

ABSTRACT

Title of dissertation: BRAHMS PERFORMANCE PRACTICE IN A NEW
CONTEXT: THE BRUCE HUNGERFORD RECORDED
LESSONS WITH CARL FRIEDBERG

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A product of the student-teacher relationship between Australian pianist Bruce "Leonard" Hungerford (1922-1977) and German pedagogue Carl Friedberg (1872-1955) are fifteen recorded lessons of more than twenty hours from February 1951 through May 1952, now part of the Bruce Hungerford Collection at the International Piano Archives at Maryland (IPAM). These lessons yield a remarkable repository of insight into Brahms performance practice, as Friedberg was a student of Clara Schumann and protégé of Brahms.

Part I, Chapter One: Bruce Hungerford and Carl Friedberg: Introduction and Context presents biographical surveys of the lives and careers of Hungerford and Friedberg. Chapter Two: The Recorded Lessons consists of the lessons' genesis and nature, repertoire, and aspects of interpretation, technique, and performance practice, as well as Friedberg's first-hand accounts of a number of musicians, conductors, and composers from Bach to Busoni. Chapter Three: Brahms Performance Practice presents Friedberg's personal history with Brahms as musician, composer, and conductor, and focuses on the Brahms repertoire covered in the lessons. Analysis and commentary regarding the significance of the lessons follow.

Part II: The Transcription of the Hungerford-Friedberg Lessons consists of the transcription and accompanying indices of the recorded lessons. Appendix A: Hungerford Memorabilia contains a biography by Thomas Stanback, published interview, and discography. Appendix B: Friedberg Memorabilia contains performance reviews, recital dates and programs, and compositional oeuvre with discography. Appendix C: Hungerford-Friedberg Memorabilia presents reproductions of selected photographs, letters, and documents from the correspondence and scrapbooks of the Bruce Hungerford and Carl Friedberg Collections at IPAM.

**BRAHMS PERFORMANCE PRACTICE IN A NEW CONTEXT:
THE BRUCE HUNGERFORD RECORDED LESSONS
WITH CARL FRIEDBERG**

by

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Dissertation submitted to the Faculty of the Graduate School of the
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2009

PREFACE

Genesis

The germinal concept for this dissertation figuratively evolved in my own academic backyard. As a graduate student in musicology at the University of Maryland at College Park and a teacher of piano for nearly thirty years, I was searching for a topic of interest for doctorate research. My advisor Professor Shelley G. Davis, knowing my interests in eighteenth- and nineteenth-century Western European art music and pedagogy, suggested I investigate “IPAM,” the International Piano Archives,¹ conveniently housed in the University of Maryland’s Michelle Smith Performing Arts Library.² I approached Curator Donald Manildi, himself a concert pianist and remarkable authority on subjects concerning pianists, and after inquiring about topics that warranted research, I soon became more intimately acquainted with the expansive holdings at IPAM. Manildi led me to a specific collection, the Bruce Hungerford Collection, which had been bestowed upon IPAM by the estate of the Australian pianist (1922-1977).³ The collection is one of considerable size, consisting of a large body of correspondence,⁴ nearly two hundred reel-to-reel tapes of Hungerford’s private recitals and public solo and

¹ The International Piano Archives at Maryland was founded in Cleveland, Ohio in 1965 by Albert Petrak and Gregor Benko, later moved to New York City, and was given to the University of Maryland-College Park in 1977. Over the years, it has reached international recognition as an exceptional resource for the study and preservation of the classical piano repertoire and its performance. Its holdings of piano recordings, scores, books, and archival papers, as well as its reissues of historic piano performances are the world’s most comprehensive collection of its kind. Under the leadership of Neil Ratliff, IPAM initiated the publication of books and a program of public exhibitions. In 1993, IPAM’s first Curator, Morgan Cundiff, was succeeded by its present Curator, Donald Manildi.

² IPAM has been housed in the Michelle Smith Performing Arts Library of the University of Maryland’s Clarice Smith Performing Arts Center since the center’s opening in the fall of 2000. Prior to that, IPAM was housed in the University of Maryland’s Hornbake Library.

³ Bruce Hungerford’s sister Paulina Hungerford and Hans W. Friedberg, son of Carl Friedberg, gifted IPAM with the Collection. Regarding the given name of Hungerford, see Chapter One, p. 7, n. 13, *infra*.

⁴ The vast majority of this correspondence consists of letters from Hungerford in the United States to his mother, Anna Maria Hungerford, back home in Australia.

orchestral performances,⁵ performance files and photographs preserved in several scrapbooks, tape recordings of some twenty hours of lessons with the German master pianist and pedagogue Carl Friedberg,⁶ art work, newspaper articles, and miscellaneous materials. The correspondence itself contains nearly a thousand letters from Hungerford to his family and friends over nearly three decades, nearly all handwritten in ornate penmanship, many on onionskin paper.⁷

Initial perusal of the quantity of materials seemed overwhelming. Themes of piano performance practice, pedagogy, a cast of characters from composers to conductors to pianists, prolific letter-writing by a man of considerable intelligence, sensitivity, and wit, along with a penchant for raconteurism, photographs, programs, and reviews of some of the greatest artists in the classical music world from the first half of the twentieth century – all providing the materials for the genesis of a challenging but irresistible musicological jigsaw puzzle.

The instinctive first approach was that of compiling biographical material for a publication on the life and career of Bruce Hungerford. Months of reading the vast amount of correspondence and the preserved performance files and scrapbooks provided valuable access to personal and professional information. I soon learned that a sanctioned biography was already a work in progress by Hungerford friend and former student

⁵ These consist of 114 small tapes spanning 1947 to 1976, 22 copies of Vanguard Records masters from the years 1968 to 1976, and 49 large reels dating from 1952 to 1973.

⁶ Friedberg (1872-1955) was a world-renowned pianist and had served on the piano faculties at the Frankfurt and Cologne Conservatories in Germany and at the Juilliard School of Music in New York from 1923 to 1946, where he first became acquainted with Hungerford, a student there from 1945 to 1947. As a young man, Friedberg had studied with Clara Schumann and had played for and was a protégé of Johannes Brahms.

⁷ The correspondence also includes professional letters to and from agents, performers, teachers, conductors, and government officials.

Thomas M. Stanback III.⁸ My project, however, proved vital: after closer inspection of the collection, including listening to one set of tapes⁹ and over twenty recorded hours of Hungerford's lessons with Carl Friedberg,¹⁰ both the essence and import of my project came into crystalline focus.

The Hungerford-Friedberg taped lessons, reproduced from the original reel-to-reel tapes onto cassette tapes,¹¹ and aurally challenging, covered a time period of February 1951 through May 1952, recorded in Carl Friedberg's Upper East Side studio apartment in Manhattan by Hungerford himself. The repertoire was devoted exclusively to eighteenth- and nineteenth-century works, primarily of the German tradition. The experience and wisdom of Carl Friedberg, then nearing the age of eighty and known throughout Europe and America as performer as well as pedagogue, in counterpoint with the youth and inquisitiveness of the advanced artist Hungerford from Australia in his early thirties, presented a rich and palpable listening experience. The pedagogical aspects, the playing of the music, and the discussions of interpretation and performance practice were immediately enlightening.

My first acquaintance with Bruce Hungerford's artistry had transpired a few months before the beginnings of this dissertation when I heard a recording of a pianist named Hungerford playing Schubert's Op. 15, The Wanderer Fantasy in a live 1961

⁸ Thomas Stanback knew Hungerford as a teacher, friend, and neighbor in Larchmont, New York, beginning in the 1950s, and, with Hungerford's sister Paulina, is responsible for the organization and presentation of the Bruce Hungerford Collection to IPAM. Stanback is the former executive director of The Association for the Hungerford Archives, a not-for-profit organization the purpose of which was to preserve and promote the career materials of Hungerford. Presently, Stanback continues work on the Hungerford biography.

⁹ These tapes are part of the Bruce Hungerford Collection at IPAM, due to the generosity of Paulina Hungerford and Carl Friedberg's son, Hans W. Friedberg, now deceased.

¹⁰ Hungerford, at the age of twenty-eight, was awarded twenty-five scholarship lessons with Friedberg by the Carl Friedberg Alumni Association in the fall of 1950. See Chapter Two, *infra*.

¹¹ These tapes, since the author's initial listening, have been converted to compact discs.

performance.¹² This rendition, mesmerizing in its sensitivity, technique, and spiritual energy, presented a mystery: who was this artist and why had I not heard of him? As research progressed, a hidden treasure was uncovering: not only one named Hungerford, but a lineage seemingly tangible and traceable to the nineteenth-century German tradition as well. This silver thread, often elusive, running throughout these recordings – the lineage from which Friedberg speaks and plays – is authoritative: Friedberg, having been a student of Clara Schumann and protégé of Johannes Brahms, provided invaluable recollections of their personalities, their musicianship, and their tradition. Friedberg’s interpretations of Brahms and Schumann are, beyond argument, authoritative. Hungerford’s prescience to record and preserve these lessons offers more than a mere moment’s view into a time now gone; it offers solid pedagogical advice regarding not only technique and musicianship but also ethical discussions on character, teaching, and aesthetics, as well as philosophical insight that comes with wisdom, dedication to one’s art, and unquestioned respect for music and that which it expresses. The decision to investigate this topic, though daunting, became an unquenchable commitment and respectful obligation. It is both surprising and regrettable that the literature on Brahms performance has thus far made only the most sparse and tangential reference to Carl Friedberg’s preciously valuable insight.

¹² This performance is from *Bruce Hungerford, Pianist, in Live Performances of Works by Franz Schubert*, produced and distributed by the International Piano Archives at Maryland, 1992, IPAM 1203. The recording was made through the efforts of Thomas M. Stanback III and funds raised through the Association for the Hungerford Archives. Also on this compact disc are the *Four Impromptus*, Op. 90, Allegretto in C minor, Op. Posth., Impromptu, Op. 142, no. 1, and Hungerford’s own arrangement *Litanei* based on the Schubert song “Auf das Fest aller Seelen.”

Overview

The organization of this dissertation consists of two major parts: *Part I: The Bruce Hungerford Recorded Lessons with Carl Friedberg: Context, Analysis, Commentary* and *Part II: The Transcription of the Hungerford-Friedberg Recorded Lessons*.

Part I is subdivided into three chapters. *Chapter One: Bruce Hungerford and Carl Friedberg: Introduction and Biographical Context* provides a biographical context of the lives and careers of Australian pianist Bruce Hungerford (1922-1977) and German pianist-pedagogue Carl Friedberg (1872-1955) prior to their meeting in 1945 through the Juilliard School, and the commencement of their student-teacher relationship. *Chapter Two: The Lessons (1951-1952)* consists of topics inherent in the Hungerford-Friedberg recorded lessons (February 1951 through May 1952). These include the background and nature of the lessons, the repertoire, piano technique, pedagogical and interpretation issues, performance practice, and editions and publishers. As Friedberg was a student of Clara Schumann and a protégé of Johannes Brahms, interspersed throughout the lessons are Friedberg's commentary and perceptions, along with the presentation of stories, anecdotes, and firsthand accounts of a number of composers, conductors, and pianists. *Chapter Three: Brahms Performance Practice* commences with Friedberg's personal history with Brahms and focuses on the Brahms repertoire covered in the recorded lessons. Each composition and subsequent commentary is detailed, interspersed with Friedberg's personal recollections of Brahms as musician, composer, and conductor. Commentary and analysis regarding the significance of the Hungerford-Friedberg lessons follow.

Part II: The Transcription of the Hungerford-Friedberg Lessons consists of the transcription and accompanying indices by this author of more than twenty hours of fifteen Hungerford-Friedberg lessons recorded by Hungerford at the Friedberg studio-residence at 106 East 85th Street, New York City from February 1951 through May 1952.

There are three appendices accompanying this dissertation. *Appendix A: Hungerford Miscellanea* contains a Hungerford biography written by Thomas M. Stanback III, a friend and former Hungerford student, a published newspaper interview, and a discography. *Appendix B: Friedberg Miscellanea* contains materials from the Carl Friedberg Collection at IPAM including a list of his recital and concert reviews from cities throughout Europe and the United States, a list of Friedberg's recitals with dates and programs spanning his entire performance career, and a list of Friedberg's compositional oeuvre (compositions, arrangements, and editions) with discography. *Appendix C: Hungerford-Friedberg Memorabilia* contains reproductions of selected photographs, letters, documents, and articles from the correspondence and scrapbooks of the Bruce Hungerford and Carl Friedberg Collections at the International Piano Archives at Maryland. All materials used in this research are with special permission granted by the Archives.

Editorial Procedures

The abbreviations used in this dissertation are as follows:

- | | |
|----------|--|
| ALS | Letter in the handwriting of the author with signature |
| ALS-FAML | Letter in the handwriting of the author with signature, Family correspondence (Hungerford's mother, father, sister, and niece) |

ALS-PROF	Letter in the handwriting of the author with signature, Professional correspondence (pianists, composers, teachers, agents, other professionals)
BHC	Bruce Hungerford Collection
BW	<i>Johannes Brahms sämtliche Werke</i> (See the Bibliography)
CFC	Carl Friedberg Collection
IPAM	International Piano Archives at Maryland
McCorkle	<i>Johannes Brahms: Thematisch-bibliographisches Werkverzeichnis</i> (see the Bibliography)
PHI	Paulina Hungerford Interview
Smith	<i>Master Pianist: The Career and Teaching of Carl Friedberg</i> (See the Bibliography)
TSI	Thomas M. Stanback III Interview
TRANSC	Transcription of the Bruce Hungerford Recorded Lessons with Carl Friedberg

The reader will note the traditional use of footnotes in *Part I* and the use of endnotes in *Part II*, the transcription of the lessons. Endnotes were chosen for *Part II* for the following reasons: (a), to maintain a feeling of the flow and atmosphere of the lessons without interruption; and (b), to differentiate between the traditional content of footnotes in *Part I* and the unique content (metronome indications of recorded compositions) of *Part II*.

Additionally, all spelling and wording within letters and documents cited in this dissertation have been literally reproduced with all content presented in its original form.

This literal translation, especially in the transcription of the lessons, was chosen for the purpose of preserving the original atmosphere as much as possible.

This work is dedicated to my son, Taylor Stephen DiClemente,

with my eternal love, devotion, and gratitude

and

to the loving memory of my parents

Bernard Louis Riesbeck and Julia Scherbo Riesbeck

(1920-1970)

whose unspoken love and support

were always palpable

Ann Louise Catherine Riesbeck DiClemente

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To the many individuals who have offered professional and personal support during the writing of this dissertation, my gratitude knows no bounds.

First, my heartfelt thanks to Bruce Hungerford's sister, Paulina Hungerford, for her generosity in speaking with me about her brother's life and talent, as well as her gift of the magnificent Bruce Hungerford Collection to the International Piano Archives at Maryland, the essence of my research work. My thanks also to Thomas M. Stanback III, friend, student, and biographer of Bruce Hungerford, whose conversations, materials, and encouragement have been of utmost significance to this project, and whose friendship I cherish. To the Curator of the International Piano Archives at Maryland, Donald Manildi, I express my deep gratitude for the many hours and materials he provided without hesitation and with utmost patience. It was Donald Manildi who, upon my initial query into possible dissertation topics, suggested the very subject of this project and inspired my enthusiasm.

I should also like to thank the members of my doctoral committee for the generosity of their expertise, their commitment, and their indefatigable patience: Dr. Lawrence Moss, Dr. Suzanne Beicken, and Dr. Peter Beicken. You will always have my profound admiration and gratitude for all you are and all you do.

Throughout my years at the University of Maryland, Dr. Shelley George Davis has been the quintessential professor, mentor, and dissertation advisor. Without his expertise, example, and guidance, this project would never have reached fruition. I express not only my gratitude to Dr. Davis but my steadfast commitment to carry on all that he has taught me in the discipline of musicology and research and the art of teaching.

Last but certainly far from least, I would like to thank my family and circle of friends. To my son, Taylor Stephen DiClemente, and my former husband, Richard A. DiClemente, my gratitude outweighs any attempt at verbal expression. Without your many years of support, encouragement, patience, and unselfishness, I would never have been able to fulfill my dream of attempting graduate school in musicology after so many years away from academe. The earning of my Master's and Doctoral degrees were made possible by all you have generously given me, especially the time and freedom to accomplish these goals while honoring my commitment to raising a family. I share these academic laurels with you. To my brothers, Richard, Bernard, and Stephen Riesbeck, and their families, thank you for your encouraging words, your faith in my abilities, and your unconditional love. To the following friends and colleagues, my deepest gratitude for your friendship, support, and encouragement: John Hines, Robert P. Kolt, Carin Venditta, Gregory W. Kulczycki, Cheryl Crise, Lindsay Burton, Ted and Donna Spickler, Patricia and Karl Jacobsen, Virginia Wyant and Deborah Kuckuda of the UM School of Music Administration, and the memory of Dr. John F. Kressler, a University of Maryland School of Music fellow graduate student whose lost battle with cancer prevents his walking across the commencement stage with this admiring friend.

And, finally, in memoriam, to my parents, Bernard Louis Riesbeck and Julia Scherbo Riesbeck, my eternal gratitude for their love and guidance, and their acknowledgment, respect, and nurturing of my love of music. To my maternal aunt, Mary Scherbo, who unselfishly supported me in all ways after the deaths of my parents. To my first piano teacher, my paternal great aunt Mary Schumacher Kress, for her gentle yet solid education, and to my piano teacher Edith Dorsey, whose excellence in musicianship

and effectiveness as a teacher remain an inspiration for me. And to Dr. George Hauptfuehrer, Professor of Music at Bethany College, WV, my undergraduate music history professor and the inspiration for my venture into academe and the pursuit of musicology, and a student of Carl Friedberg.

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PART I

**The Bruce Hungerford Recorded Lessons with Carl Friedberg:
Context, Analysis, Commentary**

Chapter One: Bruce Hungerford and Carl Friedberg:

Introduction and Biographical Context

Introduction

The mid-20th century student-teacher relationship that commenced between young Australian pianist Bruce “Leonard” Hungerford, and veteran German pedagogue Carl Friedberg is remarkable for its congenial give and take. Meeting at the Juilliard School of Music in New York City in late 1945, the two pianists were separated by the span of a half century. Born in Korumburra, Victoria, Australia on November 24, 1922, Hungerford had arrived in America in October 1945 for the purpose of furthering his education in piano performance and embarking on a professional career. Friedberg, born in 1872 in Bingen, Germany, had served on the faculty at Juilliard since 1923 after a long and celebrated performance career in Europe and the United States.

When Hungerford arrived in New York in late 1945, he was first assigned to study with Ernest Hutcheson of the Juilliard faculty. However, after two years of study, Hungerford felt unchallenged and proceeded to look for a new teacher. After approaching several pianists, including Wilhelm Backhaus and Olga Samaroff, Hungerford arranged a meeting with Dame Myra Hess. After hearing Hungerford play, Dame Hess advised and arranged for Hungerford to play for her longtime friend Carl Friedberg. Friedberg had voiced a high opinion of Hungerford and his artistry earlier when the Australian pianist played for the Juilliard faculty for entrance as a student to the school. Fully impressed,

Friedberg was overheard speaking with Rosina Lhévinne, saying, “I don’t know what that boy Hungerford’s doing here, he’s a finished artist.”¹³

At this time, upon Myra Hess’s urging, Friedberg immediately accepted Hungerford as a student, and intermittent lessons began in May of 1948. In the fall of 1950, a new working relationship between Hungerford and Friedberg manifested in the form of Hungerford’s award by the Carl Friedberg Alumni Association as the first recipient of a scholarship of 25 lessons worth one-thousand dollars. The lessons commenced in October 1950 and ran through May of 1952. Those from February 1951 through the last lesson have been preserved in the form of taped recordings, made by Hungerford for his own educational purposes. These recordings now comprise a component of the Bruce Hungerford Collection at the International Piano Archives at Maryland, University of Maryland-College Park.

Investigation of Hungerford’s recorded lessons with Carl Friedberg presents the researcher with a repository of information beyond the apparent technical and interpretative concerning many composers from Bach to Busoni. As Friedberg was one of the last surviving students of Clara Schumann and a protégé of Johannes Brahms, his commentary is filled with personal recollections of Brahms as pianist and conductor. Friedberg’s many comments and demonstrations of certain points at the piano reveal a passionate teacher. His memories of the admired Brahms seem vivid and reliable in both detail and overall impressions recollected despite the long time that had elapsed. By nature, the spoken comments differ from the written account, and the interchange between Friedberg and Hungerford is part of oral history. This area of investigation is

¹³ ALS-FAML, 12/12/45

fairly new to musicology as the groundbreaking work by Vivian Perlis indicates which will be referenced later in this chapter. (See footnote 17).

Much of Friedberg's insight into Brahms's performance practice is demonstrated when he and Hungerford interact at the piano, for example when the teacher accompanies the student in the first Brahms piano concerto. Much of the playing recorded is of such a high caliber that the listener gets the impression of quite polished performances of teacher and student rather than lessons. A remarkably congenial collaboration exists throughout and the recordings present a unique perspective into Brahms performance practice regarding not only the issue of tempi but also all aspects of interpretation.

This invaluable legacy was bequeathed from the primary source of Brahms protégé Carl Friedberg to Bruce Hungerford and his subsequent students. For the pianist as well as the historian the wealth of information within the Hungerford-Friedberg recorded lessons, until now unknown and unused, is considerable and its significance unprecedented for Brahms scholars and performing artists alike.

Bruce Hungerford

In his 1964 book *Die Konzertpianisten der Gegenwart*, Hans-Peter Range¹⁴ made the following remarks about the pianist Bruce Hungerford: "What enraptures the listener when Hungerford plays? He is a musician par excellence. He plays with heart and soul and with a complete technical ability which is, however, never in the foreground. He shapes his playing to the composers' intentions...and distinguished himself through the spirituality of his playing...In every respect a towering interpreter of Beethoven and

¹⁴ Composer, pianist, and historian, Range has published several CDs of his own piano compositions in addition to numerous books on composers and his personal meetings with famous pianists.

Schubert...he deserves to be placed in the front rank of great artists.”¹⁵ Range’s perceptions date to a time in Hungerford’s career when, after studying in America from 1945 to 1958, he moved to Germany in an attempt to establish his performing career.¹⁶ After considerable success in Europe, Hungerford returned to the United States after being approached by Maynard and Seymour Solomon, founders and directors of the Vanguard Recording Society, to record all of the piano works of Beethoven. Tragically, Hungerford was killed on January 26, 1977 automobile wreck at the age of fifty-four¹⁷ before the completion of the Vanguard project. His recorded legacy, however, does include twenty-two of the thirty-two Beethoven sonatas as well as recordings of works by Brahms, Schubert, and Chopin. In the years since 1996, most recently in 2003, Vanguard Records has reissued many of these recordings in the form of compact discs.¹⁸

For this dissertation, New York music critic and pianist Harris Goldsmith wrote the following appreciation of Hungerford:

Bruce Hungerford (1922-1977), a truly great keyboard artist, was a rare blend of virtuoso and scholar. Born in Victoria, Australia, at age 12 he began weekly 170-mile round trips for lessons with Roy Shepherd, once a pupil of Alfred Cortot. At seventeen, he won a full scholarship to the Melbourne University Conservatory, making his debut at age 20 with the Melbourne Symphony Orchestra. He studied briefly with Ignaz Friedman who had moved to Australia during World War II, and then came to New York in 1945 to study with Ernest Hutcheson at the Juilliard School. In 1948 he met Dame Myra Hess who in turn introduced him to Carl Friedberg – the last surviving pupil of Johannes Brahms – who then taught Hungerford for the next seven years.

Hungerford made his New York debut at Town Hall in 1951 and toured Europe for the first time in 1958, playing in London, the Hague, West Berlin, Munich, and Zurich. In 1959 he began a seven-year post as pianist-in-residence at

¹⁵ Lahr/Schwarzwald: Moritz Schauenburg Verlag, 1964. 86, 128

¹⁶ Hungerford lived in southern Germany from 1958 to 1967 and toured extensively throughout Western and Eastern Europe. He experienced sold-out performances, enthusiastic reviews, and became known for his interpretations of Beethoven, Brahms, and Schubert.

¹⁷ Hungerford’s mother, Anna Maria Hungerford, his niece Katrine Mary Clouston Azriel and her husband Solomon Azriel were also killed instantly in the accident, a head-on collision caused by a drunk driver.

¹⁸ See Appendix A *infra* for the Hungerford discography.

the Bayreuth Festival, where the Wagner family gave him access to unpublished piano music by Richard Wagner, which Hungerford recorded in 1960.

Hungerford was also an expert photographer and Egyptologist, two callings that began in his teenage years and for which he was highly respected. In 1961, he went to Egypt as the still photographer with the NBC Nile Expedition, which recorded on film many of the ancient monuments from Abu Simbel to the Delta, devoting special attention to the temples of Nubia, which were then threatened by the projected flooding from the Aswan Dam. He returned to Egypt in 1966, '67, and '68 to study and take photographs, receiving a grant from the American Research Center in Egypt.

He returned to New York in 1965 to give a recital at Carnegie Hall that received unanimous critical acclaim, firmly establishing his reputation. Other appearances included Town Hall and Lincoln Center; he also gave annual recitals at New York's Rockefeller University and taught at the Mannes College of Music in New York. Following his 1965 Carnegie Hall recital he was invited by *Vanguard Classics* to record all 32 Beethoven Piano Sonatas. At the time of his death, 22 were completed, along with individual albums devoted to music by Schubert, Brahms, and Chopin.

An Israeli friend of the Vanguard producers had argued for this recording contract writing about Hungerford that he was "an unusual man with tremendous artistic and spiritual powers, but due to a complete lack of talent for public relations, he has had little luck in getting engagements."

This unwillingness on his part to pursue the business of a career is part of the reason for the comment by F. Pleibel of the Los Angeles Times, "Musicians speak of him with awe, yet he is almost unknown to the vast concert-going public."

On a January evening in 1977, driving home from a lecture he had given at Rockefeller University of Egypt, Hungerford was in a head-on collision and he died instantly.

It was my pleasure and honor to review many of Hungerford's Vanguard LPs when they were issued and furthermore, my memories of his superb musicmaking antedate those Vanguard discs and include an earlier version of Beethoven's Sonata Op. 111 for Bayreuth. And also some of the aforementioned rarely heard Wagner piano pieces. As well as distinguished live recitals at Alice Tully Hall and (years earlier) at the Metropolitan Museum of Art's GRR Auditorium. Here are a few excerpts from my reviews in *High Fidelity*:

"A scrupulous player rather than a barnstorming one. He is a convinced believer in the *Urtext*. He gives due importance to Beethoven's mastery of polyphony and coiled momentum. For example, he takes great care in differentiating inner voice *sforzandos* and outer voice *fortepianos*. Textures are wonderfully complex and transparent; harmonic outlines are cogently brought to the fore."

"Never is the underlying pulse of the music allowed to grow soggy under the burden of 'expression' – though expressiveness is nevertheless

present in sufficient measure to give weight and eloquence to fast and slow movements alike.”

“He is the embodiment of ‘freedom through discipline!’”

“Many of the Hungerford recordings of Beethoven Sonatas, Schubert’s A-major Sonata, D. 959, Chopin’s Sonata in B minor, Op. 58 and Brahms *Stücke* are distinctive but one that particularly comes to mind in the superbly taut account of Beethoven Sonata No. 13 in E-flat, Op. 27, No. 1 which closely approximates Arthur Schnabel’s superb version in this writer’s affection. He was a lovely person, and – musically – a kindred spirit. It was a pleasure to know him personally, and he is greatly missed.¹⁹

As both Range and Goldsmith imply, Hungerford held a reputation of excellence as a meticulous performer known for his transcendence of technique in pursuit of the highest form of expressiveness, and his authentic, unaffected interpretations of the 19th-century German repertoire. Despite his aversion to self-promotion and the business aspects of concertizing, which unfortunately resulted in the general public’s virtual unfamiliarity with his work, Hungerford is remembered among musicians and critics as a rare and impeccable artist, one whose mastery as a pianist was underscored by genuine humility, sensitivity, and spirituality.

Carl Friedberg

With reference to Carl Friedberg, Donald Ellman wrote, in the 2001 *New Grove Dictionary of Music and Musicians*:

Friedberg, Carl

(b. Bingen, 18 Sept 1872; d. Merano, 9 Sept 1955). German pianist and teacher. He studied piano with James Kwast and for a short while with Clara Schumann at the Hoch Konservatorium, Frankfurt. He too became a teacher there (1893-1904) and later at the Cologne Conservatory (1904-1914), and from 1923 until his retirement in 1946 was principal piano teacher at the New York Institute of

¹⁹ Harris Goldsmith wrote exclusively for this project in a letter dated September 19, 2005 to this author through the auspices of the International Piano Archives.

Musical Art. His pupils included Malcolm Frager, Bruce Hungerford, William Masselos, Elly Ney and his biographer, Julia Smith (*Master Pianist: The Career and Teaching of Carl Friedberg*, New York, 1963).

Friedberg's playing career spanned over 60 years in both Europe and America. He made his official debut in 1892 with the Vienna PO under Mahler, receiving praise from Eduard Hanslick. This was followed in 1893 by an all-Brahms recital in the presence of the composer, who admired his playing and who later demonstrated to him in private the majority of his piano works. As a chamber musician he replaced Artur Schnabel in the Schnabel-Flesch-Becker Trio in 1920 and played in that ensemble until 1932. Friedberg gave numerous recitals with Kreisler throughout America and in 1937 formed his own trio with Daniil [sic] Karpilowsky and Felix Salmund. Friedberg's repertory was reputedly vast, and he became much associated with the music of Beethoven (his edition of the Beethoven sonatas was published by Schott in 1922), Chopin, Schumann, and Brahms. He made one commercial recording of music by Schumann and Brahms in 1953 and some private recordings, some of which have been issued by the International Piano Archives.²⁰

Friedberg's stature as a major pianist and pedagogue is reflected in the following excerpts from performance reviews from North American cities covering the early decades of the first half of the twentieth century.²¹

Words and pen fail one in retrospect of the gift which is Friedberg's. With the assurance, dignity, and simplicity of a life hallowed by intimate association with dynamic personalities in musical history, knowledge that he has contributed his great gift and trained renowned disciples to carry on in a younger generation, however retaining the freshness of youth and pianistic brilliancy, directed by an intensely serious and musical brain, Friedberg is a rare artist. We believe Beethoven himself could not desire a more consummate performance of his concerto than that which Friedberg offered.

- *The Portland News*²²

Brahms and his great message loomed large at Carnegie Hall last evening, and the chief revealer was Carl Friedberg, soloist in the composer's prodigious Concerto in B-flat. That work ended and climaxed the concert of the Philharmonic Orchestra, with Bruno Walter as the conductor.

²⁰ Volume 9, 269.

²¹ These particular reviews are direct reproductions of newspaper articles found in the Friedberg Press Book in the Carl Friedberg Collection at the International Piano Archives at Maryland. IPAM has granted special permission for accessing these files for this project. The Carl Friedberg Collection was donated to IPAM by Hans W. Friedberg, Carl Friedberg's son. See Appendix B for more Friedberg materials.

²² Author unknown. *The Portland News*, Portland, Oregon. November 16, 1926.

In Carl Friedberg one realizes an eminently fitting interpreter for such music. He possesses the required artistic grasp, elevated spiritual outlook and mastery of the keyboard. Any virtuoso, as such, would face an almost impossible task in the Brahms concerto. Its utterance completely eludes the performer who seeks only personal display. Friedberg is far from that superficial school and his delivery last evening again emphasized his balanced, scholarly control, refined feeling and ability to draw the large musical line. He reaped a rich reward of understanding applause.

- *The New York American*²³

Mr. Friedberg played the formidable part of the Brahms concerto with admirable breadth and energy, which if anything out-Brahmsed Brahms. It is, however, probable that Brahms himself played the B-flat Concerto that way – immense pawful of notes, immense breadth and fire, and the piano a second orchestra. The powerful symphonic frame of the music was felt as such, by soloist as well as conductor. Mr. Friedberg's vigorous rhythms and attacks had their due contrast in the treatment of the lyrical phrases. All details contributed to the big lines of the structure and, above all, to the sensation of the grandeur of great spaces. This was maintained in the "demonic" scherzo, but the slow movement was playing of another kind, playing which matched the poetry of the musical thought. In short, it was a performance by a pianist who knew the grand manner and whose traditions are particularly those of the period that saw the culmination of Brahms's creative career. Mr. Friedberg was worthily applauded, and so was the Brahms concerto!

- *The New York Times*²⁴

...The high spot of the program was the Beethoven Concerto in C minor for piano and orchestra, with Mr. Friedberg at the keyboard. It is almost impossible to exaggerate the soloist's delicacy of expression, vitality of interpretation and utter sweetness of style. He brings a Beethoven, intensely alive, always subtle, never dull, pedantic, or monotonous. His technique is impeccable, but more than that, it is never obvious. With clarity and simplicity he gives to the score a hundred delightful nuances, a continuously refreshing and sparkling readings. Curiously enough, his playing seems a compound of naiveté and profundity. There is something quite wide-eyed in his approach to the master. It seems as if he were playing it, and his audience hearing it, for the first time. Coincidentally, however, the auditor is likely to be impressed with the depth of his understanding, and the wideness of his scope, as if he had been immersed in the best of the classic spirit for years and years. Mr. Friedberg does not like to be called primarily an interpreter of the classics. He feels that he is too intensely alive to all that is modern in music for that. Yet, so long as he brings to the nobility and dignity of standard works all the freshness and enthusiasm, which

²³ Leonard Liebling. *The New York American*, New York, New York. November 24, 1933.

²⁴ Olin Downes. *The New York Times*, New York, New York. November 24, 1933

he showed yesterday, he can not escape the designation at least, of “modern interpreter of the ancient.”

- *The Cincinnati Tribune*²⁵

Carl Friedberg is a new species of pianist. As he played the Emperor Concerto on the all-Beethoven program of the “Symphony” last night, he seemed like a man who might have taught Chopin, instead of a pupil of Clara Schumann. He came to the piano like a fine pedagogue, not for show but for Beethoven. He played the Emperor Concerto without percussion or fireworks, but with scholarly finesse in phrasing and tempos, marvelous delicacy in rippling runs and trills, exactly measured dynamic clarity of tone and rare development of climaxes. The Adagio was particularly beautiful in delicate, sensuous legato. The gallery worked for an encore, but the courteous veteran had done his job – with superb scholarly virtuosity – and he would play no more. He was well supported by the orchestra in many a tricky rhythm – thanks to masterly conductor- control of the tempos.

- *The Toronto Daily Star*²⁶

Friedberg’s distinguished reputation as a musician and teacher *par excellence* was first established in his youth in Europe and endured throughout his career in America, most notably in his more than two decades of teaching at the Juilliard School in New York and his masterly, albeit infrequent, performances into his late seventies.

As Friedberg had studied at the Conservatory in Frankfurt, Germany with James Kwast (teacher of Otto Klemperer, Percy Grainger, Walter Braunfels, and Hans Pfitzner, among others) and Clara Schumann, he became a significant mediator of his teachers’ legacies through his acclaimed playing and his equally renowned mastery in piano pedagogy. Of all of Clara Schumann’s students,²⁷ it is Friedberg who has been attributed to having brought Madame Schumann’s tradition of playing to America and her pedagogical methods to the Juilliard School.²⁸

²⁵ Aura Smith. *The Cincinnati Tribune*, Cincinnati, Ohio. November 6, 1927.

²⁶ Augustus Bridle. *The Toronto Daily Star*, Toronto, Ontario, Canada. January 8, 1936.

²⁷ Clara Schumann’s students who later became teachers who passed down her methods included Fanny Davies (see her comments regarding Brahms performance practice in Chapter 3 Commentary), Leonard Borwick, Nathalie Janotha, Adelina de Lara, Mary Wurm, and Mathilde Verne.

²⁸ This attribution is promulgated in Julia Smith’s biography, *Master Pianist: The Career and Teaching of Carl Friedberg* (New York: Philosophical Library, 1963) and echoed in Monica Steegmann’s *Clara*

Lineage

Friedberg's students that included Malcolm Frager, William Masselos, Yaltah Menuhin, Lonny Epstein, and Barbara Holmquest, as well as Bruce Hungerford, benefited from their teacher's rich pianistic heritage. Donald Manildi, Curator of the International Piano Archives at Maryland, has specifically referred to the German lineage that Friedberg represented:

The career and musical legacy of Bruce Hungerford (1922-1977) are a classic demonstration of the fact that artistic excellence and international stardom do not necessarily go hand in hand. Partly by preference, but also owing to various personality factors, Hungerford stood aloof from the machinations of musical commerce. Instead of pursuing self-promotion, he directed his energies toward the growth and perfection of his musicianship within a rich but circumscribed repertoire (notably Beethoven, Schubert, Chopin, and Brahms). In doing so, Hungerford maintained a ceaseless dedication to the highest standards and humbly sought the advice of many eminent colleagues.

His studies with Carl Friedberg, especially, remained a lasting influence and brought him into direct contact with the musical ideals of Brahms and Clara Schumann. This is one among many reasons why Hungerford's recordings remain significant long after his untimely death. My own familiarity with these recordings, and my experience hearing Hungerford in person, leave no question in my mind of his unique stature among pianists of the 20th century.²⁹

The genesis and evolution of this dissertation have proven to be a study in contrasts: the literal research materials of biography, discography, and bibliography have presented written documents tangible in nature for analysis and interpretation while the research materials derived from transcribing documents of oral history have engendered a different analysis and interpretation as the perception and revelation of the playing and conversations also had to deal with the ephemeral. Among a vast amount of information

Schumann (London: Haus Publishing, 2004) and Nancy B. Reich's *Clara Schumann: The Artist and the Woman* (Ithaca and London: Cornell University Press, 1985).

²⁹ Undated letter to this author received December 15, 2006.

in a voluminous collection of material there were the recorded lessons of Bruce Hungerford and Carl Friedberg that proved to be revelatory as to lineage and pedagogy, student-teacher interaction and mediation of heritage. Through this project, the preservation of a remarkable lineage and legacy is made available to a great variety of beneficiaries: pianists, historians, teachers, students, and all lovers of music.

Vivian Perlis, in her pioneering oral histories of Charles Ives and Aaron Copland, has demonstrated the substance and significance for scholarly documentation of the recorded spoken statement *vis-à-vis* the written word.³⁰ Though often of a relatively fragile nature, the oral incarnation renders benefits of its own, frequently, and at least seemingly, bringing the source closer to the researcher with a different sense of personal aura and authenticity than in published accounts. As an additional benefit, I feel fortunate, through my project, to have gotten to know two artists, Bruce Hungerford and Carl Friedberg, more personally and intimately than I had imagined from my perspective as researcher.

Student at Career's Dawn

Upon their meeting at the Juilliard School of Music in New York City in late 1945, the span of a half century separated student Bruce Hungerford³¹ and pianist-teacher

³⁰ Vivian Perlis is known for her groundbreaking work in oral history in *Charles Ives Remembered: An Oral History*, New Haven: Yale University Press, 1974; *Composers' Voices from Ives to Ellington: An Oral History of American Music*, New Haven: University Press, 2005; *Copland. 1900 through 1942*, New York: St. Martin's Press, 1984; and *Copland: Since 1943*, New York: St. Martin's Press, 1989 (the latter two co-authored with Copland).

³¹ From an unpublished, undated 3-page manuscript by Hungerford in what was apparently, according to Hungerford friend and biographer Thomas M. Stanback III, the beginning of a memoir which was never completed: "In 1958, Hungerford changed his name from Leonard to Bruce and described this decision in an unpublished, undated three page manuscript, apparently the beginning of a memoir which was never finished: 'When it came to naming me my parents were torn between Bruce and Leonard. I think they really wanted Bruce, but I was such a puny specimen that they hardly felt I fitted the name of the Warrior

Carl Friedberg. Born in Korumburra, Victoria, Australia on November 24, 1922, Hungerford had arrived in America in October 1945 for the purpose of furthering his education in piano performance and embarking on a professional career. At that time, Friedberg, born in 1872 in Bingen, Germany, had served on the faculty at Juilliard since 1923³² after a long and celebrated performance career in Europe and the United States.³³

During his childhood in Korumburra, Hungerford received his earliest music education from his mother, Anna Maria Hungerford,³⁴ and, later, from the local piano teacher Daisy Hardwick. From the age of twelve through twenty-one,³⁵ Hungerford studied in Melbourne with Roy Shepherd,³⁶ a student of Alfred Cortot's, first as a commuting private student,³⁷ and eventually winning a full scholarship at the Melbourne University Conservatorium where he received top music honors. Although it is stated in all extant biographical materials³⁸ that Hungerford studied with Ignaz Friedman during the years that Friedman made Australia his home,³⁹ it is a spurious claim to which

King of Scotland. Then a day or two before I was to be christened, my grandfather journeyed down to see me. He was a Scotsman to the backbone and after taking one look at me said sadly, 'This is no Bruce, and so the die was cast, at any rate for my first 35 years.' Thus Hungerford was christened Leonard, and he used that first name until 1958 when, on the eve of his first concert tour of Europe, he formally changed it to Bruce for reasons both personal and professional."

³² Friedberg served on the regular piano faculty at the Juilliard School from 1923 to 1946. After 1946, he remained on the faculty of the summer school program.

³³ See Appendix B *infra* for Friedberg's Press Releases of biography, repertoire, and reviews.

³⁴ Hungerford's mother, Anna Marie Hungerford, had studied violin at a convent in Echuca, Victoria. Although her teachers' intentions were to groom her as a professional musician, she opted to enjoy music as an amateur. PHI, 4/10/2008.

³⁵ Lessons were continuous throughout these years with the exception of a one year break to recover from a serious bout with tuberculosis.

³⁶ During the early part of the 20th century, the system in Australia involved credentialed music teachers from the city conservatories to travel to the smaller towns to hear local young musicians perform in adjudicated competitions. Roy Shepherd was the teacher who came when Hungerford was approximately 12 years old. PHI, 4/10/2008.

³⁷ Hungerford traveled 60 miles by train on Saturdays for his lessons with Shepherd. PHI, 4/10/2008.

³⁸ Biographical materials include newspaper articles, performance notices, record and compact disc notes, etc.

³⁹ Ignaz Friedman moved to Australia in 1940 to evade the Nazis.

Hungerford readily admitted.⁴⁰ He had, in fact, arranged meeting the pianist after the latter's concerts in Melbourne and Sidney, a practice that Hungerford frequently engaged.⁴¹ In July 1944, while Eugene Ormandy was touring Australia, Hungerford positioned himself to play for the conductor, who later assisted Hungerford in his coming to America, his acceptance into Juilliard on scholarship, and the commencement of studies with Juilliard faculty member Ernest Hutcheson in 1945.

Hungerford left Australia at the end of World War II in September 1945, aboard a freight ship to Vancouver then proceeded by train to New York City. He auditioned before the Juilliard piano faculty, in October after the regular auditions, the faculty jury consisting of Ernest Hutcheson, Oscar Wagner, Olga Samaroff, Rosina Lhévinne, and

⁴⁰ ALS-FAML, 3/11/49: "The bit about Friedman is a white lie of course...I did talk to Ignaz in Melbourne and Sydney and Carl (Friedberg) says I am playing Chopin just like Friedman." In addition, ALS-FAML, 10/11/50: "You may wonder about this business of Friedman. I told old Carl (Friedberg) once, when I just went to him, that I once went to see Friedman in Sydney and the old chap has got it into his head that I was a steady pupil of Ignaz. He is always remarking that my Chopin is so like Friedman's, which of course is a great compliment and this Mr. Collins read me over the phone the draft of what old Carl had given him and sure enough, I was a former pupil of Ignaz Friedman. I let it go, as I find over there people are always very impressed if you've studied with a very prominent person and Friedman, according to old Carl, enjoyed a big reputation here in the U.S. and Europe. There is no doubt that Friedman's playing made a very big impression on me. You hear him yourself, so you know how thrilling his Chopin was, although he was pretty much of a dead loss in anything else. Thinking back also, I think that was why I had such a let-down when I got to old Ernest (Hutcheson, Hungerford's first teacher at Juilliard), expecting something very much finer than Friedman, where actually he doesn't hold a candle to Ignaz." (The contents of Hungerford's private correspondence with his mother reveal his use of given names when referring to his teachers and elders. This is clearly a stylistic peculiarity rather than a sign of disrespect. In references to Carl Friedberg and even Dame Myra Hess, Hungerford's "old Carl" and "Myra" are expressions of reverence and affection.)

⁴¹ Hungerford heard many visiting artists such as pianists Arthur Rubinstein, Artur Schnabel, Wilhelm Backhaus, Benno Moiseiwitsch, and Friedman, conductors George Szell and Sir Thomas Beecham, and singers Lotte Lehmann and Tito Schipa.

Carl Friedberg.⁴² Hungerford's studies commenced with Ernest Hutcheson and continued until 1947, when he reluctantly admitted to his mother,

I have said nothing whatsoever to anyone about this feeling...and I have felt this way for a long time now – I thought that perhaps there was something the matter with me and that I would eventually get over this feeling or else that I had expected something far and above the power of any human being to give...and I really had no right to expect too much in the way of some vital force that would drive me along at lissom speed to greatness in the sphere of pianism, and that would fire me with great enthusiasm on every occasion that I met this prodigious maker. Well, I must confess...almost from the start, this is what I have missed most in Ernest. It is also what I miss mostly in his playing. His soft work and fast, light fingered playing is without question the most gorgeous playing of its kind I ever heard but he is so dead in big passages, and he just never gets excited ...he was the sweetest and kindest person you could meet, a thorough gentleman in every respect...but that he had no drive, not the slightest vestige of dynamic energy either in his playing or his personality and that his playing, while very, very musical and musicianly in every respect, was widely considered tame, unvirile, and at times quite unemotional and dull...⁴³

Hungerford had by this time already been cautioned about Hutcheson by Arthur Judson, then an artists' manager and manager of the New York Philharmonic, who stated, "...I think you've got all that Hutcheson can teach you now; your playing is very beautiful but it is also too beautiful. What you need is some cold calculating intellectualism, and to do away with a lot of the warmth in your playing... You should try to get now with someone like Cortot or Casadesus."⁴⁴ Hungerford approached Eugene Ormandy who immediately suggested that Hungerford speak with his friend Olga Samaroff Stokowski.⁴⁵

⁴² ALS-FAML, 10/10/45 Hungerford played the slow movement and fugue from the Bach-Busoni transcription, the first half of the first movement of Beethoven's *Pathétique* Sonata and a Chopin nocturne. "I played them pretty well, but of course they didn't say anything...Carl Friedberg seems very nice. He is old,...has a kindly face."

⁴³ ALS-FAML, 1/31/47

⁴⁴ ALS-FAML, 11/10/46

⁴⁵ ALS-FAML, 1/26/47

When Hungerford approached Olga Samaroff about his frustration regarding his studies with Hutcheson, Samaroff responded, “You see, it isn’t only Hutcheson – what I mean is, they all use the old German way of teaching. Every child is treated alike and whatever piece is being learnt, must be played by every student in exactly the same way. Thought is never given to the idea that every child is temperamentally quite different from the next and that each one may see a certain piece in quite a different way altogether. These teachers ram their old antiquated, set ideas down the throats of everyone who studies with them – this was the old German method. Then you ask, ‘How did they create the great artists?’ The explanation is plain – these coming great artists developed their individuality after they had finished with these teachers. The custom was generally to spend a year or 2, immediately after finishing with whatever teacher you were with, in retirement, often studying other things besides piano and at the end of that time, to come forth as a fully fledged concert artist.”⁴⁶

Samaroff concluded the conversation with the suggestion that Hungerford move to Philadelphia after finishing the year at Juilliard: “You could go to Curtis – Serkin and Madame Vangerova (sic) are there or if you like, you could come and do some work with me at the Conservatory... There is no particular value in your being here at Juilliard now, Leonard. Up till last year, when the Graduate School was functioning it was an honour to be at the Juilliard as this showed that you had really proved your worth and really accomplished something and that you possessed a talent far above the average. But now this has all changed and the school has lost all of its former distinction. Why, every Tom, Dick, and Harry can come in off the street and say they go to Juilliard.”^{47 48}

⁴⁶ ALS-FAML, 1/31/47

⁴⁷ ALS, 1/31/47

Although Hungerford moved to Philadelphia in October 1947 to study with Samaroff, he continued to pursue the possibilities of studying with an artist of greatest possible repute. In a letter dated January 18, 1948, Hungerford received a response from his approach to Wilhelm Backhaus:

Dear Mr. Hungerford,

I feel quite ashamed not having answered your kind letter before today, and I hope you will believe me that I have been very busy all the time, giving concerts in the Argentine, [sic] Bresil, Chile, and Peru. I have listened to your records of the Chopin B-minor Sonata with great pleasure and congratulate you on the fine performance. The records have stayed with friends of mine in Buenos Aires who know to appreciate them.

To my great regret I cannot hold out any hopes that it would be possible for you to study with me, as I give no lessons at all and see no possibility of doing so in the future, because I am too busy with my own concerts and hundred other things. I'm sorry as it seems to be an ardent wish of yours, but on the other hand I believe that you are well looked after if you study with Madame Olga Samaroff, and in fact I have the impression from your records that you are almost ready to be your own master.

Perhaps I may have the pleasure of coming across you somewhere sometime.

With kindest greetings and all best wishes,

Yours sincerely,
Wilhelm Backhaus⁴⁹

⁴⁸ The Institute of Musical Art was founded in 1905 by Dr. Frank Damrosch, the godson of Franz Liszt, as an American music academy on the level of European music conservatories. The Institute, originally located at Fifth Avenue and 12th Street in New York City, experienced fast growth and moved in 1910 to Claremont Avenue in Morningside Heights to a building which is now housed by the Manhattan School of Music. In 1920, the Juilliard Foundation was established, named after the textile merchant Augustus Juilliard, a wealthy patron and proponent of the advancement of American music education. The Juilliard Graduate School, established in 1924, merged with the Institute of Musical Art two years later, under the structure of one president and separate deans and identities. The first board consisted of the distinguished Columbia University professor John Erskine as President, conductor and music educator Frank Damrosch as Dean, and the Australian pianist and composer Ernest Hutcheson as Dean of the Graduate School. Hutcheson succeeded Erskine as President, a position he held from 1937-1945. In 1946, the schools joined and were named The Juilliard School of Music, with the composer William Schuman as President. Schuman was responsible for creating a new curriculum, "The Literature and Materials of Music (L&M). The School added a dance division in 1951. Since 1969, it has been housed at the Lincoln Center for the Performing Arts.

⁴⁹ ALS-PROF, 1/18/48

Not one to surrender perseverance, Hungerford arranged to meet and play for Dame Myra Hess in early 1948 during one of her visits to America. Upon their first meeting, Hess called Hungerford “Leonard” saying that “I seem to feel we’re old friends.”⁵⁰ When Hess asked Hungerford with whom he had been studying at Juilliard and heard his remark of Ernest Hutcheson, she replied, “I can’t imagine that was very inspiring.” Hungerford remarked that Hutcheson was a great scholar, to which Hess responded, “Yes, he’s a great scholar, but that’s all.” After listening to Hungerford play,⁵¹ Hess was taken with him professionally and personally⁵² and suggested he study with Carl Friedberg.

In late 1945, it had been Friedberg, when Hungerford first arrived in New York and was playing for exams for the faculty at the Juilliard School, who was overheard speaking with Rosina Lhévinne, saying, I don’t know what that boy Hungerford’s doing here, he’s a finished artist.”⁵³ In a letter to his mother dated a year before his meeting Hess, Hungerford stated,

...Strange to say, Carl Friedberg is the one who remarked to Rosina Lhévinne that day when I first played to the faculty at Juilliard, that he wondered what I was doing there as I was a finished artist. He is an old man now – the only still active pupil of Brahms and I understand that Horowitz goes to him often and plays to him for criticism. I hadn’t considered studying with him as he retired from the Juilliard faculty the year after I arrived and I thought he had just given up teaching altogether. I know his reputation is very great. I have written to Schnabel and asked if he gives anything in the nature of a scholarship. Have not yet heard from him.⁵⁴

⁵⁰ ALS-FAML, 5/11/48

⁵¹ Hungerford played the Brahms E-flat-minor Intermezzo, Beethoven Sonata, Op. 78, the F-minor Prelude and Fugue of J. S. Bach, and shorter (unidentified) works by Liszt and Schubert.

⁵² This was the beginning of a long, close friendship that lasted until Dame Hess’s death in 1965. The BHC contains correspondence between the two over the years.

⁵³ ALS-FAML, 12/12/45

⁵⁴ ALS-FAML, 4/26/47

After the initial meeting with Hess and her suggestion of Carl Friedberg as Hungerford's new mentor, the move toward that goal progressed quickly. Hungerford recalled,

...She said she had spoken to Mr. Friedberg about me and that she would be seeing him again that evening and would talk to him once more. She said she thought it would be a very good thing if I went to him, for a while, at any rate... Myra said I have a different approach to most of the young pianists here in America now. She thinks Horowitz has a pernicious influence on the younger generation here. She said that he has this genius for being able to play so fast and so loud, and these followers of his "kill themselves trying to do the same." She said, "I've never been able to play as fast as that and I don't want to – of course, we all marvel at hearing the instrument played like Horowitz plays it but after a little of it, I'd just as soon go out to Wimbledon and watch the tennis, as it's not music." She said she has heard a good many of Olga Samaroff's pupils this time and that they all seem to be playing like that – hard, loud and fast – (Willy Kapell's type). She said that during the war the people in England and Europe really learned what it is to suffer and put up with great hardships, which in turn brought understanding to them. Myra said that last season was her first trip here since the war and she was horrified to arrive here and hear everyone playing still faster and still louder than ever before. I said I feel a distinct lack of spirituality⁵⁵ in the people here and she agreed with me 100%. I said I thought great music and its like were all linked up with spiritual values and Myra said, 'If you feel that way, then you have the real thing.' She said, talking to Carl Friedberg the other night they got on to religion and she asked him if he had faith. He said, "No real artist can be without it." Myra said to me, "I had the feeling listening to your playing that you feel this way and if you do you just can't help making your way." On leaving, she said: "I'm really very, very glad I've heard you and I think you have a very definite contribution to make to art." I was just getting into bed last night when the phone buzzer rang. I answered it and a creaky old voice over the phone said, "Mr. Leonard Hungerford?" I said, "Yes." "This is Carl Friedberg. Myra Hess is just here. She has been telling me about you. Can you come here and play to me tomorrow at 12 noon?" Of course, I nearly fell out of the phone box. So at noon I was around at 106 East 85th St....and the maid showed me in to Mr. Friedberg's sitting room. After I had waited a while the door bell went and a

⁵⁵ The Hungerford family was raised with traditional Presbyterian religious views. However, through his friendship with a Mrs. McKay, a New Jersey friend and patron, Hungerford was introduced to the views of Carl Jung (Mrs. McKay had been a student of Jung's) and the writings of Edgar Cayce (1877-1945). Hungerford was particularly interested in the work of Cayce and Cayce's A. R. E. (The Association for Research and Enlightenment, founded in 1931 and located in Virginia Beach, VA). Cayce has been considered America's leading psychic healer and author of many books on personal spirituality, holistic health, and reincarnation. Hungerford's references to God and spirituality are mentioned in virtually all of his vast correspondence with his mother. He was a deeply spiritual man who was not bound by the dogma of organized religion. PHI 4/10/2008. See Appendix A with Hungerford biographer Thomas Stanback's notes for more on Hungerford's spiritual beliefs and practices.

man of about 35 was shown in. He came up and asked if I were Mr. Hungerford. Introduced himself – some German name I can't remember. Said "I've been hearing a lot about you. I had dinner with Miss Hess and Mr. Friedberg last night and Miss Hess seems quite enthusiastic about you." It turned out that he had come to listen to me with old Carl, who then came into the room...to cut a long story short, I played to Carl Friedberg, almost the same things as I'd played to Myra (Carl asked for those, as Myra had evidently gone into detail with him over what I'd played to her.) He said just about the same as Myra had said but that it was a pity I had been to Ernest H. and he wondered if I were too old to outgrow some of the things I got from Ernest. Carl said he wants me to come and play to him again in about a week. He will then have decided whether or not he'll take me. He told me before I played a note the other day that even though "Miss Hess is anxious for you to study with me, I am reluctant to take another teacher's pupil."⁵⁶ He asked me why I had left Ernest and I explained to him about Judson and Ormandy, etc., also that I felt it was hardly worthwhile staying with Olga as I only got one hour a month. At which he threw up his hands and said, "Is that not ridiculous? Either you study or you do not study. One hour a month! What can one do?" It is perfectly apparent that he doesn't have a high regard for Olga's teaching, from what he said and that he thinks Ernest stinks. I expect to hear from him any day now and I do hope he'll take me as Myra says he would be ideal for me. Myra said he is one of the 2 or 3 big musicians in this country who are still concerned with purely artistic values and have not allowed commercialism to swamp them. Carl said that my playing is very beautiful and extremely sensitive and he thinks I will certainly be able to make a career in this country. He said he especially likes my soft playing and *leggiero* passages.⁵⁷

By late May 1948, Carl Friedberg accepted Hungerford as a student, after first giving him a sightreading test of a movement from a Hindemith sonata that proved his sightreading to be very good, followed by an assignment of learning Schubert's Wanderer Fantasy, the Schumann Concerto, the Beethoven G-major Concerto, and a few Bach and Scarlatti pieces. Hungerford wrote,

Mr. Friedberg has a tremendously active mind. He must be over 80.⁵⁸ I remember now that Myra told me he studied with Clara Schumann in Leipzig, besides Brahms. He told me the other day that when he was a young man in Germany he went to see Richard Strauss. Strauss had just completed his symphonic poem Till Eulenspiegel's Merry Pranks and showed Friedberg the orchestra score (which is a very complicated one) and F. sat down at the piano and played it directly from the full score. Also played it in a concert he gave

⁵⁶ Ironically, Samaroff died only days later, on May 17, 1948.

⁵⁷ ALS-FAML, 5/11/48

⁵⁸ At this time, Friedberg was 76 years old.

2 nights later without having written it down, and without the full score, relying purely on memory. He told me we should all cultivate memory. Said, “If you give me your phone number once, I remember it, and know it always. I do not forget it.” Carl told me his secretary will get in touch with me when he will want me in July and to tell me what his fee is, as he doesn’t handle that part at all. I told him I did not have much – he seemed to know and perhaps Myra had informed him again, as he said that next year he may be able to give one scholarship... Mr. Friedberg also assured me that Juilliard is now washed up on the rocks as far as any serious study goes. Now that “the bars are down” as he put it, and everyone can rush in on little or no merit, the standard has fallen so low that it is now no longer a distinction to be at Juilliard.⁵⁹

Borrowing from his father’s trust,⁶⁰ Hungerford was able to afford a series of six lessons with Friedberg during the summer of 1948, scheduled around Friedberg’s summer teaching session at Juilliard. After his first lesson with Friedberg, he wrote, “...Last night I went for my first lesson to Mr. Friedberg the results of which exceeded anything I could ever have anticipated. When I saw him 6 weeks ago, just before Myra left for England, he gave me a list of things to work on, amongst which was the Schubert Wanderer Fantaisie. This is a big piece, lasts about 20 mins. to 25, and I wasn’t really acquainted with it before, however I remember reading an interview Schnabel gave once...and he said he studied this piece 10 years before he’d play it anywhere...So I took it to Carl yesterday wondering what on earth he would think of it. I played him the first movement and then he stopped me and said this had given him an entirely different picture of my playing from the one he got when Myra sent me to him. That all this was most excellent playing in every way. So I went on and finished playing.” Hungerford then quoted Friedberg:

“Mr. Hungerford, zere is not zi slightest doubt zat you will be one of our great pianists!” Went on to say that the only time he has heard this piece

⁵⁹ ALS-FAML, 5/28/48

⁶⁰ Hungerford’s father passed in December of 1947 back home in Australia. As the family was of meager means, Hungerford used the limited inheritance to support his musical education in New York. ALS-FAML 6/30/48

played to his satisfaction was by Serkin and that mine will be better... He said, “Zi technique is no problem to you, Mr. H. You have it, and enough more to run over zi edge of zi counter.”... When he told me all the marvelous things I have set down here, I couldn’t believe it and I said to him, “Now you can’t be serious, Mr. Friedberg,” and he gently hauled me over the coals with the statement that it was far too great a responsibility involved to treat it lightly and he assured me that this was his firm conviction, that I will be in the top flight. Coming from this man who was a friend of Brahms, who knew Liszt, etc., I suppose it really is something to be excited about and we must thank God again and again for yet another manifestation of His great goodness and Mercy to us.⁶¹

Hungerford’s lessons with Friedberg continued the following winter and the next year on an intermittent basis, with Friedberg introducing him to the social elite of New England, discussing recording ideas, and setting future concert dates. Hungerford recalled, “(Friedberg) told me I don’t need lessons any more – just a watchdog to see I don’t get any bad habits. I told him I thought he made a super duper watchdog.”⁶² After Hungerford performed a particularly successful recital before a small audience of wealthy music patrons, Friedberg was noted as saying to one of them who had expressed enthusiastic appreciation for Hungerford’s artistry, “Yes, I do not know vaat I am supposed to be doing, he needs no teacher.” After hearing Hungerford play a Chopin sonata, Friedberg commented, “It is really excellent. I tell you, Leonard, you have absolutely nozzing any more to vorry about.”⁶³

In the fall of 1950, however, a new working relationship between Hungerford and Friedberg had manifested in the form of Hungerford’s award by the Carl Friedberg Alumni Association as the first recipient of a scholarship of 25 lessons worth one-thousand dollars. The lessons commenced in October 1950 and ran through May of 1952. Those from February 1951 through the last lesson have been preserved in the form of

⁶¹ ALS-FAML, 7/18/48

⁶² ALS-FAML, 12/18/48

⁶³ ALS-FAML, 3/11/49

taped recordings, made by Hungerford, which now comprise a large component of the Bruce Hungerford Collection⁶⁴ at the International Piano Archives at Maryland, University of Maryland-College Park. The content of these recorded lessons is discussed in Chapter Two of this dissertation; the transcription and transcription indices of these lessons comprise Part II of this work.

Teacher at Career's Denouement⁶⁵

Carl Friedberg was born fifty years before Leonard Hungerford on September 18, 1872, in Bingen, Germany, commencing his music studies at the age of four with “one” Herr Louverse, a Dutch musician and the Bingen organist. In 1883, at his teacher’s suggestion, Friedberg, who was considered a prodigy, was recommended to study with James Kwast,⁶⁶ a noted Dutch pianist and teacher at the Frankfurt Hoch’s Conservatorium, founded six years earlier (1877). On the faculty at the Conservatory was Clara Schumann who in 1878 had accepted the position as principal teacher of the pianoforte at the urging of Johannes Brahms. Friedberg enrolled in studies in 1883-1884 in piano with Kwast, with whom he studied for four years, theory and composition with Iwan Knorr, and score-reading and conducting with Bernhard Scholz. It was in Kwast’s home that young Friedberg met Brahms and Madame Schumann, Anton Rubinstein, Julius Stockhausen, and several visiting composers and performers. Other students studying at the Conservatorium at the same time as Friedberg were Kwast students Cyril

⁶⁴ See Bibliography *infra* for a complete list of the holdings in the Bruce Hungerford Collection.

⁶⁵ Biographical information in this section is based primarily on Julia Smith’s biography *Master Pianist: The Career and Teaching of Carl Friedberg* (New York: Philosophical Library, 1963). Smith was a student of Friedberg’s and is currently Friedberg’s sole biographer. It is this author’s intention to update Miss Smith’s biography through information acquired through the research for this dissertation.

⁶⁶ See Friedberg commentary on Kwast in TRANSC, 219, *infra*.

Scott, Percy Grainger,⁶⁷ Hans Pfitzner, and Otto Klemperer, Schumann students Mathilde Verne, Adelina de Lara, Fanny Davies, Amina Goodwin, and Leonard Borwick, Stockhausen pupils Max Alvary and Johannes Messchaert, and the director Joachim Raff's student Edward MacDowell.

Friedberg also studied with Clara Schumann, perhaps following his four years with Kwast. Although the lessons with Clara Schumann occurred over a relatively brief period, the lessons were to have a profound effect on Friedberg's interpretive playing, particularly in the approach to the music of Robert Schumann and Brahms. Friedberg spoke of his first meeting with Madame Schumann,

I was fifteen when I went to see Clara Schumann, who at that time (1887) must have been about 68 years old. She wore a little lace cap like the ones you see in her pictures, and long, full, black silk skirts. After she sat down, consuming several minutes to adjust her skirts carefully, she looked at me and asked: "What will you play?" I knew all the works of Robert Schumann from memory at that time and so played the G-minor Sonata, *Papillons*, and several of the *Kinderscenen*. She said: "You like my husband's music?" I replied: "Yes," full of respect. After I had played a number of works by other composers, including some little pieces of my own, she said simply: "You are talented. I will accept you as a pupil."

It was at the home of Clara Schumann that Friedberg first met Johannes Brahms who visited the widow frequently from Vienna.⁶⁸

In addition to his piano studies, Friedberg was offered a position as a studio-accompanist and coach by the noted singing teacher Julius Stockhausen, whose students were some of the most renowned singers in Europe. It is through Stockhausen that Friedberg further developed the singing approach to instrumental music that would later

⁶⁷ See Friedberg commentary on Grainger in TRANSC, 160, 172-175, 191, 268, 419, *infra*.

⁶⁸ Friedberg's recollection of first meeting and then working with Brahms is recounted in Chapter Two of this dissertation and TRANSC, 181, 207, *infra*.

become one of his greatest pedagogical tools.⁶⁹ His position as permanent pianist for the Museumsgesellschaft concerts presented Friedberg with opportunities to accompany the violinists Eugène Ysaÿe, Joseph Joachim, Hugo Heermann, and the cellist Hugo Becker and to hear visiting composers such as Tchaikovsky and Grieg. Additionally, Friedberg conducted small ensembles, and he composed and performed his own works to the point where he was self-sufficient by the age of seventeen. He studied orchestration with Englebert Humperdinck (a former pupil of Ferdinand Hiller) and later of Josef Gabriel Rheinberger. In 1893, Friedberg was promoted to teacher at the Frankfurt Conservatory, a position he held until 1904. It was during this time that he became acquainted with Eugen d'Albert,⁷⁰ a former Liszt pupil, Ignazy Jan Paderewski, Moriz Rosenthal, Emil Sauer,⁷¹ Ferruccio Benvenuto Busoni,⁷² Frederic Lamond, Alexander Siloti,⁷³ and Josef Hofmann. The pinnacle of this time period was Friedberg's debut with the Vienna Philharmonic Orchestra with Gustav Mahler conducting.⁷⁴ The critic Eduard Hanslick⁷⁵ announced, "A new star of the utmost importance! We heard a young man from Germany, by the name of Carl Friedberg who yesterday played the Bach (D-minor) Concerto and the César Franck 'Variations' in the Philharmonic, and not only did he deserve the distinction 'guest of the Philharmonic' but he adorned the whole concert with these classical works."⁷⁶ Also during these years, Friedberg first experienced success as

⁶⁹ This singing style is discussed and demonstrated prolifically throughout the recorded lessons with Hungerford.

⁷⁰ See Friedberg commentary on d'Albert, TRANSC, 199, 211, 219-220, 343, 350, 426-441, *infra*.

⁷¹ See Friedberg commentary on Sauer, TRANSC, 196, 231, 324, 365-366, 435, *infra*.

⁷² See Friedberg commentary on Busoni, TRANSC, 121, 130, 132-133, 141-142, 160, 361, 405, *infra*.

⁷³ See Friedberg commentary on Siloti, TRANSC, 371, *infra*.

⁷⁴ See Friedberg commentary on debut, TRANSC, 178, *infra*.

⁷⁵ See Friedberg commentary on Hanslick, TRANSC, 178-180, 206-207, *infra*.

⁷⁶ Vienna, *Neue Freie Presse*, November, 1892.

the pianist in sonata and trio ensembles, with Hugo Becker, Hugo Heermann, Fritz Bassermann, J. Naret-Koning, Adolph Rebner and Johannes Hegar.

In the fall of 1904, Friedberg received two invitations for teaching positions, one at the Vienna Conservatory to head the Artists Class for Pianists, the other a similar position at the Cologne Conservatory, the latter of which he accepted due to its freer schedule to allow more touring. At this time, Friedberg continued ensemble work with the Frankfurter Trio, the Wendling Quartet in Stuttgart, the Bohemian Quartet in Leipzig, and the Gürzenich Quartet in Cologne, in addition to solo engagements throughout the country. Students in his master piano class included Hans Bruch, Karin Dayas, Walter Golz, Ernst Freudentahl, Erich Hammacher, Ilse Fromm, Erwin Schulhoff, Hans Haass, Franz Mittler, Noel Straus, Paul Otto Möckel, and Dr. Eranst Kunsemüller with Lonny Epstein as his assistant. By 1910, Friedberg's concertizing included solo recitals, solo appearances with orchestra, chamber-music performer, conductor, in addition to his teaching. By 1913, Friedberg's reputation had so greatly increased that Dr. Gerhard Tischer, editor of the *Rheinische Musikzeitung*, remarked:

Were I asked whom I consider the greatest living pianist since d'Albert has left off playing in public, I would answer without hesitation: Carl Friedberg, and I would justify this opinion with the incomparable charm of his touch and with the universality of his playing, the style of which does justice to the greatness of Bach and Beethoven as well as to the most intimate art of Chopin, or the tingling virtuosity of Liszt. Friedberg's playing makes one forget the purely mechanical part – he easily overcomes all technical difficulties – and so is able to carry his public into higher spiritual spheres. Poetry is the essence of his art. Those who know this artist know how vivid are his interests, how his intelligence takes part in all questions of cultural work and how the largeness of his mind prevents his one-sidedness. He has an outstanding knowledge of musical literature, thanks to a phenomenal memory and whenever anything new appears he takes up his position toward it. This is what makes him such a wonderful model for his pupils; he shows them that a real artist must necessarily be a well-educated individuality. He can at any minute give them explanations and examples not

only from the literature of the piano, but also from orchestral and dramatic pieces, from songs and chamber music. Here we meet the same universality which is the chief characteristic of Friedberg's artistic greatness.⁷⁷

In the twenty-two years from the time of his debut in 1892 with the Vienna Philharmonic through 1914, Carl Friedberg had performed with almost every European orchestra. These included appearances with the Berlin Philharmonic and the Leipzig Gewandhaus, both under the direction of Artur Nikisch, the Dresden Court Orchestra with Richard Strauss, the Gürzenich Orchestra of Cologne with Fritz Steinbach, the Strasbourg Orchestra with Hans Pfitzner, the Vienna Konzertverein with Ferdinand Löwe, the Städtische Kurverwaltung of Weisbaden with Carl Schuricht, the Hamburg Orchestra with Otto Klemperer, the Queen's Hall Orchestra of London with Sir Henry Wood, the Lamoureux and Chevillard Orchestras of Paris, the concerts Ysaÿe of Brussels, the Concertgebouw of Amsterdam with Willem Mengelberg, and the Madrid Philharmonic. In addition, Friedberg was scheduled for his first American concert tour in the 1914-1915 season. Despite severe difficulties in Paris and London owing to mounting political unrest developing in Europe,⁷⁸ Friedberg made his Carnegie Hall debut on November 2, 1914 with a program featuring the Bach-Liszt G-minor Organ Prelude and Fugue, Beethoven Sonata in E major, Op. 109, Schumann *Études symphoniques*, Brahms Ballade in G minor, Op. 118,⁷⁹ Intermezzo in E-flat major, Op. 117,⁸⁰ and Rhapsody in E-flat major, Op. 119, and Chopin Ballade in G minor, Waltz in C-sharp minor, Étude

⁷⁷ *Rheinische Musik und Theater Zeitung* (December, 1913), "Carl Friedberg."

⁷⁸ Among other difficulties, since Friedberg was recognized in London as the famed German pianist, he was taken into custody as a prisoner of war on parole and restricted for eight weeks. He had to apply to the British Home Secretary to be released under a special permit so that he could keep his performance engagement in New York.

⁷⁹ For Hungerford's lesson and Friedberg's commentary on Op. 118 complete, see TRANSC, 357-372, *infra*.

⁸⁰ For Hungerford's lesson and Friedberg's commentary on Op. 117, see TRANSC, 227-228, *infra*.

from Op. 10, no. 4, and Polonaise in F-sharp minor. The famous critic of the New York Tribune, Henry Edward Krehbiel, praised Friedberg saying,

...he gave a pure and high pleasure by his playing. He reads his music aright, and he knows how to make his vehicle eloquent. He does not outrage it in an effort to astound, nor degrade it through a desire to make it contribute to mere 'lascivious pleatings.' Euphony, clarity of utterance, varied gradation of dynamics marked the mechanical part of his playing of everything...and he had a deep feeling for the emotional conceits as well as their aesthetic beauty."⁸¹

Musical America concluded that the pianist's "triumphs during his first concert tour indicate that he has established himself firmly as a factor in the musical life of America."⁸²

After the ravages of war in Germany and the resultant precarious political and financial scenario, as well as personal health challenges, Carl Friedberg accepted the offer of a position of Head Teacher of the Pianoforte at the Institute of Musical Art⁸³ in New York City, a post he held from 1923 until 1946. In 1924, the Juilliard Graduate School⁸⁴ opened with piano faculty members Friedberg, James Friskin, Ernest Hutcheson,⁸⁵ Josef and Rosina Lhévinne, Olga Samaroff⁸⁶ and Alexander Siloti. In New York, Friedberg taught and concertized during the academic year and traveled to Germany for the summers and often the Christmas holidays and performed extensively there.

Among the most noteworthy recitals Friedberg gave in New York, his January 1934 performance at Town Hall, prompted Howard Taubman to write,

The recital was distinguished by an *authenticity* and *rectitude* of style, brilliance of technic and breath and profundity of insight that must be the despair

⁸¹ *New York Tribune*, November 3, 1914.

⁸² *Musical America*, July 27, 1915.

⁸³ See note 30 *supra*.

⁸⁴ Eventually the Institute of Musical Art merged with the Juilliard School, with the Institute becoming the Undergraduate School and Juilliard the Graduate School.

⁸⁵ For Hungerford and Friedberg references to Hutcheson, see TRANSC, 399, *infra*.

⁸⁶ For Hungerford and Friedberg references to Samaroff, see TRANSC, 399-400, 423, *infra*.

of younger and ambitious artists...Old school or new school, his playing has the temperament and fire of youth, the clarity and perception of maturity. The audience seemed to be aware of these things; the applause was spontaneous and prolonged. Whatever Mr. Friedberg's background may be, he is, on the basis of last night's interpretations, a pianist with a future.⁸⁷

Friedberg's performances, primarily in the United States and Canada during these years, included appearances with the Cincinnati Symphony with Eugène Goossens, Toronto with Sir Ernest MacMillan, Montreal, Syracuse, Reading, Pennsylvania with Hans Kindler, New York Federal Symphony Orchestra with Chalmers Clifton, and Toledo with Hans Lange, as well as a February, 1938 performance for the Roosevelts in the White House.

After World War II, Friedberg received short notice from Juilliard in May 1946 that his teaching services were no longer needed as of the end of the academic year. This shocking news prompted a collective letter to be sent to then President of the Juilliard School William Schuman,⁸⁸ containing the signatures of many musicians including Bruno Walter, Fritz Kreisler,⁸⁹ Walter Damrosch, Vladimir Horowitz, Dame Myra Hess, Sir Adrian Boult, Adolph Busch, Daniel Gregory Mason and others, expressing their astonishment and regret.⁹⁰ Un-fortunately, the letter had no effect. Friedberg continued to teach in his home studio during the winters and teach master classes in the summers at colleges and universities throughout the United States⁹¹ and at the Juilliard School's summer sessions until they were discontinued after 1952. He continued performing solo

⁸⁷ *New York Times*, January 10, 1934.

⁸⁸ For Schuman commentary on Brahms, see TRANSC, 360, *infra*.

⁸⁹ For Friedberg reference to Kreisler, see TRANSC, 206, 234, 314, *infra*.

⁹⁰ See Appendix B for a transcription of this letter.

⁹¹ Friedberg's summer teaching included sessions at the University of Kansas City (1946-1952), the Detroit Institute of Musical Art, Winthrop College in Rock Hill, South Carolina, the Filmore Studios in Pittsburgh, the University of Minnesota, Augustana College in Sioux Falls, South Dakota, and Bowling Green State University in Toledo, Ohio.

recitals and orchestral appearances through late 1954.⁹² The following year, on his first return to Europe in fifteen years, Friedberg developed a case of bronchitis on the boat en route to Munich. He died of complications in Merano, Italy ten days before his 83rd birthday.

⁹² See Appendix B for a comprehensive list of Friedberg's recital dates and programs.

Chapter Two: The Lessons (1951-1952)

Background

“Lessons or no lessons, I want to make music.” – Carl Friedberg⁹³

In early 1950, the Carl Friedberg Alumni Association was established to honor its namesake and to raise scholarship funds for exceptional student pianists. The first recipient of a year of scholarship lessons with Friedberg was “Leonard” Hungerford. In a letter to his mother in Australia dated October 5, 1950, Hungerford describes the announcement:

Mr. Friedberg has just 4 days ago awarded me a scholarship worth \$1000 to work with him for a year. ...Auditions were announced the middle of summer for September and were held. However, there is a clause in the set-up that if old Carl (who hears all the candidates) is not satisfied with any of them, he may choose whomever he wishes – and I was it, as none of the auditions was what he wanted. I start with him next Tuesday – 25 lessons altogether. It means I can really study Brahms and Beethoven with him very thoroughly, so I am thrilled...⁹⁴

Hungerford performed before Mr. Friedberg and the CFAA committee a program featuring the Beethoven *Pathétique*, some Schubert dances, the first two movements of the Chopin Third Sonata, one of the Mendelssohn *Lieder ohne Worte*, and “*Jesu, Joy of Man’s Desiring*.”⁹⁵ Hungerford admitted that he felt he played well, “...and old Carl told me afterwards that they were all very enthusiastic. One of them said, “He’s too good to give a scholarship to.”⁹⁶

⁹³ TRANSC, 352

⁹⁴ ALS-FAML, 10/5/50

⁹⁵ *Jesus bleibet meine Freude*, Chorale Movement no. 10 from Johann Sebastian Bach’s Cantata *Herz und Mund und Tat und Leben*, BWV 147.

⁹⁶ ALS-FAML, 10/11/50

Lessons began October 9, 1950 in Friedberg's Manhattan piano studio apartment⁹⁷ with Friedberg explaining that he was convinced that Hungerford "has the goods."⁹⁸ Hungerford wrote:

I am no longer a student but a master and I am to converse with him now with that understanding. He told me that I have a big technique. Virtuoso style, that is, being completely uninhibited at the keyboard – the style of which Anton Rubinstein was the first and greatest he has heard. The old genius said, 'I think, Leonard, zat you will not be very much harmed by spending another 6 months with me.'⁹⁹

Lessons continued throughout the month of October, followed by a break until late January 1951 due to Friedberg's out-of-town engagements. The preliminary work consisted mainly of Beethoven sonatas:

...I have been up to my neck in work, preparing a new Beethoven Sonata each week for old Carl... (he's) out of town for a month – I must use this for intensive practicing to get ready for the 10 lessons when he returns... Old Carl is wonderful, and does he know Beethoven!!¹⁰⁰

Upon Friedberg's return in early 1951, Hungerford devised a new approach to the lessons:

...I had a brainwave the other day in the idea of taking the tape recorder to my lessons and rang up Ms. Sammet¹⁰¹ to ask what she thought. She said it had never been done before but it seemed a marvelous idea. So she spoke to the old genius about it and he took it up. Thought it'd be most interesting. So...I took the machine in and recorded the whole lesson. The results exceeded my expectations as the playback was thrilling, hearing all the old genius's remarks. He is most interested in it and says it's fine with him if I bring it whenever I like. It's wonderful to think that I'll have these reels to refer to in years to come.¹⁰²

⁹⁷ At this time, Carl and wife Gerda Friedberg resided at 106 East 85th St., NYC ALS 6/3/51

⁹⁸ ALS-FAML, 10/11/50

⁹⁹ *Ibid.*

¹⁰⁰ ALS-FAML, 10/30/50

¹⁰¹ Ms. Inge Sammet was Friedberg's secretary.

¹⁰² ALS-FAML, 2/10/51

With that prophetic reference to the lesson of February 8, 1951, the recording of fifteen scholarship lessons, continuing through May 1952, of Leonard Hungerford with Carl Friedberg commenced. The result was a tangible and substantial preserved legacy of some twenty hours of pedagogy, performance, and perceptions regarding a diversity of piano works and germane topics.

The Repertoire

“Let’s make music!” – Carl Friedberg¹⁰³

The repertoire covered in the recorded Hungerford-Friedberg lessons is predominantly Common Practice Era-German tradition, from Bach transcriptions to Beethoven, Schubert, and Brahms. Although Friedberg was a proponent of twentieth-century works and a composer himself,¹⁰⁴ and frequently advised his student to study more modern works, Hungerford did not share his teacher’s aesthetics. When asked by Friedberg if he considered playing such works, Hungerford intimated, “You know...this modern idiom I don’t understand. Now, I suppose I have to learn to understand it, but I feel that for the present, I shouldn’t play it in public, because I don’t feel it’s right for me to do that, to present it, music to the public which I don’t understand.”¹⁰⁵ More specifically, regarding Rachmaninoff, Hungerford responded, “You know, I’m not crazy about his music. I don’t like the concertos. I wouldn’t want to play the concertos...”¹⁰⁶ When Friedberg asked if Hungerford played anything by Liszt; Hungerford replied, “I

¹⁰³ TRANSC, 274

¹⁰⁴ See Appendix B *infra* for a list of Friedberg’s *oeuvre*.

¹⁰⁵ TRANSC, 159

¹⁰⁶ *Ibid.*, 161

don't like Liszt. It's sort of unhealthy stuff to me..."¹⁰⁷ Friedberg's suggestion to learn Medtner or Scriabin met with a lukewarm Hungerford response of "I should look into that, shouldn't I?"¹⁰⁸

Accordingly, and within the short scope of fifteen lessons, the repertoire consisted of the following compositions:

- Lesson 1** (2/8/51): Beethoven, Sonata in A major, Op. 2, no. 2
Bach-Busoni, Toccata, Adagio, and Fuga in C major
Schubert, Set of *Ländler*, D. 790, Op. 171¹⁰⁹
- Lesson 2** (2/51): Beethoven, Sonata, Op. 2, no. 2
- Lesson 3** (3/5/51): Bach-Busoni, Toccata in C major
Schubert, Sonata in A major, D. 959
- Lesson 4** (3/23/51): Mozart, Sonata in A major, KV 331
Mendelssohn, *Lieder ohne Worte*, Op. 30, no. 6
- Lesson 5** (4/6/51): Brahms, Piano Concerto no. 1 in D minor, Op. 15
- Lesson 6** (5/15/51): Brahms, "Edward" Ballade, Op. 10, no. 1
Brahms, Three Intermezzi, Op. 117
Beethoven, Sonata, Op. 2, no.2
Schubert, Set of *Ländler*, D. 970, Op. 171
Chopin, Waltz, Op. 34, no.1
Chopin, *Andante spianato*, Op. 22
Chopin, Polonaise in E-flat, Op. 22

¹⁰⁷ TRANSC, 165

¹⁰⁸ *Ibid.*, 166

¹⁰⁹ This is Hungerford's own compilation of selected Schubert *Ländler* from D. 790, Op. 171.

Chopin, Études Op. 25, no. 2, Op. 10, no. 10, Op. Post no. 1,
Op. 10, no. 8

Lesson 7 (9/16/51): Brahms, Variations on an Original Theme, Op. 21, no. 1

Schubert, “Wanderer” Fantasy

Hungerford arrangement of Schubert, *Allerseelen*

Lesson 8 (9/21/51): Brahms, Variations on an Original Theme, Op. 21, no. 1

Lesson 9 (11/18/51): Marcello-Bach, Adagio from D-minor Concerto

Beethoven, Rondo in C major, Op. 51, no. 1

Schubert, Allegretto in C minor

Mozart, Sonata in A major, KV 331

Schumann, Arabesque, Op. 18

Chopin, Waltz, Op. 34, no. 1

Lesson 10 (1/11/52): Schumann, *Kinderszenen*, Op. 15

Schumann, *Studien für den Pedal-Flügel*, Op. 56, no. 4

Beethoven, Sonata in A-flat major, Op. 26

Lesson 11 (1/31/52): Beethoven, Op. 26

Brahms, Rhapsody in B minor, Op. 79, nos. 1-2

Schumann, *Studien für den Pedal-Flügel*, Op. 56, no. 4

Brahms, Hungarian Dance no. 7 in F major, WoO 1

Beethoven, Sonata, Op. 26

Lesson 12 (2/6/52): Beethoven, Sonata, Op. 26

Brahms, Six Pieces for Piano, Op. 118, nos. 1-6

Lesson 13 (4/9/52): Mozart, Concert Rondo in A major

Lesson 14 (4/26/52): Beethoven, Choral Fantasy, Op. 80

Brahms, Two Rhapsodies, Op. 79, nos. 1-2

Lesson 15 (5/28/52): Beethoven, Piano Concerto no. 4 in G major, Op. 58

Imitation and *Legato*

“This *legato*, if you get that, Leonard, you will be a real great artist.” – Carl Friedberg¹¹⁰

The Hungerford-Friedberg lessons were structured in a traditional way, with virtually each one commencing with Hungerford playing the most recently studied piece followed by Friedberg’s critique, a discussion of technique and interpretation, performance practice and personal anecdotes, and commentary on editions, performers, composers, and conductors.

Carl Friedberg’s manner of teaching was one of encouraging independence within his student rather than imitation, and he reminded Hungerford of this often:

You have to become self-compelling. You must not imitate me. For what I say might be good for me but not good for you...I wish I could persuade you it’s not only the knowledge. It is the intimate feeling...Sometimes you feel a part not so *legato* as I feel it. You should not play it so *legato* if you don’t feel it that way. You see? It will do you no good if you try to eliminate your feeling and adopt another feeling...if a musician comes to me to study with me, I do not expect him to have everything what I want. But it’s up to me to find out whether he is capable of taking from me what I want him to do.¹¹¹

¹¹⁰ TRANSC, 361

¹¹¹ *Ibid.*, 265

When Hungerford would request a tempo suggestion for a particular piece, Friedberg would typically respond that he would prefer that “Leonard” offer his opinion first.

...learn them and give me your idea for the tempo. Leonard, that is the only way to become independent, you know...only then I do everything for you, after I hear it and I find that something is not as it should be, then we begin. But I trust that you know it yourself, how to do it. And so why should I inject it into you? No, Anton Rubinstein said that always to Josef Hofmann. Josef Hofmann always that Rubinstein play the piece he studied for him. He said, ‘No, you would only become imitator, and you must become Josef Hofmann, not Anton Rubinstein.’ See? And I feel the same way.¹¹²

In addition to independence, Friedberg also stressed trusting one’s natural instinct. After hearing Hungerford play Brahms, Op. 118, no. 4 during a lesson, Friedberg remarked, “As Rainer Rilke¹¹³ said, ‘You should not know anything, then you will be happy.’ You didn’t know that is the best piece I ever heard from you.” The astonishment in Hungerford’s reply prompted Friedberg to continue, “You see, you have no idea how well you played that. See, you don’t know. Because you don’t know it, you play it so well. Trust your instincts. Led you right into it. Absolutely. Excellent...You should remain innocent. Why should you want to look into things after they are so good? You are told are excellent. Don’t look into things. Keep your natural instinct.”¹¹⁴

Practical advice on technique, tempo, and approach is evident in each lesson. In an early lesson, Friedberg advised, “Nothing is more advantageous for a performer than to play as if he were conducted by a great conductor. Sharp edges. The quarter like a quarter, the eighth like an eighth, the sixteenth like a sixteenth. And keep it in time, just play the music as if, and therefore, if you have to offer a few of your own, it must be

¹¹² TRANSC, 302-303

¹¹³ Rainer Maria Rilke (1875-1926), Bohemian poet, is considered one of the greatest influences on Western literary modernists.

