

## The Other Tchaikowsky



Courtesy of Sabine Weiss

André Tchaikowsky (c. 1957)

André, shown here at 21 years, rather liked this photograph. It was eventually used on an RCA record cover. Women were attracted to him, not only for his good looks, but for his personality and sensitivity. André wrote to a man in Poland about relationships with women, "You love women, but I know them."

## Chapter 5 - A Career of Sorts (1957-1960)

As André flew towards New York City in September 1957 to begin the tour arranged by Sol Hurok, he wrote a letter to Halina Wahlmann that ended: "I have to finish now because the plane is getting near New York, and me to throwing up. It's landing! It's landing! Oh, Christ!" His excitement and anxiety about this new phase of his life seemed to be transferred to the transoceanic flight, which perhaps to him was symbolic of departure from the past and of embarking on an adventure full of unknowns.

Meeting André's flight in New York were representatives from Hurok and RCA. Michael Sweeley, then with RCA, remembers his initial impression of André:

"I remember André arrived at the New York Airport, and I was one of those who went to meet his airplane. André got off the 'plane and wanted to immediately go to the RCA studios and record the complete 'Goldberg Variations.' Well, we didn't do anything like that.

"Usually I got to know my artists, what they liked, didn't like, and so on. But with André, he was always on the road, travelling and we only talked by telephone. He was an outrageous person, but, as I remember, his playing was quite good and I don't know what happened. I remember getting him up at the Great Northern Hotel in the morning, and he was very groggy. I heard him play once and, as an encore, he played the 'Goldberg Variations,' the whole thing. Outrageous, you know, but the effect of his concerts was quite good."

Almost immediately, there was tension between André and the famous impresario who had brought him to America. In André's words, Hurok was promoting him as a "sort of Anne Frank of the keyboard." He hated commercialization that depended on sympathy generated by his survival of the catastrophe of Nazi Europe. He was also outraged by misrepresentations concerning his parents, in spite of his own use of the same distortions. The biographical sketch Hurok had prepared for André started with this characterization:

André Tchaikowsky, the 23-year-old pianist, was born in Warsaw on November 1, 1935. His father was a business man; his mother had intended to be a concert pianist but had given up her musical studies for marriage.

André doesn't remember his parents very well. World War II began before the lad was five and in the invasion of Poland both his parents were killed as well as most of the cousins, uncles, and aunts that made up a large family group. All that was left to André was his maternal grandmother, and it was with her that he lived, beginning shortly after the Nazi occupation of Warsaw.

As a small boy André had determined to be a poet. Now he was the only man of the family, and it seemed to him that what he must do in life was to play the piano. His grandmother had no piano, nor money for lessons, but somehow André managed. It was a confused period. Life was difficult and frightening and for years he lived with relatives or friends, or friends of friends, hidden, continually on the move even though he was a mere child. But all the time he managed to find pianos, to study and to work.

Hurok promoted André, in part, as a curiosity. Patrons of Hurok promotions soon learned that these portrayals were loathsome to André. At one of André's first concerts, a mothering American hostess said, "Won't you call me Mummy?" André replied, "You are about the right age, but you are not well-preserved enough. Shall I call you Rameses?" André's delight in shocking people with his particular combination of wit and insult also figured in such encounters. American matrons were a far cry from his peers who were amused by this type of behavior at the Conservatory, or his grandmother, with whom he had traded the most

outrageous insults. Nevertheless, there was great excitement and anticipation for this young and spectacularly talented pianist whose thorny personality and scathing tongue were perhaps a confirmation of his genius.

Through all this, André Tchaikowsky can be seen slowly accumulating the elements of his concert career behavior -- his distaste for practicing, his acute stage fright to the point of physical illness (conductor David Zinman remembers André saying, "I am apocalyptically nervous"), his intolerance of social functions, his thwarted desires to compose, his individualistic interpretations of the piano repertoire. As a pianist, composer, and musician, André was at the start raw, concentrated talent. He had extraordinary abilities, but abilities don't ensure success. In his situation the "smart" thing would have been to play "safe" performances of his repertoire, and then carefully apply his extraordinary personality, with circumspection, to the rest of the requirements of dealing with people. What if it required a little distasteful hypocrisy? But André was not a compromising person. Furthermore, his performances were directed to the piano cognoscenti, not to the general public. An alert music critic knew exactly what André was doing, as did other pianists and musicians. The general classical music public wasn't always served, since they wanted to hear traditional interpretations of the piano repertory rather than sit through a learning experience in which interpretive possibilities were searchingly probed.

### United State Debut (1957)

André Tchaikowsky was scheduled to make his debut at the first concert of the New York Philharmonic Orchestra's 1957-1958 season, on October 10, 1957. A musicians' strike caused a postponement of the concert to October 13. On that date, he played the Prokofiev 3rd Concerto, with Dimitri Mitropoulos conducting. In a letter on October 17 to Halina Wahlmann, he described the debut and his agitation.

Dear Halinka,

Help me. I'm going through a bad patch. Perhaps these are not the right times altogether for old mythomaniacs, but on the other hand, there's no denying that you're bloody far, far away. And it was during the last ten days that I needed you so much. There are many situations in which nobody can help me the way you can. Therefore, nobody helped me, or rather, it was even worse, because everybody was helping me the best they could.

It started off like that. To begin with, there was no concert. The orchestra went on strike. And I got an Asian flu, in contrast to an ordinary flu, because, besides the name, there's no difference at all. I was to play Prokofiev on Thursday and Friday, and Schumann on Sunday, only to be told on Tuesday that the concerts are cancelled and that I can let myself go down with the flu. On Thursday, I got a call that the strike is over, and that the now better-paid orchestra is willing to play with me on Sunday. For three days I took penicillin injections and six aspirins a day. At the same time I swallowed vitamins and ate steak tartare to strengthen myself and get into shape. In the meantime, my relatives and acquaintances phoned me 30 times a day to encourage me.

Weakened by the aspirin, strengthened by the steaks, frightened by the words of comfort and the message I got at the last moment, which was meant to keep up my spirits, that Mr. Horowitz would be listening to my playing on the radio, I went out and I played fairly decently. Yes, that's it, decently. It was neither good enough nor bad enough to be remembered at all. Nobody knew me there and nobody was particularly disappointed. Later the papers wrote about it, and everybody casually accepted me for a good pianist.

But I'm not a good pianist. I'm much more or much less than that. But to show it to them I must have someone to play to. I must be wanting to convince someone in the audience. For a long time now, a year or more, I haven't found anybody that I would be wanting to play to, or write to, or live for, and I've become hopelessly banal. Nowadays, I play faultlessly and every

time exactly the same. The critics like it and they prize me for mature artistic restraint so astonishing at such a tender age.

Halinka, I'll tell you everything. I've got Eeyore's complex [from Winnie the Pooh -- a constant dissatisfaction and a feeling of being unloved]. I called John Browning in Los Angeles. I said, "I finished your concerto. I'd like to know what you think about it." And I heard, "Oh it's so nice, so really very nice of you. And what? Are you dedicating it to me? Great. Just now I don't have any time to spare, but I'd like to see it sometime. Besides that, what's going on with you, anything new? No? Well, keep well, old man."

Halinka, I want to have you with me this Spring. When you come, we'll buy a small flat and we'll live together in Paris. First of all, we've got to have children. I want so much to have someone that will be mine forever. Then the playing will make sense and everything. Write quickly what needs to be done so that you can come. Let Kazik [Charles Fortier] send you an invitation. Write quickly.

There is yet another thing that worries me. Lately, I'm losing a lot of hair. More and more clearings in that forest. My father was completely bald at my age. The same goes for all men in my father's family. Now it's my turn. One can't be an exception in everything. Even our son, Daniel, is bound to go bald in time.

I know nothing of what's going on with you, and how are things with your diploma? What was it you wanted to write about? Is your life also as senseless as mine? Do you still want to see me? Will you come? I'll show you marvelous finger work in the most difficult places of the F major ballad. But it's certain that you play it much better than me anyway. [An oblique sexual reference.]

Write me about everything that you are interested in. Let me be in your atmosphere for a while. We'll be together soon. I'm giving you a long, warm, and matrimonial kiss.

Yours,  
André

André's assessment of the critics' views of his first concert was about right. The reviewer for *The New York Times*, Howard Taubman, wrote:

Prokofiev's Piano Concerto No.3, which served to introduce André Tchaikowsky, Polish-born pianist, to New York, has its share of the harshness and steeliness of our age. The 23-year-old Mr. Tchaikowsky, whose personal history of wartime suffering is filled with the horrors of Nazi brutality, has carved out a name for himself abroad. He has been a winner of prizes in the big international competitions, and his arrival here has been preceded by glowing reports.

The Prokofiev Concerto, unfortunately, provides no measure of a pianist's taste, range, and perception. There is no doubt that this personable young musician has a gift for the piano. His fingers are agile and secure, and he controls tone and dynamics resourcefully. He can play with deftness and with the force of a whirlwind. He gave a lively account of the Prokofiev concerto. One can be sure that he is at home in this music. For the rest we must wait and see.

For André's New York City concerts and recording sessions, André was requested to visit Steinway and Sons, where he could select a piano. The Steinway official in charge of artists and repertory, Winston Fitzgerald, remembers André:

"I was with André when he selected his piano. He would then practice at Steinway before the piano was moved. André didn't practice that much, at least not that much that I was aware of.

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He had the most natural piano technique that I have ever come across. I remember he would show up at Steinway with the dirtiest towel I'd ever seen and wonder why I wouldn't go swimming with him.

"He was just another emigre pianist. I can't even remember what kind of critical reception he got, but I certainly realized immediately that he was not just your average talent. My overall impression is that he didn't need much of his time to practice, and he just wanted to have a good time."

André also met Mr. Steinway himself, as he reported to Halina Wahlmann:

Old Mr. Steinway appeared on the scene. He is perhaps New York's oldest monument. The famous piano maker is now as old as a harpsichord and from profile, he looks like a flat sign. For years he has been trying to invent the third lip, I suppose the only justification for having the third pedal. He keeps the public regularly informed about the progress of his work.

Vladimir Horowitz apparently did listen to the radio broadcast of André's October 13 debut performance. Shortly afterward, André was summoned to play for the master, then in his fourth year of "retirement." He went at the appointed time to the Horowitz apartment, only to be kept waiting for more than an hour. Finally, he was ushered into a practically dark room where Horowitz was resting. The great man motioned for André to play. Any interest in playing for Horowitz that André had arrived with was apparently dissipated during the wait. André sat at the piano and played a single crashing C major chord. Then he rose from the piano and said, "It's the only thing I can play from memory." With that, he was escorted from the apartment, leaving behind puzzlement and distaste. André reported to Halina Wahlmann, "I've been to Horowitz's. He is old, ill, and sad. His wife looks at him with love in her eyes. For the past four years, they haven't spoken a word to each other. I hope I die young."

A few weeks later, New York audiences had a chance to hear André play the Chopin Piano Concerto No.2 in F minor. This time the New York Philharmonic was conducted by André Cluytens. Of André's performance, the reviewer in *Musical America* stated:

Because of his origin and musical orientation, I had anticipated that Mr. Tchaikowsky should be an ideal interpreter of the Chopin Second Piano Concerto. However, he played with a small tone and little of the fire and passion this concerto needs. The audience gave the modest and unassuming soloist a prolonged ovation.

