

The Other Tchaikowsky



Courtesy of Beatrice Harthan

André Tchaikowsky (c. 1960)

Promotional photograph used in the 1960s. The inscription reads, "To dear Wendy, with affection and fatherly feelings, André T." Wendy -- Beatrice Harthan -- was an older woman who knew many musicians. Through her contacts, André was able to expand his circle of friends.

Chapter 6 - Homeless in London (1960-1966)

By the summer of 1960, the career launched with such great auspiciousness had changed drastically. It was fragmented and uncertain. Future possibilities in America had ended. Just about everyone whose backing and cooperation were essential had been alienated by André's off-stage behavior. Also, André had formed a dislike approaching mania for the grueling schedules and the social aspects of performing that went along with a big career. During the short span in which André can be considered as having a genuine career as a pianist, the three concert seasons from 1957 to 1960, he played over 500 performances. A simple calculation shows that, on the average, he played a concerto concert or gave a recital every other day for three seasons. This is an almost impossible work load for any musician, one that is bound to take its toll in quality of performance, attitude, and state of health. The machine-like demand for performing every second day absolutely precluded serious thoughts of composing, leaving him frustrated and dissatisfied. He retreated, needing the rest and the healing of a more casual life and the company of friends. A reduced career would provide more time for composing, and more and more he felt that composing was the real imperative in his career and in his life.

In October 1960, André moved semi-permanently to London, a city which he had become very attached to and which he found more congenial to a career divided between performing and composing. To understand André in London, why he found it restorative to his growing need to integrate composing with performance, it is necessary to know something of the people and the atmosphere that made up the music world at the time. The English people whom he counted as friends seemed to accept him more readily than did acquaintances in Paris and made no professional demands on him, though their other demands on his time soon became a problem. London seemed quieter and more relaxed than Paris. He took a small bed-sitting room at 5, Fulham Park Garden, London, 5W6. Other occupants of the house included musicians Michael Riddall and Robert Cornford. The kitchen area and bathroom were shared by the residents. Fulham Park Garden was near the Parsons Green underground stop, a few blocks from Putney Bridge. Nearby was Hurlingham Park where André could take long leisurely walks.

André certainly had more time to compose, but his income was seriously depleted. His London agent, Wilfrid van Wyck had ceased to promote concerts for André, and what concerts he played dropped into his lap by chance, rather than as a result of active promotion. Van Wyck didn't understand that it was impossible to have a business relationship with André. In André's world, you were his friend or you were nothing. He did business through his friends. Van Wyck didn't want to be friends; he wanted a professional relationship. André and Van Wyck never resolved this conflict and to the end of their association, neither one had any idea of what the other was about.

With André now in the same house, Michael Riddall, acting as his personal secretary, started the task of unraveling the mess of André's unanswered correspondence and straightening out some unhappy situations in which André had acted less than professionally. André invited Michael to travel with him to concerts to get an idea of the situations that always seemed to lie waiting to turn André's ineptitude with people into disaster. Michael Riddall remembers these times:

"I travelled around with André for a while. I thought that I could at least start off by seeing what happened and how he behaved and perhaps stop him from being rude to people. He had problems with people, with managers, and with society ladies that you have to be nice to after a concert. It's the old Armenian proverb, 'He who speaks the truth should have his horse at the door and his foot in the stirrup.' That was André. He saw peoples' weaknesses and he was too impatient not to use them for his immediate advantage, even to his long term great disadvantage, just to establish some point or another. I used to try and temper it. I used

to try and point out to him that if he behaved like this, he wasn't going to get more concerts. Even though he didn't care about concerts, in order to compose he had to have money, and that meant concerts. I used to tell him this over and over and over again. It had some effect, but never a permanent one."

Also, it was becoming apparent that there was more to André's problem than self control; the deeper problems evident but left unresolved in the past could no longer be ignored. In this regard, Michael Riddall was responsible for introducing André to two people who became of paramount importance to his well being. In addition to being André's personal secretary, Michael was also the personal secretary for a remarkable man who operated a home for troubled youth: Finchden Manor. The man was George A. Lyward and he described Finchden Manor as follows:

"Finchden Manor is not a school but a community of between 40 to 50 boys and young men whose ages range from 15 to about 23. They are of good or above average intelligence and have been sent by hospitals and local authorities or by parents acting on psychiatric advice. They are introduced to a special kind of group life which weans them from emotional infantilism."

Michael Burn had written an influential book titled "Mr. Lyward's Answer." The book was a guide to an unorthodox treatment for violent and troubled young men. Although the approach was not generally accepted, results were impressive. Michael Riddall knew of Lyward's book and when his parents, by chance, moved practically next door to Finchden Manor in Tenterden, Kent, Michael decided to visit Finchden and to meet Mr. Lyward. Michael Riddall:

"I was impressed with Mr. Lyward and wanted to do something that would give me some experience of the place. I even toyed with the idea of joining the staff. It just so happened Lyward had lost his secretary, so I went down three or four days a week and basically just slugged away at the typewriter and followed Mr. Lyward around, and did whatever he wanted, just to help out."

On one of Michael's visits to Finchden Manor, André went with him. It was a turning point in André's life. He soon felt that he had met someone who could actually help him with what he knew were psychological problems that thwarted his career and kept him in constant agony over personal relationships. André also met the Finchden staff, including a man involved in theatrical events at the Manor, John O'Brien. John O'Brien remembers his initial introduction to George Lyward and to Finchden:

"Lyward appeared in a dressing gown (he had been unwell for several weeks, suffering from a back injury), walked straight up to me, put both his hands around mine and looked at me, or rather looked into me. It was the most extraordinary experience. I felt as if I was being seen through, known. There were no defenses. It was not frightening, it was enormously reassuring. I am sure he would have done very much the same with André. He had an extraordinary way of making initial contact -- so direct, so straight in the face: a challenge of a sort but not a threat.

"After that 'entranced' handshake, conversation was extraordinarily easy because he gave his absolute attention. He made you feel you were the most important person in his world at that time. He had an extraordinary ability to concentrate his attention. Whatever intuition really means -- it is a suspect term at the best of times, though one Lyward frequently used -- he was reading all manner of signs very, very fast indeed. Later I saw him tell people a great deal about themselves before they had had a chance to open their mouths. He conveyed an overwhelming sense that you counted, not as you ought to be nor as you would be but just as you were."

André started to visit Finchden often where he talked with Lyward for hours. Lyward would guide him toward solutions to his problems, and André invariably felt better after a visit. Many thought André was just supporting Finchden Manor because he sympathized with the treatment of troubled boys. Actually André was a kind of Finchden Manor outpatient; he was just as troubled as the regular residents.

The second person Michael introduced André to was a psychologist named Graham Howe. Dr. Howe taught a course for other psychoanalysts called "The Open Way," and had written a book of the same name. At Michael's urging, Dr. Howe became André's psychoanalyst. Michael Riddall recognized, through his medical training, that André needed professional help, and was able to convince him that such help would really work. After André met Lyward, he began to believe Michael was right. Another reason he believed in this advice was that Michael himself was under analysis with Dr. Howe.

What would have happened at this point if André had not received some professional help with his problems? Michael Riddall:

"I don't think André would have lived much after the early 1960s, quite honestly. He was so wild. I think he would have become a drug addict; he would have killed himself that way. He was tremendously dependent on pills, in spite of not wishing to be, and in spite of the fact that he never drank at all.