¹¹⁴ *Ibid.*, 368

inside. It must be made close like a jewel fits into...the setting of a ring.”¹¹⁵ Regarding phrasing, Friedberg stated,

Two things can already help: the relaxed behavior of the arm, and secondly, the tension of the dynamics...and that’s an affair to build phrase ...building phrases in itself that it can be compared to singing, you see. Otherwise, it doesn’t sing, it’s instrumental...only ending a phrase like you speak when you end a phrase.”¹¹⁶

The predominant technical advice Friedberg offered Hungerford in the lessons was on the essential development of *legato* playing. Friedberg advised:

I would not bother you with the *legato*, arm *legato*, when you go ascending upward. Downward, you make a beautiful *legato*, but upward, if you wouldn’t insist on playing Brahms, you see? If you played Prokofiev, if you play Schubert, everything can be done without this arm *legato*. But this here, you miss the best in Brahms’ music if you don’t have it.” He continued, “This *legato*, if you get that, Leonard, you will be a real great artist. But you must get that, or not play the music which requires it. That is also a solution. If you feel that is not in my vein, I don’t like it, as Busoni said, he doesn’t like it, he says no *legato* on the keyboard, so if you say that, then I would say don’t, music which cannot live without that, you know...I think Rubinstein has the *legato*. I think Serkin has the *legato*, and Horowitz has the *legato* in his way, but we must now go to the technical side, in the laboratory. What kind of technique is necessary? This is, I have given everything a name, otherwise I couldn’t make myself understood. I call that “arm *legato*.” *Legato* which is produced by not letting the keys go.”¹¹⁷

Hungerford acknowledged Friedberg’s emphasis on the development of *legato* playing. He remarked in a lesson, “You know, you made me *legato*-conscious. I wasn’t really *legato*-conscious before I came to you.” Friedberg responded, “I tell you why. Not because Friedman hadn’t taught you.”¹¹⁸ He had a beautiful *legato* if he wanted. No, it was because you did want to play not far enough with vocal music...instrumental music. Forgetting that the instrument is the substitution for singing, mostly, except the toccata.” Hungerford added, “Well, that’s one of the many things I have to thank you for. Making

¹¹⁵ TRANSC, 136

¹¹⁶ *Ibid.*, 278

¹¹⁷ *Ibid.*, 361

¹¹⁸ As mentioned earlier, the promulgation of Hungerford being a student of Friedman is completely false.

me *legato*-conscious.” Friedberg answered, “There are, as Horowitz said, there are songs and fireworks. And if it’s the strength and the spray of the *shhhhhhhhhhh*, like this you know, of course, that is the toccata, the other – song.”¹¹⁹

Once when Hungerford was experiencing a lack of self-confidence, Friedberg encouraged him by saying,

Believe me, Leonard, your playing sounds just as it did in the hall... wonderful. You don’t feel so comfortable as you used to. I know. But finally, you see, the effect, finally the effect will be that what you push out from you will go back into you. And out of necessity, you will listen more to, like a singer does to the breathing of the music. Permanent stretching and relaxing, you know, instead of relying only on the fist. Strength. It was excellent, marvelous.¹²⁰

The Art of Metaphor

“It ought to be as... an old cloister, a convent...there are staircases of hundreds of steps.

The nuns are coming down. There must be a real *crescendo, decrescendo*...”

- Carl Friedberg¹²¹

A principal and highly effective feature of Friedberg’s teaching was his mastery of the art of metaphor, often remarked upon by Hungerford, “You have the loveliest way of putting things.”¹²² Friedberg would often coach his student, “Leonard, would you give there a clarinet solo,”¹²³ and, whistling, “Like a flute. Play it like a flute solo.”¹²⁴ In reference to one of the Mendelssohn *Lieder ohne Worte*, “Gondolas...Don’t play like a

¹¹⁹ TRANSC, 227

¹²⁰ *Ibid.*, 157

¹²¹ *Ibid.*, 345

¹²² *Ibid.*, 276

¹²³ *Ibid.*, 102

¹²⁴ *Ibid.*, 120

machine,”¹²⁵ and the “Edward” Ballade of Brahms, “more in *portamento* and in *legato*, just drawing it out slow. Like a snail, you know. Not lifting the legs. No leg-lifting.”¹²⁶ With Schubert’s “Wanderer” Fantasy, Friedberg advised, “I think that the E-major section...is though the mood should have more the character of a string quartet, with the first violin leading and more *legato* underneath, you know. More murmuring.”¹²⁷ And in Brahms, Op. 118, no. 1, “Make the eighths broadly. Like a cello would play it. Taking a breath, just a small gasp, you know.”¹²⁸

Once, while working on Beethoven’s Sonata in A-flat major, Op. 26, Hungerford asked his teacher if one should compare the slow movement to the *Eroica*’s funeral march. Friedberg responded,

No. Not the same tempo. The tempo is much slower...like a kettledrum ...think of that...For goodness sakes, don’t play it slow. Really, I warn you, that is what makes people say, ‘Why does he play a Beethoven sonata only it’s boring, so many slow movements and so forth.’ You must go. Music is flexible. And, of course, the establishing of the tempo, just be so cocksure that not the slightest shadow of a doubt, you know...if one listens to you. That you mean what you say. If you can’t take it, if you think it is too fast, then don’t do it...It is the mood, you know, in which you play it, you know. The atmosphere you create in tones, sounds ...what makes it a sad march, a funeral march, not a slow tempo. You can’t...by playing slower than other people. It doesn’t hang together anymore. Against broken phrasing and every music piece which carries on its back a melody like a kangaroo in its back its child, must absolutely remember the diction and the problem of the breath.¹²⁹

The lesson on Variations on an Original Theme, Op. 21, no. 1 by Brahms motivated Friedberg to comment,

More phrasing...two butterflies. Just floating on the flower, you know ...just like a rowboat which is fastened to the shore...just rocking a little bit...

¹²⁵ TRANSC, 193

¹²⁶ *Ibid.*, 226

¹²⁷ *Ibid.*, 262

¹²⁸ *Ibid.*, 357-358

¹²⁹ *Ibid.*, 321-322

very *Schumannesque* in the lyrical, you know. So caught into himself here. Completely. That's a marvelous piece of music. Here, when the birds begin to chirp, you know. Becomes noisier...the piece, it's fall you know, and the leaves are all off the trees when it's finished...the winter's coming. You see, he was apparently in love, like Ravel, with the cuckoo as I would call it...in every piece it's always cuckoo, cuckoo...Now it flows as if you were on the shore, and beneath flows the river, you see.¹³⁰

When speaking of Myra Hess's performance recording of Beethoven's Op. 111, Hungerford said, "The only thing that didn't make me feel at home was the slow movement. She played it too fast for my liking." Friedberg responded, "It ought to be as if you see an old cloister, a convent. In Italy, there are staircases of hundreds of steps. The nuns are coming down. There must be a real *crescendo*, *decrescendo* like a singer would, in the beginning..."¹³¹

Editions, Publishers, and Transcriptions

"That is what Clara Schumann did with the 99 percent help of Brahms...mostly Brahms;

it is not Schumann."

- Carl Friedberg¹³²

Of the topics pertaining to performance practice and interpretation that were debated and discussed during the Hungerford-Friedberg lessons, the issue of editions and publishers was one of the most frequent. The study of Mozart's A-major Sonata, KV 331, in one of the earliest lessons commences the ongoing debate with Friedberg noticing, "Look here, what a different print that is, will you please see?" Hungerford responded, "Now look, you see this phrasing is different than that junk they put in that Peters

¹³⁰ TRANSC, 254-255

¹³¹ *Ibid.*, 345

¹³² *Ibid.*, 325

edition.” Friedberg continued, “It is criminal. It’s criminal. It’s criminal. Because they call themselves the *Urtext*. You know. It’s not true. You see, that is the *Urtext*... Yes, the staccatos are alright, you know. That is correct. ‘*Piano*,’ that was doubtful. In some editions, they have the *piano* in, in others, not. Therefore, he left it in brackets. They are so conscientious, you see.” Hungerford concluded, “Oh, it’s terrible; really, that Peters Editions ought to be ashamed of it... Well, the Edwards Company hasn’t come to issuing the Mozart works in separate volumes yet. I can’t afford five hundred dollars for the whole works. But I will be able to afford fifteen dollars and get the sonatas, you see. So, I’m just waiting until they issue the lists...” Friedberg responded, “*Ja*. See, you wait for the subscribers. If they have enough subscribers, that’s what they told me, they can always sell single copies. That’s what Breitkopf und Härtel did, too.” After Hungerford continued playing the Menuet and Trio, Friedberg noticed, “You make one mistake. You know you play C-sharp instead of C-natural.” After Hungerford explained that that particular C-sharp is written in the score, the two consulted the score and concluded that perhaps, the sharp instead of the natural was placed. Friedberg concluded, “In which case the, in both previous bars in the left hand, the natural before C would have been supplemented. You know, if put here, you know...but that’s the best edition there is.” Hungerford added, “Oh, there’s no question. But you see, look. When I look at this, this is so simple. This fellow, this Collier, in that Peters edition, has put in all his own phrase marks, you know?” Friedberg explained, “It’s a revised edition. It says ‘Ur.’ That means ‘original.’ ‘Ur,’ that was the city of Ur, you know... ‘Ur’ means origin.”¹³³

At another lesson with the study of Brahms’s D-minor Concerto, Hungerford sought Friedberg’s advice about editions. “...I think it was terrible that Schirmer’s

¹³³ TRANSC, 188

wouldn't publish your edition of it, you know... You know, those Edwards people out there in Ann Arbor; they have been publishing the Breitkopf edition of the Brahms. Now is that good?" Friedberg replied, "No, not too good." He describes the Simrock edition with engraved plates, "This was once a popular edition."¹³⁴

In a later discussion, Hungerford sought Friedberg's advice about editions of Schumann's works. Hungerford said, "Listen, what about that edition of Schumann in Peters. Is that no good? Sauer? You see, the trouble is I've got so many Peters editions and I've already got nearly all Schumann in Peters. You know? It's a shame, isn't it?" Friedberg responded, "This edition is now, they have Schumann, too." Hungerford added, "In the Breitkopf. Yes, yes. That's Madame Schumann's." Friedberg explained, "That is what Clara Schumann did with the 99 percent help of Brahms. Breitkopf und Härtel always egged her on, why don't we get this edition, and so in her despair she wrote a letter to Johannes but she asking his help. 'I have so many concerts in England, I can't do it. I can't finish it this winter. Can't you do it for me? I trust whatever you do.' And he did it." Hungerford replied, "Oh, it's really Brahms's edition." Friedberg explained, "Mostly Brahms; it is not Schumann. But she didn't allow his name, you know. He should under her name, of course. She needed money so bad...so many children and no husband and everything."¹³⁵

Discussions of editions turned to Beethoven at a lesson where Hungerford was working on Op. 26. Friedberg suggested, "We should examine all the editions, the good editions: Tovey, Bülow, d'Albert, Liszt. I think that would be wise to do."¹³⁶ As Hungerford finished playing the end of the first movement, he wondered, "You know the

¹³⁴ TRANSC, 197

¹³⁵ *Ibid.*, 325

¹³⁶ *Ibid.*, 343

thing that interests me, the edition I was practicing with from before, and the thing that Schnabel played had a *crescendo* in these last two bars right up to the end, and then it drops off. There's no *crescendo*." Friedberg responded, "...it says *piano*. There should be no *crescendo*." Hungerford noted, "No, I know, but this edition I had had a *crescendo* right up to the..." Friedberg interrupted, "I know it, I know it, but it's not true. The reason Beethoven wanted *pianissimo* here is then the chord more volume." Hungerford responded, "But listen, Mr. Friedberg, that's in the Kalmus *Urtext* that's supposed to be the original." Friedberg said, "But they are the greatest frauds...otherwise they would be sued by the Breitkopf und Härtel people. They have to keep, the American law says, "I protect you if you make a change." Hungerford remarked, "So they put changes." Friedberg replied, "*Ja*. The Toccata of Schumann says it in *forte* instead of *piano*." Hungerford continued, "No, isn't that terrible! Well, that's not a reliable edition at all!" Friedberg concluded, "Be glad that you are not born here...there's anarchy, there is chaos. Lawlessness."¹³⁷ Later, in the same discussion, Friedberg continued, "Kalmus is a falsifier, a fraud. Terrible. We had set all our hope on that man."¹³⁸

At one lesson, Hungerford was studying Robert Schumann's Arabesque, Op. 18 which garnered much praise from Friedberg. "Excellently played. Excellent. I like it very much." When Hungerford expressed doubt with "But isn't it too Chopin?" Friedberg explained, "Oh no!...only this here...what shall I call it, round, round phrases. Otherwise, very good. Of course, I feel it also...according to Clara Schumann..." Friedberg demonstrated on the piano; Hungerford reacted with, "Oh, the E-sharp, yes. I played the E-sharp, didn't I? Yes. Some editions... (Friedberg plays)...oh, some editions have F-

¹³⁷ TRANSC, 348

¹³⁸ *Ibid.*, 356

sharp, do they?” Friedberg replied, “I know, but they shouldn’t.” Hungerford continued, “Well, I was worried in case that was perhaps too drawn out, you know. In those episodes in the middle, if I had made them too long.” Friedberg noted, “Brahms did them still warmer. Of course, Clara Schumann wanted at the beginning. The main part more fierce. Even.”¹³⁹

During a lesson focusing on Schumann’s *Studien für den Pedal-Flügel*, Op. 56,¹⁴⁰ Hungerford asked Friedberg if Madame Schumann ever played the piece in public. Friedberg responded, “Not when I was with her. Maybe when she was younger. I don’t know.” Hungerford asked, “Well now, did she draw your attention to this or what?” Friedberg said, “No. I know it from the, I had the original. And you see, we had it in Germany, we had all the Schumann works in one edition, Breitkopf und Härtel, this big edition. And I, of course we had no pedal-pianos, so few were still available, you know. But I studied with my eyes, you know...and I arranged it myself. Especially the Canon I played in public...but without having seen the music of Clara Schumann. I never had that until Friskin gave it to me. It was printed in England.”¹⁴¹

Once Hungerford was intrigued by a Concert Rondo for piano and orchestra by Mozart, one that allegedly had been discovered by Alfred Einstein and reported to have been the last movement from the A-major Concerto, KV 414. Hungerford explained, “Well, Alfred Einstein says it is (original and true). You see, it was originally in Mozart’s manuscripts and Constanze tore it up. She gave it, no, she sold it, and the dealer tore it into pages and sold them as manuscripts. And he found one page in Munich, another one in Strasbourg, another one in London, another one in America, and he had everything but

¹³⁹ TRANSC, 300

¹⁴⁰ Written and published in 1845.

¹⁴¹ *Ibid.*, 310

one page, and he just reconstructed everything on that, you see, on the rondo form.” After playing it together, Friedberg surmised, “It doesn’t really sound like Mozart. It’s lovely, but...it’s not quite genuine...it has something which is in none of Mozart’s pieces, a certain stiffness.¹⁴² Is that Peters Edition there?” Hungerford responded, “No, it’s Universal. That’s the only edition that publishes it, you see. And it was copyrighted, too. It was published in 1930 for the first time.” Friedberg added, “...it doesn’t sound like Mozart. That’s Einstein. No, I don’t believe it.” The two consulted the Köchel catalogue and learned of the composition’s unique history, having indeed been scattered about, with an 1839 piano arrangement of the complete work in Cipriano Potter’s edition of Mozart’s works in London, as well as mention in an analytical and thematic index of Mozart’s pianoforte works by Edward Homes in 1852, marked as number fourteen, “Occasional rondo to Some Concert Unknown.” In addition, the reconstruction of the score by Einstein published by Wien Universal Edition, also in a two piano score, precisely the one Hungerford possessed. Hungerford asked Friedberg, “But don’t you think that probably he (Mozart) wrote it and it’s been lost or something, and the reason why it just doesn’t sound...” Friedberg interrupted, “No, I think he didn’t find it good enough. Actually. He wrote a better movement which is known as the last movement (KV 386). There are suspicions, you know, I mean, assumptions. Here is a tune...the life of Mozart and everything what we know, this is a wonderful work, I don’t deny that...but, Leonard, you see the ...which is going on in this...then I tell you quite frankly I’m too much of a musician, I am, I have a certain instinct and taste, even for Mozart, so I...Now I don’t dare to tread on the merit of Einstein, but the musicologists you see...Musicology did not exist before sixty or eighty years back. Nobody knew what...musicology...” Hungerford

¹⁴² TRANSC, 376

added, “A musicologist was. Well, there was no occasion for them really, was there. Do you think?” Friedberg explained, “Well, the researchers ganged up together and called themselves musicologists. That means music that is from the scientific point of view researched, corrected, digging into every available material, you know.”¹⁴³

On studying the Busoni transcription of Bach’s Toccata in C major, Hungerford asked Friedberg, “Well, what do you think about that last part there? Now, do you think I should leave this business out? You know, it seems so incongruous to me, this last page.” Friedberg explained, “That’s not Bach; that’s Busoni.” Hungerford continued, “That’s what I think. Well now, what right has he got to put that rubbish in? Eh? Isn’t that silly?” Friedberg continued, “...it says here at the beginning. It’s not Bach, it’s Bach-Busoni. That’s what he told me. ‘You must forget to say – it is half Bach and half Busoni. You must always put my name...Bach-Busoni because I have written as a transcription.’ It’s an original work.” Hungerford stated, “It’s out of style. It always has struck me as being out of style. You know, after that slow movement, I could never understand that page. But I’ve always played it because, I mean...and yet I suppose you couldn’t list it as Bach-Busoni if you didn’t play the page, could you?” Friedberg answered, “Oh, yes. Still, it’s a transcription...oh, yes. It’s always Bach-Busoni.” When Hungerford asked, “He was a tremendously great pianist, wasn’t he, Mr. Friedberg?” Friedberg answered, “And a marvelous composer.”¹⁴⁴

¹⁴³ TRANSC, 382

¹⁴⁴ *Ibid.*, 121

Performers and Performing

(On Eugen d'Albert performing Beethoven) "...he played that so beautiful. Oh, I heard it a hundred times.

I studied with him to hear that again and again. Yes, he played it so beautiful. I think he was the best interpreter. Better than Schnabel. Oh, yes. Not so academic."

- Carl Friedberg¹⁴⁵

Beyond the analysis of technique and the discernment of interpretation that transpired during the lessons, Hungerford and Friedberg often discussed the performance practice and personalities of past and present personalities in the music world. These discussions lend a unique historical perspective, especially in retrospect of the fifty years' difference between student and teacher, and the past fifty years since the lessons themselves. The following excerpts provide this unique retrospective.

Once, Hungerford asked Friedberg if he had seen the new release of Eduard Hanslick's critique from Vienna. Friedberg answered,

I have the original...he wrote my criticism when I played in Vienna with Gustav Mahler. He wrote not long, but he said a new star of the utmost importance, if I translate right...that he heard a young man from Germany, his name of Carl Friedberg, who played yesterday the Bach Concerto and the César Franck Variations and in the Philharmonic, and not only that he deserves this distinction, to be a guest in the Philharmonic, because that was so rare that a soloist was engaged, but he adorned the whole concert, you know, with such classical works. He called Franck a classical...for Hanslick in the nineties...¹⁴⁶

Hungerford added, "...I just wondered what you thought of Hanslick because he seems to be a very vibrant personality." Friedberg added, "Oh, what a learned man he was! He was not an honorary degree doctor, he was a real doctor. Oh, well, in letters, and philosophy, in psychology, and in music, and..." Hungerford asked, "He was a great friend of

¹⁴⁵ TRANSC, 426

¹⁴⁶ *Ibid.*, 179

Brahms, wasn't he?" Friedberg replied, "*Ja*. Brahms, one must say, associated only with great people, like Hugo Wolf, you know. He had an instinct. He was himself not very...he had no school education. But he had an instinct for the right people. With whom he should associate." Hungerford continued, "Well, yes, well, it's very interesting and I wondered what you thought of Hanslick's critiques of Wagner, you know, they're so..." Friedberg interjected, "Mean. Oh, yes. It was officially blustered up, you know. He was not that way. They formed a clique, you know, a kind of a...like here, the groups, the pressure groups, you know. One against the other." Hungerford then asked, "Did you ever hear...did you ever see Liszt, Mr. Friedberg?" Friedberg responded, "No. Unfortunately not."¹⁴⁷

While working on Beethoven's Fourth Concerto, Hungerford and Friedberg were consulting various editions of the score, Eugen d'Albert's in particular. Hungerford observed, "He's got some of the most curious remarks in there, d'Albert. He must have been an extraordinary personality." Friedberg replied,

He was not a demagogue[sic]¹⁴⁸ and not a scholar. No, no, he had never seen a school from the inside. That's what he told me. He's self-educated. Autodidact. And in music, music he had lessons with Pauer in London, Ernst Pauer. And then Liszt, you know. But Liszt didn't bother with him. Liszt, you had to play for Liszt everything correct. If something happens which was a disturbance in the score, Liszt didn't care anymore. He told me that often.

Hungerford asked, "Is that so? Well, I mean, his association with Liszt wouldn't mean nearly as much as his association with Brahms, I mean, would it?" Friedberg responded,

Oh yes, oh yes. He was a fabulous musician, you know. All he had, the allure, the habits of a grand virtuoso which Brahms was not. Liszt was a Catholic and...a priest of the Church. And Brahms was Lutheran. Protestant. So, this was always, not that doesn't mean anything...both believed in God,

¹⁴⁷ TRANSC, 181

¹⁴⁸ Friedberg most probably means "pedagogue" in this context.

so it's alright. No, but in the application, you know. The Protestants in Germany, northern Germany, were like the Puritans, you see, and the Quakers. Terribly strictly brought up. They had to obey orders. The father was the patriarch in the house. Liszt was born a Gypsy almost, he had a Gypsy mother, Hungarian, and he was an entirely different character, different person. But his musicianship was beyond par. He wrote to Brahms, and he was an older man already, to send him the manuscript of the B-flat-major Concerto. And he said to Emil von Sauer, that is he reported, this is probably the concerto of the future, but I think it's more a concerto against the piano than for the piano. It was so antagonistic to Liszt's ideas of piano technique. How Liszt developed his own ideas about technique and display of virtuosity you can learn nowhere better than from the arrangement of the twelve *Transcendental Études*. If you have the first edition which looks like Czerny and the second one which is Liszt. Have you ever seen that? So simple and so boring, nothing to it. While the real *Transcendental Études* are marvelous pieces.¹⁴⁹

Once Friedberg advised that Hungerford attend a recital of his student Allen Rogers who was to play an all-French program including the Dukas Sonata. Hungerford inquired, "Oh, that's a colossal thing, isn't it?" Friedberg replied,

Colossal thing which hasn't been played here in America at all. And some people find it boring and I try to instill things in him and showed him how to play it. Just like in the first Rachmaninoff Sonata. Madame Rachmaninoff and the little girl, eighteen years old girl played the First Sonata, who had studied with her before, a whole winter. Rachmaninoff had tears streaming down. She wouldn't believe it that an American girl from Oklahoma was capable of understanding this music. But Leonard, if it was played like that, she made a tremendous hit in Kansas City. And the University had her play it. And the Jenkins offered her immediately a record. Paid for the record. Of this long sonata. You can imagine how sensationally it was played.¹⁵⁰

Hungerford answered, "Well, the Dukas thing... Roy Shepherd, you know, my first teacher in Australia, he studied with Cortot in Paris, and Cortot gave him the score of the Dukas Sonata. He had often spoken to me about it and I'd like to hear it sometime. I really would, very much." Friedberg responded, "*Ja*. It's a masterpiece. But you have to know the music a little bit. It's music of art, you know. It's wonderfully made. Dukas was

¹⁴⁹ TRANSC, 435-436

¹⁵⁰ *Ibid.*, 316

a great composer. The last movement is a marvelous piece. A little bit, like a Chopin sonata. But beautiful.”¹⁵¹

In Hungerford’s last recorded lesson with Friedberg, the focus was on Beethoven’s G-major Concerto of which Friedberg played the orchestral part. Friedberg cautioned, “Excellent. Don’t make too many *ritards*. No, don’t fall into, into (inaudible) of late-romantic composers. It doesn’t need it. The piece is so unmistakable clear in that way. When you hear it, you don’t fill out the space. You came too soon. Here...the orchestra is with you. If you come too soon, they don’t enter. Very well-played.” Hungerford said, “Well, do you think that, I mean, do you think that I will be able to play this music eventually? Because that is what I want to play, you see.” Friedberg exclaimed, “Ho! Of course, Leonard! How can you have any doubt about that? Wonderful tempo, but don’t make too many stops, too many arrests. While Beethoven says himself, *fermata* is boring a hole into the time, you see...not *à la* Schnabel, just measured out. No. Here, too, keep it pretty in tempo...Take it easy here, but then the moment the orchestra begins, it’s *tempo primo* again.” Hungerford added, “Yes, well, Schnabel does that. You see, he slows up and then the orchestra catches it up just the way you did today. So I wondered, and I have an edition here I want to show you by d’Albert, his edition of the Beethoven, and he says to do this. But, of course, he’s very arbitrary.” Friedberg replied, “No, but he played that so beautiful. Oh, I heard it a hundred times. I studied with him to hear that again and again. Yes, he played it so beautiful. I think he was the best interpreter. Better than Schnabel. Oh, yes. Not so academic.” Hungerford said, “Of course, I think Schnabel plays this better than anything he ever played, this concerto.” Friedberg answered, “At least the recorded ones.” Hungerford added, “Yes,

¹⁵¹ TRANSC, 316-317

his record of this is my favorite record of any that I have.” Friedberg responded, “Wonderful. Wonderful. And I see that you learned a lot from it. In tempo, too...Schnabel. Then Myra Hess played it when she played with Koussevitsky, three years or four years ago, too slow and they got into quarreling, they argued, and she asked me, ‘Now, maybe I play it too slow.’ Show me, Myra. She played it...It’s *allegro moderato*, yes, not too fast, but that is *andante*.” Hungerford said, “I heard that broadcast with Myra and Koussevitsky. Oh, it was just one after the other, you know. Myra would play, Koussevitsky would come in with a fast tempo, then Myra would come in and pull it back. Oh, it was really kind of funny, I wish I had a recording of it.” Friedberg said, “Koussevitsky was not too good in Beethoven. No, neither Mozart. Not the tempo, he didn’t feel it. Here, d’Albert took a completely faster tempo here. Yes, but I don’t think it should be too much.” Hungerford said, “...Yes, I rushed that a bit fast, yes, I rushed it...you see, what I’m used to is taking this part a good deal faster than that...” Friedberg said, “I’m against too much tempo change...if you insist from here, because it’s pointless.” Hungerford explained, “What I mean is, you see, I take it from here a little faster than that, see what I mean...” Friedberg said, “d’Albert did that, too...but not too fast, not faster than *tempo primo*.” After discussing tempi, Hungerford brought up the subject of cadenzas saying, “He (d’Albert) doesn’t give any cadenzas. Isn’t that funny, this is the d’Albert edition but he doesn’t give the cadenzas. It’s a darn nuisance; I wish he did.” Friedberg explained, “He thought that was always a matter of money.” Hungerford said, “Oh, was it! He was a real Scotchman, eh. Full of notes. It’s almost like Schnabel the way he annotated it. It’s a nice edition though.” Friedberg added,

“Wonderful edition. Well, he played that so beautifully. There is no comparison. Even Schnabel...he didn’t play it as d’Albert did.”¹⁵²

Friedberg on Friedberg

“She made me play a little bit, but it was more for her daughter. The daughter is interested in music, and she said, ‘....He is a very great old man.’ I think she recognized that I’m old. No sport coat could prevent me from that.”

- Carl Friedberg¹⁵³

One of many discussions on Brahms led to Hungerford’s inquiring about the Schumann family, particularly Julie Schumann, daughter of Clara and Robert. Friedberg intimated,

I really lost sight of the whole family...I saw only Mary and Eugenie once in Interlochen in Switzerland, only once and they were already very old. They were retired, didn’t do much anymore, had just a small pension and saving, you know, not yet the royalties; no, there were no royalties. At that time, there were no royalties. The royalties were begun with Richard Strauss. He was a real business man. But before, there were no royalties.¹⁵⁴

When Hungerford asked further, “Well...Brahms was in love with Julie, wasn’t he, for a while, I think.” Friedberg remarked,

Oh, well...And I was such a horrible man, you know. I was not intending to write books or to become a musicology professional, so I never was curious about family affairs in Vienna with Kalbeck and those people and Mahler. I never asked them then, those who knew Brahms so well and were so long with him. Never asked what has become of the Schumann family. I was not interested... when I was young I was not interested in the personal affairs of people. Music interested me, nothing else. Of course, I worshipped Frau Schumann and those I knew you know, but what their children, their children’s children did, I had no time, you know, such a hard worker all my life.¹⁵⁵

¹⁵² TRANSC, 430

¹⁵³ *Ibid.*, 287

¹⁵⁴ *Ibid.*, 325

¹⁵⁵ *Ibid.*, 326

Hungerford continued, “Mr. Friedberg, did you ever when you were very young, did you ever meet anyone who had known Beethoven? Because I know Felix Weingartner knew Henrietta Sontag, you know, the soprano. I just wondered if perhaps you had met her.”

Friedberg replied,

Weingartner was about twelve or fifteen years older than I am. It makes a lot of difference. You see, I was not born before 1872 and Beethoven had died in 1827. That was forty-two, forty-three, forty-five years....No. You see, I never had any idea that I would once become educator and spend my life mainly in educating other people; I had an enormous career, you know. I couldn't accept the engagements I could have. I had to refuse half of them. And not only as a pianist, as a conductor and all kinds of things, I had the chorus and taught, always. Since my sixteenth year. Every day. So I had my hands full.”¹⁵⁶

During a lesson on the merits of developing a good *legato*, Friedberg intimated,

You see, I'm so fed up maybe because I compose myself. I'm so faithful to the testament of a man like Brahms, or Beethoven, Schubert. So if he has a tie, he means not: (Sings). He means: (Sings). The question that remains only then, of course, the very important question, can we do that? And I say yes. I don't know who else says yes, but I say yes.¹⁵⁷

At that same lesson, Friedberg continued,

If you present things, a piece which seems to be impossible to play on the piano, that interests me. I will whet my knife, and so forth, I can't get that out. Otherwise, I think I'm nobody, if I can't get that. You see, that brings you forward...and I am still so today. A young man from Rochester played four marvelous pieces for piano, and I made him play it three times. He didn't know why, of course, I didn't lie to him, I didn't say because it's so interesting, so beautiful, you know. I wanted to see what I could do with it. And after the third time, I played whole stretches for him by heart. I had to hear it three times. I couldn't do it after the second time, and so I asked him again, to do it again, but he didn't know why I asked him. You see, immediately you challenge me if you bring me something which seems to be awkward and difficult to overcome like a hurdle. I was always as a boy, you know, the higher the hurdle, the more I liked to jump over it. Just to test my strength, you know, if I could do it. I wanted to learn by seeing whether I can do things or whether I cannot. And if I realized I cannot, then the real work begins. I say, now I work on it until I learn to do it.

¹⁵⁶ TRANSC, 326-327

¹⁵⁷ *Ibid.*, 361

That's, well, I can't instill that in anybody, it's only that I give you this and tell you about it.¹⁵⁸

Once Hungerford brought up a name from the past, "I met a lady who knows you from Europe, Madame Blau in Buffalo." Friedberg replied, "Oh, did you really? Is she still in good shape? She's a wonderful woman. From Holland. Dutch." Hungerford continued, "She's a pupil of Madame Schumann, too, isn't she?" Friedberg said, "Yes... She must be old now." Hungerford answered, "Well, she looks rather frail, yes. But she goes to concerts and all that sort of thing, you know. And she asked to be very kindly remembered to you." Friedberg responded, "I hope I can see her once more before we both die. She wrote me once she wanted to write a book about Brahms. I don't know whether she has done it. And she wanted some contribution from me..." Hungerford said, "Oh, yes. Why don't you write a book? Why not? Oh, that would be stunning!" Friedberg replied simply, "Nobody would read it."¹⁵⁹

¹⁵⁸ TRANSC, 360-361

¹⁵⁹ *Ibid.*, 204-206

Chapter Three: Brahms Performance Practice

Friedberg's History with Brahms

"I turned pages for him. And I was always a good page-turner." - Carl Friedberg¹⁶⁰

Carl Friedberg's studies at the Hoch'sche Conservatorium with James Kwast and later with Clara Schumann brought opportunities to meet Johannes Brahms and to witness his performing as pianist and as conductor, experiences that eventually led to friendship. Hungerford, always eager to record any historical or artistic information during his lessons, would often prompt his teacher into a disclosure of anecdotes and stories. When he asked Friedberg if he had indeed heard Brahms play, Friedberg replied,

I hear him play eight times. I hear him play his concerti – the B-flat and the D-minor, and I hear him play when he played all his piano compositions for me except the Paganini Variations. He said he had too gouty fingers, he couldn't do it. And then I turned pages for him, first when he played with Clara Schumann the Schumann Variations. I turned pages for him. And his own Haydn Variations for two pianos, turned pages for him. And I was always a good page-turner. And then I turned pages for him when he played the G-minor Quartet and was half drunk. Never were the two hands together, always apart...his tempi was very good. And then I heard him play it, also turned the pages when he had the manuscript of Opus 99, 100, and 101, the Violin Sonata in A major. The Cello Sonata in F major. Hausmann played it. And that Opus 100 was A-major Violin, Second Sonata, and the Trio Opus 101 C-minor. He played it in Clara Schumann's house, and I had the good luck that she invited me. And she asked me, would you please turn pages for I don't see so well, she said. Otherwise, she would have done it. Then, she was tired and all. And I said, of course, you know. I turned pages and he always turned around. And I asked him once, 'Is the way alright?' 'Very good,' he said, as his beard was wobbling. And then after the C-minor Trio was finished, the other fellow, Clara Schumann came in, a girl came in with a tray, I don't know, with beer or cognac. I don't remember, something to drink, you know, before dinner. And Brahms turned, I was sitting still on his left side. He was sitting here at the piano; I was sitting here. He turned around and said to me, 'Do you like that music?' I said, 'If it is not too immodest, I might say I love it.' 'What do you like best,' he said, 'of those three works?' I said, 'They

¹⁶⁰ TRANSC, 181

can't be compared with each other. They are so different. I like especially, if I may say so,' I said to him, 'the conciseness and the penetrating shortness of form in the C-minor Trio.' He was very proud of that. 'You think...you have studied form? Can you compose?' I said, 'Yes. A little bit,' I said, always modest. He said, 'Now, the first movement, I have formed according to the form of the C-minor Symphony. That is why it is so good in form.' It really is one of the most marvelous sonata forms.¹⁶¹

At a later lesson, Hungerford asked Friedberg if that initial meeting was the beginning of his friendship with Brahms. Friedberg replied,

I saw him when I came first to Vienna. He came to my Brahms recital; I gave a Brahms evening and he came. I played the F-sharp-minor Sonata, the two books of the Paganini Variations, the Opus [sic] 4 of Opus 76, and four of Opus 118, the two Rhapsodies, and some of the Waltzes...He took me to the Tonkünstlerverein, the association of musicians, because they celebrated that night the birthday of Ignaz Brühl...and we sat there and celebrated him with drink and feed and then he took me to the Imperial Coffeehouse. He never wanted to go to bed early. And he didn't say one word about my recital until three o'clock in the morning. Instead, he stroked his beard and said, 'you know, you played very wonderful, young man, but you mustn't do that again. You mustn't play a whole evening of Brahms. People don't like that. They don't want me. I'm not yet popular enough. Play other things and play one work of me. You do me a better service.' ...The humility of such a man. He says he was not popular enough. They wouldn't like to hear only Brahms. And I had a great applause. I said, 'The applause, Mr. Brahms, was due to you, not to me.'¹⁶²

When Hungerford inquired if Brahms was a spiritually-minded man, Friedberg responded,

Very! Very, oh yes. A wonderful man. But he was not too interested in other things...No, he was too busy with his compositions. Whether he was politically interested, I never knew. We never talked about that...I didn't find it worthwhile, because there was nothing going on then. There was peace. No, about music. But he had something else, a weakness many people didn't know, he was colorblind. He couldn't distinguish color. And therefore that has to my mind a certain reflection on his orchestration...is not colorful, you know...But he played with such gusto and freedom...he must have been a wonderful pianist in his younger years...Brahms played two concerti, and Nikisch in the Gewandhaus conducted. Then another occasion d'Albert played and Brahms conducted. He conducted very well, a little bit heavy...he had not really technique...not what

¹⁶¹ TRANSC, 181-183

¹⁶² *Ibid.*, 208-210

we call now, modern conductors' technique, like Mitropoulos or Toscanini...I heard him conduct the E-minor Symphony, the Fourth Symphony. Very good.¹⁶³

At a later lesson, Friedberg added,

(Brahms) was lazy, you know, and of course he played with the music. Oh yes, he played nothing by heart. Well, he never played them. Maybe it was the first time in fifteen years when he played them for me, you know. He didn't play. In his youth, he was an excellent player according to Schumann's report.¹⁶⁴

Regarding Brahms's intensity as an older performer, Friedberg related,

If you only had heard him, how he did those things. In the D-minor Concerto 'cause that's so difficult. I spoke with Myra Hess about it again; she said, 'I always get the jitters when I have to play that piece.' Because that is, the demand of Brahms on the piano is really a frustrated action. He wanted orchestra and he couldn't orchestrate well, you know. And funny how he got it out. He had not a beautiful *legato*, but he had this drawing, this soaring from tone to tone, you know, which we learn by intensity. Only if you intense you can learn it.¹⁶⁵

Friedberg later explained,

Brahms was in his last years, you see, that was written three or four years before his death, like the Fourth Symphony...he was so fat, with such an awful... always waddled when he went. He ate too much, he drank too much cognac and everything, wine. So, he was a little bit short of breath. Now, look into his music. Look, I give you all the examples. Take Opus 116 (he sings from Op. 116, no. 5). The Fourth Symphony (he sings the opening). There is a kind of despair not known to him of course, nothing is conscious, it's subconscious, you know. Despair and snatching for air and for freedom, you know, get out of this horrible shell which begins through cancer to decline. He had jaundice already and you know he had cancer of the liver. But he wanted to get, his spirit wanted to leave that sick body, you know, because he didn't heed the warning he had that he shouldn't eat so much and shouldn't do this and shouldn't do that, he didn't. Alright, his flesh was weak, but his spirit as a musician was so strong, finally it said to him, 'I can't live with you anymore.' So he tried to break the chains and get rid of himself. It's documented (he sings from Op. 118, no. 4). Even when he consoles himself after the excitement, no, no, no, no, keep quiet, also in gasps. (Sings)...the same thing. We have to take those things as expression of personal feeling. You see that was the age, the end of the last century was the final of this period in music beginning with Beethoven, with Haydn already, Mozart, too. Mozart not quite so much, which led finally to the decay and to that generation.

¹⁶³ TRANSC, 210-211

¹⁶⁴ *Ibid.*, 419-420

¹⁶⁵ *Ibid.*, 359

You know, finally it became so personal that even that what you should hide and what Beethoven tried to hide, you don't feel his pain in the Eighth Symphony (he sings). Do you feel that there was a sick man who suffered pain every day, and he lost his hearing and everything? No, you don't hear anything of this in the last sonatas, the A-flat-major Sonata is sublime. Pure and nothing of his personal, and yet it came out of him. You see, so in Brahms you see clearly in his last works that the spirit wanted to free itself. Like in the first piece of the Opus 119 where he cries and the tears drop down. That is almost too personal, you know. That already foreshadows people like Richard Strauss who went still further and said, if I put this pencil from here to here, I can express it music. He was mistaken, but he went very far. He could express a lot. What was the final end? Hollywood. The music they make in Hollywood. They degraded music to become a descriptive art. You see? You understand now? And we have to take that in our stride that those works reveal too much of the suffering man, and it's really personal, and the best what you could do, your instinct, your music instincts in the understood things results that your mind realized what you were doing, that's why you played it so well.¹⁶⁶

The Brahms Repertoire in the Hungerford Lessons

“Wonderful how educational that machine is. You learn what you shouldn't do.”

- Carl Friedberg¹⁶⁷

Within the scope of the recorded lessons, Hungerford studied the major works of Brahms' piano repertoire, including Op. 10, no. 1 (“Edward” Ballade),¹⁶⁸ Op. 21, no. 1 (“Variations on an Original Theme”),¹⁶⁹ Op. 79, nos. 1 and 2 (Two Rhapsodies),¹⁷⁰ Op. 117, nos. 1-3 (Three Intermezzos),¹⁷¹ Op. 118, complete (Six Piano Pieces),¹⁷² and the

¹⁶⁶ TRANSC, 368-370

¹⁶⁷ *Ibid.*, 200

¹⁶⁸ Lesson 6 (May 15, 1951). See TRANSC, 226

¹⁶⁹ Lessons 7 (September 16, 1951) and 8 (September 21, 1951). See TRANSC, 251, 274

¹⁷⁰ Lessons 11 (January 31, 1952) and 14 (April 26, 1952). See TRANSC, 329, 415, 417

¹⁷¹ Lesson 6 (May 15, 1951). See TRANSC, 227

¹⁷² Lesson 12 (February 6, 1952). See TRANSC, 357, 362, 364, 367, 370, 371

first Piano Concerto in D minor, Op. 15.¹⁷³ In this order, each of these works is now presented with commentary and recording details.

Op. 10, no. 1 (“Edward” Ballade in D minor)¹⁷⁴

Carl Friedberg’s remarks after hearing Hungerford’s playing of the “Edward” Ballade¹⁷⁵ in Lesson 6¹⁷⁶ were brief and focused on the importance of producing and maintaining a *legato* touch.

Legato is something you get in the best way if you play so, as if you were sorry to leave the tone you have struck...Now, in this here (playing the opening of the Ballade)¹⁷⁷ ...you see, more in *portamento* and in *legato*, just drawing it out slow. Like a snail, you know...going so. Not lifting the legs. No leg-lifting.¹⁷⁸

Op. 21, no. 1 (“Variations on an Original Theme”)¹⁷⁹

Hungerford played Op. 21, no. 1¹⁸⁰ for Friedberg at two lessons, Lessons 7 and 8.¹⁸¹ After the first lesson, Friedberg immediately remarked,

¹⁷³ Lesson 5 (April 6, 1951). See TRANSC, 198

¹⁷⁴ The “Edward” Ballade, the first of four Ballades comprising Op. 10 and dedicated to young Julius Otto Grimm, a student at the Leipzig Conservatory, was written “Nach der schottischen Ballade Edward in Herders ‘Stimmen der Völker’”; Brahms sent the final corrected Stichvorlage to the Leipzig firm of Bartolf Wilhelm Senff on July 12, 1855, but Senff did not publish it, and it was forwarded to Breitkopf & Härtel on October 22. It was issued in February of 1856, its plate and publisher number being 9226. For further information, see McCorkle, 29f.

¹⁷⁵ Hungerford takes the opening theme at M. M. ♩ = 120 and the Allegro (m. 27) at M.M. ♩ = 152.

¹⁷⁶ May 15, 1951

¹⁷⁷ Here, Friedberg demonstrates the opening of the Ballade at M. M. ♩ = 112.

¹⁷⁸ TRANSC, 226. See Chapter Two for a continuation of this conversation regarding Friedman and *legato*.

¹⁷⁹ The first of two sets of variations for his Op. 21, the Variations on an Original Theme originated in 1857 at Düsseldorf, and its autograph, signed but undated, is in a private collection in Switzerland. The first edition of Op. 21 was issued in two volumes by Simrock at Bonn, plate and publisher numbers 6203, 6204. For more details, see McCorkle, 74f.

What do you want, that's very good. Very good. It needs a little bit more than what Schumann¹⁸² called 'playing into yourself.' More intimacy. That's all ... We must discuss the repeats. I wouldn't take all the repeats... Then the tempos. Tempo is my thinking a little bit too fast. Brahms played (sings) *Larghetto*. (sings)¹⁸³ Look here, that's almost a minuet. You see, you must always compare other literature in regards to tempo. Take this: (plays opening of Brahms, Second Symphony, third movement.) Second Symphony. That would be too fast for the (plays opening of Op. 21, no. 1).¹⁸⁴ (sings)...always in the tone of a legend. Somebody's telling you a story. It's...you know, it's epochal. It's not dramatic, you know. And that is only the bad man, you know...(sings form a dramatic variation). Then here, the same tempo. (sings from first variation)...on the beginning to float, you know, but not fast. Not fast. And the next one, we must better go to the light...the light from here. Then I will get the light more from here...much better. Look here...here begins a little bit more. (sings) ... Then going back to *tempo primo*....not too much, you see, this indicates that he doesn't want the little slurs overdone...All *sostenuto*. Then here, that a little bit slower, really *tempo primo* like we had now. (sings) More phrasing, too. Then here... (sings)...come on, come on, come on here. And that, two butterflies. Just floating on the flower, you know. Just like a rowboat which is fastened to the shore, you know. Just rocking a little bit. (sings) See then, you don't need to slow down. You should slow down here...That's just as in Op. 9, too, in the Variations on a Theme of Schumann. That, let me play it for you. That is: (sings)¹⁸⁵ very *Schumannesque* in the lyrical, you know. So caught into himself here. Completely. That's a marvelous piece of music. Here, when the birds begin to chirp, you know. (sings) Becomes noisier.¹⁸⁶

When Hungerford inquired if the tempo should go faster, Friedberg replied,

Oh, no. Equal. He does it fast. He does it; he increases the speed. No tempo increase, no. Here, too. And then, see that is a prayer. (sings) That's a wonderful piece of music...also *tempo primo* (sings from coda)..like a guitar, you know. (sings)...The piece, it's fall, you know, the leaves are all off the trees when it's finished, you know, the winter's coming. (sings) You see, you must always consider if you are confronted with a serious piece, an important composition of a

¹⁸⁰ Hungerford begins the Theme at approximately M.M. ♩ = 138-144, followed by changes in tempi in Variation 4 (m. 76) at M.M. ♩ = 152, Variation 6 (m. 117) at M.M. ♩ = 184, Variation 8 (m. 155) at M.M. ♩ = 160, Variation 9 (m.174) at M.M. ♩ = 126, Variation 10 (m. 194) at M.M. ♩ = 116, Variation 11 (m. 213) at M.M. ♩ = 132 with changes at m. 249 with M.M. ♩ = 138, and m. 270 at M.M. ♩ = 144.

¹⁸¹ September 16 and 21, 1951

¹⁸² When Friedberg would mention 'Schumann,' he consistently referred to Robert; when mentioning Clara, he referred to her as Madame Schumann.

¹⁸³ Friedberg sings the opening theme at M. M. ♩ = 120, Brahms's tempo.

¹⁸⁴ Here, Friedberg plays the opening at M.M. ♩ = 116.

¹⁸⁵ Friedberg sings the theme from Variation 10.

¹⁸⁶ TRANSC, 251-254

great composer, you must ask yourself whether he has not some idea in his mind he has pursued in another piece, too. You see, he was apparently in love, like Ravel, with the cuckoo as I would call it (sings)...in every piece it's always cuckoo, cuckoo. So Brahms in the Fourth Symphony (sings)...that was his final piece for orchestra, so you see how he has, also he was German in his mind...(sings) Short, long, short, long.¹⁸⁷ It is written here apparently he liked so much. And here that should repeat the first variation. No, I mean...it's the same...the same thing. (sings) Now it flows as if you were on the shore, and beneath flows the river, you see. And also we have to consider that there are many kinds of *arpeggios*. There are not *arpeggios*, I mean syncopation. Don't make the syncopation here too sharp. (sings) Only a little bit.¹⁸⁸

When Hungerford asked if Friedberg thought that the piece could be ready to play, Friedberg responded,

The day after tomorrow. I would even let you play, I wouldn't object to your playing it that way. But they only would say, "He is not warm enough. He doesn't sing enough." They probably would say that now. So you, and what my contribution might be is to give you something to develop your intimate way of feeling, and the love for the music. That's very well played.¹⁸⁹

After hearing Hungerford play the piece at the subsequent lesson, Friedberg remarked, "Much better. It's not yet up to, you know. If you write down perhaps on a piece of musical paper the line of the melody and try to hear it by a singer, or let a great fiddler play it for you." As Hungerford played the theme again, Friedberg continued, "That's it. Go on. That's too loud, don't start so loud. (sings) That's it...Now, give me just a little bit of the tempo of the first variation. After Hungerford commenced playing,

¹⁸⁷ Friedberg is referring to Variation 2 (m. 32) and the long-short, long-short pattern.

¹⁸⁸ TRANSC, 254-255



¹⁸⁹ *Ibid.*, 255


Friedberg added, “That is really too fast.¹⁹⁰ You see, it was one two three, one two three, one two three...” Afterwards, Friedberg remarked,


Linger a little bit more, more dreamy and more like Chopin, you know. Although I would not make a *ritard* in the upbeat. You play so, you begin so, and then you change the tempo. (plays)¹⁹¹ ...Dream about it, not so pianistic, not so technical. Will you do it again? And start right away in the tempo, and the tempo should not be faster than so: (sings and counts beats and tempo).¹⁹² The original tempo was not: (sings),¹⁹³ but was: (sings).¹⁹⁴ Do you feel the difference?... (sings) Play this here: play only so: (plays and sings)... Like solo instruments... that is their life... You see... (plays)... Really enjoy it... He played it about this tempo, a little bit faster: (sings)¹⁹⁵ Let's try it again. Just think of the mood, no, of the tone. Never mind the notes.¹⁹⁶


As Hungerford continued playing the first variation, Friedberg continued,


Good, much better. Now... (sings)... if you leave your bones at home, you know. Play it instead so... flesh of your fingers. (sings)¹⁹⁷ No tongue. (sings)¹⁹⁸ No finger action. No Czerny... You don't put the three notes together. You play (sings)¹⁹⁹ instead of (sings).²⁰⁰ Like a singer does... with a little pressure towards the long note. These two short notes, no pressure at all. Less striking. (sings) Waiting for this soft inflection... (sings)... You see, if you would say... “Oh how nice, oh how nice,” you know. (sings) “Oh how nice, oh how nice.” Something like that. Do a little bit more romantic... you see, you mustn't hear that it's too much, or it's too effeminate, don't be afraid. You have enough masculinity. Do as it is the music requires. We must change our skin according to the music at hand... you see, not practicing notes... a fortepiano for that. The bowings, the strokings... and feel for that. If you can feel it (sings). You see, a singer would also wait a little bit, “Oh, how nice.” We forget what we ought to


¹⁹⁰ Hungerford plays it here at M.M.  = 160; after Friedberg's advice, Hungerford slowed down to M.M.  = 152.

¹⁹¹ Here, Friedberg plays at M.M.  = 144.

¹⁹² Friedberg sings at M.M.  = 138

¹⁹³ Friedberg sings at M.M.  = 160.

¹⁹⁴ Friedberg sings at M.M.  = 138.

¹⁹⁵ Friedberg demonstrates at M.M.  = 138.

¹⁹⁶ TRANSC, 275-276

¹⁹⁷ Friedberg sings *legato* phrasing.

¹⁹⁸ Friedberg sings in a detached, articulate style.

¹⁹⁹ Friedberg demonstrates a detached “da-da-da.”

²⁰⁰ Friedberg demonstrates a *legato* phrase.

do. How can we do it? Only be imitating. (sings) Such things cannot be explained in words really...Just as a singer would do. “Oh, how nice, oh, how sweet.”²⁰¹

After Hungerford played the second variation, Friedberg mentioned,

Here I wish you to listen very correctly and have in mind that you wish to create ease. A very distinct meter on long, short, long, short, long. Not: (sings). You see, you emphasize the wrong note. (sings)²⁰² Otherwise, it doesn't amalgamate with the long one, while the melody can be here again (sings). We should ...long winding melody which is so. (sings)...everything goes to the G and then comes down again.²⁰³ Remember, remember.²⁰⁴

Friedberg then demonstrated by playing the opening of Franck's Violin Sonata, and

continuing, “You see? That's the same thing.” He then played the Brahms variation.

“Otherwise...single notes which have no connecting whatsoever...and the two things can already help: the relaxed behavior of the arm...and secondly, the tension...of the

dynamics. (sings) And...the short note...” After Hungerford made another attempt,

Friedberg added, “Wonderful, excellent. (sings) Oh? See, that was *legato* then. And that's an affair to build phrase, and that is building phrases in itself that it can be compared with singing, you see. Otherwise, it doesn't sing, it's instrumental.”²⁰⁵

On Hungerford's query about using a *rallentando* at the end of each of the variations, Friedberg responded emphatically,

No! Very little. Only ending a phrase like you speak when you end a phrase. Not more, no. Brahms was very much opposed to that. Oh, yes. He always hold the *rallentando* out for fear, out of fear that somebody might overdo it. You see? I was present when Fritz Steinbach conducted the First Symphony, the last movement, where Brahms writes (sings),²⁰⁶ then comes this (sings). Where he goes over to the faster tempo, Brahms didn't want it too hectically done. He wanted it very, very gradually, but many conductors, of course... You

²⁰¹ TRANSC, 276-277

²⁰² Friedberg demonstrates Hungerford's incorrect emphasis on the 3rd beat in Variation 2 (m. 39)

²⁰³ Friedberg refers to the high G in m. 46, the peak of the phrase.

²⁰⁴ *Ibid.*, 278

²⁰⁵ *Ibid.*

²⁰⁶ Friedberg sings the main theme from the last movement of Brahms's First Symphony.

see, and he was at the rehearsal, and Brahms told Steinbach that Steinbach who was an exponent whom he liked so much, that not too much, not too much *accelerando*. Go over gradually, you see. By and by, not so as if something new was, there nothing new happens, you know, nothing new happens, just I get so excited or you think as the composer got so far that he wanted to go a little... 'C'mon. Let's get going!' But not in a rush, no; not to reach a subway train.²⁰⁷

When Hungerford expressed doubts about his interpretation of the fourth variation, Friedberg made the following remarks,

Yes, but you play that better than any of the previous ones. Certainly! It is nothing but the same song, only the length of the motion is stirring now a little bit... And here, there's very quiet waters, still waters. And contrapose. (plays)²⁰⁸ Lovely. Try to feel the same way a great, great kindness, you know, very humanitarian feeling. Love, grateful...

After Hungerford played Variation 7, Friedberg remarked,

Very good, but it will be still better perhaps if you don't think too much pianistic motion. Just lay your hands on the keys. You see, now only the fractions, the fragments of fractions of the melody hangs like spiderwebs in the air...(sings)²⁰⁹ You see, just part of it hangs so that you feel like so in autumn, you know, when you see those webs, you know, hanging in the air. I would play it that way. Try it again; just nothing. No, no *crescendo*, not too much. Very little.²¹⁰

Friedberg continued, "The next D minor."²¹¹ (sings)²¹² In the end,²¹³ I would make a little more upbeat here...you see...*piano*. (plays and sings) See what you had and then longing...but not before...*crescendo*...(plays and sings)²¹⁴ Like the D-minor Concerto, too." And later, "And here,²¹⁵ when that comes, here the angels in heaven sing, you know? There are no words like that. Not on the organ, not even on the organ. No

²⁰⁷ TRANSC, 279

²⁰⁸ Friedberg plays the theme from Variation 4.

²⁰⁹ Friedberg sings the theme from Variation 7.

²¹⁰ *Ibid.*, 282

²¹¹ Although Variation 9 is in D minor, Friedberg refers here to Variation 10, also in D minor.

²¹² Friedberg sings the theme from Variation 10.

²¹³ Here, Friedberg is referring to the end of the piece, the last 4 measures.

²¹⁴ Again, the last four measures.

²¹⁵ Here, Friedberg refers to Variation 11, m. 222.

piccolo...” When Hungerford added, “The nearest thing is the 111 of Beethoven, isn’t it? The last part of that, don’t you think?” Friedberg added, “Yes, but this is warmer, you know, it’s more human. Beethoven is more above the clouds. We’re still on earth, you know.”²¹⁶

Op. 79, nos. 1 and 2 (Two Rhapsodies)²¹⁷

Like Op. 21, Hungerford played Op. 79, nos. 1 and 2 for Friedberg at two different lessons, Lessons 11 and 14.²¹⁸ At the first lesson, Friedberg made the following remarks after Hungerford played the first Rhapsody (in B minor),²¹⁹

Very good, very good. It’s no, it doesn’t correspond with that what I feel about it, but that doesn’t mean anything. You make it sometimes a little bit sentimental. *Ja*. Especially in the Trio. You slow down all the time and indulge a little bit too much in sorrow, and pity, sympathy. Look into the score. Look into the score again and see how he notates it. And don’t make *ritardando* in Brahms when he doesn’t...No, not at all. It’s the Peer Gynt Suite theme, you know. It is not the same as that. It is not this way like in Grieg. (sings) It is: (sings)...and the major (sings). *Alla breve*. (sings) Much more movement.²²⁰

²¹⁶ TRANSC, 284

²¹⁷ These Rhapsodies date from the summer of 1879 at Pörschach and are dedicated to Elisabet von Herzogenberg. Brahms sent the corrected Stichvorlage to Simrock on 22 May 1880 for 500 Taler and was issued in July, plate and publisher number 8166. The autograph is lost, but a copy of the Stichvorlage by Franz Hlavaczek, signed and undated, is in a private collection in Paris. A hand copy of the first edition is housed at the Gesellschaft der Musikfreunde, Nachlass Brahms, in Vienna. For more information, see McCorkle, 332f.

²¹⁸ January 31 and April 26, 1951.

²¹⁹ Hungerford plays the opening *Agitato* at M.M. ♩ = 132, the B major section (m.94) at M.M. ♩ = 116, and returns to Tempo I in m. 132 with the return of the theme. In the D minor section (m. 30 and m. 161),

Hungerford plays at M.M. ♩ = 104.

²²⁰ TRANSC, 329

Friedberg continued after hearing Hungerford's rendition of the second Rhapsody (in G minor),²²¹

This, the melody to my mind the theme, it has something of the arch of a bridge, you know...The stretch over the bridge...the span, you know. The span over the bridge, you know. If you look at the Washington Bridge, only shorter, one in waves like this, you know... (sings)...Like waves, you know. A very peculiar piece. It has something of a ballade, a Scotch ballad.²²²

During a discussion of programming the two rhapsodies, Friedberg intimated that he had opened a program with three rhapsodies, finishing with the E-flat of Op. 119, presenting them as the first number:

I found always great response with those three rhapsodies. Just to put them side by side like a team of three. It worked very well. They are so different in mood and in construction, and form, and in melodious content, I think it's, I had success with it...It depends on what program you do...and on what audience. You see, you must never do that what Brahms warned me when I gave a Brahms evening – he said, “Never do that again; you play it beautifully, but play only one piece at a time of mine. Not a whole Brahms evening.” Very few people can do that, you know. Very few. No, that is just enough if you play three rhapsodies; you play the whole set of 119 because they are only four pieces. That's alright. To my opinion, while the E-flat Rhapsody is a worthy ending for the Op. 119, it doesn't necessarily belong to those three pieces. I don't think so. Well, you can say first he sheds tears. The first is just, he signs his death warrant, you know. The second is excited, you know, but he remembers his Wagnerian period (sings) and it's folklorish and surreal and once again useful spirit. The third one is almost mocking; it's almost irritatingly sarcastic, you know. And then comes the triumph. But the triumph ends in tragedy. You see here, he remembers his song “Treason.” I don't know whether you know that. He takes his sword and hits it hard. (sings) The same motive, he used that for the last page of the Rhapsody...Betrayal. Treason. *Die Verrat*. Treachery. That is, it's very peculiar how he used that, first he starts in triumphant major and brings the serenade in the middle, and then he ends with this tragic...because as if he wants to say nothing can be believed anymore.²²³

²²¹ Hungerford plays the opening theme of Rhapsody No. 2 at M.M. ♩ = 128 but with its return in m. 86, speeds up to M.M. ♩ = 138.

²²² TRANSC, 330

²²³ *Ibid.*, 330-332

During the second lesson that Hungerford played Op. 79 for Friedberg, Hungerford once again brought up the issue of using a *rallentando* in the second Rhapsody. Again,

Friedberg explained,

No, not so much, but a little bit. I mean, composers like Brahms didn't write that down, "a little bit." He wrote it only down if he wanted a real *ritardando*, then he worked it out according to the note values like Schnabel suggests, you know. You should keep one *fermata* so long, that is nonsense. Either you have the instinct to do it correct or you cannot remember that exactly and count it out. I'm against that. But Brahms only wrote out those things, "a little bit" he didn't bother with it, you know. But he did it himself, and how. (sings)²²⁴ The relationship remains correct that you don't distort the triplets. (sings) That you don't: (sings). You see, that is a different rhythm. That is not permissible. But a little *ritardando* is harmless and welcome.²²⁵

When Hungerford asked if Brahms himself used a *ritardando*, Friedberg responded,

Little. Well, as far as I can remember it. How much I couldn't tell you. He played all the works for me. That was a lot. Some very objectionable performances, to my mind...he was lazy, you know, and of course, he played with the music. Oh, yes, he played nothing by heart...well, he never played them. Maybe it was the first time in fifteen years when he played them for me, you know. He didn't play. In his youth, he was an excellent player according to Schumann's report.²²⁶

Op. 117, nos. 1-3 (Three Intermezzos)²²⁷






Hungerford played the three intermezzi of Op. 117²²⁸ in Lesson 6,²²⁹ with little recorded commentary by Friedberg. Discussed, however, was the notion of the tempo and meter in no. 3 with Friedberg's advice, "Don't play the sixteenths with the same tone

²²⁴ Here, Friedberg sings the ending of the piece, the last two chords in a dramatic style.

²²⁵ TRANSC, 417-418

²²⁶ *Ibid.*, 419-420

²²⁷ This set probably dates from the summer of 1892, possibly at Ischl, Upper Austria. The unsigned and undated autograph is at the Gesellschaft der Musikfreunde, ref. PhAONB 248-N u. P; the first edition, issued by Simrock at Berlin, dates from November 1892, plate and publisher number 9876. A hand copy of it is also at the Gesellschaft der Musikfreunde. For more information, see McCorkle, 468f.

²²⁸ Hungerford's tempi for Op. 117 were No. 1: M.M.  = 120 with M.M.  = 108 for the *Adagio* (m.21); No. 2: M.M.  = 120 with M.M.  = 108-112 for the *Adagio* (m. 72); and No. 3: M.M.  = 80

²²⁹ May 15, 1951

volume as you play the eighths. You play the (sings) instead (sings)...one, two. You see, it's in four...It's more agitated."²³⁰

Op. 118, complete (Six Piano Pieces)²³¹

During Lesson 12,²³² Hungerford played the complete Op. 118 for Friedberg.

After playing no. 1 (Intermezzo in A minor)²³³ Friedberg spoke once again of the importance of producing a *legato* touch.²³⁴

I would not bother you with the *legato*, arm *legato*, when you go ascending upward. Downward you make a beautiful *legato*, but upward, if you wouldn't insist on playing Brahms, you see? If you played Prokofiev, if you play Schubert, everything can be done without this arm *legato*. But this here, you miss the best in Brahms's music if you don't have it...If you substitute this hitting: (sings), that is also not unmusical, not at all, but it is too violent for...Soaring, you know, complete lamenting. It is sentiment, it is not sentimental, but it has strength of feeling, romantic sentiment, you know, self-indulgence, you know. Well, it is in the music. If you try to play Brahms in the modern vein...I side with William Schuman and say, "If you play Brahms, I go out of the room." He hates him. This man who all the time hates Brahms. Because he doesn't know him. If you don't know him, of course you can't stand it.²³⁵

Friedberg praised the phrasing Hungerford produced in no. 2 (Intermezzo in A major),²³⁶ again offering the analogy of a singer singing the phrase. In a critique of no. 3 (Ballade in G minor),²³⁷ Friedberg once again cautioned Hungerford about keeping a correct tempo and meter, "Very good, Leonard, very good. But in the middle section, the B major, I

²³⁰ TRANSC, 228

²³¹ This set dates from the summer of 1893 (or earlier?) at Ischl; the Stichvorlage of 1-6 copied by William Kupfer, signed but undated, formerly in the possession of Simrock, is presently in a private collection in Germany. The first edition, together with Op. 119, was issued by Simrock at Berlin in November of 1893, plate and publisher number 10054. For more information, see McCorkle, 471f. The autograph of no. 1, unsigned and undated, is housed in the Library of Congress. See McCorkle, 472.

²³² February 6, 1952

²³³ Hungerford's tempi for Op. 118, no. 1 was M.M. ♩ = 144.

²³⁴ This has been previously quoted in its entirety in Chapter Two.

²³⁵ TRANSC, 359-360

²³⁶ Hungerford's tempi for no. 2 was M.M. ♩ = 128.

²³⁷ Hungerford's tempi for no. 3 was M.M. ♩ = 132.

would keep in tempo. (sings) Still *alla breve*, one, two...(Brahms) played it pretty fast...he did even the first tempo a little bit faster. (sings)²³⁸...and you see that should last three quarters.”²³⁹ He also mentioned Brahms’ use of pedal, “This is without pedal. You pedal it beautifully, wonderful. Oh, wonderful. Brahms took pedals so, he pedaled until here.”²⁴⁰ When Hungerford added, “Well, I wondered as he had not put the pedal until the third line, perhaps he meant no pedal at all. But I thought it seemed so dry,” Friedberg explained,

Oh, that’s not Brahms, no! That’s Emil Sauer... You see, I’m really the most generous friend and colleague of all musicians. And Sauer was a wonderful man. What I object to, what I do with Harold Bauer, too in these editions, that they give you the things they don’t tell you that is Sauer. You see, Schnabel’s edition...he puts in the commentary notes...he added down. All small print. Hans von Bülow, too.

Hungerford added, “Friedman did that in all his Chopin editions, too, yes.” Friedberg concluded, “It is not honest.”²⁴¹ Concluding Op. 118, no. 3, Friedberg noted, “...it’s not quite finished...later on a little bit more fire.”²⁴²

After Hungerford’s playing no. 4 (Intermezzo in F minor),²⁴³ Friedberg declared that it was the best piece he had ever heard from him.

You see, you have no idea how well you played that. See, you don’t know. Because you don’t know it, you play it so well. Trust your instincts. Led you right into it. Absolutely. Excellent. You see, Brahms, now comes the musicologist with, I think it’s in your case absolutely unnecessary. You should remain innocent. Why should you want to look into things after they are so good. You are told are excellent. Don’t look into things. Keep your natural instinct.²⁴⁴

²³⁸ Friedberg demonstrates Brahms’ tempi for the opening theme at M.M. ♩ = 176.

²³⁹ TRANSC, 365

²⁴⁰ *Ibid.* There is no indication on the tape of the location in the score to which Friedberg is referring.

²⁴¹ *Ibid.*, 366

²⁴² *Ibid.*

²⁴³ Hungerford’s tempi for no. 4 was M.M. ♩ = 168 for the opening theme, M.M. ♩ = 112 for the middle section at m. 52, and a return to Tempo I at m. 100 for the restatement of the theme.


After playing no. 5 (Romanze in F major)²⁴⁵ and preparing for no. 6 (Intermezzo in E-flat minor),²⁴⁶ Hungerford remarked, “This next I think is the most wonderful short piano piece in the world, to me, this next one.” Friedberg responded,



Do you know what Siloti, who was not such a tremendous admirer of Brahms said? That it’s a museum piece. This and the *Ondine* by Ravel should be put under glass in the museum. And so if all the music perished, that would be retained. That’s one of the, that’s *Dies irae*, also a death song.

Hungerford asked, “Is that true that he wrote it on the death of Clara Schumann?” “Ja,” replied Friedberg.²⁴⁷ At the conclusion of the Op. 118 lesson, Friedberg concluded,

Beautiful playing. I wrote, “excellent playing” and signed it with my name on the dotted line. I had no dotted line. Wonderful. You feel this music, you really become a wonderful Brahms player, if you perfect your *legato* in *forte* more in those arms. Otherwise, your *legato* is perfect, it’s wonderful, excellent. If you could play that a little bit more *legato*. You see, that is more the Liszt style. (Sings) Like string players. Wonderful. Perfect. It was marvelous playing, very well thought-out. Beautiful.²⁴⁸

²⁴⁴ TRANSC, 368. See quote in its entirety in Chapter Two.

²⁴⁵ Hungerford takes no. 5 at M.M.  = 118.

²⁴⁶ Hungerford takes no. 6 at M.M.  = 108 for the opening theme, M.M.  = 120 at m. 41, and a return to Tempo I for the return of the theme at m. 63.

²⁴⁷ *Ibid.*, 371

²⁴⁸ *Ibid.*, 371-372

Hungarian Dance no. 7 in F major, WoO 1²⁴⁹

Hungerford performed one of Brahms's Hungarian Dances, no. 7 in F major, for Friedberg during a lesson which initiated the following short discussion on the works and Brahms's Hungarian style.

Hungerford: Well, listen, I learned one of the Brahms Hungarian Dances...Now, what do you think about those?...

Friedberg: I played them...oh, yes, I have records of them...on the player piano...the gramophone was not yet developed, at that time...They are quite good, the Hungarian Dances. Which one do you play?

Hungerford: ...I did the seventh one, the F major, and I'm working on the sixth one. Is that alright?

Friedberg: There is a second book, you know, which nobody seems to know...very seldom played but they are good pieces, too.

Hungerford: Do you know which ones are the original? Which Brahms the original? I mean, he took some from folk tunes, didn't he, and he composed some. Do you know which ones he composed?

Friedberg: Yes. I think I remember them if I see the music...One has to know the Hungarian style, those bands you know which played in the European restaurants in Paris. The Hungarian bands, you know, consisting of percussion instruments, cimbalom, and so forth...fiddle, of course...

Brahms's most obvious application of a *style hongrois* doubtless surfaced early in his career with the spectacular finale Presto "Rondo alla Zingarese" of his first published piano quartet, Op. 25,²⁵⁰ and he again directly addressed the then popular Hungarian

²⁴⁹ The first ten dances, in Books I and II, dated from the winter of 1868, and the later eleven dances dated from March of 1880, were originally for piano, four hands. The first ten were issued by Simrock at Berlin in February 1869, plate and publisher numbers 336 and 337, and the later eleven appeared in June 1880, with the plate and publisher numbers 8167 and 8168. A second edition, with all 21 issued together, appeared early in 1881 with the plate and publisher number 8249. The version for piano, two hands, was first issued in March of 1872 in two volumes, with plate and publisher numbers 7196 and 7197. The second edition, with all appearing in one volume, was issued early in 1881, with the plate and publisher number 8250. An autograph Stichvorlage (one piano, four hands) for the first ten, unsigned, undated, is housed in New York, The Pierpont Morgan Library (The Mary Flager Cary Music Collection), and a Stichvorlage copy by Franz Hlavacsek, undated of the second group of eleven, resides in a private collection in Switzerland. Brahms then made an orchestral arrangement of nos. 1, 3, and 10. All are listed as WoO 1. See McCorkle, 496f; BW xv, 65.

²⁵⁰ The G-minor quartet enjoyed an enthusiastic reception by the public and did much to establish an excellent reputation for the rising young composer. It was given its first performance by Clara Schumann in 1861 at Hamburg and was officially premiered on November 16, 1862 at Vienna, featuring Brahms as pianist together with members of the Hellmesberger Quartet, and it was published by Simrock at Berlin in

elements in his Hungarian Dances.²⁵¹ Brahms may have stylistically inherited some of the Romani threads that had run deeply in much Viennese music and had perhaps been made most prominent by Schubert,²⁵² but he still apparently found enjoyment in externalizing his fascination with them and subsequently wrote twenty-one Hungarian Dances for piano duet²⁵³ distributed in four books, ten in books 1 and 2 in 1868,²⁵⁴ and then, in 1880, eleven more, in books 3 and 4.²⁵⁵ The Hungarian Dance that Hungerford studied with Friedberg is a solo arrangement of one of the first ten dances that Brahms made, and it was issued no later than 1872. Though this F-major Dance is one of Brahms's most frequently performed selections, it was not one appearing under the WoO 1 orchestral listing. In the original four-handed version, this Dance, no. 7, is in A major.

June, 1863. It was from this event on that the critics and connoisseurs widely began hailing Brahms as successor to Beethoven, as Robert Schumann had prophesied in his famous article "Neue Bahnen" in the *Zeitschrift für Musik*, XXXIX, no. 18 (October 28, 1853): 185. See Melvin Berger, *Guide to Chamber Music*, 3rd ed. (Mineola, NY: Dover Publications, Inc., 2001), 90.

²⁵¹ John Daverio, in Chapter 7, "Brahms, the Schumann Circle, and the *style hongrois*: Contexts for the 'Double' Concerto, Op. 102" of *Crossing Paths: Schubert, Schumann, and Brahms* (New York: Oxford University Press, 2002), 212, 214, 218 and *passim*, has observed the influence of Joachim on Brahms in this respect, especially with regard to the latter's Concerto in A minor for Violin, Cello, and Orchestra, Op. 102, completed in the summer of 1887 in Thun, receiving its public premiere on October 18 in Cologne, with Joachim and Robert Hausmann, the cellist in Joachim's quartet as soloists and Brahms conducting.

²⁵² As in prominent syncopated accompaniment figures found in the second movement of the C-major Symphony, D. 944, and the finale of the C-major Quintet for Strings (two cellos), D. 956, *Style hongroise* elements included syncopations, melodies elaborated with graces and other ornaments, reverse dotted rhythms (accented short-long), short-long-short figures, *lassú*-type cadenzas contrasted to the steady-paced *friss* passages with a duple beat, and scales containing intervals approximating augmented seconds (frequently the minor scale with raised fourth and seventh degrees). For a detailed study of the *style hongrois*, see Jonathan Bellman's monograph, *The style hongrois in the Music of Western Europe* (Boston: Northeastern University Press, © 1993); Bellman specifically addresses some of Brahms's use of the *style hongrois* in his essay, "Performing Brahms in the *style hongrois*," in *Performing Brahms: Early Evidence of Performance Style*, ed. By Michael Musgrave and Bernard D. Sherman (Cambridge, U.K.; New York: Cambridge University Press, 2003), 327f.

²⁵³ WoO 1.

²⁵⁴ It was published in 1869.

²⁵⁵ Books 3 and 4 were published in 1880.

Op. 15 (Piano Concerto no. 1 in D minor)²⁵⁶

In this exceptional recording of Op. 15,²⁵⁷ with Friedberg playing the orchestral part, a number of topics are discussed, beginning with editions of the work.

Hungerford: It's the Sauer edition.

Friedberg: *Ja*.

Hungerford: Not too good, eh?

Friedberg: No.

Hungerford: 'Cause I think it was terrible that Schirmer's wouldn't publish your edition of it, you know...Is that Mandyczerwski one good?...Is it?

Friedberg: I have a really good edition.

Hungerford: You have?... You know, those Edwards people out there in Ann Arbor; they have been publishing the Breitkopf edition of the Brahms. Now, is that good?

Friedberg: No, not too good.

Hungerford: Oh, isn't it?

Friedberg: (showing Hungerford his copy) ...but this is from Simrock...this was once a popular edition...

Hungerford: ...That's Clara Schumann's edition, yes. Beautiful. Oh, I love the print in that Breitkopf. Yes.²⁵⁸

²⁵⁶ This concerto was originally conceived as a sonata for two pianos, and its dates of origin are 1856-57 (Düsseldorf and Hamburg), the slow movement in December of 1856. The piano and orchestra parts were sent to the Swiss publisher Jakob Melchior Rieter-Biedermann of Winterthur, who had a branch at Leipzig, on August 13, 1860. The Stichvorlage for an arrangement for piano, four hands, was forwarded to Rieter-Biedermann on February 11, 1864 (for an honorarium of 40 Taler), and the corrected Stichvorlage for a later two-piano version was forwarded to the publisher in the early part of 1872 and this version was probably issued at the beginning of 1873. Original plans for a symphonic version are lost and were probably destroyed by Brahms. The first edition as a score was issued in December 1874, with plate and publisher number 815. Several autographs of the different versions not consulted for the old Complete Edition appear in various sources and include the following: a signed, undated Stichvorlage for piano, four hands, is at the Library of Congress (Whittall Foundation) issued April/May 1864, plate and publisher number 336; an autograph score, signed and dated 1857, in the possession of Joseph Joachim, is presently housed at the Deutsche Staatsbibliothek, Musikabteilung, Berlin (there is a metronome marking of an M. ♩ = 58 for the first movement); a score by "Copyist 5," unsigned and undated, as well as an autograph piano-part Stichvorlage of the first movement, the second and third by Copyist 4, are at New York, The Pierpont Morgan Library (The Collection of Robert Owen Lehman, on deposit) as is the signed, undated Stichvorlage for a two-piano arrangement, plate and publisher number 705, issued early in 1873. For more information, see McCorkle, 48f.

²⁵⁷ The recording provides a performance of the entire work.

²⁵⁸ TRANSC, 196-197

After playing the first movement together, Hungerford asked Friedberg if he thought he (Hungerford) would be able to perform it in a mature way within another ten or fifteen years' time. Friedberg responded,


Oh, certainly. It adjusts itself. With a good orchestra. You just play with a good orchestra. With a good one, you know. Now, in the octave passage (sings), I always like it in Brahms, I remember Brahms did it so: (sings).²⁵⁹ Right away in tempo...and then sometimes in the long winding second theme (sings)²⁶⁰...a little bit move up and down with the *crescendos* and *decrescendos*. A little bit more flexible...so that you don't hear too much (sings)...those single chords. They must be more *legato*. But, otherwise, I think it's a very good performance.²⁶¹

In addition, Friedberg recollected Brahms's manner of conducting as well as performing, saying "...he played with such gusto and freedom, you know. He must have been a wonderful pianist in his younger years." Hungerford replied, "And you heard him play this D minor and the B-flat with d'Albert conducting." Friedberg continued,

No, Nikisch conducting. Brahms played two concerti, and Nikisch in the Gewandhaus, this man whose picture hangs here...then another occasion, d'Albert played and Brahms conducted. He conducted very well, a little bit heavy...he had not really technique. No, not really, not what we call now, modern conductors' technique like Mitropoulos or Toscanini...I heard him conduct the E-minor Symphony, the Fourth Symphony. Very good.²⁶²

Hungerford continued, "You know, I have the feeling, listening to Brahms just myself that this first movement of this D minor is the greatest movement in the concertos...do you think that?"

²⁵⁹ Here, Friedberg demonstrates Tempo I at M.M.  = 120 (m. 226).

²⁶⁰ Friedberg demonstrates the second theme at M.M.  = 92 (m. 381).

²⁶¹ TRANSC, 200-201

²⁶² *Ibid.*, 211

Friedberg responded, “Absolutely...has symphonic character...oh, absolutely. But the second movement is wonderful, too...if you don’t play it too slow...don’t play it too slow.”²⁶³

After playing the second movement,²⁶⁴ Hungerford asked Friedberg,

Now look, there were a couple of things I wanted to ask you, particularly if you have the time. Now, the main thing is this:...the octave, should it be arpeggiated (sic) or played straight?²⁶⁵ ...the reason I ask you, Mr. Friedberg, is this: that in the editions, the first three are arpeggiated and right at the end that last F octave isn’t. Now, is that correct to do that? Can you remember what he did?...The first one of each...this D and this E here, and...this C is generally arpeggiated, and then finally this F is not.”²⁶⁶

Friedberg replied, “Both, both should be arpeggiated.”

Hungerford: They should all be arpeggiated, the whole lot of them.

Friedberg: *Ja*.

Hungerford: ...Backhaus sticks faithfully ’cause this edition hasn’t got it, but the first three here are *arpeggios* and the last one he plays straight as an octave...Do you think he’s a great Brahms player?

Friedberg: No. Never was. Never considered him...But Schnabel, of course. Have you heard the record of Schnabel?...Does he play it so?”

Hungerford: Yes, he plays it, no, he plays that arpeggiated and the last one straight.

Friedberg: *Ja*. This one straight.

Hungerford: That one arpeggiated and then this F one over here, you see, the top, the F. That’s straight. I just wanted...

Friedberg: Yes, that’s right.

Hungerford: Is it?...the first three are arpeggiated and this one straight.

Friedberg: *Ja*. Because that’s already extinct almost. You know, there is no more passion here. A little more soaring. This, too, of course already, but here, well...then you shouldn’t do it here, too. Does Schnabel *arpeggio*?

Hungerford: Schnabel *arpeggios* there, yes.

Friedberg:...I look it up in my...I have the original, the first edition.²⁶⁷

Hungerford continued soliciting Friedberg’s assistance in the technicalities within

Op. 15 with questions regarding the use of accents. “This business, should you accent all

²⁶³ TRANSC, 212

²⁶⁴ Hungerford played the second movement at M.M. $\text{♩} = 60$.

²⁶⁵ Hungerford is referring to the arpeggiated octaves in the Adagio: the D octave at mm. 29, the E at m. 33, the C at m. 87, and the F at m. 91

²⁶⁶ *Ibid.*, 213-214

²⁶⁷ *Ibid.*, 214-216

these notes...or just the first one?"²⁶⁸ Friedberg replied, "Only the first one because it should have been."²⁶⁹ Returning to the first movement and the issue of tempo, Hungerford asked, "What about here, at the end of this section, should there be a slow-up here?" Friedberg responded, "No!"

Hungerford: It goes right through?...and it's right to slow up?...but to leap into the recapitulation."

Friedberg: ...it is not really a slow-up.

Hungerford: A broadening, yes.

Friedberg: (sings and demonstrates tempo.)

Hungerford: Yes. Now look, also at this part, is it right to at this tremendous part leading into letter E1,²⁷⁰ you know, is it (sings)...is that alright to make a bit of a slow there?

Friedberg: I wouldn't...No, it begins here, but it shouldn't be here...From here on, quasi-broader here. You know, almost all this under tempo. (Sings) But no, no, not here...because that must be a continuation of this here.

Hungerford: You know, some people take this piece so fast. Now, Toscanini, for instance.

Friedberg: I know it. I know it...It's terrible...Just terrible...anti-Brahms. Oh, he wanted it broad; he conducted it in six. (sings)²⁷¹ Continuously in six...Toscanini does it (sings)...

Hungerford: Oh, yes, two beats in the bar.

Friedberg: ...And forced Horowitz to create...(plays)...

Hungerford: Isn't that awful.²⁷²

Returning to discussing the slow movement, Hungerford asked, "Alright, good, and then you take your tempo...pretty much when the solo comes in, like you showed me." Friedberg replied, "Oh, yes." Hungerford continued, "And then work it up again to when the big part comes, yes. Well now, I've got it clear, thanks. Well now, look, what I was going to ask you too, you know right at the *coda* (sings) where that big business

²⁶⁸ This is in reference to the accents beginning in m. 144 in the Rondo.

²⁶⁹ TRANSC, 216

²⁷⁰ The reference here is to mm. 337 to 341 at E1.

²⁷¹ Friedberg sings the main theme.

²⁷² *Ibid.*, 217-218

comes up...is it right to get a slight *accelerando* to finish off the movement, or do you keep it exactly it?" "No, that was alright," Friedberg responded.²⁷³

Friedberg advised later in the lesson,

...a little bit more singing tone. (sings)²⁷⁴ If you like, you have an inclination, some people did like d'Albert. d'Albert did (sings)²⁷⁵ but Brahms did it (sings)²⁷⁶...in tempo...d'Albert ahead a little bit...but Brahms didn't say anything...Afterwards, after the concert, we had the party and Brahms remarked to me and to my former teacher James Kwast that there is only one who can really play my concertos, that's Eugen d'Albert...He was a small man, d'Albert, smaller than I am. That little d'Albert, he can play those...Power."²⁷⁷

Returning to the third movement and Hungerford's questioning the correct tempo,²⁷⁸

Friedberg demonstrated by playing the opening himself, reminding Hungerford to consider the *allegro non troppo* marking in comparison to the parts from the last movement.


Hungerford: Yes, well now, listen, I tell you what, playing at my speed I've always wanted when we came to the B-flat part...(plays) I've always wanted to slow that down a bit.

Friedberg: Oh, no...It loses its marrow, you know, it loses its strength. It must be strong. (sings)²⁷⁹

Hungerford: I see, well look, tell me, Mr. Friedberg, when you come to this first part at the end, what is the tempo you use for this?...That's always worried me, that part, 'cause some people when they play it they take it too fast, and...

Friedberg: You mean the D major...(plays) Here. (sings and plays)²⁸⁰...then you go ahead, but not too much because look here (sings)...not too fast.²⁸¹


²⁷³ TRANSC, 218-219


²⁷⁴ Friedberg sings the secondary theme at M.M.  = 80.

²⁷⁵ Friedberg demonstrates d'Albert's tempi at M.M.  = 108.

²⁷⁶ Friedberg demonstrates Brahms' tempi at M.M.  = 80.

²⁷⁷ *Ibid.*, 219

²⁷⁸ Hungerford plays at M.M.  = 120.

²⁷⁹ Friedberg sings at M.M.  = 120

²⁸⁰ Friedberg demonstrates at M.M.  = 108.

²⁸¹ *Ibid.*, 221

In addition to tempi, Friedberg offered Hungerford technical advice regarding fingering as well. Hungerford was particularly concerned about the thirds and sixths in the third movement. When he asked Friedberg how to play them, Friedberg responded by demonstrating playing them two and two slowly, then adding speed noting the downbeats. Hungerford was also worried about the technical challenges in the B-flat Concerto (Op. 83). Friedberg again demonstrated by throwing his right hand over, keeping his hand in contact with the keys constantly. He advised to practice slowly, always know the position, and to avoid tightness. When Hungerford asked, “Well now, did Brahms land on that with his fist or did he keep close when he played it?” Friedberg responded, “Close, close.”²⁸²

Op. 83 (Piano Concerto no. 2 in B-flat)²⁸³

Although the Second Piano Concerto was not part of the repertoire of the recorded lessons, a discussion ensued that produced performance practice information of significance, that of Brahms’ tempi and interpretation of meter. Hungerford had asked

²⁸² TRANSC, 224

²⁸³ This monumental concerto emerged in the summer of 1881, when Brahms was in Pressbaum bei Wien in Lower Austria. According to Max Kalbeck (1850-1921), an anti-Wagner, pro-Brahms partisan who wrote an eight-volume biography of the latter (1904-1914), Brahms in the spring of 1878 already had a sketch done of the scherzo but intended it for the Violin Concerto, Op. 77. On July 7, 1881, Brahms wrote to Elisabet von Herzogenberg that he had written a concerto “mit...einem kleinen zarten Scherzo”; on July 11, he sent the completed concerto to Theodor Billroth with the remark, “Hier schickte ich ein paar kleine Klavierstücke.” See McCorkle, 343. In July 1881, Fritz Simrock expressed the desire to find out whether Brahms, who was delaying in making a commitment, planned to have it published by Peters. In mid September, Brahms telegraphed his assent to Simrock, and the MS of the arrangement for two pianos was sent on October 31, the score with the remaining orchestra parts by the end of March, 1882. For the four-handed arrangement, Brahms received an honorarium in the amount of 9000 Mark (3000 Taler). The autograph of the Stichvorlage score, unsigned and undated, is housed in the Brahms-Archiv in the Staats- und Universitätsbibliothek at Hamburg. The Stichvorlage for a fragment of the solo part, unsigned and undated, lies in the Stefan Zweig Deposit in The British Library in London. The Stichvorlage for the orchestra parts is lost. The first edition, including the score, solo part, and orchestra parts, was issued in July of 1882. The N. Simrock plate and publishers numbers were 8263 for the score, 8264 for the orchestra parts, and 8265 for the solo part. For further details, see McCorkle, 342f.



Friedberg to play the tempi of the beginning of the four movements of Op. 83 so that he could tape them for future reference. Friedberg replied by elaborating,

First is 92...(sings) I take it 88; 92 is a little bit too...too rigid. And the next movement, that's metronome 76. (sings) The slow movement, of course... the orchestra begins and you have to follow. (sings) Brahms made one remark in my presence, "Don't play it three." Three meter. (sings) He didn't like that. (sings) It is 6/4...He wanted that kept up. Then the last movement is an *Allegretto*, not *Allegro*. It's marked 104 which is a little bit rigid, too. (sings) The last is 178.²⁸⁴(sings).²⁸⁵




Summary of Tempi

To summarize, the tempi used in the aforementioned works by Brahms as recorded in the Hungerford-Friedberg lessons fall into three categories: a) tempi as performed by Hungerford, b) tempi as performed or suggested by Friedberg, or c) tempi as related by Friedberg as Brahms's own performance practice. These tempi have been approximated via metronome marks for the purpose of this dissertation.

[Hungerford tempi is indicated thus: *; Friedberg tempi **; and Brahms tempi ***.]

"Edward" Ballade, Op. 10: M. M.  = 120 *; *Allegro* at M. M.  = 152 *, 112 **



Piano Concerto no. 1 in D minor, Op. 15: **



I: M. M.  = 72 ** at Section B; M. M.  = 120 ** at Section C3; M. M.  = 108 **



at m. 306



²⁸⁴ Here, Friedberg means 138 as the metronome indication.

