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The Pedagogy of Olga Samaroff:
A Consideration of Her Artistic Legacy

by

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ABSTRACT

The Pedagogy of Olga Samaroff:
A Consideration of Her Artistic Legacy

by

Peter John Van Beck

Olga Samaroff was one of the most influential American musicians in the 20th Century. She was important not only as a concert pianist, but as a teacher of some of this century's great performers. As a teacher, she instilled in her students the importance of observing all of the composer’s written markings and playing within the stylistic guidelines of the time period in which the composer lived. At the same time, she refrained from imposing specific interpretations on her pupils; individuality was a quality she valued above everything else. Although she taught literally hundreds of pianists who made successful careers in both performing and teaching, three students -- William Kapell, Rosalyn Tureck, and Alexis Weissenberg -- stood out above the rest. An in-depth analysis of these three pianists' recordings suggests to what extent each of these students adhered to her teaching principles. Many of their mannerisms reflect trends in 20th Century pianism and in contemporary musicianship as a whole.
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musical growth in general. Jill Christian, my high school piano teacher, actually first suggested the topic of Olga Samaroff to me. Eliane Lust was very helpful, especially for introducing me to several people who were familiar with Samaroff. I would like to thank Bismarck, who was with me all the time as I was writing and never gave up on me. My former piano teacher, Peggy Hegel, and her husband Bob were very supportive, and they put things into perspective. My aunt and uncle, Anne and Bart Van Giessen, were also helpful to me. There have been many others who have helped me along in this process, too numerous to name here. I appreciate every one of them.
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METHODOLOGY

I first read about Olga Samaroff through books about performers, such as *The Great Pianists* by Harold Schonberg. Soon after, I learned through recording jackets that she was the teacher of the great pianists William Kapell, Rosalyn Tureck and fellow Kalamazoo, Michigan native, Thomas Schippers. I also heard about some of her former students who are still alive and who speak highly of both her and her teaching method. When I considered writing my dissertation about her, I noticed that many of the available sources did not provide much information about her, so I sought to find out more.

I first contacted former student Maurice Hinson, a well-known author of books about the piano repertoire. He suggested that I read Geoffrey McGillen’s dissertation about Samaroff’s life and teaching method.\(^1\) While a well-researched document, it does not give many detailed descriptions of her lessons. Rather, McGillen focuses on Samaroff’s general teaching principles and her philanthropic efforts. I decided to investigate what specific suggestions she gave in her lessons and lectures, and how these instructions manifested themselves in the playing of her students. Finally, I wanted to know how her teaching affected more general trends in 20\(^{th}\) Century pianism.

To do this, I selected three of her most prominent students and chose a piece which all three had recorded. This was difficult, as the repertoire of each student was quite varied. However, William Kapell, Rosalyn Tureck, and Alexis Weissenberg all recorded Partita No. 4 by Bach. This made for a consistent medium through which to compare the playing of these three students.

Next, I sought out her former students who are still alive (there are few) to find out as many details about Samaroff's teaching method as possible. I interviewed Maurice Hinson, mentioned above, and Margaret Ott, a student and former assistant to Samaroff who lived with her for quite some time and who went on to a successful teaching career in Washington state. I interviewed Solveig Lunde, hereafter referred to by her birth name, Dorothy Madsen, a student who knew Kapell very well and who had a successful performing and teaching career in her own right. Joseph Bloch, a Harvard graduate who studied privately with Samaroff, was a great pianist and musicologist. Jean Harris (Mainous) worked with Samaroff from 1944 until Samaroff's death, and she taught at both the Manhattan School of Music and the University of North Texas.

In these interviews, I hoped to hear many specific suggestions that Samaroff had imparted to her students. Unfortunately, the interviewees rarely recalled specific indications from Samaroff on how to play Bach or the piano in general. The students more often stressed the importance of individuality, "knowing the score," and proper performance practice. Where specific instructions were recalled, I duly noted them, especially when all the interviewees concurred on the same point. The interviewees also gave some pertinent information on the study habits of Kapell, Tureck, and Weissenberg, and on their relationships with Samaroff.

Among the other sources I used were books by and about Samaroff, journals (some containing interviews with Samaroff’s students, some containing letters written by Samaroff and her students, and some simply written about Samaroff), newspaper articles, reviews, encyclopedias, dissertations, and on-line resources. An essential tool in my research was class notes taken by students, especially those taken by Charlotte Schreiber
(Prichard), a pupil at the Philadelphia Conservatory. Ms. Schreiber took these class notes during Samaroff’s frequent lectures to her students at the conservatory. I consider these notes especially valuable because they are quite specific, and the comments were not made towards one single student, but towards many of them. One of the most helpful people in my investigation was Donna Kline, the author of *An American Virtuoso on the World Stage*, who offered me the class notes from Charlotte Schreiber.

I chose to compare the recordings of the Partita No. 4 by Bach because it is the only piece that Kapell, Tureck, and Weissenberg all recorded. This seemed to me to be more logical than comparing several different pieces, thereby adding a multitude of variables. With the same piece, a direct comparison is possible. A Bach work seemed particularly sensible for the additional reason that it allows for more freedom in dynamics, tempo, and ornamentation, so that I could uncover more individual characteristics of each performer.

The following discussion of Samaroff’s effect on the three performers is divided into three large chapters. The first chapter, which contains several subsections, discusses Samaroff’s insistence that her students adhere to the printed page. The second chapter, also divided into smaller sections, examines how the performers adhere to the stylistic bounds of Bach’s time, another important principle of Samaroff’s. The final chapter relates the performers’ interpretations to their own individuality, showing how they were able to study with the same teacher and still come out sounding quite different. Many of the topics within the chapters are related, since some of the techniques discussed could be considered in multiple categories.
In relating Samaroff's teaching methods to her students' playing, I do not discuss practice methods or technique. The only elements that I discuss are those which can be heard in the recordings, such as tempo, *rubato*, dynamics, pedaling, articulation, and ornamentation. I do not account for the fact that the three students made the recordings at different points in their career. Kapell recorded the Fourth Partita shortly before his death at the age of 33, Tureck recorded it at the age of 44, and Weissenberg recorded it well after his career was established.\(^2\) It is impractical to consider these variables.

Olga Samaroff recommended that her students use the Bach-Gesellschaft edition for all Bach pieces. I recommend to the reader to refer to this edition when reading this document. It is reprinted in the appendix.

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\(^2\) The exact date of Weissenberg's recording is not given in the CD package.
CHAPTER ONE: INTRODUCTION

Olga Samaroff-Stokowski was one of the most influential musical figures in the 20th Century. Although she began her career as a concert pianist, her greatest impact was as a piano instructor. She taught literally hundreds of students from 1924-1948 as a member of the faculties of the Juilliard School and the Philadelphia Conservatory. Because most of her students went on to become teachers themselves, her pedagogical impact is immense. However, several of her students became prominent concert pianists, affecting 20th Century pianism through their performances and recordings.

Olga Samaroff was born on 8 August, 1880 in San Antonio, Texas. Her full name was Lucie Mary Olga Agnes Hickenlooper.¹ She was raised in a musical family, as her mother and grandmother were both talented pianists and teachers. Receiving lessons from her grandmother, she played four-hand piano arrangements of the Beethoven symphonies with her and was exposed to chamber music in Saturday evening musicales.

Samaroff had the benefit of a well-rounded education as a young person, learning, among other subjects, French and German at the local Ursuline Convent School. Her musical talent was recognized early on by such musical greats as Vladimir de Pachmann and Edward McDowell. At the age of 15, she went to Paris where she studied privately with organist and composer Charles Widor. The following year she became the first American woman to be accepted to the Paris Conservatoire.

¹ For continuity, she will be referred to as Olga Samaroff throughout this paper.
At the Paris Conservatoire, she studied with Elie Delaborde, who did not leave a positive impression on Samaroff. First, he introduced her to a prejudice against Americans in the arts that she would fight throughout her life. Second, he introduced her to the prevalent teaching method of the 19th century, which was to make students copy the teacher’s interpretations of the repertoire. After Samaroff played, Delaborde would show her the “correct” dynamics and tempos and have her emulate them. This was a method that Samaroff abhorred, and she avoided it in her own teaching career. In fact, as will be clear later, it is her reaction against such teaching practices that would be a hallmark of her own pedagogical method later in life.

After Paris, Samaroff moved to Berlin to study with Ernst Jedliczka and Ernest Hutcheson. In 1900, she married a Russian diplomat, moved to St. Petersburg, Russia, and for four years, remained outside the music scene. In 1904, she received an annulment from her marriage and moved back to the United States. Samaroff decided to embark on a concert career, and began with the bold step of hiring the New York Symphony Orchestra, conducted by Walter Damrosch, to play in Carnegie Hall. Her experience with Delaborde in Paris had made her realize how difficult it would be for someone with an American name to gain approval in the music world. Therefore, prior to this engagement, she changed her last name to Samaroff and used her Slavic middle name, Olga, so that she would sound foreign. For the program, she played the Liszt Piano Concerto No. 1 and the Schumann Piano Concerto, as well as several solo

\footnote{Delaborde said to Samaroff, “You are an American, are you? Why do you try to play the piano? Americans are not meant to be musicians!” Olga Samaroff-Stokowski, An American Musician’s Story (New York: W.W. Norton & Company, 1939), 19-21.}

Romantic piano pieces. The reviews of her concert were mixed, and Samaroff still needed to seek a European debut in order to be recognized as a legitimate artist.

Samaroff subsequently played two London concerts, which were well-received. Her success earned her a performance in the upcoming season with the London Symphony at Queen’s Hall. After her European debut, she returned to the United States, and her career grew rapidly. She played with most of the major symphony orchestras and major concert venues in the United States, and she became one of the first American women pianists to have a successful concert career. Her repertoire was weighted toward the Romantic period, but she also included some works of the Baroque and Classic periods in her concerts.

In 1911, Samaroff married conductor Leopold Stokowski, to whom she remained married until 1923. The couple had one child together, a daughter, Sonya. Samaroff maintained a busy performing career, at times appearing as a soloist under her husband’s baton. Although the marriage ended in 1923, she kept the last name Samaroff-Stokowski. Most of her students, nonetheless, refer to her as Olga Samaroff.

In 1924, Samaroff began to teach at the new Juilliard Graduate School, later the Juilliard School, a post she held until her death in 1948. In 1928, she established the Schubert Memorial, a competition for Americans meant to give young musicians the opportunity for a successful concert career. This competition lasted until 1949. Also in

4 “She possesses the endurance and the power to carry it though and the skill to play the music correctly...She is a painstaking and resolute player; her technique is well developed in certain lines, and she showed last evening that she has a good understanding of most of the outward requirements of the music she attempted and a sincere desire to meet them...She did not, however, make it clear that she possessed the temperament of the poetic feeling to fill this music with the breath of life. Her tone, which is large only when produced by the arm, has little beauty or variety of color, or dynamic gradation, and her delivery of the musical phrase seldom has much plastic or expressive power.” Richard Aldrich, “Mme. Samaroff’s Concert,” New York Times, January 19, 1905. From Donna Kline, An American Virtuoso on the World Stage, (College Station: Texas A&M University Press, 1996), 42.
1928, Samaroff began to teach at the Philadelphia Conservatory, another post which she held until her death.

In 1926, an arm injury forced Samaroff to retire from the concert stage. However, it was at this time that her position as a music critic for the New York Evening Post began. As a critic, Samaroff voiced her opinion about the state of music in America and chastised other music critics for constantly berating performers. Her reviews delved into discussions about the music and found positive aspects of performances, when possible.

In addition to her contributions as a music critic, Samaroff wrote four books: an autobiography and three music appreciation books. In 1930, she began, in New York, a series of lectures aimed to interest and to educate the American public in music. The Layman's Music Courses, as they came to be called, expanded into a nationwide series of lectures involving audiovisual aides and live demonstrations.

Olga Samaroff, or "Madame," as she was affectionately called by her students, developed her musical principles largely on her own. While studying abroad, she realized the importance of "acquisition of artistic self-discipline in an atmosphere of intensive work," and she described her success as accomplished "in spite of, rather than because of" her education in Paris. However, she did profess, later in life, that her teaching style owed much to Stokowski. In observing his rehearsal techniques, she felt the importance of thorough study of the score before playing the music. She believed that the performer "must completely understand the score and know how to effect his/her interpretation before playing one note." 

6 Kline, 146-47.
The playing style that Madame advocated was different than that which came before her. She was born in a period when performers took extensive performance liberties with the music, including liberal use of rubato, alterations of composers’ indications, and even adding or omitting notes. Pianists before her played with generous pedal, and wrong notes were considered acceptable. The focus of the concert pianist was on the artist, not on the music itself.\(^7\) An example of this might be Rachmaninoff’s recording of the Fourth Impromptu of Schubert.\(^8\) In this recording, Rachmaninoff adds tempo changes in which his faster passages are three times the speed of his slower passages. He also re-writes some of the left hand chords in the middle section. Rachmaninoff’s interpretation represents the extreme in performance liberties, where his rendition might be considered a new composition in itself. This approach seems to “bend” the music to the will (and abilities) of the performer, not the other way around.

Samaroff sought to change this attitude in her students. She felt that the performer should play all the right notes and that he/she should follow all of the composer’s indications in the music. She advocated a style in which clarity was important, where all of the notes can be heard. Another important concept to Samaroff was faithfulness to the performance style in which the composer lived, an approach that had been obscured by earlier performers’ personal liberties. But, Samaroff did feel that each performer should play differently, and that each student should bring out the

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\(^7\) Harold Schonberg claims, “It can safely be stated that only within the last fifty years [since 1913] has there been such a thing as the concept of a basic metrical pulse and a sobriety in the use of such expressive devices as the ritard., accelerando, rubato and dynamic extremes—not to mention fidelity to the printed note.” Schonberg, *The Great Pianists* (New York: Simon & Schuster, Inc., 1987), 132.

characteristics of the music in his/her own way. In short, she felt that there was not only one “correct way” to interpret the score.

Samaroff did not adhere to any one strict teaching method. Instead, she let the talents of each student determine what she said and did. In *Modern Masters of the Keyboard*, Samaroff says, “It seems to me that about the greatest problem confronting the teacher is to know how to treat his pupil individually.”⁹ Former student Margaret Ott recalls, “When she asked me to audit her private lessons, she warned me, ‘I’m going to be teaching each one of these private students probably differently, and you will notice that. I think it’s important to teach each student in a way to bring out his/her individuality, you don’t want them to sound like each other.’”¹⁰ Her open-minded attitude is, perhaps, best summarized by former student Thomas Brockman:

“There was no one way to play any composer. For instance she felt that one could find wonderfully right and valid things in the performance of Chopin by various Russian and Polish artists such as [Josef] Hofmann, Arthur Rubinstein, [Josef] Lhévinne, etc. Also she felt that Cortot and other French artists played Chopin beautifully but quite differently from the Russian school…The German and Austrian [schools of Arthur] Schnabel, Edwin Fischer, Rudolf Serkin, Wilhelm Backhaus etc. played Beethoven, Mozart, Schubert, and Brahms in a masterful way. However, there were considerable differences. [Her question was] ‘Which was right?’”¹¹

In order not to force any one specific way on her students, Samaroff almost never demonstrated from the piano.¹² This was not the way that other teachers of the time were teaching. Margaret Ott, who studied with Liszt pupil Moritz Rosenthal before Samaroff recalls, “[Having the teacher sit down and play and have me copy] was exactly what I did

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¹¹ McGillen, 195.
¹² All of the students that the author interviewed claim that her demonstrations were rare occurrences.
with Rosenthal. He had me copy the *fortes*, hesitations, etc., then I went home and tried to do it.\(^\text{13}\)

Samaroff encouraged independent thinking in all of her students, hoping that they would be able to teach themselves someday. According to Joseph Bloch, her teaching resembled the Socratic method, in which students are cross-examined by their teacher. As Bloch looked back at a score of the French Overture of Bach, he encountered several comments that Samaroff had written in, like, “Phrasing?” “Why *legato*?” and “Why break?”\(^\text{14}\) Maurice Hinson concurs: “The one word she used to use more than any other was ‘Why?’.”\(^\text{15}\)

Sometimes Samaroff accepted answers to her “why” that could be found in the score or within the realm of musical instinct. Former student Dorothy Madsen says that, “she would let you do something if it was effective.”\(^\text{16}\) Samaroff herself wrote, “It is the understanding of form and structure, the meaning of the music that is to be interpreted, the analyzing of each part in detail, the bringing out prominent parts, subduing others, making all a complete whole—a perfect picture.”\(^\text{17}\) But, personal interpretation aside, she always expected her students to play in a way that was consistent with the performance practice of the composer’s era. Hinson says, “I think what she was really interested in was that we could do with the music what we felt should be done with it, as long as it was stylistically within the proper bounds of the time period.”\(^\text{18}\)

\(^\text{13}\) Telephone interview, July 5, 2004.
\(^\text{14}\) Telephone interview with the author, August 10, 2004.
\(^\text{15}\) Telephone interview with the author, July 14, 2004; Samaroff described “cause and effect” as one of the main considerations in determining whether a certain technique works in a particular passage. McGillen, 64.
\(^\text{16}\) Telephone interview with the author, July 13, 2004.
\(^\text{17}\) Brower, 155.
\(^\text{18}\) Telephone interview, July 14, 2004.
In order to find answers to the questions that Samaroff posed, she suggested that her students not only study the music carefully, but that they do as much outside research as possible. This included looking up original scores and reading about performance practice. According to Joseph Bloch, "She didn’t tell me things. She made me look them up myself.”

