. In such a case a piano lesson becomes ‘the junction at which knowledge leads to action and action is supported by knowledge’ (*Ibid.*). So, what kind of idea served Neuhaus as the foundation for his first principle, namely, to be a teacher of music?

Neuhaus said in one his lectures:

‘To outline my principles I would begin with a chapter, which I would title ‘At the service of the composer’. The disadvantage of the majority of books on

methodology is in the fact that they do not put as a top priority and in first place the main aesthetic questions. Everything must flow from the music, out of its understanding. One must direct the attention of the pupil into the area of music, and not simply music, but of everything by which it lives, in the area of feelings, spiritual experiences, thoughts.’ (Richter, 1992: 6)

As remembered, Neuhaus outlined his understanding of a pianist as a musician who can deliver the composer’s message in the clearest and the most logical way and this, in its turn, requires a clear understanding of what the pianist is dealing with. Thus, Neuhaus’s saying (1961: 202) that ‘everything must flow out of music, out of its understanding’, clearly leads to his first principle: ‘a teacher of any instrument (...) must first and foremost be a teacher of music, in other words an expounder and interpreter of *music*.’ This is especially necessary in the first stages of the pupil’s development. What does it require, to be a teacher of music? Neuhaus stated that the teacher must not only make the pupil grasp the content and idea of a work of music and not only inspire the pupil by means of poetic images, but also must give the pupil a detailed analysis of the form and structure. The teacher must be able to explain in every detail the harmony, melody, polyphony and pianistic texture. Neuhaus insisted on an ‘all-embracing method’, i.e., to teach music in lessons, in which a teacher must merge all these elements into a whole and continuously explain and demonstrate to the pupil until the pupil has learnt to listen and to think as a musician and an artist. A musically undeveloped person will simply never be able to grasp the work of music as a single whole. Neuhaus insisted that a musician, whether a student or a professional musician, must be able to name that which he hears or creates. In his own words:

‘We humans, (...) use words and concepts, (...) we name every phenomenon of the inner or outer world that we perceive, we give them names regardless of

whether it is a distant star or a tiny insect, a mood or a physical action. To name a thing is to begin to understand it. (...) The deeper this simple truth will sink into the minds of learners, the easier it will be to teach them music and art and to teach them the technique of a particular kind of art.' (Neuhaus, 1993: 174-175)

Neuhaus expressed here an important thought, namely: 'To name a thing is to begin to understand it.' Here can be felt Losev's influence and, in particular, that of the work

A Philosophy of Name. In this work Losev makes the statement:

'In the name, the most important thing is that, that it appears as the energy of the substance of the thing; consequently it carries in itself all (...) the functions of the thing. (...) If the name really *means* something, then it follows that we recognise the things themselves *by the name*. (...) As a substance, the thing exists outside of its name. But the name is the thing as the *meaning* of the thing; in the *intellectual* sense, it is the thing itself.' (Losev, 1995: 191, 192)

This idea of Losev that 'the name is the thing as the *meaning* of the thing' might well have served Neuhaus as a support to his own thoughts of how it is important for the learner-pianist to be able to term or to name everything he deals with, as this in turn provides a clear understanding. Also, this method of work, namely a clear understanding of the meaning of each element of the musical language, involves to a greater degree the thinking process and such an intellectual involvement must guarantee a better and more efficient approach to work on a musical composition. As Neuhaus said: '(...) intellect throws its own light on what was perceived by the senses' (1993: 176). A performer, added Neuhaus, needs the synthesis of the thesis and antithesis: 'he needs an acute perception and reasoning', because the performer has to combine both of these qualities (*Ibid.*).

An intellectual involvement of the reason also helps in establishing the goals in the work on the musical composition. The clearer the aim, the clearer the means of attaining it. Such

was Neuhaus's motto, which he repeated frequently on different occasions. He stated that this is an axiom and does not require proof. This leads to the formula already discussed in Neuhaus's aesthetics, namely, the *what* determines the *how*. A clear understanding of the aim or the goal enables the performer or student to strive for it, to attain it and embody it in his or her performance. He expressed himself on these matters, using Nietzsche's saying (1961: 15): 'To perfect a *style* is to perfect a *thought*. Anyone who does not at once agree with this is beyond salvation!' This is the true meaning of technique!' Thereby, in Neuhaus's understanding, the secret of achieving a perfect technique is in the perfection of thought.²²⁹ Bearing in mind Neuhaus's familiarity with classical languages, it is not surprising that he makes the observation that the word 'technique' had a Greek root, 'tekhnē', meaning art and any improvement of technique is, at the same time, an improvement of the art itself. Consequently, it helps to reveal the content, the 'hidden meaning' of the work of music. In other words, technique is the real 'flesh of art' (*Ibid.*). This closely corresponds to what Neuhaus said in one of his interviews, quoted in the previous chapter that 'technique is an imperfect material' the pianist possesses, 'a plaster, which has to be turned into a marble' (Vitsinsky, 1976: 53). The unfortunate problem is in the fact that very often, those who play and also teach piano, understand by the word 'technique' only velocity, evenness, precision, bravura or 'flashing and bashing', i.e., separate elements of technique and not '*technique as a whole*', as a real artist should understand it. Such qualities as virtuoso ability do not in themselves guarantee an artistic performance, which can be achieved only by thoughtful and inspired work, indeed, it is very difficult to draw a precise line between work on technique and work on music.

Neuhaus used as example Godowsky's teaching manner stating, that Godowsky, during his

²²⁹ Neuhaus's views on the piano technique will be considered separately.

lesson, was first of all a teacher of music and not of piano playing, adding: ‘that means. he was exactly what any artist, musician and pianist becomes at the moment he begins to teach.’ (Neuhaus, 1961: 26). He said that all Godowsky’s remarks were orientated exclusively towards music, on the correction of the ‘*musical*’ mistakes in a performance, on achieving the maximum of logic, clarity, precision of the ear, plasticity, etc., which were based on a most precise reading of the musical text, its understanding and interpretation. Such an approach, which was based on the musical and artistic needs of the work of music, dictated or brought to life a precisely targeted, a particular technical task that was necessary in order to allow the perfecting of the performance, consequently, to communicate the musical idea in a clear and a perfect way.

In contrast, Gyorgy Sandor, the prominent American pianist, stated (1981: ix) that:

‘Mood, interpretation, improvisation, inspiration, and creativity are terms that are hard to define. (...) Technique, however, is a skill – a well-coordinated system of motions conditioned by the anatomy of the human body and the nature of the piano. (...) Technical activities (...) can be reduced to their components: motions executed by the fingers, hand, wrist, arm, and body – in fact, by the entire human anatomy. (...) When the technique of piano playing is reduced to its fundamentals, it turns out to be a skill that is rather uncomplicated and unproblematical.’ (*Ibid.*, xi)

No doubt that technique is a skill, but not only of ‘a well-coordinated system of motions conditioned by the anatomy of the human body and the nature of the piano’ (*Ibid.*). If this skill would be indeed ‘uncomplicated and unproblematic’ then the experience of the great piano pedagogues would be unnecessary. Evidently, Sandor not only separated the work on technique from the work on music, believing that ‘creative processes are hardly conscious’, whereas the technical work ‘must be consciously controlled by the mind’ (*Ibid.*). He did not suggest any possible way of approach to the understanding of the content or idea of the

musical composition, these questions were out of the scope of his discussions. Furthermore, Sandor stated that ‘technique precedes art, and therefore it must be discussed first.’ The piano technique is almost entirely tied up with the mechanism of the body’s movements. The author, using Neuhaus’s expression (1961: 79), tried to ‘master the art from “the other end”’, namely, considering mainly the mechanical aspects of the piano playing. This was quite opposite to Neuhaus’s approach, who insisted that it is the needs of music that dictate the specific technical means and not the other way round. He was familiar with the writings of Steinhausen, Rudolf Breithaupt, Josef Gat and some other authors whose way of thinking on these matters, namely theoretical problems of pianism, were very similar to the mentioned above writer. Neuhaus referred to them as to ‘sworn methodologists’. He posed a question:

‘Do all these endless photographs of the hands of different pianists bring a real help to the studying of the piano? (...) I could never be able to understand how it is possible absolutely to separate the piano playing technique from the art itself, namely, the music, and to write a special work about it. (...) It is possible to know thoroughly all laws of the work of pianist as a physiological process and together with it not know almost completely pianism as an art.’ (*Ibid.*, 10, 11)

He went further, saying that (1983: 85): ‘Of course, (...) these authors *incidentally* express many interesting thoughts, observations and ideas,’ but the main direction of their thoughts were mistaken: ‘piano playing is an *art*, a pianist is an *artist*,’ and not a ‘body that turns the motor energy into sound’, as it appears in the writings of these authors. The main disadvantage of such ‘methodologists from art’, as Neuhaus sarcastically named them (1961: 38), is in the fact that they understand only the rational or mental aspects of the artistic act and they try to influence this side with their speculative advice and reasoning

while almost completely forgetting the other side, namely, 'the music itself, this inconvenient X, which they simply discard, not knowing what to do with it.' (*Ibid.*).

Neuhaus was convinced that the higher the artistic target the performer sets, the more sophisticated technique will be required and there will be more chances in attaining it in order to realise the artistic intent. This also explains the fact that so many outstanding virtuoso pianists came out of Neuhaus's class, who were able at a high artistic level to communicate composers' ideas in a perfect technical way. In one of his interviews, where Neuhaus stressed the idea of the importance to be first of all a teacher of music, he said that this side of musical pedagogy was the most important and the most attractive side of it. He further continued:

'When we study with the pupils difficult and significant works, say, Beethoven's Sonata Op. 106, the Concerto in B flat minor or a sonata by Tchaikovsky, we begin to go sometimes so deeply into a purely musical analysis, that we occupy ourselves, frankly speaking, in a lesson of composition. It is that, which personally very much interests me and in which I see a completely essential obligation of the teacher. And if my pupils value me a little, then, it is, I think, still mainly for this aspect. We work solidly on music.' (Neuhaus, 1984: 151)

The main aim of such 'purely musical analysis' was the search for the meaning of a particular work of music, as he added that they worked 'solidly on music'. Here is a direct link with his aesthetics of performance. Thus, Neuhaus not only stated his first principle and theoretically substantiated it, but he proved in his own practice and in everyday teaching the importance and necessity of this principle.

Second principle: the development of artistic individuality and intellectual capacity and only then of a pianist.

This is a more complicated principle than might appear at first glance. It has two aspects, namely: artistic individuality and intellectual capacity. Whereas the second aspect, the development of intellectual capacity, might be easier to define and while it might be easier to suggest ways of developing it, the first aspect, the development of artistic individuality, cannot be easily defined and it is even more difficult to suggest clear cut ways as to how it might be developed. Nevertheless, these two aspects of the second principle are most important and, as has already been demonstrated, Neuhaus firmly believed that when teaching the piano, or any other instrument, it was absolutely necessary to stimulate the process of thinking of the students by developing the intellectual capacity of each individual, which, subsequently, could influence artistic individuality. This is a constant process, which can never be regarded as being complete.

Neuhaus, as previously stated, often stressed the importance of personality and artistic individuality in the sphere of artistic creativity. He further stated that in such an occupation such as learning to master an art, ‘if not everything, then almost everything depends on individuality’ (Neuhaus, 1961: 29-30). Pasternak used to say that personality must exceed creativity; indeed, Zinaida Neuhaus-Pasternak recalled (1993: 260) that ‘as a personality he [Pasternak] is higher than his creativity.’ Personality here can be seen from two aspects, personality as a man with particular individual qualities, and personality as an artist.

Neuhaus believed that both these aspects should not be separated. Thus, if individuality and

personality are of paramount importance, then Elena Richter's statement that the enigma of Neuhaus himself was in his own personality, would be correct. If Neuhaus had been a different type of person, his influence probably would have been different too. However, these categories of individuality and personality must be considered from the perspectives of an artist. In Neuhaus's view, as previously stated, an artist has to understand and to embody in performance the artistic idea, which is concealed in the musical composition. This understanding depends significantly on the intellectual capacity, individual experience and the breadth of the inner world of the individual. The conclusion is clear, continued Neuhaus: a teacher can successfully work with his student on the revealing of the 'artistic image' only by continuously developing his pupil '*musically, intellectually and artistically* and consequently pianistically, otherwise there can be no embodiment!' (*Ibid.*, 33). As Kogan said: 'When one plays the piano, the question is not so much in training the hands, but more in the development of the mind.' (Kogan, 1977: 13). When a teacher has a target to develop the intellectual capacity and artistic individuality of the student, such an approach naturally reveals its higher aims. This not only trains a pianist, but, more importantly, it *educates*²³⁰ in the broadest meaning of the term.

At this point it is pertinent to clarify the difference of the terms *individuality* and *personality*. Neuhaus, depending on the subject he discussed, used both terms, although he understood a difference between *individuality* and *personality*. This is the area and the subject of psychology and, in particular, the psychology of the creative process. It is

²³⁰ The word 'educate' means 'to bring out'. In Russian the term 'to train' had never been used in connection with the developing of an artist or developing of a man in a broad meaning of this word whereas in English the form 'to train a pianist' or a violinist, etc., is more common. A typist, a bus driver, a cabin crew, etc., can be trained, because these kinds of human activity are mainly based on a limited number, however important and technically demanding, of technical and mechanical skills. An artist can be *developed* or *educated*, but not trained. Indeed, there is a fundamental difference between these two terms such as *to train* and *to educate*.

because the success of artistic education is unthinkable without understanding the psychological aspect of musical creativity, that some Russian educational psychologists and theoreticians of pianism (among them Teplov, Tsypin, Kogan) have carried out investigations into this area. They based their researches not only on theoretical studies, but also on the valuable information derived from interviews with different artists who were also practising performers and teachers. Tsypin stated that, though the terms *individuality* and *personality* are close to each other and are often used as synonyms, they are not identical. To give a brief definition, *individuality* is what distinguishes one person from another, the particular qualities that belong personally to a particular individual. Individuality can be revealed in the early stages of the development of an individual. *Personality*, however, is another matter, it is something greater than *individuality*. As Tsypin suggested (1988: 11), *personality* is ‘a spiritual content, a wealth of the inner world’ of the individual. Tsypin commented on the rôle of personality in artistic creativity:

‘The personality of the artist at all times determines the main, the most important element in his art (...). This is a general and indisputable law for all forms of artistic creativity – both the so-called ‘primary’ kinds (literature, sculpture and painting, composing of music), and the ‘secondary’ kinds that deal with interpretation and the stage representation of various kinds of ‘primary sources’. In other words, a law exists for the writer and for the master of declamation, for the stage writer and for the actor, the composer and the musician-performer.’
(Tsypin, 1988: 11-12)

Thus, if personality is important in any kind of artistic activity, it is clear why Neuhaus stressed the importance of the development of artistic individuality. It is apparent that Neuhaus spoke about the developing of *artistic individuality* and not *artistic personality* and it is for the reason that it is easier to develop and influence individuality rather than personality. Yet, when influencing and developing individuality, it is possible for

individuality to develop into personality. In addition, when one considers the issue of *personality*, this also involves another aspect such as talent: the more talented is the individual, the greater *artistic personality* will be manifested in the individual's artistic creativity. In this connection another aspect of teaching in art must be raised, namely: what *can be taught* and what *cannot be taught* but *can be learnt*. This is close to Tsypin's own comment: 'one cannot teach the main and most important things in art for they can only be learnt.' (Tsypin, 1988: 158). Neuhaus also considered this question as one of the important factors of education in art, stating:

'What one can teach and what one cannot? This is one of the most important questions of artistic pedagogy.'

Professor N. I. Golubovskaya, a famous pianist, an excellent professor of the Leningrad Conservatoire, paradoxically expressed it in such a way: one should teach only that, which *cannot be taught*.' (Neuhaus, 1983: 46-47)

The question must be raised, therefore: what did Neuhaus mean when saying that one should only teach that which cannot be taught? This goes back to Neuhaus's idea that was expressed earlier, that one of the most important tasks of the teacher was the need to awaken pupils' thinking and to stimulate intellectual ability, to take the pupil to that level when the pupil would acquire the ability to continue to learn independently. In other words, as Neuhaus expressed it (*Ibid.*, 47), 'this is a question of *creativity*, and where there is no creativity, there is no life.'

In any area of creative activity a formal education, even the best one, does not play the most important rôle, but more often self-education is of greater importance. In other words, self-education is the knowledge that is obtained by the individual independently, according

to his own personal needs, the individual's capacity to *learn consciously*, independently and from others. The conclusion is clear: one of the important aims, if not a prime aim of teaching in general, is to awaken and to stimulate in the pupil ability and active interest in order that the pupil would strive for obtaining independent knowledge. Only such a condition can provide the soil on which the successful development of artistic individuality and subsequently of personality can be realized. Voskoboinikov (2004: 153), one of Neuhaus's pupils, when recalling one of the most memorable features of Neuhaus's teaching, spoke 'of that classroom where personalities were developed and not only compositions were 'taught'.'