²⁸⁵ TRANSC, 270-271


II: M. M.  = 60 ** at opening; M. M.  = 80 *** at Section B;


(d'Albert: M. M.  = 108 at Section B; Horowitz: M. M.  = 176 at Section B)


III: M. M.  = 116 ** at opening; M. M.  = 120 ** at B-flat section (m. 189);


M. M.  = 108 ** at m. 418; M. M.  = 144 ** at m. 463


Variations on an Original Theme, Op. 21, no. 1:


Variation I: M. M.  = 138 *; 120 ***


Variation II: M. M.  = 120 *


Variation III: M. M.  = 120 *


Variation IV: M. M.  = 152 *

Variation V: M. M.  = 120 *


Variation VI: M. M.  = 184 *

Variation VII: M. M.  = 120 *


Variation VIII: M. M.  = 160 *


Variation IX: M. M.  = 126 *

Variation X: M. M.  = 116 *


Variation XI: M. M.  = 132 *


Two Rhapsodies, Op. 79:


no. 1: M. M.  = 132 *


no. 2: M. M.  = 128 *

Piano Concerto no. 2 in B-flat, Op. 83: (discussed but not recorded)



I: M. M.  = 120 ***

II: M. M.  = 76 ***


III: M. M.  = 104 ***

IV: M. M.  = 138 *** (In the transcription, Friedberg mistakenly gives 178.)


Three Intermezzi, Op. 117:


no. 1: M. M.  = 120, *Adagio* at M. M.  = 108 *


no. 2: M. M.  = 120, *Adagio* at M. M.  = 112 *


no. 3: M. M.  = 80 *


Six Pieces for Piano, Op. 118:


no. 1: M. M.  = 144 *


no. 2: M. M.  = 128 *

no. 3: M. M.  = 132 *, 176 *** (middle section)

no. 4: M. M.  = 168 *

no. 5: M. M.  = 118 *

no.6: M. M.  = 108 *

Hungarian Dance no. 7 in F major, WoO 1: M. M.  = 120 *

Commentary

“Well, the researchers ganged up together and called themselves musicologists. That means music that is from the scientific point of view researched, corrected, digging into every available material, you know.”

- Carl Friedberg²⁸⁶

In a consideration of the focus on rhythm and meter in Brahms’s First Piano Concerto, it is necessary to look beyond the purely metronomic aspects to the underlying reasons for their importance. In Movement I, there is a continuous, steady tempo with regard to the dotted-half- note pulse. Friedberg reasserts the notion that Brahms wished the music to be felt in six rather than two. Rather than a resulting slowing down effect, this approach ensures the opposite: a freedom in the smallest dimension while sustaining forward movement of the melodic line by the performer. This freedom in turn maximizes the musicality of the interpretation at the levels of the sub-phrase and phrase, in essence, the transcendence of tempo and meter by emphasizing the focus on the expressiveness of the melody. To put it another way, a certain freedom with agogics can be applied, so long as the steadiness of the basic tempo – an underlying current – is maintained. One can have expressive phrasing without altering the over-all tempo. Minor adjustments of the smaller units can thereby reinforce rather than detract from broad-dimension continuity. Brahms’s own comments refer to the necessity of going beyond metronomic dependence:

In my view, the metronome isn’t worth much; at least, so far as I know, many a composer has withdrawn his metronome markings sooner or later. Those which are found in the Requiem are there because good friends talked me into them. For I myself have never believed that my blood and a mechanical instrument go well together. The so-called elastic tempo is not a new discovery, after all, and to it, as to many another, one should attach a ‘*con discrezione*.’ Is that an answer? I know of none better; what I know, however, is that I indicate my

²⁸⁶ TRANSC, 382

tempos in the heading, without numbers, modestly but with the greatest care and clarity.²⁸⁷

In Movement II, Friedberg's advice to avoid playing too slowly reinforces his and Brahms's perception of the cohesiveness and vocal quality of the notes of the melody, rather than the effect of separate notes without an underlying current of unity. He infers that the tempo indication of the metronome markings is not of primary concern, the innate meaning of the melodic line and its forward movement is of the first consideration and importance. This observation is especially significant: Friedberg was fully aware of the modern piano's capacity for the maintenance of lengthy resonance, and he also knew the sonic capacity of Brahms's pianos.

The most prominent aspect of Friedberg's advice regarding Movement III is more purely technical. Friedberg addresses the challenge for the performer to preserve a fast tempo at the end of the movement, which requires the difficult double-note passage for both hands; he suggests, with insight, the *slurred* groupings of twos, a process that forces a relaxation and flexibility of the wrist and a lighter attack and touch.

Fanny Davies

Fanny Davies, the British pianist, shared a similar experience with Friedberg's personal history with Brahms and Clara Schumann. Having studied with Madame Schumann at the Hoch Conservatory in Frankfurt, in the late 1880s, she became acquainted with Johannes Brahms through her teacher. Davies's published accounts of

²⁸⁷ Sir George Henschel. *Personal Recollections of Johannes Brahms: Some of his Letters to and Pages from a Journal Kept by George Henschel*. Boston: Gorham, ©1906, 78.

her experiences and observations of Brahms,²⁸⁸ especially in the intimate setting of private recitals at the Schumann home, reiterate the performance issues that Friedberg passed down to Hungerford. On the nature of Brahms's piano playing, both general and specific, Davies recounted,

To attempt to put on paper a description of his playing is difficult. One is dealing with a towering creative genius recreating his own creations. *Brahms's manner of interpretation was free, very elastic and expansive; but the balance was always there – one felt the fundamental rhythms underlying the surface rhythms. His phrasing was notable in lyric passages. In these a strictly metronomic Brahms is as unthinkable as a fussy or hurried Brahms in passages which must be presented with adamant rhythm.* Behind his often rugged, and almost sketchy playing, there never failed to appear that routine and definite school of technique without which he might sometimes have become almost a caricature of himself. When Brahms played, one knew exactly what he intended to convey to his listeners: aspiration, wild fantastic flights, majestic calm, deep tenderness without sentimentality, delicate, wayward humour, sincerity, noble passion. In his playing, as in his music and in his character, there was never a trace of sensuality. [Italics by this author]

His touch could be warm, deep, full, and broad in the *fortes*, and not hard, even in the *fortissimos*; and his *pianos*, always of carrying power, could be as round and transparent as a dewdrop. *He had a wonderful legato. He belonged to that racial school of playing which begins its phrases well, ends them well, leaves plenty of space between the end of one and the beginning of another, and yet joins them without any hiatus.* One could hear that he listened very intently to the inner harmonies, and of course he laid great stress on good basses. [Italics by this author]

...There remains for me only to emphasize perhaps the most important essential in starting to reproduce a work of Brahms – and that is the tempo. *The tendency is usually to play the andantes too slowly, and the quick movements, scherzos, etc., too quickly.* All Brahms's passages, if one can call them passages, are strings of gems, and that tempo which can best reveal these gems and help to characterize the detail at the same time as the outlines of a great work must be

²⁸⁸ Davies's writings are considered a highly reputable primary source in Brahms performance practice, most notably referenced in recent Brahms scholarship. See *The Cambridge Companion to Brahms*, Michael Musgrave, ed. (Cambridge, U.K.; New York: Cambridge University Press, 1999) and the following articles: "Early trends in the performance of Brahms's piano music," Michael Musgrave, 303-304, 323; "Metronome marks, timings, and other period evidence regarding tempo in Brahms," Bernard D. Sherman, 112-113; "Flexible tempo and nuancing in orchestral music: understanding Brahms's view of interpretation in his Second Piano Concerto and Fourth Symphony," Robert Pascall and Philip Weller, 221, 239; and "Brahms's musical world: balancing the evidence," Robert Philip, 351, 354.

considered to be the right tempo. There is no doubt that the same artist will take a different tempo at a different time of life. The balance of dignity with detail comes with experience, but in gaining the one, the artists must not lose the other. Artists are, of course, not only of different temperaments but of different schools of craft. Therefore, one must not uphold one single and only way of arriving at a great goal, the aim being surely to arrive at conveying the highest message in any great work. I heard Brahms say once, ‘Machen Sie es wie Sie wollen, machen Sie es nur schöne’ (‘Do it how you like, but make it beautiful’). After such words from the master himself, is there anything more for me to say? [Italics by this author]

Like Beethoven, he was most particular that his marks of expression (always as few as possible) would be the means of conveying the inner musical meaning. The sign < > as used by Brahms often occurs when he wishes to express great sincerity and warmth, applied not only to tone *but to rhythm also. He would linger not on one note alone, but on a whole idea, as if unable to tear himself away from its beauty. He would prefer to lengthen a bar or phrase rather than spoil it by making up the time into a metronomic bar...* Brahms’s manner of interpretation was *very free, very elastic and expansive*; but the balance was always there – *one felt the fundamental rhythms underlying the surface rhythms.* [Italics by this author]²⁸⁹

Davies and Friedberg: A Confluence of Ideas

The essential issues of Brahms performance practice in Davies’s recollections, although involving a different repertoire, are precisely the same concepts that Friedberg instilled in Hungerford: the necessity for *legato* phrasing and the consideration of vocal phrasing, the flexibility of tempo, the insistence upon an underlying steadiness of tempo, meter, and the treatment of the piano as an orchestral instrument. Recalling his lessons in a written tribute to Friedberg, Hungerford recounted,

I shall content myself here with one aspect of the great composer’s (Brahms) playing, which impressed Carl Friedberg perhaps more than any other. This was the ever apparent endeavor on the part of the master to make the piano

²⁸⁹ Fanny Davies, “Some Personal Recollections of Brahms as Pianist and Interpreter,” in the article “Brahms” in *Cobbett’s Cyclopedic Survey of Chamber Music*, 2nd edition (London, New York, and Toronto: Oxford University Press, 1963), 182-184.

sound not like a piano – a percussive device – but rather to mold and knead phrases, so that the music sounded as though invoked from the instrument, not punched into it. This hitting, sledge hammer attack is a great temptation particularly when one performs the larger works of Brahms, but it is, nevertheless, the very thing which the composer scrupulously sought to avoid. According to Mr. Friedberg, Brahms’s playing gave an impression of great power, but it was more a power from within rather than brute force from without. His playing was very free, with expansive full arm movements, by which he achieved a miraculous arm *legato* in octave passages and large chords. This created a sense of bowing as on a cello and the phrases emerged with beautiful clarity as with fine speech, even in the loudest and most intense passages, never degenerating into percussive noise. Mr. Friedberg maintained that this is the only way to fully realize the piano music of Brahms, Beethoven, Schubert, and in fact all the great nineteenth-century composers. The music must be drawn from the piano, not struck into it.

Another of Mr. Friedberg’s convictions which I feel is of the greatest interest and value is, that phrasing on the piano should always be considered in terms of vocal art. In other words, if you are in doubt about the way a phrase should sound, imagine it being sung by a first class singer. This also carried for him the clear indication for the right tempo in very slow moving music. *“It must not be played slower,” he would say, “than you are able to sing the phrase in one breath.” Beyond this point Mr. Friedberg believed the flow of the music is in great danger of being arrested, even with the best legato touch, and an unnatural, dull quality settles on it.* [Italics by this author]

...Another method Mr. Friedberg used for conveying the mood and interpretative nature of a passage, was to encourage the student to hear it in his mind as though orchestrated. Of course this could not be applied to every type of music, but it can be extremely effective in certain works. I remember for instance, in the “Wanderer Phantasie” of Schubert, that I was a little puzzled as to how to convincingly project the last 12 bars of the first movement, immediately preceding the *Adagio*. When Mr. Friedberg pointed out to me, that the repeated D-sharps in the right hand could be very effectively played by a pair of clarinettes [sic] with a bassoon or a single cello taking charge of the left hand semiquavers, I was no longer in doubt as to how the passage should sound. I could give any number of such instances. In fact, I do not recall one occasion when, on bringing a problem to Carl Friedberg, he did not throw it wide open to the light, and to such a degree, that I felt I could never again be in any doubt about that particular aspect.²⁹⁰

In a February 11, 1955 interview, two days before performing Brahms’s First Piano Concerto with the New York Philharmonic Symphony with Dimitri Mitropoulos conducting, Dame Myra Hess spoke of Carl Friedberg:

²⁹⁰ Bruce Hungerford. “Carl Friedberg: Impressions of a Great Artist.” Date unknown.

Well, I had a wonderful evening yesterday. I was with Carl Friedberg...and Carl is over eighty and still like a young man of twenty, with such enthusiasm. He says he's never enjoyed music more than he does now. He plays occasionally, not often enough, unfortunately. He made a beautiful record last year of Schumann and Brahms and *it's the most moving playing*. I took a record back to England with me and we all listened to it and *it's the kind of playing you hardly ever hear anymore now. It's so beautiful and with such vitality*...He's a marvelous friend and he nearly always plays concertos. In fact, this evening we're going to play the Brahms D-minor Concerto together. As a rule, he plays the whole thing from memory, orchestral part and everything. Fabulous, really is!²⁹¹ [Italics by this author]

The interview, conducted approximately seven months before Carl Friedberg's passing, reads like an epitaph on Friedberg's legacy as a pianist and friend. It emphasizes the qualities of his greatness and enthusiasm for music, the passionate dedication to his way of playing that excelled in vitality, grandeur, and moving splendor.

Conclusion

Carl Friedberg's commentary to Bruce Hungerford provides a new source, hitherto neglected in the scholarly literature, on the performance of Brahms's music, particularly the latter's compositions involving the piano. Friedberg, as a young man in his late teens, played Brahms's music for Brahms, heard Brahms play, saw Brahms conduct, and discussed music performance with Brahms. Yet, Friedberg's first-hand and valuable observations and his unique insights have been unavailable to their fullest extent to the scholarly community, hidden from light in the taped lessons fortunately archived at IPAM. It is the intent of this dissertation to make this material available and provide a guide with analysis.

²⁹¹ Unpublished recorded CBS Interview of Dame Myra Hess by James Fassett, February 11, 1955. Released by permission from the International Piano Archives at Maryland. Transcribed by this author.

Foremost, the taped lessons provide knowledge and expertise regarding Brahms that Friedberg was able to recollect and convey. All the above notwithstanding, the focus on Brahms, however crucial it is to the present investigation, though undeniably rewarding as a study in itself, presents but a part of the total picture. The tapes afford, additionally and significantly, an invaluable window into the past with regard to not only various Brahms interpreters but also Friedberg's comments and suggestions for the performances of other composers including Beethoven, Schubert, and Chopin (among others), on past and present performers, and on editions. From the perspective of piano pedagogy and the student-teacher relationship, perhaps most revealing are the lively, direct, and honest exchanges between two profoundly creative spirits, mentor and protégé, resulting in psychological and musical profiles that reflect a remarkable reversal of the expected - the elderly master with a most progressive attitude toward the modern repertoire, the young artist with a decidedly more conservative stance. What also comes through, above all, is a warmth and congeniality that can exist only with people who have the deepest mutual respect for each other.

The tapes, newly transcribed in the following part of this dissertation,²⁹² were highly prized not only by Friedberg and Hungerford but also by the relatively few who were aware of them, the most noteworthy of whom being Dame Myra Hess. In her assessment, Carl Friedberg was a consummate pianist and colleague. Friedberg's tapes with Hungerford reveal his greatness as a teacher, his zest and expertise as pedagogue, but above all his compassion for sponsoring like-minded students such as Hungerford who experienced a most special and congenial relationship with his teacher who acted

²⁹² The transcription created for this dissertation is a corrected and expanded version of an original prepared by John J. Church in 1997 for the International Piano Archives at Maryland.

more as mentor and friend. While the tapes reveal, as part of their oral history nature, the unusual camaraderie between Friedberg and Hungerford, their greatest value is perhaps the vast documentation of piano performance practice as concerns Brahms and other great composers. This material provides access to a rich legacy of pianistic tradition in the German lineage that Carl Friedberg embodied and conveyed both as performer and teacher.

PART II

The Bruce Hungerford Recorded Lessons with Carl Friedberg: Transcription

**Transcription of the
Bruce Hungerford Recorded Lessons with Carl Friedberg
(1951-1952)**

Friedberg: "But preserve those tapes."

Hungerford: "Oh, you bet your life!"

Friedberg: "Just in case. I would like to hear those."

Hungerford: "They're the most precious tapes I've got."

(Lesson 6: May 15, 1951)

"One day perhaps I could hear your recordings of those lessons."

-Dame Myra Hess in a letter to Bruce Hungerford

dated October 16, 1955

on the occasion of Carl Friedberg's passing

Lesson Dates and Repertoire

* Complete recording of work

- Lesson 1** (2/8/51): Beethoven, Sonata in A major, Op. 2, no.2, II- IV
Bach-Busoni Toccata, Adagio, and Fuga in C major*
Schubert, Set of *Ländler*, D. 790, Op. 171
- Lesson 2** (2/51): Beethoven, Op. 2, no. 2, I*
- Lesson 3** (3/5/51): Bach-Busoni, Toccata in C major
Schubert, Sonata in A major, D. 959
- Lesson 4** (3/23/51): Mozart, Sonata in A major, KV 331, I- III*
Mendelssohn, *Lieder ohne Worte*, Op. 30, no. 6*
- Lesson 5** (4/6/51): Brahms, Piano Concerto in D minor, Op. 15, I- III
- Lesson 6** (5/15/51): Brahms, “Edward” Ballade, Op. 10, no. 1*
Brahms, Op. 117, nos. 1-3*
Beethoven, Op. 2, no.2, I-IV*
Schubert, Set of *Ländler*, D. 790, Op. 717
Chopin, Waltz, Op. 34, no.1*
Chopin, *Andante spianato*, Op. 22*
Chopin, E-flat Polonaise, Op. 22*
Chopin, Études, Op. 25, no. 2; Op. 10, no. 10; Op. Post no. 1;
Op. 10, no. 8*
- Lesson 7** (9/16/51): Brahms, Variations on an Original Theme, Op. 21, no. 1*
Schubert, “Wanderer” Fantasy
Hungerford arrangement of Schubert, *Allerseelen**

Lesson 8 (9/21/51): Brahms, Variations on an Original Theme, Op. 21, no. 1*

Lesson 9 (11/18/51): Marcello-Bach, Adagio from D-minor Piano Concerto*

Beethoven, Rondo in C major, Op. 51, no. 1*

Schubert, Allegretto in C minor

Mozart, Sonata, KV 331, I-III*

Schumann, Arabesque, Op. 18 *

Chopin, Waltz Op. 34, no. 1*

Lesson 10 (1/11/52): Schumann, *Kinderscenen*, Op. 15*

Schumann, *Studien für den Pedal-Flügel*, Op. 56, no. 4*

Beethoven, Piano Sonata in A-flat major, Op. 26, II

Lesson 11 (1/31/52): Beethoven, Sonata, Op. 26, III-IV

Brahms, Rhapsody in B minor, Op. 79, nos.1-2*

Schumann, Op. 56, no. 4*

Brahms, Hungarian Dance no. 7 in F major, WoO 1*

Schumann, *Studien für den Pedal-Flügel*, Op. 56, no. 4*

Beethoven, Op. 26, I

Lesson 12 (2/6/52): Beethoven, Op. 26, I*

Brahms, Op. 118, nos. 1-6*

Lesson 13 (4/9/52): Mozart, Concert Rondo in A major

Lesson 14 (4/26/52): Beethoven, Choral Fantasy, Op. 80

Brahms, Op. 79, nos. 1-2*

Lesson 15 (5/28/52): Beethoven, Piano Concerto no. 4 in G major, Op. 58, I-III*

The Bruce Hungerford Recorded Lessons with Carl Friedberg
Transcription

TAPE 1 - Cassette 1A – Side 1

LESSON 1

(Hungerford plays the second movement of Beethoven Op. 2, no. 2)ⁱ

Friedberg: Very beautiful, but I made some pencil marks. Would you...play it again?

You don't keep the tempo.

Hungerford: No.

Friedberg: You must keep the first tempo throughout, like Serkin. Mercilessly. But it's nothing to fear because your tempo is correct.

Hungerford: Is it? It's not too slow again?

Friedberg: Oh, wonderful!

Hungerford: I've been trying to get it...

Friedberg: You have a wonderful start...you didn't keep it. You had a wonderful start.

Hungerford: You mean I make too much slow-up in the turn. Yes, there's too much slow-up. I don't like to rush those turns, you know?

Friedberg: Look here. (sings m. 6-8) That is too much, you see. (sings)

Hungerford: Oh, yes.

Friedberg: (continues singing) Now, here...imperceptibly...a little bit faster here (mm. 12-13).

Hungerford: I see. Oh, yes, you pep it up, yes.

Friedberg: But return to the first tempo. Then, here, you miss each time. Yet it spans from *forte* to *fortissimo*; you play it almost *piano*.

Hungerford: Oh, yes. Yes, I see. Good.

Friedberg: (plays m. 17-18) See? (plays m. 18 again) *Magnificat!* Then, here...(plays m. 28) *expressivo* (sings) That's Beethoven, yes? The next one here, *tempo primo* is... You did it faster than...then again the (sings m. 37). No *rallentando* at all. Now then, here, no *ritard*.

Hungerford: No. I see. Yes, keep it right up.

Friedberg: Again...(sings m. 49). In contrary, like here...a little bit forward.

Hungerford: Yes, I get it.

Friedberg: Until you get to here (m. 44) *Tenuto sempre*. Hold it. (sings)

Hungerford: These *sforzandos* (m. 45-47)

Friedberg: (sings)...from the bass note...(sings)...and from here, *forte*.
(inaudible)...two weeks.

Hungerford: Oh, was it? Yes, yes.

Friedberg: Fine, and here *legato*. All the bass. (sings m. 72-73)...here. I would not emphasize this (m. 75-76: second half of the first beat) too much. I don't know, that's a matter of taste...if you like...

Hungerford: Where...is that?

Friedberg: To play it so. (plays m. 75-76)

Hungerford: Oh, yes. Oh, no, I don't like the way you do that. No, I don't want it at all.

Friedberg: (plays m. 75 to end)

Hungerford: I like that much better.

Friedberg: (continues to play to the end).

Hungerford: Yes.

Friedberg: That's different. (now plays opening of the movement) That is the big contrast (m. 4 left hand).....so, it's not that (plays turn m. 7)...this is just the eighth note...just like the style at the beginning.

Hungerford: Can I have the music so that I can see what you're doing? Do you mind?
I'd just like to make...good.

Friedberg: Here...Tovey.

Hungerford: What's that? Oh, yes, yes. (plays *crescendo* m. 5)

Friedberg: (as Hungerford plays) Good. Very warm...(sings and beats time mm. 7-13)...*Crescendo!* (m. 16)...now! (m. 17)...good (m. 18)...take-off (m. 19)...stop (end of phrase)...stop (end of phrase)...left hand a little bit more (mm. 25-26)...good...a tempo...left hand fifth finger (m. 27)... and then go on (m. 30)...*tempo primo* (m. 32)...*ja*, no *crescendo* (m. 32)...now, *crescendo* (m. 36)...There, I think it should be, you should have the entrance of the eighths in the left hand as imitation. (m. 42)

Hungerford: There, I see. Yes. (plays)

Friedberg: No, I don't mean that. No, no, I mean the first eighth (m. 40) when he imitates the right hand in the left hand. (sings)

Hungerford: Oh, I get it. (continues playing)...I get it (m. 40, continues).

Friedberg: (as Hungerford plays) *Staccato* (m. 45)...*legato* (m. 48)...*crescendo*
(Hungerford stops playing) That's a little bit too weak.

Hungerford: You mean the second...too much?

Friedberg: (inaudible)

Hungerford: It's not enough. Alright, yeah. (plays m. 48 on)

Friedberg: I would take the power of the *crescendo* with the stretch of the breath, you know.

Hungerford: Oh, I see. Without that...yeah, yeah, I see. It must be ample...

Friedberg: (sings as Hungerford plays, m. 48 and on) I don't know whether the stretching of the tempo is so wise here. (mm. 53-55) Beethoven doesn't need that. You see, if you play...you don't need that.

Hungerford: You go faster.

Friedberg: Look here.

Hungerford: ...over here. See, right here.

Friedberg: Oh, yes, yes. (plays m. 49 through opening chord m. 58) You see?

Hungerford: ...suddenly.

Friedberg: Also, more (inaudible) a la Tobias Matthay. It is not so much (plays mm. 50-54)...a bit more...(plays and sings m. 53)

Hungerford: Oh, yes.

Friedberg: Always going to the main beat. (someone plays, Friedberg sings, mm. 50-53)...Leonard, don't you feel the melody goes (sings m. 53 *crescendo* to *diminuendo*)...you play (sings m. 53 with *crescendo* on 3rd beat)...I would like to hear it after... (m. 64)

Hungerford: Sure...yes, I see. (plays m. 64 on) Oh, my gosh!

Friedberg: (as Hungerford plays) *Tempo primo*...Leonard, could you give there a clarinet solo? (sings m. 68)

(Hungerford plays)

Friedberg: ...long notes louder than the short notes. All (inaudible), whether *pianissimo* or *forte*, always the long notes a little bit louder than the following short notes. It's an upbeat, don't forget. (sings m. 68 as Hungerford plays)...a bass note here (m. 74), in the last measure, First finish...a little bit too weak there. Yes, cello, good. Not slower (claps beat, m. 77), not slower, not slower, please (m. 78). Not slower, Leonard. Here (m. 79). Now...that's it. You see, that is...Beethoven doesn't need...you don't need to say, "Ladies and gentlemen, now I come to an end." You know? Watch...(sings mm. 78-79). Why? Same tempo. Could I hear it now? The machine?

(Presumably, the tape is played back)

Friedberg: Wonderful. Now, I think you...(inaudible)

Hungerford: Hmmm? That's right, okay.

Friedberg: (inaudible)...

Hungerford: I must work on that slow movement a lot. It needs a great deal of work...that slow movement.

Friedberg: Only more abandon, you know? If you let yourself go and listen to the steady pulse, to the steady pulsation...it is all you need. Really. You play it very beautifully.

*(Hungerford plays the **third movement of Op. 2, no. 2**)ⁱⁱ*

Friedberg: (interrupting) Leonard...(m. 8 at the repeat)...you see, it is very wonderfully played but...(he sings the sixteenth note-figure in the melody in an articulated manner). You played (sings same passage in a slurred manner).

Hungerford: I chop it out too much, huh?

Friedberg: No...

Hungerford: Oh, I see.

Friedberg: (sings again)

Hungerford: Oh, I see. Yeah.

(Hungerford plays)

Friedberg: (interrupting) No. No, the notes are too fast.

Hungerford: Oh, I see, yes.

Friedberg: You play it so... (demonstrates at the piano with speeding up of sixteenth note figure)...instead of ...(plays sixteenth note figure evenly).

Hungerford: I see. Uh-huh.

Friedberg: Four sixteenths. (Hungerford plays) That's it.

Hungerford: (plays mm. 1-3 again) Don't you think it should go a bit faster then, if you do that? A bit faster? Don't you think?

Friedberg: Oh, yes.

Hungerford: I think it should go...

Friedberg: But clear.

Hungerford: Yeah, yeah.

Friedberg: (sings) One, two, three, one, two, three.

(Hungerford plays, beginning again after the repeat)

Friedberg: (as Hungerford plays) More *crescendo* (m. 14)...*fortissimo* (m. 17)...sings (m. 20)...too soon the *diminuendo* (m. 26)...a little bit more climactic (ending).
You see, when the *crescendo* comes here in the end...

Hungerford: Why not...(Friedberg plays)...I see, yes. (Friedberg continues to play) I get it, yes.

Friedberg: ...and here...(plays, returning to the beginning of the movement)...here, very *espressivo* (mm. 20-31)...(continues playing)...not too soon.

Hungerford: Yes. I get too soft too soon. Don't you think it's like the *Scherzo* of the Schubert Great A major?

Friedberg: Yes...(inaudible)...Then we have to hear it once more. Yah?

(Hungerford plays the third movement of the Beethoven sonata again. Friedberg counts out the rests in mm. 32-33)

Cassette 1A – Side 2

Friedberg: (cont'd) (applauds) Oh! Very good, very good. Excellent. So, if you don't mind...let's continue...

Female voice: No, not at all.

Friedberg: I have to...(inaudible). Can you come again before Friday?

Hungerford: Any time you want; any time you want. Absolutely.

Friedberg: On Thursday I would like.

Hungerford: Alright. Good.

Friedberg: Let's have the last movement.

Hungerford: What's that? (female voice in the background) Yes, I'm going to play the last movement.

Friedberg: The last movement is very important.

Hungerford: Yes, I know.

(Hungerford plays the *fourth movement of Op. 2, no. 2*. A portion of the middle of the movement is missing from the tape.)ⁱⁱⁱ

Friedberg: Excellent. Very, I like it very much. For my taste, you could hold the tempo a little bit.

Hungerford: In the middle, a little bit slower?

Friedberg: No.

Hungerford: Oh, the whole thing? Oh, indeed.

Friedberg: The gracefulness of the movement comes out a little more beautifully.

Hungerford: Is that so?

Friedberg: ...when you don't play it too fast.

Hungerford: Oh, yeah. I see.

Friedberg: One, two, three, four. It's an *andante con...allegretto*, or *allegro*, oh, *moderato*.

Hungerford: It says *grazioso*.

Friedberg: Yes. (sings m. 1-4) Like you did at the end. At the end, you had the right tempo. That's so fun! Here...from here on you have absolutely beautiful tempo. Beautiful tempo here. But that's a wonderful performance.

Hungerford: Do you think it's alright?

Friedberg: Ah, of course!

Hungerford: I'm...worried about it, you know...Beethoven and...

Friedberg: Why? Tell me why. Why are you worried about this?

Hungerford: I don't know, there's a great depth necessary in it.

Friedberg: Not in the first works, no. That you play it with internal warmth, that's all one can expect. Oh, there's nothing else. There, it's not so deep and so profound as the later works. There's no philosophy behind it. Just warmth, human warmth. Simple, *à la* Haydn. It's a continuation of Haydn, not Mozart. A continuation of Haydn. Oh, there is nothing to worry about.

Hungerford: I don't know.

Friedberg: Excellent.

Hungerford: Well, that's that. Did you read the Buffalo write-ups? Did you read those Buffalo write-ups that I gave you?

Friedberg: Yes. Oh, yes.

Hungerford: Did you like those?

Friedberg: Very good. Excellent. Excellent.

Hungerford: And that one that Joe Irwin wrote, you know, the...that one...

Friedberg: Excellent, excellent.

Hungerford: Joe...

Friedberg: Well, you get good write-ups here too when you ever play.

Hungerford: Well, I don't know whether they'll have a reviewer here at the Cooper Union. I rather doubt it.

Friedberg: I don't think so.

Hungerford: Here are some recordings made by Carl Friedberg in New York in the spring of 1949. First, he will play one of his own compositions entitled *Souvenir*, then four of the *Kinderscenen* by Schumann, then a *Sarabande* by Rameau

arranged by Godowsky, and finally the *Minuet* from the Sonata in E-flat major, Opus 31, no. 3 by Beethoven.

(*Friedberg plays. The tape cuts off in the middle of the Beethoven movement.*)^{iv}

Friedberg: Oh... (inaudible)

Hungerford: Oh, I agree with you Yes. Oh, it's all right...no...

Friedberg: What are you playing?

Hungerford: Well, I want you to hear the Great A major Schubert Sonata...

Friedberg: Good.

Hungerford: ...that I'm playing. Now, I'll tell you the programs that I'm doing. The first one I'm playing the Bach-Busoni Toccata, then the Great A-major Sonata, then the interval. Then three Brahms pieces: the D-minor Ballade, the first two Intermezzos of Opus 118, and the B-minor Sonata of Chopin. That's the first program. Now, the second program I'm playing at the beginning Myra's arrangement of "Jesu, Joy of Man's Desiring," and then the Beethoven Opus 2, number 2, the Mozart A-major, and then the interval. And then, after the interval, the Schubert dances and then the Chopin *Andante spianato* and *Polonaise*.

Friedberg: Wonderful programs.

Hungerford: Are they alright?

Friedberg: Is it not too severe?

Hungerford: Well, I...they said they could send anything. It's the university audience and...

Friedberg: Oh, good.

Hungerford: ...the Ohio State University.

Friedberg: *Ja. Ja.* I know that.

Hungerford: So, I guess they can...I don't know...

Friedberg: Just perform all of them (Hungerford laughs heartily), then afterwards, they find out whether they can. They did see the *Ludus Tonalis*.

Hungerford: Oh, did they? Oh, here, here in New York. Oh, that's wonderful. Yeah.

Friedberg: (inaudible)

Hungerford: I'm sorry I couldn't hear that. Yeah. I'm sure it was. I heard Lydia Hoffman-Behren play it. So, I have heard it, you see, yes.

Friedberg: Did she play it from memory, too?

Hungerford: No, she played it with the music.

Friedberg: Ah...

Hungerford: From memory, wonderful.

Friedberg: ...Nothing but wrong notes. How can you remember those notes? It's each time different. (he demonstrates dissonant chords at the piano) I couldn't remember those...clear marking...just goes on...

Hungerford: Is that so. Good night!

Friedberg: Shall we have the Bach again? (inaudible)...Myra...Myra Hess...

Hungerford: Oh, sure.

Friedberg: ...did you work on it?

Hungerford: Yes. I've been trying to keep it quiet.

Friedberg: Good. Fine. Let's have the Bach then.

Hungerford: I find it easier in some things to do it than in others. Do you mean the whole Bach or just the *Adagio*?

Friedberg: No, the whole Bach.

Hungerford: The whole Bach. Oh, I see. Alright.

Friedberg: You don't do it with the *Adagio*...

Hungerford: Shall I go then?

Friedberg: *Ja*. Right-o!

*(Hungerford plays the **Bach-Busoni Toccata in C major**)^v*

Friedberg: Excellent. Very good. Very good.

Hungerford: I don't loosen up when I have to keep it quiet. On a big thing like that, you know. I know I've got to do it, but...

Friedberg: You can develop, out of this you can develop again into...

Hungerford: Freedom.

Friedberg: ...more grand manner playing. But at first to get rid of this. Not to overdo. You can do a little bit more than that, but not overdo it.

Hungerford: I tell you, the other day. I wanted to tell you something. You know Edmund Kurtz, the cellist.

Friedberg: *Ja*.

Hungerford: Is he considered very fine?

Friedberg: I never heard him at all. Never.

Hungerford: Didn't you? Oh. Because I tell you about this. A friend of mine in Australia, Mr. Hauslieb, the managing director of Packard cars incorporated who came over with me on the ship and who was very kind; he's an American and he

introduced me to this country and he's helped me; as a matter of fact, he made it possible for me to come to you that first summer.

Friedberg: Really?

Hungerford: Yes. Edmund Kurtz is an old friend of his, you know, his wife is an Australian, and the Kurtzes have been out there many years, and Mr. Hauslieb spoke to Edmund Kurtz, oh, about six months ago in Australia and asked him when he came back to America to hear me. Now, we had a bit of getting together and talking on the phone and last Tuesday, I came in here next door (his brother runs this New York College of Music in here), and I played for him. And he, he gave me a long story of woe before he heard me, and said that what and how a job it was, and he didn't think...

Cassette 1B – Side 1

Hungerford: (cont'd)...there was much use trying to do anything, you know, because there was so much competition and all that sort of thing. And he said, however, he said as he had spoken to Mr. Hauslieb and promised to do what he could, he would hear me and if he thought I'm ready, he would take me to play to his manager, this man called Mertons in Columbia. You know him?

Friedberg: No. Don't know him, but I know who he is.

Hungerford: No.

Friedberg: He's French.

Hungerford: So. Is he? Yeah. So, he said that this man Mertons doesn't know anything about music, but he accepts Kurtz's word in everything that he says. So, he said that now if I don't think I, if I don't think you're ready when I hear you, he said, I will, I will postpone it and we'll put it off for another six months; I'll hear you again, he said, and if I think you're ready, then I'll take you to Mertons. So, he heard me play. I played him this Bach, and he was thrilled. And he said, yes, he said, you're ready, and he said I ought to take you to Mertons and he said that he absolutely hopeful, he seemed quite certain that Mertons will give me a contract. On his recommendation.

Friedberg: Go and do it!

Hungerford: Do you think so?

Friedberg: Absolutely! Of course, the best you can have.

Hungerford: Is it?

Friedberg: Oh, absolutely. It can take you all over the country into civic and community concerts.

Hungerford: Oh, is that so?

Friedberg: And that gives you the opportunity to learn more than anywhere else. I would absolutely go and see him right away...

Hungerford: Would you?

Friedberg: You are ready now. You are ready to go out into the big world. Certainly. Certainly.

Hungerford: Well, this Mr. Kurtz said that he wants to take me next week to play to Mertons in New York.

Friedberg: *Ja.*

Hungerford: So...um...no, here's another thing. You know the National Music League.

You remember Mrs. Molino and Mrs. Steinway recommended me to them? They have been very nice; they got me that Lakes Profit engagement, you know, a couple of times. And the...now...they sent me a letter today saying that their auditions will be coming up next month. They asked me to let them know. Now, there's no sense doing anything about that, is there? There's no...

Friedberg: ...but if you refuse...Seize every opportunity, which gives you the opportunity to play, what you must do. Even if you have to tighten your belt for the first year and not, and not go to Sea Island...

Hungerford: Oh, I don't want to go to Sea Island! I have no ambition at all! (laughs)

Friedberg: ...Sea Island or the country. That's the main thing. And then study some new works, too...some sensational thing like the *Ludus Tonalis*...

Hungerford: You didn't look up the Busoni concerto, did you?

Friedberg: No, I don't need to, I know it so well. Oh, you mean, to get the score.

Hungerford: ...to get the score. Yes, yes.

Friedberg: Oh, it's in the warehouse. Once you tell me you will study that, I get it. In the meantime, Lonny Epstein could borrow...could lend it to you.

Hungerford: Oh, indeed.

Friedberg: She has it, too.

Hungerford: Oh, has she? I'd like to see that.

Friedberg: I'll get the piano score. One was lost in Europe while we lost a trunk in Europe through the carelessness of the warehouse who held our stuff. But I might get it back.

*(The tape stops, then continues with Hungerford playing the **Bach-Busoni Toccata in C major.**)*

Friedberg: That's very good, Leonard. I'm so glad that you don't play it so noisy. Many people play it much too grandiose and you keep it more...

Hungerford: Well, I'm sorry I hit so many wrong notes. Really, I know it much better than this, but it's so hard getting into it when you...coming out of that cold, really and truly.

Friedberg: No, no. You didn't hit wrong notes, not at all. The only place that you did cautiously...

Hungerford: Here.

Friedberg: Here, a little bit very carefully.

Hungerford: My fingers are still cold, you see, that's the trouble. This beginning I can play better.

Friedberg: Now, where is the...

Hungerford: Oh, here it is, here it is.

Friedberg: Ah. In this part here...

Hungerford: The pedalpoint, the pedal part.

Friedberg: *Ja*, I would not play it too slow.

Hungerford: Oh, indeed?

Friedberg: I found this a little bit too slow in comparison with the next phrase, the next part which is more or less the same tempo. (sings)

Hungerford: Yeah, I get it. Yes, I see. It's more a continuation.

Friedberg: *Ja.*

Hungerford: Yes, I see.

Friedberg: But, otherwise, I think it's very well played. Here...consider the eighths in the left hand. Here. On page 8.

Hungerford: Page 8, yeah.

Friedberg: Page 8. You should take it as a measure...here. (sings)

Hungerford: Oh, yeah.

(Friedberg sings)

Hungerford: Yeah, I see.

Friedberg: You see, it is so.

Hungerford: Yes.

Friedberg: Then I would like to hear the beginning.

Hungerford: Alright.

Friedberg: Could you?

Hungerford: Oh, you bet. I'd love to do it again.

Friedberg: ...the whole piece once more?

Hungerford: Yes, yes. Yes, you bet. Okay, yeah. I tell you, I'll put this down just a shade because to record in the piano. That would be better, I think. Yes. Now I'll see if I can do better this time.

*(Hungerford plays the **Bach-Busoni Toccata** again.)*

Friedberg: (interrupting) Good.

(Hungerford continues playing.)

Friedberg: Good. The *fortissimo* should remain from its last appearance here, *un poco più largo*.

Hungerford: Oh, I see. No, no change at all.

Friedberg: Oh, no.

Hungerford: Oh, I see.

Friedberg: No. No, no.

Hungerford: Oh.

Friedberg: I wouldn't let it fall off again.

Hungerford: Oh, I see.

Friedberg: And then, one other thing. Don't make too many stops.

Hungerford: Oh?

Friedberg: When the phrase ends, you wait a little bit too long. You make a slight *rallentando* and then wait.

Hungerford: Oh, yes.

Friedberg: In various phrases. You know where it is.

Hungerford: Yes, I know what you mean. Yes, I know.

Friedberg: If you can avoid this because it moves as one line.

Hungerford: I know.

Friedberg: It goes without indulging.

Hungerford: You see, the thing is, the stretches are so tremendous. I haven't got big hands, and it takes me the dickens of a time to get those stretches, you know? And to keep them clear. Are they clear?

Friedberg: Absolutely.

Hungerford: It was better that time.

Friedberg: Oh, yes, they're absolutely clear. Here, for instance, you see, (sings). You don't go on; you do this: (sings).

Hungerford: Yes. I'll get off of that. I'll listen to this when I get home, and I'll see exactly what you mean.

Friedberg: That was very good now.

Hungerford: Was it?

Friedberg: Oh, yes. And I like you very good for not playing too noisily.

Hungerford: Oh, that's good. Well, it's great music. You don't play great music noisily, I mean, it's a great work, don't you think it is?

Friedberg: Wonderful. Marvelous. Yes it is...Is that the newest machine you have here?

Hungerford: This is the only one I've got. Yes.

Friedberg: See, now, Billy told me he wanted to have one for eight hundred dollars.

Hungerford: Oh, that's very expensive. This is only a hundred and sixty dollars. Oh, that eight hundred...

A voice: ...twenty.

Hungerford: A hundred and twenty? Was it? Was it? Oh. The eight hundreds are wonderful, of course. They're marvelous.

Friedberg: That's what he says. I don't know where to get the money for one.

Hungerford: Oh, he wants you to have one. Oh, I see.

Friedberg: No, he.

Hungerford: Oh, I see, yeah.

Friedberg: ...for himself. So that he can hear everything he's doing.

Hungerford: It's wonderful at home. You see, look at the help this is going to be when I take this home and listen to my playing and then listen to your criticisms. It's marvelous! I can sit down quietly and listen to it all and go through it. Wonderful!

Friedberg: If I have something to say. But there is very little to say.

Hungerford: Oh, no. Everything you say is wonderful, gosh.

(Hungerford plays the Adagio of the Bach-Busoni.)^{vi}

Friedberg: Very good, except a few things I would like to point out to you. Here...

Hungerford: Is it too slow?

Friedberg: ...here, that you play here, the...here the eighths like sixteenths. Why? Then when he wants to slow it down in the...you slow down each time it comes.

Hungerford: This business here.

Friedberg: Yes.

Hungerford: It's too dreary, yes.

(Friedberg demonstrates.)

Hungerford: I think, now listen. Tell me, is that so? Well now, look, that would seem to me, now I'm very ignorant and everything, but that would seem to me more like an *andante*.

(Friedberg sings.)

Hungerford: Oh, you mean you take it at the, yeah I see. Yes, I see. You have to hold, yes, I get it.

Friedberg: All it takes the tempo to keep it stretching, singing quality. (plays) There's no *adagio* in the world that you can...take in 4/4. Oh, no...maybe I didn't...found it too slow...

Hungerford: I see what you mean, Mr. Friedberg. What do think of this ending? Isn't that sort of problematical?

Friedberg: Certainly. But if you take it a little broader...

Hungerford: It sounds much better, yes.

Friedberg: It's a lot of pattern...that sounds better.

Hungerford: That isn't in the original, is it? That last page.

Friedberg: No.

Hungerford: No.

Friedberg: Those are no harmonies that Bach knew.

Hungerford: No. Yeah, I know.

Friedberg: (inaudible)

Hungerford: Yes, but it sounds somewhat funny to start the fugue...in such a dry way.

Myra made a record of it, you know. Her own transcription. She finishes on this chord. It's very beautiful.

Friedberg: Yes, she plays it as a simple piece.

Hungerford: Yes, yes.

Friedberg: She doesn't play it broadly.

Hungerford: No, no.

Friedberg: But why not, why not after... (plays a chord) ...why not, you see...(then begins the fugue).

Hungerford: Yes, I suppose.

Friedberg: (inaudible)

Hungerford: Would you? Yes.

Friedberg: It's very strange.

Hungerford: Yes, it is strange, isn't it, yes.

Friedberg: (inaudible)

Hungerford: Yeah.

Friedberg: ...(sings)...one, two, three, four. *Andante* on the eighths; *adagio* on the quarters.

Hungerford: Yeah, I know.

Friedberg: (whistles) Like a flute. Play it like a flute solo.

Hungerford: Oh, I see what you mean, yes.

Friedberg: And you need more bass, if possible. (plays) Yes...although that was beautifully played.

Hungerford: Is the tone alright?

Friedberg: Oh, yes.

Hungerford: Is it?

Friedberg: ...beautiful, beautiful.

Hungerford: Well, what do you think about that last part there? No, do you think I should leave this business out? You know, it seems so incongruous to me, this last page.

Friedberg: That's not Bach; that's Busoni.

Hungerford: That's what I think. Well now, what right has he got to put that rubbish in?

Eh? Isn't that silly?

Friedberg: This is...it says here at the beginning. It's not Bach, it's Bach-Busoni.

Hungerford: Yeah, yeah.

Friedberg: That's what he told me.

Hungerford: Is it? Oh, is it? Oh.

Friedberg: You must forget to say – it is half Bach and half Busoni. You must always put my name...Bach-Busoni because I have written as a transcription.

Hungerford: Yes.

Friedberg: It's an original work. But to put in such a thing there, of course...

Hungerford: It's out of style. It always has struck me as being out of style. You know after that slow movement, I could never understand that page. But I've always played it because, I mean...and yet I suppose you couldn't list it as Bach-Busoni if you didn't play the page, could you?

Friedberg: Oh, yes. Still, it's a transcription...Oh, yes. It's always Bach-Busoni. It's not actually in the organ score. Not at all. Only the beginning.

Hungerford: Was he...he was a tremendously great pianist, wasn't he, Mr. Friedberg?

Friedberg: And a marvelous composer. If you hear...Can you come to Billy's concert?

Hungerford: Oh, yes. I'm coming, yes.

Friedberg: You will hear his second sonata.

Hungerford: Oh, I'd like to.

Friedberg: Oh, what a work.

Hungerford: What's that concerto like for piano and orchestra?

Friedberg: Marvelous.

Hungerford: Is it?

Friedberg: You ought to play that. That would be a pleasure.

Hungerford: Is it?

Friedberg: If you could study it. Marvelous.

Hungerford: I've heard about it...

Friedberg: Oh, it's wonderful.

Hungerford: ...but I've never heard it or anything. Is it?

Friedberg: And the *Indian Fantasy*. Do you know that?

Hungerford: Oh, no. I haven't heard that.

Friedberg: Wonderful piece.

Hungerford: Is it?

Friedberg: Wonderful piece.

Hungerford: Well now, does that refer to the Indians of this country or the Indians in
India?

Friedberg: No, the Indians in this country.

Hungerford: Oh, indeed. Oh, I see.

Friedberg: It was written in Indian dialect. Inspired by the New Mexican Indians. Oh,
yes. He was terribly interested in their folklore.

Hungerford: Is that a fact.

Friedberg: Oh, yes.

(Interruption)

Friedberg: ... have a machine like this?

Hungerford: Oh, it's a wonderful thing. You know, you were quite right in the best thing not having a lesson after *Siegfried*. Oh, I was absolutely worn out. You couldn't do anything after that. You have to go and have a big meal, and then you have to collect yourself. It's terrific!

Friedberg: The first time you heard it?

Hungerford: Yes, the first time I heard *Siegfried*. I loved it, yeah. Well now, let's see.

Friedberg: The simplicity of the music. I mean, you really see there is a monster.

Hungerford: Oh, yeah.

Friedberg: (sings) The tri-tones from C to F-sharp. The dragon.

Hungerford: Yes, marvelous.

Friedberg: It's childish, but I mean, but it's a symbol. It's to be taken as a symbol.

Hungerford: All those motives. They're so expressive, aren't they?

Friedberg: Marvelous.

Hungerford: I've lectured on it a great deal, but I've never seen it before, that's the trouble, you see. So now I've seen it.

Friedberg: You can see it really at the Met? Have you been there?

Hungerford: Yes, yesterday.

Friedberg: You were?

Hungerford: That's it, you see. Flagstad.

Friedberg: Was she good?

Hungerford: Oh, wonderful, yes. She looks like a battleship on the stage, though. She's colossal. (laughs) Poor Steinholm couldn't get his arms around her. (laughs)

Cassette 1B – Side 2

(continued)

Friedberg: How is it the singer gets so fat after fifty?

Hungerford: I don't know...

(Hungerford plays the fugue from the Bach-Busoni.)^{vii}

Friedberg: That's especially good. Excellent.

Hungerford: Is that good? Is that alright?

Friedberg: Excellent.

Hungerford: Is it?

Friedberg: (Inaudible)

Hungerford: Oh, go on!

Friedberg: Excellent. Don't play too short staccatos. (sings) Excellent, wonderful.

Excellent, very good, wonderful. Do you play that at, in the Peoples concert?

Hungerford: Yes, at the Cooper Union.

Friedberg: Quite a number of people there.

Hungerford: Oh, really?

Friedberg: Oh, yes. Oh, absolutely. I will talk to my sister that she hears you, too.

Hungerford: Oh, good, that would be lovely.

Friedberg: And Myra Hess.

Hungerford: Oh, it would be wonderful if Dame Myra could come.

Friedberg: (Inaudible)

Hungerford: I hope she can come.

Friedberg: ...because the piano now is not powerful enough. Otherwise, I would say she could hear you here. But I want a more powerful... 'cause...the recital hall...Carnegie Hall. Again...powerful...that would be the best thing to do.

Hungerford: Well, gee, I'd pay for that, Mr. Friedberg.

Friedberg: Hmmm?

Hungerford: I'd pay for that. I'd pay for that. You wouldn't have to pay.

Friedberg: No, you wouldn't pay for that. My sister does this. Don't worry about that.

No I want to hear a little bit of Beethoven.

Hungerford: Well, alright then. Now, one thing I wanted to ask you about was the Schubert dances. I've made a sort of a new group of them, and I was wondering if you think they're too long or short or what, you know.

Friedberg: Would you rather have me hear them?

Hungerford: Well, I don't know, whichever you would rather. Which would you rather?

You'd rather hear the Beethoven, wouldn't you?

Friedberg: Well, can you bring the machine again?

Hungerford: Oh, any time.

Friedberg: Yes? Then let's have the Schubert dances.

Hungerford: The Schubert? Alright. Okay.

Friedberg: Let's see how the, how it is today.

Hungerford: I put some different ones and ordered them around.

Friedberg: Good. I want to hear these.

Hungerford: Okay, good.

Friedberg: In the Bach, Leonard, when you play there, don't take too much soft pedal.

Because that makes the tone too thin. Too light.

Hungerford: (adjusting microphone) Is that okay? Now, I'm not doing the repeats in most of them. It's better to leave the repeats out, isn't it? Otherwise...listen, is it better to have them with a few repeats, some of the very lovely ones, or to have a few more of them without repeats? Which do you think?

Friedberg: No, a few repeats, the lovely ones, where you feel it should be a repeat, repeat. Where you feel that it's not, then don't do it.

Hungerford: Oh, yes, alright, good.

(Hungerford plays the Schubert dances.)^{viii}

Friedberg: Beautiful, I think they're wonderfully arranged.

Hungerford: Are they? It's not too long?

Friedberg: Not too long.

Hungerford: It's not?

Friedberg: Not at all.

Hungerford: Oh, that's good.

Friedberg: And the repeats are just right.

Hungerford: Are they? Good.

Friedberg: I would take the first. I would repeat the first part.

Hungerford: The first two as well? Yes.

Friedberg: That I would repeat. That's wonderful music.

Hungerford: Oh, isn't it lovely?

Friedberg: Casadesus plays them also in this concerts...(inaudible). It says *Ländler*. Is the real title *Ländler*?

Hungerford: Oh, yes. The Opus 171. This is from it. (plays) that one is from the *Ländler*. Yes.

Friedberg: He's playing that before the *Appassionata*. He plays the inevitable *Appassionata*.

Hungerford: Yes. You know, I heard him on the radio play a Chopin sonata the other day. It was terrible!

Friedberg: Terrible. Which one? The B minor?

Hungerford: The B-flat minor.

Friedberg: The one you played.

Hungerford: It was played so straight. Look, like this: (demonstrates from the second movement).

Friedberg: Ah, how boring!

Hungerford: Oh, my gosh! And this: (demonstrates from the third movement). That's how it went the whole way!

Friedberg: No heart, huh?

Hungerford: Oh, it made me furious! You know, 'cause I hate that sort of playing. Isn't that awful? Is he really considered a very expressive player?

Friedberg: No.

Hungerford: That's what I wondered.

Friedberg: No. But he has great qualities.

Hungerford: Does he?

Friedberg: ...oh, yes. The French music...

Hungerford: Oh, well yes, maybe.

Friedberg: ...the German music, no. He's too pedantic.

Hungerford: Too pedantic. Yes.

Friedberg: Too pedantic. Too pedantic. We have to stop now. I am terribly sorry about
it.

Hungerford: That's alright, Mr. Friedberg.

Friedberg: But can you come on Sunday and Monday?

Hungerford: Well, I'm coming on Monday with Mr. Flaherty, you remember? For the
photograph. Well now...

Friedberg: Had it to be, had it to remain, I would rather make music and not make
(inaudible)...

Hungerford: Oh, would you?

Friedberg: Could it be a week later?

Hungerford: Well, he hasn't got a holiday then. You see, the thing about this
Monday...It's so beautiful for him, because he can, he's got the whole day at his
disposal and he comes...

Friedberg: Now, could we do it so that he comes at twelve? Is that time enough?

Hungerford: Oh, yes any time would be...

Friedberg: ...at eleven?

Hungerford: Any time would do him at all. Yes. Any time would be fine for him. He's
free the whole day. He said he's your disposal.

Friedberg: Oh. If he could come at twelve, and you will lunch; you will come with him
and you will lunch with us. And then we make music.

Hungerford: Oh. Well, that would be lovely. Alright. Well, what time will we come?

Friedberg: At twelve.

Hungerford: At twelve. Let's come at twelve.

Friedberg: At noon, about an hour. He, it shouldn't have longer than an hour.

Hungerford: Oh, no.

Friedberg: Then we take a lunch, and then we make music.

Hungerford: Well, that would be lovely. Oh, that would be grand.

Friedberg: Fine. And would you like to come over on Sunday? That's so difficult now.

From Englewood.

Hungerford: You mean, from Edison. Oh, whenever you want, Mr. Friedberg.

Absolutely.

Friedberg: Alright. If I can make it on Sunday afternoon, I'll call you up.

Hungerford: Good. Alright then. That would be lovely. Oh, whenever you say. Gosh,
I'm delighted.

Friedberg: I'm so sorry to cut you short...

Hungerford: Oh, that's alright.

Friedberg: ...but my sister insisted that I have dinner with her.

Hungerford: I know. Good.

Friedberg: Before the concert. And I want to talk to her about you, too.

Hungerford: Oh, that's nice of you.

Friedberg: She should hear you now.

Hungerford: I've got this manager, you know, who gets me little things in New York and around and about, but she's not too good. She only gets me women's clubs and all that. It's no satisfaction once you play at those...

Friedberg: You need to play. Well, I tell you something. If you were to offer some modern work with orchestra, you could talk again to Mitropoulos.

Hungerford: Oh, yes? He heard me at the Harvard Club, you know.

Friedberg: He heard you?

Hungerford: Yes, he came to the Harvard Club.

Friedberg: What did he think about you?

Hungerford: Well, he said to Dick Kernan he was thrilled to bits.

Friedberg: Really!

Hungerford: That's what he said. So, I don't know whether he meant it or not.

Friedberg: Together with Mr. Warner...

Hungerford: Warner, yes...

Friedberg: You might get something with the Philharmonic. You see, for next year, they have six selected. And I hope you will come the following year.

Hungerford: Do you really think that would be possible? Do you seriously think so?

Friedberg: Oh, absolutely. If only Mitropoulos hears you again. And that you have to offer some modern work. He wants only modern works.

Hungerford: Does he? Oh, oh, I see.

Friedberg: Maybe he would consider too because he is a pupil of Busoni and...

Hungerford: The Busoni Concerto. Yes. But it's such a...it's a long thing, isn't it?

Friedberg: Yes, it takes an hour and ten minutes with this men's choir. He can't leave that out.

Hungerford: He wouldn't be interested in the Choral Fantasia, of course. The Beethoven.

Friedberg: Yes. That would be the thing to do.

Hungerford: I know that.

Friedberg: The Choral Fantasia and the Busoni concerto.

Hungerford: He wouldn't give me the whole concert, Mr. Friedberg! (laughs)

Friedberg: On Saturday night...he is not that way.

Hungerford: Isn't he?

Friedberg: He's not a vain fellow.

Hungerford: Oh, isn't he?

Friedberg: Oh, no, no. To make such a program, he would be delighted.

Hungerford: Oh, would he? Well now...

Friedberg: ...this is an idea.

Hungerford: How difficult is the Busoni concerto? Is it harder than the Brahms?

Friedberg: No.

Hungerford: Isn't it?

Friedberg: Well, the *Tarantella* is...

Hungerford: Is it?

Friedberg: ...very difficult.

Hungerford: Is it?

Friedberg: *Ja.*

Hungerford: Is it this sort of technique that he's put in the Bach? Is that the sort of thing?

Friedberg: Yes. Very wide...

Hungerford: Stretches?

Friedberg: ...stretches. But not too much. No, not too much.

Hungerford: Are they wide stretches going at great speed?

Friedberg: No, no.

Hungerford: 'Cause that's the reason why I've kept clear of Schumann, you know, because the Symphonic Studies, I can't do those stretches. It's just too much for me.

Friedberg: I take it out. I have the score.

Hungerford: Oh, I'd be very interested to see it. Thanks, it'd be nice.

Friedberg: It was only once played by Egon Petri...

Hungerford: Yes.

Friedberg: ...and then by my pupil Karin Dayas...

Hungerford: Oh, I see.

Friedberg: ...who was such an intimate friend of Father Murdoch with Busoni. Her father, a great pianist and pupil of Liszt, became the successor of Busoni in Helsingfors – Helsinki.

Hungerford: How do you spell that name?

Friedberg: Dayas. D-A-Y-A-S. Karin Dayas. She is already sixty now. She is teaching in Cincinnati Conservatory and for years, and about eighteen years or fifteen

years ago, she played with Reiner in Cincinnati the Busoni concerto. And I especially went to Cincinnati to hear it.

Hungerford: Oh, good.

Friedberg: And we went out after the concert – Reiner and I – and he said, “I have never played with a musician more easy to play with. She is just marvelous.”

Hungerford: Wonderful. Oh, is that so? Well, I’d like to see that, Mr. Friedberg. If you’ll dig that out. ’Cause you can’t get the score. I’ve asked for the score several places. You can’t get it.

Friedberg: Only at the library.

Hungerford: Is that all? I got the full conductor’s score of the Choral Fantasia. I found that.

Friedberg: You found that!

Hungerford: From Breitkopf, yes. I was very lucky. But I’ve inquired several times with the Busoni concerto. Of course, I’ve been interested to hear it.

Friedberg: Why don’t you go to Mrs. Lawton’s library. 58th Street. Between Park and Lexington. They have it.

Hungerford: Oh, Mrs. Lawton’s.

Friedberg: Sit down and look into it.

Hungerford: Oh, I see. Well, I’d be very interested to do that, Mr. Friedberg.

Friedberg: (inaudible)...(plays)...the way it begins.

Hungerford: Is that the way it begins! Is it a fantasia at the beginning for the piano?

Friedberg: Yes. No, it’s orchestra.

Hungerford: The whole thing?

Friedberg: ...the piano plays...

Hungerford: Is that it?

Friedberg: Oh, it's wonderful.

Hungerford: Sounds wonderful.

Friedberg: The grand manner, you know. Wonderful *scherzo* and a wonderful slow movement.

Hungerford: Is that so? Well, I'd like to see that then. I'll get hold of that then. Good.

Okay, then? Well, that's that. Well, thank you so much, Mr. Friedberg, it's marvelous.

Friedberg: I hope it's not too silly what I say.

Hungerford: Oh, no. You don't say silly things ever.

(Interruption.)

LESSON 2

Hungerford: Well, that will be wonderful. Well now...

Friedberg: What are you playing?

Hungerford: Well, I brought the A-major Beethoven Sonata today.

Friedberg: Good.

Hungerford: You said you wanted to hear that.

Friedberg: Excellent. So, now I put...before you...(inaudible) last time...

Hungerford: Oh, yes.

Friedberg: (inaudible)

Hungerford: Good.

Friedberg: The lessons, you know. That would be wonderful to play for Myra; the A-major.

Hungerford: Would it?

Friedberg: Don't you think so?

Hungerford: It doesn't show what I can do as well as something like the...Do you think the Bach *Toccat*a...

Friedberg: Oh, the Bach...

Hungerford: Or the Schubert dances, or the B-minor Sonata of Chopin? I mean, I'm crazy about this, but it's...

Friedberg: B-minor Sonata of Chopin.

Hungerford: Well, I just wonder, you see. I'm playing all four, you see, at this place. So...

Friedberg: Now let's see, let's see. I hear the Chopin Sonata, too.

Hungerford: Good, Well now, I tell you what I want to do. If you're going to close that door...Listen, you haven't got a plug-in here, have you? You haven't got a plug-in here, have you?

Friedberg: I have a plug here...

Hungerford: Good.

Friedberg: ...but the lamp is in it.

Hungerford: Oh, I see. Because I was just wondering if I can plug it in here. Then I can keep an eye on the height of the frequency in the recording, you see. So that it doesn't over...

Friedberg: Oh, keep the door open.

Hungerford: Is that alright?

Friedberg: Yes.

Hungerford: Oh, as long as I don't...

Friedberg: Yes, Mrs. Friedberg doesn't sleep anymore. That's alright.

Hungerford: You know, I thought a lot about that, what you told me about this, the last time, and that playing it like the first, the *Allegro* of a Haydn symphony is so right. You know, that tempo: not too fast. 'Cause I was racing it along at such a speed before and...I don't know...

Friedberg: I thought it began in deliberate time. Nothing is more advantageous for a performer than to play as if he were conducted by a great conductor. Sharp edges. (sings opening of the Beethoven Sonata) The quarter like a quarter, the eighth like an eighth, the sixteenth like a sixteenth. And keep it in time, just play the music as if, and therefore, if you have to offer a few of your own, it must be inside. It must be made close like a jewel fits into a box, you know. Or a jewel into a ...

Hungerford: Into a ring. Yes. The setting of a ring, yes.

Friedberg: ...setting of a ring. *Ja*.

Hungerford: I know. Okay.

Friedberg: And, of course, you choose the tempo right from the beginning that it – you can say a secret? But also a master...I think that's a good tempo. (sings)

Hungerford: Okay.

(Hungerford plays the first movement of Beethoven's Sonata in A major, Op. 2, no. 2.^{ix}

Tape stops in the middle of the movement.)

Cassette 2A – Side 1

(Hungerford plays the Beethoven Op. 2, no. 2, first movement. Tape picks up in the middle of the movement.)

Friedberg: Very good, Leonard. Very good.

Hungerford: Is it any better?

Friedberg: Oh, the quarter notes in the theme are too short. (sings) I don't think it's meant that way. Why did he write quarter notes if he wanted it so short? He would have written sixteenth or eighth notes. There must be a difference between the eighths and the quarters... (sings) If you play...two eighth notes. (sings).

Hungerford: Yes, more a *portamento*.

Friedberg: *Ja*.

Hungerford: Yes, I see.

Friedberg: And then the *fortepianos* a little bit more sturdy. Don't be too much afraid.

Here, one doesn't do it. Here it is thirty-seconds here in A-flat. (sings)

Hungerford: In the development.

Friedberg: It was very good. That was excellent. Very good. Overall, the spirit and everything is excellent. In the first part, the second time you did it much more warmly.

Hungerford: The second subject, you mean.

Friedberg: Yes. No, the end, the coda. (sings, mm. 327-335) A little bit more...too. No, first finger. It's top...

Hungerford: Oh, the top note. Oh, yes.

Friedberg: It sinks into oblivion, you see. Something a bit...(says in a very breathy voice: 'like talk like that, you know')

Hungerford: You've got to keep it melodic to the last note, yes.

Friedberg: Are you free next Sunday?

Hungerford: Yes, I guess so.

Friedberg: I will see that I get a ticket for you for (inaudible). You should hear her sing.

Hungerford: Oh, I heard her. I'm crazy about her. I think she's absolutely wonderful.

I've for her record of *The Magic Flute*. She sang, I think, the Queen of the Night. With Thomas Beecham.

Friedberg: As a matter of fact...I hate those high voices.

Hungerford: So do I.

Friedberg: I hate them.

Hungerford: So do I. But she's so musical. She sang "The Woodbird" the other day in *Siegfried*. Beautiful. Oh, she's beautiful.

Friedberg: If she only would sing the songs, the *Lieder*, one tone lower.

Hungerford: Oh, she...I haven't heard her sing any of those.

Friedberg: ...the middle register. She sang Strauss beautifully.

Hungerford: Did she? Oh.

Friedberg: The *Lieder*. Wonderful. Perfectly.

Hungerford: Is that a fact?

Friedberg: She has a...so unaffected. Nothing...just pouring out. Beautiful tones.

Hungerford: Isn't that lovely.

Friedberg: (inaudible) Good. So, we can continue.

Hungerford: Now, I tell you. There's something I wanted to ask you about this development section. I want to play you this two ways and I want you to tell me which is the more appropriate. Now, I'll do it from here. Now, listen to this...C major. (plays)

Friedberg: That's better.

Hungerford: Is that better?

Friedberg: ...more *fortissimo*.

Hungerford: Is that better?

Friedberg: Before you played only *mezzoforte*.

Hungerford: Yes, I know. Well, that's what I wondered. If it should be...

Friedberg: ...it's *fortissimo*.

Hungerford: I wondered if it should be something delicate like Haydn or Mozart...

Friedberg: Oh, no!

Hungerford: ...or something big business, you know?

Friedberg: Big business!

Hungerford: That's what I wondered.

Friedberg: Oh, no! (inaudible)...humorous but not delicate...No! Then there is more...

It's really not worth saying anything, but it is yet it is important. You repeat the E here. You mustn't repeat that.

Hungerford: Oh, look at that. By gosh, I hadn't noticed that.

Friedberg: (inaudible)

Hungerford: Oh, yes. Look at that.

(Someone plays)

Hungerford: ...right. I do repeat that. Yes. I must watch that.

Friedberg: Just to make it absolutely perfect. Good. Now. Are you playing that on
Friday night?

Hungerford: This? Yes.

Friedberg: Ah, good. Starting with it or starting...

Hungerford: No, the Bach. The Bach. Then this, then the Schubert dances, then the B
minor Sonata. Is that alright?

Friedberg: Wonderful.

Hungerford: Is it?

Friedberg: Wonderful.

Hungerford: Do you think this is ready to play?

Friedberg: Oh (inaudible)

Hungerford: Is it?

Friedberg: Ah, yes.

Hungerford: Do you?

Friedberg: Absolutely.

Hungerford: I'm always worried about Beethoven, you know.

Friedberg: Really? You don't need to.

TAPE 2 – Cassette 2A – Side 1 (continued)

Friedberg: ...but I might get it back. Of course, you know, I played it so much.

Hungerford: It's so diff...you can't get it anymore, you know.

Friedberg: Only at the library. You can only borrow it from the library. But I get it out very soon. I think end of this month. (inaudible)...oh, no, in the Easter holidays.

Between 18th and 26th of March, I get it out.

Hungerford: Well, don't do it on purpose, Mr. Friedberg. I just thought maybe you had...I didn't realize you had it in the warehouse.

Friedberg: But that will be a job...to get an engagement for that!

Hungerford: Later on, I see.

Friedberg: (inaudible)...See, you're the only one who could do it. I can't believe anybody else would do it. The Choral Fantasy and the Busoni Concerto...

Hungerford: Yes, that would be wonderful.

Friedberg: ...and just an overture by Busoni. Busoni...and Beethoven.

Hungerford: An overture?

Friedberg: Or an overture by Beethoven. It couldn't...they couldn't play a symphony by Beethoven.

Hungerford: That would be wonderful. That would be very interesting, wouldn't it? That would be a very interesting program.

Friedberg: Wonderful, but the concerto lasts an hour and ten minutes.

Hungerford: That's terrific, isn't it. Now, is the piano playing...

Friedberg: The Choral Fantasy is fifteen minutes.

Hungerford: Yes.

Friedberg: For you, it would be one hour and twenty minutes, and for the conductor would be left fifteen minutes. So, is that the same?

Hungerford: Well now, look, in the Busoni concerto, is the piano playing all the time?

Friedberg: No!

Hungerford: Isn't it?

Friedberg: (inaudible)...symphony for piano and orchestra.

Hungerford: Oh, I see. Well, it isn't a fully concerto.

Friedberg: Oh, yes! It's really a...

Hungerford: Well, the piano is playing all the time with the orchestra?

Friedberg: Almost all the time with the orchestra. Almost.

Hungerford: Is it? Yes.

Friedberg: No long stretches of orchestra alone.

Hungerford: No, that's what I mean. Yes, oh, I see.

Friedberg: No, it's really a piano concerto. But Reiner did it in Cincinnati with my pupil

Karin Dayas. She did it, but not the Choral Fantasy. Well, you would play the
Busoni alone.

Hungerford: Yes.

Friedberg: Then he could play a symphony. That is possible.

Hungerford: I heard that Ormandy is doing the Choral Fantasy in Philadelphia next
weekend.

Friedberg: Really?

Hungerford: Now, he won't have any...you know that awful letter he wrote you. He
won't have anything to do with me. He's an awful person. A disgusting
individual, really.

Friedberg: They are all like that.

Hungerford: Are they?

Friedberg: I just read in the paper a terrific attack on the mayor of New York by a minister in the church here at 85th Street and Park Avenue, and he said the rottenness and moral decay in New York is so great, something has to be done. We are all...corruption, and the conductors are just the same type, you know. Liars! Promise and don't hold...keep their promises.

Hungerford: Ormandy...

Friedberg: But not to be downhearted...

Hungerford: No, I won't! No!

Friedberg: There will come a place for you, all of you, you see when we elders are gone. Now I don't play the game anymore, so I'm not in your way. I don't play in public. But the others who still play, they will go to Europe and so forth.

Hungerford: Well, I think this, Mr. Friedberg. I mean, there's a much higher power than Ormandy ever will be, I mean, that governs these things. Don't you think?

Friedberg: Absolutely.

Hungerford: I mean, Ormandy is...I don't know. I was down...that's where I was in Philadelphia last weekend playing. I had to go down and play an audition for some people, and they're going to engage me for the Tri-County music recital out on the main line, near Ardmore and Bryn Mawr next spring. Next fall. And there were a lot of people there who knew Ormandy and they knew that he had arranged for me to come here to this country, and they asked me, of course, "Why isn't he doing something for you? Why isn't he having you to play with the orchestra?" Well, of course, what can you say?

Friedberg: Had he heard you very recently?

Hungerford: No, he won't hear me.

Friedberg: Why not?

Hungerford: You remember you wrote to him to ask him to hear me play...

Friedberg: Yes.

Hungerford: ...but you know what he...

Friedberg: What did he say?

Hungerford: You know the reply that he just said he wouldn't have the time to do it.

Friedberg: Well, you could try again.

Hungerford: Well, but I mean...

Friedberg: Well, of course, if you had some managerial backing. Mertons...he could have... (inaudible)

Hungerford: Well, that's true. But, you see, remember when I had that checkup with the immigration authorities, when that big communist scare was about two years ago, and I told them that I had finished studying with Olga in Philadelphia, and that I was here with you studying privately in New York, and they said, well now, Ormandy is responsible for you being in this country. Have you let him know all that's happened? And I...they said be sure to write and let him know everything, so that when we want to check up with him, he'll know what to say. So, I wrote and told him quite simply and as briefly as I could what had happened, the change in the status and everything, and I got an insulting letter back from the secretary, you remember that, saying that I could not expect Mr. Ormandy to lie to the authorities or anyone else regarding my status. Well, it's not a question of lying about it. He's an awful person. Really, that's disgraceful, isn't it?

Friedberg: No character. No character, or bad character as I said. But Martins has influence.

Hungerford: Mertons.

Friedberg: (inaudible)

Hungerford: Mertons, you mean. Yes. Well, I hope so.

Friedberg: Absolutely. Also, why not have an audition with Judson now?

Hungerford: Well, I've been to play to him every time...Now Kurtz is wondering about this. He thinks I ought to keep clear of Judson, because of Mertons, because they're in the same thing, and he said Mertons and Judson hate each other just like fury!

Friedberg: (inaudible)

Hungerford: He said there are no two people in New York that hate each other more than those two.

Friedberg: No, really?

Hungerford: He said it's absolutely tooth and nail. So, he...and he out and...Kurtz asked me if I had played for Judson, and I said yes, he said, oh heavens! Because, he said, you see, the thing is if Mertons takes me on and I do well, then Judson will pick a fight with Mertons, you see, saying that he had heard me before. But, you see, Judson, remember, is never any help cause he came to Warner's and he told me all those crazy things, that I had no rhythm, I had no technique.

Friedberg: Oh, really?

Hungerford: I was sloppy, you know. Remember I told you when Myra was here the first time. He said my playing was sloppy and rhythm was no good, and it was all

wrong. You see, it's never any satisfaction. He tells me that I have the goods, but he wants to hear me more. You see, every time it's the same. So, what's the use of fooling around. He only wants a lot of money. And if...that's the first thing he asked me when I went to see him after, if Warner was backing me. You see? And...so, I think that if Kurtz could get me anything with Mertons, I think the best thing would be to take it.

Friedberg: I would do it.

Hungerford: It doesn't matter what Judson says.

Friedberg: No. Judson is really...he drinks so much, you know.

Hungerford: Drinks? Oh, does he? He's a horrible person, isn't he? Gosh! What an awful disposition!

Friedberg: But Mertons would be...

Hungerford: Alright.

Friedberg: He is still younger...

Hungerford: Is he?

Friedberg: ...and ambitious.

Hungerford: Yes, well, Kurtz says that Mertons is ringing him up every day asking if he knows someone to do such and such an engagement, mainly in strings, of course. But Kurtz said to me that Mertons knows about as much about music as I know about medicine. And he takes his word on everything. And Kurtz really seemed to be very enthusiastic about it. So...

Friedberg: Well, he can do a lot. Because...the wife of Edmund Kurtz, you see, owes money to this neighbor of mine.

Hungerford: Oh, indeed! Is that it?

Friedberg: Yes! She finances Edmund, and...

Hungerford: No!

Friedberg: ...and, everybody.

Hungerford: Is that right? Is that so?

Friedberg: Certainly. So there. If you keep...you have to...or he has to...the possibility that you might be backed by money you know.

Hungerford: I see.

Friedberg: That's the only thing that interests him, only in money.

Hungerford: Isn't that disgusting!

Friedberg: And you have to play well so that you can make money. So that you can get the engagements. But you will make your way. I would do that. I would simply ask Kurtz again and be very grateful if he could make contact.

Hungerford: Oh, yes, well, I've got to ring him next Saturday the moment I get back from Columbus, and he will have made the appointment by then. So...then I'll go to Mertons the following week to play to him.

Friedberg: And Kurtz will tell you that you all were friends and very rich social...and insist that you have lunch with him. If he doesn't want you, alright then...one should say. Because he will get lots of engagements. You make good everywhere where you play, don't you?

Hungerford: Yes, alright.

Friedberg: There you are! And then eventually you have to give a Town Hall recital.

Hungerford: Well, listen, they're all, you know, Mrs. Steinway said, and Mrs. Childs, and Mrs. Chadwick, and Warner, and Dick Kernan, and Kurtz agrees with them that I should give a Carnegie Hall recital. For the psychological standpoint. It doesn't matter whether it's full or not because Warner and these people are interested and Mr. Pomeroy, I'm sure, will do something. So, I mean as far as that goes, and he said the psychological business on the people, you know, that it's Carnegie, it's terribly important. You don't think that.

Friedberg: Not so much because the...it's offset by the fact which is so depressing...if the hall like yesterday is so empty. And empty in the hall is a horrible place.

Hungerford: You mean depressing to me? Do mean depressing to the audience?

Friedberg: No, to everybody! You heard it.

Hungerford: Is it? Yeah, because it wouldn't worry me, I mean...

Friedberg: No, but everybody comes, and then they are quick, you know.

Hungerford: Yes.

Friedberg: It's over quickly, in an empty hall. Oh, I would not think it's good,

Hungerford: Don't you?

Friedberg: Everybody starts in Town Hall. Myra Hess started in Town Hall, never wanted to go to Carnegie Hall. People want more intimate contact with people.

Hungerford: Yes, I know, well the only thing, now Molly Butler says she can get a great number of people to come. She said she could work on it in New York for months before. And Mrs. Chadwick told Dick Kernan, and Mrs. Childs and those people and Warner that they were welcome.

Friedberg: Right.

Hungerford: But they won't do it.

Friedberg: I had her here yesterday. She's crazy as ever before.

Hungerford: Yeah, I know.

Friedberg: Let's take her down to brass tacks. Let's talk turkey, as the Americans say.

An awful saying. Alright! We will say to Mrs. Butler, "Molly, if you guarantee the sale of all the boxes, first tier boxes, we will take it. Can you guarantee for the sale of all the tier boxes?"

Hungerford: Well, she said she would work on it like mad. She told me the last time.

Friedberg: That might be so. I'm not...She talks more that she...

Hungerford: Yeah, I know.

Friedberg: ...can take over. But even if she works six months before, who knows whether she will succeed?

Hungerford: Yes, I know.

Friedberg: There are only a few people will do what she says because she is too crazy, and a woman who calls everybody a genius; a little girl is a genius, you are a genius...is a genius. I mean nobody...they laugh behind her back.

Hungerford: I know they do, yes.

Friedberg: She's a ridiculous and poor woman, you know. A very lovable woman, but I mean, you have to treat her like a psychologist, like a doctor treats a patient, she's mentally disturbed, so...

Hungerford: Oh, does she? Oh!

Friedberg: Yesterday, she brought a violinist from Utica, a very good violinist, and she played for me...

Hungerford: Did she? Did she?

Friedberg: But so, she has to be...

Hungerford: Is that so?

Friedberg: Because it's so terribly difficult for her to hold her attention, her concentration.

Hungerford: Well, Mrs. Shoot up in Utica, you know, she's Friedman's pupil.

From... You know, she studied with Friedman in Berlin, and she told me that in between when Molly comes down to you, Mrs. Shoot keeps her eye on Molly, you see, from the playing. And she said it just about drives her nuts. She can hardly take it, you know.

Friedberg: If only, if you are so patient as I am. Do it.

Hungerford: Well, that's wonderful of you.

Friedberg: Because...

Hungerford: She worships you. She worships you.

Friedberg: Oh, yes, she's very nice, but I try to be nice with her, too. But she... One has to be terribly careful... she can be tactless, and she seems personal to students, which she should not do. You see, she called up once the mother of my secretary and asked her, "Is Mr. Friedberg's dog dead already?" So, she is so sick, my dog was; she has palsy. "Is she dead already?" I mean...

Hungerford: No!

Friedberg: ...she began to talk about half an hour over the phone. From Utica.

Hungerford: Oh, gosh.

Friedberg: Well, she's crazy. She's deranged. She is not so bad. I know that from my medical studies, she is just a borderline case, which is the worst. She is not so to put into an asylum. It is not bad enough. But she is not good enough to leave home without any...being watched. It's an ordeal, you know. I am half dead after she was here, you know.

Hungerford: I don't blame you. I mean, I stayed up there for a weekend and she just drives you crazy, and that business up in Bar Harbor last summer. She made me give her a lesson, and, oh, my gosh, it was terrible. She won't, you know, she won't stick to one piece for two seconds. She just does about two bars, "Oh, I'm sick of that!" and then she gets another piece. I mean, what do you do?

Friedberg: She talks like she plays.

Hungerford: Yeah, I know.

Friedberg: She talks. But you should hear me how I put...I got her in shape. But only by worry. And that is so typical. Only because I can't charge her a penny.

Hungerford: Oh, I see.

Friedberg: I do everything for nothing. I don't, I can't take her money.

Hungerford: Oh, that's wonderful. Well, that's very wonderful of you.

Friedberg: That's the only thing what impresses her.

Hungerford: Oh, well, that's wonderful.

Friedberg: That gives her respect for me. She said I don't want anything. I don't make love to her, you can bet. (Hungerford laughs.) That's all she left, enough brain left to think, "Now, why is he doing that? Why is he doing that?" Then, finally, and with the help of other people who tell her that, she comes finally to a conclusion

which is very rare...was hopeless that she ever would arrive at, that there must be some idealism in this world, and that thought impresses her.

Hungerford: Yes.

Friedberg: She sees she has somebody do everything for her, and not asking any return.

She tried to give me presents; I sent them back. I don't take anything from her, nothing at all. I don't even allow anymore, if a pupil has played there, to give him money. I don't allow it. When Malcolm Frager played for the (inaudible), I didn't allow him to take one penny. You see? So, that's the only thing what impresses her.

Hungerford: Well, I think Molly does some crazy things. No, for instance, up in Bar Harbor, you know, she rang me up, all from up in Utica, and said that she had this big plan for this recital. Would I come up and give it. And then I got up there and found, and she said that they could pay my fare to and fro, but they wouldn't be able to give me any money for the concert. I thought, "Oh, well, that's alright, I don't mind; she just wants me to play for a few of her friends." I got up there to find that she had invited the whole island! She had sent out a general invitation; she had notices in the post office, in the stores, in the barbershops, everywhere: free recital here tonight. She invited the butchers, the baker, and the candlestick maker, everyone to come for nothing! Now, isn't that crazy! Now, don't you think that's absurd?

Friedberg: Absolutely! And it might be damaging, you know; it might be damaging.

You must try to drift away a little bit from her. Absolutely. And her brother would be alright, Dick is alright, but he is so hypocritical in style, you see.

Hungerford: Yes, I know.

Friedberg: He is smearing honey on her face, all the time just to get rid of her. Oh, she doesn't know; she thinks it's all love, you know, but nothing is left for those boys to do with her. Molly, what you do is simply marvelous, nobody can play like you, and so...No, you shouldn't bother with that lady. It's damaging for your soul, Leonard. You mustn't do it. You mustn't do it. And if...what has Dick Kernan done for you so far? He got you introduced to...

Hungerford: To Warner.

Friedberg: ...to Warner. Alright, now what is the result?

Hungerford: Well, he got me the engagement at the Harvard Club, you know.

Friedberg: No.

Hungerford: When Mitropoulos came to hear me.

Friedberg: Yes, that's something. Alright. Now, let's see whether he can get the...maybe Mrs. Stoner will ask you about the concert in spring.

Hungerford: She asked me the other day about that, but, you see, they're not back yet. Oh, listen, we're definitely going to have it. Oh, yes.

Friedberg: But what I mean for the Town Hall or Carnegie Hall recital, I would say we should get a little committee together consisting of Mr. Warner, of Mrs. Childs, and Mrs. Steinway, and those people and see...

Hungerford: And Mr. Pomeroy.

Friedberg: Yes. Whether they are willing to sell all the boxes, you see. And then I will take care of a lot of downstairs.

Hungerford: Oh, that's wonderful.

Friedberg: People. Themselves.

Hungerford: Well.

Friedberg: I wouldn't worry, Leonard. I would worry only to play well.

Hungerford: Oh, yes. That's, yes, I do.

Friedberg: To make your way. If Mr. Friedberg says that to you, you can take it for granted.

Hungerford: Yes, oh well, that's very wonderful.

Friedberg: I know...I know an artist when I meet him. You will conquer this country. There's no doubt about it. No doubt!

Hungerford: Well, that's very wonderful, Mr. Friedberg.

Friedberg: No doubt about it. Now, let's become a little more present. That is, of course, you see, we are much larger as a shadow as we say, you know. Jane Carlson lacks your temperament, your fire.

Hungerford: Oh.

Friedberg: She's warm and has temperamental, but it's all locked in herself, puritanical Christian Scientist and so forth.

Hungerford: Oh, I see.

Friedberg: So, but on the other hand, her poise and her sustenance, and her concentration on the work is appalling! And that what you have to learn. You won't lose your temperament, even if you don't, if you are...; that's only temporary that you feel a little bit annoyed if somebody has kept down, has bandaged your arm. That could be a blow. That could be a blow. Myra Hess did a little too much in that criticism, you know. I think she spent a little bit too much

time in warning you to do too much in ... a few sentences would have sufficed and I had expected that she would do some more musical... about your tone and so. But she really didn't.

Hungerford: Well. Of course, she didn't have much time, I mean, you know. When I was with her by myself, she went into everything, I mean, you know. But I suppose she felt, well, she would do this one, and this one, and this one... but...

Friedberg: Yes, but she spent the most time with you. The others had to be rushed over quickly. You see.

Hungerford: Well, I tell you, I think the reason for it goes back, and it's I just have to adjust myself. When I first went to Friedman, I was as stiff as a board, just like this. Oh, it was terrible. And he made me loosen, you see. You know, he played very loose always.

Friedberg: (inaudible)

Hungerford: And that's what he made me do, you see. He just slugged at me, And...

(*Interruption*)

LESSON 3

Friedberg: ...you played the slow movement in the hall, in Cooper Square, beautifully. You see, it's a piano which doesn't give the luscious tone.

Hungerford: Well now, I tell you, the thing is, in the *staccatos* of the Beethoven, maybe I didn't do them long enough. I don't know, but I just want to assure you that these things you tell me, don't imagine for a minute that I don't want to do them. It's just that sometimes I get sort of excited, you know, and...

Friedberg: Forget about it.

Hungerford: You see! It's been so recently given to me, I guess I'm not too bright in that way.

Friedberg: No, that is not the lack of brightness, Leonard. It's only that you feel unsure. You are afraid to lose, to abandon your ground, where your feet stand firmly upon it. That is very daring. But I would not try to change anything. I would only modify a little bit. Certain things, you know. I try very hard to show you that...in a moderate way, you know, not to change; you shouldn't change your way of playing. Your way of playing is absolutely alright. Only you have gotten into a little bit exaggerations. Like, *rubato* in the Chopin Sonata. Learn to play a little bit more the Romantic music not too free. And Beethoven and Bach a little bit freer.

Hungerford: Yes, you, that's the trouble. Okay. Now I play the *Adagio* of the Bach?

Friedberg: Yes, Now play, let yourself go and play with beautiful tones. Just enjoy your own playing.

(Hungerford plays the Adagio of Bach-Busoni.)

Cassette 2A – Side 2

Friedberg: (cont'd) Sounds beautiful, beautiful.

Hungerford: Is there any more depth of tone than before?

Friedberg: Beautiful...

Hungerford: Is there?

Friedberg: Beautiful tone, Smooth and light. It was very good.

Hungerford: I'm going to get this other chair for the Fugue. I'm a little more comfortable.

Friedberg: Oh, certainly. Sit comfortably. It was a little bit too high, huh?

Hungerford: Yes, a little bit.

*(Hungerford plays the **Bach-Busoni Fugue.**)*

Friedberg: Believe me, Leonard, your playing sounds just as it did in the hall, without this...wonderful.

Hungerford: ...feel it to me.

Friedberg: You don't feel so comfortable as you used to.

Hungerford: No, I don't!

Friedberg: I know. But finally, you see, the effect, finally the effect will be that what you push out from you will go back into you. And out of necessity, you will listen more to, like a singer does to the breathing of the music. Permanent stretching and relaxing, you know, instead of relying only on the fist.

Hungerford: Yes.

Friedberg: Strength. It was excellent, marvelous. Now, we go on to Schubert.

Hungerford: Alright.

Friedberg: I haven't the music here...

Hungerford: Yes, I've got it.

Friedberg: I look tomorrow...

Hungerford: I got it. Well now, look...

Friedberg: Breitkopf und Härtel edition.

Hungerford: Oh, good, wonderful.

Friedberg: Here...edition.

Hungerford: Wonderful, I wish I had it. Now, what was I going to say to you? How fast...should that fugue go any faster than that?

Friedberg: Not at all.

Hungerford: Well, doesn't Horowitz...

Friedberg: (inaudible)

Hungerford: Now I just wondered...How does Horowitz play that? He must play...

Friedberg: Exactly the same.

Hungerford: Oh, does he? Oh, does he?