Some of the books that she made all of her students read were *Musical Ornamentation* by Edward Dannreuther and *Bach* by Albert Schweizer and *Essay on the True Art of Playing Keyboard Instruments* by C.P.E. Bach. She wanted her students to avoid the heavily-edited editions of the day, as well. To avoid having students be influenced by an editor’s opinion, she recommended that they use unedited editions when possible. For the performance of Bach, she insisted that her students use the Bach-Gesellschaft edition.

Samaroff taught a broad range of repertoire, from Bach to composers of her day, such as Prokofieff and Copland. The fact that Kapell, Tureck, and Weissenberg have only one recorded piece in common, Bach’s 4th Partita, is a testament to the diversity in her teaching repertoire. According to former student Thomas Brockman, Samaroff

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19 Telephone interview, August 10, 2004.
20 Ott interview, July 5, 2004; Charlotte Schreiber (Prichard), class notes from Olga Samaroff lectures, 1941-46, private collection of Donna Kline, 87, 114. These notes were paginated by Prichard.
21 Schreiber, 79.

22 Samaroff did not teach much serial or 12-tone music. This could be partly due to some disagreements she had had with composers of the Second Viennese School. "[The one] thing that aroused my indignation in Amsterdam was the tendency of some of the so-called 'modern' composers to try to pull the great masters of the past off their pedestals. Neither the piling up of simultaneous semitones nor the Schoenbergian building up of chords on fourths worried me in the least, but when I heard conversations in which the speakers scoffed at Beethoven, Brahms and Wagner, my ire was aroused." Samaroff, *Musician's Story*, 168.

23 Samaroff to Kapell, date unknown, Robert J. Silverman, ed., "William Kapell, Reflections: Anna Lou DeHavenon through His Letters by His Teacher," *Musical Quarterly* 32, no. 124 (1983-84): 22. In this article, an interview between Silverman and DeHavenon precedes the letters by Kapell and Samaroff. Samaroff was accused by some people of giving to her students only "flashy Russian stuff," an accusation which she vehemently denies; Schreiber, 77. Samaroff claimed that the study of Bach teaches the student to think for himself/herself.
insisted that "her students learn unfamiliar works, avoid the hackneyed repertoire [of her youth, and] learn works of contemporary composers." 24

One important aspect of Samaroff’s legacy to her students is her giving them a well-rounded artistic education. She frequently encouraged students to attend live concerts, art exhibits, and operas. Maurice Hinson speaks of her effect on him:

"Her influence on me was more in the area of cultural, attention to culture in the style period in which the composer lived. I was working on Mozart Sonata K576, she sent me to the museum, there was an exhibit on 18th century furniture, she also sent me to the museum of folk art and culture to see the rigs and the kinds of clothing that the wore in Mozart’s day...She was trying to make the whole thing come alive for me." 25

To summarize her philosophy on music, Olga Samaroff gave many of her students the following list of principles which she called the “10 Commandments:"

1) Play the right note.
2) Make the duration right.
3) Know and see the significance of every note.
4) Study the music away from the piano before playing or practicing it.
5) Make sure of:
   a) character of piece
   b) form of piece
   c) key signature
   d) time signature
   e) tempo indication
   f) dynamic plan
   g) types of touch to use
   h) phrasing
   i) fingering
   j) pedaling
   k) accentuation
   l) alteration of change of tempo
   m) accidentals and ties
   n) artistic reasons for all you find
6) Realize that knowledge is barren without feeling.
7) Sing all melodies.
8) Finger legato passages for real legato that can be made without pedal, even though pedal is eventually used.

24 McGillen, 195.
9) Practice slowly and in small sections.
10) Remember that your playing can only be important if all the things that matter in music are important to you.\textsuperscript{26}

In a letter to William Kapell, in which she praised him on his musical growth through the years, she set down some guidelines necessary for all musicians. She called them “Several Things Every Interpreter Needs:”

1) Capacity to recognize in a score the essence of the music.
2) A sense of form, including harmonic structure plus feeling.
3) A sense of phrasing, including different levels.
4) A clarified concept of different types of touch, i.e. legato, staccato, portamento, and non-legato.
5) The reality of a dynamic scheme ranging from a $ppp$ to a $fff$, and pedaling that is so all-important to sound.
6) The various degrees of accents ranging from the strong beat of the bar to a double $sforzando$.
7) How to find tempo through the application of whatever indication the composer gives to the pulse unit in the bar.
8) The capacity to recognize the significance of all these printed things.
9) The realization that every artist must be able to go beyond the printed page through imagination, instinct and capacity for emotion.\textsuperscript{27}

While Samaroff could occasionally be vague about what she wanted from her students, she did give some specific guidelines on how to play the pieces the students were learning, including details in temporal manipulation, dynamics, pedaling, articulation, and ornamentation. These instructions are not meant to suppress the pianists’ individuality, but to support her general principle of adhering to the composer’s indications and style. They will be discussed in detail in the succeeding chapters. But first, in order to understand the impact of Samaroff on Kapell, Tureck and Weissenberg,

\textsuperscript{26} McGillem, 112. Samaroff gave these 10 commandments to her Philadelphia Conservatory students. Most Juilliard students that the author talked to were also familiar with these commandments.

\textsuperscript{27} Samaroff to Kapell, March 26, 1947, \textit{Musical Quarterly}, 30-31. Samaroff wrote this letter the day after she and Kapell talked and listened to his records together. In the letter, she praised Kapell for his beautiful tone, and reminded him to never lose sight of the most important basic concepts that an artist must have in which to approach all music. She actually listed three more points in this list that have to do with how to practice and how to enrich the mind.
it is important to consider the relationships that each one of these pianists had with Madame Samaroff.

Rosalyn Tureck (1914-2003), who became known as a Bach specialist, studied with Samaroff at the Juilliard School from 1931-1935. Although Tureck insisted throughout her life that Samaroff had little to do with her interpretations of Bach, she did work on her Bach repertory great deal with Madame.\footnote{Alan G. Ampolsk, "An Interview with Rosalyn Tureck," \textit{The Piano Quarterly} 36, no. 143 (1988): 22.} Tureck, nevertheless, gives much of the credit for her development to herself.\footnote{Tureck claims to have had a revelation at the age of almost 17. “Quite suddenly, while playing, I lost consciousness. I don’t know for how long. At the time I thought it was for about twenty minutes, but it could have been anywhere from one minute to an hour. When I came to, I suddenly had this insight into the structure of Bach’s music in a way that I’d never heard of, or read about. I immediately realized that I had to create a whole new technique in order to bring about this new concept of structure.” Later, when she explained to Samaroff what happened and what she felt had to be done, she play four lines of music and Samaroff said, “It’s wonderful, it’s marvelous, but it can’t be done.’ ‘Well, do you think I accepted my teacher’s response? ...Even though my teacher said that what I was doing was impossible, I went on.” Ampolsk, 23-24.} Bach was not the only composer that Tureck studied under Samaroff. She learned many works of the Romantic and Contemporary periods with Samaroff as well.

Samaroff always spoke highly of Tureck’s playing. Even though Tureck claims little influence from Samaroff, it seems likely that she learned her scholarly approach to music through Madame. She later claimed, “I can show documentation for every single thing I do,” a claim one could imagine being prompted by Samaroff’s teaching philosophy.\footnote{Teri Noel Towe, “Rosalyn Tureck: How I Play Bach,” \textit{American Record Guide} 113 (July-August 1980): 7.}

William Kapell (1922-1953), one of the greatest American pianists, began his studies with Samaroff at the Philadelphia Conservatory in 1936 and continued to play for her until 1946. In contrast to Tureck, Kapell felt a huge indebtedness to Madame. His
widow, Anna Lou DeHavenon, claims that Kapell “felt that Samaroff unlocked the poetry that was inside him.”  

When he began studying with her at the young and impressionable age of 14, his technique was sloppy and his musical interpretation was unrefined:

“Mrs. LaFollette [Kapell’s previous teacher] had given you the foundation of a brilliant piano technique (although your hand position and tone production were far from good!) but your musicianship was practically nil. Whether that was her fault or yours would be hard to prove. I have always given her the benefit of the doubt that your own untamed qualities at that time were beyond her control... It was your grave lacks in tone and musicianship that prevented Mrs. Lhevinne [LaFollette’s own teacher] from recognizing your talent...I did recognize your talent and from the first determined to try and develop it without strangling what I knew was a real musical individuality.”

After studying with Samaroff, his technique was solid and accurate and his interpretations were logical and cohesive.

“Madame”...began by insisting on strictest attention to note-values, rests, and all other indications by the composer. In the first two lessons she made it clear that she would tolerate no carelessness in this respect. The student who did not comply was not allowed to come back. Then came interpretative suggestions, never as blueprints for performance but as aids in stimulating the student’s own performance.”

Kapell had other major influences on his playing. Before Samaroff, he worked with Dorothea Anderson La Follette in New York City. He also worked with Abram Chasins, Artur Rubinstein, Vladimir Horowitz, and Artur Schnabel. But according to Samaroff, he came to her in 1936 at the age of 14 with little musicality, bad tone, and plenty of wrong notes. He was difficult to teach, so much so that his previous teacher

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32 Samaroff to Kapell, Sunday, [1947?], Musical Quarterly, 4-5.
could not handle him any longer. Samaroff decided to take on the challenge of developing Kapell into a more refined musician.\footnote{Samaroff to Kapell, date unknown, \textit{Musical Quarterly}, 23.}

According to Madsen, Kapell was a tireless worker, practicing long hours into the night.\footnote{Telephone interview, July 13, 2004.} He did not, however, study much pre-Romantic music with Samaroff, and later in life complained that she did not give him a sufficient background in the classics.\footnote{Samaroff to Kapell, date unknown, \textit{Musical Quarterly}, 23.}

Samaroff responded to Kapell by writing,

\begin{quote}
"My great problem in your upbringing was to try to give you basic musicianship which would enable you to handle \textit{all} styles with authority as well as individuality, but at the same time see to it that when you played in public you played what you played best."\footnote{Ibid.}
\end{quote}

But Kapell’s lack of training in the classics was partly his fault. He said later:

\begin{quote}
"I disregarded a Beethoven assignment and learned all the Chopin Mazurkas. At first Madame was furiously angry with me; but after I explained my defection, she relented and was pleased."\footnote{William Kapell, "Technique and Musicianship," \textit{Etude} 68, no. 12 (December 1950): 21.}
\end{quote}

In any case, Kapell probably did not learn the 4\textsuperscript{th} Partita with Samaroff, as he worked on it in the summer of 1952, four years after she died.\footnote{Samaroff to Kapell, date unknown, \textit{Musical Quarterly}, 23.}

Alexis Weissenberg studied with Samaroff for a brief period of time, from 1946 until 1948. According to Bloch, "Weissenberg gave Samaroff a hard time. Among the things he did was enter a competition against her approval."\footnote{Telephone interview, August 10, 2004} Perhaps because he was so insistent on doing things his own way, or maybe because his tenure with Samaroff was so brief, Madsen felt that he is not the typical Samaroff student: "Weissenberg was not the epitome of what her teaching stood for."\footnote{Telephone interview with the author, August 10, 2004} In any case, Maurice Hinson, who studied
with Samaroff at the same time as Weissenberg, seriously doubts that Weissenberg played the 4th Partita for Madame. \(^{42}\)

Samaroff taught many other students that went on to successful careers. Among them are Eugene List, Joseph Battista, Augustin Anievas, Vincent Persichetti, Thomas Schippers, Raymond Lewenthal, Paul Nordoff, Claudette Sorel, and Maurice Hinson. This list shows that her students not only became well-known pianists, but successful composers, conductors, educators, and writers. Samaroff gave abundant time, energy, and financial support to her students and the advancing of their careers. \(^{43}\) Often traveling between New York and Philadelphia and working on very little sleep, Samaroff’s health declined as she approached her late 60’s. On May 17, 1948, Olga Samaroff died in the middle of the night from heart failure.

\(^{42}\) Telephone interview, July 14, 2004.  
\(^{43}\) Ott, who lived with Samaroff, said, “Samaroff worked till she dropped. She really cared about and helped everybody.” Telephone interview, July 5, 2004.
CHAPTER TWO:

KNOW AND SEE THE SIGNIFICANCE OF EVERY NOTE

Essence of the Music

Maurice Hinson said “one of Samaroff’s battlecries was ‘exhaust the printed page.’” She demanded that her students find everything in the score that they possibly could. If they brought out every device and pattern in the music and recognized implications that were suggested by long-term structure, they could form a sound interpretation, and one which is true to the composer’s intentions. She felt that a careful study of the music could uncover important motives, voicings, and long structural lines that were written by the composer. It was more important to draw events out of the written page than to add them in.

Samaroff wrote to Kapell that “every interpreter needs the capacity to recognize in the score the essence of the music.” One important event in projecting this essence is choosing an appropriate tempo, one that suits the character of a movement. Although the movements of Bach’s 4th Partita do not give any tempo indications, Samaroff suggested that movements in Bach should be played at about a moderato tempo, with slight changes on the faster or slower side. Within those guidelines, it is up to the performer to carefully choose the tempo to suit the character of the music. This tempo can be

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45 Schreiber, 98-99.
determined by looking carefully at the rhythmic and textural qualities of the music, as Olga Samaroff urged her students to do.

William Kapell, Rosalyn Tureck, and Alexis Weissenberg all take different approaches to large-scale tempo in Bach’s Fourth Partita. Kapell’s tempos are moderate, close to the standard tempos chosen by most performers. Tureck’s tempos are generally slower than average, especially in the faster movements. Weissenberg plays faster than average, causing his performance to sound somewhat virtuosic. The following chart shows the various tempos taken by the three pianists in the seven movements of the Partita.

**Figure 1: Basic Tempos in the Bach Fourth Partita**

<table>
<thead>
<tr>
<th></th>
<th>Ouverture</th>
<th>Allemande</th>
<th>Courante</th>
<th>Aria</th>
<th>Sarabande</th>
<th>Menuet</th>
<th>Gigue</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tureck</td>
<td>(j = 48,) (j = 63)</td>
<td>(j = 53)</td>
<td>(j = 126)</td>
<td>(j = 78)</td>
<td>(j = 30)</td>
<td>(j = 100-4)</td>
<td>(j = 126)</td>
</tr>
<tr>
<td>Kapell</td>
<td>(j = 48,) (j = 72)</td>
<td>(j = 50)</td>
<td>(j = 128)</td>
<td>(j = 80)</td>
<td>(j = 36)</td>
<td>(j = 92)</td>
<td>-----</td>
</tr>
<tr>
<td>Weissenberg</td>
<td>(j = 56,) (j = 84)</td>
<td>(j = 52)</td>
<td>(j = 152+)</td>
<td>(j = 108-124)</td>
<td>(j = 52)</td>
<td>(j = 112-20)</td>
<td>(j = 168)</td>
</tr>
</tbody>
</table>

Tureck’s slower tempos allow her to create the most variety in articulation and dynamics of the three performers. This aids her in bringing out details of the music. On the other hand, as a result of the slower tempos and close attention to detail, her playing can at times be a little “vertical”; it loses a sense of the long line. The Gigue is a typical

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47 Kapell’s recording of the Gigue is not available.

48 These tempos reflect the first playing of each section, as not all performers play the repeats.

49 The first tempo is for the opening, and the second is for the imitative section.
example of this; Tureck’s tempo, together with her unrelenting accents, contributes to a strong sense of pulse on every beat and a lack of projection of the phrase structure.

Weissenberg’s fast tempos transform some of the movements into a display of virtuosity. This is best exemplified in the imitative section of the Ouverture, where Weissenberg’s sixteenth notes move at a rapid, even pace. Combined with his fluidity, Weissenberg’s tempos contribute to a sense of long phrasing. Sometimes, however, his tempos do not seem to reflect the characters of the movements. In the opening section of the Ouverture, for example, his fast tempo detracts from the stately, grand character of a French Overture.\footnote{An Overture is a piece for orchestra planned as an introduction to an opera or other dramatic or vocal work. In this case, it is obviously used (with the French spelling) as an introduction to the Suite. A French Ouverture, specifically, has two sections: a stately, slow section in duple meter with persistent dotted rhythms; and a faster fugal section, often in triple or compound meter.}

His fast playing in the Sarabande is also at odds with the “majestic and rather melancholy” character that Samaroff recommended for this type of dance.\footnote{Olga Samaroff-Stokowski, \textit{The Layman’s Music Book} (New York: W.W. Norton & Company, 1935), 145}

His fast tempos could also explain why, as observed below, his performance has relatively little detail in articulation, \textit{rubato}, and dynamics.

Kapell’s tempos cannot be labeled fast or slow. They are fast enough to help construct long phrases and a sense of structure. On the other hand, they are slow enough to allow him to create detail in articulation, \textit{rubato}, and dynamics.

Although Kapell maintains a nearly fixed tempo in the dance movements, he varies his tempo in different sections of the Ouverture. In the lyrical section, at mm. 41-44, he first slows down from the basic tempo.\footnote{Unless otherwise stated, all measure numbers in this dissertation will refer to the first time through a section.} After this section, he resumes the tempo. But when the lyrical material returns in m. 87ff., he slows down again. Thus, Kapell
shows the essence of the characters through his tempo changes. Neither of the other two
performers sets apart different musical material with different tempos.