In his teaching Neuhaus strove to develop not only the performer, who could play the piano well, but aimed rather at developing a student's thinking and the whole complex of concomitant qualities. The question of the development of artistic thinking or the process of artistic thinking and the rôle of intellect in artistic activity is very complicated and there can be neither a simple answer to it nor a clear formula for a definition of musical or artistic thinking. Why, though, is the development of so-called musical or artistic thinking so important? The reason is that in a work of art, which is a product of artistic creativity, as Neuhaus expressed it, 'the thought is expressed through emotion and the feeling carries the thought' (Kremenstein, 1984: 33) or, as has been previously stated, the thought (or the message, the idea, the meaning) is expressed through *eidos* or the *artistic image*. In the foundation of artistic creativity and in music too lies an *eidetic* thinking, a thinking that operates in *musical images* that are embodied in the musical intonations and in the entire musical structure. Thus, musical thinking would appear to contain two aspects, namely: not only as a mental image in sound aspect, but also an abstract-logical thought process. Music

is a tonal art and the different feelings, ideas and images that music expresses are embodied in sounds. Music

‘... speaks only with sounds. But it speaks just as clearly and intelligibly as do words, ideas or visual images. Its structure is governed by rules, just as the spoken language, the composition of the picture or the architecture of a building.’
(Neuhaus, 1993: 54)

Thus, the mind of the performer, as Neuhaus saw it, should first perceive, imagine and then construct the tonal material, of which music consists, in his performance. The area of musical thinking can be logically understood: the human mind is capable of comprehending or giving a meaning, evaluating and organising musical material and, consequently, is capable of managing the process of artistic creativity. Moreover, the tonal material is received, takes shape and is clarified in the auditory representations of the musician or in the so-called inner ear. Thus, these inner auditory representations are the foundations of musical thinking. Together with this, musical thinking, an individual’s capacity to convey reality adequately and to express personal impressions and experiences, has also emotional properties. This means, therefore, that it is possible to develop and to influence the musical thinking of the student.

Neuhaus did not give a definition of musical thinking, but he constantly stressed the intellectual development of the musician. Kremenstein (1984: 34), who observed Neuhaus’s teaching for many years, stated that, even though Neuhaus used diverse forms and methods in his teaching, the general line he used in the development of his students’ musical thinking was to develop the abilities of ear and those of logical thinking. Reference has already been made to the fact that in performance Neuhaus stressed two main sides: the

emotional and the rational. As is evident, the process of the musical development of a student is a two-sided one. Yet, the capacity of the ear, the musical hearing, has also two sides, emotional and intellectual. On one hand, emotional experience is an integral part of the *musical hearing*. On the other hand, it also includes an intellectual element. As Losev stated on this subject:

‘It is not the ear that perceives music, but the human ‘I’ through the mediation of the ear. The ear is the organ and the instrument and not the subject of perception. Thus, in the so-called *perception of music*, as in any perception, *a non-physical subject perceives a non-physical object*, although physical perception is impossible without ‘waves’ and ‘ears’. (Losev, 1995: 417)

This saying explains that the depth, subtlety and the richness of perception will depend on the human ‘I’, i.e., on the individual, on his experience, on the level of intellectual and spiritual development. Neuhaus recalled Pasternak’s ‘wonderful words that are close to Losev’s saying that ‘hearing is an organ of the soul.’ (1993: 28). The conclusion is obvious: when developing the student intellectually and spiritually, one can improve the student’s auditory perception of music.

Development of the ear or the auditory capacity of the student, as was observed by Kremenstein (1984: 35), consisted of three main points:

- 1) *Auditory representation* in the mind of the musician must be precise and clear which, consequently, calls for the embodiment of such *representation*.
- 2) *Self-control* that is an ability to control the performer’s own playing using his ear.
- 3) *Self-judgement*, that is comparing the real sonority with the imaginary or the ideal, which was conceived in the mind of the performer.

This, of course, requires an active involvement of the thinking process and intellect.

Moreover, Neuhaus's analytical approach to the work of music was always combined with the emotional one. It is known that perception of music is largely emotional, yet aural self-control, which involves comparison and self-judgement, suggests also an intellectual involvement. Thus, these two elements, emotional and intellectual, are cross-influenced.

Neuhaus believed that musical thinking has its own certain autonomy and because of this, intellect could compensate lack of musical talent. As Neuhaus himself stated (1993: 89):

'Deficiencies of instinct (i.e., of talent) must be made good by reason. I know of no other way.' 'If there is no talent, then there is an intellect that opens any doors' (Neuhaus, 1984: 167). In this connection it should be recalled here what Neuhaus used to say about talent:

'Talent is passion and intellect' (Neuhaus, 1961: 38). On different occasions Neuhaus discussed such phenomena as talent and genius. Undoubtedly, there is an element of mystery that always accompanied this phenomenon, however, as Neuhaus said, in spite of the 'mysterious nature of the gift of 'genius', it is possible to study and analyse it' (*Ibid.*, 31). In brief, he understood pianistic talent as a 'close unity of three elements: passion, intellect and technique' (1983: 273).²³¹ When one of these elements is absent or

insufficiently expressed or not enough developed, then the art is inferior. 'Only the unity of three elements, their inter-penetration and inter-expression bring to life the real beauty', insisted Neuhaus (*Ibid.*, 274). Neuhaus also was convinced that talent could be and must be developed. Putting it briefly, in general, he advised:

²³¹ To this triad Neuhaus also added another 'no less important quality, which is a creative will', including self-discipline and energy that organizes and gives 'a direction to that which is born by talent' (Neuhaus, 1983: 275).

‘(...) in order to develop your own talent, one must, figuratively speaking, open one’s eyes and ears widely, absorbing in yourself the whole vast world – from the flower cup to the cosmos, to feel and to hear its sound in yourself and in these creations of genius, which one must ‘experience’.’ (Neuhaus, 1983: 274)

Though this statement might appear somewhat vague, in fact, Neuhaus expressed very clearly the thought that in order to develop and progress further intellectual, emotional, spiritual aspects of the individual, the individual must broaden his perception of the world and also his own horizon of musical knowledge and the different areas of human thought. Neuhaus himself was always a powerful inspiration to his pupils, as he was a highly educated man and possessed knowledge of different areas of the humanities. In support of this idea Neuhaus often used to say to his pupils:

‘(...) from the way a person (...) plays a Beethoven sonata, one senses what books he has read, which pictures he has seen, whether he knows the historical time in which this great and brilliant composer worked, briefly, what is his general culture. And the higher it is, the broader and profounder the knowledge of the musician, then the more freely is his intellectuality expressed, the easier he finds himself in art.’ (*Ibid.*)

Of course, Neuhaus also suggested some practical advice that he followed himself and that was the form of work where he played with his pupils ‘the inexhaustible wealth’ of the non-pianistic repertoire, which included chamber and orchestral music, in four-hands and often as sight-reading. This kind of music making undoubtedly broadened his students’ knowledge of music. Neuhaus was convinced (1993: 179) that ‘a broad knowledge of music is the surest and fastest way of developing talent.’ He constantly encouraged his students, if studying a particular Beethoven sonata, to become familiar with all the remainder, or if playing a particular Prelude and Fugue from J. S. Bach’s *Das*

Wohltemperierte Klavier, to play the complete set. The reason being that the pianist who knows only one or two Beethoven sonatas or a few Preludes and Fugues by Bach is not the same as the pianist who knows them all. Neuhaus said about himself that in his early years he studied, ‘without any ‘mercenary-minded’ intentions’²³² all of Liszt’s *Études d’exécution transcendante*, *Grand Études de Paganini*, Rachmaninov’s *Études-Tableaux*, Preludes and all of his piano concertos and much other music (Neuhaus, 1983: 45). He did this in order ‘to know them well and, as an educated pianist, to be *au courant* with everything’ that was happening in the art of piano music (*Ibid.*). He always insisted on broad knowledge of different areas of the humanities, because, as already mentioned, the intellectual capacity and inner world of the pianist are always mirrored in their musical performance.²³³ In this connection Neuhaus reflected on the performance of one of his pianistically gifted, but not yet sufficiently cultured or spiritually developed students, who played Beethoven’s Sonata Op. 111. With regard to the second movement, ‘the famous *Arietta* with variations, to which Thomas Mann in his *Doctor Faustus* dedicated wonderful pages’, he wrote:

‘To play *wonderfully* this *Arietta*, to exhaust its content is a task for the young pianist approximately as difficult as for the young philosopher (...) to write a good dissertation on the *Critique of Pure Reason* or *Phenomenology* by Hegel. If I exaggerate, *then it is only very little*. (...) For me (...) a thing that is impossible – is a good performance of the *Arietta* by a young man, who has not yet joined the heights of spiritual culture, who has not *experienced* Goethe, who has not given way to philosophical thoughts, who has not thought about man’s religious faith

²³² This meant that not all of these pieces were intended to be performed publicly.

²³³ Remarkably, Vladimir Horowitz recalled one of the episodes of his life when he played to Scriabin in 1914, a year before the composer’s death: ‘*When I finished, my father asked Scriabin what he thought of me and how he should handle my education. Scriabin answered, ‘your boy will probably be a very good pianist. I don’t know how far he will go, but he has tremendous talent. Make sure, however, that he gets a good general education, that he is exposed to all kinds of music, that he reads a lot, that he sees paintings, that he knows the classics of literature. He should not only play scales, but to be an artist, he must know many things’* (Plaskin, 1983: 28-29). This is very close to that what Neuhaus promoted in his teaching.

(and illusions!), who, at least once, has not fallen in love stupendously with Pushkin and etc., etc.. (...) Too much excessive yearning for the achievements of heights of virtuosity does not allow (...) the possibility of approaching the highest and the most refined spiritual culture without which even the most talented pianist – in our time when ‘everybody can play well’ – is unthinkable and unacceptable.’ (Neuhaus, 1983: 111-112)

As was mentioned earlier, Neuhaus’s teaching was orientated towards the educating of the musician-performer and, as always, his targets were set very high, for instance, his motto was: a demand of the maximum. Neuhaus was speaking here of ‘the highest and the most cultural layer of the “thoughtful” and “accepting” [musicians], who create that layer, which, as he said, ‘directs and organises all other layers that lie lower, on the side, on the other side, anywhere’ (*Ibid.*, 112). Neuhaus himself belonged to that layer that organised, influenced and gave direction to many other ‘layers’ of pianists. And ultimately, he educated a number of pianists who found their place in that ‘most cultured layer’ of the world’s finest pianists and who, in their turn, gave direction and influenced the development of pianism in the late twentieth century. In this fact can be seen one of the most important contributions of Neuhaus to the development of pedagogical thought in piano performance.

It remains to add some words on Neuhaus’s views on talent. There are many definitions of talent, however, Neuhaus finally came to the conclusion that talent, ‘this *x*’, as he called it, marked the ‘power and height of musical thinking!’ (Neuhaus, 1983: 92). Neuhaus was interested in the problem of talent, however, but not like a theoretician. who tries to give the best definition to this phenomenon. He was more concerned with the problem of how talent might be increased and developed in the student. If artistic activity presupposes an

intellectual involvement, then it will be true, when one develops the student's thinking and intellectual capacity, that this in turn develops talent and giftedness in the individual.

Neuhaus believed (1961: 37) that one of the important tasks in artistic education, together with many other tasks, was 'consolidating and developing the talent of a pupil. and not merely of teaching him 'to play well', in other words, of making him more intelligent, more sensitive, more honest, more equitable, more steadfast', etc.. Some similar thoughts could be found in Schnabel who said:

'Talent is the premise. It may be released, but cannot be supplied by a teacher. (...) What can a teacher do? At the best open a door; but the student has to pass through it.' (Schnabel, 1970: 130)

Schnabel, when expressing his thoughts on piano teaching, did not develop them in great depth, but this was not his aim and one should not expect this from this artist. He never taught on a large scale as did Neuhaus. Schnabel also noted that not many great performers are attracted to teaching. Indeed, the functions of the performer and the teacher are different (*Ibid.*).

When Neuhaus said that in the process of teaching the teacher should make the pupil, together with many qualities, more honest, more equitable, one can also feel here the 'presence of moral origins' (Neuhaus) in his outlook on the aims of aesthetic education. It was indeed focused on the individual, on the developing of the individual and when one develops an individual, at the same time, one develops life itself, as Neuhaus often used to say. The real power of his pedagogical talent, his mastery and his art, was revealed through the working process on musical compositions which he studied with his students. Thus, the

first and the second principles found their realisation in the third one, which was the working process on a musical composition.

Third principle: to engage in the working process on a musical composition which, in turn, leads to a new level of artistic personality.

The working process on a musical composition was that synthesis of all the knowledge and skill that Neuhaus transmitted to his pupils. His general approach and the main premises of how he organised work on a musical composition was outlined in his book *The Art of Piano Playing*. This principle in itself is so vast that it resulted, as was stated before (see page 12), in a separate dissertation by his pupil, Tatyana Khludova (1955). This principle also has a number of subsidiary facets.

When approaching work on musical composition one of the leading principles or the main idea was: the *what* determines the *how* and the rest of the principles following from it.

Neuhaus's own experience as a performer, for whom work on the musical composition was a matter of everyday routine, served him as a constant inspiration. When Neuhaus was asked how he worked on a musical composition, however, his answer was laconic and simple:

‘How do I learn a work? I simply play it, at first very slowly (if the text is difficult and the work is unknown to me), trying to imagine for myself how it will sound, more precisely, how it should sound in its final form.’ (Nikolaev, 1961: 175)

This statement of Neuhaus sounds indeed very simple and yet, convincing. However, in order to arrive at such a conclusion, one has to possess not only talent, but also wide musical experience, knowledge and great skill. A mature, talented and experienced master, from the very first acquaintance with a musical work, is able to grasp the main musical idea, the artistic image and the general character of the work. He is also able to assess all the technical problems that stem from the means of musical expression and piano texture and he also knows how to achieve the best result. The character and the mode of work will be determined by the extent of the performer's musical experience, general culture, knowledge of the musical culture, pianistic skill, musical giftedness etc.. The more a performer is developed as a musician, the faster and more precise the task will be identified and the shortest and most correct way will be found to deal with it. Although this sounds simple and obvious, however, to arrive at such a point, to reach a level of maturity when everything becomes clear, is a major task for the performer and in this respect Neuhaus saw his special rôle as a teacher. As mentioned earlier, this was to give the student the necessary fundamentals; in other words, to educate him as a musician, to develop his thinking to such an extent that the student will be able to work independently. The process of maturation whereby the students were given a broad education, not simply trained to play the piano, was of paramount importance.

So, how did Neuhaus organise the process of work on a musical composition so as best to serve his purpose? When explaining his philosophy of approach to work on a musical composition, Neuhaus recalled real life situations which he often encountered and which ultimately determined the priorities that he followed. He said that in the conservatoire,

when students at their first lesson would bring in not instructive music²³⁴ but artistic works of music, then the first question immediately arises ‘in all its magnitude’, namely the question of ‘*understanding of the music and its performance*’,²³⁵ (Neuhaus, 1983: 55). The first things that became obvious were the students’ musical and artistic mistakes, lack of clear thinking, inability to think things out, ‘imperfections and thoughtlessness’ (*Ibid.*), all of which required primary attention. He continued (*Ibid.*): ‘(...) it is necessary to identify with all possible clarity *what* the student plays, because only then, as effect flows out of cause, is it possible to establish *how* one should play it.’

Neuhaus considered this idea, namely the relationship between the *what* and the *how* as ‘an absolutely categorical spontaneous impulse’, to be the most natural scheme of work, as he confirmed (*Ibid.*). As was previously discussed, this method, namely the *what* determines the *how*, is philosophically justified. It is one of the laws of dialectic and thus of art, too, and when this law is observed, it ensures the efficient and rapid development of the student. Thus, prime importance was given to the music or ‘the artistic image’, the second to the music’s main components, namely rhythm and tone, and only then did technique, both in general and in details, come in third. Neuhaus also stated that he never regarded the problems of piano technique as a separate discipline ‘simply because there was no time for this’, he explained (1983: 55). How did it happen that he did not have to struggle in overcoming various technical difficulties when working with his students? The main reason, he concluded, was the fact that there were so many discussions and work on the

²³⁴ The expression *instructive musical literature* means all kind of studies (Czerny, Kramer, Schytte, etc.) which would aim to develop a particular type of the piano technique.

²³⁵ Italics belong to Neuhaus.

‘music itself, its laws and regulations’, that the necessity of discussing the question of ‘how to fully realise it’ was much less (Neuhaus, 1983: 56).

Thus, many things fall into place: when a student has a clear understanding of the musical task, it often happens that the technical means can be found naturally. Furthermore, it helps to develop further the technical capacities because when a performer/student has a clear auditory and imaginary representation in his mind, the ideal of how it should sound in its final form, it also turns into a powerful force, which helps to perfect the technique, thus enabling the best possible way to achieve this ideal or goal. The circle is closed: the *what* determines the *how* and in the long run the *how* determines the *what*.