Friedberg: Only one thing I would say: (sings) not here (sings).

Hungerford: Yes, I've been trying to remember that, but you see, I haven't practiced it since I played it in Philadelphia last week. So, that's the reason, you see.

Friedberg: Oh, that goes well, Leonard. That is nothing to worry about. Now comes this marvelous sonata which is simply...

Hungerford: Isn't this wonderful music?

Friedberg: ...out of this world. I'm still under the impression of this Jane Carlson.

Hungerford: Are you?

Friedberg: (inaudible) ...know the work of Hindemith as well as I do. It is almost shocking. The girl, who is not over-intelligent, she's got big brains that she was intelligent, but that she is eager, she is able to penetrate such music and to project it with such conviction and so convincing that she held the audience spellbound.

Hungerford: Wonderful. That's grand.

Friedberg: (inaudible) ...Maureen Stewart was sitting next box to me and had the music, and two other musicians right with her. Not one wrong note. Yes, and she must play that all over the country. And a similar work, something really big, you must study, too. A contemporary big work.

Hungerford: You know, I've got to talk to you about that. Do you know, this music, I know what I'm doing in. You see, I feel it; it's a part of me.

Friedberg: I, too.

Hungerford: You know, but look, this modern idiom I don't understand. Now, I suppose I have to learn to understand it, but I feel that for the present, I shouldn't play it in public, because I don't feel it's right for me to do that, to present it, music to the public which I don't understand. Do you know what I mean?

Friedberg: *Ja.*

Hungerford: Now, that may seem very silly...

Friedberg: No, in contrary, in contrary...

Hungerford: This music I know, you see, I feel it...It's...

Friedberg: It's as if you had composed it yourself.

Hungerford: Well, not that much. No, I don't mean that.

Friedberg: (inaudible) Oh, yes, we all have to do that.

Hungerford: But the...

Friedberg: The Hindemith, you could pay me, you know, I would really need a million dollars in cash and I would refuse it. I couldn't do it.

Hungerford: You couldn't play it, no.

Friedberg: Never able to remember it. I could learn it by heart in three weeks. That goes against my convictions about a musician. It's brain work; it's manufactured music. Intellectual.

Hungerford: Well, this Khachaturian and that stuff isn't even that, is it?

Friedberg: No!

Hungerford: Do you think? That isn't even that. I mean...I can't anyhow...

Friedberg: But Busoni, I think, Busoni might find in you a representative.

Hungerford: What is the name...wait a minute...Remember you played me a little piece by Percy Grainger. What is that little thing? That piece? "My Robin" or something?

Friedberg: Oh, yes. "My Robin has to the Greenwood Gone."

Hungerford: Is that it?

Friedberg: *Ja.*

Hungerford: I'd like...get that. Is that very difficult?

Friedberg: No!

Hungerford: Isn't it? Isn't it?

Friedberg: Only the stretches that you have. You have to stretch very much. (Friedberg demonstrates opening of the piece.)

Friedberg: And so on.

Hungerford: Isn't that beautiful?

Friedberg: Wonderful. (Friedberg plays.) What's the key there? G.

Hungerford: (as Friedberg plays) Isn't that lovely? Isn't that beautiful? I love that.

Friedberg:...wonderful music. Oh, I wish you would play...

Hungerford: I want to learn...

Friedberg: And then, "Shepherd's Hay"...(plays)

Hungerford: I don't like that so much. Do you? Do you? But when you play it, yes, no, that's different when you hear it.

Friedberg: Listen to the Second Concerto of Prokofiev. The orchestra plays things like this: (plays) all the time.

Hungerford: Good heavens!

Friedberg: Quite a work.

Hungerford: Well, I want to get that, and I've for to ask you, too, what do you think about that B-minor Prelude of Rachmaninoff? Any sense in me learning that?

Friedberg: Oh, wonderful.

Hungerford: I think that's a lovely piece.

Friedberg: Marvelous.

Hungerford: You know, I'm not crazy about his music. I don't like the concertos. I wouldn't want to play the concertos, but this is a lovely piece.

Friedberg: ...First Sonata?

Hungerford: I don't know that. Is that good?

Friedberg: (inaudible)

Hungerford: Is she still studying?

Friedberg: Here. You can hear it.

Hungerford: I'd like to hear it. It's a good work?

Friedberg: (inaudible)

Hungerford: Well, the thing is, I thought I'd like to learn that B minor Prelude because that is so beautiful.

Friedberg: Wonderful. (sings) ...played it.

Hungerford: Yes, that's it, yes. A lovely piece.

Friedberg: Wonderful piece. A marvelous piece.

Hungerford: It's the best of the Preludes, don't you think?

Friedberg: Yes. And one of the *Études Tableaux*.

Hungerford: Are they good?

Friedberg: Marvelous pieces. One in G minor. Wonderful piece. Wonderful.

Hungerford: Well, I'll get them.

Friedberg: Oh, yes. They are. And then the Corelli Variations which Sylvia played last year.

Hungerford: Well now, listen, the thing is...

Friedberg: Wonderful.

Hungerford: Where could you play these pieces? If I learned them, would you, could I put them on a program, I mean, where I played them. Could I?

Friedberg: Certainly.

Hungerford: The Corelli Variations?

Friedberg: Yes, wonderful. Maybe together with the...don't you play any Mendelssohn?

Hungerford: Yes, the...

Friedberg: Fauré or something?

Hungerford: No, not Fauré. Mendelssohn, yes, I like Mendelssohn very much.

Friedberg: Did you remember the *Andante*, what Maureen played?

Hungerford: Yes, lovely piece.

Friedberg: (inaudible)

Hungerford: She plays it beautifully, too.

Friedberg: It's beautiful music.

Hungerford: Yes, I know.

Friedberg: Wonderful music. (sings) Wonderful.

Hungerford: Listen, what is the name of that Schumann piece that Miss Holmes played?

Do you remember that lovely Schumann?

Friedberg: Yes, a *Fantasiestück*.

Hungerford: Yes.

Friedberg: (inaudible)

Hungerford: But not from Opus 12?

Friedberg: Oh, no, 111.

Hungerford: Oh, one of those. Oh, yes.

Friedberg: They are wonderful.

Hungerford: And you said that it was originally for two pianos or something, wasn't it?

Friedberg: No! Debussy has written it for two pianos. It is written for the pedal piano,

where a bass like on the harmonium is, you know?

Hungerford: Is that it?

Friedberg: Two keyboards and a pedal bass. And Clara Schumann transcribed it for the piano.

Hungerford: Oh, indeed. Oh, isn't that interesting. It's a beautiful piece. I like that.

Lovely.

Friedberg: Wonderful piece.

Hungerford: Myra liked that, didn't she? And, now look, I was going to ask you
also...forgive me for talking like this but there are a lot of things I want to find
out.

Friedberg: Yes, certainly.

Hungerford: This Great A-major Schubert Sonata...I find when I play it that I have to
build the whole program pretty much around it. Because it's the greatest work on
the...

Friedberg: (inaudible)

Hungerford: Now, the thing is this; I'm crazy to learn the C minor Sonata, the last C
minor one. I love it. Oh, boy. Now, is it wise to do that?

Friedberg: It's too much, no.

Hungerford: That's what I wonder, you see.

Friedberg: No.

Hungerford: Yes.

Friedberg: Not in smaller cities. You can do that once after you are introduced to New
York in your second or third recital.

Hungerford: That's what I wondered, yes.

Friedberg: No, I would start with Scarlatti, for instance, then play Schubert. Or start
with...

Hungerford: With Bach?

Friedberg: With Mozart. Mozart. But not the same key too much, you see. You have the
Mozart Sonata in A major. That is A major, too.

Hungerford: No, it's not this. It's the Beethoven A-major with the Mozart. Yes.

Friedberg: Which Mozart do you play?

Hungerford: The A-major. The Beethoven A-major and the Mozart A-major. They're on the second program. This is together with the Bach Toccata, you see. The Bach Toccata and this. Then that's the first...

Friedberg: Then the intermission, and then smaller pieces.

Hungerford: And then the three Brahms pieces and the Chopin Sonata.

Friedberg: That's good.

Hungerford: Is that alright?

Friedberg: But, in future, I would play then, four Rachmaninoff. Don't you play anything by Liszt?

Hungerford: I don't like Liszt.

Friedberg: You don't like it.

Hungerford: No. It's sort of unhealthy stuff to me, I don't know. I know some of the things are lovely...

Friedberg: Yeah, a few.

Hungerford: Yes.

Friedberg: *Funérailles* and so forth. But Rachmaninoff, you could...Russian, as a Russian composer, you don't like it?

Hungerford: Well, not the type like Khatchaturian. No.

Friedberg: No, no, no. Romantic composers.

Hungerford: Like Tchaikovsky and Mussorgsky.

Friedberg: Medtner. Medtner was a pianist. Medtner and Scriabin.

Hungerford: I should look into that, shouldn't I?

Friedberg: *Ja*. Then could you, you could play a second part of Prokofiev...What does he call them now...those little pieces? Famous little pieces. They were once played here by Barbara Holmquest. She gave a whole Russian recital. She played the Second Sonata of Rachmaninoff...

Hungerford: Who is this person?

Friedberg: She played the Pictures of Mussorgsky, and she played Scriabin and Medtner. And the Prokofiev piece.

Hungerford: Who is this lady who did this?

Friedberg: Barbara Holmquest. You know her?

Hungerford: Oh. Oh, yes. I see. Oh, yes.

Friedberg: She's now married.

Hungerford: Yes, I see.

Friedberg: Great pianist. Wonderful pianist.

Hungerford: Well then, now look, I was going to ask you, too. I like very much the Weber Sonata in A-flat. What do you think of that?

Friedberg: Fine.

Hungerford: Do you like the piece?

Friedberg: Very much.

Hungerford: Could you put it on a program pretty much?

Friedberg: Oh, absolutely, absolutely.

Hungerford: The end fizzles down to nothing; that's the only trouble. It's not, it doesn't hold together perhaps as well.

Friedberg: No.

Hungerford: What about the other Weber sonatas, Mr. Friedberg?

Friedberg: Well, there's the C major...

Hungerford: Is that good?

Friedberg: ...the famous rondo.

Hungerford: Yes, the rondo at the end. I know. But how about the rest of the sonata? Is that good?

Friedberg: Yes, it is possible, yes, though it is a little bit dated.

Hungerford: Is it? Yes.

Friedberg: It's a little bit dated.

Hungerford: But the A-flat is a lovely fresh thing, it seems to me.

Friedberg: *Ja*, wonderful.

Hungerford: What about the Mendelssohn sonatas? Are there anything there that's any good? No.

Friedberg: He hasn't written any.

Hungerford: Aren't there some Mendelssohn sonatas?

Friedberg: No.

Hungerford: I thought there were.

Friedberg: No, no.

Hungerford: Well, I'll get around to it anyhow. Well now, to Schubert. I dunno.

(Hungerford plays the first movement of the Schubert Sonata in A major, D. 959. Tape cuts off just before the end of the movement.)^x

LESSON 4

Friedberg: ...couldn't practice much.

Hungerford: Not too much. I've done some, though.

Friedberg: Have you...I heard from my secretary told me the Columbus...

Hungerford: Columbus? Yes. That they put the thing down. Yes.

Friedberg: ...postpone it.

Hungerford: Lovely, isn't it.

Friedberg: (inaudible)

Hungerford: On the 25th and 26th of April. And then I'm going to play in Utica, at least at Hamilton College, you know, out of Utica, on the 18th of April.

Friedberg: Good.

Hungerford: This pupil of Friedman from Berlin, Mrs. Shoot, you, I told you about her...

Friedberg: Yes, she (inaudible)

Hungerford: Oh, did she?

Friedberg: ...all the time.

Hungerford: Oh, does she? Alright. You know, I'm sort of mad with Molly. You know, I sent Shoot a program up there, a very good program, and I put in the Beethoven A major, the Bach-Busoni, and the Schubert dances, and he sent back to me and he doesn't want the Schubert dances. Now, this is Molly's doing, I think, 'cause Molly doesn't like those Schubert dances.

Friedberg: Really?

Hungerford: And every time I suggest playing them, she puts her foot down, no, she doesn't want them. And, you see, she's been talking to Shoot and saying, no, they won't go over and all that sort of thing. Isn't that disgusting! And he offered some lame excuse saying that they're too thoughtful or some nonsense, I mean, they're so beautiful. They're only ten minutes.

Friedberg:...heavy work.

Hungerford: Exactly, that's it, yes. Oh, it's just...that's Molly, you see. Oh, she makes me mad sometimes.

Friedberg: I hope she does.

Hungerford: (inaudible)

(Interruption)

Friedberg:...one cannot know. It seems that Mrs. Shoot could have done that , that she should...

Hungerford: I don't think so, no, because I know the Shoots love Schubert. And, look, Friedman used to play those Schubert dances so often, You know?

Cassette 2B – Side 1

Hungerford: Oh, don't say anything to Molly about it, I mean...

Friedberg: Oh, certainly, I don't tell her that you said anything to Kurtz that you...

Hungerford: But I mean it's so silly; you know, they're so beautiful, those waltzes, and it's only ten minutes, you know. It's no length or anything.

Friedberg: Ridiculous. I mean, she is so crazy, you know.

Hungerford: Oh, I know.

Friedberg: She helped you a little bit there before the concert.

Hungerford: Oh, yes. Oh, yes, I know.

Friedberg: ...ungrateful.

Hungerford: Oh, I like Molly, you know. Don't misunderstand me. I think she's very nice and everything. It's that she's, she has always been...

Friedberg: Just nice, but what does it help us? She ruins everything. If she has done something...she ruins it again. And then she is so fickle, you know. Now she has somebody from, a little child she is so interested in. She forgets all about you.

Hungerford: Oh, yes, oh, she's crazy; there's no doubt about it.

Friedberg: Absolutely.

Hungerford: I think Dick suffers a great deal, you know, when...

Friedberg: I hope he does.

Hungerford: I think he does.

Friedberg: I hope he does because he is to blame.

Hungerford: Yes, is he?

Friedberg: He pampered her too much. You see, the policy of getting rid of her...smearing honey on her face, that is a bad policy on the part of a brother.

Hungerford: For those sort of people, particularly.

Friedberg: Because, if he would be psychologically more well-versed, he would have said to himself, "She adores me and is ready to heed my advice. I will teach her."

No, to get rid of her is a terrible blunder. She plays like she's the genius.

Hungerford: Yes, I know.

Friedberg: Sometimes really one has to hold on, not to lose one's temper.

Hungerford: Yes, I know.

Friedberg: Really.

Hungerford: Oh, I've had that feeling when I was giving Molly a lesson up there in Maine. Oh, boy, I tell you. It just drives you nuts.

Friedberg: Can you imagine how I get...this winter. Can you imagine how that feels? When are you here? Are you here again next week?

Hungerford: Whenever you wish, Mr. Friedberg. I'll be getting back into practice now.

Friedberg: Good. So, I can have you for the next two weeks.

Hungerford: Whichever you wish.

Friedberg: I have a little vacation next week, but I want to make an exception with you. Now I'm making several exceptions.

Hungerford: Oh, well, that's nice.

Friedberg: Alright. Now what have you today?

Hungerford: Well now, I brought everything you wanted here. Now I brought, I'm going to give a recital at the Englewood Woman's Club on Monday, next.

Friedberg: Next Monday?

Hungerford: Yes. I mean, it's just a little thing. I'm playing the Bach-Busoni, this Mozart A-major Sonata, and then the interval, and then some smaller things: a couple of Mendelssohn *Songs Without Words* and some Chopin. Now, listen, isn't this the craziest thing what he's done to this? Don't you think?

Friedberg: Yes, but it's beautiful.

Hungerford: Is it?

Friedberg: Yes.

Hungerford: Is it really playable in a concert? This Percy Grainger?

Friedberg: Oh, I think so.

Hungerford: Is it really?

Friedberg: (Inaudible)

Hungerford: I love this part. This first page is so beautiful. And then all this rambling stuff that he goes on with afterwards.

Friedberg: He rambles too much. That's true.

Hungerford: He's a little crazy, isn't he, too?

Friedberg: A little? You are very kind. It's already been improvised, you know, to do those things.

Hungerford: You know, what I thought...I'm crazy about this piece; it's so beautiful. I thought, I was so disgusted when I played this through, I thought what a silly thing, it doesn't hang together, it's like a string of sausages, and I thought, I'd get the original of the thing and write a piece on it myself.

Friedberg: That's good.

Hungerford: That would hang together.

Friedberg: That's a good idea.

Hungerford: If I could get hold of these Delius harmonies, you know. 'Cause that's a lovely piece. Have you ever played this in public, Mr. Friedberg?

Friedberg: No. But I played it often though for friends, you know. It is written for orch...for a small orchestra.

Hungerford: Yes, I know. He says in the front.

Friedberg: But look here.

Hungerford: (Inaudible)

Friedberg: So far, it's alright. He always repeats.

Hungerford: Yes, I know.

Friedberg: People don't like so much repeat.

Hungerford: And all this stuff here. And this crazy end, with the E pedal-point, the inverted pedal-point, and the chord of F-sharp minor under, F-sharp major underneath. I mean, it doesn't make sense. Does it to you?

Friedberg: No.

Hungerford: This G minor and that F-sharp major.

Friedberg: Just a whim. Capricious.

Hungerford: I mean, it's no ending to a piece. This is rather nice, I think, This part here. But that "My Robin," I mean it's such a beautiful thing and...

Friedberg: Wonderful thing.

Hungerford: I thought I'd like to get the original in this Old English Music book, and set it myself.

Friedberg: It becomes dreamy here.

Hungerford: Yes, but Grainger, I don't know, he's sort of...

Friedberg: Morbid. He's mor, very morbid. Or degenerate.

Hungerford: He must be a very clever man, though, I imagine, is he?

Friedberg: Speculative mind.

Hungerford: Is it? Yes.

Friedberg: Very much so.

Hungerford: I haven't learned it or anything, but I just brought it to you to see...well,
you think it's playable, I'll go on ahead and learn it because it won't take long.

Friedberg: (Inaudible)

Hungerford: You do? Yes. It'll take some pulling together, won't it? I mean, those
middle parts.

Friedberg: *Ja*, you have to...give it time.

Hungerford: Yes.

Friedberg: And then this first, what shall I say, meditation. (plays) Real Grainger (while
playing) tempo again. A kind of dramatic...

Hungerford: Isn't that crazy? I mean...

Friedberg: No, it is, the piece is finished here, you see. Then comes Grainger and like
Eusebius and here, with a twinkle in his eye, he had to say something. As an
epilogue, an afterthought. You must consider it that way. But, it's well done. Of
course, this sharp dissonance, like here...(plays) so much better in taste, you
know, when the real thing comes back again. You see, he was so long in Norway,
and always had such, such trend to Scandinavia. Inclinations, you know, for the
music, for the people, he spent two, three years in Scandinavia, learned all the, not
only the language, he spoke dialect better than he lived there. He spent with Grieg
six weeks in his house...

Hungerford: Is that right?

Friedberg: They were very good friends. And that is (inaudible), you know.

...harmonies, they are very Scandinavian. You must understand it from this point
of view. He found an affiliation between Scotland, and Australia and New

Zealand, and Scandinavia. There are many from Scandinavian descent, you know. All these blonde, blue-eyed people like he is. So, that is what makes him see the simple folklore with modern and Grainger's harmonies. You see, he stuffed it with his own...so to say. You can get to like it, if you play it long enough.

Hungerford: You can, yeah...

Friedberg: Oh, yes.

Hungerford: Oh, well, I'll learn it then. Yes. The tune is so beautiful; you play it so gorgeously, you know, and I've been listening to that record ever since, that you made the other day. Oh, it was wonderful.

Friedberg: You know Maureen Stewart...comes...the machine. I forbid it now, because the machine is much heavier than yours, and that girl...

Hungerford: Does she?

Friedberg: She could have ruined her for life. But I told her never again. But while she was here, she made, she took in everything what I said, and then out of, I don't know what feeling, I composed a piece.

Hungerford: You did!

Friedberg: And she made a disc of it.

(Gap)

Friedberg: (inaudible)

(Gap)

Friedberg: See here, that is also very Scandinavian, very Grieg. (plays) ... (continues playing) It's nice, you know. And then comes, that was a dream, you know.

Hungerford: Beautiful.

Friedberg: I like it...

(Gap)

Friedberg: Of course, I ...that I might have done it differently. *(plays)* He has a great stretch, you know.

Hungerford: Has he? Oh, has he?

Friedberg: And then here again, when he brings this wide harmonies, you know, where he, usually normal beings have to *arpeggiate*. *(Plays)* That's what I played before. Then, of course, this is also a little bit from the flute. *(Plays)* ...this dialogue. He has a very fine feeling for...you know. So, if you follow it closely and read where one goes over into the other, then you get a beautiful effect. That's the same thing here. *(Plays)* I'll have to read it again, I can't see it so well. This is beautiful again, but he demands also here, look at the stretch. *(Plays)* This is difficultly fashioned. And then here *(plays)*. He should have...tonic. And here... You see the main thing is that you bring out that and the other like in orchestration, you know. I think you will like it.

Hungerford: Well, I'll learn it, Mr. Friedberg.

Friedberg: Now, for recreation purposes...

Hungerford: Is that alright? Yes.

Friedberg: Yes.

Hungerford: Okay, good.

Friedberg: What would you like to play? Shall we hear the Bach and the, should we hear the program you play...

Hungerford: Well, I was going to say, what about the Mozart?

Friedberg: Very good.

Hungerford: Because I haven't played you that for quite a while. I haven't done too much practice on it, but I'd like you to hear it, if you would.

Friedberg: Take your coat off.

Hungerford: Well, look, what I was going to say is, next week, if you want me next week, and I'd like very much to come, could I bring you a concerto?

Friedberg: Certainly.

Hungerford: You see, I haven't practiced a concerto, but I'm terribly anxious to do the whole of the D-minor Brahms with you.

Friedberg: Very good.

Hungerford: You see, remember I brought you the first movement, once, but I'd like to play you the whole thing and I want you to tell me everything in it, you know, if you would.

Friedberg: Good, that's fine.

Hungerford: Because I'm really terribly anxious, 'cause you know that well.

Friedberg: ...you play that beautifully.

Hungerford: Oh, no, but...

Friedberg: You play it beautifully. I will see, I have a pupil who has, who is partaking in the Federation contest, and she has three concertos...so, I wish to engage, if I can get hold of her, Jane Carlson to do the orchestra part because I can judge better, you know.

Hungerford: Yes, that's true.

Friedberg: Brahms, I know by heart. But the modern pieces I have to read, you know, like the Rachmaninoff Rhapsody and other modern things. Tchaikovsky, I know by heart. All the...and...piece I know by heart, but not the contemporary. There was a piece by Piston. From Piston, I had to read...

Hungerford: Very difficult.

Friedberg: There were lots of notes.

Hungerford: Yes, I know.

Friedberg: ...quite difficult because it changed time. Alright, let's have the Mozart. If you only get the tempo. It's not very slow.

Hungerford: It's not philosophical, no.

Friedberg: No, not at all. Just playful.

Hungerford: I tell you something, Mr. Friedberg, have you seen this new book that just come out, Eduard Hanslick's critique from Vienna?

Friedberg: I have the original.

Hungerford: Have you really? You knew him, I suppose, did you?

Friedberg: Oh, yes. He wrote my criticism when I played in Vienna with Gustav Mahler.

Hungerford: No!

Friedberg: He wrote not long, but he said a new star of the utmost importance, if I translate right.

Hungerford: Wonderful!

Friedberg:...that he heard a young man from Germany, his name of Carl Friedberg, who played yesterday the Bach Concerto and the César Franck Variations and in the Philharmonic, and not only that he deserves this distinction, to be a guest in the

Philharmonic, because that was so rare that a soloist was engaged, but he adorned the whole concert, you know, with such classical works. He called Franck a classical...For Hanslick in the nineties...

Hungerford: Such a conservative, yes.

Friedberg: Was not so...he was not a bad man.

Hungerford: Wasn't he?

Friedberg: He did some naughty things, but not as naughty as Olin Downes and not to speak of Virgil Thomson. When a pianist, a Russian pianist of the name of Papst, "Papst" means "pope," played a concert in Vienna, and played the B-flat minor, the Governess Scherzo (sings) and he said, he wrote in his criticism not only good things and then he ended but showed that even the pope is not infallible.

(Gap)

Hungerford: ...the man was a ...

Friedberg: ...noble and aristocratic in comparison with Virgil Thomson.

Hungerford: Oh, yes. Oh, well, he's just a, just a...

Friedberg: Oh, with Myra Hess...it was a well-made tailor suite in London.

Hungerford: Oh, yes, I remember that, yeah. Well, Virgil Thomson is just a common sort of a, oh, I don't know. He's disgusting.

Friedberg: The whole world is getting down to common, to the common state of lifting.

As Dr. Wild said, lifting the common up to our standard. No, we descend, and that is wrong. Virgil Thomson is not a vulgar man, but a cynic, a cynic and a nihilist, and anarchist. Destructive.

Hungerford: Yeah, that's the word. Well, the...I just wondered what you thought of Hanslick because he seems to be a very vibrant personality.

Friedberg: Oh, what a learned man he was!

Hungerford: Was he?

Friedberg: He was not an honorary degree doctor, he was a *real* doctor.

Hungerford: He was!

Friedberg: Oh, well, in letters, and philosophy, in psychology, and in music, and...

Hungerford: Is that a fact?

Friedberg: Oh, of course!

Hungerford: He was a great friend of Brahms, wasn't he?

Friedberg: *Ja*. Brahms, one must say, associated only with great people, like Hugo Wolf, you know.

Hungerford: Is that so.

Friedberg: He (Brahms) had an instinct. He was himself not very...he had no school education. But he had an instinct for the right people. With whom he should associate.

Hungerford: Well, yes, well, it's very interesting and I wondered what you thought of Hanslick's critiques of Wagner, you know, they're so...

Friedberg: Mean. Oh, yes.

Hungerford: Do you think that...

Friedberg: It was officially blustered up, you know. He was not that way.

Hungerford: Wasn't he? No.

Friedberg: They formed a clique, you know, a kind of a...like here, the groups, the pressure groups, you know. One against the other.

Hungerford: Did you ever hear...did you ever see Liszt, Mr. Friedberg?

Friedberg: No.

Hungerford: You didn't. No.

Friedberg: No. Unfortunately not.

Hungerford: Did you hear Brahms play very much?

Friedberg: I heard him play eight times.

Hungerford: Eight times! Did you really!

Friedberg: I heard him play his concerti – the B-flat and the D-minor, and I heard him play when he played all his piano compositions for me except the Paganini Variations. He said he had too gouty fingers, he couldn't do it. And then I turned pages for him, first when he played with Clara Schumann the Schumann Variations. I turned pages for him. And his own Haydn Variations for two pianos, turned pages for him. And I was always a good page-turner.

Hungerford: Oh, isn't that wonderful!

Friedberg: And then I turned pages for him when he played the G-minor Quartet and was half drunk.

Hungerford: No!

Friedberg: Never were the two hands together, always apart.

Hungerford: ...is funny!

Friedberg: ...his tempi was very good. And then I heard him play it, also turned the page when he had the manuscript of Opus 99, 100, and 101, the Violin Sonata in A major, the...

Hungerford: G major?

Friedberg: No, not G, *nein*. The Cello Sonata in F major. Hausmann played it. And that Opus 100 was A-major Violin, Second Sonata, and the Trio Opus 101 C-minor. He played it in Clara Schumann's house, and I had the good luck that she invited me. And she asked me, would you please turn pages for, I don't see so well, she said. Otherwise, she would have done it. Then, she was tired and all. And I said, of course, you know. I turned pages and he always turned around. And I asked him once, "Is the way alright?" "Very good," he said, as his, his beard was wobbling.

Hungerford: Isn't that wonderful!

Friedberg: And then after the C-minor Trio was finished, the other fellow, Clara Schumann came in, a girl came in with a tray, I don't know, with beer or cognac, I don't remember, something to drink, you know, before dinner. And Brahms turned, I was sitting still on his left side. He was sitting here at the piano; I was sitting here. He turned around and said to me, "Do you like that music?" I said, "If it is not too immodest, I might say I love it." "Do you understand it?" he said. "I don't know. I only know that I love it." "What do you like best," he said, "of those three works?" I said, "They can't be compared with each other. They are so different. I like especially, if I may say so, I said to him, "the conciseness and the penetrating shortness of form in the C-minor Trio."

Hungerford: And he was very pleased.

Friedberg: He was very proud of that. “You think...you have studied form? Can you compose?” I said, “Yes. A little bit,” I said, always modest. He said, “Now, the first movement, I have formed according to the form of the C minor Symphony. That is why it is so good in form.” It really is one of the most-marvelous sonata forms. So, *monsieur, prenez votre place et jouez*. You see “*Andante grazioso*”...

(Hungerford plays the first movement of Mozart A-major Sonata, KV 331.)^{xi}

Friedberg: Good. Could I hear it right away, in the machine?

(Gap)

Friedberg: ...played in the machine.

Cassette 2B – Side 2

(Interruption)

Friedberg: Not in here.

Hungerford: It’s not in the first book? It must be the second book, I guess. Yes, 331, I suppose it is.

Friedberg: Here...the first one. They very first one. Look here what a different print that is, will you please see?

Hungerford: Oh, yes, yes. Now look, you see this phrasing is different that that junk they put in that Peters edition.

Friedberg: That’s I want to have it...

Hungerford: You see? Isn't it awful, these editions? You can't trust them for two seconds.

Friedberg: It is criminal. It's criminal. It's criminal. Because they call themselves the *Urtext*. You know. It's not true. You see, that is the *Urtext*.

Hungerford: I must get a copy of this somehow. That fourth variation, you know, that phrasing that, that fellow put in is all wrong.

Friedberg: Absolutely. Yes, the *staccatos* are alright, you know. That is correct.

“*Piano*,” that was doubtful. In some editions, they have the piano in, in others, not. Therefore, he left it in brackets. They are so conscientious, you see.

Hungerford: Right at the beginning of the theme, yes.

Friedberg: Reliable. And then they... That is correct.

Hungerford: Well now, this other fellow has got a phrase (sings) ...It is all wrong!

Friedberg: All wrong.

Hungerford: Oh, my gosh! That's terrible, isn't it?

Friedberg: And these *sforzati*, you didn't do that much. It is in your book, but...

Hungerford: Yes, but I didn't do it enough.

Friedberg: ...not enough. Here, too (sings), the *forte* (sings). It gives the whole piece another character. You see, there are no dots on the eighths. It's not (sings), it's (sings). It's only the swing, you know...which makes it pastoral. And there's no indication of the trill, of course, very, very quick notes (sings). That is not *staccato*; that is *portato*.

Hungerford: No, that is *staccato*, you see. That's different.

Friedberg: (Sings)

Hungerford: Oh, it's terrible; really, that Peters Editions ought to be ashamed of it.

Friedberg: Yeah.

(Interruption)

Hungerford: I'll get it. Yup.

(Friedberg plays the slow variation.)

Friedberg: (as playing) *Crescendo*. Not good. It was not good. It was not so the way I wanted it.

Hungerford: Oh.

(Interruption)

Friedberg: (inaudible)

Hungerford: Well, it needs to be a more dreamy, fantastic quality then. Well, I'll try it again and see if it...

(Plays)

Hungerford: Is that better?

Friedberg: Very much.

Hungerford: Is it?

Friedberg: Very much. *(Plays)*

Hungerford: More a stroking the key after you have struck it. Yes.

Friedberg: You see, the weight of the arm is...When I come down, instead of exercising impact right away, I get a delay. *(Plays)* ...instead of *(plays)*. *(Plays opening of slow variation.)* That is not the best piano tone for such an occasion.

Hungerford: Too obvious.

Friedberg: Yes. (Plays) ...*mezza voce*... *Mezza voce*...if you only press down...Instead
(Plays)

Hungerford: Yes, I see.

Friedberg: Like Albéniz. (Plays)

Hungerford: I see.

Friedberg: *Ricordanza* by Liszt. (Plays) It is the elegant way of playing which this
music, which is so *rococo*, it's more...should have to my mind. And then...to
show that he is still a man. He can be very caressing, but then also the knight in
arms, in armor. So, now we go on.

Hungerford: To the next movement.

Friedberg: ...I say if you take a look at this while you play, if you want to, that would
be...

Hungerford: Well, the Edwards Company hasn't come to issuing the Mozart works in
separate volumes yet. I can't afford five hundred dollars for the whole works. But
I will be able to afford fifteen dollars and get the sonatas, you see. So, I'm just
waiting until they issue the lists...

Friedberg: Yeah. See you wait for the subscribers. If they have enough subscribers,
that's what they told me, they can always sell single copies. That's what Breitkopf
und Härtel did, too.

Hungerford: Yes. I know, in the original *Gesellschaft*.

Friedberg: So now, the *Menuet*.

(*Hungerford plays the second movement of KV 331*)^{xii}

Friedberg: (at the end of the *Trio*) Now, repeat the *Menuet*.

(Hungerford finishes the movement.)

Friedberg: Good. Let's hear it. You make one mistake. You know you play C-sharp instead of C-natural.

Hungerford: Yes, this particular C-sharp is written. Do you see this?

Friedberg: Is it?

Hungerford: Look, I'm amazed. The first time when I was playing it, that C-natural, I thought, my gosh, and then I saw C-sharp.

Friedberg: (inaudible)

Hungerford: What does that say, Mr. Friedberg?

Friedberg: This explicitly written sharp was C which was to...

Hungerford: In the oldest edition, yes.

Friedberg: In... edition, is very strange.

Hungerford: Oh, yes, I see.

Friedberg: Maybe, out of the ...said sharp instead of...

Hungerford: Natural.

Friedberg: Natural.

Hungerford: Was put.

Friedberg: Was put. In which case then, in both previous bars in the left hand, the natural before C would have been supplemented. You know, if put here, you know.

Hungerford: I see. Well, I always played C-natural, Mr. Friedberg, but I saw that sharp there...

Friedberg: (Inaudible)

Hungerford: Yes, that's what I thought. The c-sharp sounds quite wrong.

Friedberg: (Inaudible)...but that's the best edition there is.

Hungerford: Oh, there's no question. But you see, look. When I look at this, this is so simple. This fellow, this Collier, in that Peters edition, has put in all his own phrase marks, you know?

Friedberg: It's a revised edition. It says "*Ur*." That means "original." "*Ur*," that was the city of Ur, you know...

Hungerford: Oh, yes, of the Chaldees. Is that where it came from, the derivation. Is it? Is it?

Friedberg: "*Ur*" means origin.

Hungerford: *Ur* of the Chaldees. Oh, I know that. Yes, I didn't know that.

Friedberg: *Ur* is ...Origin, coming from, where you come from.

Hungerford: I didn't know that.

Friedberg: *Ur*.

Hungerford: Isn't that interesting.

Friedberg: So, now we must hear it.

(Interruption)

Friedberg: (Inaudible)

Hungerford: Do you still want this off?

Friedberg: Yes, that would be good. That would be better to own the original.

Hungerford: I know it is, yes.

Friedberg: ...binding. Otherwise, they ruin it for me. *Allegretto*.

Hungerford: What's that?

Friedberg: *Allegretto.*

Hungerford: Yes, yes.

Friedberg: All the repeats, if you please.

*(Hungerford plays the **third movement of KV 331.**)^{xiii}*

Friedberg: (applauds) Bravo, very good.

Hungerford: Is it alright?

Friedberg: Very good. Now, let's hear it.

Hungerford: Oh, good, alright.

Friedberg: I wish you had such an edition. That was the only thing.

(Interruption)

Friedberg: When are you away on concert tour?

Hungerford: Oh, I won't be away until the eighteenth of April, Mr. Friedberg.

Friedberg: Not before the eighteenth of April. Can I call you on Tuesday?

Hungerford: Mmm-hmm.

Friedberg: Tuesday morning. I probably can see you on Wednesday. That's all wrong;
that was for the previous week. I thought I would have vacation here and I shifted
it to here.

Hungerford: Oh, yes?

Friedberg: So, this will be free.

Hungerford: Well now, I tell you, you wouldn't be free towards the end of the week,
would you?

Friedberg: Yes, certainly.

Hungerford: I tell you, because if I'm going to get the Brahms concerto up, I'll need a few days, you see.

Friedberg: *Ja.*

Hungerford: And cause I haven't been practicing it recently.

Friedberg: *Ja.*

Hungerford: So...

Friedberg: You mean Friday?

Hungerford: Would that be alright? Next Friday?

Friedberg: Mmm-hmm.

Hungerford: Well, now look, Mr. Friedberg, Will that be a ...

Friedberg: ...in the morning.

Hungerford: Anytime you wish, I don't mind. Anytime at all.

Friedberg: Good. I am not here...so, that is alright.

Hungerford: Well, now look, will that be a two hour or a one hour?

Friedberg: Let's have it a one hour.

Hungerford: One hour, alright. Because, well, may...well, I better not bring the Brahms then. Maybe I better bring you something shorter. Is that...

Friedberg: No, no. Oh, no. No, we can make it. Would you like two hours?

Hungerford: Well, no, whatever you say.

Friedberg: I can do it.

Hungerford: If it's not too much for you...

Friedberg: ...ten-thirty. No, no, no, no, no, from ten-thirty to twelve-thirty.

Hungerford: Now, look. If that's too much for you, you say so.

Friedberg: Not at all! Not at all, on the contrary, I am much happier if I have more time for you than...little time. That's alright. For the thirtieth of March.

Hungerford: The thirtieth of March.

Friedberg: That is definite. Alright.

Hungerford: Good. Right ho, then. Thank you very much.

Friedberg: Alright, that was very good.

Hungerford: Well, that's eleven-thirty.

Friedberg: Don't worry about that. Don't get a relapse.

Hungerford: Oh no, no, no. No, I'm fine now, thanks.

Friedberg: (Inaudible)

Hungerford: Yes, uh huh. Oh, well...

Friedberg: And don't forget your music.

(Noise)

Hungerford: Oh, gracious me, gracious me!

Friedberg: Leave it on the...

Hungerford: I will not.

Friedberg: It was...I get another chair very soon now. The Tuesdays I have free, I can attend to such things.

Hungerford: Oh, yes, uh huh.

Friedberg: That's by Schubert, you know.

Hungerford: Yes, it's very beautiful. I'm sorry...

Friedberg: ...Percy Grainger.

Hungerford: Would you like me to...? Do you? If you'd like to?

Friedberg: I would.

Hungerford: And I tell you...oh...listen, you wouldn't have about three minutes to
listen to a little Mendelssohn *Song Without Words*, would you, that I just learned?

Friedberg: Yes.

Hungerford: Would you now?

Friedberg: Why, certainly.

Hungerford: Look, I tell you, I just learned it. I'm going to play it at the Woman's Club
on Monday. I wish you'd hear it, if you would.

Friedberg: Okay.

Hungerford: That's right. I just want to see what you think of it.

(Hungerford plays Mendelssohn Lieder ohne Worte, Op. 30, no. 6.)^{xiv}

Friedberg: Very good. Very good.

Hungerford: Does that sound alright?

Friedberg: Very good.

Hungerford: Does it?

Friedberg: Let me hear it.

(Interruption)

Friedberg: It's very good, Leonard.

Hungerford: Is it?

Friedberg: Yes, don't you like it?

Hungerford: Well, I don't know...

Friedberg: I do.

Hungerford: I never heard it. It sounds a little stodgy. It doesn't, it isn't airy enough.

Friedberg: *Ja*, I know. That is the...

Hungerford: Oh, no.

Friedberg: (Inaudible)

Hungerford: I think maybe I should be playing it more airily. It's sort of, you know,
lightness.

Friedberg: ...general...*mezza voce*, you see? Gondolas...Don't play like a machine.

(Friedberg demonstrates the piece.)

Friedberg: (while playing)...

Hungerford: Well, listen, what about this man that I was telling you about?

Friedberg: Yes, but he is also an old gentleman.

Hungerford: No, he's a young man.

Friedberg: Is he a young man?

Hungerford: He's only about thirty-five.

Friedberg: ...Steinway.

Hungerford: He's a very brilliant man. He was, he became very impatient with them.

Because, you know, he said it was wonderful what the old Steinway people brought from Germany. But he said these people are just sitting back and being satisfied with the old. And he said they can do so much better, and he's out on his own making pianos now.

Friedberg: Ahhhh.

Hungerford: He's a brilliant man.

Friedberg: Wonderful. I...I can't put him off now. This late.

Hungerford: No.

Friedberg: ...as a small consultation. The other man who put the new hammers in has...

Hungerford: Well, was he a man from the Steinway or what?

Friedberg: He...from the Steinway. He's on his own now. He's retired. He's an old man,
but he was recommended to me and I'm sorry that I gave it to him.

Hungerford: Oh, that's a pity.

Friedberg: 'Cause...

Hungerford: No!

Friedberg: Yes.

Hungerford: Oh, my gracious!

Friedberg: ...I have to teach...

Hungerford: Yes, I know. I'm sorry.

Hungerford: Now, here is a recording made by Mr. Friedberg in New York in the spring of 1949. It is of the Minuet from the Beethoven Sonata, Opus 31, number 3, in E-flat major.

(Friedberg plays. Cassette runs out shortly after the return of the Minuet.)

Cassette 3 – Side 1

*(Conclusion of Friedberg playing **third movement of Beethoven, Op. 31, no. 3.**)*

LESSON 5

Friedberg: What are you going to play?

Hungerford: Well, I brought the Brahms concerto today. Is that alright?

Friedberg: Wonderful. Maybe she would like to come in here.

Hungerford: Why don't you ask?

Friedberg: (Inaudible)...so bad here.

Hungerford: Oh, indeed?

Friedberg: (Inaudible)

Hungerford: Oh! Now look, I tell you what, Mr. Friedberg; I wonder if you'd mind if I just took a couple of seconds because I'd like to get the angle up on the loudness, you see, for the balance of this. To record it, do you know?

Friedberg: Very good.

Hungerford: And I wonder if you'd mind playing just a bit of the opening for me on that piano. Would you do that?

Friedberg: Yes.

Hungerford: And I want to see how it records.

Friedberg: This piano?

Hungerford: On this one, would you? 'Cause that's the nearest one to the microphone, you see?

Friedberg: *Ja*. ...the orchestra tutti.

Hungerford: Yeah, uh huh.

Friedberg: Tell me when I shall start.

Hungerford: Okay.

(Friedberg plays a bit of the opening orchestral tutti of Brahms, Piano Concerto no. 1 in D minor, Op. 15.)

Hungerford: Now, I wonder if you would mind putting a little bit of what you just played now, and we'll see how it checks on this. Would you do that?

Friedberg: Certainly.

Hungerford: I'm sorry to bother you, Mr. Friedberg.

Friedberg: Oh, no!

Hungerford: I'd like to get a good record of this, you know?

Friedberg: (Inaudible)

Hungerford: Oh, indeed? Yes.

Friedberg: Shall I start?

Hungerford: Mmm-hmm, good.

(Friedberg again plays orchestral opening.)

Hungerford: That's fine. That's fine. Good. Perfect, perfect, yes. Grand. Good...

It's the Sauer edition.

Friedberg: *Ja.*

Hungerford: Not too good, eh?

Friedberg: No.

Hungerford: 'Cause I think it was terrible that Schirmer's wouldn't publish your edition of it, you know.

Friedberg: (Inaudible)

Hungerford: Is that Mandyczewski one good?

Friedberg: (Inaudible)

Hungerford: Is it?

Friedberg: I have a really good edition.

Hungerford: You have?

Friedberg: I have also the concerto and the orchestra.

Hungerford: Oh, yes. Well, now look, Mr. Friedberg. You know, those Edwards people out there in Ann Arbor; they have been publishing the Breitkopf edition of the Brahms. Now, is that good?

Friedberg: No, not too good.

Hungerford: Oh, isn't it?

Friedberg: ...But this is from Simrock.

Hungerford: Oh, I see. Beautiful. Oh, yes, they're engraved plates. Oh, those are plates. Oh, they are beautiful.

Friedberg: This was once a popular edition.

Hungerford: Oh, yes.

Friedberg: Also, Simrock.

Hungerford: Oh, they're lovely. A hundred and seventy-six, at least.

Friedberg: (Inaudible)

Hungerford: That's Clara Schumann's edition, yes. Beautiful. Oh, I love the print in that Breitkopf. Yes.

Friedberg: (Inaudible)

Hungerford: Yes, I know. Well...

Friedberg: May we start?

Hungerford: Mmm-hmm, good.

Friedberg: We start here one, two, three, four measures before the...

Hungerford: Right, good.

Friedberg: (Inaudible)

Hungerford: That would be fine.

*(Friedberg and Hungerford perform the **first movement of the Brahms D-minor Concerto, Op. 15**, starting at four measures before section B.) Tape runs out shortly after the beginning of the recapitulation.)^{xv}*

TAPE 3

*(Tape picks up in the **first movement of the D-minor Brahms Concerto** where the previous tape left off. Performance stops in the second theme group of the recapitulation.)*

Friedberg: No, ...too soon. That was...too (m. 399).

Hungerford: Was it?

Friedberg: You...too soon.

Hungerford: Did I? Oh, did I?

Friedberg: Even more.

Hungerford: Oh, I'm sorry.

Friedberg: ...before...

(Performance resumes.)

Friedberg: That was right.

(Movement is finished.)

Friedberg: Good... Now, we hear it.

Hungerford: Well, I'm just wondering about several parts, you know, where I slow up
and all that sort of thing.

Friedberg: Well, not much. No.

Hungerford: Isn't it?

Friedberg: No. But that is no way to represent the orchestra.

Hungerford: Oh, well...

Friedberg: On such a little upright.

Hungerford: Look, Mr. Friedberg, the fact that you play it is so...It's so wonderful,
believe me.

Friedberg: (Inaudible)

Hungerford: Oh, you bet your life. It's a thrill.

(Interruption)

Hungerford: Well now, the thing is that, that grunting is absolutely villainous. I never
heard anything so awful.

Friedberg: No, it's not awful. Many people have done that. Eugen d'Albert...heard
him. Eugen d'Albert didn't make any records.

Hungerford: No.

Friedberg: He played in the player piano there and you don't hear it. But...I don't think
he ever made a record.

Hungerford: He didn't, no.

Friedberg: As far as I know, none. And I never heard him, of course. He grunted very...
(grunts) Like this: (grunts again)

Hungerford: Did he? How terrible!

Friedberg: And Schnabel...People tell me I do it too, sometimes.

Hungerford: I've never heard...Now, I hear you breathing occasionally, a slight bit, but
it's never grunting. Oh, it's never anything that...

Friedberg: ...wonderful how educational that machine is.

Hungerford: Yes, isn't it.

Friedberg: You learn what you shouldn't do.

Hungerford: Oh, it's terrible. I'm ashamed of myself.

Friedberg: Now, most of the movement is very, very good.

Hungerford: Do you think I'll be able to play it, say, in another ten or fifteen years time,
it will be good enough? Mature and everything?

Friedberg: (Inaudible)

Hungerford: Do you?

Friedberg:...If you wanted, yes. Of course, you can play it anytime, right away.

Hungerford: Do you think so?

Friedberg: Oh, certainly. It adjusts itself. With a good orchestra. You just play with a
good orchestra. With a good one, you know. Now, in the octave passage (Sings,
m. 226), I always like it in Brahms, I remember Brahms did it so: (Sings) Right
away in tempo.^{xvi}

Hungerford: Oh, in tempo. Oh, I see.

Friedberg: Not (Sings)...And then...(Sings)... I... (Sings)

Hungerford: I see. Yes. I see.

Friedberg: And then sometimes in the long winding second theme (Sings, m. 381)^{xvii}...a little bit more up and down with the *crescendos* and *decrescendos*. A little bit more flexible...So that you don't hear too much (Sings)...those single chords. They must be more *legato*. But, otherwise, I think it's a very good performance.

Hungerford: Do you?

Friedberg: *Ja. Ja*, I really think so. I would like to hear it with somebody who can play the second part better. I wonder whether we could do it in the hall, the Steinway Hall?

Hungerford: That would be wonderful.

Friedberg: I ask Edward Rogers. He can do it easily.

Hungerford: Can he?

Friedberg: Oh, yes, very good. Very good reader. That would be fine.

Hungerford: Be lovely.

Friedberg: Now, how about the next movement.

Hungerford: Alright. Well now, I tell you what. Do you mind if I ask you, I know the time's getting on, isn't it?

Friedberg: Well, I wanted really, I wanted only one lesson today. One hour. I want to see you more this coming week. Is that possible?

Hungerford: Well, yes, if you...

Friedberg: (inaudible)

Hungerford: If you wish. Well, I'm going to Utica on the eighteenth.

Friedberg: On the eighteenth. Well, that's far off...

Hungerford: Yes.

Friedberg: Today's only the sixth. If you could come on Tuesday and perhaps on Friday.

Hungerford: Yes, whatever you wish, Mr. Friedberg.

Friedberg: Could you do that?

Hungerford: Anything you want. Yes. Delighted.

Friedberg: I would really like it better because I have another lesson and a concert tonight. Peter (inaudible) is playing for the League of Composers. The Ives Sonata again. (Inaudible) ...could play the Violin Sonata with Frances Mannes by Ives. And they are a lot of modern composers and that occupies my mind...(inaudible)...these two hours tonight.

Hungerford: Terrific, yes. Terrific, yes. You must have a rest. Well, we've fixed it for John Ranck you know to go out to play at Mrs. MacKay's next Sunday in Englewood.

Friedberg: Oh, really?

Hungerford: Yes. Joe Irwin...

Friedberg: His program?

Hungerford: Yes.

Friedberg: Oh, how nice of you.

Hungerford: Oh, no! Nice of Mrs. MacKay.

Friedberg: That's very nice.

Hungerford: Joe Irwin rang me up, and he asked if we could have it at the Pomeroy's, but I mean, the Pomeroy's are all away and I don't like to take it on myself and say yes, have a lot of people in. It's wrong, you see. So...

Friedberg: Mrs. MacKay took it over.

Hungerford: Mrs. MacKay is delighted, too.

Friedberg: Wonderful!

Hungerford: She's a lovely person.

Friedberg: What date is that?

Hungerford: That will be Sunday the fifteenth.

Friedberg: Sunday the fifteenth.

Hungerford: That's Sunday week.

Friedberg: I don't make any promises anymore because the moment I say I would come,
the weather...

Hungerford: Oh, oh yes, I know.

Friedberg: ...but if the weather would be good, I...

Hungerford: It would be lovely if you could come.

Friedberg: If I can bring a pupil of mine who has a car.

Hungerford: Oh, of course, yes.

Friedberg: Charles Baker. He has a car...

Hungerford: Has he?

Friedberg: (inaudible)...and he plays very well...

Hungerford: Well, that would be grand.

Friedberg: He's a pianist himself, so he might be interested. If he would take me out.

That of course makes it much easier. (inaudible)...omnibus business...impossible.

Hungerford: Oh, you couldn't do that. That's out. But Mrs. ...

Friedberg: (inaudible)

Hungerford: Mrs. MacKay would love to have you.

Friedberg: (inaudible) It takes about three quarters of an hour.

Hungerford: Oh, less than that.

Friedberg: Less than that. That would be nice. I would like that. And when do you play
in Utica, on the ...?

Hungerford: Eighteenth. Well, it's at Hamilton College. You know where the Shoots
are. Yes. Just out of Utica. At Clinton.

Friedberg: There's an old, old acquaintance of mine, professor there. He's an economist
and social...professor of sociology, Professor Baum. Have you ever heard his
name?

Hungerford: Baum? No, I'll look, I'll see if he's there though. He'll probably be at the
concert if he...

Friedberg: ...He must be...

Hungerford: Oh, is that so? I met a lady who knows you from Europe, Madame Blau in
Buffalo.

Friedberg: Oh, did you really?

Hungerford: Yes, yes.

Friedberg: Is she still in good shape?

Hungerford: Yes, she came to my concert in Buffalo.

Friedberg: She's a wonderful woman.

Hungerford: Is she?

Friedberg: From Holland. Dutch.

Hungerford: Oh, Holland is she?

Friedberg: Oh yeah, yeah.

Hungerford: She's a pupil of Madame Schumann, too, isn't she?

Friedberg: *Ja.*

Hungerford: Yes, I think so, yes.

Friedberg: Oh, she's a wonderful woman. So she was at your concert?

Hungerford: Yes.

Friedberg: She liked your performance?

Hungerford: She seemed to, yes.

Friedberg: *Ja*, good.

Hungerford: And the lady who looks after her, that Mrs. Boris remember I gave you those critiques from Buffalo? Well, that Mrs. Boris who wrote the one, they tell me she tears everyone just limb from limb. But she didn't have one criticism, so it was nice.

Friedberg: Very good...wonderful.

Hungerford: And she looks after Madame Blau, you see; she lives in her house with her and watches her.

Friedberg: She must be old now.

Hungerford: Well, she looks rather frail, yes. But she goes to concerts and all that sort of thing, you know. And she asked to be very kindly remembered to you.

Friedberg: Thank you.

Hungerford: And I'd forgotten all this time, it's terrible.

Friedberg: I hope I can see her once more before we both die. She wrote me once she wanted to write a book about Brahms. I don't know whether she has done it. And she wanted some contribution from me...

Hungerford: Oh, yes. Why don't you write a book? Why not? Oh, that would be
stunning!

Friedberg: Nobody would read it.

Hungerford: Oh, no!

Friedberg: ...you. You would read it. Who else?

Hungerford: Oh, gracious me. Of course, everyone would.

Friedberg: Look here, the best books you can't get them anymore. They appeared a few
years ago and you cannot get them anymore.

Hungerford: Yes, I know, but now look. It's not right to say that because about your
book that you would write. Look at this book of Hanslick that they have just
published. Fifty of his critiques. Selling like hotcakes! You see?

Friedberg: *Ja*, but that is something else now.

Hungerford: No, I don't think so.

Friedberg: He was a great writer. Wonderful writer, a great journalist.

Hungerford: Well, if you haven't got the confidence in your own ability to write, why
don't you get someone and tell them all your experiences. Think how wonderful
that would be!

Friedberg: Fritz Kreisler did that with...

Hungerford: Did you?

Friedberg: Kreisler biography. Kreisler biography.

Hungerford: Oh, Kreisler did. Oh, yes.

Friedberg: It was written by Mr. Laughlin. He didn't write...but I would rather prefer
that if I have to add something to add it myself.

Hungerford: Yes. Well, I think that would be much better. Yes. Certainly.

Friedberg: Well...

Hungerford: Oh, I wish you would.

Friedberg: ...you know I can't, Leonard. When so much is going on in politics and everything. I don't think it's worth it.

Hungerford: That's just the sort of thing that people need. Look, I was reading this Hanslick book and I thought, well now, it's reflection on Vienna in those days, and how much quieter and how much more gracious everything was. Than it is here.

Friedberg: *Ach.*

Hungerford: You know? There's no comparison. That's what people need.

Friedberg: Shall I tell you, Leonard, that the common man, that what we call here the proletariat you know, who make your furnace and so forth, they had a better life than they have now. Much better.

Hungerford: They had, did they? Is that so?

Friedberg: In Vienna, they had everything. Because it was so cheap. You had absolutely a higher budget of living.

Hungerford: Is that a fact?

Friedberg:...So everything is slipping down, And here with the help of Mr. Truman, that's really True Man, huh?...we're going to the dogs. Absolutely.

Hungerford: Well, Mr. Friedberg, you know the last time I was here, you were telling me about that evening at Clara Schumann's with Brahms. Well now, was that at the beginning of your friendship with Brahms?

Friedberg: *Ja.*

Hungerford: Was it? Yes. And then you saw him many times after then.

Friedberg: I saw him when I came first to Vienna. He came to my Brahms recital; I gave a Brahms evening and he came.

Hungerford: What did you play? Do you remember?

Friedberg: Oh, yes. I played the *F-sharp minor Sonata*, the two books of the *Paganini Variations*, the Opus [sic] 4 of Opus 76, and four of Opus 118, the two Rhapsodies, and some of the Waltzes.

Hungerford: Is that a fact!

Friedberg: That was long enough.

Hungerford: Isn't that wonderful.

Friedberg: But not the Handel Variations. I never played the Handel Variations.

Hungerford: You know, I have never been nearly as fond of them as the Variations on an Original Theme. I like those much better.

Friedberg: Oh, that's beautiful music.

Hungerford: Isn't that lovely?

Friedberg: Oh, that's a beautiful work.

Hungerford: I'm learning it now. I want to bring it to you soon.

Friedberg: Good. That's a wonderful...

Hungerford: 'Cause I'm crazy about it.

Friedberg: It's a wonderful work.

Hungerford: Of course, it's not as long as the Handel, is it?

Friedberg: No, no.

Hungerford: Now, what was I going to say, and he came back and saw you after, I suppose.

Friedberg: (inaudible)

Hungerford: Isn't that wonderful.

Friedberg: He took me to the Tonkünstlerlerverein, the association of musicians, because they celebrated that night the birthday of Ignaz Brühl. You probably remember...

Hungerford: Oh, yes, sure, his friend! I remember.

Friedberg: Kalbeck wrote about him. And we sat there and celebrated him with drink and feed...

Hungerford: Is that so!

Friedberg: And then he took me to the Imperial Coffeehouse. He never wanted to go to bed early. And he didn't say one word about my recital until three o'clock in the morning.

Hungerford: No!

Friedberg: Instead, he stroked his beard and said, "you know you played very wonderful, young man, but you mustn't do that again. You mustn't play a whole evening of Brahms. People don't like that. They don't want me. I'm not yet popular enough. Play other things and play one work of me. You do me a better service."

Hungerford: Well, I'll be dashed!

Friedberg: Imagine.

Hungerford: Isn't that something!

Friedberg: The humility of such a man, He says he was not popular enough. They wouldn't like to hear only Brahms. And I had a great applause. I said, "The applause, Mr. Brahms, was due to you, not to me."

Hungerford: Is that a fact.

Friedberg: He was so modest, you know.

Hungerford: Well now, did you have the feeling from Brahms that he was a very spiritually-minded man?

Friedberg: Very! Very, oh yes. A wonderful man. But he was not too interested in other things.

Hungerford: Wasn't he? Than music.

Friedberg: I don't think so.

Hungerford: Oh, I see.

Friedberg: No, he was too busy with his compositions. Whether he was politically interested, I never knew. We never talked about that. I don't found, I didn't find it worthwhile, because there was nothing going on then. There was peace. No, about music. But he had something else, a weakness many people didn't know, he was colorblind.

Hungerford: No, is that so.

Friedberg: He couldn't distinguish color.

Hungerford: Is that a fact.

Friedberg: And therefore that has to my mind a certain reflection on his orchestration.

Hungerford: Oh, yes. Yes, I've heard it criticized, Yes, for that, yes.

Friedberg: (inaudible)...is not colorful you know.

Hungerford: And you think that the visual color would affect the ear, Yes, Is that a fact.

That's interesting.

Friedberg: Oh, yes.

Hungerford: Isn't that amazing.

Friedberg: But he played with such gusto and freedom, you know. He must have been a wonderful pianist in his younger years.

Hungerford: And you heard him play this D-minor and the B-flat with d' Albert conducting.

Friedberg: No, Nikisch conducting.

Hungerford: Oh.

Friedberg: Brahms played two concerti, and Nikisch in the Gewandhaus, this man whose picture hangs here...

Hungerford: Yes, I know.

Friedberg: ...conducted. Then another occasion d' Albert played and Brahms conducted.

Hungerford: Isn't that wonderful!

Friedberg: He conducted very well, a little bit heavy.

Hungerford: Brahms did, yes.

Friedberg: ...he had not really technique.

Hungerford: Of conducting, no.

Friedberg: No, not really, not what we call now, modern conductors technique like Mitropoulos or Toscanini. But he was very (inaudible)...I heard him conduct the E-minor Symphony, the Fourth Symphony. Very good.

Hungerford: Is that so.

Friedberg: Very good.

Hungerford: You know, I have the feeling, listening to Brahms just myself that this first movement of this D-minor is the greatest movement in the concertos.

Friedberg: Oh, yes.

Hungerford: Do you think that?

Friedberg: Absolutely.

Hungerford: Oh, I'm glad you do.

Friedberg: Has symphonic character.

Hungerford: Oh, yes. But I mean the quality of the music, and even above the B-flat I have the feeling this first movement is the greatest thing in the concertos.

Friedberg: Oh, absolutely. But the second movement is wonderful, too.

Hungerford: Oh, I know.

Friedberg: If you don't play it too slow.

Hungerford: Oh, yes.

Friedberg: Don't play it too slow.

Hungerford: Well now, that's what I wanted to get from you, the tempo that you thought it should be. Now look, I say, just wait a...alright. Because this reel is just about to run off and I'm going to, if you just wait just a second, Mr. Friedberg, and I'll...

(Interruption)

Friedberg: The line is busy.

Hungerford: You can't get them.

Friedberg: Let me show you something.

Hungerford: Yes, that right. Absolutely right.

Friedberg: Why don't you tape it? Why don't you tape it?

Hungerford: Well, if you've time for us to do it, yes. Have you?

Friedberg: Yes, I think so.

Hungerford: Oh, good. Well, that's very kind of you, Mr. Friedberg.

Friedberg: (inaudible)

*(Hungerford plays the **second movement of Brahms, Op. 15**)^{xviii} Tape ends a few measures before the end of the movement.*

Cassette 3 Side 2 (begins at the end of the Second movement)

Friedberg: I play it a little bit with the machine...

Hungerford: I'm glad you did, Now look, there were a couple of things I wanted to ask you, particularly if you have the time. Now, the main thing is this: these businesses. (Plays, m. 29) Yes, no, the first one, the octave, should it be *arpeggiated* or played straight?

Friedberg: Oh, are they?

Hungerford: Every one of them? Right 'til the end?

Friedberg: No. Free. You played it so freely (inaudible)...look here...that is fantastic, no.

Hungerford: Well now, look, the reason I ask you, Mr. Friedberg, is this: that in the editions, the first three are *arpeggiated* (mm. 29, 33) and right at the end that last F

octave (m. 91) isn't. Now, is that correct to do that? Can you remember what he did?

Friedberg: This here or which one?

Hungerford: No, the first one. The first one of each. Now that D, then this...

Friedberg: ...the second one?

Hungerford: Not...well, anyhow, you've got to do that. But this D (m. 29) and this E.

Here (m. 33), and then you come over here, and excuse me, and you find this C (m. 29) is generally *arpeggiated*, and then finally this F (m. 91) is not. Now...

Friedberg: Both, both should be *arpeggiated*.

Hungerford: They should all be *arpeggiated*, the whole lot of them.

Friedberg: *Ja*.

Hungerford: I see. Okay. Play it as a broken octave.

Friedberg: *Ja*...(inaudible)

Hungerford: Is it? Is it? I see.

Friedberg: (inaudible)...a consensus about this.

Hungerford: Oh.

Friedberg: Have you never heard, hasn't Myra Hess made a record of this?

Hungerford: No, I don't think so. Oh no, not a commercial record anyhow.

Friedberg: No?

Hungerford: Schnabel has made it...

Friedberg: *Ja*.

Hungerford: ...and Backhaus has made it. And Backhaus sticks faithfully 'cause this edition hasn't got it, but the first three here are *arpeggios* (mm. 29, 33) and the last one (m. 91) he plays straight as an octave.

Friedberg: Really?

Hungerford: Do you think he's a great Brahms player?

Friedberg: No.

Hungerford: Don't you?

Friedberg: Never was. Never considered him...

Hungerford: Backhaus, no.

Friedberg: But Schnabel, of course.

Hungerford: Yes, I see.

Friedberg: Have you ever heard the record of Schnabel?

Hungerford: Oh, yes, yes, it's marvelous.

Friedberg: Does he play it so?

Hungerford: Yes, he plays it, no he plays that *arpeggiated* (m. 87) and the last one (m. 91) straight.

Friedberg: *Ja*. This one straight.

Hungerford: That one *arpeggiated* (m. 87) and then this F one over here, you see, the top, the F (m. 91). That's straight. I just wanted...

Friedberg: Yes, that's right.

Hungerford: Is it?

Friedberg: Yes.

Hungerford: The first three are *arpeggiated* and this one straight.

Friedberg: *Ja*. Because that's already extinct almost. You know, there is no more passion here. A little more soaring. This, too, of course already, but here, well...then you shouldn't do it here, too. Does Schnabel *arpeggio*?

Hungerford: Schnabel *arpeggios* there, yes.

(Friedberg plays.)

Friedberg: And here?

Hungerford: The F...

(Friedberg plays.)

Friedberg: I look it up in my...I have the original, the first edition.

Hungerford: Well now, look, I tell you what, in the first movement, here's something that I want to ask you about. This business, should you accent all these notes
(Plays.) ...or just the first one? *(Plays.)* the first one (m. 142).

Friedberg: Only the first one because it should have been (inaudible)...*(Plays and sings)*.

Hungerford: Yes, I see.

Friedberg: Therefore, we play it...*(Plays.)*...

Hungerford: I see.

Friedberg: You did that now.

Hungerford: And there was something else I was particularly wanting to ask you about this first movement.

Friedberg: The first movement.

Hungerford: Yes, I want to hear...let me see. What about here, at the end of this section, should there be a slow-up here? *(Plays.)*

Friedberg: No!

Hungerford: It goes right through? Yes, I see.

Friedberg: (inaudible)

Hungerford: And it's right to slow up?

Friedberg: Ah, that's it...

Hungerford: But to leap into the recapitulation. Yes.

Friedberg: ...it is not really a slow-up. It is...

Hungerford: A broadening, yes.

Friedberg: (Sings and demonstrates tempo.)

Hungerford: Yes. Now look, also at this part, is it right to at this tremendous part (m.

337) leading into letter E 1 (m. 341), you know, is it (Sings)...is that all right to

make a bit of a slow there?

Friedberg: I wouldn't (inaudible)...

Hungerford: Oh.

Friedberg: (Sings)

Hungerford: I see, yes.

Friedberg: No, it begins here, but it shouldn't be here.

Hungerford: Yes, I see. I understand.

Friedberg: From here on, quasi-broader here. You know, almost all this under tempo.

(Sings) But no, no, not here...because that must be a continuation of this here.

Hungerford: You know, some people take this piece so fast. Now, Toscanini, for

instance.

Friedberg: I know it. I know it.

Hungerford: What do you think of that?

Friedberg: It's terrible.

Hungerford: Do you, yeah.

Friedberg: Just terrible.

Hungerford: Yeah.

Friedberg: Anti-Brahms.

Hungerford: That's what I would think.

Friedberg: Oh, he wanted it broad; he conducted it in six. (Sings main theme of second movement). Continuously in six.

Hungerford: Is that so.

Friedberg: Toscanini does it ... (Sings)

Hungerford: Oh, yes, two beats in the bar.

Friedberg: And forced Horowitz to create... (Plays)^{xix}

Hungerford: Isn't that awful?

Friedberg: Now, let's hear the slow movement.

Hungerford: Alright, good, and then you take your tempo, you take your own tempo pretty much when the solo comes in, like you showed me.

Friedberg: Oh, yes.

Hungerford: And then work it up again to when the big part comes, yes. Well now, I've got it clear, thanks. Well now, look, what I was going to ask you too, you know right at the coda (Sings) where that big business comes up...is it right to get a slight *accelerando* to finish off the movement, or do you keep it exactly it?

Friedberg: No, that was alright. You played it as though you played it...I heard it from somebody before absolutely (inaudible)...

Hungerford: Did you?

Friedberg: *Ja.*

Hungerford: Okay, well no, let's see...

(Interruption)

Friedberg: ...a little bit more singing tone. (Sings secondary theme)^{xx} If you like, you have an inclination, some people did like d'Albert. d'Albert did (Sings faster)^{xxi} but Brahms did it (Sings slower)^{xxii} ...in tempo.

Hungerford: I see.

Friedberg: d'Albert ahead a little bit.

Hungerford: Did he?

Friedberg: But Brahms didn't say anything.

Hungerford: Oh, is that a fact. Isn't that wonderful!

Friedberg: Afterwards, after the concert, we had the party and Brahms remarked to me and to my former teacher James Kwast that there is only one who can really play my concertos, that's Eugen d'Albert.

Hungerford: Is that so?

Friedberg: He was a small man, d'Albert, smaller than I am, That little d'Albert, he can play those...Power.

Hungerford: Is that so. He must have been a very great pianist.

Friedberg: Oh! Terrific, simply terrific. I have a biography...

Hungerford: Have you?

Friedberg: I must give you that. You must read that.

Hungerford: Oh, I'd love to read it. I'd love to see that.

Friedberg: Now, let's hear the slow movement.

(Interruption)

Friedberg: (inaudible) Later, it's long work. You'll...

Hungerford: Afterwards. Well now, look, would you mind playing me just that and show me how it goes? 'Cause I've been a bit in doubt about that.

(Friedberg plays the beginning of Brahms Concerto, third movement.)^{xxiii}

Hungerford: Is that it? That's the tempo.

Friedberg: (Sings) ...tempo, I know. (Sings) Do you play it faster?

Hungerford: A little, I guess. Yes.

Friedberg: But how will you play that...(Sings)...(inaudible)...(Plays)

Hungerford: Let me see what I do. Can you wait just a second? I'll see.

Friedberg: Oh, sure.

(Hungerford plays)

Friedberg: (inaudible)...(Sings) One, two, one, two.

Hungerford: I see.

Friedberg: ...d'Albert didn't do it.

Hungerford: Didn't he?

Friedberg: No.

Hungerford: 'Cause it's *Allegro non troppo*.

Friedberg: Ah, *non troppo*, there you are, there you are, *non troppo*. (Sings) Compare the parts from the last movement.

Hungerford: Yes, well now, listen, I tell you what, playing at my speed I've always wanted when we came to the B-flat part...(Plays, m. 189) I've always wanted to slow that down a little.

Friedberg: Oh, no...(inaudible)

Hungerford: And there it's wrong, you see. Now there's the solution.

Friedberg: (Sings then plays)^{xxiv}

Hungerford: Yes.

Friedberg: (inaudible)

Hungerford: I see.

Friedberg: Oh no.

Hungerford: Well, I'm glad you told me that.

Friedberg: It loses its marrow, you know, it loses its strength. It must be strong. (Sings)

Hungerford: I see, Well look, tell me, Mr. Friedberg, when you come to this first part at the end, what is the tempo you use for this? Do you know this business here. This little, no, over here, this, this business. Now, what do you use there? That's always worried me, that part, cause some people when they play it they take it too fast, and...

Friedberg: You mean the D major...

Hungerford: Yes, the D major part (m. 418).

Friedberg: (Plays)^{xxv}

Hungerford: That's what I like, yes! I see, yes.

Friedberg: (inaudible)

Hungerford: That's what I wanted.

Friedberg: Here. (Sings and plays)

Hungerford: I see, yes.

Friedberg: Then you go ahead, but not too much because look here (Sings) Not too fast.

Hungerford: Yes, that solves a lot, and what about this? What tempo does this go?

Friedberg: This here?

Hungerford: Yes, uh-huh.

Friedberg: (Plays)

Hungerford: Oh yes, I see.

Friedberg: (inaudible)...drum roll (Plays, m. 463)^{xxvi}

Hungerford: Mr. Friedberg, how do you play those thirds and sixths there? Does anyone
play all that? You see, in this last part. (Plays, starting at m. 528)

Friedberg: Oh, yes.

Hungerford: Can you play that?

Friedberg: Oh, yes, why not?

Hungerford: It's quite difficult; it's quite difficult.

Friedberg: Why not? It can't be difficult for you.

Hungerford: What do you do? You?...

Friedberg: (Plays slowly, starting at m. 528) ...two and two. (Plays faster)

Hungerford: Yes, and you can get it up to speed, yes.

Friedberg: Oh, certainly. (Plays faster)

Hungerford: That's a deuce of a hard...

Friedberg: (inaudible)

Hungerford: It's a deuce of a hard part, that.

Friedberg: Play it. You have studied it. I have not studied it. Play it.

Hungerford: Oh, golly...(Plays the ending together with Friedberg)

Friedberg: Certainly, certainly. With your arms (Sings).

Hungerford: Is that it?

Friedberg: Yes...the downbeats.

Hungerford: And you know another part that's worried me like the dickens technically is this business in the B-flat. (Plays) You know. How do you do that?

Friedberg: Oh, that is easy.

Hungerford: Show me.

Friedberg: (Plays)

Hungerford: Oh, you throw your right hand over.

Friedberg: Yes, indeed...(Plays)

Hungerford: You keep your hand in contact with the keys all the time.

Friedberg: All the...(Plays)

Hungerford: And you practice in the one group with each three and then...

Friedberg: Always position, know the position. (Plays) Certainly. (Plays)

Hungerford: And you don't think of it as a long stream of notes, it just...

Friedberg: Oh, yes, later on...by itself...in tempo, you do it. But practicing slow. (Plays)

Hungerford: It's a difficult part, isn't it?

Friedberg: No. What?

Hungerford: I think it's one of the most difficult parts in the piece.

Friedberg: (Plays) That's more difficult.

Hungerford: Is it, do you think? I could always do that. And this other business, of course I never practiced it very much so far but...

Friedberg: I think you, in such a moment you get too tight.

Hungerford: Do I, yes.

Friedberg: Let go of it...(Plays)

Hungerford: Yes, I see, I see,

Friedberg: (inaudible)

Hungerford: Well, that's alright. Gee, thanks, Mr. Friedberg. Well, that's wonderful.

Oh, gosh. Well now, did Brahms land on that with his fist or did he keep close when he played it?

Friedberg: Close, close.

Hungerford: Close, yeah, I see. Well, that's that. Well...

(Interruption)

LESSON 6

Friedberg: Now, which piece are you playing?

Hungerford: Well now, I'd thought I'd leave that up to you, I've played it some this afternoon and whatever you decide.

Friedberg: And after Brahms would come Schubert then.

Hungerford: And then would the interval come after the Brahms? That would be better, wouldn't it?

Friedberg: *Ja.* Oh, yes. Schubert. Done. And then?

Hungerford: Then some Chopin pieces. Whatever you like.

Friedberg: You have so many.

Hungerford: I have quite a bit of Chopin, yes.

Friedberg: Would you like to play the Brahms third?

Hungerford: At the beginning of the program?

Friedberg: Yes. No, no, no. No.

Hungerford: Oh, oh.

Friedberg: Then the two.

Hungerford: Oh, absolutely.

Friedberg: Maybe I would consider it good if I could give the program today.

Hungerford: Oh, yes. Oh, there's no reason why not. Yes. Absolutely.

Friedberg: Then because he couldn't have it before 4:30.

Hungerford: Well, that's fine, yes. Quite warm today, isn't it?

Friedberg: Wonderful.

Hungerford: Beautiful.

Friedberg: So, make yourself comfortable. Now, play all the Brahms you like, and then
we see.

Hungerford: Good. Well now, the "Edward" Ballade...

Friedberg: *Ja.*

Hungerford: Opus 76, no. 6, in a minor; the B-minor Rhapsody; the three of 117; and
any three from 118. So, I mean, you just...I thought perhaps the three of the 117,
but if you think that's too philosophical, well, we'll do something else.

Friedberg: No, no.

Hungerford: Well, I'll start with the "Edward" Ballade. Is that alright?

Friedberg: *Ja.*

(Hungerford plays the “Edward” Ballade from Brahms, Op. 10)^{xxvii}

Friedberg: Excellent. Let’s hear that right away.

(Interruption – play back)

Friedberg: If you will turn on the machine for something I’m saying now, that I would like.

Hungerford: That’s what I’m doing. Go right ahead.

Friedberg: Legato is something you get in the best way if you play so, as if you were sorry to leave the tone you have struck.

Hungerford: Yeah, I see. Wonderful.

Friedberg: Now, in this here *(Plays the opening of the Ballade)^{xxviii}* ...you see, more in *portamento* and in *legato*, just drawing it out slow. Like a snail, you know.

Hungerford: Yes, I know what you mean.

Friedberg: Going so. Not lifting the legs. No leg-lifting.

Hungerford: You know, you made me *legato*-conscious. I wasn’t really *legato*-conscious before I came to you.

Friedberg: I tell you why. Not because Friedman hadn’t taught you. He had a beautiful *legato* if he wanted.

Hungerford: Oh, yes.

Friedberg: No, it was because you did want to play not far enough with vocal music.

Hungerford: Oh, yes.

Friedberg: ...instrumental music. Forgetting that the instrument is the substitution for singing, mostly, except the toccata.

Hungerford: Well, that's one of the many things I have to thank you for. Making me *legato*-conscious. Of course, I know...

Friedberg: There are, as Horowitz said, there are songs and fireworks. And if it's the strength and the spray of the *shhhhhhhhhhhhhhh*, like this you know, of course, that is the toccata, the other – song. So, shall we have the Opus 117 now?

Hungerford: Oh, the three of those? All right, all right.

Friedberg: Yes, to see how it fits.

(Hungerford plays Op. 117, no. 1)^{xxix}

Friedberg: Very good. Can we have the others on the same tape?

Hungerford: Yes, alright.

Friedberg: Let's go on.

(Hungerford plays Op. 117, no. 2)^{xxx}

Friedberg: Very good. Very good, very good.

Hungerford: Does that sound to you alright?

Friedberg: Very good.

Hungerford: Does it?

Friedberg: I tell you later a few little things. Let's go on; I want to hear...

(Interruption)

(Hungerford plays opening of Op. 117, no. 3)^{xxxi}

Friedberg: (as Hungerford plays) That's nice (Sings)...(Claps beats, keeps tempo) Good.

That's better. (Claps beat) More *rallentando*, more *rallentando*.

(Tape fades out, then resumes in Op. 117, no. 3)

Friedberg: (as Hungerford plays) Good, that's a good tempo...good...now slower. (End of performance) Oh, you see, it was the tempo there. Now it was good. And another thing. Don't play the sixteenths with the same tone volume as you play the eighths. You play the (Sings) instead (Sings melody)...

Hungerford: Yeah, I see.

Friedberg: One, two. You see it's in four.

Hungerford: That's the toughest of those three pieces to play, don't you think? You know I've never been sure about that tempo; that's why I wanted to ask you about it.

Friedberg: It's more agitated.

Hungerford: It moves along more, yes.

Friedberg: And (Sings from Ops. 117, no. 2)...like waves, you know, the rippling waves rocking a boat on the lake.

Hungerford: Yeah, I see.

Friedberg: Now let's see what we could add to this.

Hungerford: Well now, there's 118 number 2, and 118 number 1 and 2. The A-minor and the A-major I have played together occasionally. Would that be any good to finish off with.

Friedberg: Too much. That's too much. The program mustn't be too long.

Hungerford: No.

Friedberg: I warn you, not too long. Especially if you play mostly high-brow music. (Hungerford laughs.) These are already tough numbers, the Bach-Busoni, and then the Beethoven, and the Brahms. It's too much. There's not enough relief.

Hungerford: Well, you don't think still it's a good idea to put the Schubert in the first half then. 'Cause that's light at the end of the first half.

Friedberg: Yes...

Hungerford: But then you come whack into the Brahms. Is that it?

Friedberg: I think that would be better, *ja*.

Hungerford: Do you think so?

Friedberg: Mmm-hmm. After the Beethoven, the Schubert. Could I hear that now?

Hungerford: The Schubert waltzes, you mean? Or the Brahms? The Brahms...

Friedberg: The Brahms. The Brahms and then the...no, the Bach and then the...no, the Beethoven and then the Schubert.

Hungerford: Yes, I see, yes.

Friedberg: To hear them together how that fits, you know.

Hungerford: Alright.

Friedberg: But let's fix first the Brahms.

Hungerford: First the Brahms. Alright. Now what about the 118 number 1 in A minor? That big one...

Friedberg: That's not a good closing...

Hungerford: No, I don't think it is either. No.

Friedberg: Then how about those four.

Hungerford: Just the four?

Friedberg: Yes, why shouldn't it be in a melancholy mood? It's a little bit melancholic moods, you know.

Hungerford: 'Cause the rest is very bright. Goodness knows the Bach C-major, my gosh, and the Beethoven's a bright one.

Friedberg: Yes. Why not? Why shouldn't we have that. That's a wonderful number. And it takes about eighteen minutes.

Hungerford: Does it really? That Brahms?

Friedberg: Yes, four pieces. Oh, yes.

Hungerford: Well, the "Edward" Ballade and the three Intermezzos. I see. Good.

Friedberg: I think that would be a lovely program. Now let's have first the Beethoven and then the Schubert. To see the consecutive arrangement, whether that is good.

Hungerford: I'll have to turn this reel over after the first movement of the Beethoven, so...I mean, we're not in a terrific hurry. Can we talk a little longer, do you think? And get this reel?

Friedberg: Certainly!

Hungerford: There have been things I want to ask you, you see.

Friedberg: Certainly.

Hungerford: And then I'll play, and we'll get the whole thing on the one reel then. We don't have to break it or anything.

Friedberg: You see, to my mind the Beethoven (Op. 2, no. 2, I) should be at this tempo:

(Plays opening)^{xxxii}

Hungerford: Yes.

Friedberg: (While playing) Like the Schubert. Symphony.

Hungerford: Yes. I love the way you add an accompaniment to it. I think it's marvelous. Just like a Haydn symphony. Yes.

Friedberg: Yes, just like a Haydn symphony. (Plays)

Hungerford: Very nice. Is that about the speed I've been playing it at? Yes, yes. What I wanted to ask you, Mr. Friedberg, what did you think of dePachmann?

Friedberg: I heard him only a little bit...

Hungerford: Did you? What did you think of him as a pianist?

Friedberg: Wonderful...

Hungerford: *Leggiero*.

Friedberg: Yes. Wonderful, refined jolly old pianist. A little joke, you know.

Hungerford: Yes, a joke. Yes.

Friedberg: Not serious.

Hungerford: No.

Friedberg: And underplayed...

Hungerford: Yes, I understand.

Friedberg: A link between Lamborg, if you remember that name, a man who described as the piano two camels met in the desert, you know, one goes this way, the other goes this way and so, and so...you know.

Hungerford: No!

Friedberg: He insists that Emil von Sauer was dePachmann. (Hungerford laughs.)
...from Lamborg to Emil von Sauer there was in the middle dePachmann.

Hungerford: Well, this Lamborg must have been a scream.

Friedberg: ...he was wonderful. (Hungerford laughs.) Wonderful.

Hungerford: Well, I've got some of dePachmann's records and he talks on them, you know. He talks on the records, yes. Yes.

Friedberg: Yes.

Hungerford: In the middle of the record. And one funny one I just got the other day from England of the B major Nocturne, and you know that little funny recitative part at the end, he stops just before that. (Friedberg sings.) He stops just before it. He said (in German accent), “You think I’m not afraid? No!” and he whacked into this part, whacked at it, you know, not anything like it. And then he finished, then he comes to that quieter part. He says, “Now I make you cry.”

Friedberg: Yes, he was a harlequin. In these last years. To make money, you know. He told me quite frankly about it.

Hungerford: Did he? Did he?

Friedberg: I know a critic very well at that time here in New York. It was just in the beginning when we came here, and he went to his house in Central Park West and asked him, “Mr. dePachmann, would you permit me to ask you a question. Why do you never play bigger works by Chopin? You are such a marvelous Chopin player, for instance the A-flat-major Ballade.” “I will tell you,” he said, “If you don’t give me away. Pretty confidential among ourselves. I can’t.”

Hungerford: No kidding. Is that a fact? (Laughs)

Friedberg: He said it in French. “*Je’ente pliant.*”

Hungerford: Is that a fact.

Friedberg: It was too difficult for him. He didn’t care to play anything difficult technically.

Hungerford: Is that a fact.

Friedberg: Yeah, but he needed money and he wanted to make money; he was for *de coeur* as a problem of his health. He wasn't serious...

Hungerford: Was he? Was he? Yeah.

Friedberg: I think so and I hadn't heard him when he was young. He was already very old when I heard him. Over eighty, you see. Now, as a matter of course, if I have no more technique, I stop playing.

Hungerford: Oh yes, of course. Yes.

Cassette 4 Side 1

(continued)

Friedberg: ...Unless I was starving to death, you know. Of course then rather than beg for money, other people and friends, I would play. But otherwise, I think one has no right to...

Hungerford: No, no.

Friedberg: Like a singer if the voice is no more good enough...

Hungerford: Yes.

Friedberg: ...one should stop.

Hungerford: Yes.

Friedberg: Don't you think so, too?

Hungerford: Oh, I agree with you completely, yes.

Friedberg: Rather have a good recollection of what I could do in my good times.

Hungerford: Oh! There's no question about you. Now, listen...

Friedberg: Hear me doing what MacArthur says, that musicians don't die, they just fade away.

Hungerford: (Laughs) Yes, I know. Well, I wondered what you thought about him. I've always thought he was a little crazy, I mean...

Friedberg: Well, he's a fake, a harlequin.

Hungerford: But these records are funny. I mean they really are.

Friedberg: Well, that's alright, but that's entertaining, that's nothing to do with art.

Hungerford: I know it is. That's true. But I mean he was a tremendous egotist, you know.

Friedberg: Oh yes.

Hungerford: He always said that Godowsky was the world's second best pianist.

Dagmar Godowsky told me that, you know.

Friedberg: Yes.

Hungerford: (Laughs) Oh, boy! And I wonder if he could play those big things in his young days. I don't know, I'm sure. He must have been a peculiar person, don't you think?

Friedberg: He was a little bit.

Hungerford: Yeah. And what else was I going to ask you...

Friedberg: And Huberman was once asked whom he considered the greatest violinist.

"You see, there are only three. Kreisler, Heifetz, and I cannot mention the third one. I can't do that myself."

Hungerford: Do you like Huberman?

Friedberg: I liked him very much. He was also a cross section between an artist and a dilettante.

Hungerford: Oh, was he?

Friedberg: He was genially dilettante. Genially.

Hungerford: Oh, is that so. I always liked him very much in the Beethoven Concerto.

Friedberg: Oh, yes, he played beautifully. He was a great artist.

Hungerford: He had that business of slashing the violin, of course, but I like it. It had the grit, you know.

Friedberg: Yeah, oh yeah.

Hungerford: And. Uh...

Friedberg: I heard, I was in Vienna when he played the Brahms Concerto, as a boy of eight years.

Hungerford: You heard that when Brahms was there? You heard that concert!

Friedberg: Yes.

Hungerford: How wonderful!

Friedberg: He said to him, "If I had more imagination, I would write a violin concerto for you, especially."

Hungerford: Brahms did?

Friedberg: He said that to Huberman.

Hungerford: Isn't that funny.

Friedberg: But he didn't pay any attention. He wanted to go back to his toys, you know. He was not interested at all.

Hungerford: And you were there.

Friedberg: I was at this concert.

Hungerford: Isn't that wonderful.

Friedberg: At the Philharmonic...Hans Richter conducting. Yes, he was a prodigy boy, you know, like all these Poles and Russians.

Hungerford: Yes, I know.

Friedberg: They were so gifted.

Hungerford: Golly, gosh.

Friedberg: So, shall we continue?

Hungerford: Alright then. Okay.

Friedberg: Because we have still to play very much.

Hungerford: Well, I think I'll turn it over at this point and then that will be the best...

(Interruption)

Hungerford: Right. Now, the Beethoven.

Friedberg: The Beethoven should be played in the beginning like as if you were whistling the tune...(Sings)...(Hungerford laughs)...Comical. Very humorous.

Hungerford: Yes, that's good.

Friedberg: Making use of the silences between these markings. You know that it contains the nucleus of the Ninth Symphony. (Sings descending fifths of the opening).

Hungerford: Oh, yes. Isn't that amazing. Wonderful, yeah. You can trace that sort of thing all through Beethoven, don't you think, I mean all those go right through it.

Friedberg: He was a marvelous explorer of my theory. Theory of the complete harmony of the triad, you know. Representing symbolically the father, the mother, and the child.

Hungerford: Oh, yes.

Friedberg: So he has always many motives on the triads like in the *Eroica*, and in other works, in the sonatas so much, you see. And then the father and the mother are alone. These are the complete harmonies. (Sings from opening of the Ninth Symphony). But the harmony was already in his thought because (Sings)...there is a child: C-sharp. (Sings from Op. 2, no. 2).

Hungerford: Yeah, that's wonderful.

Friedberg: It has far more significance, you know, that the tonality is only touched for a fleeting second in the C-sharp, you know.

Hungerford: Very subtle. Yes.

Friedberg: So.

(Hungerford plays the first movement of Beethoven's Op. 2, no. 2)

(Hungerford plays the second movement)

Friedberg: Beautiful. Very good, Leonard.

Hungerford: Really?

Friedberg: Very good.

(Hungerford plays the third movement)

Friedberg: Go on...

(Hungerford plays the fourth movement)

Friedberg: Bravo! That was very lovely playing, Leonard. That's very good playing.

Hungerford: Is it?