"Howe once said to me that when he had been in a session with André -- he used to give him double sessions because he couldn't cope with him in an hour, so he'd give him two hours -- that when he came out, he felt as if he had been to the bottom of the sea. My brother, who is a lawyer, when he heard that André was getting psychoanalyzed said, 'My God, it must be like trying to unscramble eggs!'"

John O'Brien concurred about the impending outcome if André had not been able to spend time with George Lyward during that period. John O'Brien:

"Whatever 'nervous breakdown' may mean, André in the early 1960s was responding or reacting to the demands of his professional and private life in ways that were less than satisfactory. If André had not met Lyward, or someone like him at that time, his life would, I believe, have fallen apart. There were times, I suspect, when he felt drawn to suicide. His moods changed dramatically and quickly, and I suspect he cultivated some moods as a kind of performance. I can still picture him surrounded by those bottles of pills. One must not forget the loneliness of his life. In those early years, he could not reconcile the conflicting demands made on a public performer anymore than he could reconcile such a way of life with the kind of life he dreamed for himself. His adolescence was long drawn out. For all his wonderful friends in various parts of the world, a very large part of his life was alone. Add up the hours spent, anonymous, in airplanes and hotel rooms, preparing for concerts, facing audiences he dreaded -- that is a kind of loneliness."

Although it seemed more and more to be a hopeless dream, André sometimes still imagined the possibility of marriage with Halina Wahlmann-Janowska. He was greatly concerned when Halina became ill with kidney disease, and suggested that she come to England for medical treatment. However, the illness passed and there was no meeting.

André's career went on at its greatly reduced pace. On February 9, 1961, he played a Mozart concerto at the Royal Festival Hall in London, with the London Mozart Players conducted by Harry Blech. The review in *Music and Musicians* read:

André Tchaikovsky provided outstanding playing in the Haydn-Mozart Society's concert at the Festival Hall on February 9. In Mozart's Piano Concerto in C, K.467, his playing was radiant and pure, and his understanding of the role as well as the notes of the piano part

allowed him to place the piano perfectly in relation to the orchestral collaboration. This was a feature of his performance from his first entry, unobtrusive but perfectly in keeping with the more retiring character of the part Mozart gives the piano to play in this movement. It is in the slow movement that the spotlight narrows down on to the piano, and here Tchaikovsky's lyrical phrasing and intense musicality were outstanding.

In March 1961, André moved from 5, Fulham Park Garden, London SW6, to 25 Clarendon Gardens, London W9, close to Paddington railway station. Leaving Fulham Park Garden may have been beneficial because there were suspicions that André was resorting to illegal drugs that he obtained from someone living in the house.

Octet

The move to Clarendon Gardens gave André better surroundings in which to compose. For the period March to August 1961, he composed a single work, an Octet. It was dedicated to Anny Askenase, Stefan Askenase's wife. The eight instruments are clarinet, french horn, bassoon, two violins, viola, 'cello, and bass. André did nothing to promote a performance of his Octet. He wrote the work, presented a copy to Anny Askenase, and that was the end of it. A few years later when André and clarinetist Gervase de Peyer became friends, André suggested that the Melos Ensemble might be interested in the Octet, and André gave Gervase a copy. Gervase was a founding member of the Melos group and it seemed there might be the possibility of a performance. Gervase de Peyer:

"I remember another significant work by André. This is an Octet, written for the Melos Ensemble in the middle sixties, I think, and never played. André wrote this following a suggestion from myself and it never proved possible to interest the rest of the Ensemble in the piece or to find an opportunity to perform it. This is just another example of the waste that pervades the world of music. Everyone is always under enormous pressure, either to find work or to get through it, and the pages of musical history are full of examples such as this, where composers' pieces have laid unperformed and frequently have been lost. This may be the case with the Octet, since I certainly do not have it here with me in New York. It must therefore be amongst piles of music currently stored in a furniture repository, with many of my things, in Southern England. Obviously, it is important to try and find this piece, as I remember being extremely interested in it, since I was already acquainted with André's Clarinet Sonata. The problem of finding the time and opportunity for eight musicians to actually sit down together and read a new piece was unfortunately insurmountable, and now we are faced with the distinct possibility of the work being lost."

Gervase incorrectly believed the Octet was written for the Melos. The work was completed before André and Gervase ever met; however, it was something the Melos could have played had the situation been more favorable. In any case, the original score is in the Weinberger Tchaikowsky archives in London, and has never been performed.

London Circle of Friends (1961-1962)

By the middle of 1961, André was becoming more established in London and enjoyed the company of many young musicians. He began to settle into a "family" of friends, all of whom were involved with music and all of whom affected André's personal life as well as his career. In many respects, at least among the pianists, André was the star of the group, having already toured the US twice, and having played concerts in many other places as well. André's most important tour of 1961 took him to the Far East, starting in the Fall. This tour had an important consequence for André: he met the Arnolds in Hong Kong.

Judy and Michael Arnold owned a dress factory in Hong Kong and divided their time between Hong Kong and London. In December 1961, they attended a recital in Hong Kong at which André Tchaikowsky was the soloist. Judy Arnold:

"In 1961, André went on a tour of the Far East. At that time my husband and I were living in Hong Kong and we met André at the house of a wealthy patron of the arts, a Chinese gentleman named Dr. P. P. Chu. He gave luncheon parties for artists after their concerts, and we were invited and André was invited. We met and became friendly.

"André was in a terrible mess. One always hoped that the mess would somehow improve through the years. To a certain extent, it did. But André didn't know whether he lived in England or in France. He didn't know anything. He was obsessed by not being British, of not having a passport."

The review of André's Hong Kong performance, published by the Morning Post included: "He gave a performance which was quite overwhelming -- a brilliant display which is likely to stand unchallenged in Hong Kong for some time." In attendance at the same Hong Kong concert in December 1961 was violinist Sylvia Rosenberg. Sylvia Rosenberg remembers:

"I met André for the first time in 1961. I was with a pianist friend, Seymore Bernstein, on a seven-month tour of the Far East and Southeast Asia for the State Department. We were in Hong Kong for about three weeks and went to two concerts, one of which was given by André Tchaikowsky. I went to hear André play -- I had heard of his name -- and he played on a dreadful upright piano because something was wrong with the regular piano. He played fabulously. It was really outstanding playing. My friend Seymore and I went backstage to talk to him. A few days later there was a lunch party and André was at that lunch. Judy Arnold at that time was living in Hong Kong. She and André went off sightseeing.

Judy Arnold suggested that André stop in and see them in their London home upon their return to England. Not much more was said. André continued his tour, returning to London in early 1962.

André's closest friend in London after Michael Riddall was pianist Fou Ts'ong. Ts'ong had married Zamira Menuhin, the daughter of Yehudi Menuhin. André found Zamira to be delightful and the three of them attended concerts and plays, and enjoyed each other's company. Fou Ts'ong remembers this time:

"Our friendship lasted until he died. We knew each other for so many years, but I found that a little dose of André was O.K., but too much of it was exhausting. He was depressive when we were both living in London. I spent quite a lot of time with him, going on long walks or having tea or long talks at home. He used to have terrible migraines and I would try to calm him down.

