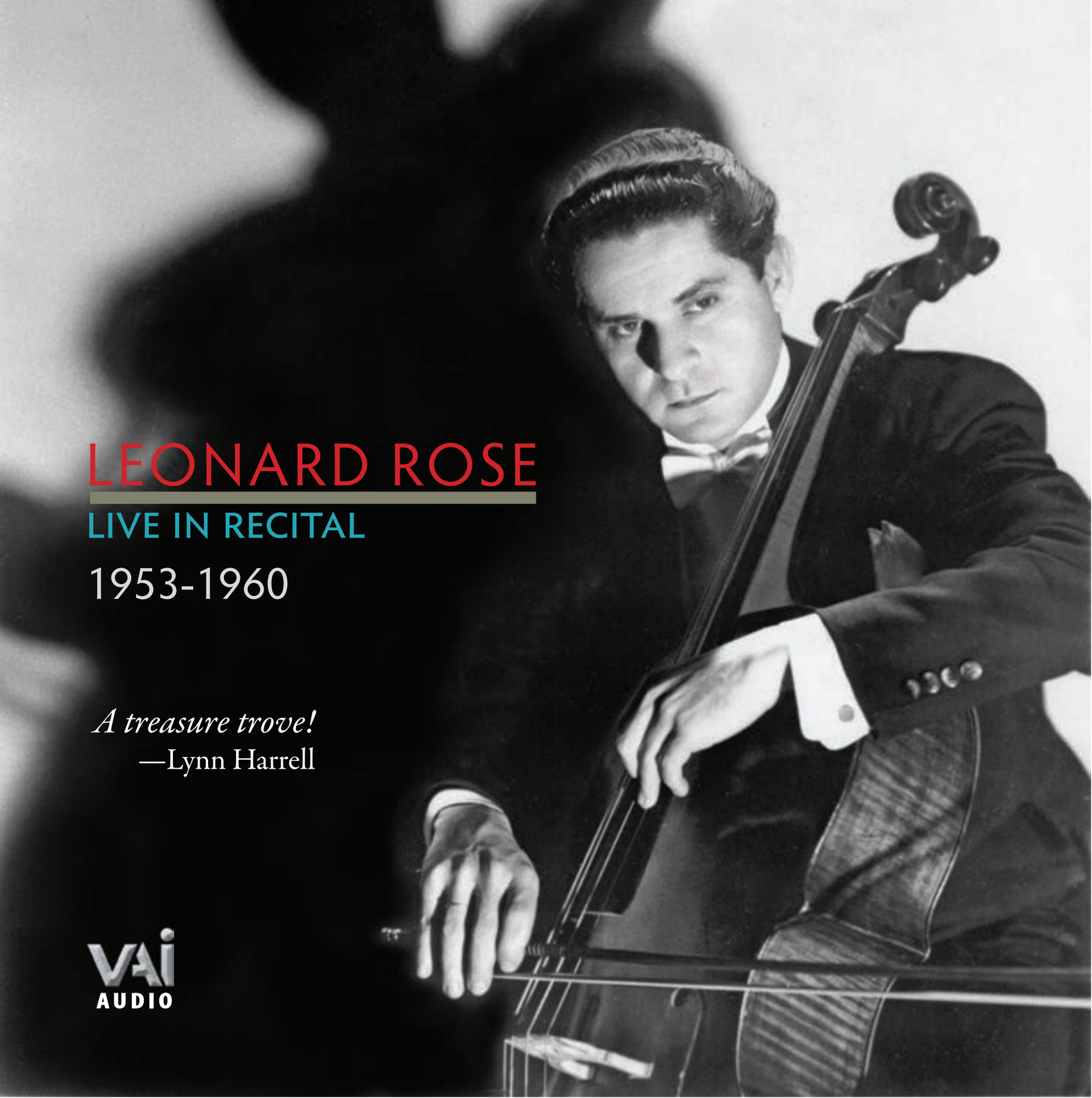

LEONARD ROSE

LIVE IN RECITAL

1953-1960

A treasure trove!
—Lynn Harrell

VAI AUDIO

DISC ONE (63:35)

1 **Bach: Adagio from the Toccata, Adagio and Fugue in C major** (arr. Casals) (3:43)

2 **Beethoven: Variations in E-flat major on Mozart's "Bei Männern," WoO 46** (9:34)

3-6 **César Franck: Sonata for Cello and Piano in A major** (arr. from Violin Sonata)

I Allegretto moderato (5:34)
II Allegro - Quasi Lento - Tempo I (7:35)
III Moderato - Recitativo fantasia (6:42)
IV Allegretto poco mosso (5:50)

7-9 **Schumann: Fantasiestücke, Op. 73**

I Zart und mit Ausdruck (2:44)
II Lebhaft, Leicht (3:26)
III Rasch und mit Feuer (3:43)

10 **Haydn: Sonata in C major, H. 6/6**

III Tempo di Minuetto (3:36)

11 **Chopin: Nocturne in C-sharp minor** (4:15)

12 **Francoeur: Allegro** (1:50)

13 **Ibert: Petit âne blanc** (1:42)

14 **Debussy: The Little Shepherd** (2:27)

LEONARD ROSE, cello
FRANK IOGHA, piano

The Frick Collection 1/15/56

DISC TWO (71:56)

1-5 **Bach: Suite for Cello in C Major, BWV 1009**
I Prelude (3:32) • II Allemande (2:42) • III Courante (3:08)
IV Sarabande (2:58) • V Bourées I & II (3:38) [VI Gigue - not recorded]

