Excerpt from the book

My Years of Study

by **Samuil Moiseyevich Maykapar** (1867-1938)

Published in Moscow in 1938 by *Iskusstvo* Publishing.

(Самуил Моисеевич Майкапар: Годы учения)

Translation by Nadia Koudasheva

Chapter 5. Professor Theodor Leschetizky and the time of my studies with him

From what I wrote above you know that despite successfully completing conservatory studies and despite the fact that even two years earlier Rubinstein had been telling me that I am already a complete pianist, I felt that my playing was still lacking a lot, and specifically things which I could not achieve myself. At the time, I couldn't clearly determine what it was that my playing was lacking. The only thing I knew was that when I listened to many great pianists, I always experienced a sense of dissatisfaction because my own playing didn't have the richness of pianistic colours and also the power of sonority, which for other pianists often approached that of a whole orchestra.

When I arrived in Vienna a few months after completing my last composition exam, and went to Leschetizky's for the first time, I played him a Prelude and Fugue by Bach and Chopin's 1st Scherzo. After listening to me, he gave the following comments about my playing:
"You play well and with full refinement/finish *[original: законченностью]*. But your playing is like a good engraving. Contemporary piano playing however is a painting made with oil paints. That is what your playing lacks."
"You need to rework your technique," he added, "but I don't deal with these things now. Go to my assistant Marie Prentner, and when you finish working with her, come to me for the first lesson." Apart from Marie Prentner Leschetizky had another assistant at that time – Malwine Brée, with whom the famous pianist Artur Schnabel studied during his childhood. He *[Leschetizky]* sent many of the pianists who came to study with him from abroad to these two assistants to preliminarily rework their technique.

I must tell you that Leschetizky had a notably hot and short-tempered character. During his lessons he often fell into such a state of irritation that, being beside himself, he could not remember what he had said to the student whose performance he had not been satisfied with. Knowing this, some of those who came to study with him worked with his assistants for sometimes not one, but two or three seasons, but still could not find the resolve to go to him for a first lesson and in the end went back home without having taken a single lesson.

At the first lesson, Leschetizky informed students that he doesn't give regular lessons: "When you feel the need for the next lesson, call my wife and she will schedule it for you," he would say.
Because of this, many of those who were prepared enough for independent practice took lessons from him at intervals of sometimes longer than a month. All this explains the huge number of those who were considered Leschetizky's students at that time (around 100 people). He didn't even properly know how some of them looked like. What sometimes happened was that when

he met such a student at student evenings which he arranged for students at his home once every fortnight, he would ask: "Who are you?"

His student body was in a true sense international. Amongst his students there were many Russians, Poles, English, and Americans. Germans and Austrians were represented by relatively few students. Out of the latter, two most talented wunderkinds stood out: Artur Schnabel and Bertha Jahn, who *[Bertha]* unfortunately passed away at a very young age.

Since Leschetizky was literally on fire in his lessons and was already over 60 years old, he took care to preserve his strength, and did not give more than four lessons a day. Perhaps it is thanks to such a routine that he was always fresh, chipper, and energetic. His physical endurance was striking. For example, I remember that after Josef Hofmann's first performance in Vienna he *[Leschetizky]* suggested to a few of his students, including me, to go home by foot (we all lived near his villa, on the outskirts of Vienna). That time he walked more than eight kilometres without getting tired at all.

He charged for lessons relatively inexpensively, especially if one is to take into account his internationally-renowned name, which, as a pedagogue he did use; ten guldens – around eight roubles. The Americans had a habit of paying him for lessons not with cash, but with cheques to some bank. He complained about this with great humour on multiple occasions: "Just think about it – I even have to either go to the bank myself to cash these cheques, or send someone!"

***

The villa in which Leschetizky lived and gave lessons in, consisted of a small two-storey stand-alone house with a mezzanine and a rather dry residential semi-basement floor. On the first *[ground]* floor there was a real miniature concert hall with two grand pianos standing side-by-side. This hall could fit about a hundred listeners, in the presence of whom, like in real concerts, his most prepared students performed in student evenings. In this same hall the professor gave lessons. The second *[first]* floor was occupied by him and his wife, and in the small mezzanine lived the elderly Minkus – the famous composer whose ballets are staged in our Soviet theatres even now. In the basement floor there was a billiard room, comfortably furnished, with soft couches along the entire length of the walls. Various services and the living rooms of the service personnel were also located on the same floor.

***

Leschetizky's student evenings were attended by very many listeners. Not only was the first *[ground]* floor concert hall overcrowded, but so was the corridor adjacent to it. Apart from students, many prominent Viennese musicians, acquaintances, and friends of the professor were also present. At these evenings Leschetizky sat at the piano which stood on the left-hand side, while the students played on the other, nearby-standing instrument. When students played concertos, the second piano/orchestra part was always performed by Leschetizky himself.

At the end of the student evening it was customary for Leschetizky to invite a few students who were closer to him to dinner. At dinner there would be a lively conversation which he would take an active part in. Often these dinners dragged out until 2am. Despite the hour being so late, Leschetizky would not be content, and would suggest to some of his invited students to play billiards with him after dinner. After about two hours we would start to feel very tired and seriously struggled to overcome the desire to sleep; after every strike of the cue we would sit down on the couches by the wall. However, the professor himself sometimes played until six or seven in the morning, not sitting down once, and would reproachfully tell us: "Young people! Shame on you! Let's play another game!"

As a pianist, Theodor Leschetizky was an artist-virtuoso of the highest degree. Like Liszt, he was a student of the famous Czerny, the author of the widely disseminated technical etudes which everyone knows. Unfortunately, excessive nervousness forced him *[Leschetizky]* to stop his concert activity early on and devote himself to pedagogy.

As a pedagogue he can, without any exaggeration, be called a genius. His lessons were the best examples of real pedagogical creativity. The more talented a student was, the higher his creativity rose. No wonder someone said about him that as a pedagogue Leschetizky grows with the student. This explains that students formed the most varied opinions about his teaching. Only the most gifted and advanced students could fully appreciate his lessons. In lessons with students of limited ability and development Leschetizky turned into a real pedant – a schoolteacher. After taking a few lessons from him, such students complained and expressed their disappointment: they expected the highest artistic directions from him, and all he did was corrected their elementary rhythmic errors and made remarks on technique; in other words dealt with only the elementary side of the performance. However, such students did not stay with Leschetizky for long: either they stopped studying with him themselves, or, after giving them a few lessons, Leschetizky refused further lessons with them.

Here are some biographical details about Leschetizky:

Leschetizky Theodor (Fyodor Osipovich) – an outstanding pianist and professor of piano, a composer. Born in 1831 in Łańcut, near Krakow. Studied piano under the guidance of Czerny. At the age of 21 he moved to St Petersburg where he soon stood out as a pianist and teacher. He became one of the first professors of the St Petersburg Conservatory, where he worked for around 20 years. In 1878 he moved to Vienna where he exclusively gave private lessons. Pianists from different countries flocked to him to complete their musical education. The main principles of the 'Leschetizky School' are as following: using great freedom of individual technical approaches to achieve the greatest possible richness of sound colours; artistic finishing is done more by pondering away from the instrument rather than just by playing with fingers only multiple times; the concert platform and the audience are always taken into account.