### On Tour (1957)

Another emigre pianist touring the US as a Hurok artist at about the same time was the star of the 1955 Chopin Competition and 1956 Queen Elisabeth Competition, Vladimir Ashkenazy. His impressions of America and the problems of performing there are discussed in his book, *Beyond Frontiers*:

If I try to put my finger on the problem, I would say that many things in the musical world in America are dominated by hyperbole, sensationalism, and the desire for effect; there is the feeling that it is essential to attract attention by any means possible. Maybe it originates from the fact that America started as a huge, open country and the people who settled it went there to make good. To get on, you had to make it very publicly and as a result the most important element in American society became fame, in other words, being attractive and well-known to the general public. And let's not forget -- it is a very big country! As long as the impact of something was sufficiently impressive, it had to be good. As a result materialism became so overwhelmingly important that most other values were excluded.

In music this often means that pre-conditioning is all-pervasive, with the public, the critics, even musicians themselves being almost programmed in their responses and expectations.

Artists, performances, emotions tend to be assessed according to easily identifiable categories. All of this, in my view, leads to a dangerously sterile type of uniformity, even though it may on first sight appear to be quite the reverse. It would be foolish to pretend that some of these tendencies are not found in Europe as well, but my impression and conviction is that there remains in the Old World a far more secure basis for individual value judgements than is the case in America.

André would have agreed with Ashkenazy's analysis. American audiences and critics were sometimes puzzled by André's performances, performances that might have been better appreciated in Europe. But André's reaction to this was immediate and openly disturbing.

André's US tour continued at the end of October 1957 with a trip to the South and to Cuba. An incident occurred in a southern state when André learned that his concert was for whites only -- blacks were not admitted and could not purchase tickets. André hated discrimination of any kind. When he was interviewed for the newspaper and asked how he liked the South, he said:

"I'm a musician and Chopin wrote some music for the white keys only and some music for the black keys only. But Chopin's greatest compositions are when you play all the keys, the white and black keys."

This comment was not well taken, and was reported to Hurok. André received a note at his hotel warning him it would be best if he left town.

Also reported to Hurok was a skipped concert in Cuba. André's excuse was that he didn't like the piano.

André told his friends of an incident in Florida when he went swimming in one of the lakes. It seems there was a sign saying, "Keep Out -- Alligators" and André hadn't noticed it. As he was swimming, he noticed all the people waving to him. Friendly people, he thought, and waved back. André emerged from the water unscathed and only then became aware of the danger.

The next destination was Chicago, for a recital on November 25, 1957, in which André would play:

Goldberg Variations - I.S. Bach  
Ballade in F minor, Opus 52 - Chopin  
Nocturne in C minor, Opus 48 - Chopin  
Three Etudes - Chopin

The *Chicago Sun-Times* music critic, Glenna Syse, reported:

André Tchaikowsky, a shy young Polish pianist of unusual promise, made his Chicago debut Sunday at Orchestra Hall as the second event in this year's Allied Arts piano series. Although only 22, Tchaikowsky -- whose name has been simplified from Andrzej Czajkowski for purposes of Western articulation, proved himself no fledgling as a musician.

This program had its disturbing aspects during the first half, which was devoted entirely to Bach's Goldberg Variations. But with that complex and demanding work out of the way, promises were kept and it became increasingly evident that this is a young man who need have no qualms about calling himself a musician, a title that is too easily applied these days to everyone who can distinguish between the bass and treble clef.

Billed as a virtuoso, it is actually Tchaikowsky's musicality that is his most significant gift. His interpretations Sunday were almost invariably warm and alive. He thinks and plays in wholes rather than in bars or phrases. His melodic line has a sweet, singing persuasion and his tone is voluptuous, but well controlled. The result was music both sensitive and confident and quite appealing to the mind and ear.

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As one of the prize winners in the 1955 Chopin Competition in Warsaw, it was quite natural to expect that Chopin would be his forte -- and it surely was. The pianist's interpretation of the Nocturne in C minor, Opus 48, brought an ovation and deservedly so. The Ballade in F minor, Opus 52, and two of three Etudes he offered were both fluid and powerful, and beautifully executed.

His interpretation of Prokofiev's hazardous but compelling Sonata No.7, Opus 83, which he played with distinctive verve and style, provided a smashing climax and it quite belied his beginning -- that of the Goldberg Variations. Perhaps it is too early to expect a mature reading of this work from such a young artist. Bach needs a warm heart, but a cool head. But Tchaikowsky tried the reverse and the effect was far from satisfying.

In his eagerness to win friends quickly, his tone became belligerent, his tempos undisciplined and his phrasing insecure. But, in time, it seems entirely possible that this stalwart newcomer to the American concert scene will develop the calm reserve and spine of steel that come with experience. He has now the virtuosity and musicality to get to the top. Perhaps all he needs to add is patience.

After the Chicago appearance in November, it was back to New York for a session with RCA records where André was to record a single work: The Goldberg Variations. He recorded the variations three times: December 13, 17, and 23, 1957. RCA producer John Pfeiffer remembers those sessions:

"The Goldberg recordings were made at the 24th Street Studio, that's 155 24th Street. My job was to start the whole ball rolling by discussing with all the principals and merchandising people the repertoire for specific artists that we have on contract, then set up the recording sessions, supervise them musically and technically, work with the artist to choose the master tapes, edit the tapes, do the mix-down process, liner notes, and everything through to final production.

"In André's case, he wasn't happy with the work that he did. Usually if the artist is not happy with his recordings, then they're not issued. I'm pretty sure that was the case. The Goldberg recording was never released.

"André didn't make any money for RCA because he didn't return to the US often enough. When someone is not in evidence, their record sales are not good. The quality of the recording really has nothing to do with it. Particularly a classical record. It's really up to the artist himself."

The holiday season provided no rest for André. He left New York for concerts in Europe, starting at La Scala in Milan and ending in England. On January 22, 1958, he wrote to Halina Wahlmann:

This train shakes so much I barely can write at all. I'm on a train between Venice and Trieste. I play every day at a different place, so the days I spend on the train and the evenings on the stage.

Far from contemplating living with André in Paris, as his October 1957 letter had suggested, Halina was troubled by a new relationship with a man named Janusz. Marriage was in view and Halina had to explain to Janusz that she loved him, but she also loved André. André said he could explain things better and wrote directly to Janusz:

My Dear Red-Haired Janusz,

I've decided to write to you because I like myself very much and everything that resembles myself. We happen to be very much like each other. We are both ugly, although very nice. We

are both going bald. And we are both head over heels in love with Halinka. I can see only one difference: You love women, but I know them. We could do with an exchange of experiences.

Listen, I'll tell you a story about a girl named Lisa. Lisa had a handsome husband. I used to visit them quite often. But that husband had ulcers on the stomach, which made him over-sensitive, and grotesquely jealous. One day, just as he was finishing a salad with mayonnaise, he was feeling worse than usual, and made a wild scene in front of Lisa concerning me. The result was immediate: Lisa, who had never before even dreamt that someone might be jealous of attention paid to me, began to pay me attention. In half an hour, she was madly in love with me.

Both the husband and I were simply stupefied, but the worst was still to come. I've no idea what Lisa's father told his wife about me, but the fact is that Lisa's mother, a few days later, began to show ambiguous signs of pathological, inquisitive feelings. It came to pass that three weeks later, on greeting me, she

kissed me on the mouth, and treated me to a double portion of salmon. That was too much. I ran away from Poland, and ever since I've been living abroad.

Well, you see for yourself what women are like. Forbid Halinka to do something, and you will give your rival the greatest power, the power of myth. I warn you that if you say "no" to marriage with Halinka, it would be as if you were giving her to me. All of a sudden, I'll become someone distant, forbidden, inaccessible and it will end up that she will be closing her eyes, thinking of me, at the moment of giving herself to you. Say "yes" to her, and you will take away all this mystique.

In the hope that you shall appreciate the honesty of my intentions, I hug you and I wish you everything you want.

Keep well,  
André

Janusz felt compelled to respond to André's letter"

My Dear André,

I thank you with all my heart for the funny letter, and most of all for the charming compliments. Writing that I am as ugly as you are, you are comparing me almost with Valentino. And calling me red-haired, you let me forget about my baldness. I thank you my dear. Anyway, let us not have any complexes about our baldness. Supposedly it's a proof of one's manliness. Even though it happens to be difficult to prove. But let's go back to the subject.

I like the funny story about Lisa a lot, and I will try to draw my conclusions from it. As to your intentions, I obviously have full trust in you, and I do believe that the feelings which Halinka has for you frighten you as much as they do me. Listen in turn to my story.

One day I was visiting Tworki [Polish mental hospital] and I was shown around by a colleague of mine, a psychiatrist. I was particularly interested to see the cases of melancholies and choleric as the most spectacular patients. My friend opened the door leading to one of the solitary confinement rooms and pointed to a man sitting on a bed. He was pale, sad, and in his hands he held a pink pillow to which he was tenderly speaking.

"What's that?" I asked, surprised. "It's a romantic story," said my friend sadly. "He was in love with a girl who married another man. Now he thinks he's got a child with her and spends his

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days holding and cuddling the little pillow." He shut the door. Next door some madman was jumping like crazy, pulling his hair out and crying in an inhuman voice, "I'm so stupid, such an idiot." "What's that?" I asked, astounded. "That?" answered my friend, pointedly and nodding his head, "He's the one who married her."

Yours,  
Janusz

Halina and Janusz were married. Within a year, a daughter was born to Halina Wahlmann-Janowska; she was named Basia.

On January 29, 1958, André made his London debut, playing the Prokofiev Second Piano Concerto with the Pro Arte Orchestra, conducted by Anthony English. This concert was arranged by André's manager in England, Wilfrid van Wyck. While Hurok was arranging concerts all over America, Van Wyck was arranging them all over Europe. Van Wyck was either a brilliant manager or an artistic despot, depending on the source of the information. What is known is that Van Wyck was unmoved by André's tirades regarding the number of concerts he was to play, or by any other aspect of their relationship. Van Wyck charged ahead, arranging as many concerts as he could for André, regardless of André's wishes for time off.

Two weeks after his London debut, André was back in Chicago for concerto concerts with the Chicago Symphony Orchestra, conducted by Rubinstein's good friend and artistic collaborator, Fritz Reiner. André substituted for Clara Haskil, who had become ill. He stepped in and played what was planned as her music: Concerto No.5 by J. S. Bach, and Concerto No. 25 (K.503) by Mozart. The Mozart also featured cadenzas by André Tchaikowsky. The *Chicago Daily Tribune* music critic, Claudia Cassidy (famous for her critical assassinations) wrote on February 12, 1958:

André Tchaikowsky, the young Polish pianist whose recital and record debuts stirred such hope for the future, underscored the validity of that reaction when he played Mozart and Bach yesterday with Fritz Reiner and the Chicago Symphony orchestra in Orchestra Hall. That he is in his early twenties means little except that if the gods are willing he has a long, rich time to go. More important is that he is a pianist of quality, of reassuring attainments, and of extraordinary potential.