Friedberg: I have only one criticism to make. In the first movement, in the development part...(Sings) in A-flat major...

Hungerford: Yes?

Friedberg: ...the tone was too hard, you were...

Hungerford: Too hard? Oh, yes.

Friedberg: ...instead light. *Forte* but light...

Hungerford: Yes. Yes, I see what you mean.

Friedberg: But not hard.

Hungerford: I know, yes.

Friedberg: Softer. Otherwise, lovely performance.

Hungerford: Is it?

Friedberg: Excellent.

Hungerford: I haven't practiced it really...Englewood...I practiced it this morning and yesterday...

Friedberg: Oh, very good, very good. Don't occupy your mind with it all the time. Because it's a lovely piece.

Hungerford: Oh yes, I know. I'm crazy about it. Yes.

Friedberg: Lovely piece.

Hungerford: Are the tempos alright, are they?

Friedberg: Tempo is excellent. In the last movement perhaps a little, just a touch more...

Hungerford: Too fast?

Friedberg: ...complacent. Not too...not too squeezed. You squeeze these long runs into the...That's very good.

Hungerford: Oh, you shouldn't do that. Oh, is that so?

Friedberg: Oh, yes. But take a little bit time.

Hungerford: Oh yes, alright.

Friedberg: It's a *roulade*, it's a *coloratura* run, so take a little bit time. When he goes all over the keyboard with the A-major scale...(Sings ascending and descending scale)...and (Sings)...a little bit more slow. Otherwise, very good. Now, let me hear right away the dances...

Hungerford: The Schubert.

Friedberg: How many do you play? Not all...

Hungerford: About eight and a half minutes.

Friedberg: *Ja*.

Hungerford: Is that alright?

Friedberg: Very good. The Sonata is about, well, twenty...

Hungerford: About eighteen minutes.

Friedberg: Are you sure?

Hungerford: I think so.

Friedberg: I think it's twenty.

Hungerford: Is it twenty? Maybe.

(Hungerford plays his set of Schubert dances. There is a short gap in the tape of the performance.)

Friedberg: Very beautiful. Exactly ten minutes on the dot.

Hungerford: Is it ten minutes? Is it?

Friedberg: I wrote it down before you played.

Hungerford: I must have done a couple more repeats than I did. I must...I made a record
for my mother the other day; it was only eight and a half minutes.

Friedberg: Exactly ten minutes.

Hungerford: Is that so.

Friedberg: On the dot!

Hungerford: Is that a fact!

Friedberg: On the dot.

Hungerford: Is that too long? Is it too long?

Friedberg: It's not too long, no, no. but that is a very good idea to...

Hungerford: To time them. Yes, well I never do more repeats than I did then, so I mean,
that's the limit.

Friedberg: You, I would no think it impossible to start with the Bach, then play the
Schubert, then Beethoven.

Hungerford: Good, that's alright. Sure.

Friedberg: He was a contemporary of Beethoven, he can be just as well played, it is a
relief...

Hungerford: After the Bach. Yes, I know.

Friedberg: ...after the Bach...

Hungerford: Oh, absolutely, that's good. Let's do it, sure.

Friedberg: I think that is a good idea.

Hungerford: Good, grand.

Friedberg: Are you agreeing with me?

Hungerford: Absolutely! Anything you want; you know much more about it than I do.

Friedberg: I don't think I make bad programs. Yesterday, Kempff...was a wonderful program.

Hungerford: What did he play?

Friedberg: He played first four Scarlattis. Absolutely abnormal...not one single one note...then the slow movement and the last movement, the wonderful Rondo, from the Clementi Sonata in D major.

Hungerford: I don't know that.

Friedberg: Wonderful. Then he played the Brahms Sonata.

Hungerford: Which one, the F-minor?

Friedberg: C-major.

Hungerford: Oh, the C-major. Oh yes, yes.

Friedberg: Then intermission, then he played three *Songs Without Words* by Fauré.

Hungerford: Oh, Fauré, oh, indeed.

Friedberg: And then the Liszt Rhapsody in F-sharp minor. F-sharp major.

Hungerford: Which one is that?

Friedberg: I think you play it. (Sings)

Hungerford: I don't know that one. Sounds a wonderful program. Very interesting. Very interesting.

Friedberg: So, Beethoven [sic]-Bach one, Schubert two, and three Beethoven. That's a wonderful ending before the intermission...then Brahms...

Hungerford: Let's do it, that's good.

Friedberg: Brahms number four, and Chopin is number five. Now, what is your suggestion for Chopin?

Hungerford: Well, I don't mind. You don't want the B-minor Sonata. Well, I was just thinking perhaps how's the E-flat [sic] Polonaise, the Opus 22? That's a good wind-up, don't you think?

Friedberg: The E-flat minor...

Hungerford: E-flat major, major, the Opus 22. The one with the orchestra. The one after the *Andante spianato*.

Friedberg: Oh, the big one?

Hungerford: The big one, yes.

Friedberg: To begin with?

Hungerford: No, to end with.

Friedberg: To end with. That's fine. But you begin with the end. I want you to begin with the beginning.

Hungerford: Well...what about that A-flat Waltz, Opus 34, no.1?

Friedberg: Good, and then...

Hungerford: And then the Polonaise. That's...

Friedberg: Only two numbers?

Hungerford: Oh, well, you want twenty minutes of Chopin, do you?

Friedberg: Yes. Why don't you learn some Mazurkas?

Hungerford: I haven't played any Mazurkas for so long, you know. Études, you know. I thought if they want some encores, I can play a batch of Études then, you see.

Friedberg: Well, then have only the two Chopin. That's okay with me.

Hungerford: Well, let me see...I could play a Waltz; I suppose I could play the A-flat Impromptu.

Friedberg: That's so well-known. That's also better as an encore. Which A-flat Waltz?
(Sings). Good. That works fine.

Hungerford: This is quite a big program, isn't it?

Friedberg: *Ja*.

Hungerford: Opus 34, no 1.

Friedberg: And...the Polonaise.

Hungerford: The E-flat Polonaise. I can play the *Andante spianato*, the whole thing, if you like.

Friedberg: Yes.

Hungerford: Is that better?

Friedberg: *Ja*.

Hungerford: Alright. And that'll be a least twenty minutes 'cause the *Andante spianato* and the Polonaise are at least a quarter of an hour...

Friedberg: ...Do you play the orchestra part, too?

Hungerford: Yes.

Friedberg: Yes, the *Andante*. *Ja*. Like Horowitz. Good, let's have it.

Hungerford: I haven't practiced them for ages. Now, what do you want now, the Waltz?
Or the...

Friedberg: The Waltz and then the Polonaise. Oh, yes. You see, you've fixed the program. Definitely.

Hungerford: I haven't practiced these for a while.

Friedberg: Oh, never mind...doesn't matter...

(Hungerford plays *Chopin Waltz, Op. 34, no. 1*)^{xxxiii}

Cassette 4 Side 2

Friedberg: Very good. Very, very liberally played. It's Friedman's, arrangement by Friedman.

Hungerford: It's too much, yeah.

Friedberg: For my taste. People like that, you know...

Hungerford: Do you think it's vulgar?

Friedberg: Not vulgar, no; a little bit caricatured, you know.

Hungerford: Caricature, do you think?

Friedberg: Yeah, its tone...

Hungerford: Is it?

Friedberg: *Ja*.

Hungerford: I never feel you can play Chopin like other composers, you know. I feel him so different from any other music.

Friedberg: Yes, but he was very conscientious in writing down what he wanted. If he wanted very *rubato*, very great change, big change...he'd say so. And if he didn't he...We know from history, his letters and whatever he has written about and said about it, makes us conclude that he didn't want too many changes, what was not in the score. But they all do it, so...we have to act realistically...

Hungerford: Don't you think Arthur Rubinstein is a great Chopin player?

Friedberg: Who?

Hungerford: Arthur Rubinstein. Don't you think he's a great...

Friedberg: Wonderful Chopin player.

Hungerford: ...a great Chopin player? I love it.

Friedberg: Yes, but I'd learn still more if he doesn't distort too much. I don't see the necessity.

Hungerford: No. I hate to distort things.

Friedberg: (Sings)...is too fast in comparison with the other tempi.

Hungerford: Well, Friedman told me that in Chopin, you've got to sort of do that. It's sort of...

Friedberg: Well, he did it. And how he did it. (Hungerford laughs). And how he did it! Friedman was a Pole and therefore, I take in my flag. So, I bow to him. I am not Polish and never have been in Poland. He probably understands it better than I do.

Hungerford: Well, I don't know. Look, I tell you quite honestly, I sort of, I sort of feel closer to Chopin. Now look, when I play Chopin, I mean my mother's people have some Polish in them, you see. Yes, they came from Brandenburg, and are half-Polish, you see. And I sort of feel Chopin, you know. It's funny.

Friedberg: You do it beautifully.

Hungerford: No, but I mean...

Friedberg: A little bit overdone.

Hungerford: Yes, I know.

Friedberg: You see. It sounds as though you are sick and tired of it, and you want to do something else.

Hungerford: Oh, no! Oh, no!

Friedberg: For instance, the very beginning...(Sings)...shows no more rhythm instead of...(Sings) Then...you can hurry a little bit when you go on... (Sings). But not in the beginning which you did rhythmical freedom, like in the first waltz. (Sings)

Hungerford: Yes, well, I tell you there's something, I don't know, it's just in my blood, when I hear Arthur Rubinstein play Chopin and Friedman, oh, it's just marvelous, you know...

Friedberg: It's in your blood, from ancestry.

Hungerford: Absolutely.

Friedberg: Don't get headache about it, it's alright. A little bit less, just a little bit less overdone, that's all.

Hungerford: Well now, I'll play the *Andante spianato*. I haven't touched this for a long time.

Friedberg: Never mind. You'll remember it. I hope you do. That Waltz takes about five minutes.

Hungerford: Yes, it must be, yes.

Friedberg: Now, we'll see how long the Polonaise is.

(Hungerford plays Op. 22, Andante spianato and Polonaise. Tape end towards the conclusion of the Andante.)^{xxxiv}

TAPE 4

(Conclusion of the Andante spianato)

Friedberg: Good.

Hungerford: Do you think that's too free?

Friedberg: No, no, that was perfect.

*(Hungerford plays the **Polonaise**.)^{xxxv}*

Friedberg: (Applauds) Leonard, that is the best number on your program.

Hungerford: Is it?

Friedberg: I...That is an excellent Chopin, you know.

Hungerford: Is it? That's not too free?

Friedberg: No, oh no! Nothing too free there. No, that's excellent. Very good.

Hungerford: I haven't practiced it for a while...the wrong notes and things, you know.

Friedberg: Oh, no. Hardly any. No, that was wonderful. That's a marvelous program
now. Bach, Schubert...

Hungerford: Beethoven, Brahms, Chopin.

Friedberg: After intermission, Brahms and Chopin.

Hungerford: Wonderful.

Friedberg: That's just right in length and everything...(inaudible) the duty of the
public you must consider. They aren't musicians, of course.

Hungerford: Most of them will be people who know a lot. Really, most of them will be.
Because most of them, the Englewood people are people who have come to Mrs.
McCabe's to my recital there, you see. And most of them you'll find will know a
good deal about it.

Friedberg: *Ja*. So much the better. Then Billy must (inaudible). That's fine.

Hungerford: That would be wonderful.

Friedberg: No, you can look forward to it with pleasure. Now, I would like to have you
come for another lesson.

Hungerford: Good.

Friedberg: Between...do you want it...just right, just two hours. If we say, would you rather have it before your concert or after your concert?

Hungerford: Well, I'd rather bring you some stuff that I had new, you know. All this is old stuff. I'd rather bring you something new, you know?

Friedberg: I don't need to hear that again. Only I would like to hear it in the machine. Only I can't today.

Hungerford: No, I know.

Friedberg: Because I have another recital.

Hungerford: Can I play you a little study, about a minute and a half? I just learned it.

Friedberg: Certainly! Certainly! Certainly!

Hungerford: The F-minor? I don't know how it will go. I just learned it.

Friedberg: But preserve those tapes.

Hungerford: Oh, you bet your life!

Friedberg: Just in case. I would like to hear those.

Hungerford: They're the most precious tapes I've got.

Friedberg: (inaudible)

Hungerford: Oh no.

(*Hungerford plays Chopin Étude, Op. 25, no. 2*)^{xxxvi}

Friedberg: Good, excellent.

Hungerford: (inaudible)

Friedberg: ...the A minor. Can you play the A minor? (Sings)

Hungerford: The "Winter Wind."

Friedberg: Twenty-five.

Hungerford: I haven't played it for so long, Mr. Friedberg. I'll play you the A-flat, Opus
10. Do you want to hear that?

Friedberg: *Ja.*

(Hungerford plays Chopin Étude Op. 10, no. 10)^{xxxvii}

Friedberg: Very good.

Hungerford: Is that alright?

Friedberg: Oh, yes.

Hungerford: Is it?

Friedberg: Oh, splendid.

Hungerford: I've had a deuce of a job with that one. I'll tell you what...you see...listen
to this.

(Hungerford plays the first of the Op. Post. Études)^{xxxviii}

Friedberg: Nice.

Hungerford: Does that sound...

Friedberg: Very good, I like, you see, these liberties you take here, they are absolutely
legitimate.

Hungerford: Are they?

Friedberg: Absolutely.

Hungerford: I'll play you one more and that's the last. May I play you one more Étude?
Is that alright?

Friedberg: Yes, do. Of course.

(Hungerford plays Chopin Étude Op. 10, no. 8)^{xxxix}

Friedberg: That, excuse me, that sounds a little bit messy, you know.

Hungerford: Yeah?

Friedberg: You don't play it in a messy way, but it sounds...

Hungerford: It's too heavy?

Friedberg: Four times too heavy, four times too heavy. Do you see? It's also of course
excusable in one way that the piano here is so...

Hungerford: Not brilliant in the top, yes.

Friedberg: Yes, but you know that, and if you play it here, you have to adjust.

Hungerford: Yes, you have to adjust to that, I know.

Friedberg: If you play it so fast, then we must hear that.

Hungerford: Oh, is that too fast, is it?

Friedberg: No, it's not too fast, if I can hear your right hand. But it, I heard only bumps
in the left hand. Only at the very end was it...and you were alright. But at the
beginning, no, I would play here right hand double as loud.

Hungerford: Double as loud.

Friedberg: Double as loud. And then, measure or take your tempo from that, you know.
As fast as you can do it.

Hungerford: Yeah, I see.

Friedberg: If you can do it as fast as you did it now, perfectly alright, as long as you can
do the other things. Maybe, if it is loud enough, that you can hear all the notes,
you see. That is essential because otherwise it sounds so like many people do...
whoosh as if they take a broomstick, and glide over the keyboard. (Hungerford
laughs.) Nobody has pleasure out of that.

Hungerford: No. I think I play the notes clearly.

Friedberg: Oh, absolutely.

Hungerford: I think I do.

Friedberg: ...you play everything. But it was not audible. You couldn't hear it. I
couldn't hear it, Leonard.

Hungerford: I hate to hear this study played so you just hear the right hand and no left
hand, you know, 'cause the left hand is the tune, isn't it?

Friedberg: Yes, but not so.

Hungerford: Not so much.

Friedberg: It is not...(Plays) That is also important.

(Pause)

LESSON 7

Friedberg: That's not difficult for you. They are only difficult in stretch, and you have a
good stretch.

Hungerford: It's not so much the technical thing, Mr. Friedberg, it's the spirit, it's the
mood, it's the...

Friedberg: Yeah, well, in a few minutes I'll show you what he says on the mood. I don't
believe it. Just let me hear the whole thing without interruption, and then we go
back to the beginning.

*(Hungerford plays **Brahms Variations on an Original Theme, Op. 21, no. 1**)^{x1}*

Friedberg: What do you want, that's very good. Very good. It needs a little bit more that
what Schumann called "playing into yourself." More intimacy. That's all.

Hungerford: That's what I need. Well, what does it sound like? Is it alright?

Friedberg: Very good. Not quite alright yet.

Hungerford: No, well, that's interesting.

Friedberg: We must discuss the repeats. I wouldn't take all the repeats.

Hungerford: No. I see.

Friedberg: Then the tempos. Tempo is to my thinking a little bit too fast. Brahms played

(Sings) *Larghetto*. (Sings)^{xli} Look here, that's almost a minuet. You see, you must always compare other literature in regards to tempo. Take this: (Plays opening of Brahms, Second Symphony, third movement.) Second Symphony. That would be too fast for the (Plays opening of Op. 21, no.1)^{xlii}

Hungerford: I see. Yes.

Friedberg: (Sings) always in the tone of a legend. Somebody's telling you a story.

It's...you know, it's epochal. It's not dramatic, you know. And that is only the bad man, you know...(Sings from a dramatic variation). Then here, the same tempo. (Sings from first variation) on the beginning to float, you know, but not fast.

Hungerford: I see.

Friedberg: Not fast. And the next one, we must better go to the light...the light from here. Then I will get the light more from here...much better. Look here...

Hungerford: Now, the second variation.

Friedberg: Here begins a little bit more. (Sings)

Hungerford: Oh, just a little more.

Friedberg: Yes. Then going back to *tempo primo*.

Hungerford: Right to the beginning there.

Friedberg: Yes.

Hungerford: This was too fast then, wasn't it? (Sings)

Friedberg: Not too much, you see, this indicates that he doesn't want the little slurs
overdone. (Sings)

Hungerford: Oh, yes.

Friedberg: But... (Sings)...

Cassette 5 Side 1

Friedberg: (cont'd) All *sostenuto*. Then here, that a little bit slower, really *tempo primo*
like we had now. (Sings) More phrasing, too. Then here...(Sings)

Hungerford: Oh, that's all. Oh.

Friedberg: Come on, come on, come on here.

Hungerford: Oh, just a little movement, oh...

Friedberg: And that, two butterflies. Just floating on the flower, you know.

Hungerford: Oh, I see.

Friedberg: Just like a rowboat which is fastened to the shore, you know. Just rocking a
little bit. (Sings)

Hungerford: Oh, is that all? Oh, I see.

Friedberg: (Sings) See then, you don't need to slow down. You should slow down here.

Hungerford: Those stretches are terrific, that left hand.

Friedberg: That's just as in Opus 9, too, in the Variations on a Theme of Schumann.

That, let me play it for you. That is: (Sings from Variation 10) Very

Schumannesque in the lyrical, you know. So caught into himself here.

Completely. That's a marvelous piece of music. Here, when the birds begin to chirp, you know. (Sings) Becomes noisier.

Hungerford: Well now, should that go faster or what?

Friedberg: Oh, no. Equal. He does it fast. He does it; he increases the speed. No tempo increase, no. Here, too. And then, see, that is a prayer. (Sings) that's a wonderful piece of music.

Hungerford: I know.

Friedberg: Also *tempo primo*. (Sings from coda) Like a guitar, you know. (Sings)

Hungerford: Oh, that phrasing. Oh yes, I see.

Friedberg: And the, this is so wonderful. The piece, it's fall you know, the leaves are all off the trees when it's finished, you know, the winter's coming. (Sings) You see, you must always consider if you are confronted with a serious piece, an important composition of a great composer, you must ask yourself whether he has not some idea in his mind he has pursued in another piece, too. You see, he was apparently in love, like Ravel, with the cuckoo as I would call it (Sings)...in every piece it's always cuckoo, cuckoo. So Brahms in the Fourth Symphony (Sings). That was his final piece for orchestra, so you see how he has, also he was German in his mind...(Sings) Short, long, short, long. It is written here apparently he liked so much. And here that should repeat the first variation.

Hungerford: Oh, indeed!

Friedberg: No, I mean...it's the same...the same thing. (Sings) Now it flows as if you were on the shore, and beneath flows the river, you see.

Hungerford: The last two lines.

Friedberg: And also we have to consider that there are many kinds of *arpeggios*. There are not *arpeggios*, I mean syncopation. Don't make the syncopation here too sharp. (Sings) Only a little bit.

Hungerford: Leaning on it.

Friedberg: Leaning. It's a marvelous piece.

Hungerford: Oh, I'm crazy about it.

Friedberg: Now we go over that every note, but now I want to hear first the "Wanderer" Fantasy.

Hungerford: Alright. Well now, what do you think? Do you think that could be ready by that time?

Friedberg: The day after tomorrow.

Hungerford: Really?

Friedberg: I would even let you play, I wouldn't object to your playing it that way. But they only would say, "He is not warm enough. He doesn't sing enough." They probably would say that now. So you, and what my contribution might be is to give you something to develop your intimate way of feeling, and the love for the music. That's very well played. Now, tell me: to make it short, it's very good. What are you using to mop your face in the concert? Jane Carlson did something very nice...and Horowitz did this:

Hungerford: Oh no, oh no, oh no!

Friedberg: He didn't know...

Hungerford: How awful.

Friedberg: Subconsciously.

Hungerford: Wiped the keys and then wiped his face. Oh, that's terrible.

Friedberg: Well, I'd say if he does it to his face...

Hungerford: How terrible.

Friedberg: It wouldn't be terrible if people wouldn't laugh, but they laugh and then...

Hungerford: Oh, that's frightful, isn't it? Isn't that terrible.

Friedberg: Now, tell me hear your performance first. I would like to hear it.

Hungerford: Oh, would you? Very well.

(Interruption)

Hungerford: But this has not resolved itself. It seems to me there's something wrong
about it.

Friedberg: It is.

Hungerford: Too soon.

Friedberg: Mrs. Friedberg is in her approach methodical, cool, and objective. And she
said very outspokenly it is too early. And I agree with her. I agree with her. Of
course, everybody can hold against this scarcity of dates.

Hungerford: Yes, but you said that you think they'll probably get a cancellation
sometime, I mean, before next January or so.

Friedberg: Undoubtedly.

Hungerford: Yes.

Friedberg: So many people who have booked who have no right to book.

Hungerford: And look...

Friedberg: Have no money.

Hungerford: I want to bring this Brahms to you and bring it to you so I'm swimming in it. I have never played these Brahms Variations to you. I want to sit up there and play them as though I know them. I've been working on this, my own conception, on it, and I want you to hear what you think of it. But it's not, I mean it won't be anything like what you can do with it. And I want to, you see, so I can have it so that just swimming in the correct, and this too, I haven't done this with you for two years.

Friedberg: I know.

Hungerford: You see?

Friedberg: So, let's come to this decision. You go to Mr. Merton tomorrow. Would you rather write him a letter?

Hungerford: No, you'd have to see him straight away because I was in there the other day, and I signed this business with him, you see. For this date. Now, can that be undone? They haven't done the printing yet, but they said they would send me out a proof of the thing next Thursday, of the little thing, the leaflet they put in the Town Hall, you know.

Friedberg: Well, if they charge you for that, that is a title, you know.

Hungerford: Is it? Yes. Well, I signed...

Friedberg: They know that I know everything for myself, you know. What those things cost, you know, She's a first one.

Hungerford: The cost is terrific. Mr. Pomeroy gave me a check for 275, then they wanted another 270 on the twenty-sixth of September. And then they want another 200 dollars on just the day before. That's a lot.

Friedberg: Why?

Hungerford: They said to manage the concert. That's the money they require. It's over eight hundred dollars.

Friedberg: Now this is among ourselves. I spoke with my sister and said to her, not you, this other pupil of mine who was prepared to pay before she has a concert in February or January. To pay before January 1, she stuck with this NCA. To pay another sum of money. She paid already a hundred dollars as a deposit for the hall. Then to pay for the management before the first of January I think, two hundred or three hundred dollars. I ask my sister, "Since, when I gave concerts, even when I was with Judson, they never asked any money. They asked only the deposit for the hall. When I played in Carnegie Hall, I paid fifty or a hundred dollars, I don't remember, but then in the city, everything then has to be paid. Everything has to be paid before you start your concert. That's idiocy, but that's the law, you know. Even the unions insist upon that." My sister said, "Never in my life had any effort of me to pay anything but the deposit of the hall until the last day as the law requires." Why do they, my sister has only her own bank account, you know? While Judson and consorts, you know what they had: they have a capital, the Columbia, the capital of several hundred thousand dollars. This position alone of the recital venture. How come? You see.

Hungerford: Well, I don't like this fellow Harry, or Johnny Evans, Mr. Friedberg. He doesn't, he seems a slippery type to me. Very slippery.

Friedberg: I don't know him.

Hungerford: Very slippery. Mertons, I mean you can sort of tell, Mertons I would say is pretty much on the level. From what I can judge, the little I can judge of people.

Friedberg: *Ja.*

Hungerford: But I'd say this Evans fellow is a slippery number. Definitely.

Friedberg: That's really unfortunate. Well that, you judge the man then...

Hungerford: Because I've got the contract here, I'll show you.

Friedberg: I hope the machine's not on.

Hungerford: What's that?

Friedberg: I hope the machine's not on.

Hungerford: Oh, I can erase that. That goes through, that's alright. I can erase that. They just...

Friedberg: But isn't that a waste?

Hungerford: No, no, no. You can play it over again, you see. It's just a...

Friedberg: But that, you see, that is something I don't like, Leonard. That those conversations which are really discreet and personal, they should not be taken... (inaudible). Something might happen to you. You are brought and you have an accident, God forbid, and you are brought to a hospital; you are not conscious and somebody finds that.

Hungerford: And then someone sees that. I see, yes.

Friedberg: You see. And...

Hungerford: I'll erase that. Yes, definitely in a minute. Yes, I'll...

Friedberg: Why don't you put off the machine?

Hungerford: Alright, yes. This is the, this is the...

(Interruption)

Friedberg: Yeah.

Hungerford: Good.

Friedberg: Can you see here?

Hungerford: Oh, yes. I can see perfectly, I just want to strike a firm chord to... That's pretty fair, isn't it?

(Hungerford plays Schubert's "Wanderer" Fantasy. There is an interruption for a change of reel in the third movement.)^{xliii}

Friedberg: Good. Very good. There are only a few re-touches to be made. Very good.

Hungerford: Do you think so?

Friedberg: One exception is the tempo of the slow movement.

Hungerford: That's what I wanted to ask you about.

Friedberg: Too slow.

Hungerford: Is it? The beginning? Yeah.

Friedberg: That's practically Serkin tempo.

Hungerford: Oh, is it? Oh.

Friedberg: Yes, that destroys the phrasing.

Hungerford: Oh.

Friedberg: The *adagio* is in the quarter note. (Sings)

Hungerford: Yes, that's what feeding the problem, of course. I mean I know that... Well, what about, you see, I figured out when the E major comes, the tempo. Is that the right... then? Once it gets into the E major part. You see, over here when I pick it up.

Friedberg: Too slow there.

Hungerford: Too, oh that's, oh.

Friedberg: Well, we'll talk it over, Leonard. Today's an emergency time. I have an appointment at eight o'clock so I cannot really go over that. I can't even hear it again now with the machine. Keep it for me; bring it next time.

Hungerford: Yes.

Friedberg: But I would like to see you before you go into real, I would like to rehearse with you about three or four times. In succession, every day.

Hungerford: Oh, alright.

Friedberg: Can you?

Hungerford: Absolutely, Yes, yes.

Friedberg: And unrelated times. Can it be unrelated times?

Hungerford: Absolutely.

Friedberg: I would choose Wednesdays and Thursdays. I think two sessions of unlimited duration will be, will do the trick.

Hungerford: Alright.

Friedberg: In the meantime, I want to do something which I don't tell you what I'm doing. You have here the collected...

Hungerford: Well, how does it sound technically, Mr. Friedberg?

Friedberg: Excellent.

Hungerford: Is it...getting back?

Friedberg: Excellent, excellent. I think that the E-major section as you spoke about it, it is though the mood should have more the character of a string quartet, with the first violin leading and the...(Sings)...more *legato* underneath, you know. More murmuring.

Hungerford: Yes. Now I mean, there are a lot of wrong notes in it still, you see, but I'll get those out now and I'll practice, you see. It's just that I had a very short time on it to get it up again.

Friedberg: How so? Are there other concerts between now and...?

Hungerford: Oh, no, but I say I've had a very short time.

Friedberg: You have now. I know, Leonard. You would have like to have two days more. I take that into consideration.

Hungerford: Oh, that's alright.

Friedberg: Certainly, certainly.

Hungerford: What about the tempo of the Scherzo?

Friedberg: Good.

Hungerford: And the last movement. Is that alright? The tempo?

Friedberg: Excellent. The tempi very good.

Hungerford: Myra thought, Dame Myra thought that the tempo of this march should be very slow, this sort of thing: (Plays) I think that's too slow. Don't you?

Friedberg: Oh, absolutely. It's *allegro*. (Sings)

Hungerford: Yes, I know.

Friedberg: (Sings) Besides, if you are too, so slow, it requires too much strength in the passagework. You can fill that out. (Sings)

Hungerford: How does all this business sound? Does that sound as though it's there?

Friedberg: Oh, very good, very good, very good.

Hungerford: You've got to sweat blood to practice this thing, you know. It's really...

Friedberg: Look over the pedaling, Leonard. Sometimes you lift the pedal too soon.

Hungerford: Too soon? Oh, yes. That's my anxiety to keep it clear, I think. Doing that, yes.

Friedberg: You are clear. You must think if you play (inaudible), you have to use much pedal.

Hungerford: Yes. Now should I snap these chords off at the end of the *Scherzo*?

Remember...I snapped them off. They should stay longer than that?

Friedberg: Umm-hmm.

Hungerford: Yes.

Friedberg: (Sings) That's enough. Then sometimes you begin a *crescendo* a little bit too soon. No, that is a very good performance. It needs, of course, the higher spirit.

Hungerford: Oh. What do you mean by the "higher spirit," Mr. Friedberg?

Friedberg: I mean...more penetrating...

Hungerford: Yes. I'm not quite into it yet, you know.

Friedberg: Not, it's not, you are not yet above.

Hungerford: No.

Friedberg: You see, you must gather your strength to get the real *crescendo*. (Sings) You slow to *piano* almost here at the end. (Sings) The last chord is the loudest, you know. Like they would do in the orchestra.

Hungerford: Oh, I see.

Friedberg: Do you see that *pianissimo*, you played here *pianissimo* instead of *piano*.

Hungerford: That's too much.

Friedberg: Yes. And here, *pianissimo*. And, of course, pedal. Don't forget the pedal. You hold the pedal.

Hungerford: No, alright.

Friedberg: Look over the score very carefully.

Hungerford: Alright.

Friedberg: And don't forget it should have the same tempo or else the equal effect gets lost. The equal effect...

Hungerford: Oh, I see. This shouldn't be a common mood. Oh, I see.

Friedberg: No.

Hungerford: Oh, I see.

Friedberg: Far distant, you know. You are inside of things. He hums it once more.

Hungerford: Oh, I see.

Friedberg: You see, the outbursts shows simply the enormous contrast, after the *pianissimo*. And I think it should rather than come down, if you slow that down. (Sings)

Hungerford: I see, yes. You want to keep it going. Yes. I see. That's on the first page.

Friedberg: And that wild and furious...(Sings) Here, too, even if you have to take it...

Hungerford: I do that in the right hand, that, yes.

Friedberg: And here, again...(Sings) Not too much, It's too obvious, you know. I don't mind it at all. I do it.

Hungerford: That tune is too obvious, is it? Oh, I see.

Friedberg: Yes. (Sings) You see, you must make us feel in spite of the interruption, that the tune goes on.

Hungerford: Yes, yes. Not too slow and dragged.

Friedberg: To end it here.

Hungerford: At E major, yeah.

Friedberg: And begin again. (Sings) That's one phrase until here. (Sings) Here, I would say strict in tempo. Because he need it...(Sings)...here. He need that. Here, a little bit more time. (Sings) Like a string player, you know, with pressure on the note. Not...(Hits)...and so on (Hits). Oh, we have a lot of fun with that to talk about it. I give my secret away, you know. I have music ready for you when you come back with all my annotations.

Hungerford: Oh, have you!

Friedberg: What I think about it. So that you can take it or leave it.

Hungerford: Oh, take it or leave it! Are you kidding! (Laughs)

Friedberg: ...you have to become self-compelling. You must not imitate me. For what I say might be good for me but not good for you.

Hungerford: Yes, but your knowledge is so profound. No, it's not comparable really.

Friedberg: I wish I could persuade you it's not only the knowledge. It is the intimate feeling.

Hungerford: Yes.

Friedberg: Sometimes you feel a part not so *legato* as I feel it. You should not play it so *legato* if you don't feel it that way. You see? It will do you no good if you try to eliminate your feeling and adopt another feeling.

Hungerford: But if my feeling is wrong, I mean...

Friedberg: Wrong! But you can't say so easily in music if something is wrong. Wrong can be a tempo, but not a feeling. If you feel, of course, if it's completely out of the way, if it doesn't cover the meaning of the music which I know by tradition perhaps more than you do...

Hungerford: Well, that's it.

Friedberg: Then I tell you so. Certainly. Certainly. But in general, you know, you must not think that you are not able to do it on your own now. You see that is the prerogative in my mind of giving a Town Hall recital. That you are self-compelling, you know. Could even if I would drop dead tomorrow, that you could yet play it beautifully. You see? You still lack a little bit that confidence. It's poison what the Juilliard School has injected into your veins. It's still a little bit effective in your approach, you see? Discouraging you and saying you will never go anywhere. Horrible people, I mean...

Hungerford: No, it was Olga mainly who did that.

Friedberg: Yes, well, Olga.

Hungerford: That was in Philadelphia.

Friedberg: Oh, she had no right to do that.

Hungerford: Well, she just didn't like my playing, that's all. I suppose she honestly thought I didn't have anything, so there it was, you see. She just told me that. I think she honest, think now is, she honestly thought I didn't have anything. 'Cause I didn't play like Kapell and those people. And I hate that sort of thing.

Friedberg: A teacher of instructor's attitude must be if a musician comes to me to study with me, I do not expect him to have everything what I want. But it's up to me to find out whether he is capable of taking from me what I want him to do. That's the point. And if she thought that you were incapable of learning what she thought you ought to learn, then she made a terrible mistake. That's all.

(Interruption)

Cassette 5 Side 2

Hungerford: ...I love it so much. Now, it's a very stupid arrangement. There's no twiddling stuff up in the top, but I...I just want to see what you think of it.

Friedberg: Fine.

Hungerford: It's practically all in the cello register.

(Hungerford plays his arrangement of Schubert's Allerseelen.)^{xliv}

Friedberg: Lovely. Very lovely, can be used very well.

Hungerford: Can you use that as an encore or something?

Friedberg: Yes. Absolutely. Let's hear it in the machine.

(Interruption)

Hungerford: Now, I did another arrangement of the *Adagio* from one of the Vivaldi-Bach concertos. Now, I'm not going to play it, you know, because I haven't practiced for a long time. I'll look it over; I'd like you to hear it sometime, see what you think of it.

Friedberg: I'd love to hear it. I'd love to hear it. Now I make you a little...piece which might please, not shock, Mr....

Hungerford: French.

Friedberg: Mr. French. Have you ever played a Percy Grainger piece?

Hungerford: No, well, I thought that I'd learn that "My Robin Has to the Greenwood Gone;" that's charming, you know.

Friedberg: Charming and he has "Shepherd's Hay." (Sings) Original melody.

Hungerford: Yeah, I know.

Friedberg: ...Scotch melody.

Hungerford: Oh, it's charming.

Friedberg: Wonderful piece.

Hungerford: But the "My Robin Has to the Greenwood Gone"...

Friedberg: Oh, that's marvelous.

Hungerford: I thought I'd make an arrangement of that myself, 'cause he does so many crazy things in that, you know.

Friedberg: Yeah. The harmonization is not bad. A little bit overdone with the ninth chords, you know.

Hungerford: And, and the ending. And the finish on a diminished seventh, I mean that's crazy, on a dominant seventh at least.

Friedberg: Yeah, well that doesn't shock people, not anymore. Oh, no.

Hungerford: No, but don't you think it's done out of style for a piece like that; I mean, that old English melody. You know? You don't?

Friedberg: I write down the Paradisi Toccata.

Hungerford: You played that at the Juilliard. I remember that. Beautiful.

Friedberg: Isn't it a good piece?

Hungerford: Lovely. Well, listen, I've heard a lot of little pieces, Mr. Friedberg, like the Mendelssohn Scherzo in E minor, you know, and you know I've got four or five of the *Songs Without Words*, and the Schumann Arabesque and the Romance. Oh, I've got a whole lot of things.

Friedberg: Do you have the last number in Opus 7, the Character Pieces, by Mendelssohn? (Sings)

Hungerford: Don't know that. These awful sounds that come from that music school next door! Aren't they terrible?

Friedberg: You should hear the singers... Then Rachmaninoff.

Hungerford: Oh, yes. Well, I thought I'd learn the B-minor Prelude. I like that very much.

Friedberg: B minor, well...Myra played that often in her former years.

Hungerford: Did she? Yes. Well, that's a lovely piece, I mean it's beautiful.

Friedberg: And the G Major, too.

Hungerford: Oh, yes. I've got a record of Rachmaninoff playing that, yes. I say, your records are lovely from the Juilliard School. Oh, I love them. I'm crazy about them. I took them to a friend's place, see, they're on the long-playing, and I can't

use them on my machine, but I took them to a friend's place the other night and took them off on the tape recorder. So, I have them now to listen to, you see. Oh, they're beautiful.

Friedberg: Does it sound good?

Hungerford: Oh, it sounds lovely, oh yes; it's beautiful. Mr. Friedberg, I was going to ask you, if you have a minute today, if you would be kind enough to play me the tempos of the beginning of the four movements of the Brahms B-flat. On the tape so I could have that, you see, always for reference. I mean the opening of the first movement, the opening of the scherzo, and is that too much to ask you to do?

Friedberg: No, but you have the original Brahms metronome marks...

Hungerford: Are they?

Friedberg: First is 92.

Hungerford: Is it?

Friedberg: (Sings) I take it 88; 92 is a little bit too...

Hungerford: Rigid.

Friedberg: ...too rigid. And the next movement, that's metronome 76. (Sings) The slow movement, of course...the orchestra begins and you have to follow. (Sings) Brahms made one remark in my presence. "Don't play it three." Three meter. (Sings) He didn't like that. (Sings) It is 6/4.

Hungerford: Oh yes, I see. Get through the six. Oh, yes.

Friedberg: He wanted that kept up. Then the last movement is an *Allegretto*, not *Allegro*. It's marked 104 which is a little bit rigid, too. (Sings)

Hungerford: That's a real *Allegretto*.

Friedberg: The last is 178.^{xlv} (Sings)

Hungerford: It makes me sick this concert in a way, because I'm not going to be able to go out and hear you, you know.

Friedberg: No?

Hungerford: Well, I can't...

Friedberg: Somebody might take you. Joe's going out.

Hungerford: But listen, Mr. Friedberg...

Friedberg: ...of course not. Of course not.

Hungerford: Isn't that awful.

Friedberg: This might give you, you might have an opportunity to play your program.

The whole program...wouldn't that be worth it?

Hungerford: Yes, but I mean the whole thing is that I'm sort of a creature of habit and I've got to get an awful lot of rest. See, I have TB; I told you that once, and I mean I've got to rest an awful lot, and before I play a concert, I get at least, I get at least twelve hours, thirteen hours sleep out of every twenty-four. So I'm absolutely fresh as the dickens. Do you see what I mean? Oh, don't think I don't want to because...

Friedberg: Oh no, no, no, I don't think that. I only thought whether we could arrange a recital...

Hungerford: Oh, that's very kind of you.

Friedberg: Do it.

Hungerford: Well now, look, are they going to record it? At Toledo?

Friedberg: I think so.

Hungerford: Oh, that's good. Well now, is there any chance that we could get a copy of that?

Friedberg: Yeah.

Hungerford: Is there?

Friedberg: Yes. Certainly, certainly.

Hungerford: Oh, that would be a ...

Friedberg: We arrange for that.

Hungerford: Would you? I mean, look, if only I could borrow a recording, then I could take it off on the machine, you see. Then I would have it. Oh, I would love to have that.

Friedberg: If there is a recording, you get a copy of it.

Hungerford: Oh, that would be marvelous, that would be marvelous.

Friedberg: Alright.

Hungerford: Even a recording of the rehearsal, you know. That would be...

Friedberg: No...no, not with this orchestra.

Hungerford: But I mean then, you'd hear your comments, you see, of what you said should be done and all that...

Friedberg: Oh no, that is pre-arranged. With the conductor. No, I don't interfere. I don't...too much. I have to think more; this is only a beginning.

Hungerford: Thank you. Alright. I'll look through those. That's wonderful.

Friedberg: I have ninety-six more.

Hungerford: By golly. I'll look through these.

Friedberg: Ninety-six more.

Hungerford: And Mendelssohn Opus 7, the last one.

Friedberg: (Sings and plays)

Hungerford: Charming.

Friedberg: Josef Hofmann used to play that... Wonderful, wonderful piece. The other one too is...(Plays) Very good piece.

Hungerford: That's in Opus 7, too.

Friedberg: Opus 7, too. ...excellent...the fugue. The fugue is not too well written. But the other...so, shall we have the Brahms?

Hungerford: The Brahms. Do you want the score?

Friedberg: No, I want you to take the score and give me a little bit of the tempi first before we put on the machine.

(Interruption)

LESSON 8

Friedberg: ...Tahiti.

Hungerford: Tahiti. Oh, that's the place to go, yes. On the Great Barrier Reef in Australia.

Friedberg: Let's go...the new season, but that's too close to Japan, the whole colored world. Don't forget that. ...maybe a ten or twenty year's war. And then only a fraction of humanity is left. Like in the Thirty Years' War in Germany. Well, don't be downhearted.

Hungerford: Oh, no, there's no sense 'cause we're all put in the world for some reason, God's willed it that we're here, and we're going to make the best of it, do as we can. Don't you think so.

Friedberg: Let's make music!

Hungerford: Good idea! Well now, listen, let me play this theme again, and then tell me what you think. And this will be recorded now. Is that alright? That's what I want to get, you see.

Friedberg: *Ja*. The theme is the main thing.

Hungerford: Yes.

*(Hungerford plays **Brahms Op. 21, no. 1, theme.**)^{xlvi}*

Friedberg: Good.

Hungerford: Is that any better?

Friedberg: Much better. It's not yet up to, you know. If you write down perhaps on a piece of musical paper the line of the melody and try to hear it by a singer, or let a great fiddler play it for you. Do you know anybody who can play good violin?

Hungerford: No terribly good, no. But...

(Interruption)

(Hungerford plays theme again)

Friedberg: (As Hungerford plays) That's it. Go on. That's too loud, don't start so loud.

(Sings) That's it. (Hungerford finishes) That was much better, see? How a bad instrument can inspire you.

Hungerford: Yes, isn't that...

Friedberg: Because it has more flexibility.

Hungerford: Well, the touch of this Steinway is very tough, I mean...

Friedberg: Yes, here at the end, the end, pianos...have no tone quality, no resonance.

They're too small. If it would be an L or an A or a B, it would sound entirely different. You must not worry about it. Now, give me just a little bit of the tempo of the first variation.

(Hungerford plays)^{xlvii}

Friedberg: That is really too fast.

Hungerford: It's too fast, is it?

Friedberg: You see, it was one two three, one two three, one two three...

Hungerford: Yes?

Friedberg: (inaudible)

Hungerford: Well look, let me play the end of the theme and I'm going to go into it. Is that alright?

(Hungerford plays, slows down)^{xlviii}

Friedberg: That was better.

Hungerford: Is that better?

Friedberg: Can you hear it?

(Interruption)

Friedberg: Linger a little bit more, More dreamy and more like Chopin, you know.

Although I would not make a *ritard* in the upbeat. You play so, you begin so, and then you change the tempo. (Plays)^{xlix}

Hungerford: Oh, I see.

Friedberg: (Sings)

Hungerford: Oh, yes...oh, yes, I see.

Friedberg: ...Dream about it, not so pianistic, not so technical. Will you do it again? And start right away in the tempo, and the tempo should not be faster than so: (Sings and counts beats and tempo).^l The original tempo was not: (Sings),^{li} but was: (Sings).^{lii} Do you feel the difference? That is the (inaudible)...Otherwise, we have no time to linger. (Sings) Play this here: play only so: (Plays and sings)...

(Hungerford plays)

Friedberg: (Sings)

Hungerford: Like an orchestra, yes.

Friedberg: (Sings)

Hungerford: You have the loveliest way of putting things.

Friedberg: (Plays) Like solo instruments...that is their life...

(Friedberg plays)^{liii}

Friedberg: You see...(Plays)...and like it you know...

Hungerford: I know.

Friedberg: Really enjoy it... He played it about this tempo, a little bit faster: (Sings)^{liv}

Let's try it again. Just think of the mood, no of the tone. Never mind the notes.

(Hungerford plays first variation. Friedberg sings.)

Friedberg: Good, much better. Now...(Sings)...if you leave your bones at home, you know. Play it instead so...

Hungerford: On the flesh of your finger. Yes, yes.

Friedberg: Flesh of your fingers. (Sings *legato* phrasing) No tongue. (Sings) No finger action. No Czerny.

(Hungerford plays)

Friedberg: No, you see?

Hungerford: That's not right.

Friedberg: You don't put the three notes together. You play (Sings detached "da-da-da") instead of (Sings *legato*). Like a singer does...with a little pressure towards the long note. These two short notes, no pressure at all. Less striking. (Sings) Waiting for this soft inflection...

(Hungerford plays, Friedberg sings.)

Friedberg: You see, if you would say... "Oh, how nice, oh how nice," you know.

(Sings) "Oh, how nice, oh how nice." Something like that. Do a little bit more romantic...you see, you mustn't hear that it's too much, or it's too effeminate, don't be afraid. You have enough masculinity. Do as it is the music requires. We must change our skin according to the music at hand. Isn't it?

Hungerford: Oh, yes, oh, absolutely.

Friedberg: Try it again.

(Hungerford plays, Friedberg sings)

Friedberg: Now, isn't that wonderful. That's marvelous. You see...not practicing notes...(inaudible) a fortepiano for that. The bowings, the strokings...and feel for that. If you can feel it (Sings). You see, a singer would also wait a little bit, "Oh, how nice." We forget what we ought to do. How can we do it? Only by imitating. (Sings) Such things cannot be explained in words really, It's too... Just as a singer would do. "Oh, how nice, oh, how sweet." You wouldn't sing, "Oh, how nice, oh, how sweet." How pathetic does that sound. (Inaudible)...so much more on the

keyboard. Than if you were a singer. After all, there (inaudible) So, now the next variation. Not too fast.

(Hungerford plays Variation 2)

Friedberg: (Interrupting) Here I wish you to listen very correctly and have in mind that you wish to create ease. A very distinct meter on long, short, long, short, long. Not: (Sings). You see, you emphasize the wrong note. (Sings) Otherwise, it doesn't amalgamate with the long one, while the melody can be here again (Sings). We should... (inaudible)...long winding melody which is so. (Sings) everything goes to the G and then comes down again. Remember, remember.

(Friedberg plays opening of Franck, Violin Sonata)

Friedberg: You see? That's the same thing. (Plays Brahms Variation). Otherwise, it sounds: (Plays). Single notes which have no connecting whatsoever.

Hungerford: Well, I'll try it again.

Friedberg: And two things can already help: the relaxed behavior of the arm...and secondly, the tension...of the dynamics. (Sings) And...the short note... Continue.

(Hungerford plays Variation 2)

Friedberg: (As Hungerford plays) Wonderful, excellent. (Sings) Oh! See, that was *legato* then. And that's an affair to build phrase, and that is building phrases in itself that it can be compared with singing, you see. Otherwise, it doesn't sing, it's instrumental.

Hungerford: Well now, what do you think, Mr. Friedberg, about the end of each of these variations, should there be a *rallentando* or not?

Friedberg: No!

Hungerford: ...a little bit like that.

Friedberg: Very little. Only ending a phrase like you speak when you end a phrase. Not more, no. Brahms was very much opposed to that. Oh, yes. He always hold the *rallentando* out for fear, out of fear that somebody might overdo it. You see? I was present when Fritz Steinbach conducted the First Symphony, the last movement, where Brahms writes (Sings main theme), then comes this (Sings). Where he goes over to the faster tempo, Brahms didn't want it too hectically done. He wanted it very, very gradually, but many conductors, of course...

Hungerford: Oh, terrible, isn't that terrible? Oh, golly.

Friedberg: You see, and he was at the rehearsal, and Brahms told Steinbach that Steinbach who was an exponent whom he liked so much, that not too much, no too much *accelerando*. Go over gradually, you see. By and by, not so as if something new was, there nothing new happens, you know, nothing new happens, just I get so excited or you think as the composer got so far that he wanted to go a little... "C'mon, let's get going!" But not in a rush, no; not to reach a subway train. (Hungerford laughs.) So, now the next one, Or shall we hear that first?

Hungerford: Alright, if you wish.

Friedberg: Yes, I would like to.

(Interruption)

(Hungerford plays)

Friedberg: (As Hungerford plays) Why, why so hard? Wait, while you...(Sings). You see, you must always consider the mood as such. Not in fraction. You still don't

recreate the mood. You must compose. You are Mr. Brahms now; you are the composer.

(Hungerford plays, Friedberg sings.)

Friedberg: Yeah, but steady in tempo. That was very good.

Hungerford: Was that better?

Friedberg: Listen to the tape. You will see for yourself...

(Interruption)

(Hungerford plays, Friedberg sings.)

Hungerford: (Inaudible)

Friedberg: That's so difficult, that's so difficult, but we must have it without all of these

accents...to get rid of that. You have gotten rid of it. Will you try again? (Sings)

You feel inside of you.

Friedberg: (As Hungerford plays) So, that's better. A little bit slower now. Tempo.

(Hungerford stops playing) That's it. See? Can you write that down with the pen

where it's a little bit slower?

Hungerford: Yes. Before we get to that.

Friedberg: Very little, of course.

Hungerford: I just want to turn this tape, if you'll wait for second. Now listen, have you

got the time to go on like this? I don't want to...

Friedberg: We have until six: you have ten minutes more. What shall we do? Apply to

the best.

Hungerford: Yes. Good.

(Interruption)

Hungerford: Now, the next variation. Now, this is one that I'm a little, I'm in doubt. I, I really am in doubt about this.

(Plays Variation 7)

Friedberg: Yes, but you play that better than any of the previous ones.

Hungerford: Oh, no!

Friedberg: Certainly! It is nothing but the same song, only the length of the motion is stirring now a little bit. There are little ripples from (inaudible), that's all. And you did it, only the end. (Sings the last measure) Make a real line of phrasing.
(Sings)

(Hungerford plays)

Friedberg: That was technically, not so good. Once more, that was technically not...

Hungerford: I know.

(Hungerford plays)

Friedberg: ...why don't you linger a little bit on the last high peak? (Sings)

(Hungerford plays)

Friedberg: How do you do it *legato* when nobody sees it?

Hungerford: ...with the wrist and everything...

Friedberg: Finger, too. Do that once more.

(Hungerford plays)

Friedberg: ...(Plays) *Portato*. Like...(Plays) Why don't you ? (Plays) Same phrasing again. This belongs together: (Sings)...if you just compare it, if you have this (Plays)...just compare this with this here: (Plays). Compare this with here...(Plays)

Hungerford: Yes, it's very much the same.

Friedberg: You heard, always the same. And here, there's very quiet waters, still waters.

And contrapose. (Plays) Lovely. Try to feel the same way a great, great kindness, you know, very humanitarian feeling. Love, grateful...(Plays)...

(Hungerford plays)

Friedberg: Very good, but it will be still better perhaps if you don't think too much pianistic motion. Just lay your hands on the keys.

(Hungerford plays)

Friedberg: You see, now only the fractions, the fragments of fractions of the melody hangs like spiderwebs in the air...(Sings) You see, just part of it hangs so that you feel like so in autumn, you know, when you see those webs, you know, hanging in the air. I would play it that way. Try it again; just nothing. No, no *crescendo*, not too much. Very little.

(Hungerford plays)

Friedberg: Now B. (Sings) Slower. So, isn't that a cute one?

Hungerford: Oh, lovely.

Friedberg: You see, you must listen to yourself like Horowitz does, to all the sounds you're making, you must enjoy it before you go on. You go on a little bit too quick, you pass over sounds which you should listen to. That's good. Now, these two D minor are not so necessary, but what follows.

Hungerford: The next one.

Friedberg: The next D minor. (Sings)

(Hungerford plays Variation 10)

Friedberg: (Sings) That's better. If you play...(Sings), you articulate too much the eighths. (Sings) It's an upbeat to the next. In order to bounce it out...gentler... before that a little bit longer. (Sings)

Hungerford: I'll do it from the second. (Plays)

Friedberg: In the end, I would make a little more upbeat here...you see...*piano*. (Plays and sings the last four measures) See what you had and then longing...(Plays) ...but not before...*crescendo*...(Plays and sings). Like the D-minor Concerto, too.

Hungerford: Yes, well, that business with the second ending...

Friedberg: (Inaudible)

Hungerford: It's all this business of leading up (Sings). I'd say, Myra was after me, you know, with that sort of thing. I don't know why I'm being so stupid and not realizing that sort of thing. I've tried every note out...

Friedberg: That not stupid. Oh, no. It's a superior way of feeling...So you are thinking what you used to think, Leonard. (Inaudible)...Brahms.

Hungerford: Is that so?

Friedberg: That's how deep he felt. More formal, musically...trills...shades.

(Hungerford plays *Variation 11*)

Friedberg: Here, I would three times change the pedal when you go up with the trills.

Hungerford: Oh, alright.

(Hungerford plays)

Friedberg: And here, when that comes (m. 222), here the angels in heaven sing, you know? There are no words like that. Not on the organ, not even on the organ. No piccolo...

Hungerford: The nearest thing is the 111 of Beethoven, isn't it? The last part of that, don't you think?

Friedberg: Yes, but this is warmer, you know, it's more human. Beethoven is more above the clouds. We're still on earth, you know.

(Hungerford plays)

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(Continuation of Brahms Op. 21, no. 1, Variation 11)

(Hungerford plays)

Friedberg: Leonard, is it too much to ask you again and again to, not to forget the value of the meter, of the long and the short notes...the eighths...

Hungerford: Oh, that's right.

Friedberg: Therefore, the eighths have no contact with the next quarters.

(Hungerford plays, Friedberg sings, mm. 222-230)

Friedberg: Here, no *rallentando*.

Hungerford: No *rallentando*?

Friedberg: No, don't forget.

(Hungerford continues playing)

Friedberg: Here, Leonard, you did the *accelerando* as marked here...a little too, a little bit accelerated. You did it marvelously. (Sings) But with the next...you can resume. You see, that's the main thing out of this little accelerated play; you must not come too soon with the main note. (Sings, m. 231)

Friedberg: (As Hungerford plays) *Crescendo*. Too fast, too fast (mm. 244-246).

(Hungerford stops) You have to study the tempo here. You must sing in that high register; like in the Beethoven G-major Concerto. (Hungerford plays, Friedberg sings) Now, not coarse, not punctured, you know. Always singing. Rachmaninoff does it marvelously in the last movement of his D-minor Sonata. Oh! He has (inaudible) from that, you know. That one, can do that. Highest way of expressing yourself in such a high treble register, sometimes hardly shaking. It's wonderful. But you must vibrate; you must tremble. (Sings) Oh, you'll get that, you'll get that. Alright, I have to have a rest now.

Hungerford: Yes, of course.

Friedberg: After Mrs. Butler, not you alone. Mrs. Butler...

Hungerford: Well no, I'll see you

Friedberg: It's the danger of having a soft heart.

(Interruption)

Announcer's voice: Presenting "Keyboard Master." Each Sunday evening at this time your city station presents another fine pianist in a studio recital. Our guest this evening, the young Australian pianist Leonard Hungerford, began his studies in Melbourne with Roy Shepherd at the age of twelve. At seventeen, he won the Homewood Memorial Scholarship, the highest musical award at the Melbourne University Conservatorium. Recommended by Eugene Ormandy during the conductor's Australian tour in 1944 for a scholarship at the Juilliard School, Mr. Hungerford came to this country the following year and studied with Ernest Hutchinson at Juilliard. Coming to the notice of Dame Myra

Hess three years ago, Mr. Hungerford has been most fortunate in receiving advice and instruction from the great lady. It was she who recommended him to Carl Friedberg by whom he was accepted as the first recipient of the annual scholarship sponsored by the Carl Friedberg Alumni Association for study with Dr. Friedberg during the 1950-51 season. Mr. Hungerford will make a Town Hall appearance Monday evening, October 22. Now, for our Keyboard Masters program this evening, Leonard Hungerford has chosen Schubert's Fantasy in C major, Op. 15, "The Wanderer."
(Hungerford plays. Performance ends on tape at the beginning of the fourth movement.)

LESSON 9

Hungerford: Would you mind saying a few words just for a second? I want to get the level on this microphone.

Friedberg: Uh-huh. Where do you dine tomorrow night? In the (inaudible) with Molly?

Hungerford: Yes.

Friedberg: You do.

Hungerford: Yes.

Friedberg: Well then, I might change my mind. Can you play after you had a good dinner?

Hungerford: Oh, I won't eat much. I won't eat much. No, I never do...before I play.

Friedberg: We were at the Rockefellers today for dinner.

Hungerford: Oh, were you?

Friedberg: They have a beautiful estate near Greenwich. It was...

Hungerford: Up near Greenwich, yes.

Friedberg: A cousin of Mrs. Friedberg, a niece of Mrs. Friedberg, has married one of the Rockefellers.

Hungerford: Oh, is that so?

Friedberg: And wonderful daughters, two daughters, one's at Bryn Mawr, and the other was there, fourteen years old. Red-haired girl, beautiful girl.

Hungerford: But they're very culturally-minded people, aren't they? Yes.

Friedberg: Wonderful...wonderful. (Inaudible) said to me, "You must call me by my first name. We are relatives" and so on. They are relatives by marriage, my God! But he was so charming. A beautiful Steinway which has become quite stiff. You see, the...

Hungerford: Hammers?

Friedberg: ...the hammers haven't gotten enough played. So I talked and if you want me to come up on a weekend, if you are not there, of course, if you are in the house... if they are not there, I would love to play there for hours and some of my pupils might come, play for you.

Hungerford: Wonderful.

Friedberg: They are both not musical, but Polly, the woman, our cousin, she is beautiful, artistically inclined. But not musically. She made me play a little bit, but it was more for her daughter. The daughter is interested in music, and she said to her, "Mr.," Polly told me, "He is a very great old man." I think she recognized that I'm old. No sport coat could prevent me from that.

Hungerford: Well look, before we start, I want to show you 'cause I'll probably forget it. You know that photo of the two of us that Mr. Flaherty took, that I took. Mr. Flaherty took the negative, he was so impressed with it, he's made a gorgeous job of it. Now, don't you like it any better now?

Friedberg: Much better, yeah.

Hungerford: Don't you think that's good?

Friedberg: Much better.

Hungerford: Well, that's for you if you'd like it.

Friedberg: Thank you very much.

Hungerford: He went to an awful lot of trouble with it, in getting it...

Friedberg: That's very good.

Hungerford: Don't you think (inaudible)...

Friedberg: More like reconciled with my ugly face.

Hungerford: Oh, don't say that!

Friedberg: You see, but see you are round, beautiful, young face, and this is still a little bit tense...

Hungerford: Yes, but here is the wisdom. Here is the wisdom! (Laughs)

Friedberg: You flatterer!

Hungerford: Oh, I'm not at all, not at all.

Friedberg: Someday, I go with you to Australia for a concert tour. Play on two pianos.

Hungerford: Oh, how wonderful!

Friedberg: What is the first number fifty...*Marcello*.

Hungerford: Yes, the *Marcello*.

*(Hungerford plays **Marcello-Bach, Adagio from D-minor Concerto**)^{lv}*

Friedberg: Very good, very well arranged.

Hungerford: does it sound alright?

Friedberg: Very good.

Hungerford: Does it?

Friedberg: Very good. Beautiful.

Hungerford: I just wondered if it's too rich, you know.

Friedberg: No.

Hungerford: It's not too rich? It's a lovely piece, don't you think?

Friedberg: May I give you one suggestion which you might take or not; play the right hand still more singing. More like a real good flute solo.

Hungerford: Yes, I see.

Friedberg: And he really knows that he is the soloist and the only counting person to play the melody. Oh, I know that piece so well. If it's more pained in the...

Hungerford: More pathos.

Friedberg: More sorrow and...

Hungerford: Yes.

Friedberg: ...but very good. That's an excellent arrangement.

Hungerford: Well, I'll work on it still. Listen, tell me, Mr. Friedberg, what do you think if I learn perhaps the first one of these, the Vivaldi-Bach one. How is that to play as an opening, it's a little piece, but the whole three...

Friedberg: I like it.

Hungerford: Do you?

Friedberg: I like it. (Sings)

Hungerford: It has all this business: (Plays) Do you think that's worth playing, or...

Friedberg: Which one is that?

Hungerford: That's the first one, the first one, you see, the last movement, here.

Friedberg: Oh, the last movement. But faster. (Sings)

Hungerford: Oh!

Friedberg: (Sings)

Hungerford: Oh, I see.

Friedberg: *Allegro.*

Hungerford: Oh, yes. Well, do you think that's worth, I mean, I could learn it in a few days, but do you think it's worth having? Do you?

Friedberg: Absolutely! Absolutely. That's an excellent piece.

Hungerford: I think it's a lovely...you can add octaves and things in the bass, can't you?

Friedberg: *Ja.* Oh, yes, you can arrange it the way you like it. But is it so complete?

Hungerford: Yes. Three movements. Yes. And the slow movement is lovely, too.

Friedberg: *Ja.* Well, you could play the, you could very well play the whole concerto.

Hungerford: That's what I mean. Oh, yes, I mean the whole three movements, and play it as the first number on a program. Is that alright?

Friedberg: Wonderful, wonderful, wonderful.

Hungerford: Miss Epstein is going to lend me the F major d'Albert-Bach Toccata, you know, to learn, cause I want to learn that.

Friedberg: She has it. I have it, too.

Hungerford: Have you?

Friedberg: Yeah. (Sings) Only Arthur Rubinstein plays it, you know.

Hungerford: Yes. Yes, but it's worth playing, isn't it? Yes. Well, now look, is it more difficult than the C-major Busoni? More difficult?

Friedberg: It's so long, always interspersed with chords...(inaudible)...chords. And power, power, finger power. Oh yes, it's a difficult piece. It's difficult to say whether one is a little bit more difficult than the other. I think it's more difficult because you have a rest through the *Adagio* in the Bach-Busoni...

Hungerford: Yes, there's no rest...

Friedberg: ...and only the final of the last movement is really...is really very difficult, very exacting, but the Toccata, that is a *perpetuum mobile*. Doesn't stop the movement, the whole thing over eight pages.

Hungerford: Well, Miss Epstein said that she only plays the Toccata when she plays it.

Friedberg: I did. Too.

Hungerford: Did you? You don't play the Fugue.

Friedberg: I have never played the Fugue, but I heard the Fugue. One of my pupils played it, and it's a marvelous piece, too. I would learn both.

Hungerford: Yes.

Friedberg: Oh, yes, Leonard.

Hungerford: How long is it with the Fugue?

Friedberg: With the Fugue, about twelve minutes.

Hungerford: Oh, well, that's just, that's not bad. No.

Friedberg: Good.

Hungerford: Well, I thought it'd be a good idea to have one more of these big Bach works, don't you think?

Friedberg: *Ja.* Oh yes, oh yes.

Hungerford: Well, I'll get on and learn that.

Friedberg: Oh, but the Toccata in D major...Toccata.

Hungerford: Oh, yes. (Sings)

Friedberg: That would be...

Hungerford: Which is the better arrangement of that, the Busoni or the d'Albert?

Friedberg: No, I don't mean this. I don't mean the...(Sings).

Hungerford: Oh, you don't mean that.

Friedberg: Oh, no.

Hungerford: Oh, you mean the...

Friedberg: (Sings the opening theme from BWV 912)

Hungerford: Oh, yes, I love that, yes. Myra plays that wonderfully, I think. Yes, well, I'll get on and do that.

Friedberg: *Ja.* So what comes next?

Hungerford: Now, the Beethoven Rondo in C major.

Friedberg: Good.

*(Hungerford plays the **Beethoven Rondo in C major, Op. 51, no.1**)^{lvi}*

Friedberg: Very good, Leonard. I would make one remark only. We always played in Europe so: (Plays the turn in m. 1) I don't know what edition you have; before I see that I'll show you. (Plays) Not: (Plays). You turn around the first one.

Hungerford: I see. Well, the thing I had done is, I didn't know; Schnabel does this on his record, see what I do. Now, I mean...

Friedberg: (Plays the principal note, then the turn as a triplet followed by the last two notes as opposed to Hungerford's principal with four notes rushing at the end)

Hungerford: Yes, now he rushes the last one. Yes. That's it, yes.

Friedberg: Show me your music.

Hungerford: I haven't got it here. I'm sorry. Why I didn't bring it, I'm sorry.

Friedberg: Which edition do you use, do you remember?

Hungerford: I use the Schirmer, it's Kullak. But listen...

Friedberg: Does he say, does he make a *mordant* on the principal?

Hungerford: I think so. (Plays)

Friedberg: It's a matter of being used to something. (Inaudible) And wait a little bit longer and do it *à la* Schnabel. That's alright with me.

Hungerford: Now listen, I want to do what you do, but I mean, it's just that I haven't looked at it for so long, but it's just that it's been on my mind, you see; I've been playing this piece for a long time.

Friedberg: That is possible, you see, because the melody is: (Plays). Therefore: (Plays)...but not, you started earlier. (Plays) The second beat, (inaudible)...I'm alright then. (Plays) And very amiable, you know. (Plays) Not too sharp.

Hungerford: Oh, no.

Friedberg: (Plays) Lovely piece, lovely. Musical piece.

Hungerford: Well, thanks. Well now, I'll look into that, Mr. Friedberg, and...

Friedberg: Good. What comes next?

Hungerford: Well no, let's see. Oh, now I don't know, whatever you think, now I thought the A major Mozart Sonata, and Molly wants the Schubert Waltzes this time, believe it or not. Of course, she was the one who balked, you know, in the Utica business.

Friedberg: You know what she wants.

Hungerford: Yes, alright.

Friedberg: To Caesar what is Caesar's.

Hungerford: Yeah, I know.

Friedberg: And God what is God's.

Hungerford: I've told you also I'd like to play this *Allegretto* in C minor of Schubert.

Would you listen to that?

Friedberg: I would like to hear that.

Hungerford: Good.

Friedberg: The other is not necessary. Just if you give me the beginning perhaps of the variations of Mozart. So, I'm always a little bit particular in the tempo, that the tempo is not too slow.

(Hungerford plays the Schubert Allegretto in C minor.)^{lvii}

Cassette 6 Side 2

Friedberg: Beautiful. Very good.

Hungerford: It's no too slow, is it?

Friedberg: No, Oh, no. a beautiful piece and beautifully played, Leonard.

Hungerford: Well, I'm glad you think so.

Friedberg: I like it very much.

Hungerford: It's a lovely piece, you know. (Inaudible)...you never hear it, do you?

Friedberg: You could make wonderful variations out of this...

Hungerford: Yes.

Friedberg: A-flat major section. That would be a wonderful thing for...it's beautiful.

What's the next piece?

Hungerford: Now, let's see. Well then, now then, how do you think it should be? Will I

play this Vivaldi-Bach or not?

Friedberg: I think you ought to.

Hungerford: Alright, yes, good. Then, the Beethoven Rondo, then this and the Waltzes?

Or the Waltzes and this?

Friedberg: No, first this, and...

Hungerford: The Waltzes. And then the Mozart Sonata? Is that alright?

Friedberg: Wonderful. Now play a little bit of the Mozart Sonata.

Hungerford: Yes, I wanted particularly to play you some of this Mozart, because you

know...

Friedberg: It's always Mozart that's the most difficult composer and his work. Always

good, he's always subject to change every day, you know. It's good to hear.

Hungerford: And that's got to be so, so absolutely right, hasn't it?

(Hungerford plays the first movement of Mozart, KV 331)

Friedberg: (At end of slow variation) Good.

(Hungerford finishes the movement)

Friedberg: Very good, very good.

Hungerford: Is it better than the last time?

Friedberg: Absolutely.

Hungerford: Is it?

Friedberg: Absolutely. You can, of course, this piano doesn't deliver all that what you wish.

Hungerford: I...

Friedberg: But a little bit more dynamic. (Sings)

Hungerford: Oh, yes. The *crescendo*, yes.

Friedberg: A little bit more.

Hungerford: It's so darn hot when I'm playing. Well now...

Friedberg: The tempi were excellent.

Hungerford: Were they right? Oh. The slow movement, is that alright now?

Friedberg: Very good. Very good. Absolutely good. If you play only, have you a good piano?

Hungerford: It's the one tomorrow night. I picked out one, yes, it's a B. It's pretty, it's beautiful sound. It's a little stiff, but it's alright.

Friedberg: Ah-ha. But then give a little more glamour to the top.

Hungerford: Yes, oh. It's the same in the Vivaldi piece too, yes.

Friedberg: Just a little bit more light on it. Now, it's a little bit in the dark...more light. So sharp light like we had today.

Hungerford: Yes, you see the problem with this piano; it's much easier to press down and you know, I mean, when you're used to practicing on a piano and you come to a much stiffer one, you know...

Friedberg: Yeah, but if you don't stiffen here, you can do it on any stiff piano...it's still much too much...

Hungerford: Oh, is it?

Friedberg: Over here...(Plays)...and then at the beginning, too...(Plays). A little bit more tone. It sounded a little too much. (Plays)

Hungerford: Yes, I know.

Friedberg: as if you were already finished with the world and had said good-bye to it, you know. A little more tone. (Plays) A little bit more. Very correct here. Very good. The A minor...

Hungerford: Was it?

Friedberg: The octaves are more *legato*.

(Interruption)

Hungerford: Alright. Now...now, would you like to hear the *Menuet*? Or do you want any more of that?

Friedberg: Certainly. We go on. Sure.

(Hungerford plays the second movement of KV 331.)

Friedberg: Excellent. But Leonard, the Trio...(Sings). It's more waltz.

Hungerford: A little more. It's too square.

Friedberg: Yes, it's too square. Let yourself go and play ultra-*legato* like on the stringed instruments. Then it's wonderful.

Hungerford: I see, yes. Yes, I know.

Friedberg: Maybe we could hear that, could we single that out, this D major?

Hungerford: Oh, easily, yes!

Friedberg: ...could we hear it? But let's finish the sonata first.

Hungerford: Alright, very well.

*(Hungerford plays the **third movement of KV 331.**)*

Friedberg: (Applauds) Very good.

Hungerford: Is that too slow?

Friedberg: Not for me.

Hungerford: Isn't it. Oh.

Friedberg: Can you infuse a little bit more excitement?

Hungerford: Oh, is that it? Yes.

Friedberg: (Sings) ...Turkish music. But the beginning, just as you did. Only give the
turns a little bit chromatic expression. (Sings)

Hungerford: I see, yes. Let me try that.

Friedberg: But real, I mean excitement you live, you must feel...

Hungerford: I've thought of it too much like a music box thing, you see. That's just the
trouble.

Friedberg: It becomes a little bit too monotonous.

Hungerford: Yes, I know.

*(Hungerford plays the **third movement of KV 331.**)*

Friedberg: (As Hungerford plays) *Crescendo. Crescendo.*

(End of movement)

Hungerford: Yes, I see. It's got more energy, yes.

Friedberg: (Sings) More, you see. Good.

Hungerford: I get the idea.

Friedberg: (Inaudible)...tomorrow you have the inspiration. You play it wonderful.

Especially if Molly got paid before. You must show those chords, you know,
when you...(Sings)...

Hungerford: I hope I don't see her before the concert; I just don't want to see her before
the concert. That's before I play, you know.

Friedberg: Yeah, it would be better, Leonard, could I hear the Trio of the D-major
section?

Hungerford: It'll just take a minute.

(Interruption)

(Hungerford plays Schumann, Arabesque, Op. 18)^{lviii}

Friedberg: Excellently played. Excellent. I like it very much.

Hungerford: Really?

Friedberg: One little thing. Just...

Hungerford: But isn't it too Chopin? Isn't it too...

Friedberg: Oh no, no.

Hungerford: Isn't it?

Friedberg: Oh no! (inaudible) Only this here: (Plays *Minore II*, mm. 146-153)

Don't...play so: (Plays with a more long, *legato* line rather than short phrases)

(inaudible) (Plays) ...only later on...march-like (Plays, mm. 154-162 *deciso*)

(inaudible)...what shall I call it, round, round phrases. (Sings, mm. 146-153)

Hungerford: More in the Brahms style, yes.

Friedberg: Otherwise, very good. Of course, I feel it also (inaudible) (Plays, *Minore I*, mm. 74-90)...according to Clara Schumann...

Hungerford: According to what?

(Friedberg plays *Minore I*)

Hungerford: Oh, the E-sharp, yes. I played the E-sharp, didn't I? Yes. Some editions...(Friedberg plays m. 96) Oh, some editions have F-sharp, do they? Oh, do they!

Friedberg: I know, but they shouldn't. If you can just put some light on the ...it's not worthwhile talking about, on this little A minor (inaudible) romanticism. (Sings) He has such broad melodies. So wonderful.

Hungerford: Well, I was worried in case that was perhaps too drawn out, you know. In those episodes in the middle, if I had made them too long.

Friedberg: Brahms did them still warmer.

Hungerford: Did he?

Friedberg: Of course, Clara Schumann wanted at the beginning.

Hungerford: Yes?

Friedberg: The main part more fierce. Even. (Sings beginning with even rhythm.) He played so: (Plays faster)^{lix} What people do instead: (Plays in a more deliberate style) Here, sixteenth.

Hungerford: I see.

Friedberg: Not: (Plays two short sixteenths) that belongs together. (Plays) The sixteenth notes go on like a road, you know. You must hear it. Actually sings here. Good.

Hungerford: Good, well gee, Mr. Friedberg...

Friedberg: Would you like to play one of the Chopin?

Hungerford: Well yes, sure, I'd love to. Before, I wanted to ask you is this: You know that piece you told me that you like so much, for the pedal-piano. (Sings) That beautiful one. (Friedberg plays) Isn't that lovely? Listen, I was wondering, if you've got the score, could you lend me that for a week? And I'd learn it?

Friedberg: I don't think I have it.

Hungerford: Haven't you?

Friedberg: But I can get it from a pupil of mine.

Hungerford: Can you?

Friedberg: Yeah.

Hungerford: 'Cause look, I tell you, I've searched New York for it. All the second-hand shops, you can't get it anywhere. It's not possible.

Friedberg: *Ja, ja.* I'll see that my pupil gets it there. I must see who is...

Hungerford: If I had it for a week, that'd be enough.

Friedberg: Absolutely.

Hungerford: Well now, in this, would you learn, there are other two pieces, there are two pieces on each side of this, aren't there as well?

Friedberg: There is the Canon.

Hungerford: Well, would you learn those two?

(Friedberg plays from the Canon.)

Friedberg: Canon, B minor. Those two. Only those two.

Hungerford: Only those two.

Friedberg: *Ja*, I think so.

Hungerford: Well golly, Mr. Friedberg, I'd like to learn those, I really would. And...

Friedberg: Do it by all means.

Hungerford: Yeah, I just can't get the score, that's the trouble.

Friedberg: I'll see that I get it. I think it was Norma Holmes who played it last.

Hungerford: Well, she played it to Myra that day, I remember when Myra was here that day. Miss Holmes played it.

Friedberg: She has it. You get it from her.

Hungerford: And then I brought the score of these 111 ones. Now, do you do the whole three of these?

Friedberg: Of course!

Hungerford: The whole three of them. Yeah, I see.

Friedberg: All of them.

Hungerford: Yeah, yeah.

Friedberg: Marvelous pieces, marvelous pieces.

Hungerford: You wouldn't give me an idea of the tempos, would you? Would you give me an idea of the tempos?

Friedberg: Certainly. But I want to hear your opinion first.

Hungerford: Oh, I haven't learned them, I haven't learned them. I'm just...

Friedberg: Oh, then learn them and give me your idea for the tempo. Leonard, that is the only way to become independent, you know.

Hungerford: Yes.

Friedberg: Only then I do everything for you...

Hungerford: Alright.

Friedberg: ...after I hear it and I find that something is not as it should be, then we begin.

Hungerford: Alright.

Friedberg: But I trust that you know it yourself, how to do it. And so why should I inject it into you? No, Anton Rubinstein said that always to Josef Hofmann. Josef Hofmann always wanted that Rubinstein play the piece he studied for him. He said, "No, you would only become imitator, and you must become Josef Hofmann, not Anton Rubinstein." See? And I feel the same way. But I play everything for you, you see. But first, show me what is your opinion. What is your, I am interested in your opinion more than you are in mine.

Hungerford: Oh no, no, no, no.

Friedberg: Why? I tell you why: mine is more or less fixated, while yours is not, I don't know it yet.

Hungerford: Yes, but Mr. Friedberg, yours is the authority, yours is authoritative.

Friedberg: Yes, but the authority can give the last tempo *appropo*. Not before, not the first. If you ask them (inaudible)...that is not right. That's not right. Now, shall we have the...

Hungerford: What Chopin would you like? The Polonaise, Mazurka, Nocturne, or what?

Friedberg: Études, and the Waltz.

Hungerford: The Waltz?

Friedberg: *Ja*.

(Hungerford plays Chopin Waltz, Op. 34, no. 1)^{lx}

Friedberg: Very good. Look over the score once more a little bit in regard to the technical side. You, when he comes (Sings), it sounds sometimes a little bit it was difficult for you. It shouldn't.

Hungerford: I'm tight now. I'm tight tonight. I'm tight. You haven't heard me play it stiff like that before, have you? I...

Friedberg: No.

(Gap)

Friedberg: ...so now keep to yourself until tomorrow night completely. You will make a hit. Wonderful. Thank you.

Hungerford: Well, thank you, Mr. Friedberg.

Friedberg: Don't forget your music. And I thank you for the picture. Can I pay you back?

Hungerford: No. He won't take a cent, he won't take a cent.

Friedberg: Really?

Hungerford: I think he rather likes you, do you know what I mean?

Friedberg: Very good, very good, very good, very contemplative...

Hungerford: Yes.

Friedberg: ...so, let's try...

Hungerford: Yes...oh...would you, oh, I hadn't thought of that...

Friedberg: ...don't be worried (inaudible)

Hungerford: Oh, wonderful.

Friedberg:...several of my staff people should have one page together...one in center...

Hungerford: Oh, wonderful! Oh, that would be wonderful, Mr. Friedberg.

Friedberg: You'll see what we do.

Cassette 7 Side 1

Hungerford: This is the size of my piano, this one, that Mr. Pomeroy had given me.

Friedberg: Oh, for a small room, it is a good size. It shouldn't be larger. The machine is
still going.

(Interruption)

LESSON 10

Hungerford: But, of course, you don't need the score.

Friedberg: No.

(Hungerford plays Schumann Kinderscenen, Op. 15)^{lxi}

Friedberg: That's lovely playing, Leonard. That's lovely playing. Now, hear it yourself.

Hungerford: Really?

Friedberg: There are very few little comments to make.

Hungerford: But what about the tempos, I mean...

Friedberg: Yes, I mean tempi and everything included. In general, excellent.

Hungerford: Really?

Friedberg: "Glückes genug," you know. "Enough Happiness," it could be a little bit
more vivid. The first I play myself a little bit more floating. Number 1, yes. And

the “*Hasche-Mann*” I also a little bit more spirited. But in general, you have this poetical...very poetically played. Oh, yes. Now, let’s hear it.

Hungerford: Alright.

(Interruption)

Friedberg: You can do it beautifully.

Hungerford: Well, gee whiz. Well now, listen, I, do you find, you’re probably going to get a shock at this, but, this...I don’t know what you’ll think of it. I made my own arrangement of it.

Friedberg: Ay-yi-yi.

Hungerford: Listen, there’s no, there’s no, you can’t get that Clara Schumann thing, you know.

Friedberg: No?

Hungerford: It’s not possible.

Friedberg: I have it here.

Hungerford: Can you show me?

Friedberg: Oh yes, I’ll show you.

Hungerford: You certainly will!

Friedberg: I still have it, fortunately, but...

Hungerford: I’ll get it photostatted.

Friedberg: ...you must bring it back.

Hungerford: Could I get it photostatted?

Friedberg: No, I don’t know.

Hungerford: It would only take a day and a half. I'll take it in tomorrow and I'd have it by noon.

Friedberg: (inaudible)

Hungerford: Really and truly? My golly! Can you beat that! You can't get it anywhere. I wrote to Miss Holmes, you know. Here it is. My sainted eyes.

Friedberg: It is not very much different. Read it from this here, or do you play it by heart?

Hungerford: I play it by heart. Well...see, what I do first with it? Alright. I don't know what you'll think of it.

Friedberg: Debussy made an arrangement for two pianos, but the Clara Schumann arrangement is that what we always play.

Hungerford: Well listen, is there any point in learning the whole lot of them and playing them in a group at a concert? Are they all interesting? They're not.

Friedberg: I would, I'd say that this one here and the Canon, in B minor.

Hungerford: The B, which number is that?

Friedberg: (Sings)

Hungerford: Oh, that's the next one, the fourth, this one here. Yes, over here. Yes, that one here, The fourth and the fifth.

Friedberg: That you see in this book, too.

Hungerford: Oh...is that a fact.

Friedberg: I didn't get that. Mr. Friskin had it and gave it to me as a present about ten years ago.

Hungerford: You can't get it. I've asked at every shop.

Friedberg: I know. I know it.

Hungerford: It may be too rich; I don't know. I'm sure. Let's see what you think about it.

Friedberg: Read it from here.

Hungerford: Alright, read it from the score.

Friedberg: It hasn't been changed very much.

(Hungerford plays Schumann, Studien für den Pedal-Flügel, Op. 56, no. 4)^{lxii}

Friedberg: (As Hungerford plays) (Sings) ...a little too slow. (Sings, claps the beat.)^{lxiii}

Now, watch the tempo. That's right. That's it.

Hungerford: It sounds kind of strange now.

Friedberg: (inaudible)

Hungerford: Now how fast does this next go? The same exactly?

Friedberg: No.

Hungerford: A little bit faster.

Friedberg: Yes...says "*etwas schneller.*"

Hungerford: (inaudible)

Friedberg: A little bit faster. (Hungerford plays)^{lxiv} ...that's too fast.

Hungerford: Oh, that's too fast?

Friedberg: (Sings)^{lxv}

(Hungerford plays)

Friedberg: (Sings) Go on, exciting.

Hungerford: I see.

Friedberg: But that's, you see that's not much change.

Hungerford: No, well I made it richer than that at the beginning. I shouldn't have.

Friedberg: I liked it. Oh, yes.

Hungerford: Really?

Friedberg: Yes. I like it richer. Oh, absolutely. Only sometimes a little bit more bass.

(inaudible)...this G major chord which reminds so much of the Ninth Symphony, you know. (Plays) Now, play yours once more and hit the right notes.

Hungerford: Alright.

Friedberg: For goodness sake, play the right notes. No. I like your arrangement.

Hungerford: Do you?

Friedberg: Very much! You see, the middle part, it's not only the tempo which is a little bit more moving, but it is the excitement. (Sings) Like waves coming up, rolling.

Hungerford: I had a lot of difficulty with that part when I got with it. What am I going to do with it? It's a canon, but what can you do with it, you know? It's difficult in a way. But, you know, the tempo...

Friedberg: Yes, very difficult. But the tempo is very telling. But it must remain graceful, you know. If one hears difficulties in application, that is not so good. Well, you need time. You can study it some more.

Hungerford: I've just been on it about a week or so...

Friedberg: Oh, well...you need much more time for that.

Hungerford: What's I going to say? Did you ever play this in public, Mr. Friedberg?

Friedberg: No. Never.

Hungerford: Didn't you? It would be nice for an encore, wouldn't it?

Friedberg: Oh, beautiful.

Hungerford: Did Madame Schumann ever play it in public?

Friedberg: Not when I was with her. Maybe when she was younger. I don't know.

Hungerford: Well now, did she draw your attention to this or what?

Friedberg: No. I know it from the, I had the original. And you see, we had it in Germany, we had all the Schumann works in one edition, Breitkopf and Härtel, this big edition. And I, of course we had no pedal-pianos, so few were still available, you know. But I studied with my eyes, you know...and I arranged it myself. Especially the Canon I played in public.

Hungerford: The B-minor one. Oh, did you? Oh, indeed? Oh.

Friedberg: But without having seen the music of Clara Schumann. I never had that until Friskin gave it to me.

Hungerford: Oh.

Friedberg: It was printed in England.

Hungerford: Yes, I noticed that. Yes. Isn't that amazing. I've searched all over for that thing, and gosh, some of the people in the shops have been so rude, you know. And they show me,. "Here's the complete edition. If it isn't in there, it doesn't exist." You know, very rude, and that sort of thing. And...

Friedberg: How is it in Australia? Have you any good music houses, sell music...

Hungerford: Yes. Allans.

Friedberg: Here, they are just abominable. Unspeakable.

Hungerford: Oh, well, they're probably not any better in Australia. Allans in Melbourne is a big music publishing firm. Friedman had a lot of his compositions published by them. And I think they gave him a good deal. Of course, they couldn't swindle

Friedman. I mean, 'cause he was right up to every trick of the cards. Do you see what I mean? No one could swindle Friedman.

Friedberg: But the London, Novello and those people had no branch house in Australia?

Hungerford: No. Well, I mean they had representatives who distributed their music, but they hadn't a publishing firm in Australia, no.

Friedberg: No. Well, it's not yet a music-minded country.

Hungerford: Oh, not at all! It's just a step away from the pioneers.

Friedberg: Harold Samuel told me and Harold Bauer told me about this. It's wonderful and in some cities people there are quite a community of nice music-loving people, but the country in general is not yet...

Hungerford: But listen, I tell you, that's years ago since Harold Bauer was there. That's 1913. That's a terrific time ago. You can't go on that.

Friedberg: No. Of course not.

Hungerford: No, it's much more developed. If you've got Schnabel's word for it, or Sir Thomas Beecham's, you'd get a better idea cause they were out there within the last ten years, you see. Or Lotte Lehmann, she would tell you. They're more up to date. Oh, that was years ago. Oh gosh, we were just like a lot of hicks then, when Harold Bauer was there. 1914. Ha! Terrible!

Friedberg: Harold Samuel, you know was a pianist, stopped there. He told me lots of stories from South Africa. And they carried pianos through the hall while he was performing a Bach recital.

Hungerford: (Laughs) Yes, I know. Oh, I could tell you some of the experiences I've had in country towns in Australia. It's just hair-raising. You would never believe it. But, uh...

Friedberg: Now wait, Leonard. You will, I will talk to Mr. Pomeroy if he, it's probably not necessary. He will offer to you a European tour...in Holland, and in Germany, and in Austria, Vienna. You will see. There are people...

Hungerford: Oh yes, they know.

Friedberg: Of course, they are no more the old ones which I knew, but there are still people who will appreciate it.

Hungerford: Of course I'm dying to go to Europe. 'Cause I just feel it's like my spiritual home.

Friedberg: ...atmosphere, you know. If I go to Europe, I want to take about eight people with me.

Hungerford: You mean, you're going soon?

Friedberg: If I, I said if I go, if I go, I plan it, I plan every year, and I would like to do it this coming summer, you know. But I must see. I have not yet found news from Kansas City, you know. I don't want to swap that out of my own, but I don't know whether they want me this year because the music department has been shifted into other hands. Van Doersan had it and now he's no more chairman. They gave it to Professor Hendrick. I don't know him, I don't know how musical he is, whether he wants us back. Maybe he has other ideas, you know, and not continue this, cause it's already the seventh year, you know.

Hungerford: Well, they're crazy if they don't want you back. That's all I can say.

Friedberg: Well. I don't know. But then they want me in Detroit, and they want me, they have already tentatively agreed to go to the Juilliard again. But with the proviso that I can shorten the time. That I could leave already end of July for Europe.

Hungerford: Oh, yes. I'd love to go; now look, I'm dying to go to Europe, really.

Friedberg: But if you go, you must play. You must be there until September, and play in September a few concerts. You know, that they hear you. You will be appreciated, I know, if you are managed rightly. I will speak to Mr. Diamond in Holland. He was a former secretary to Schnabel and he is now a kind of a manager, liason manager, you know. Public relations officer, he finds the managers to you. He had already two of my pupils Aaron Rosenberg as there and Helen Brenner. They both gave concerts in Europe and got engagements. And I know that you will do quite a...

Hungerford: I'd love to go there. And you know, I was thinking about a New York recital, of course, I mean it's up to you entirely. But for next year, I was thinking, I'd like to let it mellow a bit more, you know, perhaps skip next year. That's the way I feel about it. Now, if you don't feel that way, well, you do what you want.