- *Work on the artistic image.*

The first stage in the work on the musical composition is the work on the ‘artistic image’. There have been many discussions on this subject, so it is now necessary to demonstrate by concrete example how Neuhaus achieved this. It must be said that Neuhaus never artificially separated the work on the artistic image from work on tone, technique, etc., or divided the work into different stages; all the issues were treated simultaneously and depending on the situation, emphasis was put on the particular element or issue. However, in his book *The Art of Piano Playing*, he discussed each issue in a separate chapter, organising them into a logical system with its priorities and hierarchy. Before some of the examples are considered, an explanation must be provided how this mechanism, namely, from the idea or musical image to its realization, works. Kremenstein pointed out that it

was one of Neuhaus's ideas that music undoubtedly inspires the performer and an idea or tonal or musical image begins to take shape as an expression of a particular emotional state. When the aim is clearly understood, this suggests a precise pianistic or technical solution for the realisation of this particular musical image. Neuhaus in this case endeavoured, using different means, to lead the students to such an emotional and mental state that they would have in their inner ear and their mind the goal and tonal image which they were striving to achieve. He tried to sharpen their emotional perception of music, creating a certain mood, as Kremenstein recalled (*Ibid.*, 38). Of course, he also was emotionally very involved in the music. When a student at a lesson performed Debussy's *La Soirée dans Grenade* Neuhaus said to his pupil: 'A sleepy kingdom, no passions whatever, only a hint of passion. Very quiet and full, as if many instruments are playing, at night, far away...' (*Ibid.*). Thus, using short comments, he helped the student to create the general mood of the piece, enabling the student to find the correct sonority and the character of the musical flow.

There is another example. When a student played in a very matter-of-fact manner Skryabin's *Étude* Op. 42 No. 3 in F sharp major, Neuhaus pointed out to the student the dynamics, marked by Skryabin himself (*ppp*, *prestissimo*) saying dreamingly:

'In my imagination, in connection with this étude, there always arises an intensely hot summer day, stillness, clear air and a little golden hover-fly... she does not move, she hovers in the air, her wings flutter almost imperceptibly. And suddenly a jump, the hover fly is already in a different place, at a different height, but the movement is not noticeable. She jerks again – you look and she is hanging in a new place, and she makes a scarcely audible sound.' (*Ibid.*)

Kremenstein recalled that these words acted as magic: the sensations of the student became much sharper, the movements of the fingers changed and the whole *Étude* sounded differently and noticeably better. The mechanism behind this improvement is as follows: when the pianist has a clear and desirable tonal image in his mind with emotional involvement, consciously and also subconsciously the brain sends orders and signals to the hands and the necessary adjustments to the hands and fingers position, the touch of the fingers, etc., resulting in a different and improved performance. Neuhaus's vivid and lucid vision and image of that Skryabin's *Étude* was not a result of unrestrained imagination. He did not make it up in order to impress or capture the imagination of the student. The image was born out of the music itself:

Prestissimo ♩ = 76

The image shows two systems of musical notation for a piano étude. The first system is marked 'Prestissimo' with a tempo of ♩ = 76. It features a treble staff with a complex melodic line and a bass staff with a supporting line. The second system continues the piece, featuring a 'poco cres.' marking in the bass staff and a 'dim.' marking in the treble staff. The key signature is three sharps (F#, C#, G#) and the time signature is 6/8.

Even when looking at the score of this *Étude*, one can see many details and indications of the pianistic texture, which prove Neuhaus's original image. The key, in which the *Étude*

was written, is F sharp major and in this connection Neuhaus often used to remind his students that composers chose keys very precisely. Often they bear a symbol, expressing an idea very clearly, which corresponds to a particular state of mind or image. The timing of the *Étude* is six-eight and the tempo is *prestissimo*. The melodic line or the graphics of the melody, as Neuhaus liked to say, is moving in a pattern of whirling and chromatic semiquavers that create an impression of hovering. From time to time a sudden move up or down occurs in the melodic line that really could suggest that the imagined object suddenly jerks to a different height and then continues to 'hover in the air' at this new height.

Dynamics also provide many suggestions. Every element of the text, every voice must be clear and expressive, as Neuhaus always used to say to his students. He taught his students to see the meaning of the music in both its sonority and in the details of the written text.

The requirements of the performance always flowed out of the characteristic features of the structure of the melody and from the correlation of all elements of the texture of the musical composition. In his desire to follow the text there always was an aspiration to find an adequate form of expression to suit the musical thought, feeling, mood or the musical image that was encrypted in the work of music. As he often commented: 'If you all... could have learned to read musical texts absolutely precisely, as the old philologists read Greek texts! Then nobody, neither Goldenweiser, nor I, nor Feinberg, would be needed by you.' (*Ibid.*, 57). This is a direct reference to hermeneutics although Neuhaus never openly named this discipline, namely, the knowledge and ability, which would allow interpreting of the meaning of each musical symbol, a particular structure of melody, the harmony accompanying it, the nature of the rhythm, articulation etc., or of the musical language in order to understand a hidden meaning that is concealed in the work of music. But what did

it mean for him 'to read' the text? It never meant to read the text correctly in a formal way, i.e., to execute formally all the dynamics, indications of tempos, articulation, etc.. For Neuhaus to read the text meant to *comprehend the meaning*. Evidence substantiating his thoughts on this subject may be found in the recordings of his master-classes. He once said to a participant in his master-class who played Beethoven's Sonata in A major Op. 101: 'I feel your playing is very schooled... It would be better to think about the essence of the thing, about its poetical essence and not about of how to play it in a grammatically correct way' (*Ibid.*, 57).

Yet another example was when Neuhaus was working with a student on the *Adagio* from Beethoven's Sonata Op. 31, No. 2. Neuhaus would at first help the student to find the general mood of this music suggesting: '... contemplation, prayer, a rapture in nature', then he would work with the student helping him to find a suitable pianistic means for the embodiment of the poetical image. He explained to his student:

'Here is a typical Beethoven *crescendo* that leads to *piano*. It always demands some prolongation and time... When I play such places in Beethoven (which did not exist before him), I see a fragment of his face. Here, in such a dynamic is a huge emotionalism, passion... Mozart would never have written like that; he would not have a *crescendo* at all or it would have led to a *forte*. Feel what you have to do, and then you will succeed with Beethoven's dynamics.' (Kremenstein, 1984: 57)

This undoubtedly leads to the question of the understanding of the essence of music, of Beethoven's style. In a similar way Neuhaus posed a question regarding the expressiveness of articulation, in particular of the short slur as an important element of the intonation in performance. Depending on the composer and the work of music, it would carry a very special meaning. Neuhaus lead the student to an understanding of the natural connection of

a particular element of articulation with the general character of the musical idea. These examples of Neuhaus's work affirmed the necessity of analysing musical texts in order to perceive and understand all the details of the composer's writings. Neuhaus often called on his pupils to enjoy each detail, to endeavour to hear each element and to embody everything.

Other examples from his lessons demonstrate how Neuhaus linked the poetical essence of the music with the distinctive features of the musical form. Kremenstein cited the following example. At one of his lessons, Neuhaus directed the attention of the class to Beethoven's sonatas Op. 81a and Op. 90. He said that there are, in these sonatas, philosophical and emotional aspects, which cannot always be understood by the pupils. He commented on the Sonata Op. 90 in e minor:

'The end of the first movement is sad and hopeless. The second movement is reconciliation... Have you noticed that the Coda in this Sonata is very long? It does not have only formal significance. The whole second movement provokes in me an image of a heartfelt conversation of two people. And the fact that the Coda in this is very long, that it... still cannot finish – this has a deep poetical meaning, connected with the image as a whole. (...) Another example of a long Coda is the Coda from the first movement of *'Les adieux'*. And behind it stands a poetical image: people are parting, but still cannot leave each other as they have so much to say to each other. One has to speak about these things to pupils. (...) Each formal analysis inevitably must be connected with the understanding of the poetical content: it does not happen with great artists that the form says one thing and the content another.' (Kremenstein, 1984: 58)

The key sentence here is that 'each formal analysis inevitably must be connected with the understanding of the poetical meaning of the content'. This shows that a detailed analysis and emotional comprehension of music co-exist in unity. When explaining to the students the peculiarity of a work of music and helping them to understand the interrelation of a

poetical context with the specific features of the structure in order to embody everything in the performance, Neuhaus taught the logic of artistic thinking. Neuhaus succeeded in his effort, as many of his contemporaries, including his own pupils, testified. This explains the secret of the rapid development of his students and their long-living artistic success and mastery as teachers. As Kremenstein stated, this was determined by the highly developed intellectual ability of his students, the ability to experience music in all its emotional depth and diversity (*Ibid.*, 58). Yet, in this dual combination of intellectual and emotional, Neuhaus always insisted on the primacy of emotion, feeling, intuition and imagination as a basis and a specific feature of any artistic activity. It was justified by the fact that on the initial acquaintance with the work of music, as well as in other kind of arts, the first perception is emotional; the attention of the performer being directed towards an understanding of the general feeling and emotional atmosphere of the musical composition. This stage of the initial acquaintance with the musical composition is connected, as Neuhaus expressed it, with the work on the artistic image. Only then, when working on the musical composition, does the involvement of intellect become important. In support of this statement Kremenstein recalled Neuhaus's saying: 'The more you go carefully into a work, the more you become interested in that 'anatomy' and the more you get fascinated and carried away by the mastery of the author' (*Ibid.*, 60). Thus, in Neuhaus's theory, the truth of which was proven by the high achievements of his students, the importance of the work on the artistic image provides better understanding of the essence of the musical composition, which then directs and stimulates the intellectual aspect of the work of the pianist.

- *Work on Rhythm and Tone.*

- a) Rhythm

The second element in dealing with a musical composition is work on rhythm and tone. the 'tone in time', or more precisely, as Neuhaus pointed out (1993: 57). 'time-tone, since rhythm and tone are inseparable', which is at the same time 'an embodiment and materialisation of the image'. Neuhaus considered rhythm as an essential condition of the existence of music, rhythm as a milieu, in which, as Neuhaus expressed it, 'the tone is born, lives and dies' (Khludova, 1965: 178). This is a somewhat philosophical understanding of rhythm, which flows from the phenomenology of music. Music is a tonal process and takes place in time. Neuhaus considered time and rhythm as a milieu in which the life of the musical image takes place. Losev wrote something similar (1995: 451): 'Musical time is not a form or a kind of flow of events and musical phenomena, but they are themselves the actual events and happenings in their most original ontological fundamental.' Could it be that Neuhaus's thought on this matter was influenced by Losev? It possibly could.

Thus, tone and time are fundamental and they become very important elements when mastering musical performance. They are decisive and determine all the remaining elements. Neuhaus used to say that it is only then when a performer understands and can embody the rhythm of music and its flow, that his qualities as a performer begin to acquire power, life and persuasiveness (Khludova, 1965: 176).

The development of the 'sense of rhythm' is closely connected with the general development of musical culture and artistry of the student. Often the main reason for the

insufficient sense of rhythm and the various rhythmical mistakes is the fact that the student does not clearly understand the musical and poetical idea that the composer has expressed in his work. This demonstrates once more that all stages of work on the musical composition are closely related and that without a clear understanding of the musical image of the musical composition, there can be no efficient work on rhythm. Neuhaus often used to say that: '(...) the mistakes, which a musician-performer makes in organising time are equivalent to the mistakes of an architect in resolving the spatial tasks of the architectural structure, that is, they are most serious.' (Khludova, 1965: 176). Mistakes of that nature normally happen when the performer does not have a clear idea of the musical composition as a whole and of the unity of all parts constituting the composition.

When working on an element of performance such as rhythm, Neuhaus often referred to dialectics. This is understandable, because definition of rhythm includes also factors that could be conflicting; for example: metrical precision and freedom of movement, precise measure and living breathing. Rhythm and metre are not identical and it is only in marches, that rhythm and metre are close to each other, although not in an absolute way.²³⁶ Neuhaus compared the rhythm of a musical composition to the pulse of a living organism, to 'such phenomena as (...) breathing, the waves of the sea, the swaying of a wheat field, etc..' (1961: 44). He made this comparison because the rhythmical pulse in these cases is regular. it can accelerate or decelerate under certain psychological or physical experience or condition, yet it has a rhythmic core, to which all slight deviations of pulse are subjugated.

²³⁶ Neuhaus mentioned that 'an absolutely metrical pulse would be possible only in a corpse' (Neuhaus, 1961: 45). Since a corpse cannot have any pulse, Neuhaus here probably meant some kind of a mechanical body, such as a computerised robot, whose pulse, if it would have one, would be totally metrical.

Musical performance should have a rhythmic core that is the logic of time. Performance devoid of such a rhythmic core is simply lost.

Neuhaus also suggested the concept of *rhythmic harmony*. However, he said that while it was difficult to speak of rhythmic harmony, it was very easy to feel it because 'it is irresistible' (*Ibid.*, 46). But what is rhythmic harmony and how did Neuhaus understand it?

According to Neuhaus:

'I believe that rhythm, just as art as a whole, must be governed by harmony, concordance, joint submission and relationship, a supreme coordination of all parts. But what is harmony? It is, first of all, a sense of the whole.' (Neuhaus, 1993: 32)

That which Neuhaus said about rhythm was expressed in the context of this harmony seen as a contradictory unity, which could spread between an absolutely metric performance and a total rhythmic disorder.²³⁷ Kremenstein recalled that when working on rhythm with his students, Neuhaus avoided giving instructions such as 'here you should accelerate, there – slow down', etc.. Often, in order to help the student to find the correct rhythmic flow, the rhythmic harmony, he would conduct, play together with the student on the other piano, sing, directing the attention of the student to the understanding of the meaning of a particular element of the music or a single intonation (Kremenstein, 1984: 23). As Neuhaus said to his pupil at one of his lessons: 'Surprisingly... that, which I call possession of time, – this is one of the most important things. Here the *ritenuto* is not proportional, yet there should be more freedom here. That is dialectic.' (*Ibid.*).

²³⁷ Neuhaus often used to say that each phenomenon in this world has a beginning and an end. For example, when experimenting with tone, he used to say: 'not yet tone', if one depresses the piano key very slowly and softly, and 'no longer tone', if one drops the hand on the piano key too fast and strongly (Neuhaus, 1961: 76). The rest of the dynamic range of the piano tone lies between these limits. The same could be applied to the rhythmical aspect of performance.

The problems of *rubato* and rhythmic freedom in a performance were some of the most frequent questions that Neuhaus discussed in his lessons. It is known that *rubato*²³⁸ means subtle changes made to tempo. There were always many views expressed by different pianists on this matter, however, as R. Philip has said (1992: 38), there is ‘no positive information about what actually happens to the rhythm during a rubato passage.’ Berman also said (2000: 88) that ‘no aspect of performance fascinates the student more than rubato’, yet this is an ‘issue that terrifies’ so many teachers and students. Neuhaus once was asked the question, how one should teach *rubato* – using the means of example of a teacher playing, ‘to acquire by playing’, or in some other way? (Neuhaus, 1976: 48). When answering this question, Neuhaus expressed his understanding of *rubato*. His main points were as follows. Firstly: he understood *rubato* as a speciality of rhythm which is always connected with a concrete musical thought. Secondly: to teach how to play *rubato* ‘in general’ is impossible! (*Ibid.*). This probably explains why no universal view or way of mastering playing *rubato* can be suggested. As Philip noted (1992: 38), there were different views, controversy and confusion not only regarding ‘what kind of flexibility was appropriate’ but even about the meaning of this term. Neuhaus believed that *rubato* can be taught only in a particular work of music. As an example he suggested the *Poem Op. 32, No. 1* by Skryabin. (CD example, track 5, Skryabin, *Poem Op. 32, No. 1*) He plays it himself with the natural freedom and rhythmic and melodic flexibility, yet one clearly feels the general line of the flow. He never loses the pulse of the piece. The deviations from the

²³⁸ *Rubare* is the Italian word for stealing and *rubato* can be considered as stolen time. In this connection Neuhaus always warned his pupils: ‘if you steal time without returning it soon after, you are a thief; if you accelerate the tempo, you must subsequently slow down’, afterwards the pianist must restore the rhythmic balance in his performance (Neuhaus, 1961: 45).

main tempo are perceived naturally, as Neuhaus expressed it, as waves or 'natural breathing' (Delson, 1966: 124). Together with this he never loses the sense of the piece as a whole. One of the specialties of Neuhaus's *rubato* in this *Poem*, is that the accompaniment, which is in the left hand, is played in a stricter manner and this is especially noticeable in the episodes of 9/8. The melody, which is executed by the right hand, has more flexibility. Neuhaus's use of *rubato* serves the needs of the music in order to enhance the expressivity and to communicate its poetic essence.

Neuhaus also spoke of the specialties of Chopin's *rubato*. Besides the well known advice which Chopin provided to his pupils such as: 'the left hand (...) is the choir master: it mustn't relent or bend. It's a clock. Do with the right hand what you want and can.' (Berman, 2000: 91-92), there was another speciality. Neuhaus spoke of the so-called 'breaking' of the bar-line. *Rubato* in Chopin's music, as Neuhaus expressed it, was 'a strong means for the overcoming of the "tyranny of the bar".' (Delson, 1966: 124). *Rubato* is the rhythm of the 'living breathing' and because of this it cannot be fixed by a single rule. It must be to the 'utmost flexible, organic, individually specific and sensitive to each situation' (*Ibid.*). There is some similarity in Busoni's approach, as he advised: 'The bar-line is only for the eye. In playing, as in reading a poem, the scanning must be subordinate to the declamation; you must *speak the piano*.' (Philip, 1992: 42).