As sometimes happens in such cases, the piano is his refuge, the door to himself. Crossing the stage, he is a modest boy with a shy, sweet smile, a slight youngster with an undisciplined mop of dark hair. Bowing, he ducks his head with the gesture of a not yet harnessed colt. Playing, he is serenely sure of himself. He looks ten years older once he touches the keys.

There was an unofficial story that he had added the music he played to his repertoire after Mr. Reiner engaged him in the wake of last November's recital. If this is true, it is unusual, even astonishing. For his Mozart was the great C major concerto, K. 503, his Bach a kind of concerto grosso with ariosos core. The Bach was crisply fresh in the high realm of chamber music collaboration, with a good left hand to fill in for double bass. In the all but incomparable flowering of the Mozart, which is mutual enrichment for piano and orchestra, he understood and almost always communicated the felicity and the fire. In fact, it was his high spirit that lifted the rondo from the orchestra's rather limp start -- a limpness probably due to a hard week and a formidable recording bout.

If the unofficial story, that André had added the Mozart and Bach to his repertoire between November 1957 and February 1958, seemed remarkable to Claudia Cassidy, the true story was even more remarkable. What had actually happened was that André purchased the music for these concerto concerts when he returned to Chicago, and then sight read the music for the first time at the rehearsals. Reiner, upon hearing André play, said, "My boy, you really do play very well. That was the best performance I've ever heard from a

young pianist." André answered bluntly, "I'm sight reading." Reiner was not amused. The two concertos were rehearsed, memorized, and performed in concert in a period of three days. As for the cadenzas, they were improvised at the performance.

Other reviewers of this performance were not so kind. The headline for the review by Chicago American newspaper music critic, Roger Dettmer, read "Tchaikowsky Plays Mozart Like Typist." His review included, "Yesterday's problem was not how he played the piano (expertly) but where he learned his Mozart and Bach." (In a previous review, pianist Eugene Istomin had been accused of playing Beethoven like an insurance salesman.) Under the headline, "Pianist's Efforts Not Up To Reiner's," music critic Robert C. Marsh of the Chicago Sun-Times wrote, "The Mozart was given a magnificent Reiner accompaniment, but the piano part was weak. The Bach drew better playing from the soloist but lacked the precision and polish of a thoroughly rehearsed performance."

Of the February 13 and 14, 1958 concerts, in which André played the Schumann concerto, Cassidy (the only female reviewer) reported:

There was brilliance to spare in Tchaikowsky's impetuosity -- the musician's kind that matches the orchestra's -- but when it came to dreaming, you will go a long, long way to hear anything more Schumannesque than the way that piano sang in the first movement. This was one of the nights when it could be ridiculous to speak of an orchestral accompaniment. This was collaboration on a high symphonic level, with a seasoned orchestra and conductor giving a gifted newcomer not just a background but an undercurrent, an undertow, and a surging tide to ride to the crest. He rode right with them, with Reiner sagely at the helm.

Dettmer's comments on these concerts included: "Schumann was all temperament and intuition, yet puppy-dog frisky when the score said fast, puppy-dog tired when slow was indicated. Add to this a disposition never to watch the conductor, or to anticipate downbeats, and Mr. Tchaikowsky becomes a difficult young man to keep pace with." Marsh wrote: "André Tchaikowsky, piano soloist in the Schumann concerto, offered the best performance of his three with the symphony, but it was still too pallid and saccharine to impress."

A few days later, on February 15, 1958, André and the Chicago Symphony Orchestra recorded the Mozart and Bach concertos. Eventually, the Mozart was released by RCA records in 1959; almost unbelievably, the Bach wasn't released until 1980, on a special RCA recording. On February 21, 1958, André returned to New York to record for RCA Prokofiev's Piano Sonata No.7 and Szymanowski Mazurka No.3. André was paid union scale, \$165. He rejected the results and neither recording ever saw the light of day.

André continued to tour the US. In St. Louis, Missouri, Hurok contacted André directly regarding an after-concert party to be given by a famous and influential St. Louis grand dame. Hurok told André, "Miss the concert if you have to, but don't miss the party. It's very important this time." Conductor David Zinman remembers the account André gave him of the party:

"André had been invited to a party after the concert by one of the rich ladies. The concert had gone very well. He was euphoric after the concert. Someone came back stage to his dressing room and said, 'Hey, are you coming to the party?' André said, 'Sure.' This other person said André should ride with them. So he got into the car, went to the party -- a great party with all these young people there smoking pot, having a great time. The next day, André was wakened by the telephone. It was Hurok: 'I have just heard from this lady that you were not at her party, and you had promised to go.' André had gone to the wrong party. He said, 'It was worth it. Probably the other party would have been awful.'"

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André became known for trying to duck the after-concert parties. He was fatigued from the concert whirl and needed rest, but there was always this obligation to perform after the concert as well. In Dallas, André acted very badly. Pianist Peter Frankl told of a new episode in the familiar story:

"André ruined his American career. He used to say, 'I showed those Americans that you can't get away with this!' André was against the kind of 'rich ladies' who were sort of leading the musical life in the US, especially in Texas. Well, in Dallas there was a lady called Mildred Foster who all the time made her appearance, contacted the artists, and made them kind of obey whatever she said. She used to be a very good friend of Rubinstein's and other pianists. I'm a rather polite person, so it wasn't so dangerous for me. She just invited me and I went, and sort of had lunch. But André made up his mind that he wasn't going to go to see her. She insisted that she is Rubinstein's friend, and so on. He finally went to her party. When André was asked to speak, he said:

'I'm not a polite speaker at dinner parties. In fact, I'm not very good at dinner parties; in fact, I hate dinner parties. I didn't want to come to this party and I'm not suitable to this party because when I get excited, I get nose bleeds in public and I feel one coming on and will have to leave soon. You really don't want me at your party. I am a communist, I eat with my fingers, I never take a bath, I'm Jewish, I pick my nose, I believe in equal rights of whites and blacks, and, finally, I'm a homosexual.'

These people objected strongly to Hurok and Rubinstein.

In April 1958, André was back in Brussels for the world premiere of his early Piano Concerto. At the end of the month, on April 25, at the Royal Festival Hall, André played the Schumann concerto with the London Philharmonic Orchestra conducted by Crossley Clitheroe and broadcast by the BBC. That was the first of many such broadcasts. André hadn't made a big impression in London yet, but this was about to change with his London debut recital on May 4.

### London Recital Debut and Beyond (1958)

At the time, London was the center of the universe for devotees of classical music. It was home to six symphony orchestras, hundreds of soloists, composers, teachers, and all manner of persons dedicated in one way and another to music. There was a group of young people devoted to piano performances. They attended every concert and made comments and comparisons among themselves. Each new pianist that came to town was heard and analyzed. Although André had performed twice in London in concerto concerts, both of which went quite well, it was his first piano recital that was so highly anticipated.

The program for the May 4, 1958, recital at the Royal Festival Hall was announced:

The "Goldberg" Variations - Bach  
Barcarolle - Chopin  
Nocturne in C minor, Opus 48, No.1 - Chopin  
Ballade No.4 in F minor - Chopin  
Seventh Sonata - Prokofiev

The young enthusiasts had been advised by letters from friends, including John Browning and Arthur Rubinstein, to be sure and attend this recital. The recital went well. For encores, André played a movement from Scarlatti's Sonata in D minor, and Chopin's Ballade No.3. The *Musical Times* reviewer, Harold Rutland, had this to say about the recital:

However well Bach's Goldberg Variations are played on a piano, one cannot but be aware, most of the time, that here is music specifically designed for a harpsichord with two

keyboards. At this recital at the Festival Hall on 4 May, André Tchaikowsky, the 22-year-old Polish pianist, presented the work clearly and musically, though with sometimes too robust a tone. In a Chopin group he revealed a fine command of the keyboard as well as a good sense of tone gradations and of rubato; there were, however, one or two moments in the Barcarolle when the gondola seemed to be mechanically propelled. The recital ended with an energetic performance of Prokofiev's Seventh Sonata: a dry husk of a thing, at any rate in its opening movement.

In *Musical Survey*, music critic Ernest Chapman wrote:

Amid the unceasing flow of new young musicians of talent from abroad, two -- a pianist and a conductor [André Vandernoot -- have made a more than ordinary impression during recent weeks. A 22-year-old pianist from Poland, André Tchaikowsky, commanded respect not only for his technical accomplishments but also for an unusual and intelligently planned programme that began with Bach's Goldberg Variations, ended with a Prokofiev sonata, and placed a Chopin group in the middle.

Mr. Tchaikowsky's technique is already of the first order, although his playing, on this occasion at any rate, was cool rather than ardent in quality. His command of the pedal enabled him to produce a beautifully transparent texture throughout the programme, and his phrasing and timing were judged to a hair's breadth. These qualities produced excellent results in the Goldberg Variations, apart from a few slips of articulation in some of the fast variations and an over-heavy staccato in the fourth and eighth numbers and the final Quodlibet.

In the slow variations, particularly in No. 13, and the sublime, Tristanesque No. 25, his delineation of melody was superb and the realization of the part-writing beautifully clear. But both here and in the Chopin group the young artist seemed not fully aware of the emotional overtones, or of the full richness of feeling involved. In Chopin's F minor Ballade, in particular, the gusts of grief and passion that surge through page after wonderful page were not fully realized.

The most convincing performance of the recital was that of Prokofiev's seventh Sonata, in which the player's detached style suited the strong, steely, but not distinguished music. Why do pianists always overlook Prokofiev's fifth sonata? It is a work more worthy of attention than the immature No.3, the dry No.4, or the somewhat empty later ones.

After the recital, André was approached by one of the piano enthusiasts, Peter Feuchtwanger, who introduced himself as a friend of John Browning's. André was invited to Peter's home to meet a group of pianists and other young musicians. André agreed. Peter remembers:

"André lived in Paris. He come over to London to play the Goldberg Variations in 1958. André had two introductions - a letter to me from Rubinstein and a call from John Browning -- asking if I could look after André, that he was a very great talent. So André came to my home. I had a spare room and he stayed there for quite a few months. I remember we got on because we shared our love of Scarlatti and Clara Haskil. We played piano four-hands a lot, and sight read music.

"He often played for me while he learned new pieces. He learned terribly quickly. He could hear any piece once and play it. I played for him a record of a Mozart Rondo for piano and orchestra in A-major, played by Clara Haskil. He had never heard it before, but loved it. He then sat down at my piano and played the whole work, including the orchestral tutti, just after one hearing! He had an amazing memory. André was one of those most talented people, but he never practiced because he learned so quickly, so he practiced very little. But even so it

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could be marvelous. Always full of character, full of fantasy, not always 100 percent accurate because he just didn't practice enough. He wanted to compose. He wanted to read. He didn't need to sit down and practice a lot. That's why it wasn't always as good as it could be. But at his best, he was marvelous. Occasionally before concerts he would practice, but to really practice like other people do, he just didn't. Still, André was one of the most prodigious musical talents I ever came across."