All three of these students do show some facets of Samaroff’s teaching that also
concur with changes in 20th Century pianism. Compared to some earlier recordings, their
tempos are more moderate and steady. For example, in the Ouverture and the
Allemande, Walter Gieseking (1895-1956) takes wildly faster tempos (\( \dot{\mathbf{J}} = 84 \) and \( \dot{\mathbf{J}} = 94 \)
in the Ouverture and \( \dot{\mathbf{J}} = 96 \) in the Allemande) than any of the three Samaroff students.
Dame Myra Hess (1890-1965) creates erratic tempos in the opening of the Ouverture,
spanning the spectrum from slow to fast (\( \dot{\mathbf{J}} = 50 \) to 70) from one beat to the next. In the
Sarabande, Gieseking plays very fast (\( \dot{\mathbf{J}} = 80 \)), and Rachmaninoff plays equally fast in
most sections. Rachmaninoff’s tempos in the Sarabande are actually quite erratic, as he
also plays very slowly in some parts (as slow as \( \dot{\mathbf{J}} = 30 \)).53

Regarding dynamic range, Samaroff felt that the dynamics should span a range
from \textit{ppp} to \textit{fff}, as she indicated in point 6 in her letter to Kapell. Maurice Hinson claims
that, “she did treat Bach very much as being performed on a modern piano.”54 This
implies that the large range she described would apply to Bach as well.

The three performers exhibit diverse dynamic ranges in the Fourth Partita.55
Tureck’s dynamics span the largest range of the three performers, due to her extremely

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the University of Maryland (compact disc, recorded January 24, 1950 in the studios of Saarbrucken Radio,
Germany).

Dame Myra Hess, *Bach: Keyboard Partita No. 4, in D*, Appian APR 5549, The Piano Archives at the
University of Maryland (compact disc, recorded March 18, 1949 in a recital at the University of Illinois).

Sergei Rachmaninoff, *Bach: Sarabande, from Partita No. 4*, Sergei Rachmaninoff: the Complete
Recordings, v. 5, BMG Classics, 09026-61265-2. c1992, recorded by RCA, 1925.


55 Dynamic labels will be based on each performer’s relative dynamics, and not on absolute dynamics, as
recording equipment varies among recordings. For example, one performer’s \textit{pianissimo} is not necessarily
equal to another performer’s \textit{pianissimo}.
soft and exceptionally loud passages. In some of her softest playing, occasionally notes do not sound, indicating that she does not always exert complete control of her pianissimo playing. One of several passages where she omits a note is in m. 98 of the Ouverture, where her first C\(^4\) of the measure does not sound. Kapell, whose dynamics also span a large range, does not reach quite the same degree of dynamic extremes as Tureck. Consequently, his playing is always audible yet beautiful, demonstrating his control of the tone quality in loud and soft passages.\(^{56}\) Weissenberg, in comparison to Kapell and Tureck, uses a narrow dynamic range: there is a relatively small difference in volume between his dynamic highs and his lows. Weissenberg does attain what might be considered a pianissimo level, but he does so only once.\(^{57}\)

The following graphs show the performers’ dynamic ranges in the Allemande and Courante\(^{58}\):

**Figure 2A: Tureck’s Dynamic Range in the Allemande**

**Figure 2B: Tureck’s Dynamic Range in the Courante**

**Figure 2C: Kapell’s Dynamic Range in the Allemande**

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\(^{56}\) Kapell and Tureck use the una corda pedal to play very soft passages.

\(^{57}\) The pianissimo is in the last six measures of the Aria. His tone is thin here, as the notes are hard to hear.

\(^{58}\) These graphs are generated by Audacity 2.1.0, a free program put together by a team of developers throughout the world. It is coordinated by SourceForge.net.
Tureck uses her full dynamic range in each movement, enabling her to create large local contrasts throughout the work. Figures 2A and 2B illustrate how her dynamic range is similar in both the Allemande and Courante. Weissenberg and Kapell have narrower dynamic ranges than Tureck in all of the movements except the Ouverture, but their mean (average) dynamic levels are different from each other: Kapell’s average dynamic depends on the character of the movement, while Weissenberg’s average dynamic level is always the same (*mezzo piano* to *mezzo forte*). In the slow, lyrical movements, Kapell plays relatively softly (i.e., Figure 2C), and in the fast, rhythmic movements, he plays relatively loudly (Figure 2D). And though he plays softly in the Allemande, he plays even softer in the Sarabande: his dynamic is mostly *piano* or *pianissimo*, never above *mezzo forte*. In the fast, rhythmic Courante, he plays loudly, never below a *mezzo piano*. Therefore, his overall dynamic choices seem to be markers

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59 In the Ouverture, Weissenberg and Kapell play with larger dynamic ranges, enabling them to create contrasting characters to suit the changes in texture and rhythm.
of the various movement characters. On the other hand, Weissenberg plays at a mid-range dynamic level most of the time, rarely playing loudly or softly. This is best demonstrated in the Courante (Figure 2F), where his playing is relatively "flat": he plays mostly mezzo piano or mezzo forte, and never reaches a pianissimo or fortissimo.

Samaroff indicated that changes in mood must have a change in dynamic color.\textsuperscript{60} This statement seems to support Kapell’s approach. A change in dynamics immediately creates a change in character, so Kapell’s different dynamic levels in the various movements help effect contrasting moods.

Where Kapell changes tempo in sections of varying character of the Ouverture, he occasionally adjusts dynamics simultaneously. In m. 87ff., for example, Kapell plays mezzo piano in this slow, lyrical section, after having played fortissimo in the previous measure, a local climax. Tureck and Weissenberg, on the other hand continue at the same dynamic level as in the previous section.

Weissenberg frequently increases the tempo in passages where the note values become relatively short, even if the music is not increasing in intensity. He does this extensively in the Ouverture, a movement with many difficult scales and other passagework, but he does it in other movements as well. For example, in mm. 9ff. of the Aria, where the rhythm shifts from predominantly eighth notes to predominantly sixteenth notes, he gradually speeds up though he does not play a crescendo. In these types of passages, Weissenberg’s accelerations in tempo give a virtuosic quality to the music and demonstrate his technical facility. However, it undermines the true character of the music. In the Courante, for example, Weissenberg’ lack of rhythmic stability downplays the cross-rhythms of the movement.

\textsuperscript{60} Schreiber, 32.
Samaroff said that time signature is made apparent to the listener by accents.\textsuperscript{61} This implies a hierarchy of dynamic levels for accents, where the first pulse receives the largest accent, and the succeeding beats receive smaller accents.\textsuperscript{62} Tureck, in contrast, accents every beat regularly, a mannerism that she exhibits often. A clear example of this is in the Gigue, where she accents every beat of the movement. With this approach, she creates a forceful, vertical, and unrelenting pulse.

In point \#5 in Samaroff’s letter to Kapell, she indicates that “every interpreter needs the reality of a dynamic scheme ranging from a $ppp$ to a $fff$.” The three performers each have a dynamic scheme that is unique. Among their dissimilarities are their approaches to making dynamic changes. The following graphs trace each performer’s dynamics and dynamic patterns in a representative example from the end of the Ouverture.

**Figure 3A: Kapell’s Rate of Dynamic Change, Ouverture, Mm. 97-112**

\textsuperscript{61} Schreiber, 79; Schreiber, 29-30.

\textsuperscript{62} Samaroff alludes to this hierarchy in point \#6 in her letter to Kapell.
Figure 3B: Tureck's Rate of Dynamic Change, Ouverture, Mm. 97-112

Figure 3C: Weissenberg's Rate of Dynamic Change, Ouverture, Mm. 97-112.
The graphs illustrate the speed and frequency of all three pianists’ dynamic changes in mm. 97-112 of the Ouverture.\textsuperscript{63} They do not show every dynamic nuance, such as accents and decays of notes, but take a slightly larger look at the dynamic changes. In the graphs, relative volume is represented on the y-axis, and time on the x-axis.

Kapell and Tureck change dynamics more frequently than Weissenberg. The “envelopes” for Figures 3A and 3B indicate this by changing directions several times from up to down and vice versa, indicating Kapell’s and Tureck’s dynamic swings. Their dynamic changes often reflect the introduction of new ideas, such as the voice exchange between m. 106 and m. 107.

The difference between Kapell’s dynamic shapes and those of Tureck, however, is that Tureck generally makes changes at a faster rate than Kapell. For example, from m. 107, second beat until m. 110, Kapell and Tureck increase dynamic levels in different ways: Kapell makes a crescendo in mm. 107-110 from mezzo forte to forte; Tureck maintains a mezzo forte until m. 110, where she suddenly plays fortissimo. Tureck’s dynamic technique here is an example of “terraced dynamics.”\textsuperscript{64} The effect of such sudden changes is that Tureck’s character or textural changes are more obvious, sometimes even startling.\textsuperscript{65} In m. 110, Figure 3A shows another tendency of Kapell’s, which is to create well-defined peaks in his dynamic plan. Here, as in many other passages, he makes a decrescendo immediately after a crescendo, so that the point in

\textsuperscript{63}The graph does not represent “absolute” dynamics, or labels that are the same for all performers, and therefore one performer’s forte does not necessarily equal another performer’s forte.

\textsuperscript{64}Terraced dynamics, or graduated dynamics, is a 20\textsuperscript{th} century interpretation of the sporadic dynamic markings of the Baroque period, which had its basis in harpsichord and organ playing. With terraced dynamics, a sudden dynamic change is made, and the new dynamic level is maintained for several notes.

\textsuperscript{65}Kapell sometimes uses terraced dynamics, also, and Tureck sometimes makes a crescendo or decrescendo, but these are not their normative performance practices.
between these two changes defines a local dynamic climax. This technique will be described more below.

Figure 3C reveals Weissenberg’s steady dynamic plan. His envelope reflects how, from mm. 97-112, he makes only a slight change in dynamics, from *forte* to *fortissimo*. In some passages, he maintains a soft dynamic level for a long period of time. In mm. 33-47 of the Ouverture, for example, he plays *mezzo piano* for the whole section. When Weissenberg does change dynamics, he effects gradual changes. This is best heard in mm. 18-30 of the Ouverture, where he makes a long *crescendo* from *piano* to *forte*, without showing the changes in texture that Tureck and Kapell show. Long-term, uninterrupted buildups help Weissenberg achieve a sense of long phrasing.

Both Weissenberg and Kapell use pedaling to evoke the essence of the Ouverture. Their technique is to hold down the damper pedal through a group of short note values, transforming these notes into a single gesture. They do so in the fast scalar passages of the Ouverture, which first occur in mm. 1-3. In these three measures, Weissenberg and Kapell use a single pedal to group together each thirty-second note scale. Making each scale sound like one unit, they effectively emphasize the function each scale has, rather than articulate the individual notes. Because these scales simply connect the harmonies of the chords that precede and follow them, this pedaling prolongs the harmony of each measure. The technique also raises the dynamic level through the accumulation of struck tones and overtones, which enhances the grand character of the

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66 The depth of pedal application is not considered in this document, as this variable is largely indiscernible on the recordings. In most situations where notes overlap significantly, the use of the damper pedal is assumed, rather than the use of “finger pedal,” which is the sustaining of tones by keeping the keys depressed with the fingers, a technique that Samaroff advocates. In some situations, however, it is clear that Tureck uses finger pedal, such as m. 14 of the Sarabande, as only the notes A', C', F', and E sustain through the measure. Sometimes, the presence of overtones ascertains that the damper pedal is being used. (Overtones will vibrate sympathetically the pedal is depressed.)
French Ouverture. While Samaroff felt that pedaling should be scarce in Bach, Kapell and Weissenberg pedal to great enhancement of the character of the French Overture. This seems to answer Samaroff’s question of “Does it work?” in the affirmative.

In point #4 of Samaroff’s letter to Kapell, she insisted on a “clarified concept of different concepts of touch,” i.e., *legato, staccato, portamento,* and *non-legato.* She insisted that her students make distinctions between different lengths of articulation, and that they carefully plan out a pattern of articulation to suit the music. Using diverse types of articulation is another way to capture the essence of various characters.

All three performers capture the essence of the Allemande and Sarabande through articulation. In these movements, they do not waver from a *legato* touch. Because these movements are consistently lyrical, the performers’ articulation matches the character that the music suggests.

Kapell plays with a variety of articulations that change to suit the characters of each movement. His most common articulation in the Ouverture and Menuet is fully *legato,* yet not overlapped. A typical example of this is mm. 22-24 of the Ouverture, where he plays sweeping scales *legato.* This articulation evokes a mellifluous sound that helps to maintain the long phrases that permeate the Ouverture, phrase lengths that Kapell also supports through dynamics and temporal management. In the Menuet, his *legato* enhances the relaxed character suggested by the movement’s static rhythm (e.g., mm. 9-18). Kapell’s articulation in the Courante is slightly shorter. While not *staccato,* there are conspicuous spaces between the notes. Kapell evinces this touch in mm. 29-31, in the right hand. This relatively coarse articulation suits the irregular rhythms and phrase

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67 The difference between Kapell’s and Weissenberg’s technique is that Kapell holds the pedal down for the duration of the scale and Weissenberg releases the pedal early or applies it late.
lengths of the Courante. In between these two articulations is a "quasi-legato" that he creates in the Aria; to make this articulation, Kapell releases each note slightly before the next, but not early enough for the sound to dissipate before the next note. Kapell plays mm. 9-16 with this articulation. The quasi-legato is effective in this movement because it is smooth enough to support the Aria's relatively long phrases, yet crisp enough to generate a hint of its light character.

Weissenberg's changes in articulation are rare. When he does digress from his usual legato approach, he creates a change in character. In m. 60 of the Ouverture; after three measures of playing both hands completely legato, he breaks for a two-note slur followed by several staccato notes in the left hand. The bouncier, livelier character he effects here coincides with a new rhythm in the left hand, and the break before the two-note slur helps to emphasize this new rhythm.

Samaroff indicated in her notes that the effect of staccato was to accentuate. That is, staccato can be used in the midst of a legato passage to draw contrast and emphasize a particular note. Kapell uses staccato this way. Moreover, he makes a noticeable change in the character of the music when he plays staccato, because he rarely plays with such a short articulation. This can be heard in the way Kapell plays a prevalent rhythm of the Courante; when two sixteenth notes lead into an eighth note (or quarter note), he makes a three-note slur and plays the last note staccato. The staccato note is thus emphasized through dissimilarity and, by extension, so is each occurrence of the three-note rhythmic idea. Consequently, Kapell highlights the rhythmic shifts of the

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68 Schreiber, 96-97
69 Kapell also makes a small accelerando into each eighth note, enhancing the feeling of forward motion into this note. In contrast, Weissenberg plays the same idea uniformly legato and Tureck plays it uniformly staccato, not emphasizing any of the three notes.
movement by showcasing this idea as it appears on various beats. This is the only movement to which Kapell gives an angular, unsteady character. A more temporary, isolated change to *staccato* occurs in Kapell’s playing of m. 74 of the Ouverture. Here, he plays only the first three right hand notes of the measure short, emphasizing the three notes that signal a change from A major to A minor.\(^{70}\)

Conversely, Tureck sometimes creates emphasis by lengthening her articulation on certain notes. Because she so often plays *staccato*, when she plays a longer note, it stands out. For example, in the first statement of the subject of the Ouverture, which appears in mm. 18-20, she plays the notes that fall on the beat longer than the other, *staccato* notes. Thus the he lengthened notes feel stressed. As with her accents, this technique causes each beat of the subject to be emphasized, and she creates a vertical, locally-focused sound.\(^{71}\) Tureck uses a clarified concept of touch (as Samaroff described in point #4 of her letter to Kapell) to create a vertical character, similar to the way that she uses accents and slurs to emphasize each beat.

Weissenberg employs a technique that achieves the opposite effect: propelling the music forward. He does this by articulating two-note slurs that begin between the strong beats. A typical example of his method is in his left hand in mm. 9-10 and mm. 13-14 of the Aria. By connecting the A in m. 9 to the G\(^4\) in m. 10 and the A in m. 13 to the D in m. 14, he puts an emphasis on the first note of each slur. Not only do the two-note slurs

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\(^{70}\) Weissenberg shows the significance of syncopations by making a break before a syncopated note. This is best heard in mm. 1-2 of the Aria, where he makes a break between all the right hand notes, which are syncopated. The break emphasizes the second, syncopated note because this note stands out after the silence.

\(^{71}\) In mm. 25-28 of the Courante, Tureck employs a similar technique: she lengthens each eighth note that follows two sixteenth notes. This emphasizes each beat in this passage, which is typical for Tureck. However, this is one of the few times that Tureck changes the character in a section by playing a different articulation (compare her all-*staccato* approach elsewhere in the movement). This articulation gives a heavy, forceful feel to this section, in contrast to the lighter feel she achieves in the rest of the movement by playing this rhythmic pattern all *staccato*. 
stand out from the surrounding staccato notes, they propel the music forward instead of putting emphasis on strong beats. Weissenberg’s technique is effective because, though his left hand still shows the feeling of pulse on the downbeats, as Samaroff taught, his right hand keeps the pulse from feeling too strong and inhibiting the flow of the music.

Weissenberg uses the damper pedal a few times to emphasize character changes. He does this by applying a short pedal at key downbeat moments, such as m. 55 of the Ouverture. In this measure an arpeggio that resembles a trumpet call begins in the left hand on the first beat, where Weissenberg adds emphasis by applying a short pedal. This accent on the first beat suits the nature of a trumpet call. When the “trumpet call” returns in m. 56 and m. 62, Weissenberg again applies the pedal on the first beats. This stress on the beats is unusual for Weissenberg, who usually builds a sense of long line by giving few accents.