Neuhaus reminded his students that, when music requires real changes in tempo, even in such a case the arithmetical mean (for example the duration of a crotchet) or the totality of the rhythm must be respected and remain identical to the initial indication of tempo. If a

performer accelerates the tempo, later the time has to be returned; namely, a performer must subsequently execute a *ritenuto* or a *ritardando* in order to restore the rhythmic balance and harmony. Neuhaus often spoke of the necessity of making small deviations from the rhythm in the most rhythmic musical works (Kremenstein, 1984: 23). Regarding rhythmic freedom in dance-like rhythms Neuhaus said:

‘Rhythm and metre are different things. Even though this is a dance rhythm, there is still some kind of small anti-metrical obstacle, a tiny bit, to move away an iota... You know, that, what I am speaking about now is already known from the history of art. For example, the researches that were made on such temples as the Parthenon or the Temple of Olympus. It seems, that those proportions, that seem geometrically absolutely equal, are not equal. These unnoticed deviations from all kinds of evenness (from all kinds of metre, in a word) ... give them all their charm. This is an amazing thing.’ (*Ibid.*)

One can conclude that it is these tiny rhythmical deviations, which give a special character to the musical performance, thus making it more alive, natural, individual and artistic. This coincides appropriately with Neuhaus’s understanding of rhythm as a pulse of a living organism, which can accelerate or decelerate depending on certain conditions and circumstances. However, in order to achieve such rhythmic freedom, the pianist must have a sense of the musical composition as a whole.

Mention must be made, too, of another aspect of rhythmic freedom, which coincides with the concept of freedom in performance and is also closely connected with the aesthetic and ethical principles of freedom in performance.²³⁹ The problem of freedom in performance, like the problem of freedom in general, falls rather into the realm of philosophy and Neuhaus, therefore, considered this problem in a broad philosophical context. Neuhaus believed that real freedom in the art of performance is possible when it arises from the

²³⁹ This was discussed in the previous chapter.

deepest understanding of the work of music. That artist is free who has apprehended the ‘secret’ of the composer’s intention because it is only then that such a performer can arrive in full accordance with all the means of performance that he uses according to the demands of the musical context. Rhythm, or the way the performer organises the time of the musical composition, indicates the degree of freedom of the performer, even though this might seem contradictory to what Neuhaus said regarding components of freedom in performance:

‘The greater the strictness and limitation in time, the greater the regularities, the greater one might do from inside, the richer and more expressive the performance will be.’ (Khludova, 1965: 178-179).

‘Strictness, coordination, discipline, harmony, sureness and authority, this is the real freedom!’ (Neuhaus, 1961: 46-47)

As is apparent, Neuhaus considers strictness and self-limitation in musical time as a *recognized necessity* and it was a definition of freedom that he accepted.²⁴⁰ It is precisely such realised necessity, which provides the ground for intense spiritual search inside a work of music.²⁴¹

In his lessons Neuhaus not only demonstrated and explained the essence of the task, he also helped his students to find the forms of work, which would help to achieve a desirable result. Questions of rhythm and tempo cannot be definitely solved in the early stages of work on a musical composition for the simple reason that the student has to be familiar

²⁴⁰ Neuhaus warned that the concept of freedom should not be mistakenly taken to mean that everything is permitted. In such a case it is not freedom, but anarchy.

²⁴¹ A parallel can be drawn with Soviet society with its ideological restrictions and limitations, which created a climate for intense inner spiritual searches and development in the performing arts in particular. The more the limitations (in life, in the means of expression, etc.), the more such conditions encouraged the individual to inner searches within these outer limitations.

enough, musically and pianistically, with the work of music he plays. For this reason Neuhaus suggested that at the beginning of this process, a musical work should be played strictly metrically and without any *rubato*, especially when the rhythmic structure is very demanding.²⁴² When the musical text is sufficiently mastered, it is necessary then to seek the expressiveness of rhythm or the ‘rhythmical intonation’ which is based on this kind of metric neutrality. Kremenstein clarified how this ‘contradictory’ advice worked in practice (1984: 24). In the first stage of work, the pianist, mentally ‘switches off’ the emotional side of perception: feelings and emotions are suppressed as if ‘in the grip of a metrical net’ (Neuhaus). When the pianist becomes more familiar with the musical material and when the composition is learnt, he begins to employ to a greater degree the emotional element in his playing. This provokes new sensations and a new emotional state of mind, thus, increasing the rôle of intellect in the process of work (*Ibid.*).

This was not Neuhaus’s only advice regarding work on rhythm. He also suggested another method, which is quite opposite to the advice given above. This advice was derived from Neuhaus’s belief that the word ‘pianist’ also includes the concept of ‘conductor’. Although this conductor is concealed, nonetheless such a conductor is a motive force. As he wrote in the book *The Art of Piano Playing*:

‘...When studying a work and in order to master its most important aspect, the rhythmic structure, or the ordering of the time process, to do just what a conductor does with the score: to place the music on the desk and to conduct the work from beginning to end as if it were played by someone else, an imaginary pianist with the conductor trying to impress him with his will, his tempo first of all, pulse, of course, all the details of the performance. This method (...) is rational because it is an excellent way of dividing labour and makes it easier to master a composition. (...) In short, I recommend that in studying a composition the organisation of time

²⁴²For instance, Neuhaus considered Chopin’s *Mazurkas* as one of the most demanding and most difficult works in the whole piano literature in relation to the flexibility of rhythm and rhythmical freedom.

be separated from the rest of the process of learning; it should be studied separately so as to enable the pupil to achieve with greater ease and confidence full concordance with the composer and with himself concerning rhythm, tempo and any departures from them or changes.’ (Neuhaus. 1961: 48)

Neuhaus believed, and his experience proved it, that such kind of work could help to attain that sense of a whole, which is so important in any artistic performance. This method helps finding and establishing the main tempo of the musical composition. Neuhaus used to say that when a performer cannot establish a correct tempo from the beginning, it might affect the integrity of performance. The pianist should find a required tempo using different, sometimes even controversial, means, for example, deliberately and substantially deviating from the initial tempo in order to find a correct tempo in a natural way. Often the tempo can be easily established when the student compares the tempos of some episodes of the work of music with the initial tempo at the beginning. Sometimes he suggested pre-hearing the beginning of the piece of music in one’s mind, which would help the performer ‘to feel himself in the required rhythmic element’ (Khludova, 1965: 178). However, Neuhaus avoided dictating to his students a particular speed of the tempo, as any indication of tempo, depending on the work of music, could be performed at a slightly different speed, which also would be within general limits. As an example, when comparing performances of the first movement of Beethoven’s Sonata Op. 110 in A Flat *Moderato cantabile molto espressivo*, by Heinrich Neuhaus, Svyatoslav Richter and Emil Gilels, it became evident that each of them played this movement at a different speed: it took Neuhaus 5’42” to play it (recorded in 1947, RCD 16245), Gilels – 7’30” (recorded 1986, Classikon, *Deutsche Grammophon* 439 426-2) and Richter – 6’20” (recorded 1991, Philips 454 170-2). Thus.

the ability to find and establish a precise and suitable, yet individual tempo was one of the important tasks which Neuhaus constantly dealt with in his teaching.

The earlier mentioned method such as conducting could also help to develop, as Neuhaus named it, 'long thinking', perspective thinking, or 'horizontal' thinking. He saw this as an ability of the pianist to feel clearly the whole work, including ability to comprehend it in an instant 'even if it is of gigantic proportions', which would lie 'before him like an immense landscape, revealed to the eye at a single glance and in all its details from the eagle's flight' (Neuhaus, 1961: 65). Neuhaus stressed the concept of assessing a work *at a single glance and in all its details*.²⁴³ This is probably one of the most difficult and highest tasks, which any musician should bear in mind in order to achieve it. Yet, when the sense of the whole is achieved, it helps to solve many of the smaller rhythmical problems. Many things fall into place as being integrated parts of the musical composition as a whole. Neuhaus referred to this problem of performance as the sense of a whole, which he called 'Time-Rhythm' with capital letters and where the measuring unit for the rhythm was not the bar, the phrase, the musical period or the movement, but the musical composition as a whole, 'where the musical work and its rhythm are almost identical.' (*Ibid.*, 65-66). Neuhaus's view and understanding of the phenomenon of rhythm in a musical composition can be supported by Losev's view on the phenomenon of music.²⁴⁴ When Losev (1995: 641) spoke of the

²⁴³Neuhaus named this ability, namely, to hear and to feel the entire work in a single instance, as a highest gift of the human spirit. Aleksandr Pushkin in his poem *Prophet* spoke of similar things when he poetically described the ability, gifted to the poet by the spirit (the six-winged Seraph), which was an instant knowledge of the entire world: 'And I heard the shudder of the sky,/ And the flight of angels in the height,/ And the movements of the beasts of the sea under the water,/ And the sound of the vine growing in the valley.' (Pushkin, 1987: 207).

²⁴⁴It would be difficult to claim that Neuhaus in this particular view was influenced solely by Losev. This idea, namely, to perceive the musical composition as a whole came to Neuhaus much earlier. He recalled that when he was about thirteen, he came across one of Mozart's apocryphal letters that was very provocative and

psychological form of the musical experience, he called one of the types of it as '(...) a form of understanding of the given musical composition as a *whole organism*, where there is no already partitioned perception of its separate parts, but a reunited and synthetic perception of a whole.'

Neuhaus's idea of the importance of feeling the musical composition as a whole and in an instant, possibly initiated from the experience of the musical perception. For instance, Losev posed a question (1995: 450), 'What is a musical composition from the point of view of the time in which it is completed?' He said that this consists first of all of a number of spatial moments that can be recorded on a watch. Musical composition can be divided into separate parts; these parts can be split up into separate phrases, themes, then into single bars and single sounds. This is a spatial division of music. However, in reality, during 'the living experience of listening to the music', the listener does not divide music into bars or a single sounds; listeners partly divide the music only into themes and phrases, or what is called 'musical thoughts'. This is because these themes and phrases play their special rôle in the musical composition in the context of the unity of the musical composition (Losev, 1995: 450). Losev continued:

'Music is always perceived as something single. Consequent moments are inserted one into another. To perceive melody does not mean to perceive the first sound, then, forgetting it, to perceive the second, then, forgetting the second, to perceive the third one, etc.. To perceive a musical composition means to connect somehow jointly and to digest all the consequences of which it consists. And only

had an impact on Neuhaus's thoughts. Apparently Mozart said in this letter that when composing a symphony in his head he finally reached such a state that it seemed to him that he could hear the whole of his symphony simultaneously, in an instant (Neuhaus, 1961: 66). In the late 1920s Asafiev argued on the same subject, namely on the psychology of perception of music and the psychology of creative process and he focused on these ideas expressed by Mozart in his apocryphal letter (*Ibid.*). It might well be that Asafiev, when discussing these matters, was influenced by Losev's thoughts on musical time and rhythm, which the latter investigated in his work 'Music as a Subject of Logic' This also coincides with the time of the first publication of Losev's work, namely 1926.

then, when the whole composition can be represented to us in one instant, when we do not feel it already as something composed out of temporal moments and parts in general, only then is a conditional 'division' of it into parts possible. while each part, in this way, already will carry in itself the energy of the whole. Thus, musical time is some kind of reunion of the consequent parts.' (*Ibid.*)

Losev here expressed one of the most important elements in the perception and understanding of such a phenomenon as musical time and that was the ability to perceive, or to hear, as Neuhaus said (1961: 66), the entire composition at once, simultaneously, in a single instance, 'like an apple in the hollow of the hand'. Neuhaus's idea of horizontal or perspective thinking can also be supported by Losev's concept, hence horizontal thinking is the ability of perceiving consequent moments as they are not only put together, but 'inserted one into another', when each next consequent moment is born as a result of the previous one. When understanding this process, the logic of musical developments becomes much clearer.

Neuhaus often admired the rhythm in Richter's playing, who, not without being enlightened by his teacher, developed and displayed the quality of 'long' or 'perspective' thinking. In this connection Neuhaus stated that not all that many pianists were able to develop this quality for the possible reason that such a concept as *perspective thinking* was not what they aimed at in their performances. He continued:

'I ought to say once and for all that such unity, such structure, such a wide musical and artistic horizon as his [Richter] I have never encountered in any of the pianists I have known, and I have heard all the great ones: Hoffmann, Busoni, Godowsky, Carreño, Rosenthal, d'Albert, Sauer, Essipova, Sapelnikov, Medtner and a lot of others (I am not speaking of the younger generation). (...)

I did not write this to praise Richter (...), but in order to focus attention on the great problem of performance, namely Time-Rhythm.' (Neuhaus, 1993: 48-49)

Neuhaus indeed was innovative in incorporating such a concept as time-rhythm in his practical work as a performer and teacher. When coming across some of the writings on piano performance by some of the celebrity pianists, it soon becomes clear that their discussions of rhythm and musical time encompass only one aspect of this problem, such as correct counting of different note values and observing rests. There are some examples of how the problem of rhythm and musical time was seen by other representatives of German pianism. For instance, Walter Giesecking (1972: 35, 40, 47), one of the most prominent German pianists of the twentieth century, also wrote on different aspects of piano performance. When discussing rhythm, evidently, he never went beyond the problems of particular rhythmic difficulties in some works of music for which he suggested some practical solutions. The same can be said about his teacher Karl Leimer, who, it seems, had a rather narrow approach to the subject of rhythm. Leimer, as is known, was considered as one of the 'radical' thinkers in the West in his approach toward development of piano technique (*Ibid.*). When discussing the problems of rhythm in performance, Leimer concentrated his mind only on rhythmical inaccuracies in several cases when his 'mature students', who came to him 'for a broader musical education', demonstrated their disregard to the note values and did not observe pauses (*Ibid.*, 93). In order to correct various rhythmic mistakes, his main focus was concentrated on the 'strict counting of uniform measurements and the playing of notes of equal value.' In order to correct rhythmic inaccuracies, all that he could suggest was 'short and loud counting' as 'the best remedy for the successful training of rhythmical feeling'. He said: 'I am convinced that this is the proper way of developing rhythmical feeling.' (*Ibid.*, 94). He also stated that 'only then, when the pupil is capable of carrying out single parts metronomically, will I show him the

free style of playing, whereas I frequently allow liberties in rhythm and tempo. (...) in adhering to a metronomical pace, many rhythmical liberties eventually develop without any effort of feeling.' (*Ibid.*, 93). This is a rather vague statement and of very little value. The writer never explained his understanding of the 'free style of playing' or 'rhythmical liberties', which he believed might develop 'without any effort of feeling'. Altogether, rhythm was presented in a very narrow-minded manner. It goes without saying that observing the note values and the rests is the necessary task for the pianist, however, the discussion of rhythm cannot be limited to this the only problem (often such problems occur when the student does not understand the rhythmic structure, the pulse of the musical composition and the musical composition itself). As Neuhaus often used to say: behind trees some performers do not see a forest. Neuhaus's contribution to the understanding of the most important component of music and subsequently of the musical performance, such as organising the musical time, is difficult to overestimate as he broadened the whole view of this problem.

When the book *The Art of Piano Playing* was first published in 1958, Neuhaus received a great response from many of his readers. The chapter on rhythm had the most profound effect on the readers, as being very innovative in its approach to this matter. William-Wilmont wrote in a letter to Neuhaus:

'Most of all, perhaps, I was gladdened by the chapters on rhythm and tone, which were especially inspired. (...) With what pleasure (...) did I read about 'horizontal thinking', about the fact, that (...) a musical composition 'lies like an immense landscape'! In my language I always said that he [S. Richter] will lift off from the keyboard a gigantic layer of music, nowhere allowing him to drop a crumb. But in this lies the essence of your 'school', and you, strictly speaking, always acted like that, or if the worst comes to the worst, wanted to act like that.' (Richter. 2002: 296)

When referring to ‘a gigantic layer of music’, William-Wilmont meant that sense of a whole in a single instant, a feature, which was very specific in Richter’s performance as well as in Neuhaus’s own style. The realisation of this skill is brought about through understanding of the phenomenon of musical time, which, in turn, helps to facilitate understanding of the rhythmic structure of the musical composition and its logic of development. Neuhaus used to state that the ‘Bible’ of the pianist should begin with the words: ‘*Am Anfang war der Rhythmus*’ [‘In the beginning there was rhythm’].²⁴⁵

b) Tone.