6-8 **Martinů: Sonata No. 2 for Cello and Piano, H 286**
I Allegro (5:59) • II Largo (6:27) • III Allegro commodo (4:26)
Ja Ck Max IN, piano
The Frick Collection 2/28/60

9-11 **Barber: Sonata for Cello and Piano, Op. 6**
I Allegro ma non troppo (7:09) • II Adagio-Presto (3:44) • III Allegro appassionato (5:04)
MITCHell aND re WS, piano
The Frick Collection 2/22/53

12-14 **Debussy: Sonata for Cello and Piano, l . 135**
I Prologue (4:22) • II Serenade (2:12) • III Finale (4:06)
a r THur Bal Sa M, piano
The Frick Collection 1/23/55

15 **Beethoven: Sonata for Cello and Piano in a major, Op. 69**
III Adagio cantabile; Allegro vivace (8:00)

16 **Chopin: Sonata for Cello and Piano in G minor, Op. 65**
III Largo (3:32)
l eONID Ha MBr O, pianist
Library of Congress 3/6/53

le ONar D r OSe, cello

Leonard Rose was born on July 27, 1918, in Washington, D.C., the second son of Harry and Jenny Rose, Russian immigrants who had met in Baltimore as teenagers. Harry Rose, born Gdal Rosowsky, was trained as a tailor and an actor in the Yiddish theater, and was employed as a tailor in Baltimore and Washington. Rose and his wife moved to Miami in 1922 to improve Harry's asthma and opened a grocery store that provided them a steady income throughout their lives. The Rose family lived in an apartment above the store. Harry made the deliveries and Jenny manned the store and worked in the butcher shop. Rose's parents were very much opposites of personality. Rose described them this way: *My father was a tremendous extrovert, always managing to be the center of attention and the life of the party. Mom was just the opposite – quiet, suffering and neurotic as hell. Quite a combination, those two. Dad was a terrific ham and Mom was very introverted, and basically sad and self-conscious.*

Rose's father worked in the Yiddish theaters in New York and Miami, but his real love was the cello, an instrument he played in amateur orchestras until his death at the age of 92. The cello was the instrument that ran in the Rose/Rosowsky family — a cousin, Sam Stern, was an accomplished cellist in Baltimore, and Frank Miller, the son of Harry's half sister in Philadelphia attended the Curtis Institute of Music and went on to a great orchestral career as First Cellist of the Minneapolis, the NBC, and the Chicago Symphonies. Rose's brother Frank, six years older, played percussion, and Harry encouraged his more sensitive younger son to take up the cello. Leonard began playing the cello when he was ten years old, after some early study of the piano.

Leonard Rose was a bright, athletic kid, successful in school although much like his mother in temperament. He regularly played sandlot baseball and enjoyed the beach with his parents most Sundays when their store was closed, but he was also very self-conscious and nervous. Rose recalls first being exposed to the terrors of stage fright not as a cellist, which had never made him nervous as a youngster, but in preparation for the speech he had to give as his eighth grade class valedictorian. The situation had not been helped by his father's advice: "If you don't say anything no one will know how stupid you are." Rose

had a difficult relationship with his father, and it seemed that the more Rose achieved on the cello, the more critical his father became. This strained relationship was to affect Rose throughout his life, resonating in future relationships with his teachers and employers.

Rose also recalled unpleasant moments as a bit older and chubbier adolescent that he was taunted by neighborhood boys for carrying his cello to school and for being one of the very few Jews in the area. (A recurring theme of Rose's memoirs is his self-identification as a Jew, even though he was neither observant nor religious. He mentions over and over, perhaps because his early adulthood corresponded with the rise of the Nazis in Germany, about *us* or *our people* being persecuted in various ways.)

Early on in his lessons he was taken on by Walter Grossman, of the Miami Conservatory, who was the best cello teacher in the area. Rose prospered, quickly becoming one of the best student cellists in the state and winning statewide music competitions against much older students. Rose developed a reputation as a fine young player and began performing on local concert series as a thirteen or fourteen year old. He recalled being paid the whopping sum of $5.00 (very little, even in 1932) for substituting on just a few hours' notice for a canceling recitalist on a Miami concert series.

By eighth grade Rose the class valedictorian was interested in becoming a doctor, but felt his destiny was to play the cello. Hearing his son play well beyond the local level and having his nephew Frank Miller already in the Philadelphia Orchestra as a role model, Harry Rose decided that young Lennie should pursue a career as a cellist. He withdrew his son from school and arranged an audition at the esteemed Curtis Institute of Music in Philadelphia, a conservatory offering the very best young musicians from around the world an all-scholarship musical education if they could live up to the school's demanding professional standards. Rose would be auditioning for long-time Curtis cello teacher, English cellist Felix Salmond (1888-1952). Rose recalled that long drive with his father from Miami to Philadelphia for the rest of his life:

> In those years, driving from Miami to Philadelphia, without any super highways, was not such a simple task. We would drive from Miami to Jacksonville ... and then the next stop would be

> some place in perhaps South or North Carolina, and the next place would be around Washington or Baltimore. I remember one of the first places we stopped — some sort of a rooming house to sleep overnight in Jacksonville – and the damned bed was loaded with bedbugs! I haven't forgotten it! ... (My father wasn't a big one for spending very much money. As a matter of fact, Dad was just plain tight.) ... I remember my father saying over and over to me "I hope you make it!" This, of course, only intensified my feelings. The farther North we got ..., I became more and more petrified. I had this continuous "I hope you make it" sitting next to me, which wasn't any big help. I got to Philadelphia and took the audition for Felix Salmond. I guess I didn't play very well. I was scared to death. I think that Salmond did see some talent in me, because he said at the time, "I think you are very gifted. It would, perhaps, be better if you could stay in Philadelphia and work with your cousin, Frank Miller, for a year and audition again next year."