Friedberg: You skip one year.

Hungerford: That's what I wonder.

Friedberg: *Ja.*

Hungerford: Is there any harm in doing that?

Friedberg: No. No, not at all.

Hungerford: I feel it would get richer, you know.

Friedberg: Of course.

Hungerford: And develop more. Do you know what I mean?

Friedberg: Oh yes, yes. And you must study a few modern compositions. That you have to do. (Hungerford laughs) We pick out, the next program must be like this, you know. A marvelous one. That everybody is pleased. A little bit on the model of Kreisler's recital programs, you know? The last two groups should present...

Hungerford: You mean light.

Friedberg: ...people with things they love, you know.

Hungerford: You don't think it's wise to play like Schnabel then. The serious programs. That's what I want to do.

Friedberg: He fell off, he had no engagements. That's why he was so terribly unhappy.

Hungerford: But he was a great artist.

Friedberg: Oh well, but not for America.

Hungerford: Well, I wouldn't mind so much if I didn't have so many...

Friedberg: ...in Europe, you can do what you please, but not here in America.

Hungerford: I wouldn't mind so much if I didn't have, I mean, as long as I had enough money to live on. I wouldn't mind if I didn't have a lot of engagements. As long as I could play the music the way you can, the way he can, you see.

Friedberg: Yes, but isn't there room enough for one hour of the music you like to play, the serious music, and then a little bit different, like Rachmaninoff and so. There are so many good compositions.

Hungerford: Yes, I know you wrote me out a list of pieces, and I looked through them, and I've been looking through the. I've learned a Brahms Hungarian Dance the other day, I thought maybe that'd do. How are they? For an encore or something?

Friedberg: *Ja.* Yes, but, you see, Schnabel was still one of the old-timers, you know.

And you are a young man; your future and your life is before you, therefore, you have to figure with the new generations. Those who come to concerts.

Hungerford: Yes.

Friedberg: Not that you should step down to their tastes. No! Absolutely not. But in order to make yourself, to establish yourself in their minds, you must not put them before the hat, you must give them something which they like.

Hungerford: Well, I don't know. 'Cause I'm, I feel rather averse to playing Rachmaninoff and that stuff, you know.

Friedberg: Really?

Hungerford: I don't, I mean...

Friedberg: Some of the compositions of Rachmaninoff are beautiful.

Hungerford: Yes, I know. But you hear Kapell playing them and you know that crowd. I don't like it.

Friedberg: Not so good the crowd? I never heard Kapell play any good compositions of Rachmaninoff. The two sonatas are marvelous and the Corelli Variations are marvelous music.

Hungerford: But you don't think that in another, say twenty years' time, that no one will want to listen to that again though? You think it will still? Do you? Really?

Friedberg: Yes. Oh, yes. Oh, yes.

Hungerford: That's why I've never wanted to learn any of the concertos. Cause, you know, I feel they get too syrupy in time, you know, and people don't...

Friedberg: Now, Leonard, I want you to come to the recital of my pupil Allen Rogers on the 29th of February. He gives a French program. And he plays it as the second number the Dukas Sonata. Paul Dukas.

Hungerford: Oh, that's a colossal thing, isn't it?

Friedberg: Colossal thing which hasn't been played here in America at all. And some people find it boring and I try to instill things in him and showed him how to play it. Just like in the first Rachmaninoff Sonata. Madame Rachmaninoff and the little girl (inaudible), and eighteen years old girl played the First Sonata, who had studied with her before, a whole winter. Rachmaninoff had tears streaming down.

Hungerford: Is that so?

Friedberg: She wouldn't believe it that an American girl from Oklahoma was capable of understanding this music. But Leonard, if it was played like that, she made a tremendous hit in Kansas City. At the University had her played. And the Jenkins offered her immediately a record. Paid for the record. Of this long sonata. You can imagine how sensationally it was played.

Hungerford: Well, the Dukas thing, Roy Shepherd, you know, my first teacher in Australia, he studied with Cortot in Paris, and Cortot gave him the score of this Dukas Sonata. He had often spoken to me about it and I'd like to hear it sometime. I really would. Very much.

Friedberg: You ought to hear it.

Hungerford: Yes, I really want to.

Friedberg: I wonder what you'll say. If he plays it well, it's a masterpiece.

Hungerford: Is it?

Friedberg: *Ja*. It's a masterpiece. But you have to know the music a little bit. It's music of art, you know. It's wonderfully made. Dukas was a great composer. The last movement is a marvelous piece. A little bit, like a Chopin sonata. But beautiful.

TAPE 6

Friedberg: I don't know where we left off.

Hungerford: I know. I know exactly, yes. I'll work on that, You bet.

Friedberg: It is not a funeral march, the piece. It is really a second movement, not a first sonata movement, a second movement. Variations. (Sings from Beethoven, Op. 26, first movement) If he hears a bar line every time poked out every eighth, it is unbearable. You mustn't do it. And if you can try to adopt this *legato*. Then try to learn the bowings, Leonard.

Hungerford: I'll try and get the *legato*; that's what I want. I know how to play *legato*.

Friedberg: Yes, but there is a substitute for *legato*.

Hungerford: I don't want it! I'd rather have the *legato*. (Laughs)

Friedberg: Okey-dokey. Now then, we have the *Scherzo*. The last movement was very good already, not yet quite finished, but very good. The last variation, first movement.

Hungerford: I'm a little tired today. I'm not playing very well. You know I've been up too late, I think. I've been going to concerts lately; I haven't been going to many concerts before, but I went to quite a few lately and...keep up late.

(*Hungerford plays the second movement of Beethoven, Op. 26*)^{lxvi}

Friedberg: Excellent. Only the last *crescendo* much more. Which ends inside of two measures into *fortissimo*. So you must storm ahead. Don't you think a little bit...(Sings)

Hungerford: In the left hand.

Friedberg: While you hold this in the left until the next.

Hungerford: Oh, a little more. Yes, I see.

Friedberg: That was very well played, very well played. Fine.

Hungerford: The thirds aren't too good.

Friedberg: Here you must try to watch, very difficult, but the thirds. Avoid that it sounds as if someone didn't know the music, they'd think you played so: (Plays from Trio) Instead...(Plays mm. 68-74, without emphasizing the quarter in the right hand)

Hungerford: Is that what...

Friedberg: Half note and a quarter. (Plays)

Hungerford: I didn't like the way that third too much, I thought, you know, what you were trying to get me away from in the first movement...

Friedberg: Yes.

Hungerford: Too square, you know?

Friedberg: (Plays)

Hungerford: Yeah, I know, yes. (inaudible)...other note. A dotted half. (Friedberg plays)

Friedberg: From here to there from here to there. Like a pendulum. (Sings) Will you play the Trio again? Just a few measures.

(Hungerford plays mm. 68-74)

Friedberg: No, you play the A-flat too loudly.

Hungerford: Too loud? (Plays)

Friedberg: Good! Do you see the only thing left to do is don't take pedal. And remember it's not a stop at half note and so on. Oh, now we get in the real funeral march. That's the third movement.

Hungerford: Well now, I want to turn this tape over for a little bit. It's just about at the end of the reel and all, so...

Friedberg: Ah-ha.

(Interruption)

LESSON 11

*(Hungerford plays the **third movement of Beethoven, Op. 26**)^{lxvii}*

Cassette 7 Side 2

Friedberg: Let's go to the last movement. Right away.

*(Hungerford plays the **fourth movement of Op. 26**)^{lxviii}*

Friedberg: Excellent. Very good, very good. Now, in regard to the funeral march, I'm in discrepancy with Mr. Schnabel.

Hungerford: Is it too slow?

Friedberg: For my taste. Do you like to hear... (Sings dotted rhythm) You must always hold those things against the general overall picture of Beethoven's nature. Can

you see such a *dooshookopf* sitting on the piano...the funeral march? Impossible!

Although here: (Sings) You see, it's impossible, you have to ...(Sings)...that song as if you were from Kalamazoo, you know.

Hungerford: What's that?

Friedberg: From Kalamazoo, you know. What is it, the city in...

Hungerford: Kalamazoo. (Laughs)

Friedberg: Kalamazoo. My tempo is this: (Plays)^{lxix}...(Sings)...(Plays from Trio, then plays from opening section)

Hungerford: Well now, listen...

Friedberg: (Sings) It is if you walk so...but if you...or perhaps (inaudible)

Hungerford: Now should you compare it for instance with the *Eroica*'s funeral march?

Friedberg: No.

Hungerford: You shouldn't, no. It's a completely different thing.

Friedberg: Not the same tempo. The tempo is much slower. (Plays from the *Eroica*, second movement). Very much so. I conducted it. (Sings from *Eroica* then plays from Op. 26) Like a kettledrum, you know? Think of that. Try it again. Do you realize, I hope you realize the great (inaudible) long enough. Very soft and tender.

(Hungerford plays)

Friedberg: Bravo, that's it. But feel inside of you tranquil. Feel inside quiet, composed.

Once more. (Hungerford plays) Not too short, not too short. No, no, no.

(Hungerford stops) You did it absolutely right there, Leonard. (Sings)...then you do: (Sings) You see, you get much broader, you articulate too much. (Hungerford resumes playing) Go ahead, go ahead. Go, go to the next barline. No, no.

(Hungerford stops) You begin again to play notes. (Sings) Instead of: (Plays)
Diminuendo. First *diminuendo*, from the first to the second beat, *diminuendo*.

(Hungerford plays, they change places, Friedberg plays) You played so:

(Friedberg plays) That is the only...

Hungerford: Oh, I see, I understand, I see.

(Hungerford plays)

Friedberg: Now wait, you see, what you always want to do you want to do...now wait!

You see, you must wait after you have finished the phrase, not before it.

(Hungerford plays) You see, the diction is so, Leonard. (inaudible) (Plays mm.

15-17) Not: (Plays) Then comes (inaudible) ...you see, and that should be like

Schubert. Even you have to take your breath some...(inaudible) (Hungerford

resumes playing) That's right. I wish you had waited longer.

Hungerford: Longer still?

Friedberg: I would, I would. I don't know how you feel. I would. (Sings) Now, to

prepare for this...for the mysterious sound which is built, that he has D major or

D minor, nobody knows. On this, he builds a chord on D, F, A-flat, and C-flat, a

diminished seventh to E-flat minor, no, E-flat major. And in the next harmony

(mm. 16-17), *pianissimo*. That's so mysterious. I would wait a little bit. (Sings)

You see, I conduct. It's really not (inaudible) It's only come in not too soon.

Would you do it again? (Hungerford plays mm. 15-30) Good, wonderful. Good.

Don't drag, it's too slow again. (Claps beat) Not too slow, not too slow. Not too

slow. That's much better. And the following, the Trio: (Sings) Not slow. For

goodness sakes, don't play it slow. Really, I warn you, that is what makes people

say, "Why does he play a Beethoven sonata only it's boring, so many slow movements and so forth." (Hungerford laughs) You must go. Music is flexible. And, of course, the establishing of the tempo just be so cocksure that not the slightest shadow of a doubt, you know...if one listens to you. That you mean what you say. If you can't take it, if you think it is too fast, then don't do it.

Hungerford: No...I just...

Friedberg: I only make suggestions.

Hungerford: I know. I have to play it, I'm going to have to play it a lot, you see, and get into it...

Friedberg: (Sings) It is the mood, you know, in which you play it, you know. The atmosphere you create in tones, sounds, you know, what makes it a sad march, a funeral march, not a slow tempo. You can't...by playing slower than other people. (Sings) It doesn't hang together anymore. Against broken phrasing and every music piece which carries on its back a melody like a kangaroo in its back its child, must absolutely remember the diction and the problem of the breath.

Hungerford: Well now, look, something, I mean I might as well ask, you know. I think I should get the tempos from you before I study these things, you know, so that I don't go wrong with them. You see, I'm doing Op. 27, number 1 now, now listen to a little of this and see if this is wrong. Will you do that?

Friedberg: Certainly. Certainly.

Hungerford: 'Cause it might be quite wrong, I don't know. (Plays) What's that like?

Friedberg: Very good, very good.

Hungerford: It's right, is it?

Friedberg: Do you know that it's in English folklore?

Hungerford: Is it? What it...

Friedberg: "Cherry Ripe."

Hungerford: Oh, "Cherry ripe, cherry ripe." (Sings) That one.

Friedberg: "Cherry Ripe." (Sings)

Hungerford: Well then, that tempo's alright then, is it?

Friedberg: Yes. I play the same with a bit more poise.

Hungerford: Oh, do you?

(Friedberg plays)

Friedberg: The cello player...(inaudible) (Plays) Second time he ...(inaudible)

Hungerford: I see.

Friedberg: Now, how about the second movement? (Sings)

Hungerford: Well, I haven't practiced it. Is all the tempo it goes at? Is that all it is?

Friedberg: (Sings) (inaudible) ...syncopated. (Sings)

Hungerford: Well, I'd rather not bring it to you until the next time cause I haven't quite got it yet, you see. But what about this? (Plays from second part of first movement) Is that the right...

Friedberg: Fine, but I would like to hear the barline. I would the barline. And he has...(Sings) You must catch that. Trust the moment. Trust... You see if can play fast, then sure you are swift, too. (Sings) So characteristically in Beethoven. (Hungerford plays) Yes, but you make a *diminuendo* instead of *crescendo*. (Hungerford plays) No. (inaudible) (Friedberg plays) That's the place. If you don't make...nobody can hear it...(Friedberg plays) Good and careful like a child

plays until you can get it to tempo. Otherwise, you will never be convinced that (inaudible) Beethoven's. If he writes so, certainly you must play it, you know. Now, let's try a little bit slower. (Hungerford plays) that's wonderful. Wonderful. You see, the idea of Beethoven is it sounds as if you were improvising the music when you just don't care what happens until the G, but trust you don't reach the G anymore. The G is certainly another group which plays the *piano*.

Hungerford: I'll see what I can do. (Plays) I see. (Plays) Yes...

Friedberg: That's right.

Hungerford: Well, I'll practice it; I'll get it.

Friedberg: But only if you (inaudible) the effect, Leonard, if you don't make a *diminuendo* before the *piano*. It is characteristically Beethoven. In the Sonata, Opus 14, number 2. (Plays) Same thing. Alright. Now, something else?

Hungerford: Well, if you've got the time.

Friedberg: We have ten minutes more.

Hungerford: Oh, can I play you a Brahms Rhapsody then?

Friedberg: (inaudible) ...Brahms or what?

Hungerford: Can I play you a Brahms Rhapsody?

Friedberg: Certainly!

Hungerford: I learned the two. Opus 79.

Friedberg: Wonderful.

Hungerford: Listen, what about that edition of Schumann in Peters. Is that no good?

Sauer? You see, the trouble is I've got so many Peters editions and I've already got nearly all Schumann in Peters. You know? It's a shame, isn't it?

Friedberg: (inaudible)...This edition is now, they have Schumann too.

Hungerford: In the Breitkopf. Yes, yes. That's Madame Schumann's.

Friedberg: That is what Clara Schumann did with the 99 per cent help of Brahms.

Breitkopf and Härtel always egged her on, why don't we get this edition, and so in her despair she wrote a letter to Johannes but she asking his help. "I have so many concerts in England, I can't do it. I can't finish it this winter. Can't you do it for me? I trust whatever you do." And he did it.

Hungerford: Oh, it's really Brahms's edition.

Friedberg: Mostly Brahms; it is not Schumann. But she didn't allow his name, you know. He should under her name, of course. She needed money so bad.

Hungerford: Did she really? Is that so?

Friedberg: So many children and no husband and everything.

Hungerford: What about Julie Schumann? Who did she marry?

Friedberg: I don't know; I really lost sight of the whole family.

Hungerford: Did you?

Friedberg: Completely.

Hungerford: Did you.

Friedberg: I saw only Mary and Eugenie once in Interlochen in Switzerland, only once and they were already very old. They were retired, didn't do much anymore, had just a small pension and saving, you know, not yet the royalties; no, there were no royalties. At that time there were no royalties. The royalties were begun with Richard Strauss. He was a real business man. But before, there were no royalties.

Hungerford: Is that a fact. Well, I mean Brahms was in love with Julie, wasn't he, for a while, I think.

Friedberg: Oh, well...

Hungerford: Well, is that true? You can't know whether...

Friedberg: Oh, no.

Hungerford: You can't know whether to believe it or not.

Friedberg: And I was such a horrible man, you know. I was not intending to write books or to become a musicology professional, so I never was curious about family affairs in Vienna with Kalbeck and those people and Mahler. I never asked them then, those who knew Brahms so well and were so long with him. Never asked what has become of the Schumann family. I was not interested... When I was young I was not interested in the personal affairs of people. Music interested me, nothing else. Of course, I worshipped Frau Schumann and those I knew you know, but what their children, their children's children did, I had no time, you know, such a hard worker all my life.

Hungerford: Mr. Friedberg, did you ever when you were very young, did you ever meet anyone who had known Beethoven?

Friedberg: No.

Hungerford: No. Because I know Felix Weingartner knew Henrietta Sontag, you know, the soprano. I just wondered if perhaps you had met her. No.

Friedberg: Weingartner was about twelve or fifteen years older than I am. It makes a lot of difference.

Hungerford: Oh, yes, that makes a difference in...

Friedberg: (inaudible) You see, I was not born before 1872 and Beethoven had died in...

Hungerford: Twenty-seven.

Friedberg: 1827. That was forty-two, forty-three, forty-five years...

Hungerford: Yes, that's true.

Friedberg: No. You see, I never had any idea that I would once become educator and spend my life mainly in education other people; I had an enormous career, you know.

Hungerford: Yes, well, you have an enormous career.

Friedberg: I couldn't accept the engagements I could have. I had to refuse half of them.

And not only as a pianist, as a conductor and all kinds of things, I had the chorus and taught, always. Since my sixteenth year. Every day. So I had my hands full.

Now, let's have the Brahms.

Hungerford: Alright.

Friedberg: Is the machine ready?

Hungerford: Yes, just a second. I want to...

(Interruption)

Friedberg: ...in the Frick Gallery, played that Opus 31, number 2.

Hungerford: Novaes.

Friedberg: And said it was simply marvelous.

Hungerford: Is that so?

Friedberg: Outstanding. Frick Gallery. You ought to play it; it would be wonderful.

Hungerford: Well, Miss Friedberg said she thought she could get me an engagement there. She seemed surprised you know that I hadn't played in these places, and I said, oh, I haven't got any contacts like that at all, you see?

Friedberg: Leonard, how about a Beethoven sonata recital in the Frick Gallery.

Hungerford: Oh, that's what I aim at; that's my life aim to play Beethoven...

Friedberg: It would be nice, the public who go there, that's it. They want to...

Hungerford: I would love to...

Friedberg: ...Schnabel. And from the program yesterday, from 1948, when Schnabel played.

Hungerford: Oh, indeed.

Friedberg: He got stuck in the G-major Fantasy. Completely.

Hungerford: He forgot?

Friedberg: ...There was a first attempt and he felt that he no more, he was no more the same man, you know.

Hungerford: Is that so.

Friedberg: Oh, he was so terribly ill before that. Fournier the cellist told me, I thought I would never see him again when I visited him. He was in the (inaudible)...

Hungerford: Well, he's made recordings of three of the Beethoven sonatas with Fournier, the Opus 69 and the two of 102, and they're beautiful, beautiful.

Friedberg: What a wonderful chamber-music player. Marvelous. So now, the Brahms.

Hungerford: I'll play the Brahms now. Would you hear the first one first or will you want to hear the second?

Friedberg: Whatever you want.

(Hungerford plays *Brahms Rhapsody in B minor, Op. 79, no.1*)^{lxx}

Friedberg: Once more. (Sings)

Hungerford: Oh yes, yes. I'm sorry, yes.

Friedberg: You forget the last one.

Hungerford: Yeah, I'm sorry.

Friedberg: Very good, very good. It's no, it doesn't correspond with that what I feel about it, but that doesn't mean anything.

Hungerford: No, it does mean plenty because, you know, my golly...you heard him play it.

Friedberg: You make it sometimes a little bit sentimental. *Ja*. Especially in the Trio.

You slow down all the time and indulge a little bit too much in sorrow, and pity, sympathy.

Hungerford: Yes, I see. Well alright. Well, I'll work on that.

Friedberg: Look into the score. Look into the score again and see how he notates it. And don't make *ritardando* in Brahms when he doesn't...No, not at all. It's the Peer Gynt Suite theme, you know. It is not the same as that. It is not this way like in Grieg. (Sings) It is: (Sings) ...and the major (Sings)

Hungerford: Oh, more movement, yes.

Friedberg: (Sings) *Alla breve*. (Sings) Much more movement. Give me a little bit of the second rhapsody.

Hungerford: The second rhapsody, you mean. I've just learned the second.

(Hungerford plays *Brahms, Rhapsody in G minor, Op. 79, no.2*)^{lxxi} (Interrupts end
Cassette 7)

Cassette 8 Side 1

(Brahms continued)

Friedberg: Alright, much better, that's good. That's good.

Hungerford: Well, I hit a lot of wrong notes, I haven't well...

Friedberg: Well, it's not yet quite finished, you know. This, the melody to my mind the theme, it has something of the arch of a bridge, you know.

Hungerford: Of a what?

Friedberg: Of a bridge. The stretch over the bridge...

Hungerford: Oh, a bridge!

Friedberg: ...the span, you know. The span over the bridge, you know. If you look at the Washington Bridge, only shorter, one in waves like this, you know. Like a, like this you know. (Sings) Like waves, you know. A very peculiar piece. It has something of a ballade, a Scotch ballad.

Hungerford: Brahms was very interested in that, wasn't he?

Friedberg: I would like you to bring the tape when I see you again, so that I can hear it.

Hungerford: Well, is it too cock-eyed the way I'm playing these? I mean, is it, isn't it? No.

Friedberg: No. I did even three. I opened the program with three rhapsodies. Finished with the E-flat.

Hungerford: Really?

Friedberg: Three Rhapsodies as the first number.

Hungerford: You don't think, I've always wondered should the E-flat be played in the 119 as a group, you see.

Friedberg: Not necessarily. Oh, no. I found always great response with those three rhapsodies. Just to put them side by side like a team of three. It worked very well. They are so different in mood and in construction, and form, and in melodious content, I think it's, I had success with it. If you like, you don't need to do it.

Hungerford: Well, I mean, I play the whole of 117 and whole of 79, and whole of 118. Don't you think they're good to play in groups?

Friedberg: Yes. But it depends on what program you do.

Hungerford: Oh well, the audience too, I know what you mean.

Friedberg: And on what audience. You see, you must never do that what Brahms warned me when I gave a Brahms evening – he said, never do that again; you play it beautifully, but play only one piece at a time of mine. Not a whole Brahms evening.

Hungerford: Oh.

Friedberg: Very few people can do that you know. Very few. No, that is just enough if you play three rhapsodies; you play the whole set of 119 because they are only four pieces. That's alright. To my opinion, while the E-flat-major Rhapsody is a worthy ending for the Opus 119, it doesn't necessarily belong to those three pieces.

Hungerford: Doesn't it, oh.

Friedberg: I don't think so. Well, you can say first he sheds tears. The first is just, he signs his death warrant, you know. The second is excited you know, but he remembers his Wagnerian period (Sings) and it's folklorish and surreal and once again useful spirit. The third one is almost mocking; it's almost irritatingly

sarcastic you know. And then comes the triumph. But the triumph ends in tragedy. You see here, he remembers his song “Treason.” I don’t know whether you know that.

Hungerford: No.

Friedberg: He takes his sword and hits it hard. (Sings) the same motive, he used that for the last page of the Rhapsody.

Hungerford: What is the name of that song?

Friedberg: “Treason.” “*Verrat.*”

Hungerford: Oh, I see, oh, *Verrat.* Oh, sure enough.

Friedberg: Betrayal. Treason. *Die Verrat.*

Hungerford: Treachery, yes.

Friedberg: Treachery.

Hungerford: I see, yeah, that’s interesting.

Friedberg: That is, it’s very peculiar how he used that, first he starts in triumphant major and brings the serenade in the middle, and then he ends with this tragic...Because as if he wants to say nothing can be believed anymore.

Hungerford: Well thank you, Mr. Friedberg, that’s wonderful.

Friedberg: Thank you. (Inaudible) ...the lady is sitting outside. Sit down. How do you do?

Voice: (Inaudible)

Hungerford: How do you do?

(Interruption)

Hungerford: And what's I going to say, the fourth one, the F minor, and the Ballade, I have just learned the last week or two. And the Ballade I ...

Friedberg: Let me get you the music...

Hungerford: No, I know them; I think I know them. But it's just I'm not certain what to do with the F-minor Intermezzo, you see what I mean? I don't know the mood. It's a strange sort of a piece, isn't it, that, the mood of that. To get it.

Friedberg: You see, Brahms, not having written anything for the stage, sometimes felt like, the person on the stage, sometimes like tearing his hair, running around, where shall I go? (Sings) There comes all the enemies from left, from right, I don't know, there is no exit. Can't I get out of all this, you see?

Hungerford: Is that the mood? Oh, I see.

Friedberg: And somebody, internal-wise of course, lays his hand on him and says:

(Sings)

(Gap)

(Hungerford plays *Schumann, Studien für den Pedal-Flügel, Op. 56, no.4*)

Friedberg: Very...

(Interruption)

Friedberg: We have time for another piece. Short piece.

Hungerford: Well, I brought the Beethoven, Op. 26, but you haven't got time for that.

Friedberg: That is a little bit too long. No time for that.

Hungerford: Well listen, I learned one of the Brahms Hungarian Dances. Want to hear that?

Friedberg: Yes.

Hungerford: Now what do you think about those? Could you play...

Friedberg: I played them.

Hungerford: Oh, did you?

Friedberg: Oh yes, I have records of them.

Hungerford: Have you?

Friedberg: On the player piano, player piano.

Hungerford: Oh, I see.

Friedberg: No, the gramophone was not yet developed, at that time.

Hungerford: Oh, I see.

Friedberg: No, they are good. They are good, the Hungarian Dances. Which one do you... (Sings)

Hungerford: No, no, I did the seventh one, the F major, and I'm working on the sixth one. Is that alright?

Friedberg: There is a second book, you know, which nobody seems to know.

Hungerford: Oh, I only...yes.

Friedberg: Very seldom played but they are good pieces too.

Hungerford: Do you know which ones are the original? Which Brahms the original? I mean, he took some from folk tunes, didn't he, and he composed some. Do you know which ones he composed?

Friedberg: Yes. I think I remember them if I see the music.

Hungerford: Oh well, I'll bring it to you. I'd like you to tell me if you will. I've just been practicing this for about three days so I don't know what it'll be like. I'll see what it's...

*(Hungerford plays **Brahms, Hungarian Dance no. 7 in F major, WoO 1.**)^{lxxii}*

Friedberg: Very good. Only you kill a little bit the effect of (Inaudible) No, put it off.

Hungerford: Oh, put it off? Oh, why!

(Interruption)

Friedberg: If you have about four of them you can put them on a program. Why not?

Hungerford: They're pretty difficult, aren't they? Don't you think? I was surprised.

Friedberg: Very difficult.

Hungerford: By golly.

Friedberg: One has to know the Hungarian style, those bands you know which played in the European restaurants in Paris. The Hungarian bands, you know, consisting of percussion instruments, cimbalom and so forth. (Inaudible) Fiddle, of course.

Hungerford: Now, let me play it once the way you did it so that they're all together on the tape, so I make sure I get the notes.

*(Hungerford plays part of the **Brahms Hungarian Dance** again.)*

Hungerford: Is that it?

Friedberg: *Ja.*

Hungerford: Okay.

Friedberg: Now let me hear the whole thing the way you played it.

Hungerford: Oh, alright.

Friedberg: In the machine.

Hungerford: Oh, it was terrible that time; I made mistakes and everything.

(Interruption)

Friedberg: For our own reasons though, after this I will push her...she wants to hear it so bad.

Hungerford: You mean she'd come out to Englewood.

Friedberg: Yes, why not if...would take her with the car you know.

Hungerford: Well listen, Mrs. Smith who lives in Leonia said just let her know and she would come anytime and pick her up.

Friedberg: Is she a good driver?

Hungerford: Excellent, excellent.

Friedberg: You must take Myra's friend to her. I don't know whether she will accept it.

Hungerford: Oh, Miss Orr.

Friedberg: Yes, I think we have to invite her.

Hungerford: She has a new secretary now. Where is Miss Gunn? What's happened to her?

Friedberg: Sick.

Hungerford: Is she really?

Friedberg: She couldn't come over.

Hungerford: Is that so? Oh. Well, I'm sorry about that.

Friedberg: I think we have to invite her.

Hungerford: Oh yes. Sure.

Friedberg: And then it would be nice if she could be brought also to Werle, Fred Werle, and hear those *Mephisto Waltz* of Liszt and those (Inaudible)...and I would like to come before to you and hear the Brahms.

Hungerford: Oh, you bet. Oh, I'd love you to come.

Friedberg: The weather is turning to, getting a little bit warmer. So, it is so sunny and so beautiful maybe we could do it on Sunday.

Hungerford: Well, you bet. Any time you want.

Friedberg: Sunday or Monday.

Hungerford: Well, I can get, Mrs. Smith would come and get you, I know. She'd be very happy to. They go away on the twelfth. They go down to Florida, all the Smiths, but then they'll be here until then. I know Mrs. Smith would be very happy to do that.

Friedberg: But we have to do it soon, you know.

Hungerford: Yes, cause you should hear that before Myra hears it because that orchestra is really villainous. Your playing is beautiful, really lovely.

Friedberg: If it's too horrible, then she shouldn't hear it. We make the excuse is the machine is broken down or something, you know. She will forget about it. Because she would be disappointed, she might refuse to play there.

Hungerford: Yes, she's due to play in Toledo.

Friedberg: Yes.

Hungerford: Well, the thing is, that, well this orchestra is horrible, Mr. Friedberg. 'Cause you wouldn't notice it so much cause you were in there playing and everything, and you've got your mind on what you're doing. But really, it is excruciating in parts. And that cello in the slow movement is unbearable. And really, it's something terrible.

Friedberg: Streichman told me that in advance. I thought Michael, Monsieur Mikell from Detroit would come over. But no, he had to take the local.

Hungerford: Well, this is a perfect hack who's playing it. And that horn at the beginning, that croak in the second phrase with the horn...

Friedberg: No, he shouldn't have done that to me; he should have told me.

Hungerford: Or course he should have.

Friedberg: The orchestra is not in good shape and don't come this year.

Hungerford: Every time I listen to this record I think, my gosh, what a swindle this is. You know, to think you have to put up with that.

Friedberg: *Ja*, it was quite an ordeal, you know.

Hungerford: I think in a way perhaps you ought to warn Dame Myra, because she's not going to be happy about it. 'Cause it's a horrible orchestra. They don't play together; he can't even keep with you.

Friedberg: Yeah.

Hungerford: I mean. Let alone keep his orchestra together.

Friedberg: Yeah, I don't know what's the matter wit the man. He is different this year. He was the last time I was with him, Schumann Concerto he did really very well. But he personally has changed you see, that always different man and they don't come to concerts or rehearsals. The horn player was in no rehearsal. I didn't even rehearse with him.

Hungerford: Oh, that's terrible.

Friedberg: They are terrible musicians.

Hungerford: I know. Well, I think it would be wonderful if Dame Myra would come out then. That would be really marvelous. Thrilling.

Friedberg: Oh yes, she was. She told me, oh I must hear that record.

Hungerford: She wrote me a letter the other day you see, and she said she wanted to hear them. She's under the impression that I made these records in Urbana, whereas the head of the music school made them, you see, on the sly and gave me a copy.

Friedberg: I...(Inaudible)

Hungerford: Oh did he, did you? Oh.

Friedberg: I told her that was without her knowing he had a (Inaudible)...

Hungerford: She apparently thinks that I made them, you see.

Friedberg: No, no. But this is a business proposition, what I say now to you, Leonard. Would you, is it possible to make a recording of a recital without that the artist knows it?

Hungerford: Oh yes, oh absolutely.

Friedberg: Would you make Maureen's recital?

Hungerford: Yes, sure. As long as they let you bring the machine in. Where is it, in the Town Hall? Yes, Town Hall, yes. Will they let you bring the machine in?

Friedberg: I have to ask that. But she mustn't know it.

Hungerford: Well, that's it...

Friedberg: That makes her self-conscious.

Hungerford: I tell you the reason why: it's because the Town Hall has all their own recording facilities. You see, and they might resent it if you have...No, you may be able to fix that, you know Mr. Dickhaupt; I mean, maybe you can fix that.

Friedberg: I will ask.

Hungerford: Alright. Well, she'd be the one to ask. Alright. Because I tell you they made a beautiful recording of me, of my recital, you know. But of course, I knew about it.

Friedberg: Can I hear that tape? Do you have the...

Hungerford: I brought the "Wanderer" with me today. I thought maybe you might have a few minutes to listen to a little of it.

Friedberg: You brought it today?

Hungerford: Yes.

Friedberg: I'd love to hear it!

Hungerford: Cause the "Wanderer" and the encores are the best.

Friedberg: I'd love to...I didn't realize that you brought it. I'd love to hear that. Shall we have it first?

Hungerford: If you want to...

Friedberg: Certainly, certainly.

Hungerford: Okay.

(Interruption)

Hungerford: Well now, the Schumann first.

Friedberg: Or if you want to start with something else...

Hungerford: No, that's alright, that's fine.

(Hungerford plays Schumann, Studien für den Pedal-Flügel, Op. 56, no.4)

Friedberg: That's really beautiful.

Hungerford: Is that better?

Friedberg: That's the best piece I ever heard from you.

Hungerford: No!

Friedberg: Yes.

Hungerford: Schumann! Really?

Friedberg: Warm melody. The tune has warmth, feeling. Leonard, that is wonderful.

You made progress. It is much more deeper than it used to be. But you have still a little bit to move, to flatten out this: (Sings) ...so much to it. If you take the left hand a little bit more quiet...Wonderful. Congratulations. Now we hear it.

Hungerford: Do you want to hear it on the tape?

Friedberg: Certainly.

(Interruption)

Friedberg: ...to make pencil marks and that. I wouldn't touch it.

Hungerford: Well, I want you to make pencil marks.

Friedberg: Well, not in this edition.

Hungerford: Why not?

Friedberg: No.

Hungerford: But that's what I want, that's what I want, then it makes it so valuable. I have that for the rest of my life that you had marked that book for me. You see, and I can always...

Friedberg: No, I would rather do it then with ink later on, you know. Not with pencil, no, I...(Inaudible). It's not necessary. Really.

Hungerford: Here's a pen. (Laughs)

Friedberg: Let me hear it first so I don't forget any item.

Hungerford: Yeah, I know.

Friedberg: Remind you and then you can write it down if you want to.

Hungerford: Yes. Well, I mean...

Friedberg: Or you hear it in the machine what I tell you.

Hungerford: Yes, I know, but I'd rather you tell me when I can take it on the machine
what you have to say about it. Do you know what I mean?

Friedberg: Yes. I will do that. I mean, then you have it in your machine. You don't need
any pencil.

Hungerford: Oh well, alright.

Friedberg: (Inaudible)

Hungerford: I was wondering if I ought to put, now do you want to hear the whole
sonata through, or do you want to hear it movement by movement? Which would
you rather do? Movement by movement?

Friedberg: Yes...

Hungerford: Would you?

Friedberg: If it's necessary. May I tell you after the first movement? If I need to say a
little bit, then we better stop and make the remarks first. Movement by movement.
Otherwise, it's not necessary.

Hungerford: Because there's about a quarter of an hour left on this reel. And that will
give us time for the first movement easily.

Friedberg: Good, fine.

Hungerford: Is that alright?

Friedberg: Excellent.

(Hungerford plays the first movement of Beethoven, Sonata in A-flat major, Op. 26)^{lxxiii}

Friedberg: Very beautiful, but I have something to say, but first I would like to hear it in the machine.

Hungerford: Alright.

Friedberg: Let's hear it right away.

Hungerford: Is it too slow? Is it too slow?

Friedberg: For my taste. It becomes too sad, you know. It's already anticipating this funeral march. (Sings) It's almost *adagio* character. It's a folklore, an old folksong.

Hungerford: I see. I wondered if it would be...

Friedberg: (Inaudible) (Plays) One, two, three.

Hungerford: Oh, More like an *allegretto*, yeah.

Friedberg: No, *andante*.

Hungerford: Oh, yes.

Friedberg: (Sings) It is *andante*. We should examine all the editions, the good editions: Tovey, Bülow, d'Albert, Liszt. I think that would be wise to do.

Hungerford: The only good performance I've ever heard of it is Schnabel. And he takes it about this speed.

Friedberg: He takes it too slowly. Yeah, well he, one couldn't argue with him. He had his own ideas. Serkin is just the same thing.

Hungerford: Is he? Well, Serkin doesn't play musically. I mean, Schnabel was a great musician but Serkin is just a banger. I mean...

Friedberg: Oh, no.

Hungerford: Don't you think so?

Friedberg: No. No. No.

Hungerford: Well, I...

Friedberg: Leonard, no, no.

Hungerford: I've never enjoyed him.

Friedberg: Oh, my dear (Inaudible). I heard the *Hammerklavier* Sonata.

Hungerford: Did you like that?

Friedberg: I heard the Reger Concerto. I heard the six Debussy Études. Wonderful,
Marvelous.

Hungerford: I heard the *Hammerklavier*; I didn't like it at all. It was well-played, he
learned it well, but ah, he lost the soul in it. Did you think so?

Friedberg: When I heard him in Hunter College.

Hungerford: I heard him in Carnegie Hall play it.

Friedberg: Oh well, Carnegie Hall; I heard him in Hunter College.

Hungerford: He doesn't get into the music the way Schnabel does. Do you think so?

Friedberg: No, not quite so much, he's not so decisive, not so determined, but...

Hungerford: I think Myra is much more wonderful than Serkin.

Friedberg: Oh, yes.

Hungerford: Give me Myra any day of the week. Don't you think?

Friedberg: Yes, she could play that...

Hungerford: Oh sure, beautiful.

Friedberg: But she wouldn't play it so slow.

Hungerford: Wouldn't she? Oh. I tell you, listen to her play the 111 the other day, the
only thing that didn't make me feel at home was the slow movement. She played

it too fast for my liking. Didn't you think it was too fast? Yeah. 'Cause it's so unusual from her, 'cause you generally, it's so, you know.

Friedberg: It ought to be as if you see an old cloister, a convent. In Italy, there are staircases of hundreds of steps. The nuns are coming down. (Sings from second movement of Op. 111). There must be a real *crescendo*, *decrescendo* like a singer would, in the beginning...oh, I'm so tempted to...(Plays opening of second movement of Beethoven Op. 111)

Hungerford: That's the way I like it. That's the way I like it.

Friedberg: Did you see what I did?

Hungerford: Did you intentionally hurry it up like that? Did you intentionally hurry it up?

Friedberg: Certainly.

Hungerford: Oh, did you?

Friedberg: Yes. Look here. This is the stretch. (Plays) The exaltation. Now it must go.

Hungerford: Oh, you intentionally pick it up.

Friedberg: Only for this measure. Only for this one measure. (Sings)

Hungerford: I see.

Friedberg: These are a little bit as Beethoven saying, "Yes, a little of the first movement, but only the first four measures."

Hungerford: Only the first four measures. Is that so?

Friedberg: Ah, that's a letter in my hand.

Hungerford: Is that a fact.

Friedberg: ...original letter in London. (Inaudible) ...had it.

Hungerford: But what would you do with a work like the C-major Concerto? Or the C-minor Concerto? You can't do any change of the tempo there, can you?

Friedberg: Not necessary. This is one of the last major sonatas.

Hungerford: Oh, yes. I see.

Friedberg: He was completely in the other world. A too flexible, errr, too [sic] unflexible tempo would make it boring. If you count out every three.

Hungerford: Yeah, well, that's the only thing that worried me the other day hearing Myra, was the slow movement of the Beethoven.

Friedberg: For instance, the... (Sings). There was not (inaudible).

Hungerford: She got into the Brahms, didn't she?

Friedberg: Yes!

Hungerford: Oh, my golly! Didn't she give that the ...!

Friedberg: That was the highlight of the evening. The Brahms. That was a real performance. Especially the *Intermezzi* were so poignant.

Hungerford: Oh, yes. Absolutely. Ah!

Friedberg: That had experience and mood and atmosphere.

Hungerford: This beautiful spiritual glow that Myra has, you know; it's really something.

Friedberg: Oh, she is so wonderful. One shouldn't criticize too much. You see, I couldn't, really if I had followed my instincts, I had left the hall after the Brahms.

Hungerford: Would you?

Friedberg: I was tired. I was exhausted. I didn't...it's too much. On top of this, the Opus

Hungerford: Yes, I know. But I thought the Schubert she played beautifully, didn't you?

Friedberg: Beautiful. Wonderful. But there is one item, one little point, I disagree with her. She played: (Sings).

Hungerford: Oh, yes.

Friedberg: I also am against the slow tempo in the slow movement. It loses its gracefulness, its Viennese spirit. Serkin played it so: (Sings) I give you my word of honor. *Adagio*. Rather than *andante*. Difficult to explain those things, isn't it? Now I want to hear your performance.

Hungerford: Oh, you want to hear the Beethoven. Alright.

(Interruption)

Hungerford: Yes. Off we go.

(Hungerford plays end of first movement of Op. 26)

Friedberg: Now let's hear that. I want...

Hungerford: You know the thing that interests me, the edition I was practicing with from before, and the thing that Schnabel played had a crescendo in these last two bars right up to the end, and then it drops off. There's no *crescendo*.

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Friedberg: ...it says *piano*.

Hungerford: I know, but still...

Friedberg: There should be no *crescendo*.

Hungerford: No, I know, but this edition I had had a *crescendo* right up to the...

Friedberg: I know it, I know it, but it's not true. The reason Beethoven wanted
pianissimo here is then the chord more volume.

Hungerford: Well then, why on earth would they do that?

Friedberg: Don't ask me.

Hungerford: But listen, Mr. Friedberg, that's in the Kalmus *Urtext* that's supposed to be
the original.

Friedberg: But they are the greatest frauds.

Hungerford: Are they?

Friedberg: Yes, otherwise they would be sued by the Breitkopf and Härtel people. They
have to keep, the American law says, "I protect you if you make a change. If you
make a change..."

Hungerford: So they put changes.

Friedberg: *Ja*. The Toccata of Schumann says it in *forte* instead of *piano*.

Hungerford: No, isn't that terrible! Well, that's not a reliable edition at all!

Friedberg: Be glad that you are not born here.

Hungerford: Golly! Isn't that terrible!

Friedberg: There's anarchy, there is chaos. Lawlessness.

Hungerford: But I mean, I was using that Kalmus *Urtext* edition as the original. But it's
not right.

Friedberg: That is the original.

Hungerford: Well, I wonder why the deuce Schnabel did that *crescendo* and then
suddenly soft.

Friedberg: He did many things he changed.

Hungerford: Did he?

Friedberg: Oh, yes.

Hungerford: Do you think Schnabel was inclined to over-philosophize? Do you?

Friedberg: And how! And to my mind he never was, he has been a Beethoven player.

Hungerford: Really?

Friedberg: Never. He played beautiful Schubert, in former years Schumann, Brahms, he did the B-flat major Concerto when he was young beautifully.

Hungerford: Is that a fact!

Friedberg: He never played Bach in public. He almost never played Chopin, very little, you know. And Beethoven he adopted only in his later years.

Hungerford: Is that so. What about his Mozart? Don't you love his Mozart?

Friedberg: Yes.

Hungerford: Not too much though.

Friedberg: Not too much, no. Not too much.

Hungerford: Well you see, the thing is, the two influences I had before I came to this country, and even the first two years I was here were Friedman and Schnabel. Now you see, 'cause I heard Schnabel all his concerts in Australia. He was the greatest pianist that's ever been to Australia. And you see, Schnabel took everything so seriously you know, that sort of thing, and then Friedman flipped everything off. See? (Laughs)

Friedberg: (Inaudible)...very...(inaudible). Antagonist.

Hungerford: Complete contrast! And the thing is that, you see, for Beethoven I of course naturally took Schnabel as a model, 'cause I thought well, my golly, you could never take Friedman as a model, he flips everything off you see in a flippant sort of way.

Friedberg: Friedman was not a Beethoven player.

Hungerford: Oh, heavens no!

Friedberg: But neither was Schnabel. d'Albert was a Beethoven player. And if you could hear some recordings by Backhaus.

Hungerford: Do you like Backhaus's Beethoven?

Friedberg: Partly. Actually, not everything.

Hungerford: But he's so cold!

Friedberg: Yes, he is cold, but he had style, you know.

Hungerford: Yes, but it's so cold.

Friedberg: *Ja*, it's cold.

Hungerford: Golly, gosh! And so calculating. I've got the 111, I've got the *Pathétique*, I've got the *Waldstein*, and I've got the Opus 31, number 3 by Backhaus, and the *Moonlight*. But it's so unyielding, you know? Schnabel is so soft in the slow movement. Backhaus never gets inside it, and Backhaus is taking so fast a tempo all the time.

Friedberg: That's true. Maybe you could get some performances by Fischer, Edwin Fischer.

Hungerford: Yes, but he plays, oh, he messes things up like the dickens.

Friedberg: Yes, but the *Appassionata* he played well.

Hungerford: Yes.

Friedberg: Of course, I never heard records, I can't judge. I never listen to records.

Hungerford: Fischer louses difficult things up like the dickens. The Wanderer, oh, he piles up a fistful of wrong notes. And fancy, letting a record go through like that, you know.

Friedberg: Sloppy.

Hungerford: Yes, very sloppy.

Friedberg: Let me hear that last movement, Leonard.

(Interruption)

(Portion of Op. 26, first movement, variation II)

Friedberg: More so. Like: (Plays). ...characteristic...in the technical approach, you see?

Here, that (Inaudible)

Hungerford: The *staccato*.

(Friedberg plays)

Friedberg: In folklore.

Hungerford: Listen, will you play me the opening theme with that folksong business that you played? Let me hear that, I want...

(Friedberg plays)

Hungerford: (Inaudible)

(Friedberg plays opening of Brahms, Second Symphony, third movement, then theme of Op. 26)

Friedberg: He takes it here. (Plays from Variation III) (Inaudible) (Plays again from Variation III) ...the same tempo. (Plays from Variation V) (Sings) Delicate, you

know...like in a dream, you know. (Plays and sings from Variation V) *Staccato*.

Ah, it's a wonderful movement. Now we must end it. Sorry. So, that was fine.

Thank you. (Inaudible) ...very soon again.

Hungerford: Well, thanks, Mr. Friedberg. Gee, you're wonderful.

Friedberg: Lessons or no lessons, I want to make music.

Hungerford: Well listen, would you be free to come on Sunday though?

Friedberg: If the weather is good.

(Interruption)

LESSON 12

Hungerford: Now we're right, that's good, now that's it, now it's right. That was the end of last week, do you see what I mean?

Friedberg: You, if you have the tempo at the end so: (Plays from Variation V) ...this: (Plays) It's one, two, three, one, two, (Plays and sings). Now, if you are used to play it that way, (Plays)...too square. You see, every tone doesn't last long enough. You see, lack of *legato*. I have always, you must play more *legato*. Now, let's accept for the moment that you can do better than that. Then make the shaping of the dynamic a little bit more subtle. Look here... (Plays and indicates *crescendos* and *decrescendos*) ...for *legato*. Now, will you try to take this tempo? One, two, three, one, two, three...just begin once more, And with a flexible shading. Every rise accompanied by a *crescendo*, every fall with a *diminuendo*.

(Hungerford begins Op. 26, first movement)

Friedberg: *Crescendo!* That's not enough. (Sings) You must try to set an upbeat of four eighths, not: (Sings) but (Sings). Then it begins to flow. You play too much barlines, playing squarely means emphasizing every barline. That's alright when the music calls for that, but this music doesn't call for that. It becomes stiff and stuck. (Hungerford plays) Concentrate. (Sings) Don't hold back, don't hold back, go. *Crescendo, diminuendo.* (Inaudible) Go, move. (Claps beat) ...like that. That's better. That has fluency and connection. And so in every variation, especially the syncopated variation was much better.

Hungerford: Was it?

Friedberg: Oh, much. But the one, the first variation was very good too. Very good, first and second variations, very good. But then it started too square on the third variation.

Hungerford: Oh, yes.

Friedberg: (Sings) Now listen to it. You don't think that I falsify your playing.

Hungerford: No, I don't.

Friedberg: ...exactly what you (inaudible). Now put off the machine for the rest.

(Interruption)

(Hungerford plays minor variation)

Friedberg: *Crescendo*, slowly. I mean gradually, not slower tempo of course. *Crescendo.*

Now! Go, go right away from the beginning. Go a little bit, go a little bit, little bit, going, go ahead, go ahead...(Claps beat)...go ahead, *diminuendo*. Good.

Hungerford: Now look, I tell you in the score, it says that you shouldn't make a *crescendo* until when the C comes in.

Friedberg: That's right, but...

Hungerford: But no *crescendo* at all?

Friedberg: ...you started too soon. I couldn't...

Hungerford: You see that? There.

Friedberg: Certainly. Certainly. Don't play it *piano*. I didn't mean *crescendo*. If you

remember it right. (Plays from minor variation) You see. (Plays) Not so dry.

(Plays) (inaudible)

(*Hungerford plays*)

Friedberg: Excellent. What I still object a little bit, Leonard, is that you emphasize each

syncopated note in the right hand.

Hungerford: Oh, yes.

Friedberg: Maybe you don't realize it. (Sings) You give a poking accent to each eighth

in the right hand. (*Hungerford plays*) go on, no *crescendo*, now begin, now begin,

go, go. (Claps beat) No slower, no slower, not too much *rallentando* which is not

in the music. I wouldn't do that. What you feel you want to do, ending the phrase

is done with a *diminuendo*. With a very sharp *diminuendo*. (Sings) But not with a

ritardando.

Hungerford: I'll do it once again.

Friedberg: Not in Beethoven, you mustn't do that. Let's do it again. (*Hungerford plays*)

No, pardon me, you started: (Sings). That is *adagio*. Your start should be: (Sings).

(*Hungerford plays*) Good, don't drag, don't drag, now *crescendo* a little bit. Go,

go, no, it's too much *rallentando*.

Hungerford: Oh yes, too much *rallentando*. (Plays)

Friedberg: That's right. Go right away a little bit. (Sings) *Crescendo, crescendo* all the way along. (Claps beat) Good. Again, too square.

Hungerford: Is it?

Friedberg: Yes. I explained to, I proved why because (Sings) is a delay in time, the *sforzati*. Then you must make up of the following three eighths. (Sings)
(Hungerford plays) Good! Go, don't get too slow. (Sings and claps beat) That's it.
Then, Leonard, I don't think that should be *staccato*.

Hungerford: The march?

Friedberg: You play it this: (Plays)...play the right: (Plays).

Hungerford: But I'll tell you where I got the *staccato* from, that Kalmus edition. You see, I was learning from that before I got this.

Friedberg: (Inaudible) But Schnabel hasn't got that.

Hungerford: Hasn't he? Oh.

Friedberg: No. Have you seen Schnabel's edition?

Hungerford: No, I haven't. Is that a good one?

Friedberg: I think I promised it you already a year ago. You get it now.

Hungerford: No, you didn't.

Friedberg: No?

Hungerford: No.

Friedberg: I promise you now.

Hungerford: No, I don't want you to, I'll get it, I'll get it.

Friedberg: Oh, you have my word.

Hungerford: No, I'll get it myself. You think it's a good edition? Is it?

Friedberg: No. Not swell. Somethings sometimes very bad. But you must study it.

Compare it.

Hungerford: Oh.

Friedberg: Then this is a real *Urtext* you know. That's (inaudible). Kalmus is a falsifier, a fraud. Terrible. We had set all our hope on that man.

Hungerford: Is that so. Oh well, too bad.

Friedberg: Do you know the pocketbook edition of all the Beethoven sonatas?

Hungerford: You were telling me about that. No, I've never seen that. It must be very tiny print, is it?

Friedberg: No, of course it's not the sharp edging of the Eulenburg.

Hungerford: No, no.

Friedberg: No, he hasn't got that. They sell it so cheap you know. A book of five sonatas for ninety-eight cents. (Inaudible) Nowadays...(inaudible)...expensive. (Inaudible) Now is it enough? Can I trust that you...

Hungerford: Oh yes, I'll work on that.

Friedberg: ...try to adopt this. I don't (inaudible) that you adopt it.

Hungerford: Yes, yes.

Friedberg: Try to follow my line of thought.

(Interruption)

Hungerford: I know.

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Friedberg: (Inaudible) That's not so bad, you know. Wonderful *coda*; it's dramatic.

Hungerford: Yeah, I know. But I wondered, I thought perhaps you had to have a more placid mood in the first part, but I see what you mean now; that has given me the key to the whole thing.

Friedberg: Very dramatic work. Real lyric, what I call lyric is the Romance where the *barcarolle* in the middle comes. (Sings from Brahms, Op. 118, no. 5) Very peculiar. While the first piece is only the, usually the ash part, within the river. Nobody seems to...

Hungerford: then it's not played. But it's a marvelous driving piece, isn't it? Oh! Wonderful!

Friedberg: But they overlook the ...(Sings opening of Op. 118, no.1) the last note is played by the left hand, and that goes through you know like a little rivulet goes through a lake and from the other end comes out. So, I'm looking forward to that.

Hungerford: Well, I hope you're right.

(Interruption)

Friedberg: Then go ahead. (Sings) You hesitated just one what I sang last, you know, but here I would go forward a little bit. (Sings)

Hungerford: Okay.

*(Hungerford plays **Brahms, Op. 118, no. 1**)^{lxxiv}*

Friedberg: Very good. Let me hear it.

(Interruption)

Friedberg: You see what I wrote here. Make the eighths broadly. (Sings) Not: (Sings) ...(inaudible). Like a cello would play it. (Sings) Taking a breath, just a small

gasp, you know. Then you went on very well, although here again not storming ahead but filling to enable the double note to get broader not shorter.

Hungerford: Yes.

Friedberg: You see...(Plays). Not: (Sings). And this if possible like here: (Plays m. 11)

Hungerford: Leaning on them.

Friedberg: Yes, don't let go, don't let go. And if you were to...(Plays)...that you grow out and not be satisfied with the *pianissimo*...(Plays). What I hear here...(Sings). You know two separate motives which fall in the (inaudible) part. (Plays) I would like you to play it again, then listen to the machine. The same thing.

(Interruption)

Friedberg: I think we cling to one piece until we get...

Hungerford: That's what I want to do. Absolutely.

(Interruption)

(Friedberg plays)

Friedberg: ...fingers away from the keys. (Plays) we can do it of course

so...(Plays)...(inaudible)...doesn't say *fortissimo*, it says only *forte*. You see? It's more of a singing character.

(Hungerford plays. Friedberg sings)

Friedberg: (Inaudible) (Plays)^{lxxv} I know how difficult that is here.

Hungerford: I'll try it. (Plays) (Friedberg sings)

Friedberg: Excellent.

Hungerford: Do you think that'll get any better?

Friedberg: Yes. Judge yourself.

Hungerford: I see what you mean, I see what you mean.

Friedberg: Leonard, you must understand quite coolly; you'd have enjoyed the conversation I had with Billy. I had him for lunch, two hours. He's wonderful, he wants to learn everything. He wants what's possible to learn, he wants to get. I would not bother you with the *legato*, arm *legato*, when you go ascending upward. Downward you make a beautiful *legato*, but upward, if you wouldn't insist on playing Brahms, you see? If you played Prokofiev, if you play Schubert, everything can be done without this arm *legato*. But this here, you miss the best in Brahms's music if you don't have it. If you only had heard him, how he did those things. In the D-minor Concerto cause that's so difficult. I spoke with Myra Hess about it again; she said, "I always get the jitters when I have to play that piece." Because that is, the demand of Brahms on the piano is really a frustrated action. He wanted orchestra and he couldn't orchestrate well, you know. And funny how he got it out. He had not a beautiful *legato*, but he had this drawing, this soaring from tone to tone, you know, which we learn by intensity. Only if you intense you can learn it. If you substitute this hitting: (Sings), that is also no unmusical, not at all, but it is too violent for...

Hungerford: I see what you mean.

Friedberg: (Sings)

Hungerford: More a passionate sort of an outburst.

Friedberg: Soaring, you know, complete lamenting. It is sentiment, it is not sentimental, but it has strength of feeling, romantic sentiment, you know, self-indulgence, you know. Well, it is in the music. If you try to play Brahms in the modern vein...

Hungerford: You can't.

Friedberg: ...I side with William Schuman and say, "If you play Brahms, I go out of the room," He hates him.

Hungerford: Does he? Does he really?

Friedberg: This man who all the time hates Brahms.

Hungerford: I can't stand his music of course.

Friedberg: Because he doesn't know him. If you don't know him, of course you can't stand it. But I always think, and that is the wonderful thing in Billy, and you have this wonderful ambition too, that just the impossible entices you. If you present things, a piece which seems to be impossible to play on the piano, that interests me. I will whet my knife, and so forth, I can't get that out. Otherwise, I think I'm nobody, if I can't get that. You see, that brings you forward, that makes (inaudible). And I am still so today. A young man from Rochester played four marvelous pieces for piano, and I made him play it three times. He didn't know why, of course. I didn't lie to him, I didn't say because it's so interesting, so beautiful, you know. I wanted to see what I could do with it. And after the third time, I played whole stretches for him by heart. I had to hear it three times. I couldn't do it after the second time, and so I asked him again, to do it again, but he didn't know why I asked him. You see, immediately you challenge me if you bring me something which seems to be awkward and difficult to overcome like a hurdle. I was always as a boy, you know, the higher the hurdle, the more I liked to jump over it. Just to test my strength, you know, if I could do it. I wanted to learn by seeing whether I can do things or whether I cannot. And if I realized I cannot,

then the real work begins. I say, now I work on it until I learn to do it. That's, well, I can't instill that in anybody, it's only that I give you this and tell you about it. This *legato*, if you get that, Leonard, you will be a real great artist. But you must get that, or not play the music which requires it. That is also a solution, If you feel that is not in my vein, I don't like it, as Busoni said, he doesn't like it, he says no *legato* on the keyboard, so if you say that, then I would say don't play music which cannot live without that, you know. Do you agree with me?

Hungerford: Oh, absolutely! Yes, you see you've given me a completely different idea of this piece now. I didn't...

Friedberg: You see, I'm so fed up maybe because I compose myself. I'm so faithful to the testament of a man like Brahms, or Beethoven, Schubert. So if he has a tie, he means not: (Sings in a detached style). He means: (Sings *legato*). The question that remains only then, of course, the very important question, can we do that? And I say yes. I don't know who else says yes, but I say yes. I think Rubinstein has the *legato*. I think Serkin has the *legato*, and Horowitz has the *legato* in his way, but we must now go to the technical side, in the laboratory. What kind of technique is necessary? This is, I have given everything a name, otherwise I couldn't make myself understood. I call that "arm *legato*." *Legato* which is produced by not letting the keys go. Look here: (Plays Op. 118, no. 1). Of course, you can only do it first piano and very slow, because we have to consider the constant dynamics. From G to G-sharp, a little bit *crescendo*. But not cheating the G-sharp. Otherwise, you break the spell, you know, if you do it so: (Plays). That is not *legato*. (Plays)

(Interruption)

Friedberg: Brahms now the next one. And enormous contrast.

Hungerford: Like the *Scherzo* of the D-major Symphony.

Friedberg: Yeah.

(Hungerford plays *Brahms, Op. 118, no.2*)^{lxxvi}

Friedberg: Very good, very good. Excellent.

Hungerford: Are the phrases better in that?

Friedberg: Absolutely. You see this part here, that may have something to do with the piano. On your piano it sounds probably wonderful. You see *espressivo*. That was a little bit underscored. (Sings) ...don't be afraid of those who say don't sound sentimental. You can hear it in the machine. You must: (Sings) like a singer would do...(Sings). He would not sing: (Sings). From what did he say, you know. You can see it in some great artists. For instance, I have admired Casadesus more than many others, but he always underscores in *piano*. He doesn't, he told me once he doesn't care whether I hear it or not. He plays in Carnegie Hall just as *pianissimo*...

Hungerford: He just plays for himself.

Friedberg: He plays for himself. He doesn't care about the other people. A funny point of view. There is nothing to say, I want to hear it. You can see yourself it sounds beautiful. Yes, sir.

(Interruption)

Hungerford: What's the matter with me? I'll try again, I'll see if I can do it.

Friedberg: You know I admire so much that you can do that. Do the machine, performing, going to the machine. Do you know what Norma Holmes did? She...behind the screen after a group, she went out, she fixed the machine, she recorded it herself, in her recital. The new generation is really (inaudible).
(Hungerford laughs) Such courage to do that. That's marvelous.

Hungerford: Well, she's a very level-headed person, I mean she's...

Friedberg: Oh, goodness. Yes, but yet, she plays with, do you remember how she played the first encore? The Rachmaninoff? With such warmth and feeling? No, she played very personally.

Hungerford: Yes.

Friedberg: Horrible woman to deal with.

Hungerford: Is she?

Friedberg: She's unreliable. I mean she runs away. I phone her; I had to tell her something very important. I don't know where she is. She's not in her apartment; she can't be reached. She probably went to Rochester without even saying good-bye or anything.

Hungerford: I've never felt much warmth in her playing. I think she's an excellent pianist, I mean, absolutely...

(Interruption)

Friedberg: ...He has a nice face when he plays well, but I won't go. I had tickets yesterday, last night for Harrington, Grace Harrington.

Hungerford: Oh, yes.

Friedberg: I didn't go.

Hungerford: Didn't you?

Friedberg: No.

Hungerford: Well, you want to be very careful until you get quite ready again, yes, quite well. Gosh yes, I should say so. Oh, she played last night. Grace Harrington. Did she get good reviews?

Friedberg: Yeah.

Hungerford: Did she? Oh, that's good.

Friedberg: Pretty good. Not everything, she, they said she was more technically interested, not so much in the music.

Hungerford: Yes, I've heard her play and I got that feeling pretty much. She did sound (inaudible), you know.

Friedberg: Do you know her?

Hungerford: I met her once, yes.

Friedberg: How old a person is she? I don't know her.

Hungerford: I don't know what sort of person she is. I really don't. I just met her, shook hands with her once...

Friedberg: Is she an elderly person?

Hungerford: No, she's only about 24, 25. That's all.

Friedberg: Really? Does she still study with Leonard Gap?

Hungerford: I don't know. I couldn't tell you. No, I don't know.

*(Hungerford plays **Brahms, Op. 118, no.3**)^{lxxvii}*

Friedberg: Very good, Leonard, very good. But in the middle section, the B major, I would keep in tempo.

Hungerford: Oh, faster than that? Oh, really.

Friedberg: (Sings) Still *alla breve*, one, two. (Sings) You played: (Sings)...for my feeling.

Hungerford: Yes, well, I mean, you know what Brahms did! My golly!

Friedberg: Yes, he played it pretty fast.

Hungerford: Did he really?

Friedberg: He did even the first tempo a little bit faster. (Sings)^{lxxviii} and you see that should last three quarters.

Hungerford: Oh, yes.

Friedberg: This is without pedal. You pedal it beautifully, wonderful. Oh, wonderful. Brahms took pedals so, he pedaled until here.

Hungerford: Oh, did he.

Friedberg: Yeah.

Hungerford: Oh, each bar.

Friedberg: In order to get the line of the (Sings).

Hungerford: Well, I wondered as he had not put the pedal until the third line, perhaps he meant no pedal at all. But I thought it seemed so dry.

Friedberg: Oh, that's not Brahms, no! That's Emil Sauer.

Hungerford: Oh, is it!

Friedberg: (Inaudible)

Hungerford: Oh, is that so! You can't go on what this says though.

Friedberg: You see, I'm really the most generous friend and colleague of all musicians.

And Sauer was a wonderful man. What I object to, what I do with Harold Bauer too in these editions, that they give you the things they don't tell you that is Sauer.

Hungerford: Which is which.

Friedberg: You see, Schnabel's edition...he puts in the commentary notes...he added down. All small print. Hans von Bülow, too.

Hungerford: Friedman did that in all his Chopin editions too, yes.

Friedberg: (Inaudible) It is not honest. That's why I don't trust these. But you play that beautiful. Let's hear it.

Hungerford: But I mean, I don't know. You see now when I first tried to play it, I don't know, when you learn a thing, you've got to get into it a bit, do you know what I mean?

Friedberg: Yes, it's not yet quite finished.

Hungerford: No.

Friedberg: ...later on a little bit more fire.

Hungerford: But you see it was much clearer when I had played it and tried it a couple of times, you see, it came, but I mean I have gotten the fingers pretty well into it, but when I first started out, it was, you know...

Friedberg: Yeah, well you did very well now. Absolutely beautiful. Let's hear it. You made a little slip in the last...

Hungerford: Isn't that awful, those wrong notes.

Friedberg: That's nothing.

(Interruption)

Hungerford: So now...

Friedberg: So, the next one.

Hungerford: Now the F minor one.

Friedberg: Leonard, that is the, it will take a little bit longer.

Hungerford: Yes, I don't know exactly what to do with it. Let me see, I mean, is the last part pretty boisterous, Mr. Friedberg? Should that be quite boisterous, the last part of this F minor? (Sings) Should that be really big Brahmsy type, you know? This last page, should that be...

Friedberg: Oh, yes.

Hungerford: It's really big, yes.

Friedberg: Yes.

Hungerford: Yes, I wondered.

Friedberg: Deep, and then stormy!

Hungerford: Yes, good, okay.

Friedberg: It's (inaudible) you see, that he has put it in.

Hungerford: Yes. (Inaudible) in. Yes.

Friedberg: Like a chain.

Hungerford: Well, I'll see what I can do with it now.

*(Hungerford plays **Brahms, Op. 118, no. 4**)^{lxxix}*

Friedberg: As Rainer Rilke said...

Hungerford: What's that?

Friedberg: Rainer Rilke is a famous poet, Austrian poet, said “you should not know anything, then you will be happy.” You didn’t know that is the best piece I ever heard from you.

Hungerford: Oh, you don’t tell me that! What!

Friedberg: You see, you have no idea how well you played that. See, you don’t know.

Hungerford: But it can’t be!

Friedberg: Because you don’t know it, you play it so well.

Hungerford: What!

Friedberg: Trust your instincts. Led you right into it. Absolutely. Excellent. You see, Brahms, now comes the musicologist with, I think it’s in your case absolutely unnecessary. You should remain innocent. Why should you want to look into things after they are so good. You are told are excellent. Don’t look into things. Keep your natural instinct.

Hungerford: But I haven’t let it crystallize. There must be so much that’s wrong with it.

Friedberg: You, Brahms in his last years, you see, that was written three or four years before his death, like the Fourth Symphony, he was so fat, you know, you can see his picture, the new picture I got from legacy from Mr. Selne.

Hungerford: Oh, the one at the window.

Friedberg: He was so fat, with such an awful...always waddled when he went. He ate too much, he drank too much cognac and everything, wine. So, he was a little bit short of breath. Now, look into his music. Look, I give you all the examples. Take Opus 116 (Sings from Op. 116, no. 5). The Fourth Symphony. (Sings opening) There is a kind of despair not known to him of course, nothing is conscious, it’s

subconscious, you know. Despair and snatching for air and for freedom, you know, get out of this horrible shell which begins through cancer to decline, you know. He had jaundice already and you know he had cancer of the liver. But he wanted to get, his spirit wanted to leave that sick body, you know, because he didn't heed the warning he had that he shouldn't eat so much and shouldn't do this and shouldn't do that, he didn't. Alright, his flesh was weak, but his spirit as a musician was so strong, finally it said to him, "I can't live with you anymore." So he tried to break the chains and get rid of himself. It's documented (Sings from Op. 118, no. 4). Even when he consoles himself after the excitement, no, no, no, no, keep quiet, also in gasps. (Sings) the same thing. We have to take those things as expression of personal feeling. You see that was the age, the end of the last century was the finale of this period in music beginning with Beethoven, with Haydn already, Mozart, too. Mozart not quite so much, which led finally to the decay and to that generation. You know, finally it became so personal that even that what you should hide and what Beethoven tried to hide, you don't feel his pain in the Eighth Symphony (Sings). Do you feel that there was a sick man who suffered pain every day, and he lost his hearing and everything? No, you don't hear anything of this in the last sonatas, the A-flat-major Sonata is sublime. Pure and nothing of his personal, and yet it came out of him. You see, so in Brahms you see clearly in his last works that the spirit wanted to free itself. Like in the first piece of the Opus 119 where he cries and the tears drop down. That is almost too personal, you know. That already foreshadows people like Richard Strauss who went still further and said, if I put this pencil from here to here, I can express

it music. He was mistaken, but he went very far. He could express a lot. What was the final end? Hollywood. The music they make in Hollywood. They degraded music to become a descriptive art. You see? You understand now? And so we have to take that in our stride that those works reveal too much of the suffering man, and it's really personal, and the best what you could do, your instincts, your music instincts in the understood things results that your mind realized what you were doing, that's why you played it so well. Now, is that clear to you?

Hungerford: Yes, I see what you mean.

Friedberg: Like a *ouija* table, but that is just as psychic as your table. You see what I say now. If you follow me. You see, you should not know. I've told you already so much. Go on and play it that way, and it's enough I give you the rubber stamp and you go out and play it so. I take the responsibility. Just try it. Just try it.

Hungerford: Are the tempos alright?

Friedberg: Everything. There is no exception. Although I would tell you, make like in the barbershop, now comes something more soothing.

*(Hungerford plays **Brahms, Op. 118, no. 5**)^{lxxx}*

Friedberg: Beautiful. No comments. I want to hear it in the machine here. Listen as if somebody else were playing it. Open the machine and listen to it, Leonard. That was beautiful playing.

(Interruption)

Hungerford: This next I think is the most wonderful short piano piece in the world, to me, this next one.

Friedberg: Do you know what Siloti, who was no such a tremendous admirer of Brahms said? That it's a museum piece. This and the *Ondine* by Ravel should be put under glass in the museum. And so if all the music perished, that would be retained. That's one of the, that's *Dies irae*, also a death song.

Hungerford: For Clara Schumann.

Friedberg: *Ja*.

Hungerford: Is that true that he wrote it on the death of Clara Schumann.

Friedberg: *Ja*.

(*Hungerford plays Brahms, Op. 118, no. 6*) (*Cassette ends in middle*)^{lxxxix}

Cassette 9 Side 2

(*Continued*)

Friedberg: Beautiful playing. I wrote "excellent playing" and signed it with my name on the dotted line. I had no dotted line. Wonderful.

Hungerford: Really? Do you think I get inside it now?

Friedberg: You feel this music, you really become a wonderful Brahms player, if you perfect your *legato* in *forte* more in those arms. Otherwise, your *legato* is perfect, it's wonderful, excellent.

Hungerford: Well, that's the music I want to play.

Friedberg: If you could play that a little bit more *legato*. You see, that is more the Liszt style. (Sings)

Hungerford: Like a cello, yes.

Friedberg: Like string players. Wonderful.

Hungerford: Thank you.

Friedberg: Perfect. It was marvelous playing, very well thought-out. Beautiful.

Hungerford: Well, I've played that piece on and off for four and a half years. And I never, it's starting to feel now as though it's getting around to something, you know, for me.

Friedberg: Yeah, it's wonderful playing, excellent playing.

Hungerford: I'm glad you think that way.

Friedberg: This is well-understood. Wonderful.

Hungerford: It's not too fast.

Friedberg: No. It was just right. Now, let's hear it in the machine.

Hungerford: That's just right at the end of the reel.

(Interruption)

LESSON 13

Hungerford: Now, what was it you were saying about the Brahms? The, over the graves, the Apocolypsis [sic]?

Friedberg: The Apocolyptic riders. And the rider of the grave, you know, one who gives the destiny. No, don't write this down, just this reminds me of Mrs. Butler, you know. (Hungerford laughs) She writes everything in the music what I say...so that she has the nonsense. (Hungerford laughs) But she behaved now the last two months. She left me alone, she was here, she phoned seven, eight times; I never

went to the phone. But she bothered Enid with it. And, well, she is still a patient,
so...

Hungerford: She rang me up; she wants to come to this recital at Mrs. MacKay's, so I
said...

Friedberg: When are those recitals?

Hungerford: Well, the first one will be next month. Mrs. MacKay's going to have them
in the moonlight. She has a big terrace, a big patio, she has a lovely home, too,
and she's going to have the piano in the doorway, you see. And the people sitting
out in the patio, it will be late next month, last in May, well into the warm...

Friedberg: And what is your program?

Hungerford: Well, that's what I haven't decided yet, you see. And these Englewood
people, you know, they don't like anything too heavy, so I'm not going to play
anything too heavy. And...

Friedberg: Is that Schubert *Moment Musicaux*?

Hungerford: Yes, they loved that.

Friedberg: And what else?

Hungerford: Maybe this. How's this? The six of these and the Schumann *Kinderscenen*.

Friedberg: *Ja*, that's good.

Hungerford: And maybe the Mozart, well, I mean there are two recitals, you see, so it's,
and some Chopin, you see.

Friedberg: *Ja*, a lot of Chopin.

Hungerford: Yes, they love that. One thing I wanted to show you, Mr. Friedberg. I don't know whether you know this piece, but you probably haven't got time to hear me play it today, but...

Friedberg: Oh yes, I have.

Hungerford: It's a little Concert Rondo by Mozart for piano and orchestra.

Friedberg: Oh, I've played that so often.

Hungerford: No, it's not the D major, it's another one.

Friedberg: Not the D major? Another one?

Hungerford: No, it's one that Alfred Einstein has discovered. It's perfectly lovely.

Friedberg: I don't know that.

Hungerford: Don't you know it? It's perfectly beautiful.

Friedberg: Really?

Hungerford: And I love this, and I don't know whether you'd like to hear it or not, and...

Friedberg: I'd love to hear it, I should say!

Hungerford: It was supposed to be the last movement from the A-major Concerto, 414, you know. Then he discarded it. I don't know why 'cause it's just so beautiful.

Would you like to hear this one?

Friedberg: Yes, certainly.

Hungerford: Alright then, well...

Friedberg: Do you play it by heart?

Hungerford: Well, yes.

Friedberg: Shall I play it with you?

Hungerford: Could you do that?

Friedberg: Yes, certainly.

Hungerford: I don't need the music. That would be wonderful.

Friedberg: Everything is freshly fixed. All of the bad notes are out. Let's start here.

(Hungerford and Friedberg play Mozart, Concert Rondo, KV 386)

Friedberg: Very good. Do you think it's original and true?

Hungerford: Well, Alfred Einstein says it is. You see, it was originally in Mozart's manuscripts and Constanze tore it up. She gave it to, no, she sold it, and the dealer tore it into pages and sold them as manuscripts. And he found one page in Munich, another one in Strasbourg, another one in London, another one in America, and he had everything but one page, and he just reconstructed everything on that, you see, on the rondo form.

Friedberg: It doesn't really sound like Mozart. It's lovely but...I don't know.

Hungerford: Don't you?

Friedberg: D major, that is a wonderful piece.

Hungerford: Yes, I love that, too.

Friedberg: But...it's original to do that.

Hungerford: Well, I mean, it's just a little piece.

Friedberg: Has she two pianos? Mrs. MacKay?

Hungerford: No, no, unfortunately she hasn't.

Friedberg: That would be nice to play that. Would you play it for the class?

Hungerford: If you wish, sure. I'm very fond of this little piece.

Friedberg: Yes, I am fond, too. A lovely piece, but it's not quite genuine.

Hungerford: You don't think so.

Friedberg: No, no. It has something which is in none of Mozart's pieces, a certain stiffness.

Hungerford: Do you think that may be why he discarded it from the concert? Do you think that could be it?

Friedberg: No...not, not great enough for Mozart.

Hungerford: Oh, no. Well, the D-major Rondo isn't great, do you think?

Friedberg: Ah, but it's playful. It has humor and brilliancy, and the brilliancy is very, very eager.

Hungerford: This is a chirpy little one.

Friedberg: If it is a new piece of Mozart, it's worthwhile doing anything for it.

Hungerford: I tell you the orchestration is very lovely. I've heard it played with orchestra.

Friedberg: Oh, have you?

Hungerford: Yes, Alfred Einstein allowed Eileen Joyce to play it. She played it with the BBC Symphony Orchestra. Yes, there's a record of it. The orchestration is perfectly charming, it seems very much like Mozart to me.

Friedberg: Leonard, I have the feeling it could be a little bit faster, I don't know.

Hungerford: Oh, indeed? For *allegretto*, is that a fact? I've been taking it a little slower than that, oh.

Friedberg: (Sings) It would be still *allegretto*.

Hungerford: Yes, um-hmm.

Friedberg: Let's try it again.

Hungerford: Alright, wonderful, fine.

Friedberg: (Inaudible)

Hungerford: Let me shift this microphone so it doesn't get...

Friedberg: Is that Peters Edition there?

Hungerford: No, it's Universal. That's the only edition that publishes it, you see. And it was copyrighted, too. It was published in 1930 for the first time.

Friedberg: Let's start here. (Plays with Hungerford) Much better at this tempo.

Hungerford: Yeah.

(Tape fades out then returns)

Friedberg: ...doesn't sound like Mozart. That's Einstein. (End of piece) No, I don't believe in it.

Hungerford: Listen, have you got the Köchel listing here? Have you got the Köchel catalogue.

Friedberg: Yes.

Hungerford: Let's have a look at it. Do you mind? I haven't got that. I'd like to check on that. Would you mind?

Friedberg: No.

Hungerford: I'd be very interested to check on that. To see if it's listed. It's number 386.

Friedberg: (Inaudible)

Hungerford: Don't you think the piece has a charm about it though?

Friedberg: (Inaudible)

Hungerford: Yes, that little weak part is really bad; that's very weak. I say, can you take it in here so I can hear it on the tape? I'm very interest in this.

Friedberg: By all means. Unfortunately, I think it's German text, I'm not quite sure.

Hungerford: Yes, that's alright, sure. Just excuse me a second. I want to get...386.

That's 382, that's 382. Here it is...383, 384, 385, 385, 385. No. 385. Look at all the 385's. 386, that's also, oh, here it is, look. Concert Rondo for Piano. Now here, what does it say about this.

Friedberg: Let me see.

Hungerford: Autograph in Vienna.

Friedberg: (Inaudible)

Hungerford: I'll bring it down, I'll...

Friedberg: Oh, there is one too little which is untrue. Oh now, we have real light. That's something.

Hungerford: Now what does it say.

Friedberg: (Inaudible)

Hungerford: Is it?

Friedberg: *Ja*. See accompaniment is for two violins, viola, violoncello, bass, two oboes, and two horns. Composed nineteenth of October in 1782 in Vienna. Autograph, André h-g-f...that's the index, you know. Now, autograph. Once in the possession of André in the index of ...and Jahn. Jahn was a famous (inaudible). Fifty-two remarks, commentary notes forty-nine. The headline "*di Wolfgango Amadeo Mozart*" Italian and p. maybe printed in Vienna nineteenth of October 1782. There is again a star that we have to look up later. A trio form, you know, just this way, you know.

Hungerford: Yes, yes.

Friedberg: ...in twelve staves. The autograph around 1840 until the last page was still completely available, and edited by French's in London with other Mozart's autograph. Sterndale Bennett possessed two leaves.

Hungerford: Oh, yes.

Friedberg: They are the private print by Fowler probably Fowler "Stray Notes on Mozart and His Music," Edinburgh 1910. Since 1860, in the possession of his son-in-law, Professor G. Case from Corpus Christi College in Oxford. Died in 1925. Two other leaves were found with Cecil B. Altman in Rochester, United States. The other leaf from measure 155 to 171 which might be identical with one of the leaves found by Sterndale Bennett, might be identical, there is in the possession of the violin constructor Arthur Hill in London. Bennett had made a remark on it, "I have the title page." Now, the editions: Piano arrangement of the complete work in Cipriano Potter's edition of the works of Mozart in London, 1839. Compare with Cecil Oldman, *Acta musicologica*, 1933. Among the catalogues, J. Alfred Novello's New York branch. There is an analytical and thematic index of Mozart's pianoforte works by Edward Homes. Perhaps... (inaudible)...1852, it would be a hundred years ago. He marked the work as number fourteen, "Occasional Rondo to Some Concert Unknown," the analysis points out that he has simply taken over Potter's edition. The reconstruction of the score as Alfred Einstein tried the reconstruction of the score, Wien Universal Edition, also the edition for two pianos.

Hungerford: That's it, that's the edition I've got, 936.

Friedberg: Now, commentary notes. The orchestration needs only a few supplementations. An entry like others. It's clear how the suspicion is very close that Mozart had thought it was as the original, the end movement of the concerto KV 386, 414, which he composed as a supplement or as a substitute for the third movement, but it's not true, it's only...

Hungerford: But I mean, I just wonder, I'm surprised to find it in this, Mr. Friedberg. You see...and you see it says definitely he had compose...

Friedberg: Oh yes, oh yes, but the autograph has been scattered around.

Hungerford: Yes, yes. Well, that certainly is weak, that little modulation going into...isn't it, I mean, that little part that you said were, that's very weak, I know.

Friedberg: There is some fixing...

Hungerford: Yes, I know.

Friedberg: ...and trimming in it which I don't like.

Hungerford: But there's so much in it to me that has such charm. Do you know?

Friedberg: Oh yes, oh yes. Absolutely.

Voice: Did you know that it's...

Friedberg: Yes, just a moment, just a moment, just a moment. She always warns when I'm running too long.

Hungerford: Well, I'd better scoot, Mr. Friedberg. You must be tired out and...

Friedberg: No, I'm not. I'm rested somewhat now.

Hungerford: I thought probably you'd be interested to see that.

Friedberg: *Ja*, you can play it. It's a good idea. I will ask Lonny Epstein if she can...

Hungerford: Oh, I showed it to her.

Friedberg: Oh, she...

Hungerford: I showed it to her.

Friedberg: Oh, really!

Hungerford: She was very, I lent her the score for quite a while. But she doesn't know what to make of it. She said she thought it was Mozart but she didn't like it as much as the last movement of the concert that they said it was going to be for.

Friedberg: That's the same thing what I think. And I doubt whether it's only Mozart.

Hungerford: Do you really? Oh, yes. Well, I think there's a lot of this that's hopped up. Certainly yes, Don't you think the original idea is Mozart and the...

Friedberg: Yes, oh yes, oh yes. (Inaudible)

Hungerford: But don't you think that probably he wrote it and it's been lost or something, and the reason why it just doesn't sound...

Friedberg: No, I think he didn't find it good enough. Actually. He wrote a better movement which is known as the last movement. These are suspicions you know, I mean, assumptions. Here is a tune...(inaudible)...the life of Mozart and everything what we know, this is a wonderful work, I don't deny that...(inaudible) But, Leonard, you see the...which is going on in this. Too. And that is a case, then I tell you quite frankly I'm too much of a musician, I am, I have a certain instinct and taste, even for Mozart, so I...Now I don't dare to tread on the merit of Einstein, but the musicologists you see, I (inaudible). Musicology did not exist before sixty or eighty years back. Nobody knew what...musicology.

Hungerford: A musicologist was. Well, there was no occasion for them really, was there. Do you think?

Friedberg: Well, the researchers ganged up together and called themselves musicologists. That means music that is from the scientific point of view researched, corrected, digging into every available material, you know. Well, in that way, Schnabel was a better musicologist than...

Hungerford: Yes, that's right.

Friedberg: What he did in the Beethoven sonatas is amazing, amazing. So we must now end, otherwise...

Hungerford: Well, it certainly is wonderful of you. Gosh. It's really being tremendously helpful, Mr. Friedberg. I haven't got this quite in. Now look, I'm getting up the Choral Fantasia again. I want to play that with you. And also this Concerto in F major I've learned, of Mozart, the 459.

Friedberg: Wonderful.

Hungerford: This is gorgeous.

Friedberg: (Inaudible)

Hungerford: Oh, well, I'll have it ready next week. I've just about got it ready now.

Friedberg: You should play it with the orchestra.

Hungerford: Oh, Miles wouldn't be interested in that. (inaudible) wouldn't, no. He doesn't even like Haydn symphonies, you know. He only likes to play Tchaikovsky symphonies and that sort of thing.

Friedberg: Ay-yi-yi. That's bad.

Hungerford: Yeah, I know it is.

Friedberg: That's bad.

Hungerford: Well, Werle has lent me a two-piano score of the Choral Fantasia in the Steinbrenner edition.

Friedberg: Fine, fine.

Hungerford: And I've got this. He lent it to me for as long as I want it.

Friedberg: Excellent.

Hungerford: I'm going to try to get it photostatted.

Friedberg: That's wonderful.

Hungerford: So I'll bring you that next time.

Friedberg: Please do that. And perhaps if you just brush up a little bit on the various things which I mentioned.

Hungerford: Yes, oh, you bet I will.

Friedberg: As a whole, excellent. Excellent. You are a Brahms player. Really.

Hungerford: Well, gosh.

Friedberg: Absolutely, you are a real Brahms player.

Hungerford: Oh, that's wonderful. No doubt about it.

(Interruption)

Hungerford: Well, why didn't you keep on playing? I want to get this down.

Friedberg: (Inaudible)

Hungerford: Yes, I think it's the force working through you. Now, why don't you keep on playing?

Friedberg: I would feel something. I don't feel anything if I do it that way. I don't feel anything. If I feel anything, then it becomes intense. That means that I participate or, now let's be quite scientific. (Inaudible) ...that we create.

Hungerford: No, I don't think for a second that we create these things. But I mean, it's well, there's something I don't think we know anything about. It's just so peculiar. I didn't believe this table business when people had told me about it. And George Storid, president of the University of Illinois, said to me many times, he'd tell me, you see these crazy people who believe that tables move and all that sort of thing. I said, well George, I've never seen anything like that. And I said when I do see it, I'll believe it but not until. So, when Werle suggested the other night that we do this, I said well no, maybe this is the time when I will see it. I wanted to see it so often and I thought I'll double check, so I got them going at it and I got up, and I looked around and felt their hands and there was nothing underneath moving the table, and I put this tape recorder on and recorded the whole thing. Cause George Storid said that even if the people swear that the table moves, he said the table really didn't move at all. It's just a case of mass hysteria. And George is a materialist completely; he doesn't believe anything he doesn't see, feel, hear, or touch or anything, and he doesn't believe anything else then. And he said people will swear that they saw this table move but the table didn't move at all. So, there is the proof, you see. And I woke up the next morning after all this fantastic business, and I thought, oh, you've been dreaming it all. And I put this on, but here it was, table tapping away.

Friedberg: Now, let me hear that. So I remain completely neutral

Hungerford: Good idea.

Friedberg: Absolutely. So I never go to that thing which (inaudible) me. Never.

Hungerford: But I would like you to see it sometime though.

Friedberg: I'd love to.

Hungerford: That would be wonderful. Now, let's see.

Friedberg: How about concerti? If I get a call, you know, for a concerto.

Hungerford: I've got nine I could play.

Friedberg: Hmm.

Hungerford: I've got nine I could play.

Friedberg: Nine? Oh, that's more than enough.

Hungerford: Is it? Yes. Well, I brought you the Choral Fantasia today.

Friedberg: Wonderful.

Hungerford: Well, the ones I could play are the Beethoven G-major, the Beethoven C-major and the C-minor, the D-minor Brahms, two Bach, the A-major and the D-minor, the Mozart F-major, and probably those two little concert rondos, and the Tchaikovsky.

Friedberg: Well, that's plenty.

Hungerford: I mean, that's pretty representative. A conductor ought to be able to pick out of that. Don't you think?

Friedberg: Oh, absolutely, absolutely.

Hungerford: Now look, Mr. Friedberg. I brought this *Gesellschaft* edition of Beethoven, and I want you to tell me.

Friedberg: That is the best.

Hungerford: Some friends gave it to me for Christmas. This is the reprint of the Edwards. Now, what about these things? The Triple Concerto, that's the Triple Concerto, we know all about that, but what I want to ask you, this Rondo in B-

Flat major over here, what's that like? Is that any good? No, that's the Choral Fantasy, I beg your pardon, just a second. This Rondo in B-flat major, I think this is it. Yes. What's that like? Is that any good? Is it worth learning?

Friedberg: It is a posthumous work.

Hungerford: But it's an early work, yes.

Friedberg: I don't remember it very well, Leonard. Is it good? Did you play it?

Hungerford: I tried it through, but I just wondered whether it were worth learning, you know.

Friedberg: He probably, that's the work of a student when he was studying counterpoint and composition with Albrechtsberger. He probably wrote that and then didn't find it worthy.

Hungerford: Oh, yes.