Since music is a tonal art, the next most important task is ‘the work on tone’ (Neuhaus, 1961: 71)²⁴⁶, i.e., a tonal embodiment of the artistic idea. Neuhaus’s concept of ‘beauty of tone’ was dialectic. As he stated (1961: 72): ‘the best tone, and consequently the most beautiful, is the one which renders a particular meaning in the best possible manner.’ Another important point was that tone (together with rhythm), while being of primary significance to the pianist, is only *a means*, and not *the purpose* or *the aim*. However, the task of acquiring a beautiful tone is not only a difficult one, but is of major importance. Neuhaus stressed the difficulties of this task, since it is closely connected not only with the ear, but also with the spiritual qualities of the pupil. In replying to a question, posed by his pupil Gornostaeva (1995: 98), on what the tone of the pianist depends, Neuhaus, pointing to his heart, answered: ‘Tone is the sound of the soul. Everyone has his own.’ He also stated:

²⁴⁵ Hans von Bülow’s expression.

²⁴⁶ Neuhaus disliked the term ‘production of tone’ and avoided using it because of its industrial connotations and when he occasionally used it, he put it into inverted commas, for example: ‘...all piano playing, since its object is a tone extraction, or a ‘tone production’, is inevitably *work on tone*, more precisely, *with tone*, regardless of whether one plays an exercise or an artistic work of music’ (Neuhaus, 1961: 87).

‘Tone, like the human voice, is connected with the most precious artistic and spiritual essence of a man’ (Khludova, 1965: 169). Thus, the tone that a pianist produces on the piano primarily depends on spiritual and intellectual qualities, on the inner world of the performer. The less developed the pianist is artistically and spiritually and subsequently the less developed his ear, the duller the tone. Only by developing the inner world of the pianist, his artistic horizon and also the ear, may one directly influence tone quality. Because tone is *the substance of music*, mastery of tone is the first and the most important task of all the problems of piano technique. Neuhaus considered work on tone as one of the major technical tasks. Many contemporaries pointed out that one of the most notable features of Neuhaus’s students was their tonal mastery.²⁴⁷ So, how did Neuhaus organise the work on tone in his class and what were his views on this subject?

In his work on tone Neuhaus was guided by a number of important principles which may be enumerated as follows. Neuhaus never spoke of tone ‘in general’, as ‘there can be no interpretation “in general”, or expression “in general”’ (Neuhaus, 1961: 85). Each expression or character of tone, therefore, must be considered in the context of the musical work. Losev, when considering musical and theoretical categories ‘dialectically’, as he put it, also stressed the idea of the ‘material determination of tone’ (Losev, 1995: 564). Losev stated that we hear in tone not only its pitch and its lightness, ‘but we always regard it in connection with some sounding thing or tone’ (*Ibid.*). Further, he said that:

‘This material determination of tone is neither only the pitch, nor only the brightness, nor only colour, duration, density and etc.. All these definitions always have some kind of single cohesion, are always united through ‘something’, by some kind of determinate thing, which is not already divided into its own qualities

²⁴⁷ Voskoboinikov in a private interview also confirmed that one of the distinctive qualities of Neuhaus’s pupils was a fine quality of tone. (January 1998)

and specialities, but it is its carrier. And the name I give to this is belonging to the thing [вещная] *determinate of tone.*' (*Ibid.*)

This illustrates Neuhaus's understanding of the dependency of tone on a particular work of music. Furthermore, when Neuhaus said that tone for him was a 'dialectic category' (1984: 159), one may find the influence of Losev. He used to say that 'one cannot play Beethoven with a "Debussy-like" sound any more than one cannot play Debussy with a "Beethoven-like" sound' (*Ibid.*). Even different works of Beethoven or Debussy would require different tone character, depending on the needs of the musical and poetical image.

Together with this, Neuhaus also spoke of the tone that the pianist's hand produces on the piano. This makes a major difference, because in this case Neuhaus focused not only on the work of music and on the capacity of the piano, but also on the individual producing the piano tone. Neuhaus (1961: 13) used to say that any performance consists of three elements: the music (or the work performed), the performer, and the instrument, and that only a complete understanding and mastery of these elements could ensure an artistic performance. Thus, Neuhaus's views of problems of tone were determined by these three components.

It is important to clarify in which context Neuhaus considered these elements. When discussing work on tone, Neuhaus considered the first element, the music, not in a broad philosophical and aesthetic context, but more in the context of the expressive needs of the particular music in question. He narrowed his focus considering the problem of tone in the context of genre, style and composer. The second element, the performer, was considered

from the point of a correct and rational use of the pianist's own faculties, including locomotive mechanism (hands, fingers) and also the intellectual capacity of the pianist. The instrument was considered from the point of view of its special expressive characters and mechanical capacities. Again, he never separated work on these elements, as it was impossible. However, Neuhaus believed that it was important that a pianist should have a clear understanding of the components that were involved when mastering piano tone.

The instrument. One of the first pieces of advice, which Neuhaus often suggested to his pupils, was to understand the specific character of piano tone. To illustrate this Neuhaus would ask his students to play several notes simultaneously as a chord and hold them until the sound had completely died away and the ear was unable to detect the slightest vibration of the string. The purpose of such an exercise was *to hear clearly the continuity of the piano's tone*, as he believed that only those pianists who can hear the continuity of the piano's tone will be able to master a variety of tone which is necessary for playing different kinds of piano texture; for example: for rendering polyphony and also for rendering harmony in the relationship of melody and accompaniment and especially in creating tonal perspectives. It is known that the piano has its own limitations, first of all its impermanent sound and the implacable division into semitones. Yet, it also has its unique qualities such as exceptional dynamic range from *pianissimo* to the greatest *fortissimo* and, in comparison with other instruments, a very wide compass from the lowest to the highest notes. Neuhaus often quoted Anton Rubinstein's saying about the piano: 'You think it is one instrument? It is a hundred instruments' (Neuhaus, 1961: 81). Neuhaus repeated this saying in order to stress the capacity of the piano and its ability to imitate any other instrument. It is

absolutely essential for the pianist to have in his imagination all existing varieties of shade and timbre, which could be found in the human voice and in any instrument. Only in this way will the pianist be able to reveal all the wealth of his instrument. The piano is the main solo instrument, which does not require any accompaniment from another instrument. For this reason it is essential for the pianist to give a complete and perfect tonal image of the musical composition.

Neuhaus often used to say that each phenomenon in this world has a beginning and an end and likewise the piano tone. The indications, which can be met in works of music, have a range from *ppp* (seldom *pppp*) to *fff* (seldom *ffff*). In this connection Neuhaus thought that it was very important for the student to ‘investigate’ and endeavour in his own experience to explore the total dynamic range of the piano tone from the softest touch of the key, from the first appearance of the tone, to the upper limit of the volume of the piano tone. This simple experiment gives an accurate knowledge of the tonal capabilities of the piano. At this point another element, namely, the use of the pianist’s own capacities, comes to light.

The performer. The above-described experiment also involves the ear, as this requires a very precise aural and intellectual control of the particular tone which the fingers of the pianist produce. The pianist should also have a good feeling for the keys as the finger produces the first sound when it comes into a contact with the key. When mastering the tone, it is necessary to speak of the way in which the sound is produced. As mentioned previously, Neuhaus preferred to use the term ‘to extract sound (or tone)’ rather than ‘to

produce tone'.²⁴⁸ There are some nuances between these two forms of expression, though they express the same process. He said that musicians constantly use metaphors to define different ways of producing the piano tone. They frequently spoke of the fingers 'fusing with the keyboard', when one wanted to point out the very close contact of the finger with the key. Rachmaninov used to speak of fingers 'growing into the keyboard' (Neuhaus, 1993: 62), Stanislav Neuhaus spoke of 'penetrating the keys by the fingers' (Zimyanina, 1988: 80), Sofronitsky used to compare contact of a finger with the key with an 'electrical current', which the pianist 'sends' to the key when playing (Milstein, 1982: 318). Neuhaus without any doubt was in favour of these, as he called them, 'approximate definitions' because they helped to develop into the pupil a motor-sensory mechanism, which is called 'touch' and it also helps in developing the pupil's imagination and ear. As is evident, it is possible to suggest many different metaphors that could serve the aim of describing in the best possible way the contact of the finger with the key, which is so important for a pianist in endeavouring to develop a fine tone. It was not by chance that so many different pianists emphasised this problem because, as Neuhaus said (1961: 91), in piano playing one of the most important things in achieving good tone is 'a complete symbiosis between hand and keyboard.'

From the locomotive point of view, good tone is always a result of the full flexibility of the hand and a 'free weight', a term, which Neuhaus derived from his own experience. He suggested that the arm should be relaxed from the back and the shoulder to the fingertip, in which all accuracy of touch is concentrated. The pianist controls this 'free weight' from

²⁴⁸ Skryabin, when teaching, used this form of expression and often he liked to say to his pupil: the pianist should 'extract sound from a keyboard like precious ore from the dry earth.' (Nemenova-Lunts, 1965: 229).

very quick notes and light sonorities to very powerful ones, when the involvement of the whole body is necessary in order to produce a required tone (*Ibid.*, 84-85). Depending on the volume the pianist wishes to produce, he uses a required force, height, to which he would lift his hand, and the speed, with which he would 'arrive' on the key. This method helps to develop in the student a wider range of dynamics and also a greater degree of self-control in the matter of finger touch.

Another problem is that of *crescendo* and *diminuendo*, which also relates to the area of rhythm. Widespread mistakes happen when a student accelerates when executing *crescendo* and slows down when executing *diminuendo*. It happens that sometimes, depending on the musical necessities, a *crescendo* is accompanied by an *accelerando* and a *diminuendo* requires a *ritardando*. However, Neuhaus reminded, as was recalled by Khludova, that *crescendo*, when it is perceived as if the sonority is *approaching closer*, would require most likely an *allargando*, whereas *diminuendo* when it is considered as if the sonority is *disappearing*, or *getting lesser*, would not necessarily require a *ritardando* (Khludova, 1965: 172). A precise execution of these dynamics creates certain difficulties and the main mistake that often occurs is approximate quality of execution. In such cases Neuhaus guided the student so that the latter would clearly hear every tone, every element of the musical texture, i.e., everything that his fingers produce when coming into a contact with the piano keys. As is evident, such work requires a well-developed musical ear, but on the other hand it can also help to develop a finer musical hearing, because it requires constant and precise self-control of the ear and mind. It has to be reminded, as was discussed earlier, that the ear is only the organ by means of which the brain of the person perceives a musical

tone. It is also the mind, which controls all the pianistic motions and sends the required signals to the fingers and then, using a ‘focused touch of the fingertip to the key’ (Neuhaus). Fingers can produce a desirable quality of tone. In the end, it is musical hearing (or the ear) that controls the movements of the hand and the finger. Kremenstein spoke of the ear-locomotive coordination that is the inseparable connection between the ear and the locomotor system of the pianist, which helps to develop and to master subtlety and precision in performance and without which a perfect performance is impossible (Kremenstein, 1984: 44). Thus, the process of developing a fine piano tone inevitably demands a greater development of the ability to listen and to judge the quality of tone, produced by the pianist. This ability lies in the area of intellect. This goes back to one of Neuhaus’s general principles: firstly, to develop the student intellectually and musically and only then pianistically.

The music. Neuhaus often reminded his students that the main source of music is singing, the human voice. From this follows that the first artistic task the pianist faces is to ‘learn to sing’ on the piano and the best ways of obtaining melodic *cantabile* and also developing a diversity of tone, as Neuhaus believed, were to master playing polyphony. The reason for favouring polyphony was that it dictates many of the different tonal tasks, requiring *legato* and expressive intoning of each line. Neuhaus considered *legato* not simply as smoothly connected movement of the fingers, but his concept of this term was based on what he termed *intonational character*. What did Neuhaus mean when he spoke of the intonational character? The answer partly lies in the theories of Asafiev who considered the meaning of intonation in performance to be a ‘pronouncement’ of the music by the performer aloud

before the listener. Intonation should not be confused with phrasing, as a phrase is a musical unit whereas an intonation is the individual way of ‘pronouncement’ or intoning of the phrase.²⁴⁹ Rabinovich (1979: 42) also spoke of the ‘performer’s intonation’, which is a very special way of distributing nuances, agogics, accentuation, etc., which would primarily depend on the ‘musical feeling’ of the performer. According to Neuhaus (1961: 87), ‘good tone’ is a most complicated process of combining and correlating sounds of different strength and different duration in a whole. A combination of these elements creates the performer’s intonation. As Neuhaus used to say, the higher the artistic level of the performer, the more individual will be the intonation in the performance, the duller the performer, the more primitive is the intonation (*Ibid.*). In the end, it is the performer’s intonation that makes a performer distinct from other performers.

In contrast to Neuhaus, Kendall Taylor, one of the prominent British pianists and teachers, had a different view of intonation, as he wrote: ‘In the matter of intonation the pianist is of course normally dependent on the professional tuner, but with tonal quality the teacher will endeavour to cultivate his pupil’s appreciation of beauty of sound’ (K. Taylor, 1981: 28). It is obvious that Taylor did not consider intonation as a special and individual way of

²⁴⁹Intonation (from Latin *intone* – pronounce loudly) is considered as a most important musical-theoretical and aesthetic concept. Asafiev defined it as a manner of musical expression, ‘a quality of sensible pronunciation’. *Intonation* is one of the deepest forms in music, which has close connection with the musical content and adequately expresses it. Such an understanding of *intonation* is similar to the understanding of intonation of speech, where the emotional tone depends on a particular situation, the attitude of the speaker to the subject expressed, and also on the individual, national and social features of the speaker. Musical intonation sometimes is metaphorically called a musical ‘word’ (Asafiev). Assimilation of musical intonation with the word in language is determined by their likeness in the content, form and functions. Many of the Russian composers and critics of the 19th Century contributed to the development of the theory of intonation, for instance, A. N. Serov suggested his concept of music as a ‘special kind of poetical language’, M. P. Musorgsky stressed the importance of the intonation of speech as a source and basis for the ‘melody that is created by the human speech’. Stasov, when speaking of the musical creativity of Musorgsky, spoke for the first time of the ‘truth of intonation’. In the 20th Century, besides Asafiev, Boleslav Yavorsky also developed his teaching of intonation (Keldysh, 1974: 550-555).

expression. He was using intonation in a completely different sense and he also considered the aspect of performance such as beauty of tone not in the context of music, but rather in general.

Besides the performer's intonation there is also the composer's musical intonation, meaning the rising and falling of the music or the way the music is 'organised'. The task of the performer is to communicate clearly the intonation of the performed music. As Neuhaus observed (1961: 90), it is because the piano does not have a lasting tone, that, in order to achieve a 'singing' *legato*, the pianist needs much richer and more flexible shading of the melodic lines and also in the fast passages in order to render the intonation clearly. An example of making melodic intonation, is recalled by Kremenstein. When a student did not execute a *legato* in a satisfactory manner in Bach's *Prelude* in B major (*Wohltemperiertes Klavier*, Book One), Neuhaus did not explain how to phrase the *Prelude*, but wanted the student himself to find the secret of the required sonority. Only after many attempts did the student realise that greater differentiation in the sonority of the different voices and plasticity of intonation were needed in order to achieve the light and translucent sonority of the semiquavers and subsequently a better *legato* (Kremenstein, 1984: 41).

Polyphony also helps one to hear and to create a multiplane tonal texture. It has to be remembered that any kind of piano music already presupposes a multiplane texture and a simple example of it is the melody and accompaniment. Pianists, unlike players of other instruments, do not play a single musical line and this distinctive feature of piano music imposes upon the pianist a special technical task. In order to avoid the frequent mistake of

the ‘dynamic rapprochement’ between melody and accompaniment, the pianist must feel a ‘layer of air’ between the first and the second levels. Sometimes a deliberate exaggeration of the ‘dynamic distance’ between melody and accompaniment can help the pupil to understand the essence of the matter (Neuhaus, 1961: 89-90). Obviously, Neuhaus did not offer primitive instructions such as ‘louder here’ and ‘softer there’, because such directives do not explain the real nature of the multiplane piano texture. Neuhaus preferred an imaginative language and different associations, when working on the different aspects of the musical composition. This is understandable because in art, where imagination plays a very important rôle, artistic style of language better helps the pupil in understanding of the matter and subsequently leads to better execution.

Neuhaus would also compare a musical composition to a painting, saying that visual and auditory perspectives are identical. Any polyphonic work is a multiplane texture and mastering how to play this type of music, namely, the ability to play expressively and independently the theme and the other parts, helps to develop the skill of playing a multiplane piano texture. There are many more examples where such a multiplane texture would be even more important, for instance in transcriptions of orchestral works (Neuhaus was fond of Wagner’s transcriptions, arranged by Liszt), in music by Schumann, Chopin and especially in the works by Russian composers, where a multiplane texture is a special feature of the music. One of the most difficult examples is the music of Skryabin. It is not possible to give a clear-cut or universal method of how to master a multiplane texture, as each individual work of music with its own distinctive qualities imposes upon the pianist a

special task that requires an individual approach. However, Neuhaus suggested some useful ideas that might guide the inquisitive mind of the pianist.