Rose disappointed himself and his father by failing to be accepted on this, his first try at Curtis, a not uncommon phenomenon. From Rose's memories of that moment there seems to have been no option to return home to high school in Miami and continue his studies at the Miami Conservatory, or to audition for entry into another music school such as the Juilliard School or the Peabody Conservatory. The Rose family did try to enroll Leonard in the Philadelphia school system, but encountered insurmountable problems related to establishing residency. So he was left to live with his aunt and uncle and cousin Frank and practice the cello until he was good enough to enter Curtis. From this moment he would sink or swim as a musician.

Frank Miller was a great master of technique on the cello. Miller's tutelage worked for Rose. He worked on the Haydn D-major cello concerto with Miller and in April of the next year he re-auditioned for Salmond. Salmond was "bowled over" by the improvement and "said so most enthusiastically." Rose had his scholarship and was admitted to Curtis for the following term, fall of 1934.

The Curtis Institute of Music had been founded in Philadelphia in 1924 by Mary Louise Curtis Bok (1876-1970), daughter of Cyrus H. K. Curtis of the Curtis Publishing Company. Mary Louise Curtis's husband, Edward Bok (1863-1930), had emigrated to the United States from Holland when he was six years old. He subsequently wrote a biography of his father-

in-law, The Man from Maine, and his own autobiography, *The Americanization of Edward Bok* was awarded the Pulitzer Prize in 1921. Mary Louise Curtis Bok took $12 million from her personal fortune to found and endow the music school that she named for her father. The school's mission was "to train exceptionally gifted young musicians for careers as performing artists on the highest professional level." Shortly after the school opened it became entirely tuition-free to all students. This family, to whom "Americanization" was so important, so much a part of what they thought was necessary for immigrants to this country (Bok himself, among them), would found a music school which "Americanized" the way classical music was played by a whole new generation of brash American-trained young musicians. Rose was just one of the hundreds of young people who benefited from Mrs. Bok's generosity over the years. Rose received both a living stipend and an instrument loan from Mrs. Bok .

While Rose remembered his years at Curtis as nerve-racking there is no question that from nearly the moment he entered he was special. He was given opportunities at Curtis beyond those afforded other first-year students. It was something of a scandal that an incoming first year student, and one only sixteen years old at that, would be placed as first chair in the Curtis orchestra. Rose recalls that while it was a policy of the school not to allow first year students to give recitals, his teacher Felix Salmond supported a waiver of that rule to allow Rose to perform the Brahms Double Concerto in a student recital with violinist Eudice Shapiro, with whom he had learned the piece for their chamber music class. Later that year, the two played the work again as soloists with the Curtis Orchestra conducted by Fritz Reiner. Rose also played in a trio while at Curtis with Eudice Shapiro, his Brahms Double partner, and pianist Richard Goodman, who lived in Baltimore. The trio performed every other week in Baltimore. *It was a marvelous experience because it gave us a chance to really dig into this literature and learn it.... Thus, I had a chance to play all the important piano trio literature at a young age.*

The chamber music knowledge Rose acquired during his school years was to become the musical cornerstone later in his life when he formed a trio with violinist Isaac Stern and pianist Eugene Istomin. Although Stern and Istomin were great soloists and virtuosi in

their own right, neither had this kind of training in musical partnership in their early lives. It was Rose who became the musical anchor of that group.

Minnie

During Rose's second year at Curtis he had become friends with a young violist in her first year, Minnie Knopow from Milwaukee. He described her as both "outgoing and fun" and "shy and inexperienced." They dated for the three years they were at Curtis together. Minnie, like Rose, was a child of immigrant Eastern European Jews. Her father was a carpenter in Milwaukee, but unlike Rose she was one of four children. Her older brother Harry played the guitar and mandolin in polka bands in Milwaukee, where he was known as "Montana Chubby." Her sister Liz played the piano in a ragtime style. Minnie started on the piano, switched to violin and later to viola.

She entered Curtis as a twenty-year-old in 1935 and studied with Louis Bailley. By all accounts she was a very accomplished musician. She had won a scholarship to the Interlochen music academy in Michigan, a very advanced program still in existence, and had already spent some time at the Cincinnati Conservatory. She also attended the Milwaukee State Teachers College where she studied to be a music teacher. Like Rose, she had perfect pitch. She was three years older than Rose and a great deal more practical and worldly. She and Rose played together with other Curtis students at various commercial and free-lance musical gigs in Philadelphia, as well as in the pit orchestra for the Philadelphia Grand Opera Company.

When the two left Curtis in 1938 Rose arranged for Minnie to go with him. Before he could begin work at the NBC Symphony he had to move to New York and establish residency to join the New York local of the musicians' union. He had to live there for six months before he could join the orchestra. Knowing he couldn't work, he moved in with the family of an older Curtis student, pianist Sidney Foster, and arranged for Minnie to live with them as well ("in a separate room" he hastened to add).