Another person André met at Peter Feuchtwanger's home was a doctor-cum-musician named Michael Riddall. Michael remembers his first impressions of André:

"I didn't really want to go to André's recital. I was very tired. You know, I was a houseman at the hospital and had been on call for six months without a break night and day. But Peter said, 'You've got to come. This is going to be something quite out of this world.' So I went, sat down, and sort of half fell asleep. André started to play, and I didn't fall asleep anymore. I had my views in those days about musical performance, I often felt that it was rather dead. But here was a sort of life, something that I was always interested in producing myself, particularly with my conducting. André had it all, and more. It made a tremendous impression on me.

"Fairly soon after that, I met André at Peter's house and Peter said, 'Bring your clarinet,' so I did. André and I played, I think, a Brahms sonata. He must have thought that I was reasonably good, although in those circumstances I don't think people like that realize how much they lift other people when they play with them. Then André said that we must play some more and then we talked about it. Peter's was a musical meeting place in those days. One was always popping in.

"Obviously, you know, we clicked personally as well. We found that we had very much the same sense of humor. I think, being as I was so deeply impressed by André's playing, everything André told me about his life generally immediately awoke my therapeutic instincts, and I suppose I was thinking that somebody ought to do something about it because he was already at the point of destroying his career. I could see that as I got to know him. I first knew it because people told me what sorts of things he did or didn't do."

André's personal life was growing more complicated. He now had two places to live: his Aunt Mala's apartment in Paris and at the home of Peter Feuchtwanger in London. Feuchtwanger, a nephew of writer Lion Feuchtwanger, was born in Munich, but lived in London. He was a pianist, composer, and teacher. Peter had a number of teachers, the most influential being the pianist he never studied with, Clara Haskil (1895-1960). In the 1960's, Feuchtwanger concentrated on teaching piano, and with tremendous success.

On May 28, 1958, the BBC broadcast a recording of André's May 4, 1958 recital. André, however, was in Madrid performing some recitals and having a small vacation, which he spent with his cousin Charles Fortier.

In early June 1958, André was not feeling well and returned to London. A visit to the hospital revealed seriously infected tonsils and danger of a blood infection. Before the tonsils could be removed, the infection would have to be cured. If the letter André wrote to Halina Wahlmann-Janowska on July 16, 1958 is correct, he was hospitalized for seven weeks:

At the moment, I'm up in the air, somewhere in between London and Brussels. Yesterday, I was discharged from a hospital in London, where for seven long weeks they were cutting out my tonsils and injecting me with streptomycin. Well, the problem is gone now, and so with it the family money, which means mine, Aunt Mala's, and Charles'. The hospitals in the West are tremendously expensive, and I'm not yet insured. So, in a word, I've ruined the family.

While hospitalized, André furthered his acquaintance with Michael Riddall who visited often. Although Michael was a practicing medical doctor, he was also developing his abilities as a clarinetist, pianist, and

conductor, and was struggling with the decision between a career in medicine or in music, feeling considerable agony in the struggle. Impressed with Michael's abilities, as well as his intellectual capacity, André decided that he could help with the career decision. From that time forward, he devoted some of his time in London to working with Michael. One positive thing about André's hospitalization was that it gave him time to finish composing his Sonata for Piano.

At Home with the Rubinsteins (1958)

André went to Brussels to see Stefan Askenase, but only for a few days because the Askenase household was filled with Stefan's relatives. André then pushed on to Paris to stay at Aunt Mala's apartment. He began visiting the Rubinsteins practically on a daily basis. As Arthur's number one protege, André was expected to "perform" in a kind of court where Rubinstein was "King" and all those around him were worshipful. André complained to a friend that, "I played the Prokofiev 7th sonata for Rubinstein six times yesterday."

A frequent visitor to Rubinstein's Paris home was the Canadian pianist Janina Fialkowska (her status was "upgraded" to Polish pianist in one of Rubinstein's books). Janina remembers the little house at 22 Square de l'Avenue Foch:

"The house that the Rubinsteins lived in is a lovely little house. Arthur bought it in 1933 for \$8,000. An English Lord had been keeping his French mistress there. After the Lord died, members of his family discovered this little house and were very embarrassed. Upon having lunch with some influential people, Rubinstein discovered that this particular family had this house that they wanted to unload in a hurry, so he went and bought it. Today [1987] it is worth well over \$1 million.

"When you come in you see a beautiful large room with a fireplace, with a big piano next to big windows overlooking the courtyard. There were photographs all over the piano of Arthur with other famous people. There were a lot of books, and a beautiful Chagall painting over the fireplace. There were couches all around the fireplace and he would sit in the chair and listen to people play. The piano was given to Rubinstein by the Israel Philharmonic. Arthur never accepted a penny when he played in Israel, so as a gift they gave him this beautiful piano. It was a Steinway that he had been allowed to choose himself.

"Rubinstein wouldn't have understood André Tchaikowsky. Rubinstein had a hard time understanding any sort of nervous, impulsive behavior. Rubinstein was a man of the last century. Things like behavioral aberrations, you didn't discuss those things, and you certainly didn't flaunt them. In his day it was kept sort of hush, hush. He didn't understand depression or anything like that, and yet, Rubinstein himself suffered from ulcers, which should have made him more understanding."

Mrs. Rubinstein didn't like André Tchaikowsky around. He seemed like a wild little animal who wasn't properly deferential to Arthur. Rubinstein had plenty of feedback from Hurok that André had misbehaved during his first tour of America. He was beginning to understand that André simply didn't care about a big career.

At one of these gatherings at the Rubinstein house in the summer of 1958, Arthur played his latest RCA recording of the Chopin Ballades. The attendant group gave generous praise to Arthur for yet another brilliant recording, except for André who stated, "I play the Ballades much better than you, Arthur." André then explained his position in detail. Arthur just laughed, but Mrs. Rubinstein had had enough. The next time André showed up at the door, he was turned away. André was no longer welcome at the Rubinstein home. Arthur, who had opened so many doors for André, gave up and left him on his own. His career was now in his own hands.

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In early September of 1958, André played a recital in Paris at the Palais de Chaillot. Afterwards, a familiar face showed up in his dressing room -- his Aunt Gisele, Karl Krauthammer's sister. "André," Gisele said, "your father was in the audience and would like to see you. May I bring him here to you?" André reacted strongly. He sent her away, accusing her and Karl of not helping him when he really needed help, and now, when he'd become famous, of trying to sneak back into his favor. No, André would not see his father now or at any other time.

Soon André would have to return to the US for the 1958-1959 season and his second US tour, but first there was a tour in Scandinavia. From a letter dated September 25, 1958 André wrote to Halina Wahlmann-Janowska:

I'm in Trondheim on the Western coast of Norway, where I'll play Brahms' Piano Concerto in B major. It's real fun. You wouldn't believe how many wrong notes a man can make in one concerto, but as Stefan Askenase once said, "From time to time one has to bungle up something to let the audience know how difficult it is."

In old age, I've become something of a diplomat and it's becoming very useful. In Oslo, to a question asked by one of the journalists, "Who is your favorite composer?" I answered Bach and Grieg. Then I played an awfully botched up Beethoven's G major, which they called a success. I haven't played in Stockholm yet, but it has already been announced in Swedish newspapers that I'm very young, very talented, and that my favorite writer is Strindberg. I'm going to admire Sibelius in Finland, Wladigerowa in Bulgaria, and Josef Kanski in Poland. That's the way to make a career.

Oh, Michael! You don't know anything about Michael yet. He's a young, charming, incredibly musical musician. God knows why doctors are so musical. Michael plays the clarinet, the piano, the violin, and a little bit of French horn, but his real calling is conducting. Back in the days when he was a student at the medical academy, he organized an orchestra consisting only of doctors and students of medicine. This orchestra won the first prize in the competition for amateur music groups in England. Right now, a little bit under my influence, he's going to give up medicine and work on music exclusively. I've persuaded him to do so out of concern for the fate of the British. Ever since Michael's been working in the hospital, the death rate in England has doubled, and the average life-span has dropped by ten years. Let's hope that his playing will do less harm to humanity.

### Return to the US (1958-1959)

His 1957-1958 tour in America had raised controversies and questions. Was André Tchaikowsky a genius or a madman? Was he as good as his Hurok billing and his endorsement from Rubinstein proclaimed? In terms strictly of performance on the piano, he had demonstrated with good consistency that his was a major technical talent, one to be reckoned with, and one that, assuming the developments that might be expected of a person of his age, in both interpretive insight and personal expressiveness, could become large and dominant. The uncertain and explosive temperament might change in ways to add to or detract from that development.

There were plenty of reinventions from André's first tour of America from the 1957-1958 season, plus a few new ones, and Hurok assembled another tour for the 1958-1959 season. RCA wanted more recordings as well. However, Hurok had suffered greatly from André's tricks -- late rehearsals, missed concerts, and generally insulting and erratic behavior. Hurok's "dream" concert of Tchaikowsky plays Tchaikovsky was a complete impossibility. André hated his name and any exploitation of it would be unthinkable. Also, André wouldn't play any of the Rachmaninoff concertos, or the Beethoven "Emperor" concerto, or the Grieg concerto, or any Saint-Saens concertos, or dozens of others. These were too many exclusions for an artist trying to make a career. Now, also, there seemed to be a problem of depressions and severe headaches that

were a daily part of his life, making any scheduling uncertain. To add to all the other behind-the-scenes woes, André professed an intense dislike of America. Certainly Hurok had misgivings, and was issuing warnings. Terry Harrison, André's manager later in life, can imagine what it was like for Hurok:

"André just couldn't stand the way America worked, with society ladies, the rich, and the newly rich. He was expected to be more than a pianist. He was supposed to play and have a public profile while in a town, and felt that Hurok had sold them on the fact that he had this unfortunate background. André felt he was being booked on his curiosity value rather than his music value. This coupled with the parties and socializing absolutely turned André off. This was because he felt his personal and musical integrity were being compromised. When André felt he was being compromised, he started to look for trouble.

"Hurok went to André and said, 'What in the hell are you doing?' It was at that point that André decided that he didn't care about blowing it, and continued to blow it for the rest of his American tour. That was the end and he didn't want to go back."

RCA released André's Mozart Concerto No. 25 recording, made with Fritz Reiner in the previous season. There were some delays in the release as it was intended that both the Mozart No. 25 and Bach No.5 concertos would appear on the same disc. André didn't approve of the Bach No.5, so in the end the record contained only the Mozart. Peter Frankl found "strokes of genius" in the cadenzas that André composed for the recording.

On January 26 to 28, 1959, André was in New York to record some Mozart sonatas for RCA. For the three days of recordings, he was paid \$388. André approved the recordings and the RCA disc was later released. André then had to dash to Denver, where, on February 2, he played three piano concertos in a single concert. Reviewer Emmy Brady Rogers wrote:

The February 2 program was given over to André Tchaikowsky and piano concertos by the three B's. The young artist, whose virtuosity had created a sensation last season, had set himself a herculean task. Crystalline purity characterized his crisp, brisk playing of Bach's Concerto No.5 in F major, a treatment that he likewise applied to the allegro passages of Beethoven's G major concerto. His playing also could sing poetically when not marred by rhythmic inconsistencies. This lack of discipline also produced some nervous moments in the Brahms B-flat major Concerto, although [conductor] Mr. Caston never failed to hold the performances together skillfully.