"It was exhausting to be with André. I am usually very enthusiastic and full of convictions. But the truth is, he found my enthusiasm and convictions annoying. He admired them, but at the same time couldn't stand them. He usually had to make some killing remark. Once I remember I told him I had discovered some Scarlatti and wanted to play it for him. So I played and praised it and André said, 'It sounds to me like piano tuning.'"

About this time, André met a wealthy patron of the arts who had purchased a large home, divided it into a dozen bed-sitting rooms, moved a Steinway grand piano into each room, and allowed pianists to stay there at little or no cost. This pianists' hostel, located in the Finchley area of North London, was the creation of an amateur pianist and wealthy lawyer, Charles Napper. Charles and his wife Lydia were both great supporters of the arts and of artists. However, André did not qualify to live at the Finchley hostel for two reasons. The hostel was dedicated to the support of unknown pianists so they might develop a career on the concert stage, and secondly, the pianists at the hostel had to be associated with the pianist and teacher, Ilona Kabos.

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Someone who did qualify to live at Charles Napper's artists' hostel was pianist Norma Fisher. Norma remembers the scene:

"Charles Napper was a very wealthy solicitor who was also very interested in music. The Finchley house came about through his friendship with Ilona Kabos whose pupils were constantly struggling to find places to live and pianos to practice on. It was located at 25 Dollis Avenue. It was later bought by Emanuel Hurwitz, the violinist. So the house is still full of music.

"Each room became a bed-sitting room, beautifully furnished, carpeted, just the lap of luxury. Each room had a magnificent Steinway grand piano. There was a housekeeper who called us to meals. It was like living in a five-star hotel with all the facilities for practicing and for making music, alone and together. It was absolutely fantastic."

The entire house was dedicated to musicians. Two rooms that were too small for pianos were given to a flutist, and the very top attic room was occupied by a Hungarian violinist, Gyorgy Pauk.

Although André was not allowed to live at the Finchley hostel, he did become good friends with Charles and Lydia Napper and their two children, Thomas and Susie. Soon André was visiting the Napper estate Hill House, on Millfield Lane, Highgate. Millfield Lane is in one of the most exclusive residential areas in London overlooking the Highgate Ponds section of the Hampstead Heath park, and facing directly towards Parliament Hill, one of the highest points in London. André loved to walk through the park with its oak and chestnut trees and ungrazed meadows.

André was very good with the Napper children. Susie Napper remembers André's visits:

"My parents' house was the venue for many soirees, with food in abundance prepared by my mother, and music provided by many young recitalists. One of my warmest memories of André was at one of these events. I was probably eleven or twelve and had just discovered Freud. André found me reading in the corner and we spent a good part of the evening together discussing the ego and id. He spent a lot of time at our house and was the only musician who treated me, a child, as a normal human being. We often talked about changing modes in musical interpretation and composition, and he seemed delighted to hear what I had to say, and I was delighted to find an adult who had retained the open spirit of a child. He was also the only musician who took a genuine interest in my mother. He, my mother and I once devoured a chocolate cake in the early hours of the morning like naughty children, a characteristic André event!"

Also living in London, and a member of the circle of young musicians was pianist Tamas Vasary. Tamas was one of three Hungarian musicians, the others being pianist Peter Frankl and violinist Gyorgy Pauk, who became friends with André.

Peter Feuchtwanger introduced André to Beatrice Harthan, an older woman who was active in the arts as a part-time manager of the Amadeus String Quartet, and, who, for many years, turned pages for the pianist, Hephzibah Menuhin. Hephzibah was a sister of violinist Yehudi Menuhin (and Fou Ts'ong's wife's aunt). Beatrice, or Wendy as she was known to her friends, was a beautiful, intense, bright, and strong-willed woman. She reminded André of his grandmother Celina. Beatrice shared an apartment with Angela Marris, who is mentioned in the Menuhin family memoirs as Yehudi's most dedicated listener. Reportedly, Angela attended nearly 1,000 Yehudi Menuhin concerts and recitals.

On February 22, 1962, André played a recital in aid of Finchden Manor Trust. George Lyward was always in financial need and André was happy to donate his time so Finchden could receive a bit of income. Unhappily, André was almost constantly in financial need himself, but asked nothing for concerts given to help friends and causes. The recital, given at Wigmore Hall in London, included:

Fantasy in C minor, K.475 - Mozart
Sonata in C minor, K.457 - Mozart
Adagio in B minor, K.540 - Mozart
Minuet in D major, K.355 - Mozart
Gigue in G major, K.574 - Mozart
Twenty-four Preludes, Opus 28 - Chopin

The Daily Telegraph (D.A.W.M.) reported of André's performance:

André Tchaikovsky, the virtuoso Polish-born pianist, gave a recital at Wigmore Hall last night in aid of the Finchden Manor Trust. Two large-scale works practically filled his programme. The Mozart Fantasy in C minor, K.475, played in conjunction with the sonata in the same key (K.457), as the composer intended they should be played, form one of the greatest and most heart searching of creations in music. Mr. Tchaikovsky played with vision and sincerity, using a rich palette of tonal colour and penetrating the mature genius's depth of feeling. Often Chopin's 24 Preludes are hurried through with too little thought given to the mood of each piece. This player was careful to group these lovely tone poems and give each an emotional life of its own.

In late March 1962, André left London for concerts in Sweden. Since Sweden is close to Poland, he asked Halina Wahlmann-Janowska to come to Stockholm to see him. They had not seen each other for nearly six years. André had first suggested meeting in Stockholm in an October 1961 letter. Halina agreed that it was possible and, although lacking money, she would try to get to Sweden. On December 4, 1961, André wrote to Halina:

I've got so much to tell you and so little time that I shall confine myself to what is most important. Bravo, encore, and hooray for your magnificent project of getting together in Stockholm. It can be done, but we'll have to think it over and organize the meeting to maximize the enjoyment of seeing each other. There are still difficulties. It is not a question of money, which I'll steal if necessary. I'm thousands in debt. It's my psychoanalysis that costs so much. Since getting your letter, I have been economizing and shall continue through the Winter. In any case, you'll come and Stockholm is a place where you can really enjoy yourself, even if it comes to eating bread and milk alone. So let's not worry about that.

Most troublesome is finding the time. To be honest with you, I'm a little bit afraid of seeing you during my Swedish tour. We'll be talking and walking all night long, playing bridge, and playing the piano, quarrelling and apologizing tenderly, going mad with happiness, and in the meantime, I'll be playing like an asshole.

Don't tell me that we are older, wiser, and more mature. Perhaps you are, but I'm not. I know that when I see you, I will lose my head. Is there a way around it? For these reasons it would be best if you came at the beginning of April, towards the end of my tour, hear the last few concerts and stay with me to the end of the month and through Easter.

I'm sorry my little kisser, for such a boring and down-to-earth letter. Believe me, I'm really looking forward to this meeting. When you come we'll be able to talk about Galczynski [Polish poet] again. It's rubbish when you say I don't love you. I love you very much. And you're only sulking because of that "very." But let's leave that to Stockholm.