Structure

Samaroff stressed the importance of structure in a performance, making the piece a “complete whole.” Large-scale structure can be highlighted in many ways, the most obvious of them being temporal manipulation and dynamics. Using the score as a guide, the three performers create disparate schemes using tempo and dynamics in a large-scale sense.

One of performers’ temporal techniques involves the use of the ritard. at cadences. Tureck almost always waits until the final cadence of a movement before she makes any cadential ritard. and only slows down for two or three beats. Kapell and Weissenberg broaden not only at final cadences, but also at many interior cadences,
especially in the Ouverture and Allemande.\textsuperscript{72} What makes Weissenberg's approach to cadences different from those of the other two performers is his tendency to broaden the tempo long before the arrival of a cadence, especially a final cadence. The following graph demonstrates how the three pianists play the final cadence of the Ouverture:\textsuperscript{73}

\begin{figure}[h]
\centering
\includegraphics[width=\textwidth]{figure4.png}
\caption{Performers' Tempo Changes at Ouverture Ending}
\end{figure}

In the above graph, the curve indicating Weissenberg's changing tempo shows how early and how drastically he begins to slow down before the ending of the

\textsuperscript{72} The Ouverture has many changes in texture and character that are initiated by a cadence. The Allemande has an improvisatory feel to it, lending itself to free rhythmic fluctuation. The Sarabande has few interior cadences, and, in the other movements, the performers give more of a steady, dance-like character.

\textsuperscript{73} These patterns of time management for the final cadences are fairly consistent in each movement. However, there are some aberrations. Curiously, in the Allemande and the Courante, Tureck takes very little time at the ends. The temporal manipulation she effects in the Aria is a slight placement of the final chord. Weissenberg, who usually slows down long before the end, does not begin his rallentando in the Menuet until the last beat of the penultimate measure. In the final movement, the Gigue, Tureck broadens the penultimate measure, which is uncharacteristically early for her. However, it is the final cadence of the entire work and, perhaps, she wants to make it special. Weissenberg, surprisingly, does not begin to slow down until three measures before the end of the Gigue.
Ouverture. From m. 94 to m. 104, he slows down about 10 beats per minute. But at m. 104, there are still 8 measures remaining before the end. Despite a brief upswing in tempo (m. 106), he continues to slow down gradually until m. 110, where he decelerates even more markedly until the final cadence. Weissenberg’s approach to the final cadence seems to imply that the movement will end sooner than it does. For example, by m. 104, his broadening of tempo seems to indicate to the listener that the cadence is approaching in only a measure or two. The same is true in m. 108. His playing thus loses momentum long before he reaches the end. Ironically, Weissenberg, a performer who otherwise creates long phrases and a sense of forward momentum, fragments the music as he approaches this and other final cadences. Thus no one moment is rhythmically emphasized more than any other.

Kapell and Tureck wait until much later in the Ouverture to make their final cadential ritard. Kapell slows down only slightly from m. 94 to m. 110 and then makes a noticeable ritard for the next five or six beats. By approaching the ending in this manner, he maintains momentum but still emphasizes the final cadence. Kapell approaches most cadences with a ritard that last between two and six beats. As Tureck approaches the ending, she plays completely steadily until the last two beats of the pentultimate measure, where she slows down dramatically. Her steadiness does not give any hint that the final cadence is approaching. In fact, when she does reach the final cadence, her ritard is so abrupt, the cadence sounds unexpected. Both approaches present the end as the most important event of the piece, but Kapell showcases it more than Tureck.
The three performers’ approaches to dynamics show similar structural conceptions as their temporal methods. The following graphs show the dynamic levels for each performer in the Ouverture. In the graphs, higher wave amplitudes indicate louder dynamics. While not meant to show absolute or comparative dynamics, the graph is useful in showing the patterns of each performer’s dynamic changes.

**Figure 5A: Kapell’s Dynamic Patterns in Ouverture**

**Figure 5B: Weissenberg’s Dynamic Patterns in Ouverture**

**Figure 5C: Tureck’s Dynamic Patterns in Ouverture**

Kapell generally reaches his loudest dynamic at the end of each movement.\(^{74}\) Figure 5A shows how this is true in the Ouverture. As with other movements, Kapell also makes a *ritard.* there, so that he emphasizes the ending more than any other place in the music. As with his large-scale temporal plan, Kapell designs his dynamic plan around reaching the major climax at the end.

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\(^{74}\) An exception to this is m. 23 of the Allemande, where the registral difference between the top and bottom voices is the largest in the movement coincides with Kapell’s loudest moment.
While Kapell reaches a clear dynamic climax at the end of each movement, Weissenberg often sustains a dynamic plateau for several bars leading into the ending. As displayed in Figure 5B, Weissenberg reaches his loudest dynamic of the Ouverture well before the ending, and he maintains this dynamic until the ending. Because he sustains the highest dynamic level for such a long time, he does not generate dynamic thrust into the final chords. Combined with his extensive broadening well before the end, he does achieve a clearly-defined climax. His approach gives a complete picture for each movement, where the final cadence is the focal point of the image.

Tureck plays several spots at her highest volume in each movement. The above graph shows that she reaches many dynamic peaks in the Ouverture. In contrast with Kapell, she does not lead dynamically towards any one particular moment in the movement. Not only does she create several equal dynamic crests, most of these moments do not coincide with a ritard. Her scheme does not combine temporal manipulation and dynamics to build a well-defined climax.

When the three performers articulate a medial climax they sometimes produce a “climactic acceleration” that lasts for several beats. Samaroff taught that “an accelerando towards a big climax is acceptable.” Weissenberg speeds up the most noticeably during many such moments, and he does not return to the original tempo immediately. Kapell speeds up less noticeably and less often than Weissenberg, and he

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75 Weissenberg plays his left hand loudly when he makes a long ritard. at the end of a movement. This can cause the music to sound heavy. A clear example is in mm. 50-57 of the Allemande, where Weissenberg plays a long ritard. Combined with his long decrease in tempo, Weissenberg’s dynamically stagnant left hand keeps the momentum from moving forward towards the end.

76 This use of the term “climax” here refers to a place in the performance that reaches a relative peak in some way, whether it is dynamically or rhythmically, or both. The three performers determine for themselves where the climaxes are, but these climaxes are usually suggested by the passage’s registral, rhythmic, or harmonic uniqueness.

77 Schreiber, 30.
slows down to the original tempo afterwards. Tureck rarely makes an *accelerando*, and when she does, it is not very perceptible. It is only at major climaxes that she speeds up. A good example of such a major climax occurs in mm. 52-54 of the Ouverture. In this passage the hands move together in constant sixteenth notes for two measures (the only time this happens in the movement). The phrase ends strongly in a downbeat e-minor cadence with the hands three octaves apart, one of the widest registral spans in the movement. All three performers treat this moment as a climax: Weissenberg speeds up quite noticeably, Kapell a bit less noticeably, and Tureck only a little. But Tureck and Kapell both return to the original tempo at measure 55, making m. 54 is a local temporal maximum, while Weissenberg maintains the faster tempo for several measures.

Kapell strengthens this climax with a well-defined dynamic peak. That is, he makes a *crescendo* to m. 54, followed immediately by a *diminuendo*. Figure 3A shows this tendency on a smaller scale in m. 110. In m. 110, though, he does not accelerate into this moment and slow down after it. Kapell shows the most important medial climaxes, such as m. 54, by effecting dynamic and temporal peaks together.

Apparently, all three performers were aware of important climaxes that are suggested by characteristics of the score. This indicates that, as Samaroff recommended, they studied the score. But Kapell’s conception is the most unified, suggesting careful planning to use all his techniques to create a complete picture.

Kapell and Tureck sometimes add ornaments in a way that enhances a sense of structure. Their most successful application of this technique emphasizes the beginnings and endings of many sections by adding mordents to them. This technique, because of the added notes, helps to capture the listener’s attention at the beginnings and it gives the
endings a feeling of finality. Although Kapell and Tureck are most consistent with this technique when a movement begins or ends with a chord, they sometimes use it when the piece begins or ends on a single note. For example, in the Menuet, both Kapell and Tureck add a mordent on the final right hand note, which is a single D. Tureck even adds a mordent on the final left hand note.

Another way that Kapell and Tureck highlight the beginnings and endings of movements is by arpeggiating chords.78 Their method is to arpeggiate from low to high and start the first note on the beat. Usually they play only the left hand arpeggiated and the right hand solid. In conjunction with mordents, their arpeggiation of chords temporally extends the sound, thus emphasizing these structural points.79 Both the arpeggiated chords and the mordents work like the front and back covers of a book, supporting the inside of the work through reinforcement.

Harmonically and Texturally Significant Moments

In Samaroff’s letter to Kapell, she indicated under point #2 that the interpreter needs “a sense of form, including harmonic structure plus feeling.” The sense of harmonic structure is given in part by cadences. All three performers show the harmonic structure by taking time at some cadences, especially final cadences, as discussed above. But they do it differently, and they also take time at texturally unusual moments.

Kapell takes time at interior cadences in which the end of the cadence initiates a change in character or color. By doing so, he draws attention to these cadences. For example, he emphasizes the arrival of a new section in m. 33 of the Ouverture by

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78 Bach indicated only one arpeggiation in the entire work, which is in m. 4 of the Ouverture.
79 Weissenberg occasionally adds mordents to and arpeggiates opening and final chords, but not often.
broadening for four beats prior to the resolution of the cadence. The new section, which begins at the resolution of the cadence, has a contrasting lyrical character; it is more static harmonically and has longer note values than the previous section. Deceptive cadences are another type of cadence in which Kapell makes a *ritard*. These cadences produce a change in color by their unexpected harmonic movement from a dominant chord to a non-tonic chord. Kapell’s approach can be seen at the deceptive cadences in mm. 16-17 and mm. 17-18 of the Allemande. Kapell makes a *ritard* into the deceptive cadence resolution and local climax at the beginning of m. 17, and he continues his *ritard* into the next measure, highlighting another deceptive cadence. His approach shows an awareness of the harmonic and rhythmic changes at cadences.

Weissenberg, like Kapell, broadens interior cadences that set off changes in character or color, but he does so less often than Kapell. Because he does not slow down at many cadences, he creates larger, more unified sections without a *ritard*. When Weissenberg does make a *ritard* for interior cadences, he slows down for only a few beats, unlike his drawn-out approach to final cadences. Considering the infrequency with which Weissenberg makes such sudden tempo changes, these rhythmically emphasized cadences stand out more from the rest of the music than do Kapell’s. For example, he does not broaden the cadence at mm. 32-33 of the Ouverture, but waits to broaden until the cadence at mm. 71-72. Because he waits longer than Kapell to highlight a cadence, m. 72 is more featured in Weissenberg’s performance. However, this cadence does not

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80 M. 17 implies a climax because of the consecutive diminished-7th chords on the first two beats and because of the high notes that lead into it. Kapell plays *forte* here, but he drops down to *pianissimo* in m. 18.

81 Kapell broadens at both cadences.
introduce as large of a change in character as does m. 33, as the rhythm does not change as drastically in m. 72.

When Tureck makes a *ritard.*, she does so at unusual harmonic changes and texturally unique moments. Mm. 33-34 of the Allemande provides a representative example.\(^{82}\) This deceptive cadence is unusual because the bass movement is up a half step instead up the more common whole step (resulting in a borrowed VI chord), and because the dominant is prolonged by a long bass pedal point. Appropriately, Tureck takes a *ritard.* into the resolution. A similar thing happens in m. 34 of the Sarabande.\(^{83}\) This place is extraordinary because the two hands gradually move from a major third apart in m. 31 to three octaves and a sixth apart on the downbeat of m. 34. This is the largest distance between the hands in the movement. Since Tureck only takes a *ritard.* at a few passages, they stand out noticeably. In general, her fluctuations with time, unlike her dynamic fluctuations, are relatively sporadic.

Kapell’s often mirrors the contour of sequences with dynamic changes. In other words, he plays a *crescendo* in an ascending sequence and a *diminuendo* in a descending sequence. As a result, Kapell’s playing often increases or decreases in intensity according to rising or falling of pitch. Also in passages where the hands move outward in contrary motion, Kapell makes a significant *crescendo.* This can best be heard in mm. 52-54 of the Ouverture; Kapell starts *pianissimo,* as the hands begin an octave apart and ends *fortissimo,* as the hands finish three octaves apart.\(^{84}\)

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\(^{82}\) Kapell and Weissenberg take a *ritard.* here as well.

\(^{83}\) Ibid.

\(^{84}\) Kapell enhances this intensification by producing an *accelerando* here, also.
Phrasing

Samaroff indicated, in her letter to Kapell, that every interpreter needs “a sense of phrasing, including different levels.” This implies one should not only make phrase divisions, but breaks within phrases. In her class lectures, she taught that phrases should be made by taking a “breath.”

Kapell sometimes takes a breath within a phrase by pausing between two legato notes to create subdivisions. In m. 3 of the Allemande, he pauses between the F⁴ and the C, starting a new mini-phrase that continues until the third beat of the next measure. In mm. 26-27, he separates four short ideas with this technique; he pauses after the tied E, the tied B, the tied D, and the tied G, respectively. Each of these four “clauses” ends on a higher note than the previous “clause.” These phrase separations enable Kapell to show the increasing intensity by rhythmically separating the four groups.

Kapell occasionally “lifts” between two notes (making the first one detached) and starts a new phrase on the second note. His phrasing in mm. 57-59 of the Ouverture is typical. The phrase breaks in the right hand after the first note of each second beat are unexpected because they occur during a beat other than the first. Their placement helps to move the music forward, because the initial note of each phrase is off-the-beat. The breaks are noticeable because Kapell plays the rest of the passage with a consistent, legato sound. Kapell’s plays the last note of each phrase with a slow release, so that the end of the phrase does not feel abrupt.

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85 Schreiber, 49.
86 In m. 9, Kapell makes a new phrase by a different means: he suddenly increases the tempo on the second note of the measure.
87 Samaroff actually made a comment that contradicts Kapell’s placement of phrase breaks when she said in class that “melody lines are built around the first beat of the bar.” Schreiber, 52.
88 Weissenberg, on the other hand, clips many ends of appoggiaturas quite noticeably. A particularly noticeable instance is on the D⁴ in m. 24 of the Aria.
Kapell also creates smaller gestures with the “lifting” technique. For example, in mm. 77-78 of the Ouverture, Kapell lifts after the first note of the third beat of m. 77, after the first note of the first beat of m. 78, and after the first note of the third beat of m. 78. This separates three small gestures of unequal lengths. Like Kapell’s longer phrases, the small groups begin on off beats and end with slow releases.

Kapell is the only one among the three performers to observe the slurs that lead into trills. When the note preceding the trill is the same note as the auxiliary note of the trill, Kapell ties the preceding note with the first note of the trill. This occurs in m. 4 of the Allemande; because he ties the quarter note G with the trill, the F♯ begins slightly after the beat.

On a small scale, Kapell and Weissenberg craft dynamically smooth lines, and Tureck creates uneven lines. In other words, Kapell’s and Weissenberg’s dynamic levels change gradually, but Tureck’s dynamic levels change suddenly. In almost any given line by Tureck, there is one note that is either louder or softer than both the adjacent notes. In simple terms, there is always one note that “sticks out” or “drops out.” The following graphs show the dynamics of each of the three pianists as they play the melody in m. 2 of the Allemande:

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89 Kapell plays smooth melodic lines, even when long notes appear among shorter notes in one long phrase. This is because he matches the volume of a short note to the end of a long note that directly precedes it. This takes into account the fact that notes on the piano decay over time. In this way, he makes a smooth, connected melodic line. This is noticeable particularly in m. 1 of the Allemande, where he matches the first E to the end of the F♯ that precedes it. Although the author is not aware of Samaroff’s having said anything about this aspect, it seems to be an interesting trait of Kapell’s playing.
Figure 6A: Kapell’s Melody Line, Allemande, M. 2

Figure 6B: Weissenberg’s Melody Line, Allemande, M. 2
The envelope in Figure 6A only slants upward, while the envelope in Figure 6B lies flat and then turns downward. This reflects Kapell’s and Weissenberg’s volumes’ increasing or decreasing over several notes, making their lines smooth. However, Figure 6C’s envelope slopes in several different directions, showing that Tureck’s dynamic levels increase or decrease for only one or two notes. In other words, her “dynamic flexion count” is high. As a result, two of her notes in this particular line seem to either “stick out” or “drop out”: the E “sticks out” and the A “drops out.” In this situation, Tureck’s unevenness in the line seems to indicate that she does not see the significance of every note. Kapell and Weissenberg, on the other hand, show meaning in every note by playing each one with depth to the sound.

Kapell’s and Tureck’s unlike frequencies of dynamic flexion are also apparent in their handling of melodic arch shapes.\textsuperscript{90} When a passage ascends gradually to a high note and then descends, both performers often show the shape through their dynamics. Tureck

\textsuperscript{90} Weissenberg does not often dynamically highlight arch shapes.
dynamically emphasizes the top note only. Kapell, however, makes a crescendo up to the high note and a dimuendo back down. For instance, in mm. 100-101 of the Ouverture, Kapell’s “hairpin” shapes in the right hand lead into the top notes smoothly, while Tureck’s accentuation of only the top note creates surprise and contrast.

Weissenberg has a tendency to play a series of short note values slightly louder than other note values. In m. 25 of the Ouverture, for example, he plays the sixteenth notes louder than the subject, which is in the left hand. Here, he neglects to stress the significance of the subject. This goes against Samaroff’s suggestion to “bring out the prominent (here, subject) and subdue the unimportant.\textsuperscript{91}

**Leaps**

Samaroff told her students to “sing all melodies” in commandment #7. This could imply many things, but one aspect of the music that is affected by this statement is leaps. Singers must take extra care with leaps, as they are not easy to execute with the voice, as they are on the piano.