Leschetizky is also known as the author of a number of elegant piano pieces. His opera 'Die erste Falte' (The First Wrinkle) was a success in Prague in 1807, and in 1881 in Wiesbaden. His St Petersburg students include Yesipova, van Ark, Borovka, Klimov, Benois (later a professor of the Petersburg Conservatory), Puhal'skiy, Hodorovsky (professor of the Kiev Conservatory) and others.

***

The list of the outstanding pianists and teachers who were Leschetizky's students, which was provided at the end of my biographical reference, can currently be supplemented by the following names: Ignacy Paderewski, Artur Schnabel, Ossip Gabrilowitsch, Gottfried Halston, Ignaz Friedman, Mark Hambourg. Leschetizky's school should also include the students of his former student Professor Yesipova: the outstanding pianist-pedagogue and musical writer Leonid Kreutzer, composer and pianist Sergey Prokofiev, pianist Alexander Seiliger, the teacher-professor Olga Kalantarova, the pianist Lyalevich and others.

Leschetizky's contributions hold particular significance for our Russian pedagogy *[original: Особенно велики заслуги Лешетицкого перед нашей русской педагогикой.]* He produced so many great teachers for our conservatories that he can justly be called the father of our Russian piano pedagogy's most advanced stage.

1. The preliminary period: Four months of technical work with Leschetizky's assistant Marie Prentner

I don't remember a heavier and darker period in my life connected with music practice, than these four months during which I was reworking my piano technique under the guidance of Leschetizky's assistant.

Over these four months I played nothing apart from a whole series of dry technical exercises, three etudes by Czerny and one piece (the Aria from Schumann's Sonata No 1 in F sharp minor). At the first lesson already, I was forbidden to play anything at all apart from the set exercises as this would have interfered with me being able to internalise the novel technical approaches.

At the very start of this book, in the prologue, I laid out the reasons which prompted me to choose musical art as my specialty. Having been deprived of my personal musical activity (a 'nourishment' which I was used to) for the long period of four months of lessons with Marie Prentner, as time went on, I fell into a dark mood more and more. I started to avoid company, even close friends, and in the end, I became very confident that I will soon die.

Once, wanting to disperse this mood and the heavy premonitions which were overwhelming me, I decided to walk around the room (as I was not able to read while sitting down) and read Ibsen's drama 'Brand' which I had. To my horror, while I was reading this, I came across a place which said that Norwegian people have a belief that a person who sees themselves in their own mind is meant to die soon. Life has such strange coincidences sometimes! Just the previous evening, possessed by the same gloomy thoughts, I lay down on my bed in complete darkness and suddenly saw right opposite me my own face, tenaciously looking at me. This coincidence not only strengthened my expectation of death, but also made me sure that I would die that very night.

Under the influence of this, I sat down at the table and wrote a long pre-death letter to my father in which I stated my wishes and asked him to fulfill them. Having sealed the letter into an envelope and having written my father's exact address on the envelope, I put the letter underneath my pillow and went to bed.

When I woke up the next morning after an excellent night of sleep, I retrieved the letter from under the pillow and ripped it up.

***

I don't know how Leschetizky's other assistant Malwine Bree worked with students, but I think Marie Prentner greatly exaggerated Leschetizky's techniques. During our lessons she inserted some type of spools between my fingers, causing a lot of tension in the muscles of my fingers and of the whole hand, as a result of which I had difficulty coping with the easiest technical passages *[in the original: обороты]*.

She kept me on easy scales and arpeggios for a long time until we finally moved on to work on three Czerny etudes. In the Czerny etudes she demanded great varieties of force and pedantically marked forte, piano, crescendo, and diminuendo signs in my score, requiring these to be precisely executed from one rather specific note to another specific note on which the shade ended.

When we moved on to working on the Aria from Schumann's Sonata, she determined ahead of time with the same pedantic precision which notes of the melody need to be played stronger, which weaker, and exactly by how much.

Towards the end of the fourth month Marie Prentner announced to me that I am ready and may go to the professor for the first lesson. To my misfortune I became ill with severe jaundice. However, the doctor who was recommended to me by Leschetizky was not able to beat my illness, and after refusing to treat me any longer, advised me to return back home.

Thus, the first season of my studies in improving my piano playing were limited to these four months of technical practice with Leschetizky's assistant.

***

Throughout the whole time of these lessons I strictly adhered to the prohibition of playing anything other than what I was working on with Prentner. A long time had passed before I was able to gradually, under the influence of studying with Leschetizky himself, get rid of the muscle tension acquired in the period of changing my technique. However, I must still say that over this period, which for me was a difficult one, I became acquainted with many previously unknown to me techniques, thanks to which my playing was enriched by sonority and colours.

2. The first period of my studies with Leschetizky himself

I call the first five lessons the first period of my studies with Leschetizky himself. During these lessons I was settling in working with Leschetizky.

It was a difficult ordeal for me. Having been knocked out of my customary technique of nearly exclusively using the fingers, and not yet having mastered the new playing techniques of using the wrist and the whole arm with minimal finger lifting, and in addition to all this, not yet being able to get rid of muscular tension, I could never satisfy Leschetizky's artistic and technical demands of Leschetizky and do on my piano what he was showing me at the other instrument.

This state of affairs was also aggravated by the fact that at the start of his studies with me Leschetizky would make me work exclusively on salon music.
"On these works," he would tell me, "you will learn how to master various piano colours without being distracted by the inner content of the music".

On the very first lesson he set me Pizzicato-Valse by Schütt, his own Sicilienne, and also his own etude "Jeu des ondes" (Game of the waves). Over the next three lessons I also prepared and worked through with him his Mandolinata, the etudes Spinning Top (La toupie) and The Little One (La piccola), Schütt's Little Carnival (Carnaval mignon), Moszkowski's Sparks (Etincelles), and also Godard's large Fantasie in B flat minor.

Although nearly all of these works should be categorised as salon works of good taste (they don't have any vulgarities *[original: пошлости]* or banalities), such music was still foreign to me. Initially I was completely unable to work on it and in Leschetizky's lessons I coped badly with what was for me a novel task.

In the fifth lesson, after I had tried in vain to extract the colour demanded from me by Leschetizky from the piano, he suddenly lost his temper and said with irritation:
"You have no talent at all!"
This phrase of his however, was not left without an answer from my end, and the following dialogue took place between us:

"It is very strange to me, Professor, that you find that. Up until now, everyone who has heard my playing, have said the opposite," I objected.
"Then your listeners did not understand anything in music!"
"Excuse me Professor, Anton Grigoryevich Rubinstein was frequently amongst my listeners. During my performances at the conservatory, he vocally expressed approval of my performance on multiple occasions."
Leschetizky, however, still wouldn't calm down, and brought up his last argument:
"In that case something must have happened to you since then: either you became sick, or have gone mad *[original: с ума сошли]*!"
"You know what, Professor," I said calmly, "don't you worry, and let's make a deal. Give me another four lessons, and if nothing comes of it, I'll go back home to Russia."
I still remember how Leschetizky shouted loudly in response to that:
"What do you mean nothing will come of it! It should/must *[original: должно выйти]*!"
From that moment on he immediately changed wrath to mercy, and we calmly continued the lesson.