André returned to New York for more RCA recordings on March 10 to 12, 1959. This time, it was a Chopin group, and he was paid \$236 for the recording sessions. Again, André approved the recording and a record was released.

In March 1959, André was in Chicago for a concerto concert with the Chicago Symphony orchestra. On March 19, 20, and 24, he played the Prokofiev Piano Concerto No.2. A summary of the reviews:

*Chicago Daily Tribune* (Claudia Cassidy) - André Tchaikowsky, the young Polish pianist whose debut with the Chicago Symphony orchestra last season lit a fuse of highly inflammable virtuosity, returned Thursday night to play a stunning performance of Prokofiev's Second Concerto under Fritz Reiner's clairvoyant direction. Mr. Tchaikowsky, who has grown taller and stronger, came charging out on stage as if he could hardly wait to get started. Once at the piano he was instantly fully at ease, as born pianists are, knowing they have come home. This 24-year-old, whose age means nothing but plenty of time, the gods willing, is altogether extraordinary. He has technique to burn, a big, commanding style. He has imagination, the inner ear to listen, the outgoing nature to share. His tone is full, rich, and sensitive, his way with a phrase intuitive, because such things are not learned in schools. In this entire concerto,

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which is full of booby traps for the dullard, he made no sound that was not the right sound, the sound the ear instinctively expected. It was, as played and saluted, a superb performance.

*Chicago American* (Roger Dettmer) - The young Polish pianist, André Tchaikowsky, was back at the piano for Prokofiev's G minor concerto, Opus 16, and gave, if nothing more, because nothing more can be given the piece, a superlative digital performance. The writing is almost viciously difficult, but the boy knocked it off with assurance, stylistic dash and physical power. He got a hand-in-glove accompaniment which further impressed, but the piece is so empty of ingrained conviction that one expected sawdust to pour from the piano at the end.

*Chicago Sun-Times* (Robert C. Marsh) - If Horowitz had been the soloist Thursday, the results might have been spectacular, but instead it was André Tchaikowsky, a 24-year-old who has the technique but not the personal force and bravura to get the most out of such music. However, this was the best of his Chicago performances to date, and what he lacks today he may have tomorrow. He is still a growing artist.

After touring the West, André returned to Chicago for a final piano recital in which he included his own Sonata for Piano.

### Sonata for Piano (1958)

In 1958, while vacationing in Madrid with his cousin Charles Fortier, André began to compose a piano sonata. Charles remembers the event:

"We were in a Madrid hotel, where I was having a vacation with my family and André. I decided that we should all go to a bull fight together, but André hated that idea. So everyone else went to the bull fight and André stayed behind at the hotel. Well, he was composing a piano sonata and had finished the first movement, or something. He decided that Rubinstein should hear it. The hotel had a piano, so André could play it over the telephone for him. André telephoned Australia, and tracked down Rubinstein who was there on tour. Then André played the piano over the telephone so Rubinstein could make comments. The cost was enormous, which André put on my hotel bill!"

André told friends that while he was practicing on the hotel piano, located in the ballroom, people started to come in and listen. Then he switched from Bach to his newly composed Sonata for Piano, and everyone filed out until the ballroom was once again empty.

André was reluctant to play his own works in concert, yet wanted to test the reactions to his compositions on an audience and the music critics. His ingenious solution was to include the sonata on a recital program, but attribute it to an unknown composer, Uyu Dal. The recital was in Chicago on April 19, 1959, and the program included:

Prelude and fugue in C sharp minor, No.1 - Bach  
Sonata (1958) World Premiere - Uyu Dal  
Sonata, Opus 109 - Beethoven  
Ballade, No.3, Opus 47 - Chopin  
Mephisto Waltz - Liszt  
Prelude and fugue if F sharp major - Bach

The reviewers had this to say about the Dal:

*Chicago American* (Roger Dettmer) - [André Tchaikowsky gave] the world premiere of a sonata (1958) by Uyu Dal. The latter carpenter would seem to be a countryman of Mr. Tchaikowsky whose name, for want of a glossary or further program identification, could be pronounced "Ooooooh-you-doll." Or it could not. No matter, since it's altogether likely -- on the basis of

Sunday's musical evidence -- that Mr. Dal will never again be heard in Chicago. That's the kind of piece Sonata (1958) is.

The first movement (Non troppo presto) opens in a diatonic-dissonant vocabulary, like any of 200 other contemporary piano works you've heard in this idiom. There is a glint of lyricism in the second movement (Largo) but Mr. Dal has overdecorated his basic materials to such a degree that expressivity died aborning. The finale (piano e veloce, which was, as played Sunday, veloce but not piano) is a latter-day relative of Chopin's finale to the B-flat minor Sonata.

There are semi- (or should I say pseudo-) atonal passages of needless difficulty, and pages of busy, busy writing that are not, however, very actionful musically and only at moments moving.

*Musical Courier* (R.L.) - A new Sonata by Uyu Dal was performed with enthusiasm and understanding: it deserves another hearing by Chicago audiences.

*Chicago Daily News* (Don Henahan) - An intriguing oddity of the program was a Sonata (1958) by Uyu Dal, identified only as a contemporary Polish composer. Rumor has it that Uyu Dal and Tchaikowsky are the same, and since the pianist will say only that he "found the score" somewhere, rumor may be right. The sonata, in support of this, was youthful in sound, with occasional "shocking" explosions but hardly a fully developed idea throughout.

*Chicago Daily Tribune* (Seymore Raven) - A modern work on the program was a just completed Sonata (world premiere) by Uyu Dal. The feeling persisted that Dal is Mr. Tchaikowsky's pseudonym. A companion feeling was that in composing this music, Dal was very much inspired by Prokofiev but much more gentle in temperament despite the very brilliant pianistic idiom that darted in and out of the terse, quicksilver scoring.

André never played the Sonata again, and there have been no additional public performances. The Polish/American pianist John Zielinski gave a sight-reading performance of the Sonata in May, 1989, for the monthly meeting of the Northwest Composers' Alliance, in Seattle, Washington. The score is dated, "May/June 1958. Madrid - London." The original manuscript is in the Josef Weinberger Archives.

### Farewell to the US

Following André's recital in Chicago, he returned to New York to record Scarlatti for RCA records on April 21, 1959. André rejected the session for which he had been paid \$97. The Chicago recital was his last of the season. With the 1958-1959 concert season over, Hurok had had enough. He dropped André as an artist. And André refused to accept any further concert dates in the US with any other promoter.

RCA gave up on making any future recordings since they felt that their recording artists would only be successful if they toured the US. Rubinstein, who would be your friend if you were the best at something, was no longer saying good things about André Tchaikowsky. The word was out: André Tchaikowsky was an excellent musician, but impossible to work with. With many other pianists available, André was no longer a hot property. Except for two concerto concerts in the 1970s, for conductor friends Lawrence Foster (Houston, Texas, 1975) and David Zinman (Rochester, New York, 1978), André never performed again in America.

### Worldwide Touring (1959)

It is one thing to dash around the US and quite another to dash all over the globe. For the remainder of André's life, he made his living by travelling the world. At this time, he still considered Paris his home base; however, he was increasingly drawn to England. He loved the English, and he now had friends in London, including his old pal from Poland, Fou Ts'ong. Also in London were familiar faces from his competition days:

Tamas Vasary and Peter Frankl. André was always looking for a place where he could belong, where he could really and truly have a home. He was stateless and travelled without a passport. Everywhere he went, he had to obtain and fill out forms. This situation aggravated his sense of homelessness and of not belonging.

Returning to London in the Fall of 1959, André again stayed at the home of Peter Feuchtwanger. He called Michael Riddall, who was still struggling with his decision between a career in medicine or music. André told him to choose music. Michael Riddall:

"To put it at its simplest level, André said to me, 'You study music and I'll back you up.' First of all I felt, 'Well, O.K., if he really thinks I'm that good, perhaps I am, and I can find out.' Perhaps it was also an excuse to get out of this dreadful 10-year tenure that I saw ahead of me to become a surgeon; also, I would have an interesting life and meet interesting people. I felt that I could at least be a stabilizing influence and help André to be a bit more sensible. He listened to me and we got on well.

"As I said, I can't remember at what point, but as I got to know him, and as I began to see what was happening, I saw that what was necessary, very simply, was somebody who was willing to sit down and answer letters on his behalf because he never answered letters. I felt that that alone could make all the difference. To write back and say that he would come and play, or that he couldn't, it's as simple as that. He had his agents, but not somebody who would know when a letter had been actually written to him personally and what the arrangements were."

Michael Riddall became André's first personal secretary, something André badly needed as his personal correspondence and financial affairs were in chaos.

#### Sonata for Clarinet and Piano (1959) - Opus 1

André wrote the Sonata for Clarinet and Piano, Opus I, for Michael Riddall. In this composition the clarinet portion gives the appearance of being more difficult than it really is. The first performance of the clarinet sonata was given by Gervase de Peyer, clarinet, and André Tchaikowsky, piano, on July 4, 1966, for a BBC broadcast. Both the publishing of the Sonata and the BBC performance were at the urging of de Peyer. Judy Arnold remembers:

"Gervase pushed André to submit his Sonata for Clarinet and Piano to the BBC for broadcast. In the end, it was Gervase who submitted it, and when it was accepted, André ran away and said he didn't want to do it, that he couldn't play the piano part. Gervase insisted, and it was all right in the end, but only after a terrible hoo-ha."

A tape was made of the broadcast and de Peyer sent it to music publishers, Josef Weinberger, Limited, urging them to publish the work. They agreed and, in late 1969, it became André's first published composition. Weinberger remained André's publisher for all of his works, except for the "Inventions," Opus 2, which was published by Novello, but later assigned to Weinberger.

Niall O'Loughlin, the *Musical Times* music critic for newly published woodwind scores, described the work in March, 1970:

A Sonata for Clarinet and Piano by the pianist André Tchaikowsky will come as a surprise to many people. It is an unassuming, but well written work of only moderate difficulty. Most of the musical interest is melodic, with some debt to Bartok. There is no piano bravura, but carefully imagined and sustained contrapuntal thinking.

Another review for newly published scores in *Musical Opinion* in March, 1970:

André Tchaikowsky's Opus 1 is now ten years old, but it carries its age very well. It is in one movement, dominated by a single theme which, at first, looks serially-based, but is not. It is presented in changing patterns, both rhythmic and melodic, and is thoroughly developed in both instruments. Performers should find it mutually rewarding.

Subsequent performances of the Sonata for Clarinet and Piano include a second BBC performance with Janet Hilton, clarinet, and Peter Frankl, piano, on June 17, 1973. The first live public performance didn't occur until October 27, 1985 when it was presented at Wigmore Hall as part of the Josef Weinberger Centenary Concert Series, with pianist Julian Jacobson and clarinetist Anthony Lamb. Gervase de Peyer played it on January 14, 1987, at Merkin Hall in New York City, with pianist Carol Archer, and in London, on February 12, 1987, with pianist Gwenneth Pryor.