Tureck delays the second (arrival) note of most leaps. Her treatment is similar to the one many vocalists use, as it takes vocalists extra time to prepare for the second note of a leap. This technique is perhaps best heard in m. 34, where she slightly postpones the second note of the descending leap from the B to the D. The late placement helps to emphasize the distance of the leap, even though the delay is small.\textsuperscript{92}

\textsuperscript{91} Bower, 155
\textsuperscript{92} One of the few times when Tureck takes a relatively long pause before a note is in m. 43. Starting in the previous measure, there is a syncopated D\textsuperscript{4} that appears on three consecutive beats, followed by a syncopated E that takes place on the next beat. Tureck points out this change by playing the E exceptionally late.
Kapell rhythmically highlights leaps, too, but he varies the way he does it. In m. 30, he delays the second note of the E-B leap. In m. 31, he makes a ritard. for the three notes leading into the B-A leap. Later in the measure, Kapell prolongs the second note of the B-G leap. Because he highlights leaps differently throughout the movement, he draws attention to each of them without sounding repetitive. This variety gives a somewhat spontaneous quality to his playing, relating to the individualistic quality that Samaroff wanted each student to have.

Kapell sometimes prolongs a note approached by leap after making an accelerando into that note. The result is a concerted emphasis on the lengthened note, due to both the acceleration and the prolongation.\textsuperscript{93} Perhaps the most interesting and recurrent outcome of this technique is when Kapell treats several notes in a passage this way, because the lengthened notes can form a hidden melodic line. For example, in m. 22-3 of the Allemande, Kapell prolongs the G\textsuperscript{4}, A, and B (which fall on the beats) after he makes an accelerando into each of these notes. Put together, these notes form a short, ascending line that leads to a climax.

Weissenberg effects a diminuendo on upward leaps, an uncommon instance of his making a small-scale dynamic nuance. While this practice is predictable, it evokes a tender sound in the arrival notes. This is because it deemphasizes the precipitous nature of the leaps. His leaps thus sound beautiful instead of being used as a vehicle to increase intensity. A clear instance of this technique occurs in m. 16 of the Allemande. In this passage, Weissenberg starts a ritard. while making a crescendo in the left hand, thereby increasing intensity towards the deceptive cadence resolution in the next measure.

\textsuperscript{93} He occasionally prolongs a note without making an accelerando into it first. The note is still emphasized, but not as strongly.
However, he makes a diminuendo on each right hand leap. One result is that his left hand covers the upper note of each leap. More importantly, Weissenberg’s right hand, despite the overall increase in intensity, decreases in intensity during each leap.

Kapell also preserves clarity by changing the pedal between notes of a melodic leap. Because Kapell usually groups several notes of a melody in one pedal, this change in pedaling is significant. It has the effect of making the leap clear and distinct. Therefore the second note is more featured than it would be if Kapell grouped the two notes together with the pedal. An example of this is in m. 3 of the Allemande, where, in the second beat, he changes the pedal between the G and the E. This technique works in conjunction with his delaying of the second note, making the second note even more emphasized.

Kapell makes octave leaps clear and conspicuous by playing them detached. His approach to octave jumps is basically an exaggeration of his pedaling technique for melodic jumps, in which he plays the two notes with separate pedals. Because notes an octave apart share many overtones, this interval is particularly difficult to make clear. Thus the detached approach is important to creating clarity. Kapell uses this technique in mm. 106-107 of the Ouverture, on the second and third beats, where he plays the leaps very short. Kapell not only makes the leaps clear, but he emphasizes them by deviating from legato for a couple beats.

Though all three performers treat leaps differently, they do give these jumps special attention. This shows the pianists’ “capacity to realize the significance of all these printed things,” as stated in point #9 of Samaroff’s letter to Kapell. It also demonstrates their individuality, as they all show what is in the score in different ways.
Motivic Consistency

“Motivic consistency” here refers to treating a discrete motive in a similar way when it appears several times in the music. This can be done with temporal manipulation, dynamics, pedaling, articulation, or ornamentation. All three performers make some specific choices based on elements of the music, such as harmony, melodic contour, and rhythm. Kapell makes many patterned choices in dynamics, so that he treats sections with similar elements similarly. In other words, Kapell creates “motivic consistency” in dynamics. Weissenberg plays most recurring material the same both times, but his motivic consistency is not as obvious, because his dynamic changes are not as well defined. There are some patterns in Tureck’s treatment of motives, but they are rare. One idea that she does treat similarly in all appearances is the subject in an imitative section. But usually her dynamic scheme is unpredictable, creating a sense of variety in her performance.

Samaroff did not give a clear opinion on motivic consistency. She did, however, say that the “subject of an imitative section should be played with the same articulation and ornamentation in each statement.”\textsuperscript{94} On the other hand, she also advocated playing it with different dynamics in subsequent appearances.\textsuperscript{95} The three performers show motivic consistency in several situations, not just with the subject.

Whenever Tureck plays the subject (in the imitative section of the Ouverture or in the Gigue), she plays it loudly from beginning to end. This is the case in mm. 18-19 of

\textsuperscript{94} Madsen interview, July 13, 2004; Samaroff said, in her lectures, “In a fugue, the phrasing, ornamentation, touch should be the same each time.” Schreiber, 83.

\textsuperscript{95} Maurice Hinson feels that “she did not always want the subject brought out; it was part of the texture.” Telephone interview, July 14, 2004; Ott asserts that “she did not always play the subject forte.” Telephone interview, July 5, 2004; In Samaroff’s lectures, she said “Don’t play all subject entries at the same dynamic level.” Schreiber, 83.
the Ouverture. Because she plays every note in the statement *fortissimo*, the character comes across as forceful. In fact, all of her subject statements sound that way. When she projects the subject, she plays the other voices so softly that they do not seem important, as in mm. 104-105, where she covers two right hand voices with the left hand subject.96

Tureck plays the subjects of the Ouverture and Gigue with roughly the same pattern of articulation each time they occur, as Samaroff recommended. In the Ouverture, as mentioned above, she plays all of the notes of each subject statement detached, with the notes falling on the beats longer than the other notes. In the Gigue, she plays a two-note slur at the beginning of every triplet whenever she plays the subject. Through both dynamics and articulation, Tureck uses motivic consistency in her treatment of the subject.

When Kapell plays the subject, he plays it more loudly than the other voices, but not with as much disparity as Tureck does. In addition, Kapell plays the subject itself with more dynamic variances than Tureck. Mm. 47-49 show some of these variances. In m. 47, he plays *mezzo forte* and makes a *diminuendo* into m. 48, the entry of the subject. Here he begins *mezzo piano* in the subject, so that, unlike Tureck, he does not suddenly play more loudly at the subject entrance. His right hand is *pianissimo*, giving dynamic distinction between the voices, but not so much that the right hand cannot be heard. He makes a *decrescendo* in the subject until the end of m. 49. This demonstrates three things about Kapell's highlighting of the subject: he leads into the dynamic of the subject voice gradually; he features the subject without covering the other voices; he plays his subject

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96 Dame Myra Hess and Sergei Rachmaninoff demonstrate a prevalent characteristic of Romantic period playing, which is to bring out inner voices. Sometimes, these inner voices seem to be a personal choice of the performer. For example, in m. 9 of the Allemande, Hess brings out the tenor voice much more loudly than the other voices. Rachmaninoff does the same with the left hand in m. 16 of the Sarabande.
statements with a great deal of dynamic flexibility. As Samaroff taught, Kapell does not play each statement with the same dynamic nuances. Thus he creates motivic consistency, not by playing the subject with the same dynamics each time, but by consistently projecting the subject over the other voices.

When Weissenberg plays the subject, he does not make it as prominent as the other two performers do. For example, in m. 25ff. of Ouverture, he plays the top two voices almost as loudly as the subject, and all three voices increase in volume together. Weissenberg thus makes all of the voices equally important and they move dynamically in parallel. However, his dynamic treatment is like Kapell’s in two ways: and he leads into the dynamic level of each subject statement gradually; he plays the subject with dynamic flexibility. For both Kapell and Weissenberg, these gradual dynamic changes contribute to a smooth overall dynamic shape. Weissenberg’s treatment of the subject does not project motivic consistency, and his near equality in the voices is characteristic of his neutralized approach to dynamics.

Kapell creates motivic consistency through dynamics when he plays the other types of material multiple times in a movement, because he plays that passage with the same dynamic level the second time. His treatment of the opening material of the Sarabande demonstrates this. He plays the first two measures piano, and when this same material returns in mm. 29-30, he plays piano again. This makes it clear to the listener that these passages are the same. For Kapell this return completes a “circle composition”; in mm. 29-30, he is dynamically back to where he started.
In the Allemande, Kapell starts small groups of thirty-second notes (the shortest note values) slightly late and then plays them faster than written. This is a temporal method of creating motivic consistency. In m. 3, for example, Kapell plays the first thirty-second note, G, late and then accelerates through to the next G. By doing so he treats the G-F♯-G as one unit, not three individual notes, and propels the music forward towards the appoggiatura in the next measure. Kapell’s acceleration through thirty-second notes sometimes emphasizes the longer note that follows the thirty-second notes, too. This is one way that Kapell emphasizes each E of the E-D appoggiaturas in m. 9.

When the groups of notes are longer, Kapell’s acceleration through them suggests a feeling of effortless improvisation, such as in m. 29.

Both Weissenberg and Kapell demonstrate motivic consistency in their pedaling at times, but Weissenberg exhibits it more often. Some representative examples of this pattern are his pedaling of three-note “pickups,” trills, and some scalar groups, mentioned above. The way he draws a connection among the recurrences of each idea is by pedaling it the same way every time it returns. Kapell demonstrates shows the similarity of the opening scales of the Ouverture by pedaling them the same way each time they appear.

Kapell and Tureck sometimes display motivic consistency in their pattern of added ornaments. For example, they both add a mordent on the B in the left hand in m. 2 of the Courante. This parallels the written mordent that occurs on the same note of the same melodic line in the previous measure, in the right hand. Kapell and Tureck also play ornaments the same way on repeats. But this does not agree with Samaroff’s

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97 Weissenberg’s aforementioned tendency to move through the shortest note values applies for longer, more virtuosic passages that occur in the other movements.
98 Kapell also emphasizes them dynamically.
viewpoint on ornamentation. Margaret Ott remembers, “Samaroff believed the point of ornamentation was improvisational.”

Samaroff stated in her lectures that, “A repeated section should have a change in dynamics.” Such a change could be done in many ways. The performer could make contrasting dynamics, exaggerate the dynamics, or come up with an entirely different dynamic plan. The main point seems to be making the second reprise sound fresh, not just a replica of the first time through.

When Kapell and Weissenberg alter dynamics on repeats, they exaggerate what they did the first time. That is, they play loud passages louder and soft passages softer. Weissenberg also exaggerates an occasional crescendo or diminuendo in the second reprise. At the beginning of the Menuet, for example, Kapell and Weissenberg play softly the first time through and even softer on the repeat. This essentially heightens, during the repeat, the delicate character that they created the first time. In this way, Kapell and Weissenberg maintain motivic consistency through dynamics on the repeats.

**Motivic Variety**

“Motivic variety,” the opposite of motivic consistency, involves disparate treatment of motives when they appear more than once. Samaroff did not indicate a clear preference for motivic variety, but several factors, described below, suggest a slight inclination for it. All three performers display this variety to some extent.

Weissenberg’s treatment of the return of the opening material of the Sarabande shows motivic variety and gives a sense of resolution in the large structure. Although he

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99 Telephone interview, August 10, 2004. Samaroff’s views on ornamentation will be discussed in detail in the section on “Performance Practice.”
100 Schreiber, 32
plays the first two measures *mezzo piano*, when the material comes back in mm. 29-30, he plays *forte*. In this and other similar places, Weissenberg emphasizes the restatement as an important arrival point in the music, in contrast to Kapell’s technique of keeping the material dynamically consistent. The different interpretations of the return of the opening material suggest different narrative conceptions. For Kapell this return completes a “circle composition”; in mm. 29-30, he is dynamically back to where he started. For Weissenberg, mm. 29-30 represent an arrival at something new, or at least transformed. Whereas Kapell’s motivic consistency represents a feeling of “circle composition,” Weissneberg’s approach represents a journey to a destination, rather than a return to the starting point.

Tureck often plays recurring material with contrasting dynamics, but she only does so when the material returns in the second reprise. This creates motivic variety. For example, in m. 17ff. of the Courante, she plays *forte* the first time and *piano* on the repeat, thereby distinguishing the two statements of the same passage. In the opening of the Aria, she plays with a more forceful sound the second time by playing *piano* the first time through and *mezzo forte* in the second reprise. She even changes a *crescendo* to a *decrescendo* and vice versa in many passages. A patent example of this is in mm. 19-23 of the Allemande, where she makes a *crescendo* the first time and a *diminuendo* the second. Unlike Kapell, who keeps the effect of the ascending sequence similar by making a *crescendo* both times it appears, Tureck makes the passage sound different each time.

All three pianists create motivic variety by pedaling similar ideas differently when they reappear. Samaroff also pedaled similar ideas differently. In fact, she claimed that
she never pedaled the same way twice.\textsuperscript{101} Tureck exhibits the most variety in her pedaling, as she rarely pedals any idea the same way twice. Kapell also varies some ideas when they reappear, and his technique is applying or omitting the pedal. For example, he pedals a scale when it appears in m. 23 of the Allemande, but when the transposed passage occurs in m. 55, he plays the scale without pedal. Weissenberg introduces motivic variety in a slightly different way: by pedaling various lengths in similar passages. He does this in the opening of the Ouverture, where he uses progressively shorter pedals each time he plays the scales. Although Weissenberg still creates a single gesture for each scale, he makes each scale sound slightly different. Through this shared approach of altering the pedaling in similar parallel passages, the performers all evoke a feeling of spontaneity.

Despite the variety in pedal that the three pianists display, none of them alters pedaling significantly on repeats. This suggests that their choices are carefully planned. Therefore, even though it has a spontaneous quality to it, their pedaling is ostensibly managed through tight control.

Kapell sometimes creates motivic variety when he changes his pattern of articulation in similar passages. In m. 7 of the Menuet, for example, he plays a two-note slur followed by a detached note on every beat in the right hand. This is a deviation from his constant legato touch of the rest of the piece, so the change is conspicuous. When he played the same passage in the right hand in m. 3, he played the pattern legato. This variation is a small-scale example of his “clarified concept of different types of touch,” as mentioned in point #4 in Samaroff’s letter to him.

\textsuperscript{101} Brower, 151.
Unlike Tureck, Wiessenberg and Kapell vary their pattern of articulation of the subject among its many statements, another way in which they display motivic variety. As a result, they evoke several characters and colors as they change the pattern of articulation. Their method is one of contrast, governed by the overall texture and not the appearance of the subject.

All three pianists frequently demonstrate variety in ornamentation in many similar passages. Wiessenberg often uses ornamentation in this manner. There is wide range of ways in which each pianist varies ornamentation, but the performers’ variances in ornamentation all make the passages sound different when they are played the second time.

Tureck demonstrates variety by adding ornaments that are not in the score. For example, she plays the opening melody of the Courante differently when it is repeated in the second measure. In the first measure she plays the downbeat without an ornament, as indicated in the score. However, in m. 2, she adds a *schleifer* to the left hand on the downbeat, where a restatement of the opening idea begins. This adds emphasis to this idea the second time it is stated.

Wiessenberg and Kapell present variety by changing the amount of notes in an ornament when an idea is stated a second time. Wiessenberg uses this technique with a trill in the opening idea of the Sarabande: in the first measure, he plays the trill with four notes, but when he same material returns in m. 13, he plays the trill with about twenty notes. As a result, the second trill has more emphasis than the first, making the same idea sound different the second time. Kapell not only adds notes to ornaments, but he sometimes takes away notes or adds a *nachschlag* to the end of a trill. For example, he
plays the first trill of the Sarabande with ten notes, but when the trill returns in m. 13, he plays the trill with only four notes. Thus he varies the trill the exact opposite way that Weissenberg did. In the Courante, Kapell alters an ornament in a slightly different way: he adds a nachschlag to it. That is, in mm. 21-22, he plays the downbeats with trills, but when the idea appears in m. 23, he adds a nachschlag. The added "tail" stresses the third statement more than the first two.