Rose and Minnie, with their friend, Curtis trumpeter Arthur Statter, began to freelance in New York pit orchestras to support themselves. But times were difficult. Although a very talented Curtis graduate Minnie's professional playing slowed and then stopped entirely

after she and Rose married on December 1, 1938, just a few weeks after he joined the NBC Symphony.

Rose had been in the orchestra only three weeks when he had a career-making opportunity. Because he worked for the orchestra of a broadcasting company, NBC, he had occasion to do some radio work. In this case, the manager of the orchestra called him on a Sunday morning and asked if he could stand by with a twenty-minute recital program that evening. War was brewing in November 1938, and a live short-wave broadcast from Europe was planned on NBC nationally that evening. Weather conditions were unfavorable and the broadcasters needed backup programming in case the transmission could not come through. Rose agreed to be ready to play something at five o'clock that afternoon, but most of his music was still in Philadelphia. So he called his teacher, New York resident Felix Salmond, to borrow some music, had a quick rehearsal with the NBC staff pianist Earl Wild and stood by. Indeed, the transmission could not come through, so Rose and Wild played virtuoso pieces live on nationwide radio for twenty minutes that Sunday afternoon. The next morning at the orchestra rehearsal, Rose was showered with congratulations, as it seemed that nearly everyone had heard the broadcast. The kid in the back of the cello section was suddenly a sensation.

Later that week conductor Arturo Toscanini was displeased with the playing of the second chair cellist of the NBC Symphony, Jascha Schwartzman. In a dramatic example of the way things used to be in orchestras (before the era of union employment protections) Toscanini gestured to the hapless second cellist and pointed to the twelfth chair, the one occupied by Rose. Then he pointed to Rose and moved him up to the second chair. Just like that the twenty-year-old Rose became Toscanini's second cellist. It seems that Toscanini too had heard Rose's broadcast and had been highly impressed. Within four weeks of joining the orchestra, Rose was on the first stand of the famous maestro's orchestra.

Just a few months later, in early 1939, he was approached through his Curtis connections to see if he was interested in becoming first chair with the Cleveland Orchestra under the direction of Artur Rodzinski, who had been impressed with Rose's playing in his audition a few years earlier. Rose told the NBC Symphony manager Louis Spitalny of this

offer and shortly received a counter-offer: would he stay on with the NBC Symphony as second chair when his cousin Frank Miller came in next season as first chair? This had been a dream of the young Rose, to sit second to his cello hero Miller in a great orchestra. And the proffered salary was $8,000 per year, a gigantic sum for the time. *The cousin whom I idolized, and from whom I had learned so much... was coming from Minneapolis to New York, and I would be his stand partner. Who wanted to go to Cleveland? I wanted to sit with Frank.*

He enthusiastically agreed to stay with NBC and turned down the offer from Cleveland, but only one week later Rose was called into Spitalny's office:

> "Kid, I have a little bit of a disappointment for you. We are going to have to move you back to second stand next season." I was stunned. "Do you know what you're saying? I just turned down the solo chair in Cleveland, based on your word." "Yeah, sorry about that, but Toscanini wants Isidore Gusikoff as the assistant first cellist." Somehow this story did not make sense. I was in a terrible state of mind when I returned home. But suddenly my predicament resolved itself. I had a call from Felix Salmond who, in turn, had just had a conversation with Mrs. Bok at Curtis. Rodzinski had called her to see whether she might prevail upon me to reconsider the Cleveland offer? I could, at first, just stammer, "Good God." At any rate, I telephoned (the orchestra) and accepted, with gratitude. Within a few days I signed the contract to be solo cellist in Cleveland.

So what happened? Rose does not speak of this in his memoirs except obliquely. What emerges from his comments throughout is that he suspected that Frank Miller, his cousin, his hero, for whatever reasons did not want Rose to sit next to him and that it was Miller himself who raised objections to squelch the deal. Whatever the facts, this was what Rose suspected and it was the beginning of a lengthy estrangement between the two. A year later, the estrangement was reinforced by Rose finding out that Miller had sent a letter to the personnel manager of the Cleveland Orchestra applying for the first chair job that Rose then held. Rose was furious, feeling he was again being undermined by his cousin, who should have been looking out for him, not trying to take his job away. Rose says that the two later made up in the 1950's and that during the 1960's and 70's Rose performed as soloist with Miller conducting.

The Cleveland Orchestra Years: 1939-43

Rose joined the Cleveland Orchestra in the fall of 1939. He was nervous throughout most of his first year there:

> My first weeks in Cleveland were not the most comfortable for me professionally. Apparently, Rodzinski had given serious consideration to Paul Tortelier, the French cellist, as principal, and began the season with some doubts about his own wisdom in choosing me as his solo cellist. If Rodzinski had his misgivings, they were justified by one undeniable fact: my relative lack of experience. Although confident of my own abilities, I realized that there would be many works which I'd be playing for the first time, with all the concomitant pressures.

As at Curtis, the Cleveland Orchestra quickly recognized that they had a star in Rose. However much Rose may have felt nervous about his performance as first chair, his performance in the job was never less than stellar. Once again, Rose had an early opportunity to show himself to be a star and impress his colleagues in a powerful way. This time just four weeks after joining the orchestra, he was playing a solo in a concert with the legendary violinist Fritz Kreisler. Kreisler had his own arrangement of the Paganini D-major concerto that included a brief eight-measure cello solo. At the rehearsal Kreisler heard Rose play and admired his playing so much that he stopped the orchestra to applaud the young cellist. *Needless to say, I was teary-eyed, moved by such public appreciation on the part of the great Fritz Kreisler. But the best was yet to come. At the concert that evening, he had me take two bows after the Paganini. As a result I was mentioned most favorably in the concert reviews. And, perhaps best of all, I seemed at last to win the full confidence of Rodzinski.* Note that Rose wrote, "I seemed at last to win..." At last? He had only been there four weeks!