A musical description of the work is provided by Josef Weinberger:

A quiet, meditative opening explores the upper and lower reaches of both instruments' range: this is the first subject. The second subject is a brisk and rhythmical theme announced first by the clarinet, then taken up by the piano. A subsidiary theme follows a short cadenza and proceeds to develop the phraseology of the second theme, with anacrusic semi-quavers and wide intervallic movement. With the return of the broad and expansive first subject the development section commences; however, the accompaniment now highlights the melody by shifting from lively static octave embellishment to flurries of movement. The clarinet eventually joins the piano in a frenetic exchange over pedal points on A flat, and C sharp (the enharmonic tonic, though the work is not in any particular key). The recapitulation is fairly free in construction and includes a short solo section for the piano which ruminates on the first subject. The sonata closes with the clarinet becoming less apparent amidst the piano's singing melodies and ringing chords.

#### Worldwide Touring Continues (1960)

André's world touring for what could be considered the last year of his formal concert career included England and South America. Concerts were now arranged by his London manager, Wilfrid Van Wyck. The concert dates were few and there was a lot of travelling for the relatively few concerts. But André, who placed so little importance on income (although he was a willing spender when it came to gifts) and on fame, welcomed the prospect of more time for composing.

The London concerts included a recital on February 22, 1960, at Wigmore Hall, where André played all Chopin. The recital was reviewed by *Music and Musicians*:

#### Impeccable but Personal

The 150th anniversary of the birth of Chopin was celebrated at the Wigmore Hall on February 22 with a recital by the composer's compatriot, 24-year-old Polish pianist, André Tchaikovsky. [In England, André's surname was frequently spelled in this manner.] He devoted the first half to major works, the Polonaise-Fantaisie in A Flat and the Four Ballades, while the second half was made up of shorter items: the Nocturne in E Flat, Opus 55, No.2, three Mazurkas, and ten Preludes from Opus 28.

As a technician, Tchaikovsky is richly endowed, and his performances were well-nigh impeccable in every instance. As an interpreter, however, he gives less cause for satisfaction. He does not give the impression of feeling the music very deeply, and appears to be striving after individual effect rather than to convey the composer's meaning.

Of the same recital, a reviewer for *Musical Opinion* wrote:

## The Other Tchaikovsky

The young Polish pianist André Tchaikovsky gave a Chopin recital at Wigmore Hall in commemoration of the 150th anniversary of the composer's birth. He is a technician of the first order and an artist of some stature, though nothing in the course of the evening justified the superlatives lavished on him by Arthur Rubinstein, as quoted on the handbill. To give the four Ballades consecutively is a stunt beloved of Chopin specialists, but it is ill-advised, for they are substantially similar in style and structure and the effect of one tends to nullify that of another.

In Tchaikovsky's favour, it can be said that he never indulged in back-breaking rubata; on the contrary, he inclined towards rhythmic rigidity, but he has a strong sense of shape and each work was presented with scrupulous phrasing and an exemplary clarity arising from sensible, unforced tempi. The Nocturne in E flat, Opus 55, No.2, was marked by well-controlled cantilena and poetic insight, and three Mazurkas were given with apposite delicacy and rhythmic lilt, yet here and in the Polonaise-Fantaisie -- indeed, throughout the programme -- there was a certain lack of personal conviction, and, because of this Tchaikovsky's thoughtful, conscientious readings, failed to make any vivid impression. Ten preludes gave further evidence of superior pianism so there is good reason to hope that when this gifted player matures he will become an authoritative exponent of his compatriot.

On March 3, 1960, André was to play a concerto concert in Bergen, Norway, arranged by his London manager, Wilfrid van Wyck. André allowed van Wyck to include concertos on his repertoire list that he hadn't yet learned. If someone asked for one of these concertos, André would then learn it. This was the case for the Norway concert. Van Wyck had scheduled the Ravel G major Concerto and André didn't even own the music. What happened is told best by conductor David Zinman:

"Someone from Van Wyck called André in a panic and said, 'André, you know that in two weeks you're going to Bergen, Norway, to play the Ravel G major piano concerto.' André said, 'This was one of the concertos in my repertoire that I haven't got around to learning, but I've got two weeks. I'll learn it.' He had heard it and liked it. So he went to town and bought the score. The next morning, he came down after having his breakfast, went to the piano, and opened the score. Just then, the telephone rang. It was some friend of his coming to town, so immediately they went out and had lunch together and partied for a couple of days.

"Somehow, without his knowing it, about a week had gone by, but he still had a week left, naturally. So he opened the score again, and the telephone rang again. It was his manager, or somebody, and André had to go and replace somebody up in the provinces, so he went and did a concert there. He came back and now he had about two days left.

"Then some other friend of his arrived. So it was now the day before the concert and he still hasn't learned it at all. So he had a problem. André figured that instead of flying, he'd leave that day by train, and since he's fantastic at learning by study, and has a fantastic mind, he would learn the score just by looking at it, and then play it from memory. Of course, when he got to Bergen, he would practice it, but he would learn it on the train just by looking at it.

"So he took the train and they went across the English Channel and got on another train. André opened his brief case to get the score out and realized he left it at home on the piano. So there he was, arriving in Bergen, Norway, to play music he didn't have, and for which, in fact, he had never even seen the score.

"André was met at the train station by the conductor and secretary of the Bergen orchestra. They're going to drive him to the hotel. So he gets in the car, absolutely not knowing what to do. The conductor of the orchestra says to him, 'Mr. Tchaikovsky, there's a small problem. You are playing the Ravel concerto, and as you know there's a very important harp part. Our

harp player is sick from food poisoning. Would you consent to doing the concerto without the harp player?'

"André says, 'Under no circumstances would I permit myself to do such a thing.' So the conductor says, 'What are we going to do?' André replies, 'We'll have to play another concerto, that's all.' 'It's the last second. Which concerto can we do?' says the conductor. André says, and this is clever of André, 'I think we should play a Mozart concerto.'

"This was at the beginning of André's career. He didn't have that many Mozart concertos in his repertoire. The conductor asked which one he would like to play? André answers, 'I don't know, because I play all of them.' The conductor said that they would go to their library and get out all the Mozart piano concertos they had there. So they go immediately to the library and get out all the scores.

"André goes to the piano in the artists' room and plays each one a bit: No, this is too early.' 'This is a lovely one, but I don't think it's right.' Finally he comes to No. 25, K.503, the only concerto he knows, and says, 'Let's play this one.' Then, of course, he plays it completely from memory the next day, no problem, without practicing. The orchestra is in ecstasy and the critics who found out about this, just think it's the greatest thing.

"After the concert, they decided to throw a wonderful party for André with wine and beer. André was a very bad drinker, couldn't hold his liquor at all, and would get topsy-turvy. Everyone was making toasts to the great André Tchaikowsky and this fantastic feat that he had done. So, finally, André stood up and said, 'I have a toast, and a confession. The toast is to all of you for being such wonderful hosts and hostesses, and to this marvelous orchestra, and your talented conductor. The confession: I don't know and have never played a note of the Ravel G major concerto; the only Mozart concerto I know is No. 25; and I was the one who poisoned the harpist.' Then he sat down, and there was this unbelievable silence."

On April 25, 1960, André played the Rachmaninoff "Rhapsody on a theme by Paganini" at the Royal Festival Hall with the London Philharmonia Orchestra conducted by Carlo Maria Giulini.

#### Two Songs after Poems by William Blake (1960)

The composition, Two Songs after Poems By William Blake, was composed between March and May, 1960. The scoring was for soprano and five other instruments: oboe, flute, violin, cello, and harpsichord. The poems selected were The Lamb (from William Blake's Songs of Innocence) and The Tyger (from William Blake's Songs of Experience). It is not known who André had in mind for this composition and there was no dedicatee. It was André's first writing for voice, preceding his other song cycles, the Seven Sonnets of Shakespeare (1967) and the songs of Ariel (1969). The work has never been performed and the original manuscript is in the Josef Weinberger archives.

Scholars pretty much agree that the poems "The Lamb" and "The Tyger" represent two contrary states of the human soul, with respect to creation. It appears that Blake believed that a person had to pass through an innocent state of being, like that of the lamb, and also absorb the contrasting conditions of experience, like those of the tiger, in order to reach a higher level of consciousness.

#### The Lamb

Little Lamb who made thee  
Dost thou know who made thee  
Gave thee life & bid thee feed.  
By the stream & o'er the mead;  
Gave thee clothing of delight,

## The Other Tchaikowsky

Softest clothing wooly bright;  
Gave thee such a tender voice,  
Making all the vales rejoice:  
Little Lamb who made thee  
Dost thou know who made thee

Little Lamb I'll tell thee,  
Little Lamb I'll tell thee:  
He is called by thy name,  
For he calls himself a Lamb:  
He is meek & he is mild,  
He became a little child:  
I a child & thou a lamb,  
We are called by his name.  
Little Lamb God bless thee.  
Little Lamb God bless thee.

## The Tyger

Tyger! Tyger! burning bright  
In the forests of the night,  
What immortal hand or eye  
Could frame thy fearful symmetry?

In what distant deeps or skies  
Burnt the fire of thine eyes?  
On what wings dare he aspire?  
What the hand dare sieze the fire?

And what shoulder, & what art,  
Could twist the sinews of thy heart?  
And when thy heart began to beat,  
What dread hand? & what dread feet?

What the hammer? what the chain?  
In what furnace was thy brain?  
What the anvil? what dread grasp  
Dare its deadly terrors clasp?

When the stars threw down their spears,  
And watered heaven with their tears,  
Did he smile his work to see?  
Did he who made the Lamb make thee?

Tyger! Tyger! burning bright  
In the forests of the night,  
What immortal hand or eye  
Dare frame thy fearful symmetry?

### South America (1960)

The summer of 1960 was spent in South America where André played in Venezuela, Brazil, Chile, and Argentina. While in Brazil, he was able to see his Great-Aunt, Renata Swieca. Renata had married Michael Swieca, who owned and operated the family cosmetics business in Warsaw before the second world war.

## Chapter 5 - A Career of Sorts (1957-1960)

André also met his cousin, Jorge André Swieca (or Andrzej, as he was known to the family). Jorge was a brilliant professor of theoretical physics at the University of Sao Paulo, Brazil, and an author. (In 1981, Andrzej Swieca died an untimely death at the age of 45.) The South American tour was a success, and resulted in many reinventions from cities in Venezuela, Brazil, Chile and Argentina for the rest of André's life.

When André returned to Paris, he found there had been a drastic drop in concert engagements; in fact, the number was too few to make a living. His career -- which had started with such promise only three years before -- was in ruins. Rubinstein was now against him. He had made problems for conductors and the word had gotten around to others. He hadn't become sufficiently well-known to be in any kind of demand, and his RCA record sales stopped after only a few releases. It was a career that had taken off with a roar, but had primarily due to André's bad behavior -- crash-landed.