Never again did Leschetizky become irritated during my lessons, and in future was always well disposed to me. Later I found out that Leschetizky hated when a student was at a loss from these unpleasant things which he said to them in moments of irritation. If the student remained silent in such cases, Leschetizky got more and more enraged and was able to say a whole lot of insolent and rude things. On the contrary, when a student knew how to defend themselves from his attacks, he would immediately change his attitude to them and got on with the work but now in a good mood. His students used to say that this way his way of testing the student's individuality. I, however, don't think that he did this consciously and rather find it can be explained by his hot temperament.

It must also be said that the further change in his attitude to me also largely depended on the fact that on the fifth lesson he set me Schubert's A minor Sonata, which I started working on with pleasure. He was extremely pleased with my performance of it in the sixth lesson. This sixth lesson is what I consider to be the start of the second period of my lessons (calmer ones) with Professor Leschetizky.

3. The second period of my studies with Leschetizky

From the very start of studying with Leschetizky and to the end of these studies I highly valued his remarks and instructions. I immediately saw that I am dealing with a great artist and pedagogue. The more I worked with him, the more convinced I became of the inexhaustibility of his knowledge and pedagogical creativity. In his lessons he literally burned with this creativity. I affirm that this was precisely creativity because his instructions were never biased and never followed a template.

This explains the fact that he often demonstrated the same work differently on different lessons. It was not infrequent for students who were not very advanced to complain about it: "What even is this?" they would say, "at the last lesson he demonstrated how this bit must be performed, and in today's lesson he changed all of it and was showing it in a totally different way!"

So as not to miss or forget any of the things which Leschetizky told me in lessons regarding the technical and artistic performance of the works we studied, from the very first lesson I devised the following routine: arriving home after a lesson, I would write down all of his instructions in the margins of the score, with little marks on the notes themselves, and on the

margins, in the corresponding places. I still keep these copies of the scores, with their margins covered in my writing.

***

At the sixth lesson, when I played all four movements of the Schubert Sonata, Leschetizky started to work with me in the most detailed way on further artistic refinement of every spot in this sonata. Here I found out many new things which I did not know before.

The main idea of Leschetizky's teaching consisted of the following. A concert performance requires a completely different approach to performing a musical work, than does a home performance *[playing at home]*. A speaker speaks differently when speaking before the masses than when having tea at home. When preparing for a performance at a public meeting, he must always keep the listeners in mind. He is concerned about continuously focusing the listeners' attention on his words throughout his whole speech, speaking convincingly and clearly, in such a way that the meaning of his words really does reach the listeners. When Leschetizky saw that a student's performance is uninteresting and won't reach the audience, he often used his favourite expression: "Das ist für die Katz'» ('That is for the cat' – as in that no one needs it).

Such a point of departure explains the fact that in the Schubert Sonata, and then in many other compositions, Leschetizky changed even those markings that were indicated by the composers themselves. However, he never did this without convincing motivation.

He suggested that I play the start of the fourth movement of the Schubert Sonata mezzo forte instead of the pianissimo prescribed by Schubert: "There will be too much pianissimo later on when this same excerpt is repeated; aside from that, when listening to it for the first time, the listeners won't perceive all of its melodic contours if one does not play this opening with a shade that will allow more of a 3D outline *[original: более рельефным оттенком]* (mezzo forte is one such shade).

In Chopin's large-scale, strongly dramatic works (Scherzo, Fantaisie), repeats of the same sections are not infrequently supplied with exactly the same shades. For Leschetizky, the fact that the dramatic motion was more and more intense towards the end served as a basis for changing these shades towards amplifying them more and more upon the excerpts' repeats.

However, Leschetizky was always against making arbitrary changes to the composers' instructions without sufficient justification.
"You must first carefully thoroughly practose the shades prescribed by the composer, and only after this, when you have specific convincing arguments, you can change them," he told us in our lessons.

Leschetizky's rhythmic instructions were distinguished by amazing artistic richness. It was not infrequent for him to substitute a school-like metronomic rhythm with truly free highly artistic rhythm.

Small, barely noticeable accelerations and decelerations in music are called 'agogic' shades. Frequently, musical phrases do not tolerate mathematically equal motion. Without agogic shades they remain lifeless. […] To a certain extent the barely noticeable accelerations and decelerations added to them instantly give them artistic life and expressiveness.

Here, Leschetizky was also against unmotivated and exaggerated agogic shades, especially in spots which demanded unwavering and precisely even motion, because an overuse of agogic, in his fair opinion, made the performance unhealthy and unnatural.

"Try out and thoroughly practise each place in strictly even motion, and only when you are convinced that despite any shades of force and added phrasing, this place remains lifeless and unnatural at this motion, then add little accelerations and decelerations into it."
Leschetizky adhered to another principle regarding agogic shades: any agogic acceleration requires a specific slowing down after it, in a way that in total they would take up the same amount of time as a rather even performance would take.

Already while working on the Schubert sonata I became acquainted with all these aspects of highest artistic performance.

Further on I will present still more data covering different aspects of artistic performance the way Leschetizky understood them, and how this became known to me over the course of our further studies.

On the seventh lesson I managed to satisfy the demands of the professor to such an extent, that at the end of the lesson he appointed me to participate in his next student evening, at which I ended up performing the Schubert sonata.

***

While I was studying under the guidance of Leschetizky, apart from the salon works listed above, I also went through the following works:

Gluck-Sgambati: Melody
Scarlatti (in Tausig's concert arrangement): Pastorale
Chopin: Three etudes
Bach-Hessler: Sicilienne
Bach: Toccata in C minor (in the original form)
Bach-Tausig: Organ Toccata and Fugue in D minor
Mozart: Gigue
Beethoven: Sonatas: 3rd one in C major, and the 24th one in F sharp major.
Chopin: Fantaisie
Schumann: Arabesques and Papillons ('Butterflies')
Liszt: Eighth Rhapsody.

In terms of piano concertos, I worked with him on Grieg's Concerto in A minor, Schütt's Concerto in F minor, Liszt's Concerto in E flat major (1st) and Chopin's Concerto in F minor (2nd).

The number of these works which I covered with Leschetizky, is of course, not that great, but the benefit from studying with him was enormous for me.

I must say, that under the influence of Leschetizky's instructions I often reworked not just the one work he would set, but also my whole previous repertoire. For example when in one of the lessons he showed me how one should work on the artistic refinement of fast passages, for one and a half months I didn't feel the need to have another lesson because I was perfecting how to perform passages in all the works learnt earlier in the conservatory, from a completely new point of view.