The more André thought about the meeting in Stockholm, the more upset he became. There would be expectations from him; he would have to be a cordial host even when he didn't feel like it. He began to resent what he came to think of as Halina intruding into his life. It was fine to write letters, but a visit would

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interfere, take his time, sap his energy. In March 1962, André wrote to Halina, but the rationale of his letter was calculated to mask his real reason for avoiding the meeting:

This is my saddest and last letter. Even though you asked me to write back immediately, I couldn't bring myself to do it for a whole week. And even now I'm only writing with the greatest of efforts. My Love, we can't meet in Stockholm in spring. At no time and at no place can we ever meet again. The pain I'm inflicting on you is nothing compared with the terrible injustice I've been inflicting on you for the past seven years. I've only become aware now after your last letter. The most experienced sadist couldn't have harmed you more. For years I've been undermining your sense of reality for no other reason perhaps but to destroy your life, not giving you anything in return. I've been taking away or poisoning everything you've got.

Before I got your letter, and in spite of your silence, I have been in fact getting everything ready for your coming, especially on the financial side. I thought that the thing between us was settled and there was no good reason to write, upsetting Janusz. After the letter I found it so difficult to give it up, that in spite of everything I still wanted to get you to come around, but I don't want it any more because I've come to understand a lot of things. I've come to understand the unreality of our whole situation.

Janusz, for all that he is, is real. Basia is real. And me? One shouldn't play with one's imagination because when it hurts it really hurts. Only the pain is real between us. And the profound friendship. You say that Janusz is lifeless and cold. But just wait to see what he's like when it turns out we don't write to each other anymore. What man could be tender to his wife in a situation like this? Temporary lapses can be forgiven, but not something that's been dragging on for years. You say that he's not interested in women. I know of a woman that he was so interested in that he wanted to give her one of his own kidneys.

Be well Halinka. The friendship between us has always been real and so warm and mutual that it was almost, but not quite, able to take the place of love. Such a friend like I have in you is very difficult to find in this world, and as a friend I shall always remember you. But you should forget about me as soon as possible.

André did not write to Halina again for four years.

While in Stockholm in April 1962, André again met violinist Sylvia Rosenberg. André and Sylvia hit it off immediately and agreed to get together at the home of Judy and Michael Arnold, as the Arnolds were about to return from Hong Kong.

On April 3, 1962, André wrote to Beatrice Harthan:

I have just had nine concerts in two weeks and feel rather tired, particularly after having sat up all night over E. M. Forster's, "The Longest Journey," unable to put it down. Oh, read it by all means if you haven't yet. It's far from perfect, but overwhelmingly moving.

Expanding Repertoire (1962)

Upon his return to London, André performed a benefit recital for the Polio Research Fund on May 12, 1962, which included:

Group of Sonatas - Scarlatti
Alborado del Grazioso - Ravel
Three Visions Fugitives - Prokofiev
Sonata No.3 - Prokofiev

About five per cent of all the concerts André ever played were unpaid. He was very generous with his time and talents when he sympathized with a cause. On the other hand, he turned down paid performances that he thought were unworthy. He was particularly averse to playing at the homes of the wealthy, whatever pay was offered.

A few days later, on May 20, 1962, André played his favorite concerto, Beethoven's G major, in London with the Royal Philharmonic Orchestra conducted by Bernard Herrmann.

In July 1962 he was in Buenos Aires, where he played an all-Chopin program at the Teatro Colon. During this visit, he wrote a letter to Beatrice Harthan:

Of all the good and kind things you have done for me, the best has been Rilke. The letters are magnificent, pure, inspired, and inspiring, and they have proved of immense help. Altogether, it has been a personal revelation, not just a literary one. He has a lot in common with Mr. Lyward, the one man who has helped me most. Most people will reduce every issue to a size with which they can deal quickly, smugly, and efficiently; Rilke enlarges it until the whole world can flow in. Of all the living people I've known only Mr. Lyward has a similar gift. With him you can experience life as one great thing, not as a cut-up mosaic of aspects and problems. I am now impatient to learn German and discover his poetry. He will be one of the few poets who have acted on me personally; one of these, for instance, is Whitman. I cannot thank you enough for having made me discover him, and I will read these letters many times more.

Be well and happy, André

In the early Fall of 1962, André returned to London and to financial woes. A good deal of his South American tour money, which he collected personally, was spent buying a grand piano for someone he had met along the way. Van Wyck hadn't found much work for André for the remainder of 1962. There was a recital on September 27, 1962 for the Colchester Music Club, where André played what is considered to be a very difficult program:

Sonata in E-flat Major, No. 49 - Haydn
Etudes Symphoniques, Opus 13 - Schumann
Twelve Ländler, Opus 171 - Schubert
Three Movements from Petrouchka (1911) - Stravinsky

The program was repeated for the Wanstead, Woodford and District Music Society, on October 7, 1962.

With insufficient funds to pay his rent for his London apartment, André said he packed up and moved back to Aunt Mala's apartment at 38, rue des Martyrs, Paris. But in truth, he moved in with a London friend to be undisturbed as he worked on a new composition.

"Inventions" for Piano (1961-1962) - Opus 2

André was in the throes of composition in late December, 1962. A clue to all his activities surfaced in a letter to Beatrice Harthan, on December 19, 1962:

It seems to me that our relationship has reached an almost awesomely spiritual level! This is not all a bad thing in itself, provided you know that I do not forget you and think of you with the same old affection. It's not just to wish you Happy Christmas that I send you this note. It's first and foremost to invite you to a very private hearing of my recently completed "Inventions" to be played by myself at Charles Napper's on January 22 [1963]. It's absolutely top secret, as only my most intimate friends are invited, so please don't breathe a word to anyone and don't bring anyone along when you come. If my friends are pleased with the music, then they and I can show them to anyone we like. There will only be ten people there

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in all. It is quite a problem to get these ten to come, and an almost worse one to keep others out! Please make quite sure you can come.

The surprise André had for Beatrice Harthan and nine other friends on January 22, 1963 was a performance of his piano suite "The Inventions." The ten Inventions were musical cameos, one for each of ten friends. Between the time of the original manuscript (1961-1962) and the published manuscript (1975), there were some changes in the dedications:

<u>Invention</u>	<u>Original Dedication</u>	<u>Published Dedication</u>
Invention 1	To Peter Feuchtwanger	To Peter Feuchtwanger
Invention 2	To Fou Ts'ong and Zamira Fou	To Fou Ts'ong
Invention 3	To Ilona Kabos	To Ilona Kabos
Invention 4	To Robert Cornford	To Robert Cornford
Invention 5A	To Charles and Lydia Napper	[deleted in published version]
Invention 5B	[not part of original score]	To Patrick Crommelynck
Invention 6	To Stefan and Anny Askenase	To Stefan Askenase
Invention 7	To Tamas Vasary	To Tamas Vasary
Invention 8	To Sheldon and Alicia Rich	To Sheldon and Alicia Rich
Invention 9	To Wendy - or Beatrice? - Harthan	To Wendy - or Beatrice? - Harthan
Invention 10	To Michael Riddall	To Michael Riddall

Invention 1 - To Peter Feuchtwanger

Peter Feuchtwanger was born in Munich, but his first musical and artistic education was in Israel. In 1951, Peter came to England and studied composition with Douglas Mews at Trinity College, where he also studied piano, percussion, and conducting. In 1954, he enrolled at the Zurich Conservatorium where he studied piano with Max Egger and composition with Paul Mueller. Peter returned to London in 1956 to study composition with Lennox Berkeley. In 1959, Peter composed "Study No.1 in the Eastern Idiom," Opus 3, which was dedicated to André Tchaikowsky. Subsequently, André performed the work during a South American tour. Although Feuchtwanger started on a career as a concert pianist, he decided quite early to concentrate on composition and teaching. In the latter category, he is particularly well-known. Martha Argerich: "Peter Feuchtwanger has great experience as a teacher and to play for him has always been a great experience, his advice being extremely helpful, never arbitrary and of an incredibly high standard."