Samaroff indicated that "the point of ornamentation is improvisational."\textsuperscript{102} This seems to fit with Kapell's and Weissenberg's treatment, because they play a different number of notes each time. In addition, their approaches are backed up by Dannreuther, whose book Samaroff required her students to read: "the speed and the number of repercussions of shakes and prolonged mordents is at the player's discretion."\textsuperscript{103}

Weissenberg also changes his ornamentation in subsequent appearances of an idea by altering the placement of the ornament in relationship to the beat. In other words, sometimes he plays the ornament before the beat, and in a parallel passage plays the ornament on the beat. This is best demonstrated in the opening of the Menuet; in m. 1, he starts the mordent before the beat, but he starts the mordent in m. 5 on the beat. These two measures have identical material in the right hand, but Weissenberg's varying placement of the ornament makes the second measure sound different. However, playing the ornaments before the beat is not stylistically correct, according to several sources.\textsuperscript{104} Weissenberg varies his ornamentation in the second reprise, the only performer to do so. In the Ouverture, for example, he adds a mordent in the second reprise on the second

\textsuperscript{102} Bloch interview, August 10, 2004.
\textsuperscript{103} Edward Dannreuther, \textit{Musical Ornamentation} (New York: E.F. Kalmus, n.d.), 161
\textsuperscript{104} This will be discussed in the chapter on performance practice.
quarter note of m. 6. Bach indicated that ornaments were to be varied in the repeats, as he writes out several new ornaments in the repeat of the Sarabande in the 3rd English Suite.\textsuperscript{105}

**Contrast**

Hinson recalls that Samaroff “was always talking about the importance of dynamics, to avoid this ‘vanilla’ playing. She said, even if it’s too much, that’s better than not having enough contrast. She was always using that word ‘contrast.’”\textsuperscript{106} Here contrast, as opposed to motivic variety, refers to making changes between two different ideas. Tureck evokes contrast through her frequent terrace dynamics. But, in her dynamic treatment of the subjects Tureck creates contrast in two directions: vertically and horizontally.\textsuperscript{107} She creates contrast vertically by playing the subject at a completely different dynamic level than the other voices. She creates contrast horizontally by suddenly, at the entrance of the subject, playing more loudly than the music leading into the subject.\textsuperscript{108} These horizontal contrasts are another example of Tureck’s terraced dynamics, which, in general create contrast.

Besides highlighting the subject, Tureck plays some other melodic ideas much more loudly than the rest of the texture. One such idea is altered statements of the subject. She highlights an abbreviated statement of the subject in mm. 62ff. of the Ouverture when she suddenly plays *forte* in the tenor voice, starting on the left hand B.

\textsuperscript{106} Telephone interview, July 14, 2004.
\textsuperscript{107} These two directions refer to the two ways of looking at the musical score. Thus “vertical” refers to notes that are printed on top of one another, i.e., voicing. “Horizontal” refers to notes that are printed to the left or right of each other, i.e., before and after.
\textsuperscript{108} I.e., the entrance of the subject in m. 48 of the Ouverture.
Another idea is a written-out turn that is introduced in m. 24 of the Ouverture. Tureck dynamically features this turn in m. 24 and then again when it is repeated in m. 29, m. 103, and m. 108, showing motivic consistency. She also emphasizes melodies that pass back and forth between the hands, such as the ascending scalar pattern in mm. 12-15 of the Gigue.\footnote{She plays the other voice (in dotted eighth notes) so quietly that it barely sounds.} As with the subject, when Tureck brings out these melodic ideas, she plays the other voices very softly. These voices thus stand apart from the horizontal and vertical texture, creating localized contrast.

Samaroff said that “deep thought is necessary in bringing out prominent parts and subduing others”\footnote{Brower, 155} However, Madsen said that “voicing was extremely important [to Samaroff], but that it should be done discreetly. It was important to be able to hear all the voices.”\footnote{Telephone interview, July 5, 2004.} Tureck’s voicing of the subject and other motives does not allow all of the voices to be heard.

The three performers take different approaches to voicing in general. Even when bringing out ideas other than the subject, Tureck often plays one voice extremely loudly and plays the other voices much less. Kapell, as with his treatment of the subject, generally brings out one voice more than the others, but plays the other voices loudly enough so that they can be heard. Weissenberg plays all the voices at about the same dynamic level, creating a thick chordal texture, not really bringing out any “prominent part,” as Samaroff suggested.

The way that Kapell infuses dynamic contrast is through playing different ideas with dissimilar dynamics. He usually plays each idea with motivic consistency regarding dynamics, but each idea has a different dynamic than another idea. His contrasts are not
as defined as Tureck’s, but Samaroff probably would have approved of his having a clear
dynamic plan. And, unlike Tureck, his dynamic contrasts consistently reflect changes in
the score.
CHAPTER THREE: PERFORMANCE PRACTICE

Temporal Manipulation

As Maurice Hinson said, Samaroff was open to her students’ varied interpretations, “as long as [they are] within the stylistic bounds of the period.” Her idea of correct performance practice for Bach centered around the Dannreuther and C.P. E. Bach texts, which she recommended for her students, although she had her own opinions that were not necessarily generated from these two texts. Most importantly, it was important to her that, whatever her students did, it was based on reliable research.

C.P.E. Bach, in his Essay on the True Art of Playing Keyboard Instruments, describes the proper way to interpret music in the late Baroque period. He discusses not only elements such as rubato, improvisation, and ornamentation, but he gives suggestions on how to determine the tempo of a piece. In it, he states:

“The pace of a composition, which is usually indicated by several well-known Italian expressions, is based on its general content as well as on the fastest notes and passages contained in it. Due consideration of these factors will prevent an allegro from being rushed and an adagio from being dragged.”112

This relates to the idea of “tempo giusto,” the idea that there is a “just” or “correct” tempo for each movement. Kapell’s moderate tempos fit within this principle. Tureck’s tempos seem to be below this standard, as her slow movements drag. Weissenberg’s seem to be above this mark, as his faster movements feel rushed.

Within the framework of their overall tempos, all three pianists perform with some temporal manipulation, which is most noticeable in the Allemande. But they deviate from a strict pulse in different ways. Tureck tends to make fluctuations within the beat, without obscuring the overall pulse. Her right hand is flexible, but her left hand keeps a steady pulse. She usually delays or rushes no more than one or two notes at a time. To keep a constant tempo, she temporarily speeds up after a delay and she temporarily slows down after an accelerando. In other words, she "makes up the time," demonstrating the use of rubato. When Kapell uses rubato, he sometimes delays only one or two notes, but more often his rubato is longer than Tureck's, affecting the timing of a few beats. Like Tureck, he speeds up after he slows down and vice versa, so that the overall tempo is not affected greatly. But Kapell's more overt approach is a Romantic conception of rubato. Both Kapell and Tureck use other types of temporal manipulation, like the cadential ritard. and climactic acceleration, but they return to the basic tempo after they use these techniques. In contrast to Kapell and Tureck, Weissenberg does not use many small-scale rhythmic fluctuations in the Fourth Partita, but he does often play a long gradual ritard. or accelerando. Because his temporal changes are large-scale, he is often able to create long lines and a sense of the overall structure of the piece.

Samaroff herself seemed to teach the type of rubato (in Bach) that Tureck used. Margaret Ott asserted that Samaroff did approve of rubato in Baroque music, but Dorothy

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113 This has much to do with the fact that the Allemande has a florid right hand melody and a largely accompanimental left hand. The three performers play the Sarabande with rhythmic freedom, too, but less freedom than in the Allemande. According to former Samaroff student Maurice Hinson, Madame felt that "rubato was completely appropriate in Bach." Telephone interview, July 14, 2004.

114 Rubato, an expressive device, comes from the Italian word, "to steal." At least two types of rubato exist. In the 18th century, the term referred to temporal manipulation in which rhythmic values are minutely altered while the underlying pulse does not change. In the 19th century, rubato referred to changes in tempo and rhythm in all parts at the same time without any compensation, and the basic tempo is resumed at the performer's judgment.
Madsen recalled that Samaroff was not in favor of much rubato in this period.115 Tureck’s approach is the most in agreement with the Baroque definition of rubato. Samaroff would have approved of this, as Tureck’s approach is stylistically correct. Kapell’s Romantic approach to rubato, which is not stylistically correct, could be a result of his having studied mostly Romantic repertoire with Samaroff. Rubato has an element of spontaneity to it, and Romantic rubato came naturally to him. Weissenberg’s temporal manipulation involves so many notes that it is not stylistically appropriate for Bach.

Figure 7 shows the temporal manipulation that the performers display in mm. 19-21 of the Allemande. The spacing of the music shows the amount of time that passes between the striking of one note and the next, and thus the moment-by-moment rubato as well as longer temporal shifts.

Figure 7A: Kapell’s Temporal Manipulation, Allemande, Mm. 19-21

\[\text{Insert musical notation here}\]

Figure 7B: Tureck’s Temporal Manipulation, Allemande, Mm. 19-21

Figure 7C: Weissenberg’s Temporal Manipulation, Allemande, Mm. 19-21
This transcription of Kapell’s performance shows how, in one passage, he accelerates the tempo in the groups of thirty-second notes, and he slows down in the longer sixteenth notes to “make up the time.” Therefore the overall tempo does not change. Because his tempo does not have a net change, the bass notes on the 1st and 3rd beats are roughly equidistant from each other on the graph. In Tureck’s performance, all of the notes occur in strict tempo, except for the right hand E at the end of the third beat of m. 19. Although she delays this note, she plays the left hand C4, which is on the fourth beat, in time. The effect is that only the E is emphasized by its late placement. All of her bass notes are equidistant from each other, reflecting her steady tempo. The excerpt from Weissenberg’s playing highlights his more gradual approach to temporal manipulation. He plays completely in tempo until the first beat of m. 20, where he begins to slow down. In m. 21, after the ritard., he does not return to the original tempo, but continues in the slower tempo.

The following illustration depicts where, how, and how much each of the performers demonstrate rubato, cadential ritard., climactic acceleration, and other temporal manipulations in the Allemande.116

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116 The Allemande is used for the graph because the performers use the most rubato in this movement. However, the same traits that are explained in the following section apply to all movements.
Figure 8: Tempo Fluctuations in Allemande
Various markings in the above illustration (wavy lines, commas, and arrows) are presented horizontally and to the right of each performer. These depict instances of tempo fluctuation in the Allemande. Measure numbers are given along the left hand side. Arrows show the nature of the manipulation: leftward pointing arrows show a deceleration; rightward pointing arrows show an acceleration. The relative height of the markings (wave amplitude in wavy lines, arrowhead size in arrows) show, approximately, the extent of the change. Commas indicate a pause.

In the above illustration, Kapell’s row has the most markings. This attests to his attention to detail, because he temporally highlights many features of the music. The large amplitude of his waves shows how markedly he changes speed. Backward arrows are often followed by forward arrows, and vice versa, demonstrating how Kapell is able to take rubato without changing the overall tempo significantly. Tureck’s row has fewer markings than Kapell, and the markings are shorter and smaller. Compared to Kapell, her playing is fairly steady. Weissenberg’s row has the fewest markings of all three performers. In fact, there are several measures in Weissenberg’s row that have no markings at all. The markings that do appear usually stretch for several beats in one direction, because his tempo fluctuations do, too. Towards the end of the movement, his row often has two sets of markings above and below each other, one to show small fluctuations and the other to show larger underlying tempo shifts.

The three approaches to rubato result in various long-term effects. The following table quantifies the amount of deviation from the starting tempo each performer makes in the Allemande.\textsuperscript{117}

\footnote{The Allemande is used because the performers demonstrate the most rubato in this movement. Times were taken of the first playing of each section, not the repeats.}
Figure 9: Deviation from Starting Tempos in Allemande

<table>
<thead>
<tr>
<th></th>
<th>Starting Tempos</th>
<th>Expected Durations</th>
<th>Actual Durations</th>
<th>Durations Ratios</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tureck</td>
<td>$J = 53$, $J = 52$</td>
<td>1:49, 2:32</td>
<td>1:56, 2:31</td>
<td>.940, 1.007</td>
</tr>
<tr>
<td>Kapell</td>
<td>$J = 50$, $J = 50^{118}$</td>
<td>1:55, 2:38</td>
<td>2:19, 3:01</td>
<td>.827, .873</td>
</tr>
<tr>
<td>Weissenberg</td>
<td>$J = 52$, $J = 54$</td>
<td>1:51, 2:27</td>
<td>2:14, 3:17</td>
<td>.828, .746</td>
</tr>
</tbody>
</table>

Expected duration means the time it would take to play this section if adhering strictly to the starting metronome tempo. The duration ratio is the expected duration divided by the actual duration. If this value is 1 the performer adheres to the initial tempo exactly or has made up exactly as much time as taken away; a value less than 1 indicates some “loss” of time (i.e. the performer has slowed down without speeding back up); a value greater than 1 indicates the some “gain” of time (i.e. the performer has sped up without slowing back down).

The duration ratios in Tureck’s tempos show that she stays close to the metronome speed that she starts out with. She sometimes alters the tempo for tiny periods of time, but the pulse remains steady. In other words, when she “robs,” she “pays back” with no net loss in time, which is why her duration ratios are close to 1.\textsuperscript{119} Kapell, however, ebbs and flows more often, more noticeably, and for longer periods of time. Generally, he moves faster or slower to highlight events in the music. When he does this, he usually makes a \textit{ritard}. first, then an \textit{accelerando}, so that he returns to the basic...
tempo, but not above it. Thus, even though he returns to the starting tempo, the cumulative effect is a small net loss in time. The duration ratios .827 and .873 demonstrate that Kapell loses time throughout each section. Weissenberg’s duration ratio of .746 for the second section shows how much he slows down as he approaches the ending. This deceleration is due to his slowing down several individual times beginning about a minute before the end. Because he does not return to the original tempo after each ritard., the cumulative effect is a tempo reduction and a large net loss in time.

Compared to some performers that recorded this piece before these three pianists, Samaroff’s students perform each ritard. without deviating from the main tempo too far. Dame Myra Hess makes such a significant ritard. at the end of the introduction of the Ouverture that she cuts the tempo in half. Rachmaninoff effects a ritard. in m. 2 of the Sarabande in the second reprise that slows the speed down to about one-third of the original tempo.

Chapter 2 discussed how the three performers move the tempo ahead toward climaxes. Weissenberg, though, moves the tempo ahead in most passages where he plays with increasing intensity. The first measure of the Courante is such a passage. The pickup note and first chord are stable and grounded, setting the D Major tonality. But the rest of the first measure ascends in pitch and intensity to the downbeat of the next measure. In this example, he plays the pickup note and first chord in one tempo and then moves ahead immediately after the chord. At this and many other passages where Weissenberg rushes, he creates an exciting but unstable feeling. In the dance movements, Weissenberg’s instability in tempo undermines the rhythmically regular, dance-like
character. However, his acceleration does contribute to long phrases and a sense of forward momentum.

Even though Samaroff advised that it is acceptable to rush toward a “big climax,” she warned against making an *accelerando* simply because the performer plays a *crescendo*. Adding an *accelerando* was to be reserved for special moments. Weissenberg’s frequent accelerations are as inappropriate in Baroque music as his use of the long *ritard*.

For different reasons, all three performers occasionally delay a melodic note perceptibly, with the result that the voices become asynchronous. When Kapell creates this “melodic disjunction,” he does it at a point where something new or intense is happening in the music. The downbeat of m. 4 is one such moment. The G-F♯ that begins the measure in the right hand is an appoggiatura and Kapell plays this downbeat with significant dynamic emphasis. Kapell plays the first note of the appoggiatura, G, after the left hand D, giving the G emphasis. In m. 5, he highlights a new voice entry in the tenor, by playing left hand F♯ slightly after the right hand. This entry is significant because it is the first time in the movement where the left hand has any substantial melodic material. In contrast, Turek’s use of this technique does not seem to coincide with significant musical moments. Since she does not combine the delay with other techniques such as dynamic emphasis or a *ritard*, the result sounds more improvisatory. This is perhaps best exemplified on the fourth beat of m.11. Turek delays the right hand

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120 Schreiber, 30
121 I.e., the hands are not “in sync,” though they are written to sound together. This practice is a somewhat Romantic approach to *rubato*. Weissenberg does not use the delay technique to the extent that Turek and Kapell do.
122 An “intense” point might be a place in the score that stands out harmonically, rhythmically, or texturally, similar to “climax” above. Kapell usually emphasizes these points rhythmically, dynamically, or both.
C it which occurs one beat before the peak of the phrase. Because this delay occurs only during Tureck’s buildup to the peak, it does not coincide with her dynamic goal, and thus it receives little emphasis.\textsuperscript{123}

Whether the performers used it effectively or not, Samaroff was against melodic disjunction. As she wrote to Kapell, “I never heard a more beautiful tone than you produced throughout your recital except when your basses were colorless and not with the melody note.” Her opinion seems to be attributed to the fact that such a separation is a violation of what is written in the printed page. Samaroff indicated that performers like “Paderewski played with the hands apart a great deal,” but she wanted her students to move away from that old-fashioned mannerism.\textsuperscript{124}

In the opening of the Ouverture, all three performers utilize an alteration in the written score that is consistent with Baroque performance practice. That is, they play the dotted rhythms in the opening section of the Ouverture more exaggerated than written. Thus, though it is not what is in the score, this alteration adheres to Samaroff’s principle of playing stylistically correctly.\textsuperscript{125}

**Dynamics**

According to Ott, Madsen, Hinson, and the class notes of Charlotte Schreiber, Samaroff approved of terraced dynamics in Bach.\textsuperscript{126} However, Madsen remembers that

\textsuperscript{123} The one time that Weissenberg does not play his hands together is at the downbeat of m. 34. Here he plays the right hand a whole thirty-second note late, obscuring the written rhythm.


\textsuperscript{126} Telephone interview, July 5, 2004; telephone interview, July 13, 2004; telephone interview, July 14, 2004; Schreiber, 79.
“it was okay to crescendo within limits.” Samaroff desired a combination of the two
dynamic approaches, to be used where appropriate in the music.

As mentioned earlier, Tureck often employs terraced dynamics. To reinforce the
dynamic change, she uses the pedal when she suddenly plays louder. (The damper pedal
always adds volume and “depth.”) For example, in mm. 25 and 27 of the Gigue, Tureck
suddenly applies the pedal on the second and third beats, where she effects a subito forte.
She uses little or no pedal until this point in the piece, so her application of the pedal here
draws attention to these passages by making them even louder.