The technique which he suggested for practising fast passages consisted of the following. "Have you heard," Professor was telling me in one of the lessons, "how Italian singers sing in the

opera? They sing absolutely freely rhythm-wise. If some note works particularly well for them – they sustain it for however long they'll want to (put a big fermata on it), excessively drag out the ends of phrases to get a beautiful diminuendo, do big crescendos, alternate between accelerating and slowing down the tempo, also by however much they'll feel like it in the given spot. Altogether it often makes an exaggerated impression, overstated in its expressiveness. I call this the method of broad, even exaggerated, Italian phrasing. Work on passages in this particular way. As a basis take a very slow tempo and try to feel through to the end every tiniest excerpt of the passage, in such a way as if you were performing a broad, slow melody. When, after this, you will start to play the passage in its real, fast tempo, only a small coating will remain from all these exaggerated shades, and the whole passage will obtain not only artistic, but also technical finish."
Leschetizky didn't just explain this technique in words, but also showed me at the piano how it needs to be done.

Regarding the phrasing of melodic contours in general Leschetizky demanded to consciously think it over and justify it prior *[to playing]*. One had to clearly know which notes must be of the strongest sonority, which needed to be played weakly and so on.

When initially I was not succeeding with this and my performance became unnatural and satisfied neither him nor me, I had the idea to excuse myself by saying that I was not used to working on phrasing, and always phrased subconsciously. He answered this with his characteristic wit and humour:
"Why are you telling me such nonsense? That is the same as if a person who perfectly knows how to drive wild horses in the steppe was put on a trained circus horse, and sitting on it, would have flipped over, fallen onto the ground and would have said: 'I am used to riding only wild horses, I do not know how to ride a trained one!'"

Along with requiring such conscious thinking over of phrasing, Leschetizky also gave us a piece of general advice which is extremely useful for pianists:
"Listen to good singing at the opera and in concerts as much as possible, especially singing of first-class singers. All of this will improve the artistry of your phrasing at the piano."

Thus, Leschetizky recommended to approach the culture of phrasing in two ways: conscious thinking over of the relationship of the strength of sounds in the musical phrases on one hand, and on the other hand, by way of enriching one's general artistic baggage by soaking up examples of performances of first-class singers.

***

The works I studied under Leschetizky's direction allowed me to master various pianistic colours previously unknown to me. Their great variety depended on the variety of techniques which could be used to extract sound from the instrument.
"Place your fifth finger here, and standing high on it, you will achieve the strength and colouring of sound which this spot requires."
"Gently place an outstretched fourth finger onto the black key and you will extract what is needed; an extremely tender pianissimo".
"The stronger a chord must sound, the more firm must the hand muscles be at the moment it strikes. The resistance force must be in correlation with the force of the strike. The worst and most unartistic chord sound is produced on the piano when the strike is strong but executed with a soft, flabby hand."

When I worked through Schumann's Papillons (Butterflies) with him, in one of the numbers of this work he showed me an extraordinarily interesting and peculiar colour which he called 'bourlesque' ('burlesque') – a special technique of hitting, during which the knocking of the keys' wood was mixed in to the musical sound of the strings.

I have given here only a few examples to give some idea of the great variety and richness of colours which I learnt to extract thanks to the guidance of Leschetizky.

***

I will now move on to the technical side of the performance. Leschetizky never worked with students on general technique. On the other hand, artistic technical skills, which we mastered when working on pieces under his guidance, enriched our technique with new resources and developed it.

Aside from this, particularly striking were his comments on how to overcome technically difficult spots which students were not successful in in the studied pieces. In this regard, his ingenuity knew no limits. Often in lessons I was astounded at how technical difficulties with which I struggled unsuccessfully for a long time, under the influence of his directions were overcome with ease right on the spot. These were not always technical approaches; sometimes a theoretical analysis of the construction of the given spot helped the cause.

Very interesting to me was the comment which Leschetizky gave to his students regarding further enrichment of their technique in the future:
"When attending concerts of great, outstanding pianists, sit in the front rows on the left hand side of the stage, and listening to the performance, monitor the movement of their fingers and hands. Piano technique will be constantly developed and enriched by such pianists. And so, if you notice some new, previously-unknown-to-you technique, try to remember it and once you return home try it out and master it. I have achieved a lot in the technique of piano playing, but I do not doubt that after me, piano technique will keep developing further, and really, you won't be allowed to lag behind time."

About this, I reminisce that in one of Busoni's concerts I was fascinated by the extraordinary beauty of the pianissimo in a series of long chords. I noted the technical skill which he used then, mastered this technique myself, and showed it to my students. In this way I was able to make many technical and artistic acquisitions thanks to the quoted advice given by Leschetizky.

***

Leschetizky also gave us another general piece of advice:
"As much as possible go and listen to concerts, and not only to those of good pianists, but of bad ones too. From the former you will learn how one should play, and from latter – how one shouldn't play."
Of course, such advice can be useful only to more mature pianists which are able to discern what is good and what is bad.

***

Something I find especially valuable in Leschetizky's lessons is not only his directions regarding the form of the overall work, but his exceptional demand regarding thorough practice of the tiniest structural details of every individual spot.

Of course, I knew that the accompaniment needs to be weaker than the melody prior to studying with him, however I didn't even suspect how much the artistry of the performance benefits in some cases from greater relative weakness of the accompaniment when compared to the melody. It should be noted that despite demanding that the accompaniment is moved into the background as much as possible, even here Leschetizky did not deviate from his main principle – artistic development of clarity and thoroughness of finishing of the smallest details, in this case, the details of the accompaniment.

Sometimes he would stop us on the very first chord, when the sonority of this chord didn't satisfy him, and until the student was able to achieve his demanded sonority right there at the lesson, he did not move forward.

Leschetizky particularly didn't like it when a student who wasn't able to achieve his demand in the lesson, would say that they will do so at home.
"How will you do it at home, if you can't do it now?" he would ask in a displeased voice.

I remember how having started to play the first movement of Beethoven's third Sonata in the lesson, I couldn't cope with the quick short trill in the double thirds in the right hand. Stopping me, Leschetizky demanded that I achieve the required speed and clarity of this trill right there on the spot. When after a few experiments on my end, the trill still did not work out, he said:
"Well, okay. I will now head up to my second *[first]* floor. I give you ten minutes to practise, and when I return, the trill better be ready. Use the wrist, fingers, do whatever you like, but succeed!"

It is this demand to search independently for ways of overcoming not only technical difficulties, but also achieving artistic goals, right on the spot, that was the special value of the methods that were applied when studying under Leschetizky's guidance.

***

"Many students with little experience in working *[practising]*, play piano for a long time without taking any breaks, thinking they will achieve maximum results," Leschetizky said in one of his lessons.
"Meanwhile, not a single visual artist works this way. Have you ever seen that an artist painting a picture would keep smearing with a brush without a break? Having made a brushstroke he steps back from the painting and looks at it from far away, looking at what turned out. Only after this break from working, during which he critiques the result, he continues with his work. You must practise in the same way. Don't play non-stop. Having played through a given excerpt and carefully listening into your performance, make a small pause, during which you should remember how you played it *[the excerpt]* and critique the obtained result. Only once you give yourself a clear report on what was good and what was bad in your performance, practise further consolidating the good aspects and eliminating the shortcomings. Always practise with the help of your aural skills *[original: слух]* and practise critically."