Peter was André's first friend in England and was instrumental in convincing André to move his home base from Paris to London. This Invention is written in a dreamy style.

Invention 2 - To Fou Ts'ong

Fou Ts'ong was born in Shanghai in 1934. From an early age, he showed a great love for music. His talent was very much encouraged by his father, a highly cultured man who studied literature in Europe for many years. As a child, Fou Ts'ong studied with the Italian pianist and conductor, Mario Pad, a pupil of Sgambatti, who in turn was a pupil of Franz Liszt. Fou Ts'ong's first concert was in Shanghai in 1953, where he played Beethoven's first piano concerto. At a Bucharest piano competition in 1953, he won third prize. In 1954, he

studied at the Warsaw Conservatory in Poland under Zbigniew Drzewicki, and in 1955, won third prize at the Chopin Competition. In 1958, Fou Ts'ong settled in England and became a British citizen. His repertoire covers a wide-range of composers from Scarlatti to the classical, romantic, impressionistic, and modern music.

André Tchaikowsky was a friend of Fou Ts'ong and his wife Zamira. Ts'ong's marriage ended in divorce, and Zamira was dropped as a dedicatee when the Inventions were published. The right hand in this invention represents Zamira -- quiet and thoughtful -- while the left hand represents Ts'ong -- loud and abrupt.

Invention 3 - To Ilona Kabos

British pianist Ilona Kabos was born in Budapest in 1893 and died in London in 1973. At the Liszt Academy in Budapest, she studied with Arpad Szendy (one of Liszt's last pupils), with Leo Weiner and with Kodaly. She won the Liszt Prize in 1915. She made her debut in Budapest in 1916, toured Holland, Germany and Austria in 1918, and from 1924 travelled extensively, giving first performances of works by Bartok, Kodaly, Weiner, Dallapiccola, Roy Harris, Chavez, and Seiber. For a time she was married to the Hungarian pianist Louis Kentner, and made a home in London. Her sense of style, refinement of taste and liveliness of mind in a wide artistic sphere made her one of the most esteemed teachers in the postwar decades -- among her pupils were Peter Frankl, John Ogdon, Norma Fisher, and Joseph Kalichstein. She gave master classes in the USA and in Europe, and made regular visits to Dartington Summer School.

André Tchaikowsky knew Ilona Kabos from his association with Charles Napper (Invention No. 5A). Napper, an amateur pianist, was instructed by Ilona Kabos. He established a musicians' hostel in Finchley (North London) for Ilona's students. Her student Norma Fisher became a champion of André's music.

Invention 4 - To Robert Cornford

Robert Cornford was born in Brazil of English parents in 1940. He spent his early childhood years there, but went to England to complete his normal education. He was admitted to the Royal College of Music where he studied composition with Bernard Stevens and Peter Racine Fricker, conducting with Richard Austin, and organ with George Thalben-Ball and Harold Darke. In 1960, he began his first professional work with engagements at the Bristol Old Vic Theatre and Royal Academy of Dramatic Art as musical director. In 1964, he assisted Benjamin Britten in the English Opera Group production of *Curlew River*. Cornford's compositions included television incidental music, film scores, and classical music, including "Variations for Piano" (1974), a composition commissioned by André Tchaikowsky and first performed in Australia by André in 1975. For many years, Cornford lived in Europe, particularly Denmark, where he was active in music arranging and conducting. Cornford died on July 17, 1983, at the age of 43.

Cornford and André lived in the same house for a time. Sadly, Robert was a heavy drinker and destroyed himself through overwork and worry about financial and artistic concerns. It was one of the few situations where a friend of André's was in worse shape than André himself. This Invention is a high-speed Toccata.

Invention 5A - To Charles and Lydia Napper

Charles Napper was born in London in 1910. His childhood ambition was to be a pianist, but his father dissuaded him and he apprenticed as a lawyer. He opened his own solicitor's office and in the postwar boom profited with the property market. His passion for music as an amateur pianist gradually faded in favor of his studies of politics, philosophy, and religion. By 1965, he was devoting all his time to writing. He published two books on politics. He died in 1972.

Lydia Napper was born in New York in 1916. She studied at Vassar, Stanford, and the London School of Economics, during which time she met Charles. She worked for the US State Department during the war, returning to England in 1947. She was an active and admired hostess in their fashionable London home and

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was an excellent cook. She also played the piano, was a passionate concert-goer, travelled widely, and later in life studied archeology at the University of London. She died in 1980.

Charles and Lydia financed a concert series for André, lent money to André to buy a home, and supported him during his early years in England. When Charles became active in politics, André rejected the friendship and Invention 5A was replaced with 5B. However, Invention 5A reappeared in the Epilogue section of André's opera.

Invention 5B - To Patrick Crommelynck

The pianist Patrick Crommelynck was born in 1942 in Brussels, Belgium. As a youth, he studied with Stefan Askenase at the Brussels Conservatory. He then went to the Tchaikovsky Conservatory in Moscow for advanced study with Victor Maerjanov, and finally, in Vienna, with Dieter Weber. While in Vienna, Patrick met a Japanese student, Taeko Kuwata, who was also in the Dieter Weber class. After graduating in 1974, Patrick and Taeko married and formed a piano team, Duo Crommelynck. Their piano duo version of Brahms' 4th Symphony was mentioned in the American Fanfare magazine as: "Amazing!" A compact disc recording of Debussy received rave notices in CD magazine. Inexplicably, Patrick and Taeko took their own lives in 1994.

Patrick Crommelynck and André met at the home of Stefan Askenase in 1957 when Patrick was 15 years old. Over the years, primarily through their common friendship with Stefan, Patrick and André became friends. When it became time to publish the Inventions, André wrote number 5B for Patrick to replace number 5A.

Invention 6 - To Stefan Askenase

Stefan Askenase was born in Lwow, Poland, in 1896, and died in Bonn, Germany in 1985 at the age of 89. He studied in Lwow under Theodor Pollak and at the Vienna Academy of Music under Emil van Sauer. After serving in the Austrian army during the first world war, he resumed his studies with Sauer and also studied composition with Joseph Marx. He made his debut in Vienna in 1919 and his first appearance with the Warsaw Philharmonic Orchestra in 1920. He taught at a private conservatory in Cairo, 1922-25, and at the Rotterdam Conservatory, 1937-40. In 1950 he became a Belgian citizen and from 1954 to 1961 was a professor at the Brussels Conservatory. He gave master classes in Germany, Israel, and elsewhere in Europe. He was generally regarded as a Chopin specialist, in a style more expressive than brilliant, and his repertory also included the classics. He continued to concertize until his death, in 1985, after a concert at Cologne.

Stefan Askenase was probably a father-figure for André. André did play for Stefan, but André was already a top-flight musician and the meetings were more between friends than teacher-pupil. André stopped visiting Stefan when Stefan's wife, Anny, became ill and difficult. She died in 1971 and André deleted her as a dedicatee.