Friedberg: You see, that Haydn business here: (Sings). That's not yet Beethoven, that is a theme from Haydn.

Hungerford: It's probably written before the B-flat Concerto.

Friedberg: Oh yes, oh yes. B-flat was the first one, then comes the C major. After all, the C major, no matter how much it is in the vein of Czerny, it is a marvelous piece. The second movement is simply marvelous. Yes, probably because he had in his mind the B-flat major, he discarded it. Don't you think so?

Hungerford: I suppose so.

Friedberg: Maybe he had this first for a last movement of a concerto.

Hungerford: Yes, uh-huh, I imagine.

Friedberg: Well, it would be interesting to hear that. But can you get the parts?

Hungerford: Ah-hah, that's it, you see.

Friedberg: Do the Edwards print the parts?

Hungerford: No, I don't think so, no, I don't think so.

Friedberg: I wrote them two or three years ago when they sent me the first invitation to subscribe, whether the parts would be printed. I never got an answer.

Hungerford: Oh, I see. What do you think of this? The Violin Concerto arranged for the piano.

Friedberg: Yes, he did it himself.

Hungerford: Yes, I know. This is it.

Friedberg: But you shouldn't...

Hungerford: No, you're not interested in that, no.

Friedberg: By yourself, you know, it's fun to do it in your room, but not in public. You see, it smacks so much of something you don't have, a sensation. You see? Yehudi Menuhin so when he was falling off in reputation and concerts, he began to dig out Mendelssohn Concerto which is very weak, a Schumann Concerto which shouldn't be played at all. He played it only once and there was flat.

Hungerford: Who was this, Mr. Friedberg?

Friedberg: Menuhin, Yehudi Menuhin. So I don't think with your earnestness of opinion of mine...

Hungerford: (Inaudible)

Friedberg: I don't think you would enjoy it. But it would be interesting to hear, of course I must say it just like to see that table move. A *séance*. I would like to hear that one played very well, you know? So if you have time, if it amuses you, only don't

have a cocked eye on public performance. If somebody would ask for it, you have it ready, then you are, you have the sign on you, a stamp you know. That would be wonderful. That might occur, you know. In the despair of the conductor's life, they might even ask for those things...this is after the firm established in the public mind...

Hungerford: As a violin piece.

Friedberg: Is accepted as a violin concerto. Therefore, they will swallow it as a piano concerto, might be terribly interesting. I must say, on second thought, I think you should study it.

Hungerford: Do you?

Friedberg: I think if you only learn the Violin Concerto, better to know.

Hungerford: Oh, I've played the orchestral part often with the violin. I know it practically from memory, I've played it so often. But I just wondered what you thought of it. And this is an interesting book, you know. It's got all the cadenzas to the concertos.

Friedberg: Yes, I see. What number is that?

Hungerford: Well, here it is. It's Series Nine, you see the second volume of Series Nine.

Friedberg: Yes, it is absolutely a reprint of the...

Hungerford: Oh, yes, of the *Gesellschaft* edition. Look, I tell you, what do you think of the two cadenzas to the Mozart D-minor Concerto? Do you like Beethoven's cadenzas?

Friedberg: Yes. (Sings)

Hungerford: They're the best ones to play, aren't they?

Friedberg: Yes, I played that very often.

Hungerford: Did you? The Triple Concerto?

Friedberg: Many times in my life.

Hungerford: I like this piece. Don't you?

Friedberg: Oh, very much! You have only to have an excellent cellist like Casals who is at home, who feels at home in the higher positions of the cello for the polonaise, you know.

Hungerford: Oh, yes, at the end.

Friedberg: Not every cellist can do that.

Hungerford: I've got a record of it with Weingartner conducting the Vienna Philharmonic and the cellist is atrocious. He goes off tune all the time on this record. And he drives you crazy.

Friedberg: Yeah. I think I played it once in Vienna with Weingartner. I played it twice with Nikisch, I played with Mengelberg, I played with Weingartner, I played with Kochel in Frankfort twice, and who was the other one? Was it London, or, you see a friend of mine who died about twelve years ago, fifteen years ago, Hugo Becker.

Hungerford: Oh, the cellist.

Friedberg: Yes, the cellist. He was the son of the famous Florentine Quartet, Becker, you know. And he was an excellent cellist. He stopped playing early when he was only fifty because he got some fat on the heart and his doctor said he should not play anymore, for what reason I don't know. He began then to teach more and

didn't play anymore. But I played very often later had a trio with Carl Flesch and Becker himself. We traveled a lot and I played this concerto three or four times with him.

Hungerford: Isn't that lovely.

Friedberg: He was excellent. He had the positions, the touch. But I never played it with Casals, of course. Casals would be the ideal. Don't you think you should study all the Beethoven concertos?

Hungerford: Well, I studied them all except the *Emperor* and the B-flat.

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(continued)

Friedberg: Well then, that would be the piece for you.

Hungerford: Yes, you know I've never been as fond of the *Emperor* as the G-major. I don't think it's nearly as beautiful. It's so, it's wonderful, I know but...

Friedberg: It's not so poetical as the G-major.

Hungerford: Yes, I know.

Friedberg: But shouldn't we be glad that we have both.

Hungerford: Yes. There's so much E-flat-major, you know, and that brass and everything in the last movement, it just...

Friedberg: Yes, the last movement is not the best.

Hungerford: Yes, that's you see what I mean? But the G-major to me is such a perfect thing, you know, it's utter perfection. If ever there was perfection in art, the G-

major is it. And, well, I know I'll have to learn the *Emperor* eventually. I mean, my golly!

Friedberg: I think you should. Now, this is a cadenza.

Hungerford: Yes, now this is to the C-major. These are all his own cadenzas to the concertos.

Friedberg: He writes a long one. If you come to the...this weekend, you will hear that concerto played by the little girl who is...

Hungerford: Oh yes, the C-major.

Friedberg: She plays it as well as anybody.

Hungerford: I'd like to hear that. When are you going to have that?

Friedberg: Well, as soon as I get all the students together. I would like to have it, we're just waiting for the news when Peter is coming back from Paris. He's due in about a week or so, a little bit before. I would like to have it next week.

Hungerford: Would you? Good.

Friedberg: You have no particular date when you couldn't come.

Hungerford: No, at least I tell you, I'm giving two recitals at Mrs. MacKay's place in Englewood and she would love you to come if you could. The first one is May the ninth, that's a Friday night. She's had them on the night of full moons. She's fixed it because she has a beautiful patio terrace out in back, you see, and she's going to have the people sitting outside if it's warm. And she'll have the piano in the doorway. If it's cool at all, she'll have the whole thing inside. But she told me to invite you and she said she would love to have you both come if you...

Friedberg: Good. And when is the second date?

Hungerford: The second one is June the eighth, that's a Sunday night.

Friedberg: June the eighth? I'm gone.

Hungerford: Are you?

Friedberg: On the ninth, my work begins in South Carolina. I've accepted a position there for two weeks instead of Kansas City, you know. I want to go south, it's something...

Hungerford: Well, that's true.

Friedberg: I wouldn't be here. I have to leave latest on the fifth of June. That's too bad. But the first I will keep in mind. The ninth of May.

Hungerford: That would be wonderful. I'm going to play chamber music things, the 118 of Brahms, and probably Beethoven Opus 26. Nothing very big or anything. So I want to get some cash together. She's very nice to have done this; you see, she's having this subscription thing for all the people in Englewood, they come. She sent out about eighty-five invitations, you see. And it may be a couple of hundred dollars 'cause I want to try and get out to Australia this year for a couple of months if I can.

Friedberg: Oh good, take me with you.

Hungerford: I'd love to. You see, I haven't seen my people for seven years and it's quite a while.

Friedberg: Can you leave this country...?

Hungerford: Well, that's what I've got to find out. I asked the table the other night and said it would be alright.

Friedberg: Yes, but you have to have it...

Hungerford: I know.

Friedberg: See with the Damocles sword hanging over our lives with the war and the Russians...Americans...war. We have to be careful.

Hungerford: Well, the thing is I would make absolutely certain before I did a thing, with Senator Smith, whether he could guarantee if I could return here 'cause if I can't return here, I'm not going. But I want to go for a couple of months. I really do because Mum you know has been writing to me...

Friedberg: Would it be a summer or would it be a winter.

Hungerford: Well, I'm not certain. Well, I just have to think now if Miss Friedberg gets me some engagements, of course that will dictate when I go. I will be here absolutely for that, you see. And then otherwise we'll fix it up somehow or other.

Friedberg: You could tell her that she should get you the engagements between this and this space. Say from, if you want to go early in spring in February or March that she should be finished with it.

Hungerford: So, we haven't heard from those people in Boston yet, you know, the...

Friedberg: No, she hasn't, she hasn't either. I wonder what they have done. But you must play, you must play. If she can't get you engagements, you have to take another manager.

Hungerford: Yes. Oh, no!

Friedberg: You have to, you have to play.

Hungerford: Yes, I know, I want to play. I really do.

Friedberg: You have to play absolutely. Absolutely. I insist upon that.

Hungerford: Well, I haven't had any engagements this winter and I've felt sort of lost without it, you know. And I've just relied on these two or three pupils that I've got, and golly, I hardly get by on food each week, you know.

Friedberg: I thought of, you when I get you together and you don't talk too much among each other, when I have a chance to make myself heard, I tell you that you should try, have several plans to offer. One is that you should try to promote each other. For instance, Norma Holmes played the Choral Fantasy in Rochester. Maybe if she would see, she knows the Rochester people, she's a very self-esteemed Rochester girl, that you could play in Rochester. And you would perhaps see that she gets an engagement in Mrs. MacKay's or Englewood somewhere or with the Teaneck Orchestra. Then Maureen. She would get you engagement in Canada, and you would see that she get something what is in your region, or speak about her in Australia.

Hungerford: That's a very good idea.

Friedberg: So, in that way it might not materialize the way we wish. We cannot expect all so sudden. But there is a way, a little breach open, where you could get something. And it makes for unity, you see, working together, and that what I want to propose to all of you that we should form a real, a gang, you know, and enlarge it, fund it, so that all over the world, even internationally that there is the combination of artists but only selected ones, you see. Absolutely no small fry. Only the real talented ones who have been tested in Carnegie and Town Hall recitals, in Europe and other places, and that you engage then your own manager, your impresario who could...the map of America is taken, we talk of this country

exclusively at first, where in Alabama, for instance, if you play in Alabama a concert from February 1 to February 15, no other of the gang is allowed to play there at this time.

Hungerford: Oh, I see. That's very sensible indeed.

Friedberg: No competition to each other.

Hungerford: Very sensible...

(Interruption)

LESSON 14

Friedberg: That was excellent. Here also, wild, you know.

Hungerford: Wild.

Friedberg: Oh, yes. Oh, we do it again.

Hungerford: You know, it's funny how both the original, at least the Breitkopf edition gives this an incomplete bar here, one, two, three, four, in the fourth bar, you know. See that incomplete bar? Then the Peters edition that I had gave it like this with the four notes repeated, you know.

Friedberg: Everything is so, you should look at the manuscripts of Beethoven. You see, the nervousness of the man, is so appalling.

Hungerford: The lawlessness.

Friedberg: Here, that is a wonderful (inaudible), but even here you see, you see how nervous he was – like spider's flecks, you know, the spiders. That is ideal, but if you see other things, that is just horrible.

Hungerford: Oh, this is a wonderful book, isn't it.

Friedberg: Did I step on it?

Hungerford: No, no, no, no. It doesn't matter if you do. It's alright.

Friedberg: Is this Bach or Beethoven?

Hungerford: That look like Beethoven.

Friedberg: That is Beethoven.

Hungerford: Mozart, no, it's Mozart.

Friedberg: Mozart, Mozart.

Hungerford: Isn't that a wonderful book.

Friedberg: I think that's Beethoven.

Hungerford: The Septet, yes. Look, isn't that terrible? I've got the facsimile of the 111,
the whole thing. It's the biggest mess with coffee stains all over it.

Friedberg: No, the worst is the first page of the Opus 109. That's illegible.

Hungerford: Is that right?

Friedberg: But you see, he never put things correctly on its place, you know.

Hungerford: Yes, well, I tell you, Mr. Friedberg...

Friedberg: (Inaudible)

Hungerford: Yes, it's terribly upsetting. The 111 is very indistinct, you can't read it at the beginning. You think, my golly, how can I ever, but then I studied it after awhile from the manuscript and it's a curious thing, after you study Beethoven's writing for a while it becomes very clear. There's a pattern. You see, it's a strange thing, from what little I've studied of graphology, you generally find that very great people, people who have very superior mind and intellectual level have writing that is illegible. Quite often that's the case, and you've got to get used to

it. You've got to read a lot of it, and then all of a sudden the pattern becomes clear to you and you read it without any difficulty.

Friedberg: (Inaudible)

Hungerford: Yeah, and you've got to come up to them. They won't make it clear to you, you've got to go up to their level. They don't care about whether you can read it or not. Isn't that amazing?

Friedberg: Yes, but the copyist, the copyist was not an artist.

Hungerford: Yes, I know.

Friedberg: And how he treated them, awful.

Hungerford: Terrible.

Friedberg: What I always wonder and wonder and wonder again, his preference of tonic and dominant. Dominant sevenths. The older we get, the more we hear the modern music, the more we feel that, you know. Why didn't he spread out more? He did in the Ninth Symphony. And that is a late work, too. What is the opus?

Hungerford: Yeah, it was eighty.

Friedberg: Eighty.

Hungerford: But look at this marvelous business in the C major to E-flat major at the end, the third relationship. Oh, isn't that wonderful? Like in the Ninth Symphony? Gosh, that's thrilling. It was interesting last night, I was at my friends', the Mallenders in Bagota. This man plays the violin. He switched on the radio and ...of this was playing. And it was Friedrich Wührer. Do you know him?

Friedberg: No.

Hungerford: A German pianist, Wührer. And he was playing with the Vienna Philharmonic, and I played it right through with the orchestra when it came on the piano. The piano happened to be dead in pitch. So I played the whole thing through with them.

Friedberg: Wonderful, wonderful.

Hungerford: It was interesting.

Friedberg: Anita Dorfman played it with Toscanini. I think there would be another performance if Toscanini continues, and I think he will, conducting. Keep ready.

Hungerford: Yes, oh yes, I've kept this up.

Friedberg: Even Mitropoulos.

Hungerford: I've kept this up pretty well.

Friedberg: Or Ormandy might like it. I mean, if you are arch-ready, Leonard, you can do it, I would be glad to write in your name to the few conductors, too. To Mitropoulos, and to Ormandy, and to Toscanini, and to several others. There is somebody who I could recommend really for the Choral Fantasy in case anybody of them wanted to do it. Of course, if Anita Dorfman is free, they always fall back on her, she has built this reputation for the piece.

Hungerford: But she just, I mean, I don't know, I've heard her play. 'Cause Toscanini takes these absurd tempos, you know, it's too fast.

Friedberg: *Ja*, much too fast.

Hungerford: Isn't it awful? The Beethoven C-major. (Sings) Isn't that silly? It's crazy, that. It's *presto*, isn't it? And, well, I tell you, I don't know what Mitropoulos

would do, but I don't think there's be any chance of anything with Ormandy. You know, he won't do anything for me.

Friedberg: No?

Hungerford: No, you remember you wrote to him that time and he wouldn't do anything. And I got an insulting letter from him.

Friedberg: Really!

Hungerford: Yes. From his secretary. And you see, I sent him some records and see, Madame Samaroff, you know, I told you that business that she didn't like me because I wouldn't play this Prokofiev stuff and I think she was talking to Ormandy about it and she said that I was no good. She was always telling me I was no good and didn't have a thing to offer. And, of course then Ormandy, see, he wouldn't have anything to do with me and, you know, even when I sent that letter to him after the check-up with the Immigration, they said, well, let Ormandy know what your position is here in this country now, regarding as you're not going to the Juilliard School any longer and you're studying privately with Mr. Friedberg, let Ormandy know because he's recommended me to Hutcheson. And so I did, and got this insulting letter back saying that I couldn't expect Mr. Ormandy to lie to the authorities or anyone else. Now, I mean, who's talking about lying? I just telling...

Friedberg: What did he mean.

Hungerford: Well, I don't know. He just apparently thought that I was in a jam, you see, and he wasn't willing to get me out of it. I wasn't in a jam at all. But, I don't know. I've met a number of people who know him since then and they said that

just have nothing to do with him, just he's a terrible person. So I've never approached him or anything and I was determined that if I get anywhere it will be without his help any further.

Friedberg: Good. Then we leave him out. That's good to know.

Hungerford: I would think probably that would be the best thing because he's been really horrible. And I understand he's been saying terrible things about me to people, too.

Friedberg: Really.

Hungerford: Yes, he's an awful person really.

Friedberg: But that is the fault of Madame Samaroff. I can't understand the woman.

Hungerford: Well, she could see the Kapell type, that's the...

Friedberg: *Ja*, only Kapell.

Hungerford: Unless you had virtuosity.

Friedberg: *Ja*, but even for musical purposes. She wanted only sensationalism, you know. And you are not sensational...

Hungerford: Yes, she was always saying that, sensation. She said it's a sensation you've got to be if you're going to do anything. Now, you've got to ask yourself, are you a sensation, she said. I say no, you are not a sensation and you never will be. She said you'd better just go back to Australia and teach. So anyhow, well, she and Ormandy were just like that, you see, the two of them, and I think she got him the job with the Philadelphia Orchestra, didn't she, in the original? So they, you see, whatever she would say, of course, Ormandy just followed.

Friedberg: What I am so disappointed about, Leonard, that I got a letter from a pupil of mine who is now in Paris, she was in Spain. She is writing a book on the Inquisition now, and she went to the class of Nadia Boulanger. And she quoted, and she is absolutely reliable, what she said to the students. She said, “You know music is nothing but an article to sell, you know. If you have good merchandise, try to sell it at the highest price, that’s the only thing you can do with music nowadays.” Completely cynical, discouraging, disparaging. If a woman like Nadia Boulanger...

Hungerford: She had a higher reputation, did she? Was she a great pianist?

Friedberg: Hmmm?

Hungerford: Was she a wonderful pianist?

Friedberg: Not a wonderful but a very good one. She played the *Francaix* here, this two-piano concerto with the Philharmonic very well. She’s a good conductor.

Hungerford: Oh, is she a conductor? Oh.

Friedberg: Oh, yeah. And she’s a good teacher. Copland studied with her, Aaron Copland.

Hungerford: Did he?

Friedberg: I think (inaudible) studied with her and Sessions was with her some time.

Many people and they all are very enthusiastic about her. But how can one make such a remark? From a pupil of hers. Even if you are not the type of Kapell or not to her liking so much, how can one do that to you? There must be loyalty to students who are not the very greatest ones, too. But she made a mistake, as you see.

Hungerford: Well, of course, I don't think Kapell is in the very greatest class 'cause I don't think he has a soul, I mean, it's just...

Friedberg: I predict while you will go up instead, he will come down. I predict that. I predict that. People, I mean the audience, get sick and tired of his kind of sensationalism, too. It wears off, you know...unless it's coupled with an enormous musicianship like Rubinstein. He doesn't wear off because he's a great musician and yet has this enormous flair for virtuosity. But Kapell is not this type. No, he has no quality...Rubinstein can sing at the piano. Like a bird, you know. So, now we do it again and then we go on. Shall I play the orchestra or no?

Hungerford: Well, would you do that? I would be thrilled if you would.

Friedberg: (Inaudible)

Hungerford: No, over here, yes, over there further., I'd love it if you would. Just a second. I'm going to...

Friedberg: From the score, you mean.

Hungerford: No, I'm going to put another tape in this. There isn't quite enough left on for the Choral Fantasy. I should have changed it before. Well, what did you think of that quartet of Schnabel's the other night?

Friedberg: I have the score. I knew it. It is abstruse, you know. It is not real music, no.

Hungerford: I couldn't take it after the second movement of the quartet, you know. Sort of grated my ears like a nutmeg grater.

Friedberg: Handicraft, it's handicraft. You can do that too if you study enough doing counterpoint, you can do that, too.

Hungerford: But, I don't know, I came away with a feeling of dissatisfaction from that concert. And that Helen Schnabel, you know she plays with, you know Schnabel sometimes pokes notes out, but he did it so beautifully, you know. But this woman pokes them out and it was hard, you know?

Friedberg: He was just a little Schnabel...

Hungerford: Yes, that's right, yes. It was so hard. You know, he got a beautiful velvet sound around each note that he poked out, but she didn't. So, now I was disappointed in that concert. I just wondered what you thought about it afterwards.

Friedberg: I never thought he was a great composer. He had talent, but...

Hungerford: Do you think Mahler is a great composer?

Friedberg: No, no, a second.

Hungerford: Second. And Bruckner, too?

Friedberg: Yes.

Hungerford: Second rank?

Friedberg: Yes. I call the second ones those who are not masters in the forms. Neither Bruckner nor Mahler mastered their own forms.

Hungerford: Oh, I see. Well, what about Chopin? I mean, he didn't master the strict forms.

Friedberg: Well, not the big forms, you know. But in the other forms, he created new forms. The Ballades are new forms; the *Scherzi* are new forms.

Hungerford: Well, I don't know, I'm sure. Well, what is this about the, you were saying about the Schnabel Foundation, Mr. Friedberg. Are they going to have auditions for this sort of thing?

Friedberg: Later on. They want to do that.

Hungerford: Really? That would be wonderful. 'Cause this is just down my alley, you know.

Friedberg: Yeah, it seems so, so I let you in it.

Hungerford: You see, I've got three Schubert Sonatas, and the "Wanderer" Fantasy, the Musical Moments, all the Impromptus, gee whiz, I've got all these things that Schnabel played, you know. And a lot of the Beethoven Sonatas and the Brahms works.

Friedberg: Now, could you study the *Hammerklavier* once?

Hungerford: Yes, I'd love to. Do you want me to do that?

Friedberg: Mmm-hmm.

Hungerford: Really? Alright.

Friedberg: Yes, because if you have don't that, the other sonatas will fall right into a line like a big chicken, you know.

Hungerford: Is that a fact. Really!

Friedberg: Certainly because the others are so much easier. Except the 111. 111 and the *Hammerklavier*, these are the most difficult.

Hungerford: Yes, well, I'll learn the *Hammerklavier* if you want me to.

Friedberg: Do it, do it. But don't listen to his recording because...

Hungerford: I've got his recording.

Friedberg: He plays it too fast. If Serkin made a recording, listen to that. He has the right tempi. But not Schnabel.

Hungerford: We were listening to Schnabel the other night at the Beethoven session. All of us. And he does some crazy things in it. He short-circuits the notes and everything. Well, how long do you think it would take me to get that *Hammerklavier* then?

Friedberg: A year.

Hungerford: About a year, yes.

Friedberg: About a year.

Hungerford: That fugue is the roughest thing, isn't it? What would you do if you were learning it anew? Would you start with the fugue?

Friedberg: Not necessarily. I would work on the first movement first.

Hungerford: Would you?

Friedberg: *Ja*, it's the easiest. Then I would not miss the "Album for the Youth" by Busoni, where he analyzed the fugue. Do you know that?

Hungerford: No. Can you get that?

Friedberg: I think so.

Hungerford: Really?

Friedberg: Schirmer.

Hungerford: The "Album for the Youth." Really? Well now, is this a book on music, it's not a...

Friedberg: I think he has it in the Well-Tempered Clavier part. Let me see.

Hungerford: Golly, I ought to see that.

Friedberg: He had such a good memory but not such a good memory for those things where this is and where this, you know. So, let me look at it. I think it's in the fourth cahier.

Hungerford: Really? He did a lot of crazy things in these preludes and fugues, didn't he? Putting different fugues with the preludes and everything.

Friedberg: Yes, he does.

Hungerford: I'm getting the F-Major d'Albert Toccata up. Now, that's a big piece, isn't it? I mean, that can do for...

Friedberg: Wonderful. Now look here, you see, crazy things but they are things that are marvelous ideas. To write out this E-minor Fugue so.

Hungerford: Oh, I've got all the fugues in the first book arranged in score by a man called Fritz Stader. Have you seen that? Arranged in score all the fugues. It's very interesting to study just the same as this.

Friedberg: Oh, yes. Now, that's not in here. Wait a minute...

(Interruption)

Friedberg: The unfortunate thing is that in the edition I have here the text is German and the Schirmers have the English text.

Hungerford: They have? Oh. But now in the original this analysis is published in the preludes and fugues book. But then, Schirmers have published it in the...I see, yes.

Friedberg: He says "To the Youth," you know. He dedicated his analysis of the *Hammerklavier* Sonata to the youth. That is the title of it.

Hungerford: Really?

Friedberg: Now I thought I had it here.

Hungerford: Gosh, I ought to get that then.

Friedberg: I thought I had it here.

Hungerford: Shall I bring you the rest of this music?

Friedberg: *Ja*, if it's Busoni...but not Petri. You see, what is on top is now Petri.

Hungerford: I know. I'm looking here, I know. Busoni. Here's another edition of the preludes and fugues of Busoni. Maybe this is it. This is very fat. Second part, book three. Toccata F-sharp, oh look at all these notes he gives at the end on the Toccata and things.

Friedberg: Oh, yes.

Hungerford: Good heavens.

Friedberg: That is for instance marvelously interesting what he does here in this book.

This is in the first book, first part, book four.

Hungerford: Toccata in D major, Toccata in F-sharp minor.

Friedberg: Where he explains transcriptions, you know.

Hungerford: Here it is!

Friedberg: Ah-ha! Now look! Look at all the explanations, Look here. All on three staves, you know.

Hungerford: Good gosh. Oh, I must get this. Oh, yes.

Friedberg: Which book is it?

Hungerford: It says in the front. Just a second here. Second book, part three. I want to write this down, Isn't that amazing!

Friedberg: Analytical presentation of fugue of Beethoven's Sonata Opus 106. Only the fugue...is in the commentary notes.

Hungerford: He gives the whole fugue analysis. Isn't that wonderful!

Friedberg: There is nothing better than that. Second independent interlude. He takes it apart and shows you how to divide it into sections. That is already takes the load of work away from you. Puts the (inaudible) into your mouth.

Hungerford: That's wonderful. Well now, listen, Schnabel is playing it this: (Plays). Is that too fast?

Friedberg: No, That is not too fast.

Hungerford: It's really got to go at some clip, doesn't it?

Friedberg: That is not too fast, Leonard, But he plays the first movement too fast. And leans on the Beethoven metronome which is too fast. Beethoven saw only the machine but couldn't hear it anymore. Schnabel plays: (Sings) instead of: (Sings). Then tempo. (Sings) I found, I base my opinion on the letter I had in my hand, the manuscript letter which was in the possession of Edward Speyer in London. (Inaudible) near London. Beethoven says to Schlesinger in Berlin, they had asked him is the first movement allegro, there are two versions of this. Beethoven wrote back the first movement is allegro only but only the first four measures.

Hungerford: Oh, for the *Hammerklavier*, is that so?

Friedberg: No, not for the *Hammerklavier*.

Hungerford: Oh, just (inaudible)...

Friedberg: ...he doesn't say in the letter. But he expresses the opinion the mark *allegro* is an allover mark, but that doesn't mean that you cannot *ritard* in the fifth measure and in the seventh measure play faster. Freedom.

Hungerford: I've got Schindler's book of Beethoven at home and he says the same thing. And he gives a long chapter on the way Beethoven played Opus 14, number 1 in E major. And he said that Beethoven slowed down in parts where he didn't mark it in the score and everything. Well, I'll get on with the *Hammerklavier* if you think I should then. I'll get it learned.

Friedberg: I would do it, I would do it.

Hungerford: Well now, but listen, can I bring it to you movement by movement so that...

Friedberg: Certainly. Every three months a movement.

Hungerford: Yes, alright, good. Oh, yes. A terrific job.

Friedberg: The slow movement.

Hungerford: But it's so wonderful. My golly! And the *Largo* to the fugue.

Friedberg: That Schnabel I think plays very well, but not quite as moving as Serkin did.

I never heard a better performance than the performance in the Hunter College.

About three years ago. Marvelous. (Inaudible) That night it was simply stunning.

Wonderful. So, now let's...Choral Fantasy.

(Interruption)

Hungerford: Well now, seventy-six would be the tempo.

Friedberg: Seventy-six, about you know. Between seventy-two and seventy-six. Then later on in the *arpeggio* business that's eighty.

Hungerford: You can pep it up, yes.

*(Hungerford plays **Choral Fantasy**)^{lxxxii}*

Friedberg: ...a little bit slower. Get a little bit slower, a little bit slower. Good. I think that sounds better.

Hungerford: Would you like to hear it now?

Friedberg: The tempo was better.

(Interruption)

Hungerford: Do you sit on all these books, Mr. Friedberg?

Friedberg: Oh, yes. Even more. I need the Schubert Sonatas.

Hungerford: Oh, really?

Friedberg: Can I have this light in spite of the machine.

Hungerford: Yes, the machine isn't plugged in here, you see. The machine is plugged in the next room.

Friedberg: (Inaudible) That's it. Shall I start here?

Hungerford: At the beginning? Alright.

*(Hungerford and Friedberg play **Choral Fantasy**)*

Friedberg: That's all orchestra.

Hungerford: Yes, yes, this is all orchestra. I've broken a string! I've broken a string!

Friedberg: Broken a string?

Hungerford: Oh, isn't that terrible!

Friedberg: It happens.

(They resume playing, tape ends)

Tape 8 – Cassette 10 – Side 2

(Continuation of Choral Fantasy)

Friedberg: No, I'm all wrong. Just a moment (Resumes playing) (While playing)...the left hand more. We don't need that. Let's...two measures before.

(Hungerford and Friedberg resume playing.)

Friedberg: Very good. You play it very well. I did not remember it well enough. You must excuse me.

Hungerford: You know, it's a marvelous thing to play. Don't you think?

Friedberg: Wonderful. Wonderful. I heard it last time, when was it? It was a year or half a year, in October in Rochester. Norma Holmes played it.

Hungerford: Oh, yes.

Friedberg: With orchestra. It really was (inaudible). She played it also very well, but you are just...the greatest. Absolutely. Tempi are very good. Very good. Very good. It says here: he always warns "*ma non troppo.*"

Hungerford: Oh, yes.

Friedberg: *Adagio ma non troppo.*

Hungerford: Yes. But not too slow. Yes.

Friedberg: Not too slow.

Hungerford: Isn't that a lovely part, those variations? Well gosh, thanks for playing it with me, Mr. Friedberg.

Friedberg: It's a wonderful work.

Hungerford: Yes, I'm crazy about it.

Friedberg: It should be played much more. I think Sherman might be interested.

Hungerford: Who? Oh, Thomas Sherman? Oh, yes?

Friedberg: Do you know him?

Hungerford: No. I'd love to play it with an orchestra. I really would. It would be wonderful.

Friedberg: Wait a minute. We must leave the chicken cook while the fire is on, you know...the chicken while the fire is on. Sherman to Barzun. He hasn't anything against you, too?

Hungerford: Oh, no. Barzun heard me play at Mrs. Chadwick's place. He seemed to be very impressed, too. Barzun.

Friedberg: He heard you.

Hungerford: Yes. And Mrs. Steinway spoke to him once about me.

Friedberg: The main thing is that fellows like you have to offer something out of the ordinary.

Hungerford: Out of the ordinary, yes. What do you think about the Bach concertos, Mr. Friedberg? They're never played. That A-major Bach Concerto, it's so beautiful.

Friedberg: The A-major.

Hungerford: The A-major. Do you know that one, perfectly lovely.

Friedberg: Yes, it's wonderful.

Hungerford: Never played. What if I bring that to you? Would you be interested to hear that?

Friedberg: Very much so.

Hungerford: Would you? I've learned that. It's a lovely piece.

Friedberg: See, I write first to Sherman, Barzun, and Bob Shaw.

Hungerford: Oh, Bob Shaw.

Friedberg: I'm one of the sponsors of the committee.

Hungerford: Are you?

Friedberg: He will listen to me. He's a very nice man.

Hungerford: That would be wonderful. I'd love to play this with the orchestra. Oh, gosh! Well, that's a great thrill I had playing with you, Mr. Friedberg.

Friedberg: Now, Teaneck wouldn't take you anymore, but there are other orchestras.

Hungerford: Yes, I'm sure there must be. What about the doctor's Orchestra? Do you know anything about that?

Friedberg: I heard about it.

Hungerford: Dr. Strassvogel conducts it.

Friedberg: Dr. Prinz is the conductor.

Hungerford: Oh, now. Oh, Strassvogel used to have it.

Friedberg: But I have thought of somebody else. It's far away, but you are under the hand of the manager. Mr. Abravanel in Salt Lake City.

Hungerford: Abravanel? Oh, he used to be in Australia. Oh, that's interesting.

Friedberg: He is a great friend of my sister.

Hungerford: Is that a fact?

Friedberg: She could write to him. I will tell her that she write him offering Beethoven Choral Fantasia. So, that's done. It will be attended to.

Hungerford: Well, that would be wonderful, Mr. Friedberg. Gosh.

Friedberg: Certainly. You must play that. That's wonderful. Now, what else have you?

Hungerford: Well, I brought, I wondered if you'd go through these two Brahms Rhapsodies with me?

Friedberg: Yes, certainly. Opus 79?

Hungerford: Yes.

Friedberg: Good.

Hungerford: Look, I'm terribly sorry about this string. I feel terrible.

Friedberg: Oh, no! Schlesinger has to come anyhow again because he ruined the sustaining pedal, the sustaining pedal since he was here (inaudible).

Hungerford: Why don't you get Finholm to do it? Finholm. He's a superb, he's a genius at piano work.

Friedberg: Really?

Hungerford: Yes. He's a young man. Look, Fenneby got him to pick out his piano; Fenneby's got a gorgeous, he does all the pianos in Englewood, Mrs. MacKay's...

Friedberg: What is his name? Christian name and family name.

Hungerford: William s. Finholm. F-I-N-H-O-L-M.

(Interruption)

Friedberg: ...it's always the keys get stuck. Schlesinger did a good job on this. It's better now, but I want it still better.

Hungerford: Well, Finholm's the man to get. Oh, boy.

Friedberg: I will telephone him

Hungerford: Gosh, he's terrific.

Friedberg: Maybe he's not in town now.

Hungerford: Yes, he's here all the time. You'd better ring him in the evening after about eight o'clock in the evening. And I tell you he goes out on jobs. He does all these people in Englewood, their pianos, who have good instruments. Norma Holmes got him the other day. Barbara, Rosalie Marshall has him now. Fenneby, he picked out this beautiful Steinway for Fenneby.

Friedberg: I haven't tried it yet, but Fenneby says it's a wonderful instrument. Have you tried it?

Hungerford: No, I haven't been there yet, no. But this Finholm you can rely on. Believe me.

Friedberg: I will, I will, I'll follow your advice. Absolutely. I think I heard you play the B-minor Rhapsody.

Hungerford: I played it for you the last time I was, two times ago. But it was very rushed, you know, there was someone waiting here. Do you mind? Have you got the time to go through all that? Have you?

Friedberg: Absolutely. Plenty of time now. Plenty of time.

*(Hungerford plays **Brahms, B-minor Rhapsody, Op. 79, no. 1**)*

Friedberg: Good. Now, let's hear it.

Hungerford: Well now, is it cockeyed?

Friedberg: Most of it is alright.

Hungerford: Is it?

Friedberg: A few little things I tell you. I can tell you now before we hear it.

Hungerford: Alright.

Friedberg: When you have the left hand theme (m. 5), after the opening, don't play the right hand too weak. Then I...here like this in the score when the right hand has the *legato*. (Plays) And then, this here: (Plays). Not *legato*. That is written *portamento*. Then the middle movement not too slow. The second part of it was too slow. (Plays) I'm still not in trim, you see; I haven't played the piano for so long, for three months.

Hungerford: Oh, you're in trim alright.

Friedberg: ...hit the right notes.

Hungerford: ...you're in trim alright.

Friedberg: Would you try it once more at the beginning? Can I interrupt you now?

Hungerford: Sure. The beginning of the piece.

Friedberg: *Ja*. And the tempo just a little bit more impetuously. (Sings) Just a little bit more.

(Hungerford plays)

Friedberg: (Inaudible)

Hungerford: You hardly hear them? Really? (Plays)

Friedberg: ...let's hear it in the machine.

(Interruption)

Friedberg: ...don't play too (Plays). Very...let's do it from here. One, two, one, two.

(Hungerford plays and Friedberg plays along with the melody)

Friedberg: Tempo...that's right. Tempo. (Claps beat) Why do you hurry? (m. 67) You play: (Plays) instead of: (Plays).

Hungerford: My hand can't do it (m. 212).

Friedberg: Why don't you do it with the right hand?

Hungerford: Oh, I see, yeah, I'll try that. I learned it quite a long time ago and I could never do that. I had to make that...

Friedberg: Alright, alright, but take your time. (Plays) You want to play that *staccato* and...(Plays). Take your time. Not so fast...more exciting. Will you do that once more?

Hungerford: (Plays) I'll have to practice this thing, you see.

Friedberg: also, we have to do it not to come too soon in the right hand. (Hungerford plays) that's right.

Hungerford: Yes, I'll practice it. I'll get it.

Friedberg: You came in too soon in the right hand; therefore, you transformed the quarter and two eighths into triplets. (Sings) Instead of: (Plays)...drop the eighths more. (Sings) Or you can explain it so too...is the *arpeggio* is without tempo. You do it as slow as you want. Then go back to tempo. The eighths are in tempo again. (Sings)

Hungerford: Yeah, I get it. Well, I'll work at that.

Friedberg: Good. Now, shall we have the other one?

Hungerford: G minor? Do you have time?

Friedberg: *Ja*. Oh, yes.

(Hungerford plays *Brahms G-minor Rhapsody, Op. 79, no. 2*)

Friedberg: Very good. That I would like to hear, Leonard. I would like to hear that.

Hungerford: I'm sorry I played so many wrong notes. I don't know what's the matter with me today.

Friedberg: Oh no, no, no, no, no, no.

Hungerford: I haven't practiced as much. I like to do a few scales, you know, before I play anything; it helps me out. But...

Friedberg: No, no, Leonard. You played (inaudible). You'll hear it. Only at the end, you played: (Sings). You prolonged that a little bit, but Anton Rubinstein did those things, too.

Hungerford: I feel it's insulting to you, you know, to come here and play wrong notes to you.

Friedberg: *Ach*, nonsense. This here could be a little bit more, you could have a little bit more warmth. (Plays) (Inaudible) But I would like to hear that recording. I think it will sound very good. Your machine is really excellent, Leonard.

Hungerford: It's a wonderful thing, don't you think? You can use it in so many ways.

Friedberg: Wonderful thing.

(Interruption)

Hungerford: Well now, look, what I wanted to ask you is this: you know most people, I mean I've heard a lot of people play it this, is this correct or not? I don't do it this way 'cause it isn't marked in the score. It's this sort of thing. (Plays) That *rallentando*. That isn't right, is it?

Friedberg: No, not so much, but a little bit.

Hungerford: A little bit's alright?

Friedberg: Yes. I mean, composers like Brahms didn't write that down, "a little bit." He wrote it only down if he wanted a real *ritardando*, then he worked it out according to the note values like Schnabel suggests, you know. You should keep one

fermata so long, that is nonsense. Either you have the instinct to do it correct or you cannot remember that exactly and count it out. I'm against that. But Brahms only wrote out those things, "a little bit" he didn't bother with it, you know. But he did it himself, and how. (Sings the ending of the piece with the last two chords dramatically)

Hungerford: Did he? Yes. He kept it in time.

Friedberg: The relationship remains correct that you don't distort the triplets. (Sings) That you don't: (Sings). You see, that is a different rhythm. That is not permissible. But a little *ritardando* is harmless and welcome.

Hungerford: He did a *ritardando*, did he? Yes, a little.

Friedberg: Little. Well, as far as I can remember it. How much I couldn't tell you. He played all the works for me. That was a lot. Some very objectionable performances, to my mind.

Hungerford: Really, is that so? You mean, it was sloppy?

Friedberg: Like Grieg, you know. Read what Percy Grainger says about Grieg, and I heard Grieg play his concerto.

Hungerford: Did you?

Friedberg: It was such a boring piece when he played it. No, no imagination. Composers usually can't play their compositions. At least not at their best.

Hungerford: Yes. Is that a fact? You mean, Brahms was technically sort of shoddy, was he?

Friedberg: Yes, well, he was lazy you know, and of course he played with the music.

Hungerford: Oh, did he?

Friedberg: Oh yes, he played nothing by heart.

Hungerford: You mean at his concerts, he always used the music? Really?

Friedberg: Well, he never played them. Maybe it was the first time in fifteen years when he played them for me, you know. He didn't play. In his youth, he was an excellent player according to Schumann's report. So no, what are you studying now? Do I have a clear picture of your work?

Hungerford: I'll get on with the *Hammerklavier* then.

Friedberg: The *Hammerklavier* right away. But that is on the long range. You must...learn that.

Hungerford: Well, I've got a Mozart Concerto here, but of course you haven't got the time to fiddle with that now.

Friedberg: Today.

Hungerford: No, it's too long, Mr. Friedberg. You must have a rest; it's too long.

Friedberg: It would be too long. Now, why don't you bring it soon again? Why do you wait for two weeks? What does it matter?

Hungerford: Well, I want to have it quite ready, you see. I'm distressed today because I've made such a hash of these, but I want to bring it to you when it's perfect as far as I can get it, because then you don't...

Friedberg: But don't forget we are only, unless you follow me, join me, in South Carolina and Detroit, we are only together until end of May. Another four weeks, that's all.

Hungerford: But then you'll be back...

Friedberg: I'm back on the end of June. On the thirtieth of June, I'm back.

Hungerford: Oh, you're leaving for a month.

Friedberg: I'm gone for a full month, *ja*. Two weeks in South Carolina and one week in Detroit, and the traveling, and so you can say it's about four weeks.

Hungerford: Well, I was going to say to you now, that I was going to ask you, suggest if we leave it for maybe three weeks because you see, I had one recital at Mrs. MacKay's then I have to give an entirely different program five days later at the Englewood Boys School at their Speech Night. I have to give the full recital, you see. I'm the guest. And that will necessitate getting a new program, and I'll have to practice up a lot of these old things, you see.

Friedberg: Good. Only then I would ask you to let me have another day because your fixed time on Wednesday from three to five, it's alternating with Mrs. Holloway, you see, so if you come in next three weeks, I have to change her, too, and I don't know whether that...

Hungerford: Well look, I'll fix it, I'll get something for the fortnight from today from Wednesday if you like, that only gives me...

Friedberg: You see, I would only see you twice. That's all. Before the summer. And what are you doing when I'm at the Juilliard? Are you here?

Hungerford: Yes, oh, I'll be here all the time. Yes, I'll be here.

Friedberg: Then we can continue if you wish to.

Hungerford: Well, I'd love to.

Friedberg: And you can play for the boys and the girls at Juilliard. If we have enough. I don't know whether we have enough applications.

Hungerford: Is that so?

Friedberg: I there's too little, I don't teach at all.

Hungerford: No, well you're wise, yes, you're wise.

Friedberg: It means incurring a lot of expenses here, if it just come out clear without any
(inaudible). I would be crazy if I would do that.

Hungerford: Absolutely. You've got to look after yourself.

Friedberg: Then I would go to a nice place.

Hungerford: You should. You really should take a holiday.

Friedberg: In Maine or somewhere.

Hungerford: You should take a holiday. You've got to look after yourself.

Friedberg: By the way, the pupils like it also more if one goes out of town. Sometimes. I
used to take them to Seal Harbor in Maine; I've taken them to Nantucket twice
and...

Hungerford: Wonderful!

Friedberg: ...they liked it so much.

Hungerford: Gee, I'd love to go on one like that with you. That would be wonderful.

Friedberg: You would come?

Hungerford: And how!

Friedberg: Maybe if we go near Mrs. Pomeroy, she's on Cape Cod...

Hungerford: Cape Cod, yes, she's on Cape Cod.

Friedberg: A place where we could go.

Hungerford: It will be quite expensive taking pianos and everything though, wouldn't
it?

Friedberg: We can't do that; we must take the piano which we find there. At Nantucket, there were about eight pianos. Oh no, to bring pianos, I even couldn't do that. I was especially in Boston, spoke with the Steinway people, a representative of Steinway, and boxing and everything, it would have cost me one hundred eighty-five dollars. I'm not a millionaire. How should I do that? It can't be done. But in Maine, we always find in Seal Harbor enough pianos. Olga Samaroff was there, too. She didn't teach there, but she lived there. We were all musicians, you know. It was a wonderful time.

Hungerford: Molly's for her own grand piano up there, you know. Yeah. Forget it. You don't want to go there. You'd never get anything done. Terrible.

Friedberg: I would love to go to Northeast, but so long as she's there.,,

Hungerford: Yeah, I know. She's a pest. Poor woman, I mean, I have great...

(Interruption)

LESSON 15

Hungerford: Now, the Beethoven G-major and the Brahms. The Beethoven I've worked on more than the Brahms, and you see, I've had the darn eye, and I haven't been able to keep at the piano for long, I've been watching the keys and it's just driving me crazy. I have to lie down. So...

Friedberg: After this, send you to the (inaudible). Shall I call him up?

Hungerford: Oh no, that's alright. I don't want you to do that.

Friedberg: Why not? Just consult him.

Hungerford: Oh no, don't do that, Mr. Friedberg.

Friedberg: Why not?

Hungerford: Oh no, I don't want you to do that.

Friedberg: I...you can't work if you have bad eyes.

Hungerford: Well, it's a little better today. It was a little better yesterday, but all the fortnight before it nearly drove me crazy.

Friedberg: 'Cause he might tell you that you should have some drops and then cover the eye for...what he can do. Afterwards. We can play first. No hurry. He's usually in the hospital in the morning anyhow. So, you know how I shorten the *tutti*?

Hungerford: Oh, yes. At the beginning, yes. Fine

Friedberg: You have a very good edition.

Hungerford: Yes, the Steinbrenner. Oh yes, I'm happy to have that.

Friedberg: (Plays) So, ready?

(*Hungerford and Friedberg play the first movement of Beethoven, G-major Concerto, Op. 58*)^{lxxxiii}

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(continued)

Friedberg: (Inaudible) (While playing)

Friedberg: Excellent. Don't make too many *ritards*.

Hungerford: Not too much? Yes.

Friedberg: No, don't fall into, into (inaudible) of late-romantic composers. It doesn't need it. The piece is so unmistakable clear in that way. When you hear it, you don't fill out the space. You came too soon. (Plays) Here...the orchestra is with you. If you come too soon, they don't enter. Very well-played.

Hungerford: Well, do you think that, I mean, do you think that I will be able to play this music eventually? Because this is what I want to play, you see.

Friedberg: Ho! Of course, Leonard!

Hungerford: Well, this is what I want to play.

Friedberg: How can you have any doubt about that? Wonderful tempo, but don't make too many stops, too many arrests. While Beethoven says himself, *fermata* is boring a hole into the time, you see. In a letter. So he (inaudible), not *à la* Schnabel, just measured out. No. Here, too, keep it pretty in tempo.

Hungerford: In the trill at the end of the exposition, yes.

Friedberg: Only just before the end, you did that in the orchestra. (Plays) I also believe that in spite of Beethoven's mark of pianissimo, this theme in B-flat major, when Beveredge Webster played it, he played it like you do. (Plays) ...doesn't take effect because this part of the piano is too dense. We have to make a little *crescendo*. (Sings) It's too beautiful a theme, you know.

Hungerford: I play it the second time more passionately, you know. The recapitulation. Is that right? To put more into it the second...

Friedberg: Yes, that's right.

Hungerford: But you want more in this time, too.

Friedberg: No, not passionate, but a little bit so: (Plays)

Hungerford: More resonant.

Friedberg: (Inaudible) Oh, that was very good, Leonard.

(Interruption)

Hungerford: But it sounds musical, does it?

Friedberg: Oh, absolutely.

Hungerford: Now what about this business, excuse me a minute, in the middle of the development, you know, this beautiful C-sharp minor part, going into it, that's alright to slow that a little and come into it?

Friedberg: I think so, oh yes. But here, you see, you...

Hungerford: Then you've got to catch it up.

Friedberg: Take it easy here, but then the moment the orchestra begins, it's *tempo primo* again.

Hungerford: Yes, well, Schnabel does that. You see, he slows up and then the orchestra catches it up just the way you did today. So I wondered, and I have an edition here I want to show you by d'Albert, his edition of the Beethoven, and he says to do this. But, of course, he's very arbitrary. I know, I mean, you can't...

Friedberg: No, but he played that so beautiful.

Hungerford: Did he?

Friedberg: Oh, I heard it a hundred times. I studied with him to hear that again and again. Yes, he played it so beautiful. I think he was the best interpreter. Better than Schnabel.

Hungerford: Is that a fact?

Friedberg: Oh, yes. Not so academic.

Hungerford: Of course, I think Schnabel plays this better than anything he ever played, this concerto.

Friedberg: At least the recorded ones.

Hungerford: Yes, his record of this is my favorite record of any that I have.

Friedberg: Wonderful. Wonderful. And I see that you learned a lot from it.

Hungerford: Do you?

Friedberg: In tempo, too...Schnabel. Then Myra Hess played it when she played with Koussevitsky, three years or four years ago, too slow and they got into quarreling, they argued, and she asked me, "Now, maybe I play it too slow." Show me, Myra. She played it so: (Plays). It's *allegro moderato*, yes, not too fast, but that is *andante*. (Inaudible) (Plays)

Hungerford: I heard that broadcast with Myra and Koussevitsky. Oh, it was just one after the other, you know. Myra would play, Koussevitsky would come in with a fast tempo, then Myra would come in and pull it back. Oh, it was really kind of funny, I wish I had a recording of it.

Friedberg: Koussevitsky was not too good in Beethoven.

Hungerford: No, I never liked his Beethoven at all.

Friedberg: No, neither Mozart.

Hungerford: Oh, no. Gosh! He had no idea of a Mozart slow movement. You know, the tempo to play it at.

Friedberg: Not the tempo, he didn't feel it. (Inaudible) Here, d'Albert took a completely faster tempo here.

Hungerford: Oh, did he?

Friedberg: Yes, but I don't think it should be too much.

Hungerford: That's on page 24, yes, of the Steinbrenner.

Friedberg: Here and in the first part, too.

Hungerford: Yes, yes, the equivalent part in the ex...well, Schnabel takes that a bit faster, yes. I was wondering to see how you would take it, see, I followed you in the orchestra...

Friedberg: I think the oboe (Sings) just the same (Plays)...then (Plays)...I think then essentially here: (Plays).

Hungerford: Yes, yes, yes, yes, uh-huh, keep it up...

Friedberg: ...and here: (plays chromatic scale)...

Hungerford: Yes, I rushed that a bit fast, yes, I rushed it. Yes. I'm sorry.

Friedberg: Here, too...now, somehow, somehow...

Hungerford: You see, what I'm used to is taking this part a good deal faster than that and that's why I sort of, you know...

Friedberg: I'm against too much tempo change...

Hungerford: Yes, I know.

Friedberg: ...if you insist from here, because it's pointless...

Hungerford: What I mean is, you see, I fake it from here a little faster than that, see what I mean...

Friedberg: d'Albert did that, too...but not too fast, not faster than tempo primo.

Hungerford: Oh no, no, no...but I play...

Friedberg: Oh, yes.

Hungerford: Yes.

Friedberg: Oh, yes, but if you take it a little (inaudible)...but here, I can see...(inaudible)...to the end...orchestra...*tempo primo* and you just follow (Sings and counts beat)...with the necessary (inaudible) section, of course, which

need cooperation from the orchestra that is...which is beautiful.

(Inaudible)...(Plays and counts beat)...which is very good. Cutting the quarter notes from the orchestra...(Plays)...that's a very pressing tempo. Keep a comfortable tempo: one -two -three (Plays). Why is this slower from this here than the beginning? (Sings) When I play it, I hold here a little bit.

Hungerford: Yes, you hold it a little, yes.

Friedberg: Yes, you have to with the orchestra...(inaudible)...in the *cadenza*...you see, you see, although instead of not making too many full stops in the concerto...(inaudible)...so much...

Hungerford: Yes, uh-huh. It's a strange *cadenza*, isn't it? It sort of winds all over the place.

Friedberg: But I like it best and that (inaudible)...the old C-minor Concerto. I don't like it.

Hungerford: Oh, don't you? Not even the C-major ones, really? Oh.

Friedberg: The C-major one, the long one, it's not bad.

Hungerford: What about the C-minor one? You don't like that? Don't you really?

Friedberg: Not at all.

Hungerford: What about this one, the B-flat?

Friedberg: That's nice.

Hungerford: That's sort of audacious at the end: (Plays). First Concerto...

Friedberg: I...(inaudible)...got into the

Hungerford: Did you?

Friedberg: (Inaudible)

Hungerford: Brilliant. Have you got it published?

Friedberg: I like the C-minor: (Plays) ...d'Albert did it.

Hungerford: He doesn't give any *cadenzas*. Isn't that funny, this is the d'Albert edition but he doesn't give the *cadenzas*. It's a darn nuisance; I wish he did.

Friedberg: Well, he (inaudible).

Hungerford: Oh, is that it. Oh yes, I understand.

Friedberg: He thought that was always a matter of money.

Hungerford: Oh, was it! He was a real Scotchman, eh. Full of notes. It's almost like Schnabel the way he annotates it. It's a nice edition though.

Friedberg: Wonderful edition. Well, he played that so beautifully. There is no comparison. Even Schnabel (inaudible). He didn't play it as d'Albert did.

Hungerford: Now look, Mr. Friedberg. All of this lovely B-major part at the beginning of the recapitulation. Now when I, I've played it sometimes with Schnabel's record, and he takes it slowly and sort of gets into the tempo. Is that alright? Or should you just start straight off?

Friedberg: No, you see, he follows this pattern: (Plays). It requires a little bit of time.

And he doesn't get, they're not so, not to get into these other pairs and right here.

Hungerford: He sort of eases into it.

Friedberg: ...stretch the tempo. You are too fast.

Hungerford: Yes, I know.

Friedberg: ...with the orchestra. (Plays) Just a little bit. (Plays) Here for instance.

(Inaudible) But watch for that.

Hungerford: Would you mind very much if we played this part with me again?

Friedberg: Certainly. Certainly.

Hungerford: Would you do that?

Friedberg: (Inaudible)

Hungerford: I want you to see what I do and tell me if it's wrong.

*(Hungerford and Friedberg play the **beginning of the recapitulation**)*

Friedberg: Good. You see then we have to be back in tempo here. The last two measures already. Otherwise we get: (Plays) or we have to change the tempo...and that is like a push or pull, you know. Therefore, I would be back in tempo already here. (Plays) Otherwise, we've got: (Plays). That has to be watched, that's all. Oh, you will learn it when you play it with the orchestra. Here that: (Plays) I would play top. What you did, as you did it, you got very good.

Hungerford: But the equivalent section in B-flat is in the exposition, that should be more full.

Friedberg: No harm. (Inaudible) (Sings) shall we do that once more? You came a little bit too soon here: (Plays)

Hungerford: Oh yes, I remember, that's right, yes, yes. Shall we do it from here?

Friedberg: *Ja*. I play the orchestra.

(Hungerford and Friedberg play)

Friedberg: Good. That was right. Very good. It isn't a chamber music; Richard Strauss called those works chamber music, you know.

Hungerford: Oh, really? Oh. All the Beethoven concertos.

Friedberg: Not all of them. (Inaudible) No, but this here. C major is not (inaudible), not chamber music. That is a real concerto.

Hungerford: But you know, this is a kind of chamber-music, don't you think? I mean, it's sort of intimate and...

Friedberg: (Inaudible). Very good. Now, let's go to the slow movement.

Hungerford: Well now, I just want to turn this reel. Just a second. There was something else I wanted to ask you about this d'Albert edition that was funny. Those double trills are a dickens of a thing, aren't they? At the end of the, you know...do they sound alright?

Friedberg: Absolutely. (Inaudible)

Hungerford: You see, what d'Albert, he gives that fingering. I can't do it 4 and 5. I do it 3 and 5. But the Eulenburg miniature score gives a trill on the E and then you reiterate the C-sharp underneath.

Friedberg: (Inaudible)

Hungerford: Now he says, for self-evident reasons, the editor has abstained from using the easier form of rendering this as well as other passages. Of course, d'Albert had such a wonderful technique, he didn't have to bother with it. Now, how about this. Do you see this business here at the end with this run? Now, you remember you do this here: (Plays). I do that, now it's a: (Plays). Now, which is correct? You see, the continuing chromatic scale or this business? Most of the editions have C-sharp, B, and then on.

Friedberg: Yeah, well, in the manuscript it says...

Hungerford: Yes? Well, he didn't say in manuscript, did he? It's surprising that no edition...

Friedberg: Peculiar that none of the editions has noticed that this note is a misprint.

Nobody has corrected it these days.

Hungerford: No. Schnabel plays that.

Friedberg: He plays it?

Hungerford: This one that d'Albert says is wrong.

Friedberg: I think it's right. You do right if you do that. Oh, yes. Both had the manuscripts in their hands.

Hungerford: The Peters edition and the Schirmer has that.

Friedberg: Well, they are more reliable, you know.

(Interruption)

Hungerford: Yes. That's the *Emperor*, is it. It's a lovely edition, this Breitkopf, isn't it?

Friedberg: Look here, the poor copyist who had to read this.

Hungerford: Yes, isn't that terrible stuff to have to read?

Friedberg: No, you must put yourself into a position that you don't know (inaudible).

You see, for the first time, (inaudible). What marks. You see, you can't see anything.

Hungerford: Coffee stains all over the place. Isn't that terrible?

Friedberg: (Inaudible)

Hungerford: Well, I tell you, I've got the facsimile of the 111 and I've practiced it from that, and I will say after you've been at it for a while, it becomes very clear. It falls into a pattern.

Friedberg: Oh yes, Opus 111 is not too bad.

Hungerford: Yes, but the beginning, it's terrible. It's absolutely impossible to read.

Friedberg: What does it say at the last here? Here, the slow movement. *Ja*, always *una corda*.

Hungerford: *Una corda* is the soft pedal, isn't it?

Friedberg: (Reading): "You do well to abstain from attempting" (inaudible). That's right.

Hungerford: He's got some of the most curious remarks in there, d'Albert. He must have been an extraordinary personality.

Friedberg: *Ja*. He was not a demagogue^{lxxxiv} and not a scholar.

Hungerford: Wasn't he?

Friedberg: No, no, he had never seen a school from the inside.

Hungerford: Is that a fact.

Friedberg: That's what he told me. He's self-educated. Autodidact. And in music, music he had lessons with Pauer in London, Ernst Pauer. And then Liszt, you know. But Liszt didn't bother with him. Liszt, you had to play for Liszt everything correct. If something happens which was a disturbance in the score, Liszt didn't care anymore.

Hungerford: Is that so. Is that a fact?

Friedberg: He (d'Albert) told me that often.

Hungerford: Is that so? Well, I mean, his association with Liszt wouldn't mean nearly as much as his association with Brahms, I mean, would it?

Friedberg: Oh yes, oh yes.

Hungerford: Really?

Friedberg: He was a fabulous musician, you know. All he had, the allure, the habits of a grand virtuoso which Brahms was not. Liszt was a Catholic and (inaudible) you know. A priest of the Church. And Brahms was Lutheran. Protestant. So, this was always, not that doesn't mean anything... both believed in God, so it's alright. No, but in the application, you know. The Protestants in Germany, northern Germany, were like the Puritans, you see, and the Quakers. Terribly strictly brought up. They had to obey orders. The father was the patriarch in the house. Liszt was born a Gypsy almost, he had a Gypsy mother, Hungarian, and he was an entirely different character, different person. But his musicianship was beyond par.

Hungerford: Was it?

Friedberg: Oh, yeah.

Hungerford: But Brahms was so much more a sincere person. Don't you think?

Friedberg: He wrote to Brahms, and he was an older man already, to send him the manuscript of the B-flat-major Concerto.

Hungerford: Did he?

Friedberg: And he said to Emil von Sauer, that is he reported, this is probably the concerto of the future, but I think it's more a concerto against the piano than for the piano. It was so antagonistic to Liszt's ideas of piano technique. How Liszt developed his own ideas about technique and display of virtuosity you can learn nowhere better than from the arrangement of the twelve *Transcendental Études*. If you have the first edition which looks like Czerny and the second one which is Liszt. Have you ever seen that?

Hungerford: Yes, Werle showed me.

Friedberg: Paolo Gallico has brought it out, you know. You get it at Schirmer. The first edition of the...

Hungerford: Yes, Werle showed them to me.

Friedberg: So simple and so boring, nothing to it. While the real *Transcendental Études* are marvelous pieces.

Hungerford: Are they?

Friedberg: Oh, *Harmonies du soir* and all these things. Wonderful music. So, now...

Hungerford: Just a second now.

Friedberg: Well, shall we hear the first movement first, or shall we...

Hungerford: Well, I've turned the tape over. Do you mind if we play the whole thing...

Friedberg: (Inaudible)

Hungerford: Is that alright?

Friedberg: Fine.

Hungerford: Good.

Friedberg: You see that Beethoven must have had a marvelous trill. The requirement of this trill at the end really shows what technique Beethoven must have had.

Hungerford: Oh, certainly yes.

Friedberg: No doubt about it. Ready?

(Friedberg and Hungerford play the second movement of Beethoven, G-major Concerto)^{lxxxv}

Friedberg: In general, that was excellent. d'Albert, I never could stomach that. He played so: (Plays fast ending, last measure) I didn't like that.

Hungerford: So fast. Oh no, I don't like that.

Friedberg: I don't remember how Schnabel used to do that.

Hungerford: Schnabel does it slowly. Schnabel does it very slowly, beautiful.

Friedberg: Now, here the pedaling, lift the pedal.

Hungerford: Oh, lift it complete here, yes, I see. Right at the end.

Friedberg: That was all very good, very well done. Just the one here. Yeah.

Hungerford: Do I wait too...

Friedberg: I feel is that no scratch should occur. Jerk. Anything not voluntarily wanted.

You see, if one plays so out of habit: (Plays). (Inaudible) (Plays) Now...a slow turn. (Plays opening solo phrase mm. 6-13) Keep the tone, but it must be on one level. A *mezza voce*. (Inaudible)...play a little bit more *legato*. Let's do that right away. You begin. (Hungerford plays) that's a little bit too forced. You must have just a grain more like the D-sharp.

Hungerford: Yes?

Friedberg: Once more. (Hungerford plays) No, just a bit more like so. Relax.

(Hungerford continues playing) *Ja*. According to the reading of Beethoven, he was quite meticulous in, what's in the Opus 110 Sonata. When he arrives at a tie-over, he means it.

Cassette 11 Side 2

(Continued)

Hungerford: Complete, yes.

Friedberg: You see, if you do: (Plays), and then begin again, instead of: (Plays), that is wrong. Continuity, you know, calculating the B so that it can stay just so much as

we need for the A. It is speculative, but it pays, you know. Shall we do that once more?

Hungerford: Sure. (Plays)

Friedberg: Good. A little bit more, No. No, don't push, no. Why don't you go? So, and on the end a little bit...between the G and the A. (Sings) Very little. Not intentional. I think d'Albert (inaudible). That already gone over before. Beethoven's theatrical approach.

Hungerford: Well, look here. d'Albert puts a different phrasing. Do you see this? d'Albert breaks the phrasing there. Now it's crazy, isn't it? But I wonder what the original is. I like it better, the Steinbrenner myself, but I mean, I don't know.

Friedberg: Well, it's not bad, and we are only one little (inaudible).

Hungerford: I like this better; I like the sound of this better. You see, and he did this (inaudible).

Friedberg: Here there are the eternal discrepancies. Eternal (inaudible).

Hungerford: Well, actually, there's one manuscript. That's what it should be. I wish I could get the manuscript.

Friedberg: ...facsimile.

Hungerford: Can you get a facsimile?

Friedberg: I think so.

Hungerford: I'd like to.

Friedberg: Whether you can get it in this country, I don't know.

Hungerford: 'Cause I mean, this is my favorite concerto and I'd like to have it absolutely right.

Friedberg: Well, you can eventually get it. If the people there, if there are people in the place someday when you go there who are not too uncooperative. They are not very nice. International. 25 West 45th.

Hungerford: Oh, I see.

Friedberg: If they don't have it, they might procure it. I have a book now by our friend Dr. Ludwig Strecher from Schotts Söhne. A big book filled with, lent to me by a friend. It is only printed for friends; you know, it is not on the market. About Wagner's life. All the documents the house of Schott had. Oh, and about Liszt and everything. It is wonderful. I read until three o'clock this morning. Oh, it's wonderful, wonderful.

Hungerford: I bet it is. Gee, I'd love to see that.

Friedberg: And, of course, the moment we go to Europe, I must simply commission people; Mrs. Friedberg is not good on that. First of all, she shies away from the city, and she doesn't know how to do that, but the wife of Mr. (inaudible), she is going to Europe, and I will see whether she could procure those things. The facsimile of the Beethoven concerti and sonatas. We have some but not enough. There is a manuscript of Opus 109 in Washington. I have the first page.

Hungerford: Have you?

Friedberg: It is so smeared-over and stains, you know.

Hungerford: Is that a fact?

Friedberg: So, I think that covers this. That was excellent, Leonard. I'd like to hear only here. Now, let me see d'Albert.

Hungerford: The break away from the trill, you mean?

Friedberg: This of d' Albert. I want to hear his opinion... a tough man.

Hungerford: Oh, no.

Friedberg: Oh, yes. You see, what I do is this: (Plays Movement II, trills in m. 60). Now,
I...

Hungerford: Oh, I see.

Friedberg: (Sings) Absolutely almost double as slow. He marks it so, Why shouldn't we do it? For what reason? When you do it: (Plays). I think we get a very wonderful shape which it should be to my mind. By holding the fingers then as close as possible: (Plays)...that it is not so: (Plays) Not so distinct, the two notes, but (Sings) like this note. Will you try that?

Hungerford: Alright. I'll do it from the climax. (Plays from m. 59)

Friedberg: A little stretch. And I would play the sixteenths, were still a little bit slow.

Hungerford: Slower than that, yes.

Friedberg: No, not slower, faster. They were still a little bit too slow. (Plays)

Hungerford: Oh, yes.

Friedberg: Here, *tempo primo*. And the *arpeggio* begins. You see? Good, now comes the last movement. You play Beethoven's *cadenza*, too?

Hungerford: Yes.

(Hungerford and Friedberg begin to play the **third movement of Beethoven, G-major Concerto**)^{lxxxvi}

Friedberg: But the tempo's away. You went a little bit faster here. (Plays, mm. 5-8)

Hungerford: Oh, I'm used to taking the thing a bit faster, you see, that's the trouble.

Friedberg: Do you want the whole thing faster?

Hungerford: No, that's alright. There's no need; it's just that I'm used to playing it faster.

Friedberg: What does d'Albert say? What metronome does d'Albert use?

Hungerford: I don't know. 132.

Friedberg: Yeah, let's see. I'll give you my tempo once more. (Plays) My tempo we will check.

Hungerford: Oh, of course, you're right, Mr. Friedberg.

Friedberg: No, no, no, no. That's not a matter of wrong or right. Absolutely the tempo...bit faster. (Plays with metronome)...have heard it. As I have about thirty, forty times, or even more by d'Albert. (Inaudible). He was never moody in *tempi*, never. He had one tempo which he took. If you associate one tempo, one with a composition, you cannot become unfaithful, change your mind. Ready?

Hungerford: Off we go.

(Hungerford and Friedberg play the entire third movement)

Friedberg: Excellent, very good. Now, here's all...

Hungerford: Okay.

Friedberg: Fine, fine.

Hungerford: It's difficult, this last movement. Particularly, look at when you've been practicing it faster than it should go, you know, just to get it back into this tempo.

It really is, you know?

Friedberg: I know, I know.

Hungerford: 'Cause I've been practicing it all faster than that.

Friedberg: It's a more difficult concerto than the *Emperor*.

Hungerford: Well, I felt that too, yes. 'Cause the *Emperor's* chords and that sort of thing. Like the "Wanderer," that sort of technique.

Friedberg: It's more grand style. This is here so delicate and fine.

Hungerford: Well, how is the technique? Does the technique sound alright to you?

Friedberg: Absolutely! Absolutely! Now and then a little bit more *legato*, but only in the first movement and slow movement; but the last movement is excellent.

Excellent. So now we hear it. We hear the performance.

Hungerford: I suppose you must be busy, you've got to go. What is the time, Mr. Friedberg?

Friedberg: It's about ten minutes past one. We just can hear it.

(Interruption)

(Hungerford plays a fragment of a Schubert Waltz)

(End of tape.)

Transcription Endnotes

- ⁱ Hungerford plays Beethoven, Sonata in A major, Op. 2, no. 2, II at M. M. ♩ = 72.
- ⁱⁱ Hungerford plays Op. 2, no. 2, III at M. M. ♩ = 88.
- ⁱⁱⁱ Hungerford plays Op. 2, no. 2, IV at M. M. ♩ = 100.
- ^{iv} Friedberg plays Beethoven, Sonata in E-flat major, Op. 31, no. 3, III at M. M. ♩ = 108.
- ^v Hungerford plays the Bach-Busoni Toccata in C major at M. M. ♩ = 160.
- ^{vi} Hungerford plays the Bach-Busoni Adagio in C major at M. M. ♩ = 72.
- ^{vii} Hungerford plays the Bach-Busoni Fugue in C major at M. M. ♩ = 144.
- ^{viii} Hungerford plays his own compilation of Schubert *Ländler* ; he refers to the published D. 790, Op. 171, 12 *Deutsche (Ländler)*.
- ^{ix} Hungerford plays Beethoven, Op. 2, no. 2, I at M. M. ♩ = 168.
- ^x Hungerford plays Schubert, Sonata in A major, D. 959, I at M. M. ♩ = 116.
- ^{xi} Hungerford plays Mozart, A major Sonata, KV 331, I at M. M. ♩ = 72.
- ^{xii} Hungerford plays Mozart, KV 331, II at M. M. ♩ = 152.
- ^{xiii} Hungerford plays Mozart, KV 331, III at M. M. ♩ = 176.
- ^{xiv} Hungerford plays Mendelssohn, *Lieder ohne Worte*, Op. 31, no. 6 at M. M. ♩ = 132.
- ^{xv} Friedberg and Hungerford play Brahms, Piano Concerto no. 1 in D minor, Op. 15 at M. M. ♩ = 72.
- ^{xvi} Friedberg sings Brahms, Piano Concerto no. 1, m. 226 at M. M. ♩ = 120.
- ^{xvii} Friedberg sings Brahms, Piano Concerto no. 1, m. 381 at M. M. ♩ = 92.
- ^{xviii} Hungerford plays Brahms, Piano Concerto no. 1, II at M. M. ♩ = 60.
- ^{xix} Friedberg plays Brahms, Piano Concerto no. 1, II at M. M. ♩ = 176.
- ^{xx} Friedberg sings Brahms, Piano Concerto no. 1, II at M. M. ♩ = 80.

- xxi Friedberg sings Brahms, Piano Concerto no. 1, II at M. M. ♩ = 108.
- xxii Friedberg sings Brahms, Piano Concerto no. 1, II at M. M. ♩ = 80.
- xxiii Friedberg plays Brahms, Piano Concerto no. 1, III at M. M. ♩ = 116.
- xxiv Friedberg sings then plays Brahms, Piano Concerto no. 1, III, m. 189 at M. M. ♩ = 120.
- xxv Friedberg plays Brahms, Piano Concerto no. 1, III, m. 418 at M. M. ♩ = 108.
- xxvi Friedberg plays Brahms, Piano Concerto no. 1, III, m. 463 at M. M. ♩ = 144.
- xxvii Hungerford plays Brahms, “Edward” Ballade, Op. 10, no. 1 at M. M. ♩ = 120 and the *Allegro* at M. M. ♩ = 152.
- xxviii Friedberg plays the opening of Brahms, “Edward” Ballade at M. M. ♩ = 112.
- xxix Hungerford plays Brahms, Op. 117, no. 1 at M. M. ♩ = 120 with the *Adagio* at M. M. ♩ = 108.
- xxx Hungerford plays Brahms, Op. 117, no. 2 at M. M. ♩ = 120 with the *Adagio* at M. M. ♩ = 112.
- xxxi Hungerford plays Brahms, Op. 117, no. 3 at M. M. ♩ = 80.
- xxxii Friedberg plays Beethoven, Op. 2, no. 2, I at M. M. ♩ = 192.
- xxxiii Hungerford plays Chopin Waltz, Op. 34, no. 1 at M. M. ♩ = 120.
- xxxiv Hungerford plays Chopin, Op. 22 *Andante spianato* at M. M. ♩ = 92.
- xxxv Hungerford plays Chopin, Op. 22 Polonaise in E-flat at M. M. ♩ = 120.
- xxxvi Hungerford plays Chopin, Étude, Op. 25, no. 2 at M. M. ♩ = 120.
- xxxvii Hungerford plays Chopin, Étude, Op. 10, no. 10 at M. M. ♩ = 132.
- xxxviii Hungerford plays Chopin, Op. Post. Études, no. 1 at M. M. ♩ = 112.
- xxxix Hungerford plays Chopin, Étude, Op. 10, no. 8 at M. M. ♩ = 120.
- xl Hungerford plays Brahms, Variations on an Original Theme, Op. 21, no. 1 at M. M. ♩ = 138.
- xli Friedberg sings Brahms, Variations, Op. 21, no. 1 at M. M. ♩ = 120.

- xlii Friedberg sings Brahms, Variations, Op. 21, no. 1 at M. M. ♩ = 116.
- xliii Hungerford plays Schubert, “Wanderer” Fantasy at M. M. ♩ = 108.
- xliv Hungerford plays his arrangement of Schubert, *Allerseelen* at M. M. ♩ = 98.
- xliv Here, Friedberg mistakenly refers to the tempi of the last movement of Brahms, Piano Concerto no. 2, Op. 83 as M. M. ♩ = 178 instead of the correct indication of M. M. ♩ = 138.
- xlvi Hungerford plays Brahms, Op. 21, no. 1 at M. M. ♩ = 120.
- xlvii Hungerford plays Brahms, Op. 21, no. 1, 1st variation at M. M. ♩ = 160.
- xlviii Hungerford plays Brahms, Op. 21, no. 1, 1st variation at M. M. ♩ = 152.
- xlivx Friedberg plays Brahms, Op. 21, no. 1, 1st variation at M. M. ♩ = 144.
- ¹ Friedberg sings Brahms, Op. 21, no. 1, 1st variation at M. M. ♩ = 138.
- ⁱⁱ Friedberg sings Brahms, Op. 21, no. 1, 1st variation at M. M. ♩ = 160.
- ⁱⁱⁱ Friedberg sings Brahms, Op. 21, no. 1, 1st variation at M. M. ♩ = 138.
- ⁱⁱⁱⁱ Hungerford plays Brahms, Op. 21, no. 1, 1st variation at M. M. ♩ = 132.
- ^{liv} Friedberg sings Brahms, Op. 21, no. 1, 1st variation at M. M. ♩ = 138.
- ^{lv} Hungerford plays Marcello-Bach, Adagio at M. M. ♩ = 72.
- ^{lvi} Hungerford plays Beethoven, Rondo in C major, Op. 51, no. 1 at M. M. ♩ = 100.
- ^{lvii} Hungerford plays Schubert, Allegretto in C minor at M. M. ♩ = 92.
- ^{lviii} Hungerford plays Schumann, Arabesque, Op. 18 at M. M. ♩ = 128.
- ^{lix} Friedberg plays Schumann, Arabesque, Op. 18 at M. M. ♩ = 144.
- ^{lx} Hungerford plays Chopin, Waltz, Op. 34, no. 1 at M. M. ♩ = 120.
- ^{lxi} Hungerford plays Schumann, *Kinderscenen*, Op. 15 at the following M. M. numbers (respectively):
M. M. ♩ = 100, 128, 152, 152, 80, ♩ = 84, ♩ = 120, 92, 108, 88, 72.
- ^{lxii} Hungerford plays Schumann, *Studien für den Pedal-Flügel*, Op. 56, no. 4 at M. M. ♩ = 92.

- lxiii Friedberg sings Schumann, Op. 56, no. 4 at M. M. ♩ = 100.
- lxiv Hungerford plays Schumann, Op. 56, no. 4 at M. M. ♩ = 128.
- lxv Friedberg sings Schumann, Op. 56, no. 4 at M. M. ♩ = 116.
- lxvi Hungerford plays Beethoven, Sonata in A-flat major, Op. 26, II at M. M. ♩ = 120.
- lxvii Hungerford plays Beethoven, Op. 26, III at M. M. ♩ = 84.
- lxviii Hungerford plays Beethoven, Op. 26, IV at M. M. ♩ = 160.
- lxix Friedberg plays Beethoven, Op. 26, Funeral March at M. M. ♩ = 100 (as opposed to Hungerford's at M. M. ♩ = 84).
- lxx Hungerford plays Brahms, Rhapsody, Op. 79, no. 1 at M. M. ♩ = 132.
- lxxi Hungerford plays Brahms, Op. 79, no. 2 at M. M. ♩ = 128.
- lxxii Hungerford plays Brahms, Hungarian Dance no. 7 in F major, WoO 1 at M. M. ♩ = 120.
- lxxiii Hungerford plays Beethoven, Op. 26, I at M. M. ♩ = 92.
- lxxiv Hungerford plays Brahms, Op. 118, no. 1 at M. M. ♩ = 144.
- lxxv Friedberg plays Brahms, Op. 118, no. 1 at M. M. ♩ = 128.
- lxxvi Hungerford plays Brahms, Op. 118, no. 2 at M. M. ♩ = 128.
- lxxvii Hungerford plays Brahms, Op. 118, no. 3 at M. M. ♩ = 132.
- lxxviii Friedberg sings Brahms, Op. 118, no. 3 at M. M. ♩ = 176.
- lxxix Hungerford plays Brahms, Op. 118, no. 4 at M. M. ♩ = 168.
- lxxx Hungerford plays Brahms, Op. 118, no. 5 at M. M. ♩ = 118.
- lxxxi Hungerford plays Brahms, Op. 118, no. 6 at M. M. ♩ = 108.
- lxxxii Hungerford plays Beethoven, Choral Fantasy at M. M. ♩ = 72.

^{lxxxiii} Friedberg and Hungerford play Beethoven, Piano Concerto no. 4 in G major, Op. 58 , I at M. M. ♩= 76.

^{lxxxiv} Friedberg probably meant “pedagogue” here.

^{lxxxv} Friedberg and Hungerford play Beethoven, Piano Concerto no. 4, II at M. M. ♩= 66.

^{lxxxvixxxvi} Friedberg and Hungerford play Beethoven, Piano Concerto no. 4, III at M. M. ♩= 160.

Transcription Index I: Works Listed by Composer

This index contains a complete list of the works alphabetically by composer that were recorded during the Bruce Hungerford lessons with Carl Friedberg 1951-1952.

Referenced is the recording of the work followed by any commentary or analysis pertaining to the work.

Bach-Busoni

Toccat, Adagio, and Fugue in C major

Recording: pp. 110, 114, 116, 118, 124, 156

Commentary: pp. 114-121, 126, 156-157

Beethoven, Ludwig van

Piano Sonata in A major, Op. 2, no. 2

Recording: pp. 99, 103, 105, 106, 136-137, 237

Commentary: pp. 99-103, 103-105, 106-107, 137, 139, 238-239

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Rondo in C major, Op. 51, no. 1

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Commentary-European interpretation: pp. 292-293

Piano Concerto in G major, Op. 58

Recording: pp. 424, 431, 436, 440, 441

Commentary: pp. 424-442

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Choral Fantasy, Op. 80

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Commentary-Tempo: pp. 410-411

Brahms, Johannes

“Edward” Ballade, Op. 10

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Piano Concerto in D minor, Op. 15

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Variations on an Original Theme, Op. 21, no. 1

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(No recording)

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Editions: p. 365

Op. 118, no. 4

Recording: p. 367

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Brahms in late years: pp. 368-369

Op. 118, no. 5

Recording: p. 370

Commentary-Death of Clara Schumann: p. 370

Op. 118, no. 6

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Commentary: pp. 370-372

Hungarian Dance no. 7 in F major, WoO 1

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Chopin, Frédéric

Étude, Op. 10, no. 8

Recording: p. 249

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Étude, Op. 10, no. 10

Recording: p. 249

Étude, Op. Post., no. 1

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Andante spianato and Polonaise in E-flat major, Op. 22

Recording: pp. 246

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“Wanderer” Fantasy

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Appendix A: Hungerford Miscellanea

I. Biographical Notes by Thomas M. Stanback, III

Thomas M. Stanback III, a student and friend of Bruce Hungerford, served as executive director of the Association for the Hungerford Archives, Inc., a non-profit organization for the promotion and preservation of the career materials of Hungerford. Stanback, who is preparing a biography of Hungerford, wrote the following biographical notes for *Bruce Hungerford, Pianist, in Live Performances of Works by Franz Schubert*, a compact disc released through the auspices of the International Piano Archives at Maryland in 1992. These notes are reprinted with the permission by the author.

Album Notes

By Thomas M. Stanback III

When Bruce Hungerford's first commercial recordings were released in 1968 by the Vanguard Recording Society, Hungerford was already 45 years old, a veteran of the concert stage, and an acknowledged master of classical and early romantic interpretation. He had toured his native Australia twice, first in 1945 and again in 1957. He had concertized extensively during his first period of residence in the United States, from 1945 to 1958, acquiring a portfolio of strong critical reviews and a devoted and enthusiastic following. During the years 1958 to 1967, when Hungerford lived in Southern Germany, his many recitals and concerto performances in Western and Eastern Europe firmly established his reputation as one of the greatest interpreters of Beethoven, Schubert and Brahms. In East and West Germany, in particular, Hungerford's program selection, his distinguished and vigorous but unaffected stage demeanor, and his straightforward and reverential reading of the great masterpieces of piano literature, were well suited to the musical taste of contemporary audiences, and he was revered as a great master. His concerts were often sold out and were enthusiastically lauded by the press.

The remarks of Hans-Peter Range in his book *Die Konzertpianisten der Gegenwart* (1964) (See Stanback's endnotes following) [1] are typical of the acclaim which Hungerford usually inspired from critics: "What enraptures the listener when Hungerford plays? He is a musician par excellence. He plays with heart and soul and with a complete technical ability which is, however, never in the foreground. He shapes his playing to the composers' intentions...and distinguishes himself through the spirituality of his playing...In every respect a towering interpreter of Beethoven and Schubert...he deserves to be placed in the front rank of great artists." [2] Although Range saw fit to include Bruce Hungerford in his list of the 150 top pianists of the world, he relegated Leonard Hungerford, whom he identified as Bruce's brother, to a list of 350 other pianists. Range was mistaken, for Bruce and Leonard Hungerford were not brothers but were the same person! As Hungerford told it years later, "When it came to naming me

my parents were torn between ‘Bruce’ and ‘Leonard.’ I think they really wanted Bruce, but I was such a puny specimen that they hardly felt I fitted the name of the Warrior King of Scotland. Then a day or two before I was to be christened, my grandfather journeyed down to see me. He was a Scotsman to the backbone and after taking one look at me said sadly, ‘This is no Bruce,’ and so the die was cast, at any rate for my first 35 years.” [3] Thus Hungerford was christened “Leonard,” and he used that first name until 1958 when, on the eve of his first concert tour of Europe, he formally changed it to “Bruce” for reasons both personal and professional. This album contains performances by both Leonard and Bruce Hungerford.

Hungerford received his earliest musical education from his mother, a talented amateur violinist, and Miss Daisy Hardwick, the resident piano teacher in Korumburra, Australia, the small town 70 miles southeast of Melbourne in which Hungerford was born and raised. From age 12 to 21 Hungerford studied continuously (except for a one year break to recover from a serious illness) with Roy Shepherd, a student of Alfred Cortot. He began as a commuting private student and later continued as a full scholarship student at the Melbourne University Conservatorium, where he won all top musical honors. Hungerford supplemented a correct but limited formal musical education with a self education which was impressively broad and deep considering the limited resources available to him. In his teenage years, Hungerford traveled to Melbourne to hear such visiting artists as pianists Artur Rubenstein, Benno Moiseiwitsch, Wilhelm Backhaus, Artur Schnabel and Ignaz Friedman, violinists Bronislaw Huberman and Yehudi Menuhin, singers Lotte Lehmann and Tito Schipa, and conductors George Szell and Sir Thomas Beecham. Hungerford was an avid radio listener and an avid collector of recordings, which he studied with great care. He devoured books on music and learned the creative output of all the major composers. He became impressively knowledgeable about operatic and symphonic music as well as solo and chamber music.

By all accounts Roy Shepherd was a very competent pianist and teacher, and he clearly gave Hungerford a solid grounding in piano technique. However, as Hungerford later commented, “...he never taught me any really advanced technique. I worked it all out myself listening to tone, etc., on records and by observing Schnabel and Friedman at their concerts.” [4] Hungerford did have the opportunity to play for Ignaz Friedman and then to have a lesson with him in Sydney, where Friedman had established residence in 1940 after fleeing the Nazis. Friedman students often commented to Hungerford that his playing was reminiscent of Friedman’s (one such student commented, for example, “Your playing is so completely loose and free, right from the shoulders, and he and his best pupils are the only pianists I’ve ever heard who played this way”) [5], and Hungerford acknowledged, “There is no doubt that Friedman’s playing made a very big impression on me.” [6]

It was Artur Schnabel, however, whom Hungerford first heard in concert at the age of 16 in 1939, who made the biggest impression on him, not just as a pianist, but as a musician. In 1949, after attending a New York recital in which Schnabel played Schubert, Hungerford commented, “There is no doubt he understands Schubert better than anyone, and I am certainly glad that I took him for my model ten years ago and worked toward that kind of playing. He ever does anything that is false to beauty in tone and sound altogether. I am more than ever convinced that I made a very wise choice. Well, this Schubert was something to dream about...” [7]

Hungerford's first major career opportunity occurred in 1944, and it was an opportunity of his own making. Hungerford was already 21 years old and had absorbed all of the formal musical training that was available to him in Australia. With little professional guidance available, however, and with limited funding at his disposal, there was no obvious path to continued artistic and professional development. When conductor Eugene Ormandy came to Melbourne on tour in July of 1944, Hungerford was determined to play for him. As Hungerford told the story later, "...when I tried to see Ormandy at a rehearsal, the guard said 'no' firmly. No autographs. I said I wasn't after an autograph, I wanted him to hear me play. Which proved worse in his eyes. There were two doors of entrance. I skipped around to the other door, but he had beat me there. We dodged back and forth several times, but he always beat me. Finally, I went half way round and then turned back to the door I had left, sneaked in, dashed up some stairs and finally reached the stage. The guard dashed up to collar me, but Ormandy turned. I said: 'Will you please hear me play?' and Ormandy turned to the guard and said 'This gentleman is only asking me to hear him play.' I played." [8] After this impromptu audition and a second subsequent audition, Ormandy recommended that Hungerford study in America and agreed to help find a way for him to do so. Ormandy eventually arranged for Hungerford to study at the Juilliard School of Music on a scholarship basis with Ernest Hutcheson, Juilliard's president and himself a native Australian. Hungerford had to wait for the end of world War II before embarking on his trip to the New World, and he used this time to tour Australia, giving subscription concerts to raise money to pay for his travel and his anticipated living expenses in America.