In preparation for his first concerto appearance with the Cleveland Orchestra, playing the Lalo cello concerto, he describes a worrying process that began two or three months in advance and caused him to lose ten to fifteen pounds. Rose explained that he worked himself into complete hysteria before solo appearances. He felt, at least from his vantage point forty years later that "I was one of the most neurotic frightened kids imaginable." Indeed, he was still young, only in his early twenties during this time, and by his own accounts, and from the

reviews of these performances, he played beautifully. The orchestra's confidence in Rose was clearly very high as it engaged him as soloist at least once per year beginning in his second season there. In those seasons he played the concertos of Lalo, Dvorak and Schumann, as well as the Brahms Double Concerto with the orchestra's concertmaster Joseph Fuchs.

In his fourth year in Cleveland, the 1942-43 season, Rose learned that the orchestra's conductor Artur Rodzinski would be leaving the next year to assume direction of the New York Philharmonic. In those years an orchestra's conductor had almost complete authority to hire and seat players as he wished. (This is not possible in modern symphonies in which union tenure, seating, and discipline and dismissal clauses control the situation.) But in 1943 it was not unusual for maestros to take their favorite players with them as they moved from orchestra to orchestra.

Howard Shanet, in his excellent history of the New York Philharmonic, provided the New Yorker's view of the arrival of Artur Rodzinski, as "Musical Director," a relatively new title for American orchestras indicating increased responsibility for programming and other artistic decision-making.

> Immediately after the announcement of his appointment for the upcoming season, Rodzinski fired fourteen Philharmonic players, including the concertmaster and six of the first desk players. This created a major scandal in the press and a large morale problem in the orchestra, especially for those players who had to play out the remaining months of the season knowing that they would be out of a job in the fall. The Philharmonic's outgoing conductor, Sir John Barbirolli, who had himself survived seven German submarine attacks on a previous wartime transatlantic crossing, was reported to have found "dodging Nazi subs a relief after the guerrilla warfare of the Philharmonic."

Nevertheless, there was general acceptance that of course the new maestro would prefer to bring in some of his own musicians, especially his two outstanding players from Cleveland, Leonard Rose and violist William Lincer. And it was in this way that Rose achieved his Curtis dream, to be principal cellist of the New York Philharmonic.

The New York Philharmonic Years: 1943-51

There was a little snag with Rose's appointment as first chair of the Philharmonic: Joseph Schuster, the outgoing first chair, would remain in place for Rose's entire first year. That is, Rose really came in as second chair with the assurance, by contract, that he would assume first chair duties the next year when Schuster left. To sweeten the deal, Rodzinski and the Philharmonic management took the unusual step of offering a second chair player the opportunity to play a solo concerto on a pair of Philharmonic subscription concerts that season. Rose played the Lalo Concerto, his debut piece with Cleveland, on those concerts and received what he remembered as a "marvelous" reception.

But what a difficult situation for everyone! Schuster, a German refugee from the Nazis and formerly principal cellist of the Berlin Philharmonic who had been in New York since 1936, would spend the year knowing that the young man sitting next to him was to replace him and that the conductor who would lead him for that year didn't want him there. Every solo he played, every entrance he made, would be under scrutiny. Rose had to put up with sitting in the second chair after having been in charge of the section and playing all the solos for four years in Cleveland. And the orchestra members would have taken up sides in the dispute, many coming down against the two imported first chairs in favor of the departing members.

It is clear from Rose's memoirs that the situation did not bring out the best in either Schuster or Rose. Rose tells of a program that was filled with particularly challenging and exposed cello parts — the little-known Miaskovsky Sinfonietta for String Orchestra and Shostakovich's First Symphony. Schuster had played all the solos at the rehearsal, but then called in sick with a cut hand just before the concert. This is just the circumstance that can really hang second chair players out to dry — giving them no preparation time for something that may show them to great disadvantage. And it is, unfortunately, the kind of thing that can happen between first and second chair players when they are trying to provoke each other. Rose, fortunately, had played both pieces and was familiar with all the solos, and instead of struggling with them, was fully prepared to play them beautifully. Rose remembers *it was a huge triumph for me and the boys in the orchestra were absolutely so happy*

for me, they were practically carrying me on their shoulders. The third performance of the week was broadcast nationally (to thirteen million listeners, Rose said). The New York press picked up on the story and lauded Rose saying that they were "looking forward to this young man becoming first cellist."

Also this first year Rose began playing on various broadcast and recital series in New York. Leonid Hambro was the staff pianist of both the Philharmonic and of WQXR Radio, which at that time programmed a great deal of live in-studio music. Hambro had also been the cello class pianist of Felix Salmond at Juilliard and had met Rose when both were students. (They remained friends for the rest of Rose's life.) Rose recalls playing five broadcasts in one month with Hambro, performing difficult solo repertoire such as the sonatas by Franck and Boccherini. Hambro, who in his WQXR job played with nearly every great musician to appear in New York (they would often give brief live in-studio recitals to promote their New York appearances and he would accompany them) felt that Rose was the greatest of all the string players he had played with, and that list included Fritz Kreisler, Jascha Heifetz, Emanuel Feuermann and Gregor Piatigorsky!