Invention 7 - To Tamas Vasary

Vasary was born in 1933 in Debrecen, Hungary. He was naturalized as a Swiss citizen in 1971. Gifted with a remarkable ear, Vasary gave his first recital at the age of eight. At the Franz Liszt Academy in Budapest, he studied mainly with Josef Gat, but he was also much influenced by Kodaly, who gave him a Steinway grand piano and invited him to take over half his solfège class as soon as Vasary's studentship was ended. Having won the Franz Liszt competition in 1948, Vasary began his career as an accompanist but quickly graduated to a soloist's status. During the 1956 uprising he left for Brussels, and soon afterwards settled near Geneva, Switzerland. Much-praised recordings of Liszt made in Brussels led to debuts in Vienna, Berlin, New York, Milan, and London in 1960-1961. In London, where he made his home, he was particularly warmly received. His virtuosity is delicate, his phrasing is seductive, and always at the service of a sensitive poetic imagination.

Tamas Vasary and André first met at the 1955 Chopin Competition and the next year at the 1956 Queen Elisabeth Competition. When André moved to London in 1960, Tamas was also living in London and they became friends. This Invention was inspired by Vasary's performance of Beethoven's Hammerklavier sonata.

Invention 8 - To Sheldon and Alicia Rich

Alicia Schachter-Rich was born in Argentina, trained as a concert pianist, and toured Europe, South America, and the United States. Sheldon Rich was from a wealthy American family and was occupied primarily as a film maker and author. As a recitalist and soloist Alicia has performed on three continents and at festivals at Marlboro, Cracow, and Aspen. She was acclaimed in Europe as "a piano phenomenon rarely found among women" by Vienna's Die Presse, and for her "breathtaking energy and dash" by The Times. The Rich's made a major contribution to American culture when they established the Santa Fe Chamber Music Festival in 1973. The Festival plays for about one month each summer in Santa Fe, New Mexico, and then moves to other locations such as Seattle, Washington. Alicia acts as the Artistic Director and Sheldon as the Festival Director. At most festivals, Alicia is one of the performing artists. At the 1983 Festival, they programmed André Tchaikowsky's Trio Notturmo (Opus 6), which was the United States premiere performance.

André and the Rich's became friends, but not the closest of friends, which might be the reason this husband/wife dedication was the only one that survived the original manuscript. André always called Sheldon "Eeyore" after the Winnie the Pooh character. André was the godfather of their daughter, Andréa (born 1968).

Invention 9 - To Wendy - or Beatrice? - Harthan

Beatrice Harthan was born in 1902 in England. She was trained as a musician and played the organ at her parish church. In 1925, she married a minister/missionary and moved to China. Her husband, observing her hard work with children, called her "quite a Wendy-girl." The nickname stuck and she is known as both Wendy and Beatrice. After returning from China to England, she became involved in musical groups and was a close personal friend of composer Edmund Rubbra. In the Second World War, Beatrice was a WAF Officer. She met various musicians at concerts given at the military compound, including William Pleeth. For the years 1950 to 1954, she was manager of the Amadeus Quartet, and, for 17 years, was a page turner for concerts given by pianist Hephzibah Menuhin (sister of Yehudi). In her later years, she was Secretary and Almoner of the Sheriff's and Recorder's Fund at the Central Criminal Court. She was dubbed "The Angel of Golden Lane" by Woman's Own Magazine in 1962, due to her sympathetic handling of the problems of prison wives and families.

Beatrice was introduced to André by Peter Feuchtwanger. If Stefan Askenase was André's father-figure, then Beatrice was André's mother-figure. She had a drill-sergeant personality but was supportive to struggling musicians. André secretly harbored ambivalent feelings about her and the Invention is marked "Brusco" and "Grottesco." Harthan's friendship with André ended when one day André announced, "I don't want to see you any more, Wendy." When Harthan asked why, André said, "Because that is what I want, and if you go to my concerts, you must not go 'round to see me afterwards."

Invention 10 - To Michael Riddall

Michael Riddall was born in England in 1938. After his normal schooling, he attended a medical college in Cambridge where he was active in amateur musical groups. Moving to London for additional medical training, Riddall formed a choir and orchestra consisting of amateur musicians who were also in the medical field. Riddall was the conductor of the ensemble. Passionately interested in music, he left the medical field and enrolled in the Royal College of Music, where he studied the clarinet. When Riddall met André Tchaikowsky in 1958, he was trying to decide whether to make his career in medicine or music. André helped Michael decide on a career in music. For the next five years, until 1963, Riddall was a clarinetist. André wrote

for him a Sonata for Piano and Clarinet (1959). In 1963, Riddall decided to return to the medical profession. After his final years of medical training, he established a successful medical practice in South London.

Michael Riddall acted as André's personal secretary from 1958 to 1963. Riddall recognized André's psychological problems and arranged for psychoanalysis with Dr. Graham Howe. Riddall also introduced André to George Lyward, who operated Finchden Manor, a home for troubled youth.

"Inventions" World Premiere

All the dedicatees of the "Inventions" were present at the Napper's home on January 22, 1963, except Stefan and Anny Askenase. Stefan was giving a concert and was unable to change his plans. Susie Napper gives a young girl's account of the scene:

"Food preparation and cleaning, etc., started in the morning -- the cleaning lady hard at work bashing into the 18th century furniture legs with the vacuum cleaner (followed by polite scoldings from my parents). The gardener was polishing the silverware in the dining room, the piano tuner working at the Stein ways -- one in the long central living room, the other in my father's studio at the lower end of the house. Food deliveries were frequent and my mother was driven by the chauffeur to the hairdresser.

"In the afternoon she started cooking with the help of the gardener's wife. I believe the menu was as follows:

Hot mushroom and cream pie	Cooled roast stuffed turkey
Cranberry sauce	Potato salad
Rice salad	Stuffed eggs
Tomato salad	Cucumber salad
Fruit salad	Lemon souffle
Cream	Coffee

"The butler arrived around five, by which time my mother was getting a little hysterical. My father arrived from his office and started cleaning up the kitchen or straightening the magazines in the library (a hexagonal room at the end of the living room). By seven my mother was wild and rushed upstairs to 'get dressed' before the guests arrived. She then returned to the kitchen and threw off her apron only when the doorbell rang. Then she put on her 'hostess hat' and became the perfect lady.

"Sherry and cheese straws were served in the living room and library by Dario, the butler, and Jackson, the gardener/waiter, dressed in black tuxedos. Then came the stand-up buffet dinner served in the dining room (also a hexagonal room, at the opposite end of the living room), becoming a movable feast throughout the three rooms. My mother circulated, attempting to move people around so nobody got 'stuck.' I ate lots and escaped and reappeared as the mood struck me. Often my escapes were times when André would find me, probably to escape too.

"After the dessert and during the coffee came the performance, which was in the living room with people lounging on the damask couches and easy chairs, or sitting in the large 18th-century dining chairs. Some of us chose the floor. The paintings -- 17th-century Dutch masters -- oversaw the event: a beautiful 'Saskia' of Rembrandt in the library smiling wryly and the Rubens 'Satyr' laughing cynically at those on the couch. Over the piano hung a classic traverso, skull, and broken glass, 'Sic Transit Gloria Mundi,' by Oudry.