Leschetizky was a great expert on rational practice methods. Methods which can be considered rational, are those by using which you arrive at the required technical and artistic result via the shortest path, without excessively wasting effort *[original: силa]* and time.

Once, Leschetizky was telling an amusing story on this topic, about his accidental encounter with the famous pianist Alfred Grünfeld. During one of his concert trips Leschetizky stayed at a hotel. From his room he heard *[listened to]* how next door Grünfeld was practising at the piano, learning some piece.
"I went to his room and told him that he practises the wrong way and loses a lot of time pointlessly. Grünfeld became angry and kicked me out of his room with the words 'None of your business. I ask you not to interfere with my work *[original: работой, but the same implication as 'practice']*.' So I didn't end up being able to help him," Leschetizky ended his story, laughing.

Another time Leschetizky recounted that when he was walking past a house in which one of his students lived, he stopped to listen to how she was practising. The window to her room was open and the sounds of her piano were perfectly audible from the street.
"This is when I finally understood why she progresses so slowly *[in her successes]*," Leschetizky continued his story.
"She repeated the same spot relentlessly, a spot, which needed to just be picked up and played right away, that's how easy and uncomplicated it was. Never practise for a long time those things which work naturally from the first time," he recommended towards the end of his story.

4. My comrades during my studies with Leschetizky

Out of all of Leschetizky's students who were studying with him or his assistants at the same time that as I was, I became particularly close with a few of them.

I saw and conversed most frequently with Ossip Gabrilowitsch who later became an outstanding pianist, conductor, and composer. Our friend group *[original: компания]* also had four young Polish pianists in it. I was also well acquainted with Artur Schnabel and Mark Hambourg who at the time were two very young and exclusively talented pianists.

Among the friends most close to me was also the Russian pianist Isabella Vengerova whom I met with again a few years later and often saw her in Petersburg where we were working having both become conservatory professors.

Ossip Gabrilowitsch graduated from the St Petersburg Conservatory a year earlier than me. He studied with Professor Tolstoy, graduated (with honours) as the best in the cohort, and received the Rubinstein Prize – a Becker grand piano. He went to perfect *[his playing]* with Leschetizky straight after graduating from the conservatory. Our acquaintance started back during out conservatory studies. At that time, I often paid visits to his family. The cosy and hospitable family atmosphere which distinguished the Gabrilowitsches' house in St Petersburg, partially transferred to Vienna, where Ossip's mother was living with the then still very young Ossip, taking care of him during the first years of his studies with Leschetizky.

Ossip stood out not only with his great giftedness, but also by his exceptional diligence and industriousness. Not missing a single day, he would work on his general technique for about two hours, after which he would spend a few hours on artistic practice.

By a strange natural coincidence *[original: игре природы]* the size and form of his hands were horrifically similar to Leschetizky's hands, and even a small wart on his right hand was in the exact same place as where the same wart was on Leschetizky's hand.

Towards the end of his studies Ossip performed in one of the concerts in Vienna for the first time and with great success; by the way, in it, he played the Bach-Tausig Organ Toccata and Fugue in D minor. Soon after this he started giving solo concerts in Berlin, London and other large European musical centres, with the same success. A few years later Gabrilowitsch started

to undertake concert tours in America, where he married the daughter of the famous American humourist-writer Mark Twain. Currently he lives in the state of Michigan in the city of Detroit, being well known *[original: пользуясь […] большим именем]* as a pianist and conductor. Our friendly relationship has already been sustained for many years by correspondence in which we share with each other messages on our musical work and activities.

In Vienna I also often visited the Russian pianist Isabella Vengerova who also lived there with her mother. Upon completing her studies with Leschetizky, she returned to St Petersburg where still for some time she worked under the guidance of the first-class artist professor-pianist Anna Nikolaevna Yesipova (also a former student of Leschetizky), after which she was invited to become a teacher at the conservatory. Isabella Afanasyevna Vengerova, the sister of the famous writers Zinaida Vengerova and Semyon Afanasyevich Vengerov, soon stood out at the conservatory as a first-class piano pedagogue. Later she moved to America.

Amongst the four young Polish pianists who frequently hung out *[original: бывавших в одной компании]* with me and Gabrilowitsch, like Vengerova Marian Dombrowski also worked with Yesipova in St Petersburg after his studies with Leschetizky. Having completed the final exam at the conservatory he was invited as a teacher to Kiev where he worked for many years. On the days of his lessons with Leschetizky, he was always so nervous, that he couldn't eat anything from the morning until the lesson itself, and always came to lessons hungry.

Amongst Leschetizky's students during my time there, the still very young Artur Schnabel particularly stood out. When I completed my studies with the professor, Schnabel was only 15 years old, but already then, he amazed everyone with his seriousness and concentration.

At one of the student evenings, when Schnabel's turn to play came, he approached the piano so slowly, with such a serious, almost gloomy face expression, looking sullenly at the professor, that looking at him Leschetizky said:
"Why are you looking at me like that? Do you want to kill me, or what?"

Artur Schnabel remained so serious and concentrated in his art for his whole life. His name as one of the deepest artists of musical performance, enjoys great, well-deserved fame. I became more closely acquainted with him only over the last few years, over the course of which Schnabel performed in Leningrad at the Philharmony concerts multiple times. The extremely interesting conversations which we usually had after his concerts led me to believe that Schnabel is not only a great artist-performer, but is also a deep, and moreover completely original thinker in the fields of musical art and artistic musical performance.

I will also mention here, the extraordinary purity of Artur Schnabel's attitude to his cultural objective as an artist. Never did he look for surface *[original: внешнего]* success in his concerts, and never sacrificed higher artistic goals for the purpose of achieving it.

When at one of his Beethoven evenings at which he played four or five sonatas, I asked him after the concert, why at the end of the program he programmed and played first the Appassionata sonata and right at the end, after it, the 30th Sonata in E major, one which usually doesn't give the same resounding success which pianists get from concert performances of the Appassionata, he answered:
"How could it be otherwise? The Appassionata is the highest, strongest expression of our suffering; the 30th Sonata is enlightenment and the calming of the soul. One can't possibly first provide solace and enlightenment after suffering, and then the suffering itself."

Schnabel never plays encores no matter how much the audience demands it, even though he knows very well that typically an artist's success in the wider public is measured by his number of encores.

The talent of a different young pianist – Mark Hambourg – is of a completely different type and nature *[original: склада].* Hambourg is little known here, but is enjoying fame abroad. His piano playing completely corresponded to his whole being. Extraordinarily agile, cheerful, but at the same time rather superficial, and distinguishable by an untamed temperament, Mark Hambourg's blinding brilliance of his virtuosic playing was already stunning at the age of 14-15 years. Sitting next to him at the piano, I often admired the beauty of the rapidly changing sculptural forms of his extraordinary hands. I remember how at one of Leschetizky's student evenings he was playing Liszt's Hungarian Fantasy with second piano accompaniment. The whole thing was continuous fireworks.