The Roses lived in a two-bedroom apartment in Forest Hills, Queens, and, with the birth of their daughter Barbara in May 1941, and their son Arthur in August 1944, found themselves a family of four. *I was playing front-line appearances all the time, feverishly trying to practice, getting annoying messages from my neighbors that my practicing was not always the most desirable thing, living was cramped, I was uptight all the time*.

Rose was developing a real presence on the New York musical scene. He was beginning to play as soloist with the Philharmonic "very often." In 1947 he gave a Town Hall recital and played the Schumann Concerto with the Philharmonic. Rose remembered the opening line of that concert review by music critic Olin Downes. "Last night Leonard Rose played one of the dullest of all the cello concertos, that of Robert Schumann, and stopped the show."

During that year Rose was recommended by his old teacher, Felix Salmond, to replace Salmond's colleague Willem Willeke on the cello faculty of the Juilliard School. Rose was twenty-nine when he began teaching there, as partner to Salmond. He was to teach there for over thirty-seven years.

In 1949 Rose finally was able to achieve enough financial security to get out of his two bedroom apartment and buy a house for his family. He got help from Arthur Statter, his friend from Curtis. Statter had done well as a freelance trumpet player on Broadway. He was first trumpet of the Radio City Orchestra while Rose was in the NBC Symphony and in Cleveland. At the time, this was a much better job than any of Rose's symphony jobs, as the Radio City orchestra offered year-round (fifty-two week) employment, a big improvement over the symphonies' twenty-eight week seasons. Statter saw how cramped the Roses' living conditions were and the effect the predominance their father's practice schedule had over the children's time in the house. (Rose practiced and taught in his living room throughout his life.)

By the late 1940's then, Rose was in an enviable position: he had performed many times as soloist with great orchestras; he had made a reputation for himself and achieved national acclaim for his many nationwide broadcasts both as soloist with orchestra and as recitalist; he had begun to make recordings; he was well-known and respected by important musical professionals in the orchestra, artist management and recording fields; and he had some of the world's great conductors in his corner. Artur Rodzinski and Bruno Walter adored him. George Szell wanted to engage him as a soloist. Dmitri Mitropoulos performed with him frequently as soloist. Fritz Reiner still remembered him from Curtis (where Reiner, as director of the Curtis Orchestra had conducted that broadcast of the Brahms Double Concerto) and even the revered Arturo Toscanini, then in his 80's, remembered the young Rose. Rose said, *by the time I felt ready to leave the New York Philharmonic*[to go out on his own as a soloist] *it was fairly obvious that if anyone had a chance for success as a soloist, I did.*

When he spoke earlier in his writing about George Szell, he mentioned that Szell was one of the first conductors to hire him as a soloist once he went out on his own. Rose also thanked his personal manager, Arthur Judson, for doing such a good job booking him so heavily in his first year as soloist, and he thanked William Schuman, Director of the Juilliard School, for making a commitment to him of many hours teaching per week so that he would at least have that as a reliable income if his solo bookings came slowly.

But the person Rose really should have thanked was his wife, who seems more than anyone to have been the one to make this move possible for her husband. Arthur Statter knew Minnie Rose to be a very strong woman and he said that it was her strength and determination that enabled Rose to go out on his own. Not only wouldn't Rose have had the courage to try it, he said, but he likely would not have succeeded without her help. As the Rose children were only ten and seven years old when Rose quit the Philharmonic, his decision to become a travelling soloist put a huge burden on her to hold down things at home while he was away. In addition to caring for the children Minnie undertook the duties of secretary for her husband. She took care of all immediate needs at home. She regularly answered his correspondence, scheduled his students and fielded phone calls on all topics. Their daughter Barbara recalled that her mother would have stacks of correspondence sorted and prioritized for her father when he came home from a tour.

Both Rose children vividly remember their father playing pieces for his wife to comment on before big performances or recordings. He relied on her musical judgment and used her as a coach throughout his career. Arthur Statter remembered more than that: he knew that in all of Rose's early solo appearances "he could not go onstage, couldn't play" if Minnie wasn't in his line of sight from the soloist position onstage. He also remembers that Minnie, who had perfect pitch, would listen to her husband practice and frequently yell into the room "Lennie, it's out of tune!" He remembers Rose as a compulsive practicer — someone who practiced not just to work out a technical problem or try something different with a phrase, but one who practiced to reassure himself that he was in command of the piece he was about to play. He needed the routine. Statter recalled that Minnie would often police Rose's obsessive practice sessions and say "Lennie, it's time to stop — it's getting worse." Any professional musician will recognize this kind of practice behavior as being unhealthy. Even Rose himself condemned students who practiced in an unproductive way. Yet he was guilty of just such practice habits. Isaac Stern described his friend's practicing: "He couldn't get away from his nerves. He had to practice so many hours a morning, every morning." This is practicing not for results but for reassurance.

Rose as Soloist and Teacher

Rose's solo career began meteorically. One mark of a successful soloist is the ability of his management to book him continuously, keeping him busy week after week year-round. This was indeed the case for Rose: he was very busy as a soloist in even his first year. In fact, such was the case nearly his entire career.