"The piano was wonderful, the acoustics a little dry, but the audience well enough lubricated not to notice. After the performance and applause came the coffee and cognac, after which

Chapter 6 - Homeless in London (1960-1966)

the crowd dispersed, leaving a core of people interested in discussing the performance and nibbling the leftovers -- and naturally this was when the people were most relaxed.

"My mother was always happy when an event was over. My father would finish any cleaning left undone. Then off to bed."

The Inventions were a supreme success, but like so many of André's compositions, this one, too, was put aside and almost forgotten. On June 7, 1968, André performed the Inventions on BBC, radio 3 (classical music station); it was repeated on July 22, 1971. Pianist John Ogdon, a great supporter of André, heard both the 1968 and 1971 BBC broadcasts. At the time, Ogdon was associated with the music publisher, Novello, and was selecting contemporary piano compositions for publication. Ogdon contacted André regarding the Inventions, and by 1975 they had been published by Novello as André's Opus 2.

The music publisher Josef Weinberger had published André's Sonata for Clarinet and Piano, Opus I, in 1969. Weinberger may have been interested in publishing the Inventions, but André never pushed for publication of his music, never promoted performances, and warned Weinberger that neither of them would ever make a penny on his compositions. Gerald Kingsley, executive director at Josef Weinberger, remembers André:

"André never tried to be in vogue. He had no such pretenses. He was a true musician for other musicians. He was not a public musician. He never wanted to be a big composer, or famous; he just wanted to compose and hoped that someone would be interested in playing his compositions. André didn't push his music, wasn't the slightest bit commercial and never played the courting game.

"André could change his demeanor to suit the occasion. He could appear as one wanted him to appear by using his frightening intellect. He was intense about everything, and nothing was done lightly or slapdash. When he had an opinion, it was backed up with facts and justifications where everything got fantastic consideration and careful thought.

"His piano playing was not always highly technical, but rather emotional where the music had to speak. In any case, he played to make a living, which maybe he would have rather done through composition. He lived to compose, not to play the piano."

When André was touring Sweden in March, April, 1962, he spent much of his time composing Invention No.3 instead of practicing. He wrote back to Zamira Fou:

"Last night I played a perfectly shocking Chopin recital and got a bunch of furious notices. They now expect such a lot from me and they are sorely disappointed. Well, it's a consolation to see that, in this country at least, the critics keep their ears open. It adds value to their good reviews."

The "Inventions" deserve a place in the piano solo repertory and would benefit from a top-notch recording. [update - Colin Stone has recorded the Inventions for Merlin Records, MRFD 20033].

Change of Managers (1963)

André returned to London from Paris in January 1963 not only to play his Inventions for his group of friends, but also to perform Mozart's Concerto in C minor, K.491, with the London Mozart Players, conducted by Harry Blech. Reviewer George Montagu wrote for Music and Musicians:

The soloist, the young Polish player, André Tchaikovsky, is endowed with an excellent technique and his finger work was always beyond reproach. It was on the interpretative side that he was found sadly wanting. He quite failed to appreciate the dramatic significance of the

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work, particularly in the first movement, and while his playing was technically impeccable, the concerto, as a whole, failed to make its true impact.

This was one of the few concerts André was to play during 1963. His calendar was almost empty and there was little income. André's housing situation was unsettled. Living in Paris with Aunt Mala was cheaper but he preferred London and the company of his London friends. Once again he rented a London bed-sitting room, this time near Hampstead Heath on Frognal Lane. The long walks through the park brought some pleasure to his life.

His manager, Wilfrid van Wyck, became at this time openly hostile towards André where before he had been indifferent. Michael Riddall was also getting fed up. André had promised to help him with his career as a musician but had no time and no energy to help anybody. André couldn't even help himself. André and Michael had shouting matches and their relationship deteriorated. Charles Napper, seeing the destruction of André's career, decided to step in and help. Michael Riddall remembers these troubled times:

"Napper helped enormously to get André established in London after he mucked up his relations with the big London orchestras. I didn't know exactly how that happened but André had vented his spleen on somebody high up who vowed never to engage him again because they didn't like the effect that he had on their blood pressure. André was an absolute devil when he wanted to be.

"Wilfrid van Wyck was a rather unsympathetic figure, on whom André's venom was like water off a duck's back. Eventually André got to him, but he was such a jovial figure, he just shrugged it off most of the time. On the other hand I think he got a bit disillusioned because André was so difficult. André did work quite hard for him for a while, but when André started to put a spell on the works, van Wyck rather lost heart."

Beatrice Harthan had an idea that André should play one of the live broadcast BBC recitals. André had been heard on the BBC a few times already by the Spring of 1963, but only by way of recorded performances. Michael Riddall:

"I remember writing a letter to the BBC to get André some concerts for the radio, at the instruction of Wendy Harthan. She told me that I had to get André on the radio and that I had to write this sort of letter to them about it, which I did. It's normal BBC policy to audition people. Wendy said, 'No way are they going to audition André. He's not going to submit to it anyway. They're not jolly well going to expect it of him either.' She told me, with her experience, how to phrase the letter, and it worked. I never understood how it worked, but it did. He established his link with the BBC."

The tangible result of the BBC connection was a live recital broadcast April 25, 1963. The program was:

Variations for Piano - Copland
Goldberg Variations - Bach
Piano Sonata in A minor (D784) - Schubert
Ländler (D790) - Schubert

This was one of hundreds of BBC broadcasts that included André as pianist and/or composer. One reason for André's success at the BBC was his acceptance by the head of BBC music, Sir William Glock. Glock acted in this capacity for 13 years, and, for better or for worse, changed the face of the musical scene in England. Another figure at the BBC was Hans Keller, who was active in programming music, particularly contemporary music. This combination of Glock and Keller was fine if you were on the right side of them, but to be on the wrong side was something else again. Polish-born composer, Andrzej Panufnik, who also lived in London, did not enjoy the favor of the BBC duo. He recalls in his book, *Composing Myself*:

More than seven years had passed since any work of mine had been broadcast. I was, of course, not at all alone in experiencing difficulties with Glock and with Keller, who had special responsibility for contemporary music broadcasts. The Composers' Guild of Great Britain was up in arms against their regime, and I have to confess that I smiled to see them depicted in the satirical *Private Eye* [magazine] as 'Block and Killer,' because this was such a strikingly accurate description of the effect they were having on my career.

André Tchaikowsky became close friends with both William Glock and Hans Keller. This came about primarily because André began to attend Dartington Summer School, where he gave master classes and recitals for young musicians. Glock was head of the school and Keller went to Dartington every summer as well.

André's live BBC recital on April 25, 1963 marked another personal event. After the recital, Michael and André had their last argument and Michael was fired as André's personal secretary. There were witnesses to the scene who attest to the viciousness of André's verbal attack on Michael, who did nothing but try to help André. With this separation, Michael decided a career in music wasn't for him. In November 1963, he was offered a position in Libya as a doctor and accepted. He didn't return to England until 1966. Michael and Judy Arnold had returned from Hong Kong in 1962, and Judy Arnold, who was now friendly with André, volunteered to take on the task of being André's manager.