However, Leschetizky fought and worked hard with him to bring his performance into a framework of feeling a sense of artistic measure.
"Just think about it," he once complained to me about Hambourg, "he recently returned from a concert tour around Australia. I worked with him so much to prepare him for this trip, to curb his wild temperament. I was able to do it then. Now that he has returned from this trip, I checked what state the works he worked through with me are in now. And what do you think – Hambourg has gone wild again!" ("Hamburg ist wieder verwildet!")

Unfortunately, I didn't get to hear Hambourg's mature age playing, and I cannot express any judgements about the current state of his art.

Alongside Leschetizky's lessons, from time to time I, Gabrilowitsch, and the four Polish pianists mentioned previously, gathered at each other's homes. At these meetings we took turns to play works studied and worked through with the professor, after which our performance was critiqued by the other comrades. I must say, that these sessions were also very useful to us, and I remember them with pleasure.

5. My acquaintances and meetings with other outstanding pianists who were former students of Leschetizky

During my first visit to Vienna I would go to shave at a hairdresser near the house in which I rented a room. The hairdresser, being talkative like all the Viennese, having found out that I study with Leschetizky once asked me:
"Tell me, is it true that Paderewski has become a famous pianist?"
I was surprised by this question and in turn asked him why he doubts this, to which he replied:
"You see, over the course of two years I made house visits to Paderewski to shave him and cut his hair. At the time, Paderewski was also studying with Leschetizky. How could he have become a famous pianist if every time that I visited him, the only thing I heard him play was scales and etudes."
The most likely thing is that the hairdresser regularly visited Paderewski in the mornings and caught him doing technical work.

The Polish pianist Paderewski acquired fame in his homeland by the age of 28, but it is only after a few years of working with Leschetizky that he became a famous first-class pianist. I only heard his playing twice: the first time when he performed at a symphonic concert in the Vienna Philharmonia, and the second time also in Vienna at his solo concert. His performance of one of Liszt's Rhapsodies made a big impression on me. Thanks to his performance I discovered a completely new point of view on the interpretation of Liszt Rhapsodies. Usually pianists use these Rhapsodies in concerts only with the goal of showing the brilliance of their virtuosic technique. However, Paderewski interprets them as majestic paintings and rhapsodes' (folk singers') stories about the heroic deeds and the folk life of Hungarians, to whom, as it is known, Liszt himself belonged.

***

I met the famous pianist and first-class pedagogue Anna Nikolaevna Yesipova many times and visited her frequently in the last four years of her life. At that time, I was a teacher at the Petersburg conservatory where she worked as a professor.

Yesipova had a combination of great artistic talent, an outstanding mind, and was a very tactful pedagogue. If one is to add exceptional knowledge of piano literature and extensive concert experience, it will be clear why Anna Nikolaevna held a special place amongst our piano teachers of the time. Of course, the fact that she had subjected nearly all works of piano literature to her personal performing creativity, performing them in concert multiple times, played a significant role.

In one of her concert tours around America, having exhausted her repertoire of purely artistic works over a number of concerts, she gave a series of concerts the program of which was dedicated to the history of the piano etude. Starting with the technical etudes of Czerny and Clementi which she performed not just virtuosically but also highly artistically, she completed the cycle of these concerts with a series of Chopin and Liszt etudes which are, as is known, the highest examples of works of artistic piano literature.

I was once present at an entrance exam which she was holding for those students who wished to enter her class. For each of these students, after hearing them perform their program, she would suggest that they also play a slow movement of one of Beethoven's sonatas. Believing that musicality can be best discovered in the performance of these slow movements, she accepted only those who satisfied her requirements in this regard.

In general, she accepted only especially gifted students to her class, and over the years of her professorship, has produced many wonderful pianists and pedagogues of piano performance.

***

Yesipova was the first of Leschetizky's students who acquired international fame through her concerts. She studied with him during his professorship at the St Petersburg Conservatory, a few years after which she became his wife. While during her further pedagogical activity in Petersburg she was divorced from Leschetizky, she nevertheless stayed on good terms with him.

***

Leschetizky spoke about Yesipova in lessons more than once.

By the way, he recounted how Anna Nikolaevna worked on the phrasing of Chopin Mazurkas. Artistic performance of Chopin's Mazurkas is one of a pianist's hardest tasks. Despite its miniature form, each mazurka is full of content. Specific features of rhythm and phrasing can be mastered by the performer usually only under the condition that they undertake extremely serious work on these performance aspects.

According to Leschetizky, Anna Nikolaevna would sometimes work on one phrase of these mazurkas for a long time until her pursuits led her to the goal. Sometimes, over the course of a whole week she would change phrasing, applying various gradations of force and agogic, searching for such proportions which would give phrases the necessary poeticism, expressiveness, and most importantly naturalness. And she worked not only at the piano, but also mentally, away from the instrument, and also vocally (often singing helps in these pursuits).

As a result of such work, Yesipova became famous as an inimitable performer of Chopin Mazurkas.

Anna Nikolaevna was the first woman who performed the most grandiose of Beethoven's Sonatas in concerts – the 29th in B flat major, which has the title 'Hammerclaviersonate' (Sonata for a piano with a hammer mechanism), given to it by Beethoven himself. Because of its technical difficulties this sonata was for a long time considered unplayable. Its performance demands a large reserve of strength because the overall majesty of its construction is linked to an enormous piano sonority, close to the sonority of a whole orchestra.

The following story of Leschetizky about Anna Nikolaevna's concert experiences was also very interesting for me. This story is especially interesting because the facts recounted by Leschetizky illuminate a very important observation.

The thing is, the artistry of the artist's concert performances is greatly dependent on who constitutes its listeners, especially when the artist possesses a great performing talent and when, due to their youthfulness, he is most susceptible to this dependence on the audience composition. I must note, that minimally-gifted *[original: мало одаренные]* performers do not feel this connection to the listeners and always publicly play in exactly the same way that they learnt and play at home, as I have had to observe many times in my conservatory students.
"When I first sent Yesipova on a concert tour," Leschetizky was telling me, "I was thoroughly preparing her program with her beforehand. In addition to everything she had already done independently thanks to her great talent, I also added my own personal directions to her performance. When Yesipova returned from the trip, I suggested that she play me her concert program again. After listening to her performance and being surprised by the exaggeration of the shades which I had shown her, I asked her: 'Why are you dragging out the ritardando (a slowing down of the motion speed) here too much? And what for is there such a huge fermata (stop) here? Did I demonstrate it to you this way?' After thinking about it a little, she answered: 'You see. In the first city I did it like you wanted it. However *[original: при этом]* I felt that the listeners really liked these shades. That's why in the second city I exaggerated the rate of slowing down and the length of the stop. The listeners liked that even more. And perhaps, like this, gradually, is how the exaggerations you're telling me about came about.'"