A pianist, when working on a musical composition with three, four and more levels of piano texture, has to have a clear understanding as to which levels are decisive in creating a required tonal image. When in a three or four-level texture each level is not clearly observed, then the whole composition might become unclear, remarked Neuhaus (1961: 93-94). In such cases Neuhaus often recalled some of the recommendations of Anton Rubinstein, who drew attention to the fifth fingers of both hands, calling them ‘conductors’ that lead the music. As Neuhaus said, they outline the ‘boundaries’ of sound and these boundaries are to music as ‘the frame is to a picture’ (*Ibid.*, 94). The clarity of these boundaries, especially at the lower limit, is of paramount importance and the rest of the tonal levels have to be organised within these limits. Each individual piano work always poses a specific problem and the performer has to understand it musically. ‘If he (the performer) *hears* this multiplane texture, he will inevitably find the means of rendering it’, said Neuhaus (*Ibid.*, 95). In order to understand musically the peculiarities of a musical composition, the pianist must have had a broad musical experience, a well-developed musical ear and intellect. When one of these qualities is underdeveloped, the process of mastering a multiplane texture will inevitably be ‘bogged down’ (Neuhaus) with many problems. This again goes back to one of Neuhaus’s guiding principles, first to develop the student musically and intellectually and only then pianistically. To conclude, Neuhaus himself reminded: ‘It is possible to work effectively at the tone quality only when working at the work itself, the music and its components’ (*Ibid.*, 87).

- *Work on technique.*

When earlier discussing Neuhaus's understanding of the rôle of technique, it was said that Neuhaus's view of this matter was as follows: the clearer the aim, the clearer the means of attaining it. 'The objective is already an indication of the means of attaining it', he stated (Neuhaus, 1961: 102). Neuhaus continued, that 'this is the secret of the technique of truly great pianists: they embody Michelangelo's words: *La mano che ubbidisce al intelletto* (the hand which obeys the intellect)' (*Ibid.*). This explains why Neuhaus insisted that the musical developments, the development of artistry and musicality, should come before technical development. It is the hand of the pianist that must obey intellect and not the intellect that obeys the hand! This might appear as a truism. However, there are some pianists who hold different view on this matter. For example, Charles Rosen sees performance of music as 'a form of sport' (Rosen, 2002: 4). When speaking on technical matters he often uses expressions such as 'the sporting elements of keyboard performance', 'the gymnastic aspect of performance', etc.. (*Ibid.*, 7). It is probably because of such views, he explains why 'practising the piano is so often mindless, purely mechanical – and properly so, at least when practising a difficult passage' (*Ibid.*, 38). He suggests in difficult technical passages 'to disengage the mind and allow the body to take over on its own.' (*Ibid.*, 39). It does not appear in this passage that Rosen gives the priority to intellect when perfecting piano technique. Furthermore, he even tries to justify this view by the statement which, he claims, belongs to Liszt who apparently advised his students 'to read a book while practising', adding, 'as Moriz Rosenthal reported' (*Ibid.*, 39). Categorically Neuhaus

was against such method of approach to mastering technique, saying that pianists ‘should stop to put the sign of equal between acrobatics and pianism’ (1983: 117).

It is a well-known fact that many virtuoso-pianists with highly developed technical skills came out of Neuhaus’s classes, despite the fact that artistry and musicality were the priorities for him. How did he achieve this? The main aim of the following investigation of Neuhaus’s work on technique, therefore, is not only to describe the methods he used, but also to discover how his pattern of thinking determined the main principles of approach to the work on technique.

When dedicating a separate chapter of his book *The Art of Piano Playing* to work on technique, Neuhaus stated that his aim was not to say ‘*what* one must do’, but ‘*how* one must do what is known as artistic piano playing.’ (*Ibid.*, 102). This indicated that Neuhaus, even when discussing a separate area of piano performance, such as piano technique, did not consider it in isolation, i.e., technique for the sake of technique, but that each element of piano technique must always be considered in the context of *artistic piano playing*.

Neuhaus’s motto was ‘one cannot create technique in an empty space, as one cannot create a form devoid of any content.’ (*Ibid.*). He recalled Alexander Blok’s expression, which, in his opinion, was the most ‘truthful, laconic and sensible’ definition of technique in any area of human activity: ‘In order to create a work of art, one must know how to [do it].’ (1983: 82). Thus, as was stated above, when exploring a subject such as technique, Neuhaus focused his attention on *how* one must act in order to attain artistic piano playing.

It is because Neuhaus's understanding of the aims of technique was very broad, his discussion of this subject was not limited to the considering of the main elements of technique only, but he also incorporated in his discussion other matters that could provide the ground for the successful rendering of various technical problems. When considering any matters of the art of piano playing, he followed dialectical principles and always developed his thoughts from general principles to particular ones. The same applied to the way he regarded piano technique. He expressed his general ideas, or the main ground on which he built up his interpretation of technique, as follows:

Firstly. The pianist has to use all the anatomical possibilities of movement, which man possesses, beginning with the first point of support – the fingertips on the keyboard, through the second point of support on the chair, on which the pianist sits, to the last point of support, the feet, which rest on the ground and are also used for pressing the pedal. The principle of a rational posture for the pianist is based on this simple general principle.

Secondly. The pianist should clearly understand and differentiate the limits between the softest volume of sound and the physical effort that the pianist has to use (a very slight touch of the key) and the 'dynamic ceiling' (Neuhaus) of the piano in addition to the physical effort, which is required to produce it (the whole weight of the hand). As was said earlier, Neuhaus believed that it is very important 'to establish the beginning and the end of any phenomenon', between which lies the whole technique of piano playing (Neuhaus, 1961: 104).

Thirdly. In order to find out a natural hand position on the keyboard, Neuhaus used nothing else than, as he called it, Chopin's formula, when the pianist places his hand on five notes. for example: E, F sharp, G sharp, A sharp and B (or B sharp). The significance of this formula is in the fact that the anatomical form of the hand fits most easily into these five keys – the thumb and little fingers are on the white keys, which are lower and the longer fingers, 2nd, 3rd and 4th, are on the black keys, which are higher. This is a much superior position to that found with C, D, E, F and G as the latter does not reflect the specific nature of the form of the hand and the peculiarities of the different fingers. Chopin's formula allows the pianist, especially the beginner, to become 'friendly' with the instrument and helps to establish a good feeling for the instrument. The importance of the finger contact with the piano key was discussed earlier and this formula-exercise serves this purpose in the best way. From the very beginning the young pianist learns in a natural way to make a good contact between the finger and the key.

For the same reason, Neuhaus suggested that first acquaintance with the scales should be made not with C major, as suggested by methodologists, but with B major for the right hand and G flat major for the left hand, because they are the most comfortable for the hands to begin with, and only then to move to the most difficult scale, because it does not have any black keys, namely, C major. Neuhaus stressed that 'the theory of piano playing, which deals with the hand and its physiology is distinct from the theory of music.' (*Ibid.*, 106).

Fourthly. This principle is focused on the instrument, however, from a different perspective from which Neuhaus considered it when exploring the work on tone. It is obvious that the

piano is a sophisticated and complex mechanism. Subsequently, a pianist's work at the piano is, to a certain extent, also mechanical, simply because the pianist has to make his body conform to this mechanism, Neuhaus noted. As was mentioned earlier, Neuhaus often liked to remind students that many of the regulations and laws that operate in different spheres of life, also operate in such a thing as piano playing. Neuhaus clarified, that when the pianist produces a sound on the piano, the energy of the hand, including all parts of it, is transformed into the energy of the sound. Here he suggested the use of mathematical terminology. The energy of the strike that the key receives, is determined by the force which the pianist applies to the hand, is F ; the height, to which the hand is raised before lowering on to the key, is h ; the speed of the hand at the moment of striking the key is v and depends on the values of F and h . As Neuhaus expressed it: 'It is precisely this figure v and the mass (m) of the body (finger, hand, arm, etc.) which determines the energy, which acts on the key' (Neuhaus, 1961: 106-107). The practical meaning of the 'symbols' F , h , v and m is simple and explains precisely the mechanism of how the body interacts with the piano. When the pianist knows and understands this process, his action on the instrument will inevitably be more purposeful and economical. Neuhaus explained the main reason why it is important to know precisely all the components of the piano playing. He wrote:

'I have already said that the better a pianist knows the three components mentioned earlier (namely: first the music, secondly himself and thirdly the piano), the greater the guarantee that he will be a master of his art, and not an amateur. And the greater his ability to formulate his knowledge with precision in statements even remotely akin to mathematics and that have the force of law, the stronger, the more profound and fruitful will his knowledge be.' (Neuhaus, 1993: 87)

Indeed, one of the special features of how Neuhaus communicated his ideas, especially when he narrowed his focus on to a particular aspect or detail of piano playing, was the precision of his expression. This was also one of the reasons for the great success of his teaching. In teaching, when the idea is not expressed with precision and clarity, it does not always reach the target.

After identifying the major principles on which piano technique in the narrow meaning of the word (or '*how* one must do' in order to approach perfection in performance) is based, Neuhaus did not come to the discussion of the elements of piano technique straight away. He believed that there are some other components that must also be taken into consideration in order to succeed when developing and mastering piano technique. These are as follows: a) confidence of the pianist as a basis for freedom, b) the locomotor system, and c) the physical freedom of the pianist.

a) Confidence as basis for freedom.

The first component, confidence of the pianist, evidently lies in the area of psychology. It was not by chance that Neuhaus referred to psychology, as G. Kogan stated (1977: 6): 'Technique rests on psychology and in a number of cases it cannot develop further without its help.' Neuhaus stressed that his understanding of freedom was a recognised necessity. How, therefore, did he apply this concept to the work of the pianist? Sometimes he observed that many inexperienced pianists suffered from faults such as shyness, stiffness, inability to use the natural weight of the hand, making many unnecessary movements, in

short, all the signs of insecurity. Neuhaus noted that this apparent purely physical insecurity was always, in fact, first of all psychological: either musical or a feature of the player's character. He never ignored such an element as the individual peculiarities of the student when saying that it is impossible to teach the piano well to someone with faults such as shyness, indecision, uncertainty, etc., with the help only of technical skill, however good they might be. It is essential, he considered, to influence the performer's psychological make-up and, as far as it is possible, to re-educate him. It was noted earlier, that Neuhaus paid substantial attention to influencing the student intellectually and spiritually, 'by means of music, by injecting into them the bacillus of art, dragging them (...) into the realm of spiritual culture' (Neuhaus, 1961: 108-109). This, in turn, helped his students to develop spiritual qualities and, subsequently, to improve their inner confidence, both musical and personal. This is a lengthy process and it also requires expertise and great dedication on the part of the teacher. Neuhaus was convinced from his teaching experience that the more the student has musical confidence, the less he would have technical insecurity. He said that it is an obvious truism, however, that very often some teachers and their students still believe that by endless training of the locomotor mechanism, without any musical development and even more importantly, without constant spiritual development, it is possible to learn to play well. This goes back to Neuhaus's belief, as was discussed earlier, that education in art is a powerful medium for developing spiritual culture. On the other hand, when developing spiritual culture, one helps to develop confidence in the individual. The ideal way of teaching is the complete coordination of musical and instrumental teaching. Neuhaus recalled the great example of Bach, who intended many of his piano works such as the *Inventions*, the *Little Preludes*, the *Anna Magdalena Book* and even the *Well-Tempered*

Clavier for teaching music and for the creative study of keyboard playing. Neuhaus stressed that these keyboard works, which Bach considered as a mere teaching aids, were at the same time works of art. 'A golden age! How great the downward path of teaching exercises from the Bach Inventions to the exercises of Hanon (...)' (*Ibid.*, 110). The point here is that Neuhaus did not believe that the mechanical style of Hanon's exercises or the similar ones can provide any help in the developing of artistic piano technique however good they might appear. It is true that he did not use them at any level of the development of the pianist.

Neuhaus did state, however, that in the question of acquiring confidence and sureness in performance, the old principle of *langsam und stark* (slowly and strongly) had not lost its meaning and probably acquired even new significance because of the growing demand which composers and also performers make on the piano's volume of tone. Yet, it cannot become a monopoly, as the pianist's playing might 'grow dull and stupid' (*Ibid.*, 111).

Neuhaus pointed out that this method of work is required only at a certain point of the development of the pianist and the more gifted the young pianist is, the quicker such a pianist should get over it. Neuhaus advised that, when using such a method, playing should be focused, strong, powerful, 'deep' and precise, the whole pianistic mechanism from the wrist to the shoulder must be completely relaxed, making only those movements that are absolutely necessary. The principle of economy is one of the most important principles of any kind of work and especially in psychophysical work. There are two contrasting elements evident in this method. On the one hand, there is present, to a certain extent, mechanical work when the pianist has to play strongly and loudly; on the other hand, this

work must be carried out under a strict control of the mind where each movement of the hand is observed by the pianist. However, these contradictions are dialectic, as Neuhaus used to say. Very often, in order to achieve a desirable result when coping with different technical tasks, the pianist has to resort to different, often contrasting and even contradictory methods so far as they help to achieve the target.

b) The Locomotor System.

Neuhaus's discussion of the locomotor system naturally followed from the questions of power, confidence, strengths, etc.. In order to produce any kind of tone the pianist has to use his hands and fingers, the 'living creatures, who carry out the pianist's will and are direct creators of piano playing' (*Ibid.*, 114). Thus, when considering this question, Neuhaus focused his attention on the pianist's fingers. Quite often pianists refer to the 'finger strength', but Neuhaus clarified that in actual fact so-called finger strength is the ability of the fingers and hand to support any kind of load that the pianist has to put upon his fingers depending on the needs of the work of music. Neuhaus considered fingers from two main points: firstly, as independent acting 'living mechanisms' when they are used in order to play *p*, *non legato* and particularly in the so-called *jeu perlé* when clarity, precision and evenness without a great volume of sound is required. There is another point when the music requires rich singing tone with absolute *legato* and the hand cannot leave the keyboard. In such a case pianist needs maximum swing for the finger with the help of the whole hand, as *h* (the height to which the pianist lifts his hand) is not allowed because of the absolute *legato*. These two points and many other things are the domain of the finger as

such. Neuhaus also spoke of the active finger from the wrist to the finger pad on the key. This means that Neuhaus suggested the need 'to feel' the finger from the wrist, as this kind of 'feeling' might help to better involve the whole hand in the process of playing. He noted that when referring to the locomotor system, he preferred using metaphors, similes and comparisons, which helped pupils not only to understand mistakes and insufficiencies, but also to correct them (*Ibid.*, 114).

Other functions of the fingers lie in their capacity to become strong supports capable of bearing any amount of weight when they become like pillars or 'rather arches under the dome of the hand, a dome which in principle can bear the full weight of our body' (*Ibid.*, 115-116). These functions become necessary when the work of music requires a powerful volume of sound, requiring maximum force, also including the point of support on the chair. Neuhaus considered the capacity of the fingers to bear the whole weight of the body as the main task of the fingers.

Neuhaus also pointed out some other specialities of the hand and fingers and the other legitimate demand made upon pianist in this connection. This is evenness of tone. He made several observations regarding this question saying that a good pianist must be able to play evenly anything and everything from the simplest elements of technique, including scales, arpeggios, etc., up to the most complicated combinations of chords. Realising that nature has made all fingers different, Neuhaus stated:

'Any finger must be able to, and can, produce a tone of any given strength, every thing becomes perfectly clear, since it follows from this definition that all the fingers will be able to produce tone of equal strength.' (Neuhaus, 1993: 95)

There is no doubt that Neuhaus considered the fact that all fingers were created to be different as being beneficial. He said that not only five but in fact ten fingers, because of the ‘mirror’ arrangement of the hands on the keyboard, give the pianist ten different individual positions. He continued that the experienced pianist values the individuality and peculiarity of all fingers because each of them has certain individual functions and performs preferably to others. Yet, he expressed another important thought, saying that every finger must be ‘capable of replacing its fellow in case of need’. Clearly, this capacity of replacing ‘its fellow’ lies not in fingers but in the mind. It shows once more the amount of precisely targeted intellectual involvement a pianist needs in order to fulfil the main principles of technique, such as necessity and economy in the use of the locomotor system. This also illustrates the breadth of Neuhaus’s thinking as he drew his attention to many of the subtle aspects, which play an important part when perfecting piano playing. What did Neuhaus recommend in order to take advantage of the difference between the fingers? In this case Neuhaus spoke of the well-organised hand as an ideal team: ‘all for one and one for all, each one a separate individual, and all together – a united community, a single organism’ (Neuhaus, 1961: 117).²⁵⁰

c) Physical Freedom of the Pianist.

The question of the physical freedom of the pianist was always one of the most widely discussed topics. More precisely, the question that attracts much attention is quite the

²⁵⁰ The question of the fingers’ individual nature is closely connected with the principles of fingering and the main Neuhaus principle of fingering was as follows: ‘that fingering is best which allows the most accurate rendering of the music in question and which corresponds most closely to its meaning’ (Neuhaus, 1993: 141).

opposite of freedom: it is the question of tension in performance and the way of correcting this problem. It is evident that Neuhaus did not approach the problem from this point of view, but in contrast, he spoke of the physical freedom of the pianist and the components, which, if understood and followed, might prevent the development of such a fault as tension in performance. Stiff arms and wrists, which are also often responsible for general tension, are a clear sign of an unprofessional approach, revealing the ignorance and inadequacy of a teacher and also the limited talent of the pupil (Paperno, 1998: 172). Neuhaus, when considering the question of the physical freedom of a pianist, explained the mechanism and the components of this phenomenon. There is no evidence, according to the numerous recollections of his pupils that his students suffered from such a problem as tension in performance. There were several reasons for this fact and one of them was a clear understanding of the mechanism which helped to develop physical freedom in performance.