Rose talked of how much repertoire he kept "under his fingers" at any one time. He was always ready with two full-length recital programs and up to six concertos, as well as the Brahms Double Concerto, Strauss' Don Quixote, and the Beethoven Triple Concerto. Rose recalled that he felt a difference in repertoire demands between his generation and the last; the earlier generation of performers didn't need to have quite so much ready at any one time. Legendary Spanish cellist Pablo Casals told Rose that he usually had just one recital program and two concertos ready at any one time. It is standard practice, now as then, for all concertos to be played from memory, as well as many of the big sonatas with piano. Rose worked hard on memorization and also worked on teaching memorization skills to his students.

Leonard Rose had a passion for teaching and was known as one of the very greatest cello teachers. His students not only populate orchestras and conservatories around the world, but many have successful solo careers of their own. Rose began teaching at an early age. He glosses over this point in his memoirs, but in his second year at Curtis, when he was just eighteen years old, he was asked by Felix Salmond to become his teaching assistant. Rose's students generally adored him. They felt well-supported and respected, even when working on difficult material or having to spend a long time stuck on one particular task.

Rose had three tenets of teaching. He wanted to give each student a solid technical foundation, based on scales and etudes, good intonation and good bow technique. His second tenet was to teach a sense of style and interpretation, what Rose called "musical equipment." He wanted his students to differentiate between musical styles and not play Bach like Tchaikovsky or Beethoven like Brahms. He wanted the students to understand what was going on musically in a piece, how it was structured, and be able to play together

with others. And finally he wanted his students to be able to teach themselves, to listen critically and analyze themselves.

Yo-Yo Ma, who began studying with Rose when he was nine years old, played a big New York recital when he was fifteen, and the next day went in for a lesson. Ma recalled that Rose complimented him on how well he had played the night before, but then said that he would like Yo-Yo to take the fourth sonata of Beethoven and figure it out all by himself. Ma felt that it took a great teacher to grant that kind of permission and encouragement, and to allow a student to develop his own way to approach a piece. Clearly Ma thrived under Rose's guidance as did so many young musicians.

Rose taught at Juilliard for thirty-seven years, from 1947 to 1984 and at Curtis for eleven years, from 1951 to 1962. His daughter Barbara talked about her father's usual day at home: *He'd get up in the morning and he'd start practicing ... about 7:30 or 8:30. He would practice 'til lunch. Then students would start coming.*Rose taught often from 1:00 until 6:00pm. Sometimes he would come in from tour and go directly to Juilliard.

> He would come right from the airport, teach eight or ten hours, and then go home. I remember him coming in with bloodshot eyes and ... have dinner at ten o'clock at night. I remember him saying "I can't do this anymore." He was always tired. He always had things to do. And the next day was the same, the practicing in the morning. There was never enough time for sleep. And there was never enough time for my mother's needs.

And unfortunately in 1954 Minnie developed a major "need" that threw this fragile balance of responsibilities into question: she was diagnosed with leukemia. Her husband was perhaps at the very peak of his playing career, her children were thirteen and ten years old, and she had to undergo radiation therapy for many months. Rose was away all the time, the kids were busy and active, but Minnie was seriously ill and in need of attention herself. Although life became more difficult, Rose's career prospered and the family held together.

Minnie lived another ten years. Her husband's career was going full steam and he had become even busier with the addition of the Istomin-Stern-Rose Trio performances into his schedule in 1962. The leukemia came back, and in 1964 Minnie succumbed to it, dying in June 1964 at the age of forty nine.

Minnie was the glue that held the family together. Arthur Statter said she was the one who "had the courage." Her death created uncertainty for everyone and especially left her husband without a coach, an organizer and a secretary after twenty-five years of marriage. Rose sank into a depression that summer. He doesn't speak a great deal about this period in his memoirs except to say that he was depressed and lonely.

In September of that year, three months after his wife's death, he met a young woman, Xenia Petschek. Meeting her pulled him from his depression. Rose fell in love with Xenia and the two were married before the end of the year. He was forty-six, she twenty-eight.

She was able to lighten his load a bit and provide exciting companionship on the road. Ultimately though, she found life on the road in the role of "soloist's wife" unrewarding and returned to New York to study social work. Eventually she opened her own psychotherapy practice of which Rose was very proud. He had come a long way from his first marriage when he had felt it unseemly that Minnie play the viola anymore for money. He made her turn down an offer to play in the pit orchestra for the original Broadway production of *South Pacific*, feeling that his wife working implied that he couldn't support his family. Rose and Xenia were married for almost twenty years, until Rose died in 1984.

Many people thought that Xenia had been attracted to Rose because of his celebrity and status yet didn't fully understand the baggage that came with his dedication to musical perfection. After Rose's death, Xenia, by then remarried, wrote a book, *Widow's Journey: A Return to the Loving Self*, an advice book for those recently widowed which draws extensively on her own experience surviving Rose's death. In it she said, "There was no question that if we'd had the opportunity to marry again, we would not have done so." She strongly felt the burden of competing with his musical career, saying that if she had broken her neck and he had a concert, he would go play the concert, and then after it was over, he'd go to the hospital. As much as they loved each other, she would not have done it again.

Throughout Minnie's illness and death and his meeting and marriage to Xenia, Rose continued to play beautifully. His reviews from the 1960's show a musician in his prime. He played with all the major orchestras across the world, played dozens of solo recitals and was kept very busy with the trio, as the majority of their recordings were made in the 1960s.