Finally, on September 4, 1945, just two days after Japan's formal surrender ended the war, Hungerford boarded the "City of Durham," a freight-carrying ship with a crew of 146 and 36 "priority" passengers, for a twenty day journey to Vancouver. From there he traveled by train to New York City, arriving after the required formal auditions at Juilliard had already taken place. A first-time exception was made for Hungerford, and he played his audition on October 12, 1945 to a distinguished jury consisting of Ernest Hutcheson, Oscar Wagner, Rosina Lhevinne, Olga Samaroff, and Carl Friedberg. Friedberg, a student of Clara Schumann and a protégé and friend of Brahms, had had an important career as a concert pianist and had established a reputation as one of the great master teachers of his time. Though in excellent health and at the height of his legendary mental powers, Friedberg was less than a year away from a strongly protested forced retirement due to his age of 73. It was later reported to Hungerford by another Juilliard graduate student that, immediately after Hungerford's successful audition, Friedberg was overheard saying to Rosina Lhevinne, "I don't know what that boy Hungerford's doing studying here, he's a finished artist." [9]

Hungerford had two major sets of goals and expectations in coming to New York, one of which was realized from the start and the other not until more than two years later. In pursuing his first goal, to partake of and participate in the rich cultural life of the United States, he exceeded his expectations as he attended memorable concerts by the dozens, played concerts of his own and made radio broadcasts, and hobnobbed with the rich and famous and distinguished. His second expectation, that he would enter into a close musical relationship with a master teacher/mentor, absorb the musical wisdom to which he did not have access in Australia, receive artistic guidance in mastering the great works of the great masters, and become strongly motivated and propelled toward greatness

himself, was frustrated in his studies with Ernest Hutcheson. Hungerford recognized Hutcheson's superb musicianship and his fame as a teacher, but had felt "in the doldrums" [10] during his studies with him. Hungerford wrote, "He is a very kind old man, and I like him personally very much indeed; (and) he has taught me several extremely vital things, such as relaxation and good tone control, but he gives me absolutely no incentive to get anywhere whatsoever." [11] Hungerford felt he was losing some of the confidence and security which were present in his performances before he came to the United States. For a long time Hungerford had attributed his doubts to his own perhaps unrealistic expectations, but after playing to Arthur Judson, the powerful founder and head of Columbia Concerts, in November of 1946, he was motivated to action. Judson had said to him, "I want to tell you that I think you've got all that Hutcheson can teach you now. Your playing is very beautiful, but it is also too beautiful. What you need is some cold, calculating intellectualism, and to do away with a lot of the warmth in your playing...You should try to get with someone like Cortot or Casadesus." [12] Hungerford began to make inquiries regarding possible studies with a variety of great pianists, among them Backhaus, Hess, Schnabel, Cortot and Fischer.

Hungerford also contacted Eugene Ormandy, who had first directed him to Hutcheson, and arranged to meet him on January 25, 1947 backstage at the Academy of Music after a Philadelphia Orchestra concert. Ormandy had warned Hungerford that he was expecting some visitors from New York and that their meeting would have to be brief. "After the Brahms [Second Symphony] was over I shot back stage and waited for Gene to take his last bow and as he was leaving the stage and walking across backstage...he spotted me and beckoned me to him and told me to go straight to his dressing room...He immediately asked me what the problem was. I had made up my mind to tell him of my interview with Judson as I felt he should know, and so I told him the whole thing. [After some discussion] Gene could hear his New York visitors coming up the stairs and so he retreated into his little dressing room (off the main artists room) and proceeded to disrobe in order to change into lighter clothes. He bade me come in with him and then closed the door on the advancing New Yorkers. [After further discussion] he said 'Listen, here is my advice. When you are back in New York go immediately and see Mrs. Stokowski [Olga Samaroff] –s she is a very dear friend of mine – and tell her I have sent you and tell her your whole problem just as you have told it to me. She is the greatest woman I have ever met, and I respect her opinion above any other man or woman. Tell her I want her to advise you what to do.' [13]

Hungerford had already known Olga Samaroff through his enrollment in her Layman's Music Course at Juilliard and through his attendance at some of her Town Hall lectures, and she had heard him play at his Juilliard audition in the fall of 1945. Three days after his meeting with Ormandy, Hungerford approached Samaroff after she had given a lecture at Juilliard: "She shook hands with me – she seems always pleased to see me – and I whispered, as there were others standing nearby, that Gene O. had sent me to her with a problem and could she spare a minute or two. So she and I sat down in one corner of the lecture hall, away from the people, and I put the whole thing to her, exactly as I had told it to Gene, followed by Gene's comments...So when I had finished my statement and she had looked at me with those dark, hawkish, super keen eyes through the loose black veil which came down over her face, she cleared her throat and began. 'You see, it isn't only Hutcheson. What I mean is, they all use the old German way of teaching. Every child is treated alike and whatsoever piece is being learned must be

played by every student in exactly the same way. Thought is never given to the idea that every child is temperamentally quite different from the next and that each one may see a certain piece in quite a different way altogether. These teachers ram their old, antiquated, set ideas down the throats of everyone who studies with them. This was the old German method. Then you ask – How did they create great artists? The explanation is plain. Those becoming great artists developed their individuality after they had finished with these teachers. The custom was generally to spend a year or two, immediately after finishing with whatever teacher you were with, in retirement, often studying other things besides piano, and at the end of that time, to come forth as a fully fledged concert artist. But today there is not time for this sort of thing as the moment a young artist is finished with this training he is immediately thrown out against world competition with only his own resources to back him up. Therefore I feel it is necessary to develop to the full whatever traces of originality are in a student, from the very beginning...’ Olga continued, ‘I studied in Germany in my youth (she studied, among others, with Ernest [Hutcheson] in Berlin, in the days when Ernest was the most sought after teacher in the German capital), and I learned there positively nothing. It was only after I had been through my training and had broadened by experiences by listening to countless performances, that I really began to develop as an original artist.’” With regard to Hungerford’s problem, “Olga said I should certainly finish out the year at Juilliard, but then in September to go to the Philadelphia Conservatory (of which she is the absolute boss) and go for a scholarship... Olga said, ‘You can come to me then, in Philadelphia. You will probably only need six months or a year with me, building up a repertory and getting back into the swing of things with more confidence, and then you should be able to start doing things.’” [14]

Hungerford moved to Philadelphia and began working with Samaroff in October of 1947, but, as he knew that his time with her would be short, he continued his inquiries to find another master teacher. Whether because of a poor match of personalities, or because of his despair over the death of his father in November of 1947, or because of her illness, then apparently unknown to Hungerford, which caused her death only seven months after their work together had begun, the lessons were a bitterly disheartening experience for Hungerford. She could only give him a half-hour lesson every two weeks (“She told me she is doing this with her most advanced pupils as they do not need so long”), [15] was discouraging about his prospects for having a successful career in the United States, and was unwilling or unable to use her connections to advance his career. She recommended that he consider making a career in Europe and England, where there was a far greater public for the kind of music he wanted to play, or return to his native Australia to establish a career as a piano teacher. As disappointing as her career advice seemed at the time, it was not without wisdom, for Hungerford did have to move to Europe ten years later in order, finally, to establish his reputation as a great concert artist.

Deeply distressed but still in pursuit of his goal to find a mentor, Hungerford approached Dame Myra Hess, the great English pianist, after a recital in Urbana, Illinois early in 1948, explained to her his current situation, and arranged to meet and play for her in New York City in the spring. During a follow-up telephone conversation with Hess prior to that meeting, Hungerford explained that his ambition was to play the works of the great masters, especially of Beethoven, and that he felt he needed guidance from a great Beethoven player like her. Hess responded that she hadn’t found time to do any teaching for years, but went on to say, “if it is true that now I understand Beethoven and play him

well, it is only because I have struggled with him for years and soaked myself in his music.” When Hungerford told her that, in spite of his ambitions, he shied away from playing Beethoven’s music in public because of its imposing interpretive challenges, Hess responded that he must “play it and play it again and again.” She said, “And as for getting what you want out of it, you won’t do that, this side of the grave. The important thing with Beethoven is to keep struggling. I feel myself that if I can get 1/1000 of an inch nearer the goal each twelve months, then I am really rewarded and the struggle has been well worthwhile – every minute of it!” She said that this is the one music that you must develop within you, that no one else can teach you. She told Hungerford to soak himself in Beethoven, to listen not only to the piano music but the symphonies, quartets, etc. She said, “Absorb Beethoven, think Beethoven and live Beethoven. Get Beethoven down on the mat like a dog with a bone.” [16]

Hungerford finally met with Myra Hess on May 10, 1948, and it was a meeting that changed his life. As he described it: “I met her in the lobby of the Laurelton – She looked quite different with no evening dress on. She is the most unglamorous person you can imagine. She is short and thick set, dark and with a very business-like manner. She walks briskly and you can tell she has a very active mind... Myra called me ‘Leonard.’ She said, ‘I seem to feel we’re old friends.’ She took me up in the elevator to her apartment on the 9th floor. The door opened into a passage at the end of which were two rooms, one on each side. In the right hand room she had a Steinway grand. She opened all the doors and told me to sit down and play and she would listen from the other room a while and then come in to the piano room... I played first the E-flat Minor Intermezzo of Brahms..., and Myra listened from the other room. When I had finished she came in and said ‘yes that’s good’ and then sat down and showed me different sections of the piece as she would play it, and certainly I got a lot from her. She thought I took the middle section too fast. However, I hadn’t played that too well as I was a bit jittery. Believe me, it’s quite a job to get up and play to someone like this when you’re playing just to the person in a room. I never turn a hair in a packed hall, where I can play with the fullest assurance and certainty, but this is quite different. I played the Op. 78 Beethoven sonata next and this went better as I was more in the swing of things. When I finished that Myra said, ‘You know, I like your playing, very much.’ She asked me for Bach and I played the F Minor Prelude & Fugue, and she said ‘Yes, I think you’ll be able to play Bach too.’ Then she wanted something more spectacular and I played the Liszt [Hungarian Rhapsody No. 6] – the first two parts only. She seemed to be taken with that but said she was sorry she couldn’t hear more as she would like to hear some of the Schubert sonata [the Great A Major]. So I played some of the first and second movements, and I think the Schubert really got her. While I was playing she walked up and down and said ‘Beautiful – Really lovely!’ [17] I was playing really well by this time and she seemed to be really impressed... She told me that I have the most acutely sensitive interpretive approach to music and that in her opinion everything is there to carry me to the top rung of the ladder.” [18]

As Hungerford left that day Hess said to him “I’m really very, very glad I’ve heard you and I think you have a very definite contribution to make to art.” [19] Thus began a close friendship which was to continue until Hess’s death in 1965. Hungerford played for Hess and received coaching on each of her subsequent visits to the United States, and their correspondence continued even after her retirement from the concert stage in 1961.

During their earlier telephone conversation, Hess had suggested to Hungerford that he consider going to Carl Friedberg for lessons. This had surprised Hungerford, for he had assumed that since Friedberg had been retired from the Juilliard faculty two years earlier he was no longer teaching. Friedberg, in fact, had continued to teach privately and was still a member of the Juilliard summer school faculty. After hearing Hungerford play to her at the Laurelton that day, Hess again suggested that Friedberg might be the master teacher that Hungerford was looking for, and she said she would talk to Friedberg about him. “Myra says he would be ideal for me.” [20] “Myra has known him for years and told me he is the only distinguished artist who has come from Europe to live here and who has not been carried away by commercialism. She says he has retained his artistic integrity through all these years, and there is no one in the world of music now for whom she has more respect.” [21]

Hungerford’s account of that most significant day in his artistic life continues: “I was just getting into bed at 10 that night when the phone buzzer rang. I answered it and a creaky old voice over the phone said, ‘Mr. Leonard Hungerford?’ I said, ‘yes.’ ‘This is Carl Friedberg. Myra Hess is just here. She has been telling me about you. Can you come here and play to me tomorrow at 12 noon?’ Of course I nearly fell out of the phone box [22] ... To cut a long story short, I played to Carl Friedberg, almost the same things as I’d played to Myra. Carl asked for hose, as Myra had evidently gone into detail with him over what I’d played to her... Carl said that my playing is very beautiful and extremely sensitive, and he thinks I will certainly be able to make a career in this country. He said he especially liked my soft playing and *leggiero* passages.” [23] “He...felt that in some respects I lack quite enough confidence in myself to give the fullest expression to some music at present. He believes that with concentration and time this will be remedied... [24] He wants me to come and play to him again in about a week. He will then have decided whether or not he’ll take me.” [25] Friedberg indicated that, although Hess was extremely anxious that Hungerford study with him, he was reluctant to take another teacher’s pupil. One does not know how serious an obstacle this factor might have been to Friedberg, for it became immaterial when Olga Samaroff died six days later.

When Hungerford went to see Friedberg again after seven days he was accepted as his student. Lessons were to begin six weeks later, after Friedberg had returned from a vacation. Their conversation that day, covering a range of topics from philosophy to nineteenth century performance practice, was typical of the many conversations they had as part of a close personal and artistic relationship which continued until Friedberg’s death in 1955. Friedberg, whom Hungerford came to refer to as “the old genius,” was already 75 years of age at the time of their first meeting in 1948, had known, heard or played with many of the great performers and composers of his era, and had a prodigious memory which allowed him to recall the details of an enormous variety of musical experiences. During lessons, for example, Friedberg was able to recall the tempi at which different performers had performed various pieces of music; he even showed Hungerford the tempi at which Brahms had played many of his own works! Hungerford’s description of his second meeting with Friedberg in 1948 includes the following account of Friedberg’s incredible memory: “He told me that when he was a young man in Germany he went to see Richard Strauss. Strauss had just completed his symphonic poem *Till Eulenspiegel’s Merry Pranks* and showed Friedberg the orchestra score, which is a very complicated one. Friedberg sat down at the piano and played it directly from the full score. He also played it in a concert he gave two nights later, without having written it

down, and without the full score, relying purely on memory. He told me we should all cultivate memory. He said ‘If you give me your phone number once, I remember it, and know it always. I do not forget it.’” [26]

Hungerford described his next encounter with Friedberg: “Last night I went for my first lesson to Mr. Friedberg, the results of which exceeded anything I could ever have anticipated. When I saw him six weeks ago, just before Myra left for England, he gave me a list of things to work on, amongst which was the Schubert *Wanderer Fantasie*. This is a big piece, lasts about twenty to twenty-five minutes, and I wasn’t really acquainted with it before. However, I remember reading an interview Schnabel gave once...and he said he studied this piece ten years before he’d play it anywhere. So for the past six weeks I have been slogging away at it – some parts are very hard indeed. I tried to locate a record of it, but the only available thing is Liszt’s arrangement of it for piano and orchestra, and it is hideous. So I took it to Carl yesterday wondering what on earth he would think of it... I might say that before I played a note I told Carl that I had found the piece to be quite a deal more difficult than most and asked him if, having played nearly every thing himself, he considered it particularly tough. He said ‘It is one of ze toughest If Not Ze Toughest.’ This last with great emphasis... I played him the first movement, and then he stopped me and said this had given him an entirely different picture of my playing from the one he got when Myra sent me to him. That all this was most excellent playing in every way. So I went on and finished playing it and he said ‘Mr. Hungerford, zere is not ze slightest doubt zat you vill be one of our great pianists!’ [He] went on to say that the only time he has heard this piece played to his satisfaction was by Serkin, and that mine will be better... He thinks I will play the Wanderer more warmly and get more inside the piece than Serkin... After I had played the whole piece through he advised me not to take some of the sections so fast but to broaden them, and the effect is so much better. He does not ram anything down your throat...but simply offers you a suggestion where something could be different, always saying, ‘Of course, you may not like it, it is just a suggestion...’ He said, ‘Ze technique is no problem to you, Mr. Hungerford. You have it, and enough more to run over ze edge of ze counter.’” [27]

During the ensuing months Hungerford performed the Wanderer as frequently as possible. He commented, “I am playing the Wanderer so much as it is a big endurance test – not only technically, but to keep it together interpretively. If you can do both of these, then you’re good...as the work, although superb to the last degree, is not at all easy to put over.” [28]

In May of 1949, nearly a year after he had begun working on the Wanderer, he went to Myra Hess for a lesson. “On Friday morning I went into town and down to the Laurelton to see Myra at 11. I played the Wanderer to her up to the middle of the Adagio and then she stopped me and sat down at the piano and showed me her ideas of it. It was enormously interesting and it was 12:25 before she stopped. She wants me to try and get a more deep and penetrating tone in some parts, and she spent quite a while in showing me her manner of producing this tone and in making quite sure that I had it. She said, ‘You can play the piano, and there are hundreds who can play it very well, but only a very few have anything to say that’s worth saying... That’s why I’m particularly anxious that you grasp what I’m showing you, because it’s really tremendously important, you know.’ She kept stopping me all the time to draw my attention to this thing and that, and once, Miss Gunn [Hess’s secretary] came into the room and said to me, ‘She’s giving you

a tough time, Eh?’ and Myra said, ‘Yes it’s terrible. Here, he’s playing perfectly beautifully and I’m tearing him to pieces.’ Miss Gunn said, ‘She’s paying you a hard compliment.’ Whereupon Myra pointed her finger at me and said ‘There, you hear what she said? If I did not consider it worthwhile I wouldn’t bother’... It was awfully good of Myra to give me so much time. It was really a very thorough lesson. One of the very best I’ve ever had.” [29]

After going to Friedberg intermittently for about eighteen months, Hungerford was selected in the Fall of 1950 as the recipient of the first annual Carl Friedberg Alumni Association scholarship, providing him with tuition for 25 lessons with Friedberg. At Hungerford’s first lesson with Friedberg under the scholarship, Friedberg “talked for quite a while first and said that he had given me this scholarship as he is convinced I have the goods. I am no longer a student but a master, and I am to converse with him now with that understanding.” [30] Although the lessons that followed (and which continued for another five years) were conducted at an extraordinarily high level of musical and artistic communication between two great artists, Hungerford always viewed Friedberg as the master and he the student. Some twenty hours of these lessons, covering a wide range of music but focusing largely on the great piano works of Beethoven and Brahms, were recorded on tape by Hungerford, and are now among the many treasures at the International Piano Archives at Maryland, thanks to the generosity of Friedberg’s son, Hans Friedberg, and Hungerford’s sister, Paulina Hungerford.

Hungerford himself became a great master, in part by applying to his art the many wonderful things which other great masters had shared with him, and in part by developing and applying his own unique standards to the interpretation of the great works of the piano literature. His approach to the music he played was truly humble and selfless – he rigorously adhered to a principle of serving the music rather than using it to serve any personal goals – but he was uncompromising in his lifelong pursuit of meaning and beauty in art, and he applied the highest possible standards of quality and integrity to his work. There was a strong intellectual component to his approach, and his usual method of mastering a work was demanding and time consuming. Hungerford described in radio interviews his method of learning Beethoven sonatas: “I sit down with the score away from the instrument first and go through it and see what I can find. I think you’ve got to get a grasp of the thing intellectually first before you can give the shape to the thing to make it a proper architectural edifice the way it should be. And then after I’ve gone through the score quite a bit and got a lot of it into my mind, then I’ll start to practice it.” [31] “I don’t play any of them in public until I’ve learnt and relearnt them at least seven times, with a gap of a few months, at least, between each relearning. And then I find that my conception of the thing mellows in a mysterious kind of way. It’s a strange thing, and you can never get this at the first learning; at least I can’t... After the sixth, seventh or eighth learning it’s always richer.” [32]

Although he recognized the many significant aspects of music, Hungerford held a strong conviction that music is, in essence, an expression of spirituality. He was a deeply religious man, though in practice he was not bounded by the conventions of organized religion. He once told this writer that he devoted several hours of each day to meditation and prayer, and that these provided the foundation for his life and his art. Discussing the performance of the great works of music, Hungerford said: “Now, it’s unreasonable to expect to get up and play a difficult work in public if you haven’t done all that you can

do. You've got to work like mad. You've got to do everything...that is your part in connection with a performance, And then, having done that..., if you ask God to guide you and really believe, then there will be an element of magic that comes through. It's an indefinable something that will move people... You will be taken over, and God will play through you." [33] Hungerford saw himself as a channel, as can be seen in his description of a recital he gave in New York City in 1967: "I just say that never before have I felt God speaking to me and through me so wonderfully as during the Great B-Flat Schubert Sonata in the [Huntington Hartford] Gallery last week. At one point in the first movement it became almost more than I could bear, and I almost started to weep." [34]

Hungerford's musical career was both rich and distinguished but, despite consistent critical acclaim over the years and a label among piano aficionados as a 'musician's musician,' [35] he never achieved the level of popular recognition that his artistic achievements seemed to warrant. Although he had a stunning technique and could play virtually anything with an astonishing facility, he held resolutely, from the age of about 25 on, to his objective of performing only the works about which he felt the strongest conviction. His performing repertoire consisted of most of the piano works of Beethoven, Schubert and Brahms and many keyboard works of Chopin, Mozart and Bach, but excluded many of the works, particularly from the Romantic era, which contemporary audiences demanded and devoured. It was probably this factor which kept him from ever attracting the kind of powerful management which might have propelled him into pianistic stardom.

In 1967 Maynard and Seymour Solomon, the founders and directors of the Vanguard Recording Society, signed Hungerford to record all of the piano works of Beethoven. Better to pursue this project, he moved from Germany, where he had been living since 1958, back to New York. He maintained a reduced concert schedule and later joined the piano faculty of the Mannes College of Music. His death in 1977 at the age of 54 in an automobile accident cut his recording project short, but he did leave a legacy of nine glorious all-Beethoven records and one record each of works by Brahms, Chopin, and Schubert.

No account of Hungerford's life can be complete without at least a mention of his non-musical activities, which he pursued with the same vigor and passion that he applied to music. Building on a childhood interest in nature and natural history, Hungerford studied vertebrate paleontology at Columbia University and at the Museum of Natural History in New York in the 1950s and achieved a level of expertise sufficient to gain him admission into some of the inner circles of working paleontologists. One of his favorite pastimes was digging for dinosaur footprints in the Connecticut River valley. The results of his labors were displayed in his home, which was dubbed by friends "Dinosaur Haven." Hungerford combined interests in archaeology and ancient Egypt with his highly refined skills as a photographer to forge a career, pursued simultaneously with his career in music, as an Egyptologist. Hungerford made six research trips to Egypt during his lifetime, the first in 1961 as still photographer on the NBC River Nile Expedition and the others under the auspices of the American research Center in Egypt and the American University in Cairo. He amassed a personal collection of some 12,000 photographs of ancient Egyptian treasures, which he generously shared with his professional colleagues for use in their publications. Hungerford lectured frequently on Egypt, sometimes combining lecture tours with his concert tours. In 1971 he wrote and recorded "The

Heritage of Ancient Egypt,” a 17-part audio-visual series illustrated with 1200 of his own color transparencies, which was sold to museums and universities across the United States.

Endnotes

- 1 Lahr/Schwarzwald: Moritz Scharenburg Verlag, 1964.
- 2 Range, p. 86, 128
- 3 From unpublished, undated 3-page manuscript by Hungerford, apparently the beginning of a memoir which was never completed.
- 4 Unpublished letter, L. H. (Leonard Hungerford) to A. M. H. (Anna Maria Hungerford, his mother), July 7, 1953. the reader should note that in this and other private letters to his mother Hungerford adopted an informal tone which strongly contrasted with the more formal character of his public expressions. This informality is evidenced by his references to such respected artists as Ormandy, Hutcheson, Samaroff, Hess and Friedberg by their first names, and by his lack of a pretense of humility in providing accounts of the positive responses of such artists to his playing.
- 5 Unpublished letter, L. H. to A. M. H., March 15, 1950
- 6 Unpublished letter, L. H. to A. M. H., Oct. 11, 1950
- 7 Unpublished letter, L. H. to A. M. H., Nov. 6, 1948
- 8 Leonard Hungerford, quoted in newspaper article in Leonia (NJ) Life, January 27, 1949
- 9 Unpublished letter, L.H. to A. M. H., December 12, 1945. Hungerford went on to comment “if this is true, and I have every reason to believe it is, then this is really something, as Carl has been one of the big pianists of his day.”
- 10 Unpublished letter, L. H. to A. M. H., July 10, 1948
- 11 Unpublished letter, L. H. to A. M. H., Jan. 31, 1947
- 12 Unpublished letter, L. H. to A. M. H., Nov. 10, 1946
- 13 Unpublished letter, L. H. to A. M. H., Jan. 26, 1947
- 14 Unpublished letter, L. H. to A. M. H., Jan. 31, 1947
- 15 Unpublished letter, L. H. to A. M. H., Oct. 30, 1947
- 16 Unpublished letter, L. H. to A. M. H., March 8, 1948
- 17 Unpublished letter, L. H. to A. M. H., May 11, 1948
- 18 Unpublished letter, L. H. to George and Margaret Stoddard, May 18, 1948
- 19 Unpublished letter, L. H. to A. M. H., May 11, 1948
- 20 Unpublished letter, L. H. to A. M. H., May 11, 1948
- 21 Unpublished letter, L. H. to George and Margaret Stoddard, May 18, 1948
- 22 Hungerford was living in International House in New York City in a dormitory-like room without a private telephone. When a call would come in for him, a buzzer would sound in his room and he would go to a common telephone to take the call.
- 23 Unpublished letter, L. H. to A. M. H., May 11, 1948
- 24 Unpublished letter, L. H. to George and Margaret Stoddard, May 18, 1948
- 25 Unpublished letter, L. H. to A. M. H., May 11, 1948
- 26 Unpublished letter, L. H. to A. M. H., May 28, 1948
- 27 Unpublished letter, L. H. to A. M. H., July 18, 1948
- 28 Unpublished letter, L. H. to A. M. H., Dec. 18, 1948
- 29 Unpublished letter, L. H. to A. M. H., May 15, 1949
- 30 Unpublished letter, L. H. to A. M. H., Oct. 11, 1950
- 31 Radio interview of Bruce Hungerford by Robert Sherman, WQXR NY, March 12, 1974
- 32 Radio interview of Bruce Hungerford by Robert Sherman, WQXR NY, April 23, 1971
- 33 Unpublished taped interview of Bruce Hungerford, March 1975
- 34 Unpublished letter, Bruce Hungerford to A. M. H., May 10, 1967
- 35 See, for example, Fred Pleibel, *Los Angeles Times*, December 8, 1968, in a review of Hungerford’s all-Schubert recording for Vanguard: “This...Australian pianist has an ‘underground’ reputation, i.e. musicians speak of him with awe, yet he is almost unknown to the vast concert-going public. It will take some

earthshaking pianistic event during the next months to change my opinion that this is the outstanding solo piano recording of 1968.”

II. Hungerford Interview, Bruce Hungerford Collection at the International Piano Archives at Maryland

“If you don’t have compulsion...forget it”

What makes a pianist? Bruce Hungerford, one of the most gifted,
believes it’s part predestination and part ego

by Kathie Beals, *Westchester Weekend*, November 19, 1976

“In 20 lifetimes you will never get to the end of it because it is music greater than can be played – no matter how fine the performance is.”

We were talking about Beethoven’s sonatas in Bruce Hungerford’s studio above the garage of a large estate in New Rochelle. The room, dimly lit by a row of small-paned casement windows, contains more books, photographs in frames, pictures and large leatherette file boxes than could be examined in one visit, for Hungerford is not only a distinguished pianist but also a passionate Egyptologist and on-site photographer.

The concert he will give Sunday at 3 p.m. at the Hudson River Museum in Yonkers will include the music of Beethoven, all of whose sonatas Hungerford is recording for Vanguard Records and posterity; a charming Mozart piece that has, astonishingly, never been performed before; and Schubert selections.

Having served coffee and chocolate “biscuits” (they were really Mallomars but Hungerford was born in Australia and still uses the English word for cookies), he settled into a soft chair near the Steinway grand piano and discussed the problems of producing a definitive recording.

“This is where I listen to the tapes and choose which versions are to be used on the records,” he said. “Recordings have to be perfect, you know. I’d prefer to have the music recorded in a concert but if people listen to a record over and over and there is a mistake on it – we all hit a wrong note here and there – they come to look for the mistake, they’re too aware of it.”

“My teacher Myra Hess used to say, ‘The music is not the absolute correctness of the notes but the integrity of the performance – that the pianist understood what he was saying and got it across to the audience.’”

“This means the shape of a musical phrase, the inflection, the mood, you’ve got to be saying something through the notes – not just pushing the keys down.”

“Beethoven’s music is communication on the spiritual level. To my mind it is the biggest challenge of all and one has to live with it for years before one’s subconscious can give it our with conviction.”

Hungerford has been a U.S. resident since he came here on a Juilliard School scholarship in 1945. In 1957 he made a tour of his native Australia, playing 33 concerts, both solo and with orchestra, and in 1958, with the aid of a grant from Mrs. John D. Rockefeller Jr. (herself an accomplished pianist) he toured Europe, playing in London, the Hague, Hamburg, West Berlin, Munich and Zurich.

At this point his life had become so crowded with concerts, students (he was living and teaching in Larchmont) and his other love, the study of ancient Egypt, that Hungerford decided he needed a change of scene and time to reflect on music. He remained in Europe eight years and became acquainted with the Wagner family at Bayreuth for whom he made the first-ever recordings of all the piano works of Wagner. “I feel terribly old when I realize that some of my records are collectors’ items,” he said with a rueful smile, remembering that the Wagner set is now out of print.

All the time he was garnering rave notices from music critics abroad, Hungerford was keeping up with his hobby, studying the hieroglyphs of ancient Egypt and hoping to join an archeological expedition. In October of 1961 he was invited to be the still photographer on the National Broadcasting Corp. River Nile expedition that recorded on film (and was shown on television) a number of ancient Egyptian monuments including those threatened in inundation by the waters of the new High Dam at Aswan.

While Hungerford and the television crew lived three weeks on a houseboat on the Nile (the same boat Elizabeth Taylor used when she was making “Cleopatra”) he was able to practice the piano everyday.

How? “I had a silent piano made for me in Stuttgart before I left Europe,” he said. It has five octaves and the keys are attached to springs which have the same resistance as those on a real Steinway grand. Liszt invented the silent piano when he was touring Europe in the middle of the last century traveling on trains constantly.

“I knew I had to have something in Egypt to practice on because immediately after the expedition I had a date to play Beethoven’s no. 4 Concerto in London with the Royal Philharmonic.”

Hungerford also has a much smaller silent piano he got out to show his visitor. It is in a black case that looks only a little larger than an attaché case and it has two and a half octaves, enough to practice trills and scales but not enough to play a real piano piece. However, the keys are real ivory – Hungerford does not like the modern plastic piano keys – taken from a very old German piano. “I never recommend these for students,” he said. “They’re only a stop-gap for emergencies when you must keep your fingers nimble.”

The musical world has hailed Bruce Hungerford as “one of the great classical interpreters of the present day” (critic Georges Franck, nephew of the great Belgian composer) and “a great and authentic poet of the piano.” His teacher, Dame Myra Hess, introduced him to Carl Friedberg, last surviving pupil of Johannes Brahms, and Dr. Friedberg gave him a scholarship. The Wagners asked him to conduct master classes in piano at Bayreuth.

His 32 sonata Beethoven concert in 1970 was reviewed by the New York Times’ Donald Henahan as “a model of its kind...flexible...logical and lucid in outline and vigorous without ever losing sight of details in the flush of excitement...rising to an Arietta that let us for once hear the composer making peace with the universe.”

What makes a pianist want to perform? What makes him think his interpretation is better than other pianists’ approach to the same music? “I’m not a competitive person,” Hungerford said in answer to these questions. “I want to be first class but I’m very aware that there are other first class pianists.”

“You might think composers would be the best performers of their own music but that is rare. Some are very poor pianists. A friend of mine used to play two-piano with Maurice Ravel when she was young and she said he had difficulty with a lot of his own music – even the ‘Mother Goose Suite.’”

“What makes a pianist? I have to believe it is part predestination and part ego. You just feel a compulsion to do it. I tell my pupils that if they don’t have that compulsion they should forget about a career.”

“Once, in Germany, I had my handwriting analyzed by a famous graphologist. She said, ‘This handwriting is driven by fate.’ “That,” said Hungerford, “is true of all artists.”

II. Hungerford Discography, Bruce Hungerford Collection, International Piano Archives at Maryland:

A. The LP Recordings on Vanguard Records (1967-1976):

VSD 71171	Schubert	Sonata in A major, Op. Posth., D. 959 21 Waltzes and Ländler
VSD 71172	Beethoven	Sonata in E major, Op. 109 Sonata in C minor, Op. 111
VSD 71174	Beethoven	Sonata in C minor, Op. 13 Sonata in D minor, Op. 31, no. 2 Allegretto in C minor, WoO 53 Andante in C major
VSD 71186	Beethoven	Sonata in G minor, Op. 49, no. 1 Sonata in G major, Op. 49, no. 2 Sonata in C major, Op. 53 Andante Favori in F major, WoO 57 "Lustig-Trautig," WoO 54
VSD 71187	Beethoven	Sonata in F major, Op. 10, no.2 Sonata in D major, Op. 10, no.3 Rondo in C major, Op. 51, no.1 Minuetto in E-flat major Bagatelle, "Für Elise"
VSD 10055	Beethoven	Sonata in E-flat major, Op. 27, no.1 Sonata in F-sharp major, Op. 78 Sonata in A-flat major, Op. 110
VSD 10056	Beethoven	Sonata in C-sharp minor, Op. 27, no. 2 Sonata in A-flat major, Op. 26 Sonata in G major, Op. 79
VSD 10084	Beethoven	Sonata in F minor, Op. 2, no. 1 Sonata in A major, Op. 2, no. 2
VSD 10085	Beethoven	Sonata in E-flat major, Op. 7 Sonata in C minor, Op. 10, no. 1
VSD 71213	Brahms	Ballade in D minor, Op. 10, no. 1 Intermezzo in A major, Op. 76, no. 6 Capriccio in B minor, Op. 76, no. 2 Rhapsody in B minor, Op. 79, no. 1 Rhapsody in G minor, Op. 79, no. 2 Six Klavierstücke, Op. 118 Intermezzo in B-flat minor, Op. 117, no. 2

VSD 71214	Chopin	Sonata in B minor, Op. 58 Mazurka in C-sharp minor, Op. 50, no. 3 Nocturne in D-flat major, Op. 27, no. 2 Étude in F minor, from Trois Nouv. Études, No. 1 Étude in F minor, Op. 25, no. 2 Nocturne in E-flat major, Op. 34, no. 1 Waltz in A-flat major, Op. 34, no. 1
VSD 71252	Beethoven	Sonata in E major, Op. 14, no. 1 Sonata in G major, Op. 14, no. 2 Sonata in E-flat major, Op. 31, no. 3

B. Vanguard Classics Re-releases and Other Compact Discs (1992-2007):

IPAM Records 1203. Bruce Hungerford, Pianist, in Live Performances of Works by Franz Schubert. 1992.

Vanguard Classics SVC-76/79. The Legendary Hungerford. 1998.

Vanguard Classics 1193. Masterpieces – Beethoven: Piano Works, Bruce Hungerford, Pianist. 2003.

Vanguard Classics 1196. Masterpieces – Chopin: Masterpieces, Bruce Hungerford, Jeanne-Marie Darré, and Guiomar Novaës, Pianists. 2003.

Vanguard Classics 1209. Masterpieces – Schubert: Piano Masterpieces. Bruce Hungerford, Alfred Brendel, Pianists. 2003.

Vanguard Classics 1237. Beethoven: Piano Sonatas, Nos. 1, 2, 4, and 5. Bruce Hungerford, Pianist. 2003.

Vanguard Classics 1487. Beethoven: Piano Sonatas. Bruce Hungerford, Pianist. 2004.

Vanguard Classics 1491. Brahms: Piano Masterpieces. Jacqueline Blancard, Bruce Hungerford, Eugene List, Earl Wild, pianists. 2004.

Brilliant Classics 99494. Adagio – Serene Classical Music For a Peaceful Mind. Bruce Hungerford and other Artists. 2004.

Vanguard Classics 1760. The Best Beethoven. Bruce Hungerford and other Artists. 2005.

Vanguard Classics 1775. The Best Piano. Bruce Hungerford and other Artists. 2005.

Vanguard Classics 6703. The Only Romantic Piano Album You Will Ever Need. Bruce Hungerford and other Artists. 2005.

Vanguard Classics 2014. The Best Beethoven. Bruce Hungerford and other Artists. 2007.

Appendix B: Friedberg Miscellanea

I. Performance Reviews from the Friedberg Press Book, Carl Friedberg Collection at the International Piano Archives at Maryland (specific dates unavailable):

United States

Boston Post

“Carl Friedberg, in the Brahms concerto, displayed not only phenomenal virtuosity in dealing with a work which is one of the most ungrateful in existence for the pianist, but a never failing beauty and sonority of tone and true nobility of conception.”

Chicago Daily Journal

“He is a most authoritative pianist, a master of his instrument.”

Cincinnati Times-Star

“Mr. Friedberg played recently at the Symphony Concerts and made a profound impression. Further acquaintance with him in recital developed distinguishing traits. He is a complete master of the resources of the keyboard...He is one of the few great masters.”

Detroit Evening Times

“Carl Friedberg, with the eyes of a poet, the forehead of a philosopher, the fingers of a wraith, played like a man inspired, and revealed such exquisite perfection of detail, such zephyr softness of tone, such delicate balance of one mood with another that he moved the big audience to a madness of applause...Only the fact that Mr. Gabrilowitsch had wisely abandoned the dubious practice of putting the soloist last, prevented an absolute insistence on encores. The denial merely whets our appetite for a recital by him. We all agree on Carl Friedberg and Beethoven, and that combination alone is worth double the admission price.”

New York Times

“The Paganini Variations are the most exhaustive set which Brahms ever wrote. Mr. Friedberg made them entrancing from first to last, not only delighting in the contrast of moods

but, as it were, threading them together so as to show how they build up a huge architectonic design.”

St. Louis Star

“Applause such as rarely shakes the Odeon followed one of the most masterly performances that St. Louis music lovers have heard in many a day when Carl Friedberg concluded the Beethoven C Minor concerto at yesterday’s symphony concert. Six times was Friedberg recalled by the enthusiastic audience, and when hand-clapping failed to procure the coveted encore, stamping of feet was added to the applause.”

Washington, D.C.

“Carl Friedberg is not a pianist who relies for his impressions upon ‘power’ although he demonstrated his ability in that direction when it was necessary; but he gives the impression of being a dreamer whose effort is expended more in the finding of true beauty than in striving for effect upon his audience. His technic is masterful and his tones clear and distinct, yet tempered always with a touch that seems to proceed from fingertips with a soul.

Europe

Berlin Tageblatt

“Carl Friedberg, as a soloist with the Philharmonic in the second Brahms concerto, had a brilliant success. Friedberg is an individuality and on that count alone is welcome; but in addition, he is a fine-spirited and distinguished artist.”

Berne Tageblatt

“Carl Friedberg is the ideal interpreter.”

Brussels L’Independence Belge

“The pianist at the Ysaye Concert was Carl Friedberg. His name is one to be written in letters of gold, for it is the name of a truly great artist. His playing of the Schumann concerto proved him a poet as much as a pianist in his interpretations. Higher praise can be given no man.”

Copenhagen Dagblad

“I have never heard the first movement of Beethoven’s C sharp minor Sonata played with such charm.”

Hague Het Vaderland

“One listened breathlessly. He possesses so many extraordinary pianistic qualities...characteristics which permit us to recognize this man as wholly great.”

Hamburg Correspondent

“His interpretation of Chopin, with its suggestive flames and ecstatic, marvelously glowing cantilenas made a never-to-be-forgotten impression.”

Leipzig Tageblatt

“The performance of the Brahms work released a veritable storm of enthusiasm which rose to a frenzy of excitement. And no wonder, since two of the most prominent German artists contributed to the effect of the whole: Artur Nikisch and Carl Friedberg, the former as Brahms conductor, the latter as Brahms pianist, and one whose equal would be hard to find.”

London Morning Post

“Carl Friedberg undoubtedly takes a foremost place among the many pianists, native and foreign. Rarely does one hear so completely satisfying a combination of strength and sweetness.”

Prague Tageblatt

“Then came Carl Friedberg, whose name and art were hitherto unknown to Prague audiences. The moment this modest artist appeared, his head bearing a striking resemblance to Liszt, one was moved by the hallowed presence of genius – then came the surprise, the revelation. Reviewing all the pianists who have visited Prague, during past as well as the present season, but one sensation comes to mind, one positively great one – Carl Friedberg!”

Vienna Zeit

“Friedberg is unquestionably one of the best Brahms interpreters of today.”

II. Recital Dates and Programs (1890-1954) from the Carl Friedberg Press Book, Carl Friedberg Collection at the International Piano Archives at Maryland:

- 1890: May 6 Dr. Hoch's Conservatorium, Frankfurt, Germany. Student group recital. CF and Walter Hagan playing the Mendelssohn Sonata in B-flat for piano and cello.
- 1891: May 10 Dr. Hoch's Conservatorium, Frankfurt, Germany. Student group recital. CF and Carl Dienstbach playing Sonatensatz for pianoforte and clarinet by Alex Goldschmidt from Offenbach.
- 1898: Jan 3, Mar 11 Dr. Hoch's Conservatorium, Frankfurt, Germany. Student group recital. CF and Lilian Griffiths, violin, playing individual and combined selections from Brahms, Chopin, Bruch, Bach, Sindling, Beethoven.
- 1905: Jan 19 The Big Hall of the Concert House, Berlin, Germany. CF, Lula Mysz-Gmeiner, and Franz von Vecsey playing selections from Beethoven, Schubert, Brahms, Bach, Chopin, Corelli.
- 1905: Feb 24 The State Theater of Teplitz, Teplitz, Germany. CF in solo concert with Teplitzer Kur Orchestra. Music director Franz Zeischka. Selections from Liszt, Franck, Boehe, Chopin.
- 1913: Feb 14 The Concert Chamber Hall, Mecklenburg, Germany. CF in solo concert. Selections from Bach-Liszt, Beethoven, Schubert, Brahms, Chopin.
- 1914: Nov 2 Carnegie Hall, NYC. CF playing first New York recital. Selections from Bach-Liszt, Beethoven, R. Schumann, Brahms, Chopin.
- 1914: Nov 12 Buckingham Hall, Waterbury, Conn. Great Artists Recital featuring CF, Arrigo Serato, and Anna Case. CF playing selections from Chopin, Schubert-Liszt, and Liszt. CF and Serato playing Schubert.
- 1924: Jan 12 Aeolian Hall, NYC. CF in solo recital playing all Chopin.
- 1926: Dec 19 Town Hall, NYC. CF, Chorus of the Society of the Friends of Music, Orchestra of the Metropolitan Opera, Artur Bodansky, conductor. Selections from Beethoven, Brahms, Mozart.

- 1926: Dec 2, 3 Carnegie Hall, NYC. Philharmonic Orchestra, Willem Mengelberg, director. CF assisting artist playing the Beethoven Piano Concerto no. 3 in C minor, Op. 37
- 1927: Mar 22 Beethoven Hall, Berlin, Germany. CF in solo recital playing all Chopin.
- 1927: Dec 17 Town Hall, NYC. Chamber recital. CF, Carl Flesch, violinist, and Felix Salmond, cellist, playing trios by Beethoven, Brahms, Schubert.
- 1928: Jan 8 Roxy Theatre, NYC. Roxy Symphony, Erno Rapeé, conductor. CF, soloist, performing first movement of the Beethoven Piano Concerto no. 5 in E-flat major.
- 1928: Mar 13 Town Hall, NYC. The Marianne Kneisel String Quartet. CF assisting artist. Selections from Debussy, Haydn, Schumann.
- 1929: Jan 11 Carnegie Hall, NYC. CF in solo recital playing selections from Rameau-Godowsky, Mendelssohn, Beethoven, Schubert, Brahms, Chopin.
- 1929: Mar 24 Town Hall, NYC. Metropolitan Opera Orchestra, Arthur Bodansky, conductor. Walter Wohllege, chorus master. CF, soloist, playing the Mozart Piano Concerto in C major.
- 1930: Apr 29 Carnegie Hall, NYC. American Orchestral Society, Chalmers Clifton, conductor. CF, assisting artist, playing selections by Handel, Brahms, and Rimsky-Korsakoff.
- 1932: Feb 15 Town Hall, NYC. Beethoven Association Concert featuring CF, Georges Enesco, violinist, Egon Kornstein, violist, and Felix Salmond, cellist, playing selections from Brahms, Enesco, Fauré.
- 1933: Jan 4 Small concert Hall, Frankfurt, Germany. CF in solo recital playing selections from Rameau-Godowsky, Beethoven, Schumann, Brahms.
- 1933: Jan 12 Municipal Concert House, Aachen, Germany. Group concert including orchestra, soloists, and chorus, Dr. Peter Raabe, conductor. CF playing the Brahms Piano Concerto no. 2 in B-flat major, Op. 83.
- 1934: Jan 9 Town Hall, NYC. CF in solo recital playing selections from Schumann, Beethoven, Brahms, Chopin.

- 1937: Oct 17 Federal Music Theater, NYC. WPA Federal Music Project, Federal Symphony Orchestra, Chalmers Clifton, conductor. CF, assisting artist, playing an all Beethoven program.
- 1937: Dec 3 The Trio of New York, NYC. Trio concert featuring CF, Daniel Karpilowsky, violin, and Felix Salmond, cellist, playing selections from Beethoven, Brahms, Fauré.
- 1938: Oct 22 Town Hall, NYC. The Trio of New York. Trio concert featuring CF, Daniel Karpilowsky, violin, and Felix Salmond, cellist, playing selections from Brahms, Schumann, Fauré.
- 1938: Dec 21 Town Hall, NYC. The Trio of New York. Trio concert featuring CF, D. Karpilowsky, violin, and F. Salmond, cello, playing selections from Beethoven, Brahms, Handel-Halvorsen, Schubert.
- 1940: Mar 13 Juilliard School of Music, NYC. Artists' Concerto Course, Willem Willeke, conducting, featuring concertos for 4 violins, flute, piano, violin, and piano. CF playing the Schumann Piano Concerto in A minor.
- 1942: Nov 14 Center School Auditorium, NYC. National Man-Zucca War Bond Concert Committee. CF in solo recital, playing works of Beethoven, Schumann, Brahms, Chopin.
- 1943: Feb 13 New York Public Library, NYC. Victory Concert no. 107. CF in solo recital playing selections from Beethoven, Brahms, Schumann, Chopin.
- 1943: Dec 4 Washington Irving High School, NYC. CF in solo recital playing selections from Schubert, Beethoven, Schumann, Brahms, Chopin.
- 1943: Nov 23 Masonic Temple Auditorium, Detroit, Michigan. Detroit Symphony, Karl Krueger, conductor. CF playing the Brahms Piano Concerto no. 2 in B-flat major, Op. 83.
- 1945: Mar 23 Hunter College, NYC. CF in solo recital playing selections from Brahms, Beethoven, Schumann, Chopin.

- 1945: Mar 29 Masonic Temple Auditorium, Detroit, Michigan. Detroit Symphony, Karl Krueger, conductor. CF, assisting artist, playing the Brahms Piano Concerto no. 2 in B-flat major, Op. 83.
- 1945: Apr 1 Ursuline Auditorium, Toledo, Ohio. CF in solo recital playing selections from Brahms, Beethoven, Schumann, Chopin.
- 1945: May 26 Hunter College of the City of New York, NYC. College choir and orchestra, Anders Emile and Alexander M. Bernyk, conductors. CF, guest artist, playing Chopin selections.
- 1946: June 7 Community Christian Church, Kansas City, Kansas. The University of Kansas City Friends of Music. CF in solo recital playing selections from Brahms, Beethoven, Schumann, Chopin
- 1946: Aug 1 Juilliard School of Music, NYC. CF in solo recital playing selections from Schumann, Chopin.
- 1947: Nov 19 Toledo Museum of Art, Toledo, Ohio. The Friends of Music Orchestra, Hans Lange, conductor. CF, soloist, playing the Beethoven Piano Concerto in C minor, Op. 37.
- 1948: Jun 14 Nelson Gallery of Art, Kansas City, Kansas. CF in solo recital playing Beethoven selections.
- 1948: Jul 8 Juilliard School of Music, NYC. CF in solo recital playing Beethoven selections.
- 1949: May 3 Bronxville Women's Club, Bronxville, New York. CF in solo recital playing selections from Rameau-Godowsky, Scarlatti-Tausig, Scarlatti, Beethoven, Schumann, Brahms, Chopin.
- 1949: May 17 Lecture Hall, Detroit Institute of Arts, Detroit, Michigan. CF presented by the Jewish Community Center in solo recital playing selections from Rameau-Godowsky, Paradies, Scarlatti, Beethoven, Schumann, Brahms, Chopin.
- 1949: Jun 5 University of Kansas City, Kansas. CF in solo recital playing an all Chopin program.

- 1949: Aug 2 Juilliard School of Music, NYC. CF in solo recital playing an all Chopin program.
- 1950: Jan 18 Toledo Museum of Art, Toledo, Ohio. The Toledo Orchestra, Wolfgang Stresemann, conductor. CF, soloist, playing the Schumann Piano Concerto in A minor, Op. 54.
- 1950: Jun 11 University of Kansas City, Kansas. CF in solo recital playing selections from Rameau-Godowsky, Paradies, Scarlatti-Tausig, Schumann, Beethoven, Brahms.
- 1951: Jun 10 University of Kansas City, Kansas. CF in solo recital playing selections from Mozart, Beethoven, Mendelssohn, Schumann, Chopin.
- 1951: Jul 24 Juilliard School of Music, NYC. CF in solo recital playing Mozart, Beethoven, Mendelssohn, Brahms, Chopin.
- 1951: Nov 7 Toledo Museum of Art, Toledo, Ohio. Toledo Orchestra, Wolfgang Stresemann, conductor. CF, soloist, playing the Brahms Concerto no. 2 in B-flat major, Op. 83.
- 1952: Oct 19 Raven School Auditorium, Youngstown Music Teachers Association, Youngstown, Ohio. CF in solo recital playing selections from Mozart, Beethoven, Mendelssohn, Schumann, Chopin.
- 1953: Mar 5 University of Minnesota, Department of Music, Minneapolis, Minnesota. CF in solo recital playing selections from Mozart, Beethoven, Mendelssohn, Brahms, Chopin.
- 1953: Mar 10 Augustana Auditorium, Augustana College, Sioux Falls, South Dakota. CF in solo recital playing selections from Mozart, Beethoven, Mendelssohn, Brahms, Chopin.
- 1953: Mar 19 Practical Arts Auditorium, Bowling Green State University, Bowling Green, Ohio. CF in solo recital playing selections from Mozart, Beethoven, Mendelssohn, Brahms, Chopin.
- 1953: Jun 28 International House, Cosmopolitan School of Music, Chicago, Illinois. CF in solo recital playing selections by Mozart, Beethoven, Mendelssohn, Brahms, Chopin.

- 1953: Nov 8 Raven School Auditorium, Youngstown Music Teachers Association, Youngstown, Ohio. CF in solo recital playing selections from Brahms, Schumann, Chopin.
- 1954: Jan 27 Toledo Museum of Art, Toledo, Ohio. The Toledo Orchestra, Wolf Stresemann, conductor, CF, soloist, playing the Beethoven Piano Concerto in E-flat major.
- 1954: Nov 20 Raven School Auditorium, Youngstown, Ohio. Youngstown Philharmonic Orchestra, John Krueger, conductor. CF, soloist, playing the Schumann Piano Concerto in A minor, Op. 54.

III. Compositions, Arrangements, Editions, and Discography, Carl Friedberg Collection at the International Piano Archives at Maryland:

A. Compositions:

Unpublished Juvenalia:

Humoresque (for piano)

Fugue on a Theme of Haydn

Böhmisches Volkslied (for string quartet)

Charakterstücke für das Pianoforte betitelt die vier Jahreszeiten: Frühling, Sommer, Herbst,

Winter

Suite for String Quartet: Marsch, Andante con Variazioni, Scherzo, Zigeunertanz, Fugue

Variations über ein Tema von Robert Schumann in E moll (for string quartet)

Rhapsodie (for piano)

2 Charakterstücke (for piano)

Fugue à 3

Fugue à 4 (für Orgel)

Scherzo (for piano)

Praeludium und Fugue in F moll

Valse brillante (for piano)

Sinfonietta

Published and Unpublished Compositions:

Solo Piano:

Stimmungen – 1) Wehmütig, 2) Ärgerlich, 3) Träumerisch, 4) Lustig,
5) Schnsuchtvoll, 6) Heftig erregt

Gavotte

Gavotte al “Antico”

Petite Étude

Songs with Piano Accompaniment:

Ständchen, lyrics by Carmen Sylva

Todesgang, lyrics by Carmen Sylva

Über den Garten, über die Au’, lyrics by Carmen Sylva

B. Arrangements:

Reduction and Arranged for publication: Piano-Vocal score of Humperdinck’s

Orchestral-Opera score of Hänsel und Gretel

Seven Short Piano Pieces from the Seventeenth and Eighteenth Centuries (Transcribed

for Violin and Piano by Carl Friedberg with Fingering and Bowing by Fritz

Kreisler):

Andante Cantabile, Michel de Monteclair

Pan and Syrinx, Michel de Monteclair

Old French Gavotte, Author Unknown

Adagio in E-flat major, Mozart

Rondo in D major, Schubert

Menuet, Haydn

Slavonic Lament, E. Schuett

C. Editions

Beethoven Pianoforte Sonatas, Vol. I and Vol. II

First Edition, published by Schott, 1922

Second Edition, published by Schott, 1927-1928

D. Discography

Marston Records Compact Disc 52015-2. Carl Friedberg: The Brahms/Schumann Tradition. 2003.

Zodiac Recording LPZ-1001. Carl Friedberg. 1953.

Steinway Duo-Art Electric Piano Rolls of Carl Friedberg's Playing of Pieces by Chopin and Liszt, ca. 1916.

IV. Tribute to Carl Friedberg by Bruce Hungerford, Carl Friedberg Collection at the International Piano Archives at Maryland (date written unknown):

Carl Friedberg: Impressions of a Great Artist

by Bruce Hungerford

Early in 1948, I enjoyed the great good fortune of meeting Dame Myra Hess. The great lady graciously consented to listen to me play, and after I had played to her for almost an hour, I asked if she would advise me as to a teacher. I explained that I had been studying the piano for 14 years in Australia and the United States, and had worked with several pianists, all of whom were excellent, but to date I had not found anyone who had been able to help me towards a true understanding of Beethoven and Schubert, which was, and is, my main objective.

Dame Myra's reply was: "Have you ever thought of working with Carl Friedberg?" This surprised me a little; I had often seen Mr. Friedberg at Concerts in New York and had always been struck by his gaunt and arresting appearance; I had never met him, but had spoken with many of his pupils, every one of whom I remember, revered him. I knew of his extraordinary cultural background, his having studied with Madame Schumann and his friendship with Brahms. I also knew of his eminence as a pianist and musician.

As I look back on it all now, my only regret is that I had not begun to study with Carl Friedberg long before this time. I think it must have been his great age, which subconsciously deterred me from doing so, and I remarked on this to Dame Myra. She said: "Yes, but he is incredibly alert and active and one does not have the feeling one is with an old person when with him. Besides, he loves his pupils, and all his pupils love him."

The following morning I played to Mr. Friedberg at his 85th Street apartment, and he agreed to take me as a pupil. The summer session of two months of highly concentrated work was

to begin in 5 weeks time, and Mr. Friedberg gave me three big works to prepare by the beginning of the session; 'Wanderer Phantasie' by Schubert, the Schumann *Concerto* and the Beethoven *G-Major Concerto*. For this last I was to write my own cadenzas. When my face registered surprise at this last assignment, Mr. Friedberg shook an admonishing finger: "Yes, if you study with me, you have to work!" And work I did for the next eleven weeks as I had never worked before. At no point was it drudgery however, for I had gone away from that first meeting with him, happy in the knowledge, that at last I had found the master for whom I had always been looking.

Mr. Friedberg's first question as I entered his studio five weeks later for my first lesson, was about my education. In reply I began to list off my high school and University training, but he cut me short after several words: "No, no, I do not mean what you have had to learn like a parrot; I want to know what you have read, what is your taste in art, in philosophy, and of course music. Where you have travelled, and what you have learned from your experiences?" Mr. Friedberg went on to say that Artur Schnabel, whom he considered one of the deepest thinkers and most widely cultured men of our time, had never had any formal education at all, had never, in fact, been in a schoolhouse.

One of the very first things of which I became aware in Mr. Friedberg's approach to the piano was his insistence on a fine *legato*. Previous to my working with him I had been using at the most a sustained *portamento* in *legato* passages, but the error of this was now quickly made clear to me. To Mr. Friedberg true *legato* was inseparable from first class pianism. His own *legato* touch, by which he seemed to prolong the length of audibility of each note through the most intense concentration, was something quite extraordinary, and I have not yet heard another pianist able to produce this effect to such a degree. He maintained that the great intensity of concentration which he brought to bear on the shape and movement of the phrase, together with the sheer determination to hear each note grow out of its predecessor, even in the very slowest moving music, achieved the effect, or at least the illusion, of pure *legato*, as it is possible on an instrument such as the violin or the cello.

And yet it is not an illusion, because as I write these words, I am listening to tape recordings which Mr. Friedberg permitted me to take of my lessons with him, and as he is demonstrating his conviction about legato, it is possible to hear his wonderful, penetrating, singing touch, again very clearly connecting single notes, played as much as 8 or 9 seconds apart, and this with all the background noise which is part and parcel of all inexpensive recording machines, such as mine. Mr. Friedberg would talk at great length on legato. He knew that many

of his most distinguished colleagues maintained that it was not possible to realize a true legato on the piano. Busoni, whom he admired very greatly, was one who held this opinion.

I hear Mr. Friedberg saying now that there is a great deal of music which is quite possible to play without a true *legato* touch and which will still sound very well, (the music of Prokofiev for example) and this is one of the reasons why it is possible for the average good pianist to play such music very effectively, whereas a Beethoven slow movement, necessitating as it does, the innermost understanding of the *legato* phrase, will not yield its secrets except to a small handful of musicians in a generation.

As a young man, Mr. Friedberg heard Johannes Brahms play his own works on several occasions and this made a most profound and lasting impression on him. My library of tape recordings contains many conversations with Mr. Friedberg on the subject of his early years in Vienna, much of it concerning Brahms and as I have Mr. Friedberg's permission in this connection, I hope eventually to be able to publish this highly unusual and absorbing material.

I shall content myself here with one aspect of the great composer's playing, which impressed Carl Friedberg perhaps more than any other. This was the ever apparent endeavor on the part of the master to make the piano sound not like a piano – a percussion device – but rather to mold and knead phrases, so that the music sounded as though invoked from the instrument, not punched into it. This hitting, sledge hammer attack is a great temptation particularly when one performs the larger works of Brahms, but it is, nevertheless, the very thing which the composer scrupulously sought to avoid. According to Mr. Friedberg, Brahms' playing gave an impression of great power, but it was more a power from within rather than brute force from without. His playing was very free, with expansive full arm movements, by which he achieved a miraculous arm legato in octave passages and large chords. This created a sense of bowing as on a cello and the phrases emerged with beautiful clarity as with fine speech, even in the loudest and most intense passages, never degenerating into percussive noise. Mr. Friedberg maintained that this is the only possible way to fully realize the piano music of Brahms, Beethoven, Schubert and in fact all the great nineteenth century composers. The music must be drawn from the piano, not struck into it.

Another of Mr. Friedberg's convictions which I feel is of the greatest interest and value, is, that phrasing on the piano should always be considered in terms of vocal art. In other words, if you are in doubt about the way a phrase should sound, imagine it being sung by a first class singer. This also carried for him the clear indication for the right tempo in very slow moving music. "It must not be played slower," he would say, "than you are able to sing the phrase in one

breath.” Beyond this point Mr. Friedberg believed the flow of the music is in great danger of being arrested, even with the best legato touch, and an unnatural, dull quality settles on it.

Mood and tone colour were also aspects of the greatest importance, and Carl Friedberg used inspired ways to enlighten his students who were in doubt about them. One of his favourite ways to convey the meaning of a passage which had hitherto puzzled us, was to sit down at the other piano and softly play a phrase or two of the same rhythmic pattern from some other work by the same composer. In a flash the meaning was then clear.

I remember when I was studying the beautiful *D-Major Variations* of Brahms (on an original theme) the right mood of the quiet first variation continued to elude me. Its gentle rocking character I could not get, even though Mr. Friedberg played it to me over and over again. Then with a twinkle in his eye, he began the variation once more and just after the right hand comes in, at the end of the fifth bar, he glided ever so effortlessly into the melody of the celebrated ‘Wiegenlied,’ still above the murmuring left hand accompaniment of the variation, each fitting the other as to rhythm, harmony and mood, to perfection. Immediately the meaning was crystal clear to me!

I shall never forget the magic of such moments of revelation. A few of them I have recorded and can relive again and again. Repeated hearings have not lessened their impact but rather increase the wonder and admiration I feel for this extraordinary man.

Another method Mr. Friedberg used for conveying the mood and interpretative nature of a passage, was to encourage the student to hear it in his mind as though orchestrated. Of course this could not be applied to every type of music, but it can be extremely effective in certain works. I remember for instance, in the ‘Wanderer Phantasie’ of Schubert, that I was a little puzzled as to how to convincingly project the last 12 bars of the first movement, immediately preceding the *Adagio*. When Mr. Friedberg pointed out to me, that the repeated D sharps and B sharps in the right hand could be very effectively played by a pair of clarinettes with a bassoon or a single cello taking charge of the left hand semiquavers, I was no longer in doubt as to how the passage should sound. I could give any number of such instances. In fact I do not recall one occasion when, on bringing a problem to Carl Friedberg, he did not throw it wide open to the light, and to such a degree, that I felt I could never again be in any doubt about that particular aspect.

There are many reasons why he must rank with the very greatest teachers, but to my mind, paramount among them is the fact that he understood the true basis of the art of teaching, and that is to foster in the student’s mind a deep love for his subject and an unquenchable desire

to learn. Carl Friedberg never sought to impose his ideas on a student. Rather he would talk at length on many subjects, and in discovering the pupil's interests and personality, would find ways to lead him. Each pupil was a new project in his life. In fact he gave of himself so freely to his pupils, that in the last ten or fifteen years he hardly ever appeared in public, having so little time to practise. However in his 79th year he gave an astonishing performance of the *B-flat Concerto* of Brahms in Toledo, and it was my good fortune to be amongst a group of his pupils and friends who went to Ohio for the concert.

And so these few remarks must come to a close. I want however, to add a short anecdote which demonstrates to me at least, his kindness, his wonderful simplicity of spirit and his disdain for the ubiquitous false values and manifestations of materialism which he always so loudly deplored.

As I was about to leave after one of my last lessons with him in the summer of 1955, Mr. Friedberg mentioned that he would be leaving shortly for Europe. This surprised me and I asked him why he wished to go. 'To hear a nightingale sing again,' he said.

V. Letter in Support of Friedberg upon his termination from the Juilliard School of Music, the Carl Friedberg Collection at the International Piano Archives at Maryland:

In May of 1946, Carl Friedberg received the news that his teaching services at the Juilliard School of Music, where he had taught since 1923, were no longer needed. This resulted in the following collective letter addressed to then Juilliard President William Schuman by a number of musicians in support of Carl Friedberg. Among these musicians were Bruno Walter, Fritz Kreisler, Walter Damrosch, Vladimir Horowitz, Dame Myra Hess, Sir Adrian Boult, Adolph Busch, and Daniel Gregory Mason.

We feel and we are sure wide circles will agree with us – that Professor Friedberg is one of the outstanding musicians of our time. He is not only a great performer, but also an eminent teacher and one of the most inspiring musical personalities of whom we have only a very few in the world today.

For many decades, Professor Friedberg has given proof of his unselfish devotion to the cause of music. Hundreds of fine musicians owe him their education. Many modern composers are indebted to him for having given first performances of their works. Audiences both here and

in Europe have enjoyed Friedberg's authoritative interpretations of the great compositions of all times, and he has always been a stimulating factor in the musical life of this country.

We fail to understand that any musical institution that has the great fortune to call Professor Friedberg a member of its faculty would voluntarily dispense with his services. We are told that the Juilliard does not want to renew his contract because of his age. May we point out in this connection that there is no age limit in art. Especially in the field of music – creative and recreative – we know of many outstanding examples where great artists gave their best in their advanced years.

For all these reasons, we would consider the enforced retirement of Professor Friedberg an irreparable loss for music itself and above all for the younger generation which, now more than ever, needs a man of such worldwide experience and knowledge.

We urge you therefore, kindly to reconsider your decision and to make it possible for Professor Friedberg to continue his work on a level which will allow him to perform the same kind of distinguished services he has rendered for so many years.

We write to you personally because we are convinced that you will give full consideration to this matter which, in our opinion, is of the greatest importance for music as well as for the musical education in this country.

Appendix C: Hungerford and Friedberg Memorabilia

The following photocopies are from the Bruce Hungerford and Carl Friedberg Collections at the International Piano Archives at Maryland. Letters and recital programs are dating from Hungerford's arrival in the United States in 1948 through the years of his studying with Friedberg, up to Friedberg's death in 1955.

- 1) Photo of student Bruce Hungerford with teacher Carl Friedberg during the time period of the recorded lessons (1951-1952)
- 2) Photo of Hungerford (l) with teacher Ernest Hutcheson (at piano) and other Juilliard students (ca.1946)
- 3) Letter to Hungerford from Wilhelm Backhaus dated January 18, 1948 regretting his inability to teach Hungerford
- 4) Letter to Hungerford from Friedberg dated October 1, 1948 suggesting they begin lessons together.
- 5) Letter to Hungerford from Inge Sammet, Friedberg's secretary, dated October 1, 1948 confiding that Friedberg will temporarily postpone tuition payment for Hungerford's lessons.
- 6) Letter to the Australian Embassy from Friedberg for Hungerford to remain in the United States for piano studies with him as per wishes of Dame Myra Hess.
- 7) Open letter of endorsement from Friedberg endorsing Hungerford worthy of financial aid dated October 15, 1948, with mention of Dame Myra Hess.
- 8) Announcement notice of a recital to be given by Leonard Hungerford, the first recipient of the Carl Friedberg Alumni Association Scholarship Award, to be presented May 23, 1951.
- 9) Hungerford's sketch of Friedberg with inscription to Hungerford, "To the admirable pianist and friend Leonard Hungerford in true friendship, Carl Friedberg, Englewood, August 14th, 1951."
- 10) Program of Hungerford Recital at Town Hall, October 22, 1951 with the majority of works performed those that Hungerford was studying with Friedberg during this time period.
- 11) Program of Friedberg Recital with the Toledo Orchestra, November 7, 1951 with Wolfgang Stressemann conducting and Friedberg performing Brahms's *Piano Concerto no. 2 in B-flat major, Op. 83*.
- 12) Letter to Hungerford from Friedberg dated March 28, 1953 advising him to "add a pinch of sturdiness to make the performance more Brahms-like."
- 13) Christmas letter from Friedberg to Hungerford thanking him for the facsimile of the *B-flat minor Prélude* and Myra Hess's recordings of *Op. 109* and *110*.
- 14) Photo by Hungerford of Dame Myra Hess and Carl Friedberg (1952)

- 15) Memorial Tribute to Carl Friedberg by the Carl Friedberg Music Foundation.
- 16) Letter to Hungerford from Dame Myra Hess dated October 16, 1955 on Friedberg's passing and her desire to listen to the recorded lessons.
- 17) Letter to Hungerford from Hans Friedberg regarding his father's passing dated October 30, 1952







FLORIDAY CHARCAS
U.T. 31-5011
U.T. LARGA DISTANCIA 312
CABLES: "PLAZOTEL"
GERENTE GENERAL
M. ESTEVEZ

VIA AEREA - AIR MAIL

Steamer Bio-Bio, Johnson Line,
approaching the Aequator,
on the way to Switzerland,
January 18th 1948.

Dear Mr. Hungerford,

I feel quite ashamed not having answered your kind letter before to-day, and I hope you will believe me that I have been very busy all the time, giving concerts in the Argentine, Bresil, Chile and Peru. I have listened to your records of the Chopin B minor sonata with great ^{pleasure} ~~pleasure~~ and congratulate you on the fine performance. The records have stayed with friends of mine in Buenos Aires who know to appreciate them.

To my great regret I cannot hold out any hopes that it would be possible for you to study with me, as I give no lessons at all and see no possibility of doing so in the future, because I am too busy with my own concerts and hundred other things. I am sorry as it seems to be an ardent wish of yours, but on the other hand I believe that you are well looked after if you study with Madame Olga Samaroff, and in fact I have the impression from your records that you are almost ready to be your own master.

Perhaps you may have the pleasure of coming across you somewhere sometime.

With kindest greetings and all best wishes

Yours sincerely

New York, October 1st, 1948.

Mr. Leonard Hungerford
214 Hubbard Avenue
Stamford, Conn.

Dear Mr. Hungerford:

Thank you so much for your letter.
I feel sure there will be somebody to help you
continue your studies.

I suggest that we begin in the mean-
time, and my secretary will send you a special
note how I think matters can be handled, which
I hope will find your approval.

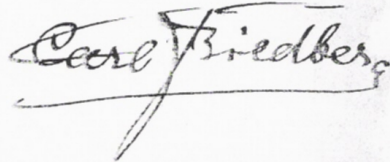
You have such a fine talent, that I feel
certain, yours is a successful future.

In regard to your Schubert recital, I am
negotiating with Carl Fischer Hall and Steinway
Hall.

Hoping to see you next week, I am

With kindest regards

Faithfully yours,

A handwritten signature in cursive script that reads "Carl Friedberg". The signature is written in dark ink and is positioned to the right of the typed name.

Carl Friedberg
106 East 85th Street
New York 28, N.Y.

New York, October 1st, 1948

Mr. Leonard Hungerford
214 Hubbard Avenue
Stamford, Conn.

Dear Mr. Hungerford:

Mr. Friedberg has asked me to let you know that he wishes you to continue your studies with him, payments postponed until you have found the necessary means to meet them.

Mr. Friedberg asks you to keep this strictly confidential.

Kindly acknowledge this little note and confirm acceptance of Mr. Friedberg's offer.

Sincerely yours,
Inge Sammet
Secretary.

Inge Sammet
540 West 112 Street
New York 25, N.Y.

October 8th, 1948

The Honorable Norman Makin
Australian Embassy
Washington, D.C.

Your Excellency:

Mr. Leonard Sinclair Hungerford has, on special wish of Dame Myra Hess, the great English pianist, continued his piano studies with me.

I consider Mr. Hungerford an outstanding pianistic talent who promises to become a most successful performer. He has requested me to ask the authorities to allow him to remain in this country, so that he will be able to finish his studies and to tour the United States as a pianist.

I declare herewith that to my judgment Mr. Hungerford will be a great success and therefore become an honor to his native country.

May I hope that Your Excellency will support this good cause and on the basis of this judgment explain to the American authorities how important it would be to the young artist to be granted an extension of his visa for one or two years more.

Most respectfully yours,

Carl Friedberg

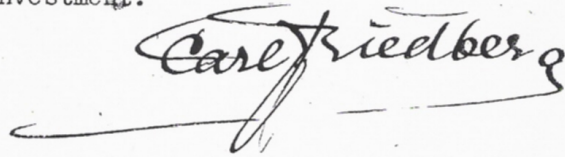
CARL FRIEDBERG
114 EAST 52ND STREET
NEW YORK 22, N. Y.

October 15th, 1948.

To Whom It May Concern:

Mr. Leonard S. Hungerford is a highly gifted pianist with a great future. We both, Dame Myra Hess and myself, as well as other well-known artists consider Mr. Hungerford worthy of help, convinced he will make good.

Any financial aid in form of a loan would be of the greatest benefit to the young artist and at the same time a good investment.

A handwritten signature in cursive script that reads "Carl Friedberg". The signature is written in dark ink and is positioned below the typed text of the letter. It features a long, sweeping underline that extends to the left and then curves back under the name.

THE CARL FRIEDBERG ALUMNI ASSOCIATION

takes great pleasure in presenting its first scholarship winner,

L E O N A R D H U N G E R F O R D

Pianist

in a Recital on Wednesday, May 23, 1951, at 8:30 P.M.

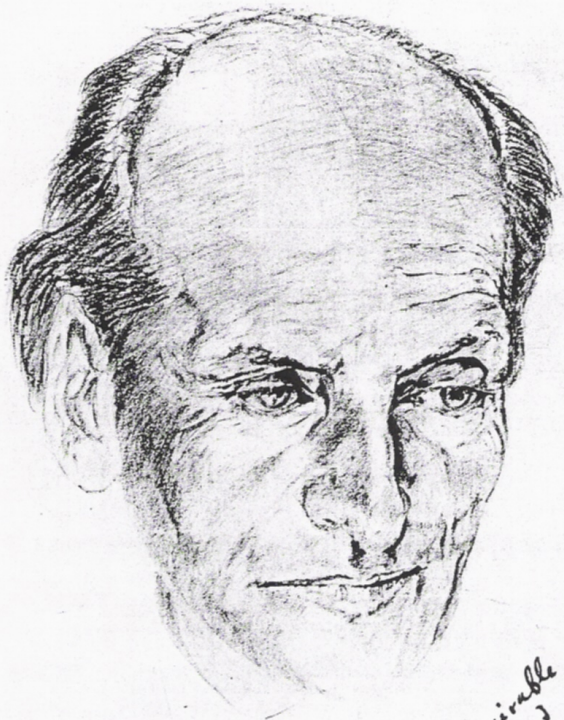
at the Home of Mr. and Mrs. Daniel E. Pomeroy

47 Beech Road

Englewood, N.J.

You and your friends are cordially invited to attend this concert.

There is no ticket sale for this concert,
but contributions towards our scholarship
fund will be gratefully accepted.



To the admirable
pianist and friend,
Kenneth Humphreys
in true friendship
Carl Nielsen
Aug. 14th 51

Leonard **HUNGERFORD**
PIANIST

LEONARD HUNGERFORD, young Australian pianist, began his studies in Melbourne with Roy Shepherd at the age of 12. At 17 he won the Homewood Memorial Scholarship, the highest musical award at the Melbourne University Conservatorium. Recommended by Eugene Ormandy, during the conductor's Australian tour in 1944, to Ernest Hutcheson for a scholarship at the Juilliard School, Mr. Hungerford came to this country the following year and studied with Mr. Hutcheson until 1947. Coming to the notice of Dame Myra Hess three years ago, Mr. Hungerford has been most fortunate in receiving advice and instruction from the great lady, and it was she who recommended him to Carl Friedberg, by whom he was accepted as the first recipient of the annual scholarship sponsored by the Carl Friedberg Alumni Association for study with Dr. Friedberg during the 1950-51 season.

"... pianistic talent of a most impressive order." *Columbus Dispatch, April 1951*

"Throughout, Mr. Hungerford displayed a fine sense of structure and style, bringing out subtle details without obscuring, either dynamically or rhythmically, the broad outline of the work." *Buffalo Evening News, December 1950*

"... displayed a musical personality of unusual depth and character. The fiery passages flew along with amplitude and daring." *Newark Evening News, April 1950*

"I was particularly impressed with a certain surging rhythmic overall artistry in the approach and presentation of each work and the fact that in all these compositions regardless of the intricate harmonic pattern one never needed to grope for the melodic theme... it was always clearly defined and controlled." *Milton J. Cross, Vermont Standard, August 1949*

TOWN HALL

Monday Evening, October 22, 1951 at 8:30 o'clock

Program

- I. Toccata in C major BACH
(transcribed Busoni)
- II. Variations on an Original Theme, Op. 21, No. 1 BRAHMS
- III. Sonata in A major, Op. 2, No. 2 BEETHOVEN
- INTERMISSION
- IV. Nocturne, Op. 55, No. 2 } CHOPIN
Three Etudes }
- V. Phantasie in C major, Op. 15 (The Wanderer) SCHUBERT

STEINWAY PIANO

Tickets: Orch. \$2.40, \$1.80; Balcony \$1.20, 90¢; Loges, seating six, \$3.00 per seat

Kindly make mail order checks payable to Steinway Hall Box Office and send to:

Recital Management: COLUMBIA ARTISTS MANAGEMENT INC.
113 West 57th Street • New York 19, N. Y.
JOHNNIE EVANS, Manager

Wednesday, November 7, 1951.

Toledo Orchestra Concert

WOLFGANG STRESEMANN, *Conductor*

Soloist: Carl Friedberg, *Pianist*

Program

I

Concerto for Orchestra in D Major..... C. P. E. Bach
(Transcribed by M. Steinberg)

Allegro moderato

Andante lento molto

Allegro

Carl Philipp Emanuel Bach (1714-1788)—also known as the "Berlin Bach"—was Johann Sebastian Bach's third son. He moved to Berlin in 1738 when Frederick the Great engaged him as court clavecinist. The D Major Concerto was originally written for a violin, a viola d'more, a viola da gamba and a bass viol. When the late Serge Koussevitzky heard the composition in Paris at a concert of the Society of Ancient Instruments, he urged Maximilian Steinberg to arrange the music for orchestra, and premiered this version in America at a concert in Boston in 1924.

II

"Appalachian Spring" (Ballet for Martha)..... Copland

Allegro non troppo

Allegro appassionato

Andante

Allegretto grazioso

The ballet "Appalachian Spring" was first heard in New York on May 14, 1945. The work was written for Martha Graham who performed it with her company at the National Theater. The original scoring calls for thirteen instruments. Soon after the first performance Copland arranged for a suite for full orchestra. Artur Rodzinski introduced it in October, 1945, in Carnegie Hall. "Appalachian Spring" received the Pulitzer Prize for music as well as the Award of the Music Critics Circle of New York.

The action of the ballet concerns a wedding celebration in spring around a newly built farmhouse in Pennsylvania. The date is the early part of the nineteenth century. The suite contains the following sections (quoted from a statement made by the composer):

1. Very slowly. Introduction of the characters.
2. Fast. A sentiment both elated and religious gives the keynote to this scene.
3. Moderato. Duo for the Bride and her Intended. Scene of tenderness and passion.
4. Quite fast. The Revivalist and his flock. Folksy feelings—suggestions of square dances and country fiddlers.
5. Still faster. Solo dance of the Bride—presentiment of motherhood. Extremes of joy and fear and wonder.
6. Very slowly (as at first). Transition scene to music reminiscent of the introduction.
7. Calm and flowing. Scenes of daily activities for the Bride and her Farmer husband. There are five variations on a Shaker theme taken from a collection by Edward D. Andrews and published under the title "The Gift to Be Simple."
8. Moderato. Coda. The Bride takes her place among her neighbors. At the end the couple are left "quiet and strong in their new house."

Intermission

III

Piano Concerto No. 2 in B-Flat Major, Op. 83..... Brahms

The famous Vienna critic, Eduard Hanslick, called the Second Piano Concerto of Brahms a "symphony with piano obbligato." The first sketches of this monumental work were made in 1878 when Brahms returned to the Austrian Alps after a trip through Italy. Three years passed, however, before the composer completed his concerto. The work had its first hearing at a rehearsal in Meiningen, with the composer at the piano and Hans von Bülow conducting. Its first public presentation took place in Budapest; Alexander Erkel conducted the orchestra, and the composer again was the soloist.

Soloist: Carl Friedberg

The Steinway is the official piano of the Toledo Orchestra

CARL FRIEDBERG
114 EAST 52ND STREET
NEW YORK 22, N. Y.

March 28, 1953

Mr. Leonard Hungerford
47 A Beech Road
Englewood, N.J.

Dear Leonard:

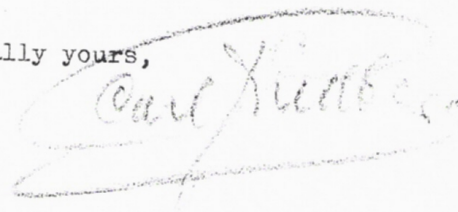
Enclosed please find check of Doll. 200.-,
as you requested.

I am trying to make an arrangement for a
class-meeting of the general class (not the Friday
class) before John sails, and I hope you can come.

I also trust you will listen over the radio
today to hear the Beethoven Missa Solemnis.

I liked your Brahms yesterday very much, but
would like you - as I told you - to add a pinch of
sturdiness to make the performance more Brahms-like.

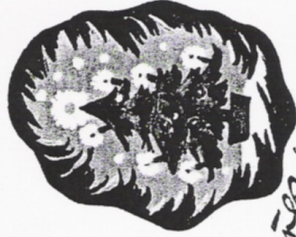
Cordially yours,

A handwritten signature in cursive script, reading "Carl Friedberg", enclosed within a hand-drawn oval. The signature is written in dark ink and is positioned to the right of the typed closing "Cordially yours,".

Dear Leonard,

All my best
wishes for Xmas &
New Year & a thousand.
Thanks for having
remembered me with
the fascimile of the
Bjorn's Present &
Myra's Records of Toplog
L110 -

Come soon & let us
listen to it together.
Hope you are well
again & ready for big



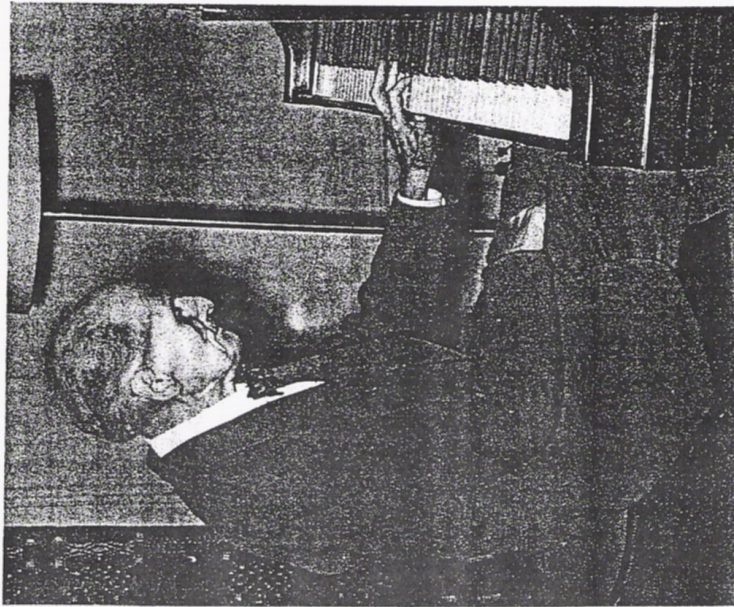
things.

Happy Holidays
AND EVERY GOOD WISH FOR
THE NEW YEAR

With love

Carl Friedrichs





THE musical world suffers a sharp loss at the sudden death in Europe of CARL FRIEDBERG. We who knew him have wept sorely at the news, for he was adored by his pupils with a love of the man and what he stood for, for besides teacher he was our friend, the philosopher, the wit, the sage, and the magical source of musical knowledge. He could always give the most practical and wisest answers to the questions and problems arising in the life of the artist. His simplicity and distaste for ostentation would never allow any but the most sincere seekers to remain for long in his musical family.

His frail body carried a spiritual force of such strength that it will never cease to influence anyone who had come within its radiance, and that influence always of and for the best. One hesitates to estimate that man as musician, except to say: music was his language, a language which in his hands communicated a perfect balance between intellect and passion. His interest was boundless. Salon music of all periods, popular music, jazz, etc. were all part of his ken. He did a great deal for contemporary American music, as many a struggling young composer, and many a successful older one, will testify.

The inspiration he had to give while he was here on earth will not be lost. Rather will it live and grow and be a foundation for those of us who are, for a while, left behind.

We must always pay him what tribute we can, the only tribute he would consider worthwhile, that of making music to the best of our abilities.

For the CARL FRIEDBERG MUSIC FOUNDATION

John Ranck, *President*

October 16th 1955

Dear Leonard

This must be a short little note, but I do not want to delay any longer in thanking you for your letter, & sending you all my sympathetic thoughts.

There is none to take the place of our beloved Carl Friedberg, & I shall miss him terribly. He has been such a wonderful friend & an inspiration to me ever since I

first went to America.

I know that his passing will mean to you, & my heart goes out to all his pupils.

New York will be strange & lonely without him.

One day, perhaps I could hear your recordings of those lessons.

My busy season has started in earnest & tomorrow I go to Holland for 2 weeks.

He was much beloved there in pre-war days.

Again I send you
my affectionate
thoughts, & you
will always play
with him in
your mind &
your heart -

Yours as
ever

Myrna Hess



Mr Leonard Hangerford
5 Beach Avenue
Larchmont
N. Y.
U.S.A.

Sender's name and address: Same Myrna Hess
23 Cavendish Close
London N.W.8

AN AIR LETTER SHOULD NOT CONTAIN ANY
ENCLOSURE; IF IT DOES IT WILL BE SURCHARGED
OR SENT BY ORDINARY MAIL.

To open cut here →

H. W. FRIEDBERG
840 CLAY AVENUE
SCRANTON 10, PENNA.

Oct. 30, 1955

Mr. Leonard Hungerford
% Friedberg Management
113 West 57th Street
New York 19, N.Y.

Dear Mr. Hungerford,

May I express to you once more my thanks to you for your thoughtfulness in the way you remembered my Father last Wednesday.

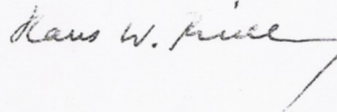
It was obvious not only from your kind words, but also through your playing, how deeply you felt about my Father. I was deeply touched, and noticed that those around me in the hall shared this experience.

I hope and wish from the bottom of my heart that you will continue to be successful in your career, and in that way carry forward the contribution which my Father tried to make to Music and to Humanity.

My family joins me in sending you best wishes and fond greetings.

Sincerely,

Hans W. Friedberg



Bibliography

I

The following group comprises rare source material housed in the International Piano Archives at Maryland, Michelle Smith Library for the Performing Arts, University of Maryland.

(A) *The Bruce Hungerford Collection, International Piano Archives at Maryland* (BHC):

BHC Series I: Correspondence. A collection of 950 letters (1945-1973) divided into four groups: FAML: Family (his mother, father, sister Paulina, and niece Katrina), LIPT: Friends (Thomas and Sylvia Lipton), MISC: Miscellaneous, and PROF: Professional.

BHC Series II: Recordings. A collection of Hungerford recordings of three types: Series 100: 114 recordings on small reels (1947-1976), Series 200: 22 copies of Vanguard Masters (1968-1976), Series 300: 49 recordings on large reels (1952-1973); Inventories: Numerical and composer inventories of Hungerford recordings, Hungerford LP and acetate recordings, and Hungerford LP and acetate recordings by composer.

BHC Series III: Scrapbooks. Performance files in eleven scrapbooks prepared by the Hungerford family. Contents include reviews of concerts and recordings, programs, publicity brochures, photographs, articles on Hungerford's interests in paleontology, archaeology, and Egyptology, human interest stories about Hungerford, obituaries of famous musicians, articles about famous pianists and conductors, and miscellaneous items.

BHC Series IV: Hungerford's Lessons with Carl Friedberg. Recordings of Hungerford's lessons with Carl Friedberg: 16 five-inch reel-to-reel tapes, 11 ninety-minute normal-bias cassette tapes (re-recordings of the originals), and transcripts of the lessons. (This Series provided the principal source for Part II of the dissertation.)

BHC Series V: Art Work. A collection of Hungerford's art work including ink and pencil sketches of famous musicians (some autographed), Egyptian subjects, animals (including dinosaurs), and Disney characters and locations.

BHC Series VI: Hungerford's obituary in printed references. These include original newspapers and clippings reporting Hungerford's January 1977 death at the age of 54 from an automobile accident that also claimed the lives of his mother Anna Maria, his niece Katrine Clouston Azriel and her husband Solomon Azriel.

(B) *The Carl Friedberg Collection, International Piano Archives at Maryland (CFC):*

CF Series I: Performance Files. A collection of recital dates and programs, reviews, and publicity materials organized chronologically from 1890-1954.

CF Series II: Photographs. A collection of photographs organized into three subseries: A. Photographs of Friedberg alone; B. Photographs of Friedberg and others; and C. Photographs used in illustrations for the Friedberg biography written by Julia Smith.

CF Series III: Guest Book. This book is a compilation of names and performance dates of Friedberg's students.

CF Series IV. Scrapbooks. Two loose-leaf notebooks containing newspaper articles, biographical brochures, and descriptive materials pertaining to Friedberg and his master classes, the Carl Friedberg Alumni Association, the recording Friedberg made in his later years, Friedberg obituary notices and articles, and the subsequent formation of the Carl Friedberg Music Foundation.

CF Series V: Subject Files. This series consists of additional newspaper articles, brochures, and correspondence pertaining to Friedberg in addition to Series I-IV. Also included is personal memorabilia and materials pertaining to Friedberg's students.

CF Series VI: Additional Materials. These materials, comprised of folders and a scrapbook, are donated additions to the Carl Friedberg Collection and include correspondence, recital programs and reviews, and other miscellaneous papers.

II

The following entries comprise Brahms source material consulted and include facsimiles and contemporary accounts regarding Brahms's performance of his own music, his views on music as expressed in letters, the works he submitted for publication, and the principal editions of his music.

(A) *Letters and facsimiles*

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III

The following consists of selected secondary sources, including commentaries made in reference books and thematic catalogues regarding Brahms's personal library and the repertoire, performance practices, and style of Brahms's music.

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IV

The following consists of the oral-history component of the project.

(A) *Hungerford research; reproduction permission granted*

Telephone interviews with Paulina Hungerford: 8/8/2003, 2:15 p.m.; 1/17/2006, 10:30 a.m.; 4/10/2008, 7:00 p.m.; 10/12/2008, 6:30 p.m.

Telephone and in-person interviews with Thomas M. Stanback, III: 6/18/2003 and 6/19/2003, 1:00 p.m.; 1/10/2005, 7:30 p.m.; 5/11/2006, 2:30 p.m.; 4/29/2007, 1:30 p.m.; 10/28/2008, 9:30 a.m.

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V

The following consists of the additional Carl Friedberg source material used in this project.

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VI

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