At the end of his recount, Leschetizky explained to me that this could have specifically happened in small German cities because the listeners lack musicality, don't have a sense of artistic measure, and are thrilled by all these exaggerations. Leschetizky provided exactly the same explanation for Mark Hambourg 'going savage' *[original: 'одичание']* after his Australian tour:
"In a musical sense Australia is not very cultured, and there you are, here are the results," he finished his recount of Hambourg's trip.

***

Anna Nikolaevna liked my compositions. I often played them for her and in gratitude for the attention which she gave me in general, I dedicated my Opus 4 (Eight Miniatures) and the large piano variations in E major Op 12 ('Variations fantastiques') to her.

***

Ignaz Friedman, already enjoying great fame for a long time as a pianist, and having also concertised in our Soviet Union, worked with Leschetizky later than I did, and was his assistant

for a few years. His extraordinarily rewarding *[original: благодарная]* pianistic hand, Leschetizky's guidance, and his own great industriousness made him into an outstanding virtuoso. As an artist, however, Friedman was not always recognised by everyone. Many can't forgive him for treating the material of the works he performed too freely. It sometimes happens that he changes parts of the composer's text, adds chords or octaves in the left hand in places where the author didn't write them and so on. As for me personally, I value the spontaneity and sincerity of his performance very highly. He always plays in the way he feels like at the given moment and I consider this extremely valuable.

My acquaintance with Friedman started in Berlin where I lived for the last two years before commencing my job at the St Petersburg Conservatory. The continuation of this acquaintance was already in Leningrad, during his visit and performances in the philharmonic concerts. By chance I also met him in Kiev, where he gave concerts. In Leningrad, Friedman's playing had great success, however in Moscow his performance prompted harsh negative criticism. He had the greatest success in Kiev where he fully demonstrated himself as a great artist of piano performance.

6. Some of Leschetizky's suggestions I have not yet presented, and a supplement to my reminiscences about the time of my studies with him

I just presented to you a whole gallery of cursory portraits of outstanding pianists who were students of Leschetizky. Each of these pianists is a great artistic force, while also differing from each other by their individual qualities.

The extraordinary beauty of the sound and the grace *[original: изящество]* of Yesipova's performance, the idiosyncratic performance of Paderewski, the broadness of concept and execution in the playing of Ossip Gabrilowitsch, which was especially manifested in his performance of concertos for piano and orchestra, the brilliant virtuosity of Mark Hambourg and Ignaz Friedman, the deeply thoughtful and emotional performance of Artur Schnabel – what bright and finished samples of artistic piano performance are these, and oh how all of these samples differ from each other! Thanks to the guidance of Leschetizky each of these artists fully developed their natural artistic individuality through further independent work. Meanwhile, all of them were subjected to the strictest discipline during their studies with Leschetizky.

Leschetizky gave us the following suggestion on the topic of the significance and impact of such discipline:
"Great talents require disciple no less than those who are minimally gifted. Never fear killing the natural artistic individuality of a student by this discipline. The greater the student's talent turned out to be, the more I took them into an iron fist. An Arabian horse of the best blood will break its legs if it is left without a good rider who knows how to break it in. With strict discipline you will only give the talent culture but will never kill its personal individuality. Nature does not give us brilliant-cut diamonds in their finished state. The best diamond needs thorough polishing to become a brilliant-cut."

Another wonderful piece of advice which Leschetizky gave me once in a lesson as general guidance for pedagogical activity was:
"Never rush to announce a student as mediocre/inept/ungifted *[original: бездарностью]*. In my practice the following case happened. Over the course of a long period of time I worked to eliminate the technical, rhythmic, and pedal weaknesses which distinguished the playing of one of my students. The reason for these weaknesses was the bad guidance she had before studying with me. While working on eliminating all these weaknesses, I simultaneously paid a lot of

attention to artistic phrasing and artistic refinement of her performance. Because of all the aforementioned shortcomings I could not even imagine that this student possessed any natural giftedness in any form. And so, after one of the normal lessons during which I continued working in the same direction as in the lessons before (eliminating the shortcomings in the playing of this student), she suddenly appeared in a completely transformed form in the next lesson two weeks later. To my greatest surprise at this next lesson I saw that I am dealing with a great talent *[original: дарованием]*. The explanation I provide for this, is that this natural gift was immobilised, as if by chains, by the shortcomings acquired from previous bad teaching. With my work on eliminating these shortcomings, link by link, I was freeing her playing from the chain paralysing *[original: сковывавшей]* her talent. As can be seen, when I was able to throw off the last link of this chain in the previous lesson, her talent freed itself and vividly manifested itself in the next closest lesson."

You will see what great importance this piece of advice from Leschetizky had on my further pedagogical work, in the second part of this book in which I will give a brief outline of the history of my pedagogical activity.

***

Leschetizky's grateful students often gave him presents. As for me, thinking that Professor would particularly enjoy himself, I brought him a peculiar offering: a bottle of bekmes from Crimea. Bekmes is a special type of drink boiled from pure grape juice. Some time after my offering, the American Proctor, who was one of the students close to Leschetizky, asked me: "What was that stomach elixir that you brought for the professor? He tried it and couldn't drink it." My offering was thus received in this awkward way.

But even more awkward was the offering which Leschetizky's English student made to him. In summer he was in Africa and there he bought a young lion cub which he brought as a present to Leschetizky. Leschetizky good-naturedly complained to me about this present: "Do tell me, what do I do with a real lion in an apartment?"

After the first period had passed (a difficult one for me, linked to studying with Leschetizky's assistant and the first few lessons with Leschetizky himself), my 'nourishment' *[original: 'питание']* with my own music was gradually restored, and with it, my usual good mood. The beautiful Viennese climate and the good-natured and happy mood of the Viennese, which was even felt on the city's streets and was expressed in the wit, singing and whistling that was ringing out all day long, contributed a lot *[original: не мало]* to my mood.

In Spring, when particularly wonderful sunny days came, Leschetizky's students in a group of 15 to 20 people, organised joint walks out of town, in which apart from myself and Gabrilowitsch, Artur Schnabel invariably participated. We would spend our walks joking and being happy.

Apart from those of Leschetizky's students with whom I was acquainted with, there were also two local Viennese families, whom I visited easily and played for a lot: one Czech family and one Hungarian family, who lived in Vienna. In the first family the daughter's singing was not bad and I dedicated some of my German romances to her. These romances were also published at that time by the Viennese publishing Jungmann & Lerch as Op 1. The same publisher also published my second opus – Little piano variations in E major on my own short eight-bar theme which I dedicated to my friend Ossip Gabrilowitsch.

***

By the way I will tell you about what Leschetizky told me when I played him my own compositions: Prelude in F minor, Op 3 No 1 and these miniature Variations Op 2. He liked my compositions. In terms of the variations he was surprised that the theme is so short, but having heard them to the end, he expressed his pleasure and called this work "Ein feines Cabinetstück" ["Refined (graceful) cabinet (refined *[original: ювелирный]*) little piece"]. In my third prelude, in D flat major (Op. 3 No 3) he suggested to add a new middle voice, which greatly enriched the expressiveness of that section.