When Kapell plays a cadence bridging two sections with different dynamic levels,
he often uses the cadence to gradually match the new dynamic level. A typical example
of this is in mm. 32-33 of the Ouverture. Here Kapell plays forte in m. 32, but he makes
a diminuendo through the cadence in order to arrive mezzo piano on the first beat of m.
33. This marks the beginning of a new section, which Kapell plays mezzo piano.
Therefore, instead of adjusting suddenly, Kapell makes the transition smooth, like most
of his dynamic changes.¹²⁸

In addition to insisting that all melodies be “sung”, Samaroff taught that the
melody should be “2 degrees above the accompaniment.”¹²⁹ This technique is typically
thought of in relation to Romantic period pieces where the accompaniment simply gives
the harmony. In Bach, this has application, not in contrapuntal movements, but in
movements like the Allemande and Sarabande.

¹²⁸ This same measure is one of the rare instances where Weissenberg suddenly changes dynamics. He
plays the resolution of the chord in m. 33 forte and immediately pulls the dynamic back to mezzo piano for
several measures.
¹²⁹ Schreiber, 31.
Except when the subject is in another voice, Kapell brings out the top voice consistently above the other voices. Even when the lower voices support significant harmonic changes, Kapell projects the top voice. In mm. 19-20 of the Allemande, for instance, although the left hand is the driving force behind an ascending 5-6 sequence, Kapell plays the right hand mezzo piano and the left hand pianissimo. Kapell’s consistent prominence of the top line also extends to his playing of chords. Each chord has a ringing quality to it, because he meticulously emphasizes the top while still playing the other notes loudly enough to be heard. This is apparent in mm. 51-52 of the Aria, where his ringing chords project the melody line that continues from the previous measures.\(^{130}\)

Weissenberg usually brings the top voice out prominently, too. However, when Weissenberg’s brings his left hand out, it interferes with the right hand melody line. A typical example of this is at the end of the Allemande, as mentioned earlier.

**Pedal**

Samaroff said that pedal was essential to a singing tone, and all melodies should be sung.\(^{131}\) Thus she believed that melodies in Bach should be pedaled. However, she taught that, in Baroque music, one should not pedal over degrees of the scale.\(^{132}\) That means that the pedal, if used in a scalar melody line, should be changed every note.

Kapell’s approach to pedaling shows traits of his Romantic inclination.\(^{133}\) When Kapell plays slow, lyrical melodies, he often groups several melodic notes that are a

\(^{130}\) Weissenberg and Tureck do not emphasize the top at all in mm. 51-52.

\(^{131}\) Schreiber, 43.

\(^{132}\) Ibid.

\(^{133}\) Not surprisingly, Samaroff indicated that “pedal was to be used with more freedom in Romantic music than in Bach.” Schreiber, 65. Dame Myra Hess pedals much more wetly than Kapell does, a typical example of the liberal use of pedal that earlier performers had used.
second or third apart together in one pedal. As a result of this pedaling (common in his Allemande and Sarabande), the pedaled notes are *legato*. The attacks of these notes are also less noticeable, because the ringing of sustained tones overshadows the sound of the hammers striking the strings. However, the most remarkable result of this pedaling is a change in color due to the presence of overtones. Kapell uses this technique as early as the first measure of the Allemande, where, on the third beat, he holds the pedal down for four sixteenth notes. Consequently, the melody notes F♭, E, and A ring simultaneously. Since the E is not part of the prevailing tonic harmony, and because the three notes are in close proximity to each other, the pedaling creates dissonance. In addition, because the E generates a completely different overtone series than F♭ and A, the three overtone series sound together to produce a rich color that could not be otherwise produced.

Tureck, in contrast to Kapell, changes pedals on consecutive melody notes in the Allemande and Sarabande, as Samaroff advocated. More specifically, she depresses the pedal after she strikes almost every note.\(^{134}\) In doing this, she overlaps the notes so that she creates an enhanced *legato*. For example, in the first measure of the Allemande, she changes the pedal after she plays the E, then the F♭, then the A. This causes each note to overlap into the next, but it does not create as much resonance or liquidity in the sound as Kapell’s pedaling.\(^{135}\)

Weissenberg employs little pedaling in the lyrical Allemande and Sarabande. When he does pedal, he does not usually overlap notes, as Kapell and Tureck do; he

\(^{134}\) It is possible that Tureck finger pedals here. This is nearly impossible to ascertain from the recording, so for the sake of consistency, use of the pedal is assumed.

\(^{135}\) Tureck also uses the pedal to connect notes that are impossible to connect without the pedal. One example is in m. 5 of the Sarabande, where she connects the leap from the low D to the high D in the left hand. Another instance is in m. 19 of the same movement, where she connects the repeated notes in the melody.
changes the pedal as he strikes each key. While he plays legato, Weissenberg's pedaling is clear enough to allow the attacks of each note sound. His pedal is within Samaroff's guidelines, but he does not create the same degree of legato as Tureck or Kapell.

Samaroff's main advice in pedaling was to listen and adjust the pedal accordingly. This implies that the performer should carefully ensure that the sound does not become unintelligible. In the low register, Kapell and Tureck take special care to maintain clarity through sparse pedaling, while Weissenberg creates more blurriness. The pedal is a barrier to articulateness in this range, because notes in the low register of the piano decay slowly and produce many overtones, and the sound can easily accumulate when the pedal is depressed. Tureck preserves clarity by not pedaling low notes altogether. Kapell, who occasionally pedals low notes, does not pedal passagework or trills that appear in the low registers. For example, he does not pedal the low register trill on the F\(^4\) in m. 6 of the Ouverture, even though he pedals most trills. Weissenberg, on the other hand, pedals this and many other trills in the low register. He also pedals some passagework in this range, such as the sixteenth note patterns in m. 50 of the Ouverture.

Articulation

According to Maurice Hinson, "Samaroff advocated non-legato articulation in the shorter note values of Bach. She was certainly aware of what was considered the proper touch of the period."\(^{136}\) In Joseph Bloch's score to the French Overture, Samaroff wrote "detached" over the short note values.\(^{137}\) This does not mean that she did not accept variances in the articulation, but that she felt the general approach should be non-legato.

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\(^{136}\) Telephone interview, July 14, 2004.

\(^{137}\) Telephone interview, August 10, 2004.
Tureck’s tendency in articulation is to play a very short *staccato*. This is her most prevalent articulation. A paradigm of this articulation is in mm. 18-32 of the Ouverture, where she plays every sixteenth note and eighth note very *staccato* for the whole section. However, the patterns that she more regularly plays with this articulation are long passages of sixteenth notes, such as the three-octave scale in mm. 36-37 of the Ouverture. In long passages of acute *staccato* such as these, Tureck’s playing can sound excessively vertical, because there are such long spaces in between the notes. She also plays the second note of most two-note slurs very short. An example of this is in m. 34 of the Ouverture, where she slurs the E-G⁴ and makes the G⁴ very short. This causes the two-note slur to sound light and almost frivolous.

Weissenberg’s articulation, on the other hand, is mostly *legato*, especially in his right hand. In fact, of all three performers, he varies his articulation the least, contributing to a somewhat homogenized approach to character. Weissenberg’s articulation in the Menuet, for example, is as *legato* as his articulation in the Ouverture, yet the writing styles of these movements exhibit different textures, rhythmic patterns, and, consequently, character. Within the Courante, his constant *legato* treatment of the right hand line works against the perpetual rhythmic fluctuation of the movement. Weissenberg’s *legato* approach does, however, create a liquid sound that facilitates a sense of forward momentum. Madsen doubts that Weissenberg got his *legato* approach from Samaroff. She does not recall her teacher advocated such an articulation in Bach.

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138 The only two exceptions to this are the opening of the Ouverture and the Menuet, where she plays *legato* more often. When Tureck does play *staccato* (in all movements), not only are the lengths of notes short, but the releases of her *staccato* notes are sudden, too. That is, Tureck plays in a way so that the damper hits the string quickly. As a result, the damper deadens the string instantaneously, rather than gradually. This creates a sharp silence after each note.

139 The exception to this is the Aria, where he plays *staccato* often.

Kapell, who plays with a variety of touches, rarely plays staccato. He mainly uses staccato for emphasis on certain notes or passages. He probably comes closest to the articulation approach that Samaroff had in mind, as she did not advocate a short staccato or a legato in Bach. And, as mentioned in Chapter 1, he varies his articulation to match the characters in each movement.

Tureck, who varies her articulation the most frequently, often plays a repeated, short pattern of articulation that emphasizes each beat. Her most common pattern is a slur at the beginning of each beat, followed by one or more staccato notes. In Samaroff’s lectures, she advocated this specific technique.\textsuperscript{141} The slur creates emphasis on the beat because the first note of each slur is the only long note among several shorter notes. A typical example of this is in mm. 83-86 of the Ouverture; Tureck constructs a repetitive pattern by playing a two-note slur followed by four staccato notes in every beat in both hands. As a result, she emphasizes the beats despite the long, gradual contrary motion expansion of the passage. A more condensed version of this pattern occurs in mm. 1-25 of the Gigue, in triplets; in this section, she emphasizes the first of every three notes using this technique. Once again, Tureck’s playing comes across as heavy and vertical, emanating from her focus on localized events in the music.

None of the three performers observes the rests in the 4\textsuperscript{th} Partita exactly as they are written. For example, in mm. 41-44 of the Ouverture, Kapell and Weissenberg begin some of the rests late and do not follow others at all. Their longer left hand notes create a more connected left hand line, but negate the rhythmic effect that would occur if Kapell and Weissenberg released the notes when Bach indicated. In this same passage, Tureck plays the rests earlier than written, making the left hand line more detached and inert.

\textsuperscript{141} Schreiber, 97
The performer’s treatment of rests is in direct contrast with Samaroff’s teaching. Her second commandment states “play the correct duration.” More specifically, in her objectives, as written by student Wendel Diebel in 1937, Samaroff said to “never clip the length of pauses or the value of rests.”

**Ornamentation**

Samaroff said that “the point of ornamentation was improvisational”, a characteristic of Kapell’s and Weissenberg’s interpretations that is covered above.\(^{142}\) Samaroff also claimed that “ornaments were used to call attention to that note.”\(^{143}\) However, considering that ornaments call attention to the note by their very nature, nothing needs to be done to draw them out. To confirm this fact she said that “ornaments should never sound like a bump. They should sound like an integral part of the line.”\(^{144}\) This implies that ornaments should match the speed and volume of the contexts in which they appear.

Typical of Baroque performance practice, Tureck adds many ornaments that are not marked in the score, especially in the opening of the Ouverture. In fact, she adds a mordent or trill on almost every beat in this section. Both she and Kapell add ornaments and arpeggiate chords at many of the final cadences of the movements for structural effect, as mentioned above.

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\(^{142}\) See Margaret Ott quote on p. 44.

\(^{143}\) Ott interview, July 5, 2004.

\(^{144}\) Hinson interview, July 14, 2004.
In both reprises, adding ornaments not marked in the score was expected of Baroque keyboardists.\textsuperscript{145} Adding mordents at the beginnings and endings of movements makes sense in Baroque keyboard playing, as the beginnings and endings often use long chords, which provide opportunity for embellishment. Frederick Neumann, in his book on Baroque ornamentation, supports the rolling of chords at the beginnings and ends: “a routine ornamental addition was probably an arpeggiation on a final chord of a certain length.”\textsuperscript{146}

Both Kapell and Tureck vary the speed of their ornaments according to the tempo and character of the movements in which they appear. As a result, the ornaments fit into the rhythmic texture of the movement well, becoming “an integral part of the line,” as Samaroff suggested. For example, Kapell and Tureck play both the trills in m. 12 of the Ouverture relatively slowly. This enables the trills to match the slow pace of the introduction, so that the trills sound like a continuation of the melodic line.\textsuperscript{147} In m. 17 of the Ouverture, both pianists create a somewhat improvisatory sound, but their methods are different: Tureck starts the trill slowly and speeds up; Kapell slows down and speeds up several times. In m. 4 of the Allemande, Tureck prolongs only the first note of the trill, creating an improvisatory, melodic sound. On the other hand, when the music is moving quickly, both Tureck and Kapell play their ornaments rapidly, such as in mm. 93-96 of the Ouverture, where their fast trills match the fast context of the music. Even when Tureck and Kapell play trills quickly, however, they never play them so rapidly that

\textsuperscript{147} As mentioned in the pedaling chapter, Kapell does pedal many ornaments, which interferes with his melodic approach somewhat.
the notes are indistinct. Samaroff insisted that this was consistent with proper performance practice: in her lectures she claimed that Bach trills are slower than modern trills.\textsuperscript{148}

Weissenberg, in contrast to Kapell and Tureck, plays all of his ornaments quickly and loudly. The tempo of the music does not affect the speed of his ornaments whatsoever. For example, in m. 12 of the Ouverture, he plays the first trill, which only occupies half a beat, fast enough to fit ten notes into it. Even when his ornaments involve fewer notes, he plays them quickly. For instance, in m. 4 of the Allemande, he plays the four-note trill loudly and quickly. Because the speed does not match the slow tempo of the Allemande, the ornament comes across as sharp and conspicuous. In addition, the trill is too loud for the resolution of an appoggiatura. Weissenberg’s speed in ornaments makes the individual notes difficult to distinguish, so that the ornament is never melodic. His ornaments rather stand out as a single unit. While Samaroff did recommend that ornaments are conspicuous, as Weissenberg makes them, she did not recommend playing them non-melodically.

Samaroff taught that “early music trills are not to be pedaled.”\textsuperscript{149} This supports her assertion that ornaments are to be treated melodically, because refraining from pedal allows each individual note to be distinct. Tureck adheres to this principle, while Weissenberg and Kapell do not. For example, in mm. 93–96 of the Ouverture, Weissenberg and Kapell create individual gestures out of the trills by pedaling them, while Tureck does not.\textsuperscript{150} Consequently, Tureck makes her trills the most melodic by playing them slowly and by not pedaling them. Weissenberg and Kapell do emphasize

\begin{footnotes}
\item[148] Schreiber, 93.
\item[149] Schreiber, 67.
\item[150] Weissenberg is more consistent than Kapell in pedaling ornaments.
\end{footnotes}
the trills, in agreement with Samaroff’s teaching, by using the pedal, because the pedal makes each trill louder. In addition, the use of the pedal on all types of ornaments changes the color significantly; the repeated notes in each ornament cause the overtones to vibrate repeatedly, adding brightness to the sound.

Samaroff stated that trills must begin on the upper note. This is consistent with the performance practice of Bach’s time, as Bach indicated to his son Wilhelm Friedemann in *Clavier-Büchlein vor Wilhelm Friedemann Bach, angefangen in Cöthen den 22 Januar Anno, 1720*, that trills and mordents begin on the upper note. Kapell and Tureck, in agreement, almost always begin trills and mordents with the upper note. This is true even if the ornament is preceded by the higher note in the same voice, as is the case with the trill in m. 7 of the Courante. In this passage, Kapell and Tureck abide by this principle even though, in doing so, they obscure the melodic outline of the passage. Weissenberg, who is not consistent with his execution of ornaments, sometimes starts his trills and mordents on the lower note, such as the trill in m. 7 of the Courante and the mordent in the next measure.

According to C.P.E. Bach, mordents should never be used in stepwise descending motion and, rarely in descending leaps. This implies that mordents are generally used when approached in ascending motion (or by a unison). Tureck’s choice of whether to use a trill or a mordent abides by this practice (except at beginnings and endings of movements, to which she always adds mordents). If the preceding note is lower, then

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151 C.P.E. Bach said embellishments “connect and enliven tones and impart stress and accent.” “Stress and accent” are what Weissenberg’s and Kapell’s pedaling achieve by drawing the ornament out. C.P.E. Bach, 79.
152 Schreiber, 93.
154 C.P.E. Bach, 128. Are there other sources that suggest using a trill when approaching from above?
Tureck uses a mordent. However, if the note preceding the note to be embellished is the same or higher, then Tureck chooses a trill.

Samaroff clearly instructed in her lectures that Ornaments are to be played on the beat, a principle that is supported by Dannreuther. Kapell and Tureck always start ornaments on the beat, while Weissenberg frequently starts ornaments before the beat. An example of the two contrasting approaches is in the first measure of the Aria. Because Tureck and Kapell play the ornament on the beat, the auxiliary note that begins the ornament is emphasized. Therefore the ornament itself, which is “announced” by the auxiliary note, is emphasized. But Weissenberg’s approach emphasizes the principle note by placing it on the beat. Weissenberg also increases the emphasis by dynamically accenting the principle note.

Kapell is the only performer who is consistent about playing the ornaments in time, without changing the timing of the notes before and after the ornament. Dannreuther asserts that this is how ornaments should be played. Tureck’s ornaments encroach upon the timing of other notes less often, but Weissenberg frequently alters the timing surrounding notes, namely those that precede the ornaments. A passage from the Courante demonstrates the three approaches: in m. 9, Kapell plays the trill on the second beat quickly enough so that the following B receives its full eighth note value. However, Tureck continues the trill into the space allotted for the following B, shortening the B itself to about a thirty-second note. Weissenberg begins the trill before the beat, taking time away from the B that precedes the trill.