It is not by chance that Neuhaus discussed the question of physical freedom after the other components of piano technique, such as confidence as a basis for freedom and the locomotor system, were considered. This is because the physical freedom of the performer is based on these two elements and, furthermore, physical freedom is a synthesis of musical and spiritual confidence plus understanding of the locomotor system and the effective use of the pianistic mechanism of the pianist.

When analysing causes of tension, Neuhaus came to a conclusion that, first of all, the main reasons for tension in performance were insufficient musical ability, which resulted in

inability to cope with the task, a fear of the instrument, especially in the early stages of development, in addition to a hidden dislike of piano lessons and of everything that was involved in the process of piano playing. From this it follows that, as Neuhaus often used to say, ‘a tunnel has to be dug at both ends’ (1961: 121), which meant that one cannot correct the problems of tension using a pure technical means in the form of various exercises. The priority in this case should be given to the development of the ‘cerebral faculties of the pupil’ (*Ibid.*). This could be a lengthy process. The pupil’s intellectual and musical capacities, as Neuhaus saw it, could be improved and developed when studying an appropriately chosen musical repertoire that suited a particular student at a particular stage of his development. This goes back to the earlier expressed statement of Neuhaus, that the teacher of any instrument must be foremost a teacher of music and only then of the musical instrument. He not only explained the main cause for this very common fault, but, more importantly, revealed the main mechanism, which lies behind such a thing as physical freedom in piano performance.

Firstly. Neuhaus pointed out that in order to have a complete mastery over one’s body, the pianist must know ‘the beginning and the end’ of the muscles’ activity, for instance, ‘zero activity’, which is complete stillness, and ‘maximum effort’, which the pianist might need in some very powerful episodes in a musical composition (for example *fff* or *ffff*) (*Ibid.*, 122). When the performer knows these limits, this would have a marked positive impact on his playing.

Secondly. Neuhaus insisted, that ‘the best position of the hand on the keyboard is one which can be changed with the maximum of ease and speed’, which he called the ‘ideal’ (*Ibid.*, 123). This recalls Chopin’s saying – ‘*la souplesse avant tout*’ (suppleness above everything). It has already been pointed out that *legato* is unthinkable without flexibility and that such flexibility dictates the necessity of changing the hand position depending on a particular task and the requirements of the music. The problem of flexibility arises immediately when the pianist plays figurations that require the thumb to pass under the hand or move away from the thumb. It also may be described as transferring the hand up and down the keyboard, which inevitably requires flexibility. This also involves the use of forearm and shoulder. Thus, when acquiring flexibility or suppleness in the whole hand, from the fingers to the shoulder, the pianist inevitably begins to achieve physical freedom. Neuhaus concluded that flexibility is the sister of freedom (*Ibid.*, 125).

Neuhaus also stated that the rôle of intellect in achieving flexibility and consequently freedom was of the prime importance. One of the most important conclusions he made was that the attention of the pianist during his practice at the piano, and especially in technically difficult places, must be concentrated on the idea that the fingers should always be in the most appropriate, the most natural and effective position. He added that the whole of the ‘hinterland’, beginning with the wrist and arm to the point of support on the piano stool, ‘should take care of it’ (*Ibid.*, 126). It is ‘*reason, more precisely intellect*’ which is the first to take care of all this (*Ibid.*). Clearly, when intellect is involved in controlling the movements of the pianist and when these movements are dictated by the necessity of the work of music, there will be no place for tension; the pianist will be in full control of his

body when performing. Again, this supports Neuhaus's belief that it is absolutely essential to develop a pianist firstly musically and intellectually and only then pianistically. It is especially vital when one endeavours to develop physical freedom in performance.

Thirdly, and this point is deduced from the previous one: the greater the involvement of the intellect and self-control in controlling the hands' movements, especially in technically demanding places (e.g. mastering large intervals, leaps, jumps, playing four and five-part chords), the easier then the perfection of such tasks may be achieved. It is because in such situations the attention of the pianist, his intelligence and self-control, are used intensely and thus only correct, economical and necessary hand movements are employed.²⁵¹ This gives way to one of the fundamental formulae, as Neuhaus saw it (1961: 132), and which can be applicable to any psychophysical work: 'spiritual tension is in inverse proportion to a physical one.'²⁵² This concludes that the greater the intellectual and spiritual involvement of the pianist in performance, fewer chances are left for such a problem as tension in performance. Neuhaus did not believe that the problem of tension of performance could be cured only by specially developed technique or physical exercises, however good they might be. Rather, he said that, 'exceptional, unique pianistic achievement is possible only

²⁵¹ This is obvious when not only listening to but also watching the playing of the musically, artistically and technically gifted pianists. All movements of the hands and fingers of such a pianist are very precise and perfectly coordinated and entirely submitted to the musical needs of the work of music (from the recent observation of the performance given by Grigory Sokolov in Colmar, France, in July 2007 at the International Musical Festival).

²⁵² In this connection Neuhaus recalled when he listened to and watched the playing of his teacher Godowsky at his home, sitting close to him. He wrote: 'It was a delight to watch those small hands (...) and see with what simplicity, lightness, ease, logic and, I would say, wisdom, they performed their super-acrobatic task. The main impression was that everything is terribly simple, natural, beautiful and completely effortless. But turn your gaze from his hands to his face, and you see incredible concentration: eyes (...), the forehead, reflect thought, enormous concentration – and nothing else. Then you see immediately what this apparent lightness, this ease, costs; what enormous spiritual energy is required to create it. This is where real technique comes from!' (Neuhaus, 1993: 105).

when there is full harmony between the pianist's spiritual and bodily faculties.'²⁵³ (*Ibid.*, 134-135). Neuhaus stressed once more:

'Physical tension of the player is the expression of the spiritual constraint, which, in its turn, constrains the listener. A cure? As always: to dig the tunnel from both ends (...), that is to practise a reasonable gymnastic for the liberation of the body and to try to think correctly – for the liberation of the spirit.' (Neuhaus, 1983: 89)

As is evident, the main fault of the pianist with tension or constraint in performance is sourced in his mind, even though Neuhaus suggested to 'dig the tunnel from both ends', namely, to influence the physical aspect of the body when practising physical exercises, and intellectual and spiritual aspects when involving the student's mind in work on the music. Neuhaus, of course, always gave preference to the second of these factors and he did not have to have recourse to physical exercises in order to relax his students during lessons.

The artistic aims, which the work of music imposes upon the performer, dictate the means

²⁵³ As was noticed, recently, the Alexander Technique, which is used to deal with tension in performance, became popular. Apparently, the emphasis in this method is put on improving one's co-ordination, for instance, improving posture and correcting the use of the body's faculties. Harold Taylor was interested in the works of F. Matthias Alexander. In this book he expressed his belief that tension in piano performance can be cured when the player improves his posture and co-ordination (Taylor, 1988: 25). He stated that 'an alteration in the total posture is the immediate cause of any improvement in co-ordination.' He then drew the staggering conclusion that 'posture is therefore the key to the problem of talent.' (*Ibid.*). Furthermore, the author believed that: 'Talent may therefore be expressed as *capacity for co-ordination*. (...) It is my contention that to increase one's capacity for co-ordination, however slightly, is infinitely more rewarding than any amount of hard labour at the keyboard which does not serve that purpose.' (*Ibid.*, 18). If the problem of talent could be so easily solved by the only means of improving someone's co-ordination and posture, then Neuhaus's sarcastic saying that 'it would be time also for them [the pianists] to appear in united groups, it would be time for our educational institutions to produce Richters and Gilelses by packs!' (1983: 112-113), would be probably right. H. Taylor's observation, although correct in its essence, led to the wrong conclusion. The opposite statement would be true: pianistically and musically talented pianists usually have good posture and a perfect co-ordination. When the pianist possesses an outstanding talent, the problem of mal-coordination or physical tension very often does not seem to exist for him. A talented musician finds naturally the correct posture and co-ordinates his movements according to his character, spirit and will, as Neuhaus pointed out (1983: 88). Here Neuhaus made an interesting observation, that posture, not only in general, but also when playing the piano, is a reflection of the character and inner essence of the individual, it is the person's psychological 'portrait'. Posture also must be in concordance with the pianist's musical understanding of the work performed and his experience. Only then is posture 'truthful and in harmony' with the pianist (*Ibid.*). Otherwise, a correct posture, or a 'conduct at the piano' (Neuhaus), must be developed according to the natural rules in the early development of the pianist, namely, in childhood. Evidently, although very important, a correct posture is not the major key to the problem of talent. The problem of talent, as Neuhaus saw it, is more complicated and the major key to this problem lies in the mental, spiritual and intellectual spheres of the individual. 'Talent is, I repeat, a passion.' (Neuhaus, 1961: 135).

of achieving them, which, in turn, with the guidance of Neuhaus, led to a correct use of the body's locomotor system.

As Neuhaus himself mentioned, pianistic tension can also have a serious negative effect on a performance in that the physical tension of the pianist can constrain the listener. Because the final aim of the performance is to deliver to the listener a message that is concealed in the work of music, a physically and spiritually constrained performer would never be able to realise this aim. Thus, this shows once more the importance of freedom in performance.

d) Elements of piano technique.

It was not by chance that the largest subject of the work on technique, namely, the work on the elements of piano technique, Neuhaus explored only after having considered the major components of piano technique. This can be explained by the fact that it would not be productive trying to develop or improve the skills of the pianist in the different elements of technique without major understanding of the matters discussed above. In Neuhaus's understanding all these aspects of the piano technique are closely interrelated and that successful work on technique could only be achieved when the pianist observes all of them.

The hierarchy, in which Neuhaus placed different elements of piano technique, is easily understood. As he often used to say: as cause gives life to effect, so each next component of piano technique naturally flows from the previous one. Yet, all different technical matters,

according to Neuhaus, are interrelated and coexist together and when working on a particular aspect of technique, the others should also be taken into consideration.

Neuhaus suggested two major points from which he considered elements of piano technique. On one side, as Neuhaus said (1961: 135), 'there are as many technical problems as there is piano music'. On the other, the 'great edifice of piano playing' in its entirety is created out of number of fundamental elements, which can be systematised. It is possible to find in the most varied problems something common to all. As Neuhaus said (1961: 137): 'the boundless wealth of form in the pianistic language can be reduced to its simplest elements till you get to the 'fundamental nucleus', the 'centre' of the whole phenomenon'.²⁵⁴

Of course, the work on the elements of technique would always depend on the level of maturity and, more importantly, on the degree of the musical capacity and talent of the student. A very talented student, having a special technical training, can encompass all types of technique as it evolved during the history of the development of piano music, whereas the less talented might limit himself to a more narrow selection. This goes back to Neuhaus's strong belief that in each individual case the teacher must take into consideration the individual peculiarities of the student. Neuhaus not only considered separate elements of piano technique, but he also explored the possible difficulties and the means of overcoming them when the student has to deal with them in different works of music. Thus, he suggested different methods in this particular narrow area of pianistic skill, although

²⁵⁴ Neuhaus here was close to Losev who used this method, namely, the reduction of the phenomenon to its first cause.

these methods never contradicted his main principle, namely, that the objectives of the music dictate the means of attaining them.

As accepted by the majority of methodologists and teachers, the gradual development of the young pianist should be based on gradually increasing the musical and technical difficulties of the piano repertoire. Yet, this rule of strict gradual development, when dealing with the mastering of technique, might be subject to broad variations when the teacher has to deal with different degrees of talent and ability among young pianists. Neuhaus stressed this fact in order to warn that this 'time-worn' teaching tendency 'to put all pupils in the same bag' and which has rigid rules concerning the development of the pianist, can be harmful and have a detrimental effect on the development of the pianist. Neuhaus stated this because his consideration of the elements of piano technique was addressed primarily to advanced pianists, which was evident from the musical examples that he used as examples of a particular element of technique. For instance, he suggested as an example of playing double notes and octaves Liszt's *Campanella*, the Ballades of Chopin, playing chords in Beethoven's Fifth Piano Concerto, etc.. Nonetheless, the less advanced and less gifted pianists could also benefit from his suggestions. As Neuhaus often used to say: any methodology should be beneficial to all levels and degrees of talent, 'from the beginner to the accomplished performer', 'from the musically deficient to the natural genius' (*Ibid.*, 21).

The way Neuhaus built up the hierarchy of these elements, presents much interest, because they not only help in organising work on the keyboard, but, more importantly, they help to organize the thinking process of the pianist when working at the piano.²⁵⁵

Neuhaus considered the elements of technique as follows:

The playing of one note.

The combination of two, three, four and five notes, including a manifold repetition of two notes producing a trill.

All kinds of scales.

Arpeggios (broken chords) in all forms.

Every kind of double note (from the second to the octave, including ninth and tenth).

The whole of the chord technique, i.e., three-, four- and five-note combinations, played simultaneously.

The movement of the hand over a large distance, so-called 'jumps' and 'leaps'.

Polyphony.²⁵⁶

When looking at the list of the main elements of piano technique, it becomes clear that they are, in fact, all elements of the piano texture that was developed over the centuries. Each successive element flows naturally and logically out of the previous one. Neuhaus not only systematised them, although this was not his main aim, but also explained the potential

²⁵⁵Some of these elements were already considered in connection with different issues of the work on technique, for instance, in the section *the work on tone*. The limitation of the size of the present dissertation does not permit consideration in depth of the elements of piano technique as it was seen by Neuhaus.

²⁵⁶Neuhaus called polyphony a 'proto-element' that shows the importance of this form of musical expression and because of the specific features and difficulties it poses upon the pianist, he considered it as an element of piano technique. He expressed in a rather philosophical way his understanding of polyphony: 'Polyphony expresses in musical language the highest union of the personal and the general, of the individual and the masses, of Man and the Universe, and it expresses in sounds everything philosophical, ethical and aesthetic that is contained in this union.' (Neuhaus, 1993: 138).

difficulties that may arise when a young pianist comes across them and the best and the most natural way of overcoming them. Neuhaus also always paid attention to such matters as fingering and the use of the pedal. As it is evident, he did not include these issues in the list of the elements of technique, as they are not parts of the piano texture. However, these matters are of significance in piano performance, as the perfection of the performance often depends on the skilful use of the pedal. When the pianist does not understand the main principles of fingering, it might also affect the quality of performance. Besides the main elements of technique there are always many other ‘sub-elements’, ‘hybrids’, and other factors. However, when the pianist is able to understand the essence of the music he is playing and the general concepts and principles of technique, such a pianist will be able to find the way of overcoming any technical difficulties that the work of music imposes upon the performer.

Of course, Neuhaus’s work on technique and the means he used in his practical work were much broader than the ideas he expressed in his writings. However, the most important thing in the way he considered the work on technique is the fact that Neuhaus revealed the logic of the work on technique, governed by natural laws. The same could be said about his entire approach to the working process on a musical composition and to teaching principles as a whole. Many contemporaries, for instance Goldenweiser, L. Barenboim, Milstein and others, saw advantages and novelties in many aspects of Neuhaus’s work as a teacher. However, not all of them at the time were able to recognise the innovations of Neuhaus’s approach with regard to many aspects of piano performance. ‘The height of human thought’

was a phrase that Neuhaus often used to define talent, which manifested itself in his teaching and in all aspects of his creativity.

CONCLUSION

The work of Heinrich Neuhaus marks an epoch in the history of the art of piano performance in Russia, but while the purpose of this investigation into his life, his philosophical thought and teaching, is to gain a deeper insight into the Neuhaus phenomenon, one can not claim that it is possible to fathom his enigma completely. His multifaceted creativity and even more multifaceted personality will indeed always provide opportunities for new discoveries.

The investigation into his life and the examination of new evidence of Neuhaus's family and his early years reveals that Neuhaus had a very strong Germanic background that came from both sides of his family. The influence of the family circle in his early years was important, as in many ways it determined his future musical career and stimulated his interest in different areas of the humanities. In turn, his interest in the teachings of different philosophical schools and trends had an impact on his outlook on life and on art as a whole. His contacts with members of the Russian *intelligentsia* such as Pasternak, Gabrichevsky, Asmus, V. Ivanov and others, also notably influenced Neuhaus's views on art and life. The investigation into his life further reveals the importance of Neuhaus as a standard-bearer of the traditions of Western-European culture, although when living in Russia he became an integral part of Russian culture. While it has frequently been observed that his creative life coincided with the time of Stalin's dictatorship and that different historical events and events in his life affected him personally, yet it also compelled him to realise that as an artist he had a special rôle in a society where human liberties were seriously undermined.