**Andre**  
**TCHAIKOWSKY**  
RCA VICTOR RED SEAL RECORDING ARTIST



LM 2145 — Debut Recital, Andre Tchaikowsky, Pianist  
Gaspard De La Nuit — Ravel  
Visions Fugitives, Opus 22 — Prokofieff

May be purchased at your favorite RCA VICTOR RECORD dealer

**RCA VICTOR DISTRIBUTING CORP.**  
5050 S. KEDZIE AVENUE, CHICAGO 32, ILLINOIS



Courtesy of David Poile

An RCA (USA) promotion for André's recording debut (c. 1957)

André's first recording for RCA was released to coincide with his tour of the USA. This advertisement appeared in most music programs where André was soloist or recitalist. An RCA executive pointed out that records sell only when the artist is in front of the public.

HEAR

André  
TCHAIKOVSKY

011



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DEBUT RECITAL

*Ravel*  
GASPARD DE LA NUIT  
Ondine; Le gibet; Scarbo

*Prokofiev*  
VISIONS FUGITIVES, OP.22

RB-16046

This is the first record by André Tchaikovsky to be released in this country by RCA. Details of his future recordings will be published in the RCA supplements as soon as they are available



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RCA RECORDS 1-3 BRIXTON ROAD LONDON SW9

Courtesy of Joanne Reece

The RCA (UK) promotion for André's recording debut (v. 1957)

André's recording for RCA was released in the United Kingdom with a different album number. Although the album used the correct spelling of André's name, this advertisement, for some unexplained reason, chose to use the incorrect "Tchaikovsky." This album release coincided with André's London debut.



*One Hundred Sixteenth Season*

# New York Philharmonic

THE PHILHARMONIC-SYMPHONY SOCIETY OF NEW YORK, INC.

DIMITRI MITROPOULOS }  
LEONARD BERNSTEIN } *Principal Conductors*

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*5716th and 5717th Concerts*

Thursday Evening, November 21, 1957, at 8:45  
Friday Afternoon, November 22, 1957, at 2:30 *Carnegie Hall*

**ANDRE CLUYTENS, Conductor**

ANDRE TCHAIKOWSKY, *Pianist*

**DUTILLEUX** *Symphony*  
Passacaglia  
Scherzo molto vivace  
Intermezzo: Lento  
Finale, con variazioni

**DURUFLÉ** *Andante and Scherzo, Opus 8*  
(First Performances in New York)

INTERMISSION

**CHOPIN** *Concerto for Piano and Orchestra No. 2, F minor*  
Allegro  
Larghetto  
Rondo

ANDRE TCHAIKOWSKY

\***STRAUSS** *Tone Poem, "Don Juan," Opus 20*

Mr. Tchaikowsky plays the Steinway Piano

\* Recorded by the New York Philharmonic

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Managing Director, Bruno Zirato                      Assistant, George E. Judd, Jr.  
The Steinway is the official piano of the Society                      Columbia Records

Courtesy of Anna Baumritter

André's second program with the New York Philharmonic (c. 1957)

Between his first appearance with the New York Philharmonic orchestra in October 1957 and the second in November 1957, André had toured the southern United States. At one concert, which didn't allow blacks into the hall, André apologized for the necessity of using both the white and black keys on the piano.

The brilliant  
Polish pianist  
**André  
Tchaikowsky**

Some few artists in a generation stir the imagination not only of their audiences but of the entire musical world. Such an artist is Andre Tchaikowsky, the 21-year-old Polish Pianist, whose first performances in Western Europe have brought a tumult of praise and excitement from the critics and from eminent musicians like Artur Rubinstein.



**Program**

- Aria and 30 Variations  
(Goldberg Variations).....J. S. Bach
- Ballade in F Minor, Op. 52 }  
Nocturne in C Minor, Op. 48 } .....Chopin
- Three Etudes }  
A Flat Major, Op. 10 }  
A Minor, Op. 25 }  
C Major, Op.10 }
- Sonata No. 7, Op. 83.....Prokofieff

ARTUR RUBINSTEIN

*"I think ANDRE  
TCHAIKOWSKY is one  
of the finest pianists  
of his generation —  
he is even better than  
that — he is a  
wonderful musician!"*

Artur Rubinstein

ORCHESTRA HALL  
SUNDAY AFT., NOVEMBER 24

Tickets:  
\$1.75 - \$2.50 - \$3.30 - \$4.40  
at Box Office

Courtesy of David Poile

Announcement for André's Chicago debut recital (c. 1957)

The Allied Arts Corporation selected André as their second soloist of the season. André boldly opened his recital with the Goldberg Variations. Sarah Zelzer, wife of Allied Arts Corporation director, Harry Zelzer, invited André to dinner and found him to be "a fine pianist and a nice young man."



Courtesy of Judy Arnold

André on tour finds world's largest keyboard (c. 1957)

André's main form of exercise and relaxation was swimming. At this unidentified swimming pool, he seems to have discovered a rather large keyboard. Probably some pool guest took the photo and then sent it on to André. In Florida, André went swimming in a pond that had alligators in it.

NEW ERA CONCERT SOCIETY Ltd.  
*President:* THE RIGHT HON. THE EARL OF VERULAM, M.A., J.P.  
*Music Director:* RICHARD AUSTIN

PRO ARTE ORCHESTRA  
*Leader:* ANTHONY ENGLISH

*Conductor:*  
LUIS HERRERA DE LA FUENTE

*Soloist:*  
ANDRE TCHAIKOWSKY

*Programme*

|                                 |   |   |   |                      |
|---------------------------------|---|---|---|----------------------|
| Symphony No. 2 in D major       | - | - | - | <i>Beethoven</i>     |
| Piano Concerto No. 2 in G minor | - | - | - | <i>Prokofiev</i>     |
| <hr/>                           |   |   |   |                      |
| Symphony No. 1 in F minor       | - | - |   | <i>Shostakovitch</i> |

Courtesy of Joanne Reece

Program for André's first concert in London (c. 1958)

This January 29, 1958 London concert was André's first appearance in England. The reviews were excellent and André began to be noticed by the London audiences. The Prokofiev Piano Concerto No.2 was seldom played at the time. Within a few months, André would return to London for his debut recital.

**CHICAGO SYMPHONY ORCHESTRA**  
FRITZ REINER, *Conductor*

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SEVENTH PROGRAM

TUESDAY AFTERNOON, FEBRUARY 11, 1958, AT 2:00

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ANDRÉ TCHAIKOWSKY, *Soloist*

*OVERTURE TO "BEATRICE AND BENEDICT" . . . . . BERLIOZ*  
*CONCERTO FOR PIANO, C Major (K. 503) . . . . . MOZART*  
ALLEGRO MAESTOSO.  
ANDANTE.  
FINALE: ALLEGRETTO.

INTERMISSION

*CONCERTO No. 5, F Minor (S. 1056) . . . . . BACH*  
ALLEGRO MODERATO.  
LARGO.  
PRESTO.  
(First performance at these concerts)

*SYMPHONY No. 3, F Major, Opus 93 . . . . . BEETHOVEN*  
ALLEGRO VIVACE E CON BRIO.  
ALLEGRETTO SCHERZANDO.  
TEMPO DI MINUETTO.  
ALLEGRO VIVACE.

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The Piano is a STEINWAY

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The Chicago Symphony Orchestra uses the BALDWIN Piano

Patrons are not admitted during the playing of a composition. Considerate persons will not leave while the orchestra is playing. Ladies will please remove large hats. The performance of the last movement of the final composition on this program will require about eight minutes.

Courtesy of David Poile

André's first concerto concert with the Chicago Symphony Orchestra (c. 1958)

This and two other concerto concerts were scheduled for performances by pianist Clara Haskil. When Haskil became ill, André agreed to play the same concertos. André bought the music and showed up at rehearsal to sight read both the Mozart and Bach. He memorized both in a few days.

à John Browning

# CONCERTO

POUR PIANO ET ORCHESTRE

A. CZAJKOWSKI

(Fl.) FLAUTO I  
(Fl. pic.) FLAUTO II (piccolo)  
(Ob.) OBOI I - II  
(Cl.) CLARINETTO I in B  
(Cl. b.) CLARINETTO II in B (CLAR. BASSO)  
(Fg.) FAGOTTO I  
(Cf.) FAGOTTO II (CONTRAFAGOTTO)  
(Tr.) 2 TRAMBE in C  
(Cl.) 4 CORNI in F  
(Tb.) 1 Tuba

BATTENIA : { (Xl.) Xylophone  
(Tp.) TIMPANI  
(Ml.) MORD-BLOEM  
(Tg.) TRIANGOLO  
(Tm) TAMBURINO  
(Tmb I) TAMBURO I (con corde)  
(Tmb II) " II (senza corde)  
(Pl.) PIATTI  
(Tnt) TANTAM  
(G.C.) GRAN CAISSA

ARCHI : Vn I  
          Vn II  
          Vc  
          Cb.

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TOUTS DROITS D'EXÉCUTION  
ET DE RÉPRODUCTION  
RÉSERVÉS POUR TOUTS PAYS

Courtesy of Terry Harrison

### André Tchaikowsky's Piano Concerto (1956-1957)

André promised to write Browning a piano concerto. The first performance was given in April 1958 with the Belgium National Orchestra, conducted by André Vandernoot. André was the piano soloist. Browning showed little interest in the concerto.

THE LONDON COUNTY COUNCIL PRESENTS

# André Tchaikowsky

in a piano recital

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|                                    |                   |
|------------------------------------|-------------------|
| The 'Goldberg' Variations          | <i>Bach</i>       |
| Barcarolle                         | <i>Chopin</i>     |
| Nocturne in C minor, Op. 48, No. 1 | <i>Chopin</i>     |
| Ballade No. 4 in F minor           | <i>Chopin</i>     |
| Seventh Sonata                     | <i>Prokofieff</i> |

*SUNDAY, 4 MAY 1958, at 3 p.m.*

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*The right is reserved to make alterations in the programme if necessary*

IN ACCORDANCE WITH THE REQUIREMENTS OF THE LONDON COUNTY COUNCIL.

- (i) The public may leave at the end of the performance or exhibition by all exit doors and such doors must at that time be open.
- (ii) All gangways, corridors, staircases and external passageways intended for exit shall be kept entirely free from obstruction, whether permanent or temporary.
- (iii) Persons shall not be permitted to stand or sit in any of the gangways intersecting the seating, or to sit in any of the other gangways.