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155 Schreiber, 79; Dannreuther, 161.
156 Ironically, this one aspect of Weissenberg’s ornamentation, the weak metric placement, contributes to his ornaments’ being less conspicuous than if he placed them on the beat.
157 Ibid.
A performance practice that Kapell follows is stopping trills after one quarter note value when the note that is ornamented is a dotted quarter note. According to Dannreuther, “shakes upon a note with a dot stop at or near the dot—a short note following the dot is usually taken somewhat shorter then it is written.”¹⁵⁸ In m. 12 of the Ouverture, for example, Kapell stops the last trill exactly with the left hand E, but Tureck continues the trill after the E, and Weissenberg stops the trill before the E.

Tureck utilizes the performance practice of arpeggiating many chords within each movement. She had researched the idea of arpeggiating chords, and she claims that, “the psychology of the chord of the 17th and early 18th centuries-emerges totally from lute playing. And you don’t play chords straight as you do on the piano when you play the lute….fundamentally chords had to have been conceived in terms of being broken.”¹⁵⁹ However, she does not arpeggiate every chord, and her choices do not seem predictable. The only evident pattern is that she tends to arpeggiate weak beats more often than strong beats. This tendency is especially evident in the left hand of the Menuet, where the arpeggiation has the effect of changing the color of each third-beat chord. As with her other arpeggiated chords, she rolls from the lowest note to the highest note.¹⁶⁰

Kapell is consistent about making sure that all appoggiaturas are brought out in the music. In doing this, Kapell is “exhausting the printed page,” as Samaroff repeatedly demanded of her students.¹⁶¹ When Kapell plays appoggiaturas, he emphasizes the first note and plays the second note softer. This is a typical performance practice, supported

¹⁵⁸ Dannreuther, 161
¹⁵⁹ Towe, 10
¹⁶⁰ An exception to this is m. 5 of the Ouverture, where her top-to-bottom arpeggiation seems to “close” the phrase.
both by Samaroff in her lectures and by C.P.E. Bach in his *Versuch*. What is important about Kapell’s treatment of appoggiaturas is that he brings them out even when the music is moving fast, where the appoggiatura to be difficult delineate from the rest of the line. Kapell remarkably applies this technique in mm. 29-31 of the Courante, on the first two right hand notes of each measure. Instead of playing the second note as the beginning of a new idea composed of sixteenth notes, he insures that it sounds like a resolution by playing it softly.

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162 Schreiber, 94; C.P.E. Bach, 88
CHAPTER FOUR: INDIVIDUALITY

"I think it’s important to teach each student in a way to bring out his/her individuality, you don’t want them to sound like each other."¹⁶³ This was one of the most important facets of Olga Samaroff’s teaching philosophy, as related by her student Ott.¹⁶⁴ She wanted her students to follow her teaching principles, but she wanted them to have the freedom to do it their own way. Each of the three performers has a unique style of playing. This can be seen not only through the various ways that they show what is on the printed page and in how they interpret stylistic correctness, but in the ways that they exhibit spontaneity and individual mannerisms.

Weissenberg and Tureck display spontaneity by playing triplets in the Allemande in a free, uneven rhythm.¹⁶⁵ There is no general pattern to the way they play triplets. Sometimes they speed up through a triplet. Other times they slow down through a triplet. They may even delay or prolong the first note of the triplet. In all cases, though, their rhythm is uneven and unpredictable, giving it a somewhat improvisatory feel.

Tureck’s addition of ornaments is sometimes without pattern. That is, she occasionally adds ornaments in unique passages, so that neither motivic consistency nor motivic variety is the goal. For example, in m. 32 of the Aria, she adds a mordent to the

¹⁶⁴ According to McGillen, one activity that Samaroff felt would stifle individuality was listening to recordings. She felt that recordings would discourage imagination in performers by encouraging exact imitation. McGillen, 131.
¹⁶⁵ In the Menuet, Weissenberg play all of the triplets faster than written. Here, the tempo fluctuations are more long-term than in the Allemande, as the triplet sections are often several measures long.
right hand B. The passage of which this note is a part is not similar to anything else in the movement. Thus her ornamentation in this particular case gives a spontaneous quality. This suggestion of spontaneity also occurs in the opening of the Ouverture, but in a different way: while Tureck displays motivic unity by ornamenting most of the dotted eighth notes in this section, she does not add one (for the first time) on the left hand C in m. 7. This exclusion does not mirror any remarkable change in the score, but rather sounds unplanned.

Sometimes the performers treat arpeggios melodically, and other times they treat them as decorative gestures. When the pianists hold the pedal down through an entire arpeggio, they create a single harmonic gesture out of several notes. However, when the pianists pedal each note individually or omit the pedal entirely, they make the passage sound like a melodic line. The choice of which way to treat the arpeggios is something that the performers do at their own discretion and does not seem to be based on elements of the music, but rather on the performers’ individual preferences.

Kapell uses a particular rubato consistently in the lyrical Allemande that reflects his own personal style: in a succession of several notes of equal value, Kapell often makes a small accelerando at the beginning of the group, leading to the next beat. This gives the line forward direction and adds rhythmic interest to the notes of equal written value. In addition, he usually delays the first note of the group so that the overall tempo is maintained. For example, in m. 1, Kapell starts late on the third beat E and speeds up until the fourth beat G. In this way he propels the musical line out of the opening chord and towards the fourth beat.

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166 Samaroff indicated in her lectures that using one pedal in a long, improvisational passage was acceptable. Schreiber, 64.
Weissenberg adds sound through the use of the pedal, but he usually does it in ways that draw attention away from the beats. By applying pedal to a small group of fast notes leading into a beat, he emphasizes the “pickup” notes more than the beat itself. He exercises this technique frequently, and a typical example occurs in m. 14 of the Allemande. Here Weissenberg applies the pedal for the three thirty-second notes that lead into the third beat. This has the effect of taking emphasis away from the sixteenth note D, because it is softer than the C–D–E. In combination with Weissenberg’s other techniques, his pedaling method contributes to a feeling of a long line by deemphasizing the beats.

Overall, the three performers manage time in different ways. Weissenberg’s choices in tempo and temporal manipulation support long-term structure, because he plays fast and moves ahead gradually. The exception to this is when he approaches final cadences, in which he gradually loses considerable momentum. Tureck’s tempo and temporal manipulation support small-scale details of the music, treating them as individual, localized events. Occasionally, she highlights an unusual harmonic or textural change with a ritard. But her rubato does not usually coincide with her other, non-temporal methods of emphasis, making her performance seem almost improvisatory. Of all three performers, Kapell uses the most noticeable temporal changes. His temporal manipulations highlight both small-scale and large-scale events, but he is able to keep the music flowing through his moderate tempos and forward motion. While his rubato reflects the harmony, melody, texture, and rhythm of the music, he varies his techniques in a way that is unpredictable. To highlight the most important events of the music, such as climaxes, other intense moments, and character changes, he combines temporal
manipulation with other techniques. In this respect, Kapell’s interpretation comes across as the clearest in conception.

The three performers’ dynamic approaches are dissimilar to each other. Of the three performers, Weissenberg’s dynamic design is the most defused. He does not use a wide range of dynamics and he seldom changes the dynamic level. While he does make gradual changes in dynamics, like his temporal changes, his dynamics rarely lead to a well-defined peak. Instead, he stays at one volume level for a long time, creating more of a plateau. The main difference between his temporal manipulation and his dynamic manipulation is that his range of tempo is larger than his dynamic range. Tureck uses dynamics in a way that creates contrast. Whereas she keeps a fairly steady pulse by making small temporal fluctuations, she makes large dynamic contrasts throughout the work. These dynamic contrasts provide variety between contrasting sections, voices in a polyphonic section, and even between similar sections. Because her dynamic changes are often sudden, this variety is heightened. Kapell’s dynamic scheme, instead of creating contrast, unifies motives. Through his dynamic scheme, he is able to highlight certain harmonies, melodies, and textures in the music, as he does with his temporal management. He combines temporal management and well-defined climaxes to show the most important events in the music, especially the ending. His dynamic range, like Tureck’s, is large. But unlike Tureck, his dynamic changes are not sudden so that, even on a small scale, he creates a smooth line.

The three performers’ rates of dynamic change are similar to their approaches to temporal manipulation. Weissenberg makes long-term changes in dynamics, similarly to the way that he broadens and moves ahead in large sections. Tureck’s dynamic changes
are mostly local events, are her temporal fluctuations. Kapell makes mostly local
dynamic changes, too, but the changes are more gradual than Tureck’s, as are his
temporal manipulations.

The three performers’ pedaling approaches differ in some general ways.
Weissenberg, who uses the pedal infrequently, usually makes large gestures out of groups
of notes and adds volume to the sound. On a larger scale, his pedaling draws connections
between similar motives. Tureck pedals in smaller bouts, so that her pedaling, like her
temporal manipulation and dynamics, is detailed, affecting local events. Because her
pedal applications are short, the sound does not accumulate a great deal. Instead, her
main effect is an ample legato achieved through binding notes together melodically.
Overall, Kapell’s pedaling is the “wettest”. He not only uses the pedal the most
frequently, he also holds it down the longest. As a result, he creates the most noticeable
changes in color. Furthermore, his pedaling noticeably enhances legato, adds sound, and
creates groupings. Because of its liberal application, Kapell’s pedaling is the most
Romantic in conception.

The performers’ approaches to pedaling have some common threads with their
approaches to temporal manipulation and dynamics. Weissenberg’s pedaling is
infrequent, as are his changes in dynamics and tempo. Tureck makes short, well-defined
pedal applications, affecting local events, as with her rubato and dynamic changes.
Kapell creates gestures out of several notes with the pedal, similar to the way he
temporally makes subdivisions within a phrase. He uses the pedal the most in the lyrical
movements, the Allemande and Sarabande, the movements in which he plays relatively
softly throughout.
While being different from each other, the three performers’ approaches to articulation parallel their other approaches to the music. Weissenberg’s predominantly legato playing works together with his long dynamic shapes and gradual temporal fluctuations in creating a long line. Even some of his changes in articulation create forward momentum. Tureck’s detailed articulation method reminds one of her detailed temporal fluctuations, dynamic shapes, and pedaling. As with her other techniques, her approach to articulation promotes an emphasis on each beat. Kapell’s changes in articulation contribute to the clearest conception of the written score. His variances in articulation, less frequent than those of Tureck, but more often than Weissenberg’s, highlight features of the music in the same way that he highlights them with other techniques. As with the other methods, Kapell also creates character changes and multi-note gestures with his articulation scheme.

The three performers take different approaches to ornamentation. The effects of Weissenberg’s ornamentation and the patterns he creates create an improvisational feel. He does not often play the ornaments in parallel passages the same way, as Tureck and Kapell do.\textsuperscript{167} On the surface, Tureck’s approach to ornamentation is different from that of the other two performers, because she adds the most ornaments to the score. But she and Kapell display some fundamental similarities. They both play ornaments in a way that fits the speed and character of each movement, and the way that Kapell and Tureck play ornaments regarding pitch and placement of starting notes follows the contemporary guidelines of the Baroque period. Weissenberg always plays ornaments loudly and

\textsuperscript{167} Tureck and Kapell sometimes create motivic variety through ornamentation, but not as consistently as Weissenberg does.
quickly, so that they always stand out from the music, and he executes some of them stylistically incorrectly with regard to pitch and placement.
CHAPTER FIVE: CONCLUSION

Of all three pianists, Kapell’s playing emulates Samaroff’s ideals the most. This is not surprising, as he studied with her the longest. He also maintained contact with her throughout his life. Kapell’s playing shows a close attention to detail, adhering to Samaroff’s principle of bringing out the significance of every note. He articulates important structural moments in each movement, such as local climaxes and unusual harmonic changes. His use of time, dynamics, and articulation reflects this.

At the same time, Kapell creates a “complete whole—a perfect picture” through the unification of several elements of the music. For example, his expression of climaxes uses both dynamic and rhythmic emphasis to give a unique high point in each movement. Kapell also plays with smooth, relatively unaccented melodic lines to help keep the music moving forward. His moderate accelerations toward climaxes and his small-scale rubato also help to create longer lines.

Kapell’s fastidious study and practice techniques indicate that his interpretations are well-researched and planned out. Solveig Lunde indicates that Kapell, “Spent a lot of time studying the scores away from the piano. He researched his interpretations thoroughly.”168

Kapell’s repertoire shows favoritism to the Romantic period. He was known for his interpretations of Romantic music, and his Romantic bent comes through in his

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playing of Bach. While some of his techniques are stylistically correct, such as his ornamentation to a certain degree, his rubato and pedaling are Romantic in style.

Samaroff’s influence on Tureck comes through mostly in her attention to detail and in her faithfulness to correct performance practice. She shows fine details of the music through minute rubato, dynamic emphasis, and changes in articulation. These nuances imply a thorough study of the score.

Unlike Kapell, Tureck’s attention to detail does not work in a logical way to create a unified conception of each movement. Her temporal fluctuations are all the same size and do not treat certain points of the music as unique. The same is true of her dynamic peaks. In addition, the dynamic peaks and temporal manipulations often do not match up, making her interpretation more diffused. Her changes in articulation are very frequent and predictable, and her choices for articulation do not vary from movement to movement.

Tureck’s playing is faithful to the correct performance practice of the period. Her rubato, terrace dynamics, and ornamentation reflect Baroque performance practice to a large extent. Her pedaling is scarce, so that it allows her to play with a drier, toccata-like touch.

Although Tureck gave little credit to Samaroff, her diligence in research reflects her teacher’s goal for a well-founded approach to musical interpretation. Tureck said that, “Madam kept me buried under a load of original manuscripts and made me plow my way out.”

Tureck studied original scores and Baroque treatises throughout her lifetime to come to her own conclusions on how to play a work. She claimed to have a reason for everything she did.

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Weissenberg, who studied with Samaroff the least amount of time, demonstrates the least influence from his teacher. His performance shows little attention to detail, and it often does not capture the essence of the music. Rather, Weissenberg plays in a somewhat spontaneous way: he increases the tempo each time the music increases in intensity or when the note values become short; he also plays ornamentation in an unpredictable, motivically varied way. Structurally, his lack of any clearly defined climax implies a lack of planning. Altogether, his interpretation does not reflect a close study of the score.

Weissenberg often does not follow the stylistic guidelines of the Baroque period. His tempos approach a more virtuosic, Romantic approach. His long accelerations and decelerations also contradict the Baroque definition of *rubato* as well as undermine the dance characters. He does not execute his ornaments stylistically correctly regarding temporal and pitch placement. Weissenberg does not seem to do the research that Samaroff demanded of her students.

Compared to earlier recordings, the three Samaroff students are relatively accurate regarding the notes and rhythms that Bach wrote. Gieseking, for example, plays the rhythms in mm. 1, 9, and 35 of the Ouverture incorrectly. Much of his passagework is sloppy as well. In m. 36 of the Ouverture, he does not finish the scale at the end of the measure, but continues to the next measure. Both Hess and Gieseking skip the repeat in the Ouverture, for which Bach took the time to write out first and second endings. Rachmaninoff changes some notes of the piece intentionally, such as adding a low A in m. 12 of the Sarabande and by completely rewriting the first beat of m. 4.
Many of Samaroff’s other, less prominent performing students were champions of her musical ideals. Eugene List, who studied with Samaroff from the age of 13 and continued to study with her for many years, had a brilliant concert career and was selected to play for the world leaders at the Potsdam conference in 1945. Claudette Sorel played over 2000 concerts played with over 200 major orchestras. Joseph Battista was the first winner of the Guiomar Novaes Competition. Some other students that went on to big performing careers are Augustin Anievas, Joseph Bloch, Raymond Lewenthal, Solveig Lunde, and Paul Nordoff.

Through Samaroff’s performing students, her legacy is able to reach the broader public. Listeners that go on to become performers themselves may adopt some ideas from the Samaroff students into their own playing. Samaroff’s many students that went on to be teachers themselves have been able to incorporate her ideas into their own teaching.

Samaroff’s influence on the 20th Century is also achieved through the work of her students who specialized in areas other than piano performance. Thomas Schippers, for example, became a famous conductor, conducting premieres of Barber’s works, and working as the music director of the Cincinnati Orchestra for several years. Vincent Persichetti became a famous composer who taught at the Juilliard School for many years. Paul Nordoff was another former Samaroff student who gained acclaim as a composer and as a pioneer in music therapy for handicapped children. Maurice Hinson wrote several critical books about the piano repertoire, edited over seventy editions of piano music, and has worked as the editor for several magazines. The above musicians
impacted Samaroff’s musical values through compositional techniques, published research, musical outreach, and orchestral interpretations.

Perhaps Samaroff’s most direct impact on pianism in the 20th Century is through her students who became teachers themselves. Many of her students did, in fact, become teachers, and the number of people who were affected by Samaroff’s teaching is immense. Her students include educators at both the elementary and college level. Many of her students’ students have gone on to concert careers, further shaping the music through their performances and recordings.

Naturally, Samaroff’s other musical activities outside of teaching influenced musical culture as well. In her position as music critic for the New York Evening Post, she was able to broadcast her musical values in a prominent medium. She reached the general public through her three books on music appreciation and in her Layman’s Music Courses. Samaroff was aware of music’s important role in the enrichment of the human soul.

Samaroff’s goals of accuracy in notes, composers’ indications, and performance practice are consistent with the trends in performance of the late 20th Century and early 21st Century. The past century has seen a rise in the number of Urtext scores, scholarly journals, historically authentic performances, period instruments, and overall availability of historical information. Both recorded and live performances have become more accurate regarding notes and expressive indications. The wild excesses in pedal and rubato and alterations of notes and dynamics that occurred in previous generations are all but gone today.
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APPENDIX

Partita No. 4
in D Major
BWV 828

Ouverture.
Allemande.
Gique.