He saw the artist as ‘a creator of the imagined world’ which is destined to restore human values (H. Neuhaus, 2000: 106). This was the way Neuhaus understood his rôle as an artist-musician and his life in Russia was dedicated to this lofty aim, namely, to serve man in the concrete form that he chose as a musician, pianist-performer and teacher.

As a pianist-performer Neuhaus inherited some traditions of the Viennese school, although it would be impossible to define him as a pianist belonging to a single national school. His pianism absorbed many influences of different European traditions. As a performer he introduced to Russian audiences works by European composers that were not widely known earlier and were not frequently performed before him. The scale of Neuhaus’s concert activity was also very wide. When performing in the more remote regions of the Soviet Union, such as the Urals and Siberia, he promoted Western European musical culture, thus contributing to the cultural development of these regions.

As a pianist Neuhaus was recognised as the most authoritative performer in Russia of the music of Chopin and Skryabin, creating a tradition in the interpretation of the music of these composers. He also widely performed the music of his contemporaries, such as Shostakovich, Prokofiev, Myaskovsky, Aleksandrov, Krein and others, promoting their music at a time when some of those composers were denounced by the ruling régime.

Investigation into Neuhaus’s aesthetics of performance reveals the breadth of his thinking, for he discussed almost all aspects of pianism. In his aesthetic views he was influenced by many thinkers, writers, artists and philosophers. One of the most distinctive features of

Neuhaus's philosophical outlook was his perception of the world as a unity. (*vseedinstvo*), in which everything was connected. Such a quality may be regarded as a typical Russian feature, this kind of perception of the world being reflected in Russian religious and philosophical teachings, especially those of Vladimir Soloviev (Gakkel. 1999: 6).

Investigation into Neuhaus's teaching reveals vividly the diversity and breadth of his artistic interests and his remarkable creative dynamic. It also adds to the understanding of the enigma of Neuhaus, although the secret of his personality, as stated earlier, may be never completely understood. Elena Richter was probably correct when she observed that the enigma of Neuhaus lay in his personality, his remarkable talent, not only as a musician, pianist and teacher. However, it was not only the fact that he possessed outstanding talent that explains his formidable success as a teacher. His ability and, more importantly, his great desire to communicate and to share his knowledge and skills with others, as was noted by his former pupils, may also help explain his success. Indeed, as a communicator, Neuhaus had few rivals.

Besides his talent and communicative abilities, Neuhaus was not only receptive to artistic impressions, but he strove to understand the laws and principles that operate in art in general and in musical performance in particular. He endeavoured to apply a rational approach to an irrational phenomenon such as the art of performance. As he expressed it, a synthesis of thesis and antithesis was essential for the performer-musician, especially the synthesis of 'acute perception and reasoning' (Neuhaus, 1961: 205). Neuhaus's bent for reasoning, the desire to find common denominators and the 'original cell' (*Ibid.*, 137),

enabled him to explain and to substantiate the theory of pianism as an art in general and in all its details. In his perception of art and life itself he shared common ground with Pasternak, who himself stated:

‘In everything I wish to come
To the very essence
(...)
To the foundations, to the roots
To the core.’ (Pasternak, 1995: 503)

Thus did Neuhaus; it was his ultimate aim to arrive at an understanding of the essence of pianism, its roots and foundations.

The fact that he far transcended the limits of the traditional understanding of piano pedagogy was another reason for his immense success as a teacher. Neuhaus’s teaching was a synthesis of different disciplines. In his teaching not only did he employ his wide knowledge of music and art, suggesting endless analogies, but he also drew on his knowledge of philosophy and the psychology of artistic activity. As has been previously noted, Neuhaus’s approach to the teaching process was multifaceted, or interdisciplinary, as it was termed at the Moscow Conservatoire. As a teacher he employed different methods of influencing individuality by means of which he was able to produce not only good (and sometimes great) pianists, but, more importantly, to develop the performer’s artistic personality. Neuhaus also suggested a philosophical explanation as to how the teaching process functioned. He not only synthesised the best achievements of different national schools, but also enriched pedagogical thought through his innovative approach. He brought to the attention of musicians, students and teachers many aspects of performance

that were never discussed before by piano methodologists. Many of these aspects of performance and piano are still not considered in the academic literature on piano performance. It may be asserted that, as observed elsewhere, Neuhaus's teaching as a whole must be regarded as an open system: it has no final conclusion and in no way has its relevance diminished with the passing of time.

As has been described, Neuhaus never initially intended to live his life in Russia, his original intention being to further his musical career in the German speaking lands. It is known, however, that global historical and political changes disrupted his plans. It appears that he probably had an opportunity to leave Russia in the 1920s, as his sister had done, and that he might have followed the many famous composers, artists and performers who also left Russia after the Proletarian Revolution of 1917. However, Neuhaus did not follow in their steps, his decision to remain in Russia having both positive and negative results. On the positive side Neuhaus was able to take advantage of the fact that there existed a highly developed system of musical education whereby he was able to make full use of his talent and skill. He also came into close contact with other Russian intellectuals and philosophers who influenced his thought as an artist and teacher. On the other hand, notwithstanding the benign cultural atmosphere and the system of musical education in Russia, the political system often served as an obstacle to freedom of personality and freedom of creativity. However, paradoxically, this adversity stimulated Neuhaus's mind and spirit to new levels. The outer limitations of freedom determined his quest for an inner freedom. This was revealed in his proclamation of the rôle of the artist in society, in which Neuhaus himself believed and continued to practise when living and working in Soviet Russia.

The present dissertation is not intended to be a final study of Neuhaus's legacy. For many more aspects remain to be investigated. Many events of his life are still unknown, which when revealed may bring about greater understanding of Neuhaus's creativity and his rôle in Russian musical culture. Another area of investigation is his art as a performer which might well merit a separate work. Much research, too, is needed to reveal the manner in which his teaching was seen by his pupils. Finally, separate investigations are needed into the relationship between Neuhaus, Losev, Schpet and certain Western philosophers and the impact of their theories on Neuhaus's thinking, which may thus reveal further connections between philosophy and the art of performance. This last consideration is one of the most promising areas for further research as interest in the aesthetics and philosophy of performance is steadily increasing. Likewise, the commonality of ideas expressed by the great humanist Albert Schweitzer and Neuhaus could also be examined. The subject of the Heinrich Neuhaus phenomenon, in fact, is immense and virtually inexhaustible. Neuhaus's teaching is an open system: it has no final end and can have no final conclusion.

APPENDIX.

THE REPERTOIRE OF NEUHAUS.²⁵⁷

Aleksandrov, An. Piano Sonata No. 2 & Piano Sonata No. 4.

Arensky, A. Suite for two pianos, *Silhouettes* Op. 23 and Piano Suite No. 2 for four hands.

Arutyunyan. Piano Duets.

Babadzhanyan, A. Piano Duets.

Bach, J. S. *Das wohltemperierte Klavier* (48 Preludes and Fugues), *Englische Suiten*, *Partiten*, *Toccaten*, some Chorale Preludes arranged for piano.

Beethoven, L. 32 Piano Sonatas, Piano Concertos, Piano Trio No. 7, Op. 97, Violin Sonatas.

Brahms, J. Piano Concertos Nos 1 & 2, Sonata in F minor, piano works Opp 76, 116, 117, 118, 119, Violin Sonata and other compositions.

Chopin, F. Most of the piano works, including both piano concertos, Polonaises, Mazurkas, Nocturnes, Impromptus, *Études*, Waltzes, Scherzos, Fantasia, Barcarolle, Sonata Op. 35 in B flat minor and Sonata Op. 58 in B minor.

Debussy, C. *Préludes* (Books I & II), *Études*, Images.

Franck, C. *Prélude, Choral et Fugue*, Violin Sonata.

Grieg, E. Violin Sonata.

²⁵⁷ This list of Neuhaus's repertoire cannot be considered as exhaustive. As Richter stated in her private interview, the records of many of Neuhaus's concerts were lost and some of them have never been recorded, in absence of which it would be difficult to draw up a complete list of the repertoire. Milstein was the first who provided a list of Neuhaus's repertoire, but this list did not include all works which Neuhaus performed during his concert career. (Milstein, 1961: 297) The Taneev Research Library at the Moscow Conservatoire preserves some flyers from Neuhaus's concerts showing that he performed in ensembles and duets. Neuhaus's letters, some of which were published for the first time in 1992 (Richter, Moscow), also added new information about his repertoire.

Haydn, J. Sonatas, Variations in F minor.

Liszt, F. *Années de Pèlerinage*, *Ungarische Rhapsodien*, Sonata in B minor, *Mephisto-Waltze*, Piano Concerto No. 2 in A major, *Concerto Pathétique* for Two Pianos, and other works.

Medtner, N. *Funeral March*.

Mozart, W. Rondo in A minor, K. 511, Sonata for Two Pianos in D major. K. 448.

Myaskovsky, N. Piano sonatas, *Caprices*, *Yellowed Pages*, *Recollections*.

Prokofiev, S. Sonatas, *Visions Fugitives* Op. 22, Three pieces from the ballet *Cinderella* Op. 95.

Rachmaninov, S. Piano Concerto No. 2 in C minor Op. 18, Piano Concerto No. 4 in G minor Op. 40, Preludes, *Études-Tableaux*, Suite No. 2 for Two Pianos.

Ravel, M. *Sonatine*, *Alborada*, *Ma Mère l'oye* and some other works.

Reger, M. Variations on a Theme of Bach, *Sonatina*, *Études* and other piano works.

Saint-Saëns, C. Piano Concerto No. 2 in G minor.

Schubert, F. Piano Sonatas and other piano works.

Schumann, R. Fantasia in C major, *Kreisleriana* Op. 16, *Carnaval* Op. 9, Piano Concerto in A minor, Op. 54, *Andante and Variations* (piano duet), Piano Trio in D minor, *Frauenliebe und Leben* Op. 42.

Shostakovich, D. Preludes Op. 34, selected Preludes and Fugues Op. 87, Second Piano Sonata.

Skryabin, A. Ten Piano Sonatas, Piano Concerto in F sharp minor, Fantasia in B minor Op. 28, minor piano works including Preludes Opp11, 13, 16. Mazurkas, *Études*, Poems Op. 32 and Op. 63, Prelude and Nocturne for the Left Hand Op. 9 and other works.

Strauss, R. *Burlesque*.

Szymanowski, K. Sonatas, Preludes, Mazurkas, *Wariacje na polski temat ludowy*
[*Variations on a Polish Theme*] Op. 10, *Metopes, Masques, Fantasy* Op. 14.

Tchaikovsky, P. Piano Concerto No. 1, Op. 23 in B flat major. *The Seasons* Op. 37.

Wagner-Liszt. Piano transcription *Isoldens Liebestod* (from *Tristan und Isolde*).

CATALOGUE OF NEUHAUS'S RECORDINGS MADE BY GOSTELERADIOFOND.

(This Catalogue was issued by the Russian Federal Authorities for television and radio.

Editors and compilers are Kuzminov, A. S. and Malykhina, T. V. The letter 'D' on front of the number means speed 33 1/3 rpm, the letter 'P' or no letter on front of the number means speed 78 rpm. The letter 'T' means tape recording.)

Bach, J. S.	<i>Das wohltemperierte Klavier</i> Part One. Preludes and Fugues	
	Nos 13, 14, 15, 16, 17, 18.	(1951, D-15060, D-166054)
Beethoven, L.	Sonata Op. 27, No. 2.	(1951, 11805)
	Sonata Op. 31, No. 2.	(1946, 3098)
	Sonata Op. 78.	(1950, D-9620)
	Sonata Op. 109.	(1950, D-9939)
	Sonata Op. 110.	(1947, D-2966)

Brahms, J. Intermezzo Op.119, No. 1.	(1952, D-1706)
Intermezzo Op. 119, No. 2.	(1947, D-1706)
Intermezzo Op. 76, No.3.	(1947, D-1708)
Intermezzo Op. 76, No. 4.	(1947, D-1708)
Intermezzo Op. 76, No. 6.	(1951, D-15694)
Intermezzo Op. 76, No. 7.	(1951, D-15695)
Capriccio Op. 76, No. 1.	(1951, D-15692)
Capriccio Op. 76, No. 5.	(1951, D-16657)
Capriccio Op. 76, No. 8.	(1951, D-15870)
Chopin, F. Barcarolle, Op. 60.	(1952, D-19479)
Berceuse, Op. 57.	(1953, P-018053)
Piano Concerto No.1, Op. 11	(1951, D-15055)
Mazurka Op. 41, No. 2.	(1949, 11128)
Mazurka Op. 50, No. 3	(1949, 3119)
Mazurkas Op. 56, Nos. 1, 3.	(1953, D-25357, 3118)
Mazurka Op. 59, No. 1.	(1949, 11124)
Mazurkas Op. 63, Nos. 2, 3.	(1953, P-018076, P-018077)
Nocturnes Op. 9, No. 3, Op. 55 Nos.1, 2	(1949, 11122, 11123)
Nocturne Op. 62, No. 2.	(1951, D-16656)
Polonaise-Fantasia Op. 61.	(1952, D-19478)
Impromptu Op. 51.	(1953, D-0180055)

- Debussy, C.** *Préludes* Book I Nos 1, 4, 5, 6, 9, 12. (1948, P-018059, D-3070)
 Book II No. 15. (1948, D-3069)
- Liszt, F.** Piano Concerto No. 2 in A major. (? re-mastered 1980, 0234)
- Mozart, W.** Rondo in A minor, K. 511 (1950, 13233)
- Prokofiev, S.** *Visions Fugitives* Op. 22. (1956, P-021299, P-018239)
- Rachmaninov, S.** Prelude in D, Op. 23, No. 4. (1946, 3356)
 Prelude in f sharp minor, Op. 23, No. 1. (1946, 3355)
Étude-Tableaux Op. 39, No. 2. (1946, D-15690)
- Schumann, R.** *Kreisleriana* Op. 16 (1951, D-10593)
- Shostakovich, D.** Preludes Op. 34, Nos 1, 2, 3, 7, 8. (1956, P-018240, P-018244)
 Prelude Op. 34, No.11. (1957, P-018245)
 Preludes Op. 34, Nos 13, 14, 16, 18, 19. (1956, P-018246, P-018250)
 Prelude Op. 34, Nos 22, 23. (1957, P-018251, P-018252)
- Skryabin, A.** Piano Concerto in f sharp minor, Op. 20. (1946, P-09515, D-1016)
 Two Poems Op. 32. (1950, 13343, 13344)
 Poem Op. 59, No. 1. (1930s, P-018065)

Two Poems Op. 63, Nos 1, 2.	(1930s, P-018066)
Two Preludes, Op. 11, Nos 9, 10.	(1930s, P-018063)
Five Preludes, Op. 11.	(1948, D-3860)
Six Preludes, Op. 13.	(1953, D-25363)
Fantasie, Op. 28.	(1953, D-25381)

Recordings from the Concerts.

(5th March 1949, *Bolshoy Zal*, Moscow Conservatoire, T-016844)

Chopin, F. Sonata No. 3 Op. 58.

Two Nocturnes Op. 55, Nos 1, 2.

Fantasie Op. 49

Sonata No. 2, Op. 35.

Three Mazurkas Op. 59, Nos 1, 2, 3.

Waltz No. 5, Op. 42.

Two Mazurkas Op. 6, No. 4 & Op. 63, No. 1.

Nocturne Op. 15, No. 2.

Mazurka Op. 68, No. 4.

(11th October 1949, *Bolshoy Zal*, Moscow Conservatoire, PV-01092)

Chopin, F. Two Nocturnes Op. 32, No. 1, Op. 27, No. 1.

Rondo Op.16.

Trois Nouvelles Études

Concert Allegro Op. 46.

Polonaise-Fantasie Op. 61.

Impromptu Op. 51.

Three Mazurkas Op. 63, Nos 1, 2, 3.

Barcarolle, Op. 60.

Ballade No. 3, Op. 47.

Berceuse, Op. 57.

(Evening, dedicated to the 70th Anniversary of his birth, 23rd April 1958, *Bolshoy Zal*,
Moscow Conservatoire, PV-44420)

Schumann, R. Fantasie Op. 17 (the first movement).

Skryabin, A. Fantasie Op. 28, *Feuillet d'Album* Op. 45, No. 1.

Chopin, F. Polonaise-Fantasie Op. 61.

Chopin, F. Mazurka Op. 50, No. 3.

Recordings in piano duets and ensembles.

Arensky, A. Suite for two pianos *Silhouettes* Op. 23. (1950, 13262)

Beethoven, L Sonata No. 9 for violin and piano, Op. 47. (1938-1939, P-19051)

(first movement)

Heinrich Neuhaus (piano), Miron Polyakin (violin).

Piano Trio No. 7, Op. 97.

Heinrich Neuhaus (piano), Dmitry Tsiganov (violin),

Sergey Shirinsky (cello).

(1951, D-14212)

Mozart, W. Sonata for Two Pianos in D major, K. 448. (1950, 13261)

Heinrich Neuhaus and Stanislav Neuhaus (piano).

Schumann, R. *Frauenliebe und Leben*. Op. 42.

Heinrich Neuhaus (piano), Natalie Rozhdestvenskaya (voice). (1952, D-19057)

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