Whether Rose's new personal life helped or hindered him musically or emotionally, his problem with nerves continued. Pianist Leonid Hambro called Rose the most nervous performer of anyone he had every worked with, even up until the end of his career. Rose coped with his nerves by trying always to be prepared. Rose couldn't approach a concert performance without thinking he had done everything he could to be ready. For his whole career he practiced three to five hours a day. He had a strict regime on the road and at home, including always doing his major practicing in the morning for several hours. He arrived at halls an hour or so in advance of performance time so that he could warm up with a set group of etudes or technical studies. He said he "needed to be good and warmed up" and that he was "always an early bird" and he wanted to "make sure he was ready." Rose also practiced with an imaginary audience in mind. *Before I play in public I very often play a program three or four times through as though I were seated before an actual audience*.

After concerts, though, or at times when he wasn't actively preparing to perform, it was a very different story. It was his after concert behavior that so endeared Rose to his friends. He enjoyed eating and drinking, especially drinking expensive scotch. He liked to cook, and in the summer he occasionally invited his students over for a barbecue. He would often get together with friends. When he relaxed he was just a regular guy: he liked going to baseball games and playing golf. He hated travelling. He hated especially the hassle of carrying a cello everywhere he went. His memoir contains a wonderful rant against airlines that insisted he pay for a ticket for his cello to sit in the seat next to him but continually asked him to put his valuable instrument in the unheated cargo area of the airplane anyway. He wasn't good at keeping receipts or making other records of travel expenses. He was a heavy smoker his whole life.

Later on, in 1978 and 1980 when he was already in his sixties, he suffered serious illnesses — the removal of a kidney and a break to his right arm, as well as nagging arthritis in his neck. As much as these incidents weakened him physically he was determined to come back, get his playing back in shape and return to the concert stage.

As with many musicians, Rose's own self worth was unbreakably linked to the cello. From childhood he measured himself by his musical achievements. He tried to overcome

problems with his father by the level of his cello playing. He had overcome his personal insecurities while a student at Curtis by playing his instrument better than anyone else. He had proven himself to Arturo Toscanini and Artur Rodzinski by playing so well that it was noticed by all. Throughout his life he felt in continual need to prove himself and he did it by practicing harder, driving himself to do more, more teaching and recording and recitals and solo appearances. He never took a vacation without his cello. He never went even a day without practicing. He put up with the indignities of constant travel, and continually fought his nerves in trying to get up for a performance. It provided him great joy, but he couldn't sit back and enjoy that success. He had burdened it by viewing it as a measure of his own worth. Ultimately it explains how he could be both involved with his students and yet distant from his children. It can also explain the strain of negativity running through his memoirs; the cello was both a joy and a burden to him and those who helped him pursue his music making also helped tighten the knot that bound him to it.

He continued to travel and perform until he collapsed and was taken to the hospital, to be diagnosed with acute leukemia, the same disease that had killed Minnie. Once hospitalized, he was not again released. Xenia wrote of him that he was a brave and stoic patient — "it was his last performance." The hospital workers admired the calmness and fortitude with which he approached his illness, and enjoyed the stream of celebrity visitors who came to see him. He died in a Westchester County hospital with his wife and daughter near him, on November 16, 1984.

Many great musicians performed at or attended the memorial concert for him organized by Juilliard. Isaac Stern and Eugene Istomin performed a duet. His students Steven Kates and Yo-Yo Ma played in his memory. Rose leaves behind as his musical legacy many memorable recordings and dozens of wonderful cellists making and teaching music the world over. Many of his friends are still alive and carry his memory with them. In fact, many of his former students are now writing of their time with him with affection and respect.

Yo-Yo Ma: "Leonard Rose was my great mentor. I studied with him from the age of nine until I was about fifteen or sixteen. For me, Mr. Rose sets the standard for integrity in artistry, and he had a gorgeous cello tone — I think if there is an ideal sound for the cello, he had it."

Leonid Hambro: "Leonard Rose has the most beautiful sound of any cellist I know. And I say that with great authority because I'm a pianist that has probably played with more string players than anybody else."

Lynn Harrell: "He was marvelous, both as a cellist and as a teacher! His playing was glorious, particularly tonally. There hasn't ever been a cellist that played better than Leonard Rose. His understanding of the mechanics of fabulous cello playing was profound too. He was also very supportive and warm as a person, which was very important. He was sensitive to the different personalities of each student, so he was able to let each flower as unique individuals."

Steven Kates: "He had a wonderful way to make you play better that was not methodology, but he gave you confidence. He made you feel good about yourself when you were doing it."

Felix Salmond: "Rose's playing had all the qualities I admire most in music making. Beautiful tone, perfect intonation and rhythm and above all, a subtlety of phrasing and feeling for style that are the hallmarks of a first rate talent."

Arthur Statter: "He never had the career that he should have. He never was recognized for what he really was. And it's only those of us who could appreciate his greatness that knew. You see, he didn't have a gimmick."

Susan M. Anderson is an orchestra tour manager, consultant, and musician. In various capacities she has worked for the New York Philharmonic, Boston Symphony, Cleveland Orchestra, Baltimore Symphony, and Detroit Symphony, to name a few. This booklet is excerpted from her biography: *Seeking Perfection: The Life and Career of Leonard Rose.*

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*Text and audio copies of these interviews and the original version of this article are on file in the Archives of the Peabody Institute, Baltimore, Maryland.

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Cover photo of Leonard Rose, and back cover photos of Leonard and Minnie Rose and the young Leonard at age 12 are from the collection of Arthur Rose.

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