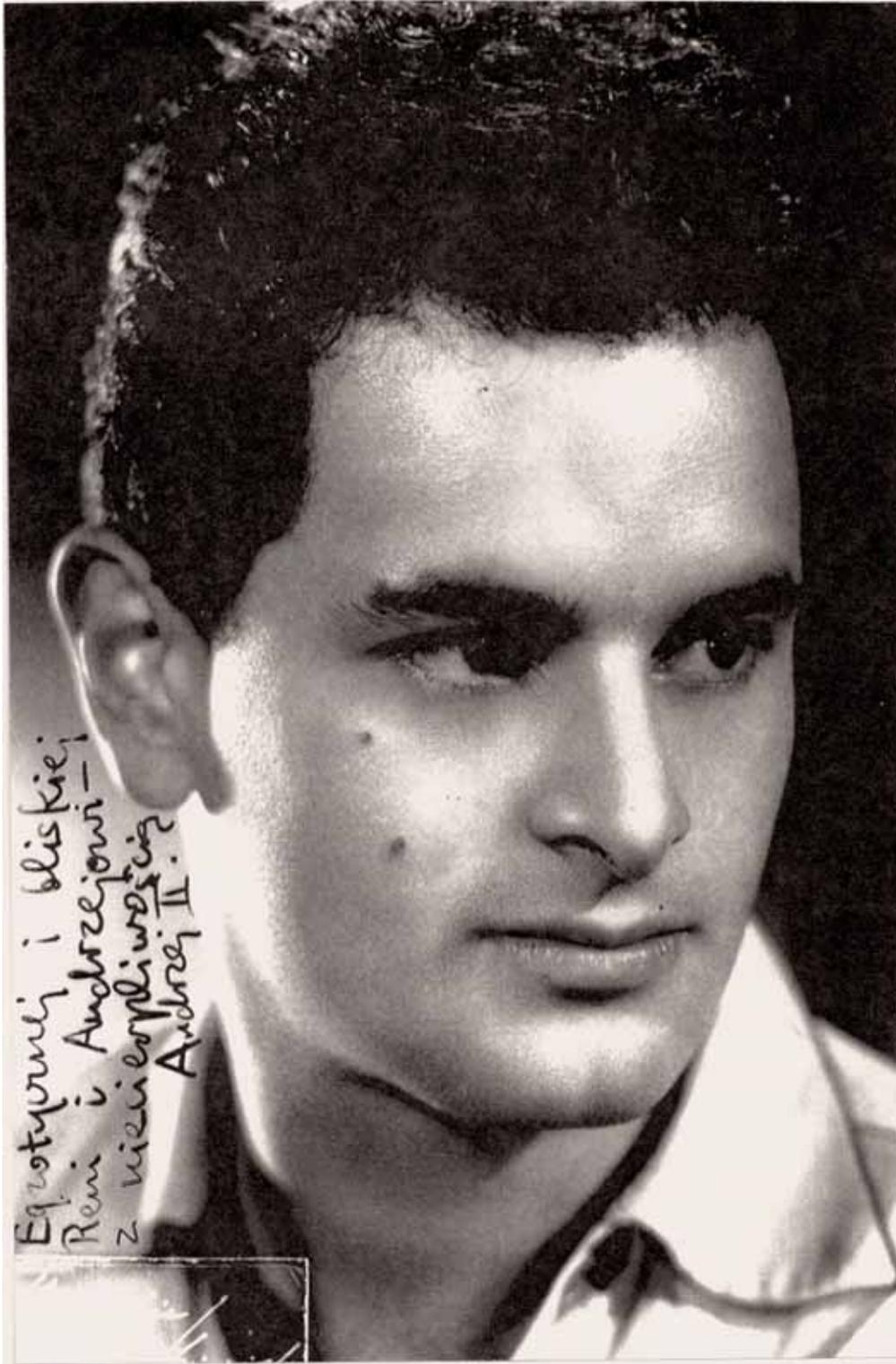
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ROYAL FESTIVAL HALL  
*General Manager : T. E. Bean, C.B.E.*

Courtesy of Joanne Reece

Program from André's debut recital in London (c. 1958)

This recital, given May 4, 1958 in London, turned out to be a pivotal event in André's life. The recital went well, but more importantly, André met a group of piano enthusiasts after the concert who convinced him to move from Paris to London.



Courtesy of Renata Swieca-Rosenberg

André Tchaikowsky (c. 1958)

André was starting to lose his hair at 23 years of age. He sent this photograph to his Aunt Renata in Brazil. The inscription is: "To exotic and dear Renata and Andrzej [her son] - Can't wait, Andrzej II." Renata was married to Michael Swieca, who had operated the family cosmetics business in Warsaw before the war.

**S. HUROK** presents for **1958-59**

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BLANCHE THEBOM  
BORIS CHRISTOFF  
JEROME HINES  
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*World Famous Soviet Composer-Conductor*

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*Featuring The Melachrino Strings*

THE CHICAGO SYMPHONY ORCHESTRA  
FRITZ REINER, Conducting

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*An Entertainment from the Stories of Dylan Thomas*

THE VIENNA CHOIR BOYS  
*The World's Most Beloved Choir*

ROBERTO IGLESIAS SPANISH BALLETT  
*from Madrid - Company of 40*

The current Hurok season has seen the introduction to the U.S. of the Polish pianist ANDRE TCHAIKOWSKY and the record-breaking tour of THE BLACK WATCH. Forthcoming events of this season include the American debut of the Soviet violinist LEONID KOGAN, the return of the Soviet pianist EMIL GILELS and the first performances in North America of the MOISEYEV FOLK BALLETT OF THE U. S. S. R. and of INBAL, THE NATIONAL DANCE THEATRE OF ISRAEL.

*These great artists are available to all series and all organized associations*

• WATCH FOR IMPORTANT FUTURE ANNOUNCEMENTS •

Courtesy of David Poile

### Hurok artist announcement for 1958-1959 season

For the 1958-1959 roster of Hurok artists, André was listed with some good company. To be a Hurok artist was recognition of having reached an artistic pinnacle. Since André had no sense of career, he didn't play the games expected of him and this became his last season with Hurok.

**CHICAGO SYMPHONY ORCHESTRA**  
\* FRITZ REINER, CONDUCTOR  
WALTER HENDL, ASSOCIATE CONDUCTOR

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**TWENTY-SECOND PROGRAM**

THURSDAY EVENING, MARCH 19, 1959, AT 8:15  
FRIDAY AFTERNOON, MARCH 20, 1959, AT 2:00

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ANDRÉ TCHAIKOWSKY, *Soloist*

*OVERTURE, "THE ROMAN CARNIVAL," Opus 9 . . . . BERLIOZ*  
*"PRELUDE TO THE AFTERNOON OF A FAUN" . . . . DEBUSSY*  
*CONCERTO FOR PIANO, No. 2, G Minor, Opus 16 . . . . PROKOFIEFF*  
ANDANTINO.  
SCHERZO: VIVACE.  
INTERMEZZO: ALLEGRO MODERATO.  
FINALE: ALLEGRO TEMPESTOSO.

**INTERMISSION**

*SYMPHONY No. 6, Opus 53 . . . . . SHOSTAKOVICH*  
LARGO.  
ALLEGRO.  
PRESTO.

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The Piano is a STEINWAY

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The Chicago Symphony Orchestra uses the BALDWIN Piano

Patrons are not admitted during the playing of a composition. Considerate persons will not leave while the orchestra is playing. Ladies will please remove large hats. The performance of the last movement of the final composition on this program will require about seven minutes.

Courtesy of David Poile

Program from concerto concert in Chicago (c. 1959)

André played the Prokofiev Concerto No.2 three times within four days. The previous time the concerto had been played in Chicago was with Prokofiev himself at the keyboard in 1929. Most reviewers liked André's performance, but didn't think much of the music.

Sunday Aft., April 19 at 3:30 ORCHESTRA HALL

**Andre**  
**TCHAIKOWSKY**  
*Celebrated Polish Pianist*



**PROGRAM**

|   |           |
|---|-----------|
| Prelude and fugue in C sharp minor, No. 1 ..... | Bach      |
| Sonata (1958) World Premiere .....              | Uyu Dal   |
| Sonata, Opus 109 .....                          | Beethoven |
| Ballade, No. 3, Opus 47 .....                   | Chopin    |
| Mephisto Waltz .....                            | Liszt     |
| Prelude and fugue in F sharp major, No. 1 ..... | Bach      |

Tickets: \$2.00, \$3.00, \$4.00, \$5.00 at Box Office

Courtesy of David Poile

André's last Chicago recital (c. 1959)

This April 1959 recital was one of the last he played in the USA. Included was his own piano sonata, attributed to Uyu Dal. The reception of the sonata had mixed reviews from the critics. Most critics liked the programs as being interesting and different.

Andrzej Czajkowski:  
Sonata  
pour Piano à 2 mains

I  
Non troppo presto.

6/8 *pp* *legatissimo*

*(sotto)*  
3/8 6/8 9/8

9/8 6/8

*sempre pp*

*cresc.* *stretto*

Paxton No. 148 (Wide Ruling) 12 Staves

The image shows a handwritten musical score for a piano sonata. It consists of five systems of two staves each. The first system includes the title 'Sonata' and the instruction 'Non troppo presto.' with a Roman numeral 'I'. The second system begins with a treble clef, a 6/8 time signature, and the dynamic marking 'pp' and 'legatissimo'. The third system features a bass clef and changing time signatures of 3/8, 6/8, and 9/8, with a 'sotto' marking. The fourth system continues with 9/8 and 6/8 time signatures and a 'sempre pp' marking. The fifth system includes a 'cresc.' marking and a 'stretto' marking, with a '4' written below the staff. The score is written on Paxton No. 148 wide ruling paper with 12 staves.

Courtesy of Josef Weinberger

First page of the Sonata (1958) by André Tchaikowsky

André wrote his Sonata (1958) in May/June 1958 in Madrid and London. After finishing the first movement in Madrid, he called Rubinstein to play it for him, who was in Australia at the time. The first performance was given in Chicago in April, 1959 but the composer was identified as Uyu Dal (Ooooo-you-doll).

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to Michael Riddall

# Sonata

Lento, ma non troppo for Clarinet and Piano Op. 1 ANDRÉ TCHAIKOWSKY

Clarinet in A

Piano

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Courtesy of Josef Weinberger

### Sonata for Clarinet and Piano - André's Opus 1 (c. 1959)

André badly needed a personal secretary to handle his correspondence and business affairs. When Michael Riddall stepped forward to assume this task, André wrote and dedicated to him this Sonata for Clarinet and Piano. Michael was both a medical doctor and a competent clarinetist.

ROYAL FESTIVAL HALL  
GENERAL MANAGER: T. E. BEAN, C.B.E.

PHILHARMONIA CONCERT SOCIETY LTD

ARTISTIC DIRECTOR:  
WALTER LEGGE

PHILHARMONIA  
ORCHESTRA

LEADER: HUGH BEAN

CARLO MARIA GIULINI  
ANDRÉ TCHAIKOWSKY

VERDI: Overture, I Vespri Siciliani  
DVOŘÁK: Symphony No. 4 in G

*Interval*

RACHMANINOV: Rhapsody on a theme by Paganini  
FALLA: Suite, The Three-Cornered Hat

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Monday, 25th April, at 8 p.m.

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*Programme One Shilling*

Courtesy of Joanne Reece

Program from April 25, 1960, concerto concert in London

This was one of the first times André played the Rhapsody on a theme by Paganini, by Rachmaninoff. André liked working with Giulini and agreed with many of his comments. Later at the Prom concerts, André played this work a number of times. He was especially attracted to it because he liked the variations format.



Courtesy of Dr. Christopher J. Boreyko, M.D.

Program from South American Tour (c. 1960)

André made many successful tours of South America. On his 1960 tour, he visited Venezuela, Brazil, Chile, and Argentina. On this August 19, 1960 program, he played all Polish composers, in recognition of the Poles in Argentina who had fled Poland during the war. André's playing was remembered as "extraordinary."