Most interesting was what he said about my actual performance of my own compositions. Stopping me in the middle of the performance of one of my compositions, he asked:
"Tell me, what shade are you doing here?"
"Crescendo (crescendo – strengthening of the sound)," I answered him.
"Well yes," he said, "in the score there is a crescendo which is marked by you yourself. But do you think that you are really performing this crescendo? This crescendo does exist in your head, but in reality, you are not doing it. Be careful when performing your own works. Composers can often be bad performers of their own works. Not infrequently, even the shades they themselves marked in the score exist more in their imagination, and they mentally impose these shades which exist in their imagination onto their performance, but the actual performance doesn't have them at all. Listen to yourself carefully and you will see this." For my whole life this instruction served as a guide to me when working on the performance of my compositions in concerts.

***

I would like to supplement the characterisation of Leschetizky's personality from yet another important angle. By the nature of his convictions, Leschetizky could be called a freethinker in the full sense of the word. In his youth he fought with arms in hand on the barricades of the Hungarian 1848 Revolution. He refused to give lessons to high-ranking individuals. When one count who expressed a desire to study with him, asked him to give him lessons he answered with irony:
"What for should you learn how to play the piano well, when you are already a count without it?"

7. The end of my studies with Leschetizky

I came to Vienna to study with Leschetizky over the course of three seasons, each time not for the whole season, but only for a few months. I took lessons with him relatively rarely, sometimes only once a month, and overall took somewhere around twenty-five lessons. However, you already know how fruitful these lessons were for me.

In one of the final lessons Leschetizky set me Chopin's Second Concerto, in F minor. I worked through all three movements of the Chopin Concerto. As always, I recorded the professor's completely extraordinary and valuable artistic and technical markings on the margins of the score. For the following lesson (which was the last) I submitted only the first movement, my performance of which satisfied his requirements so much that he scheduled me to perform this movement on the last student evening of the season which was going to be held in a week.

On that same last lesson Leschetizky told me that he considers our studies complete as he finds my achievements rather sufficient for further independent artistic and technical practice.

On the evening itself, Leschetizky was surprised when I told him that I can play the whole concerto in its entirety because I have all three movements of the concerto ready.
"Seems a bit too soon. Didn't you only submit the first movement in its complete state? But, okay, let's see!"

After I safely performed all the movements of the Chopin Concerto with Leschetizky's accompaniment, he expressed his delight, which caused me great satisfaction as in general he was quite stingy for praise and compliments.

At the dinner held after the student concert, Leschetizky said that as I am soon departing to Russia for good, he will speak in Russian the whole time (normally, in lessons he spoke in German). Over the course of the whole dinner Professor was in a beautiful good-spirited mood, spoke a lot, and in passing, gave me the following peculiar parting advice:
"If you want to be a great artist – never get married and don't live in the same city as your relatives." I of course took this advice as a witty joke of Leschetizky's, with which he perhaps wanted to mainly offend his wife who was sitting next to him at the dinner. From the rest of the conversation I became convinced that his parting advice was indeed caused by his displeasure towards his wife.

***

A few days later I said goodbye to the professor, having expressed to him all my appreciation for his guidance, and, having received from him a portrait to remember him by with his own handwritten inscription, went back home to Russia.

A few months later I performed a solo concert (Clavierabend) in Berlin for the first time, the program of which included works studied with Leschetizky, but also quite a number of those which I prepared entirely on my own. From this concert my real concert activity started.

8. Outcomes of the period of working under Leschetizky's guidance

Now, that I have completed a long path of independent technical and artistic practice after my lessons with Leschetizky, and have also given many solo concerts, I can say the following with strong conviction. As a result of my work under the guidance of Leschetizky, I consider the most valuable result of the outcomes of my work under Leschetizky's guidance to be the conscious paths for technical and artistic improvement over the course of my further life which were revealed to me thanks to him.

The independent quests *[original: искания, more specifically – 'searchings']* in the areas of technical and artistic aspects of performance to which Leschetizky made his students get used to on one hand, and the exceptional development of conscious critical analysis in general and in the tiniest details of your own and others' performances on the other hand, served as a powerful lever of continuous progress, both in my own performance, and in pedagogical work.

When, a few years after finishing lessons with Leschetizky, I was living in Moscow, I got the chance to listen to the whole cycle of the 32 Sonatas of Beethoven in six concerts of the German pianist Max Pauer. Before these concerts commenced, I acquired a copy of the complete collection of Beethoven Sonatas in Peters' edition. I listened to Pauer's performance without the score, because I knew from experience that the visual impressions of the printed music absorb a large part of my attention and interfere with a clear and most importantly, direct *[original: непосредственному]* perception of the music. The copy I bought had to serve me a different

purpose. The day after each of Pauer's concerts, while my memory was fresh, I would use red ink to write down on this copy first my review about the general impression from his performance of each of the sonatas, and then in tiniest details, both the positive and the negative features of his performance. Making my annotations, I did not limit myself to just generalisations, but also wrote on the score in detail what exactly the strengths and weaknesses of Pauer's performance consisted of at every specific spot.

This copy, with red writing all over it, served me a great service when I was preparing to perform this same whole cycle in seven concerts at the conservatory in 1925. After I would finish practising each sonata for a long time completely independently, I would consult Pauer's performance by referring to this copy; I added his positive aspects to my performance when they were lacking, became further convinced and sure that I was right when they correlated with my understanding, and rejected them when they contradicted my views of performing the relevant spots. The annotations about the negative aspects of Pauer's performance, if they turned out to also appear in my performance, served as an impetus for me to fix the shortcomings and to find greater performance perfection. Even now, when I look through my annotations, I am amazed at how much detail I picked up on in all the tiniest features of Pauer's performance then, and even remembered them on the day after the concert.

***

Another rather important outcome of the period of my studies with Leschetizky is the strong interest in practice methods, in finding ways of mastering technical difficulties and achieving the artistic finish of a performance, without excessively wasting time and energy *[original: сил]*. Being a professor, I read two lectures *[original: докладов]* under the common title: "Scientific organisation of practice in the field of music performance." Scientific organisation of the working process *[original: научная организация труда]* in any field has exactly the aim of using scientific data to achieve results of the highest quantity and quality in the shortest time and with the least effort. At that time, I was very interested in the question of how outstanding pianists practise. Having made a questionnaire of fifteen questions which interested me, I conversed with great artists of piano performance who came from abroad to give concerts – Egon Petri, Artur Schnabel, and others. Their answers to my questions gave me extensive material for my lectures and have been of great benefit to me personally.

***

And so, although the repertoire of the works mentioned previously which I studied under the guidance of Leschetizky was of great value for me (as his amendments and instructions were always highly artistic), nevertheless the most valuable were the overall result presented just then: the broad opportunity to continuously further perfect my performance and master practice techniques which he revealed to me.