Charles Napper arranged and funded a concert series at the Camden School where his daughter, Susie, received part of her education. This was also an excuse to provide André much needed concert dates. A chamber music recital by the Allegri Quartet was held on May 30, 1963 with André Tchaikowsky as pianist. Anthony Payne reviewed the concert for *Music and Musicians*:

"I think André Tchaikovsky is one of the finest pianists of his generation - he is even better than that - he is a wonderful musician." That is the opinion of Artur Schnabel. Having heard Tchaikovsky's performance in the Brahms Piano Quintet and Mozart's K493 Piano Quartet at Camden School on May 30, I must agree with him. The pianists who can tackle these widely different styles with equal authority are not so numerous as one might think. Tchaikovsky, unlike some "Romantic" pianists, did not sound as if he was trying to be Mozartian. He played warmly and naturally and with an unaffected rubato. In fact he played K493 romantically, as it should be played, and this is not the same thing as treating Mozart as a stepping stone to 19th-century Romanticism. This is an historical fact which has little to do with Mozart's world of feeling.

In addition to his stylistic sense, he has the temperament which makes a fine chamber player - - always willing to give and take in matters of texture and rubato -- and he achieved a fine understanding with the members of the Allegri Quartet in both works.

Charles Napper didn't stop with the Camden series, but also hired the Wigmore Hall for a series of three André Tchaikowsky piano recitals for November 14, 21, and 28, 1963. Someone had to take charge of André's career and Charles assumed this task.

From June to September of 1963, André had no concert dates in England, except for a Proms concert on 10 September 1963 (Mozart Concerto #24).and was two months behind in his rent on Frogal Lane. He lost his lease and was kicked out. Since 1960, Stefan Askenase had been lending money to André, but the amount grew so large that André didn't have the courage to ask for more. Then, on June 15, 1963, the *Evening Standard* newspaper headline told the story (with a few inaccuracies), complete with photograph:

Tchaikowsky Loses his Hampstead Home

What happens when the flat lease runs out? It's a problem a lot of people have to face but it's worse when you're a pianist and have to look for a flat spacious enough to take a concert

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piano -- and remote enough for hard daily practising. Young Polish pianist André Tchaikowsky has found an answer. He's gone off to Paris to live.

Tchaikowsky has lived in Hampstead for a couple of years. He was upset at having to leave his flat but as he has a number of engagements in France and Germany he decided it would be more practical to live in Paris. He's coming back to play at the Proms in September and give a series of concerts at the Wigmore Hall.

Tchaikowsky, 27, is a gifted pianist. Artur Rubinstein, who thinks highly of him, did a great deal to launch him in America. He also composes. I'm told his latest work is called "Inventions" and the short pieces are all dedicated to his friends.

Regardless of what the article said, André didn't go to Paris. Judy Arnold was already André's manager and this connection led to many musical get-togethers at the Arnold home. Violinist Sylvia Rosenberg was living at the Arnold home for a time, as was pianist Alfred Brendel. There was room for André too, if he wanted to stay temporarily. For André it was a chance to stay in London at low cost, with access to a grand piano. André agreed and moved in with Judy and Michael Arnold in June 1963. André didn't own a piano at this time and brought only a few suitcases and personal belongings to the Arnolds.

At Home with the Arnolds (1963)

The home of Judy and Michael Arnold was located at 64 Wood Vale, London N.10. Although Hampstead Heath was nearby, a closer park was Queen's Wood, which, in fact, was just across the street. The Highgate underground stop was a few blocks away.

As in the beginning of all of André's new relationships, he and Judy got along famously. She was intelligent, had an excellent memory, was fluent in a number of languages, and was a kind of classical music "groupie" who loved to be surrounded by musicians. Her most apparent characteristics were her strong will, powerful personality, and take-charge demeanor. Once again, André gravitated toward a domineering woman. The Arnolds were also strictly Jewish. John O'Brien, André's friend from Finchden Manor, had some impressions of André living with the Arnolds:

"I did not know Judy well, but we met on several occasions. I was apprehensive. André needed powerful people to take charge of parts of his life, but quickly found them overwhelming. His need for them was balanced by his need to kick them off. I think this is what happened with Judy. Her idea of what André the concert pianist ought to be clashed with André's idea of the life he wanted. I was on one occasion an overnight guest at her home, and I think I understand how André felt in spite of her great generosity and the remarkable musical life she fostered. She was in a way overwhelming and the strict Jewish orthodoxy of her home had a curious effect. The separate knives, forks and spoons, the separate plates, the different food for a gentile, reminded me of my years in South Africa where a black man could share your food, but he ate in the kitchen off a tin plate. 'Generosity' acquired inverted commas. I think André felt those inverted commas, especially at a time when he was in turmoil about his own affiliation to Judaism."

In the summer of 1963, André discovered the Dartington Summer School. Dartington is located in a beautiful area of Devon with handsome trees and fine gardens. The school lasted for the month of August and each week was self contained. Artists and students joined into a kind of large family, giving concerts, taking master classes, composing, arranging -- it was a setting that André found much to his liking. There was music and musicians for music and musicians.

After Dartington and a few concerts dates in France and Germany, André was back in London in September 1963. He had a Prom concert (a popular concert series in London) on September 10, 1963. With the urging of Charles Napper, André left the management of Wilfrid Van Wyck for Ibbs and Tillett. Napper

had arranged three recitals for André through Van Wyck, to be performed in November 1963, and in the course of the arrangements concluded that Van Wyck had lost all enthusiasm for André's career. Napper arranged for Ibbs and Tillett to take charge of all of André's concerts in the United Kingdom.

The formidable Judy Arnold had become André's international manager for concerts not arranged by Ibbs and Tillett. One thing Judy had going for her that neither Van Wyck nor Ibbs and Tillett offered was her personal touch. A strictly business relationship was not possible with André; the personal side was a necessity. A good example of this was André's accountant, Alan Golding. When Michael Riddall had acted as André's personal secretary, all financial matters were turned over to Golding. Alan Golding quickly learned that, with André, you must be his friend in order to be his accountant. Because of their friendship, Alan was André's accountant from 1960, when André moved to London, to the last accounting of André's finances after his death. Alan Golding recalls:

"André had very little time, so I did his accounts every year, studied his earnings, played with all his expenses. The information always came from André's personal secretary, not from André. He didn't give a damn. There was always something. We had a meeting and André explained that he liked to compose, but it interfered with his career as a pianist and he didn't earn money with any consistency. André came to me wanting to know how to control money. He sat here most of the day. I told him that I would do it for him if he'd like. I would run his bank account and decide what he needed.

"I started playing the piano at an advanced age. I told André that I didn't mind playing the classics, but it had to be all white notes and no black notes. He found that funny. When he played a concerto in London, he gave me tickets. The first time I heard him play live was on a BBC lunchtime concert at St. John's Smith Square. He played Schubert better than anyone I've ever heard. I'd go to his concerts. We'd go out for a meal afterwards. He would invite me and my family to his home, and he would cook. He was a great cook. He was lovely."

This was the only way to do business with André. Be his friend, show an interest in him as a person, not just as a client. Judy Arnold continues with her recollections:

"He was totally uncooperative. Basically, André considered his professional life an intrusion on his personal and social life. That was his attitude. His agent at that time was Mrs. Tillett but she didn't have the agency for all over the world. I mean, all the people from all over the world had to deal with me during all of that period. If there was anything from Germany or Austria or Australia or America (which never happened) or France or wherever it was, they all had to deal with me. Ibbs and Tillett didn't have a general agency.

"I got this cable from the German agent saying that the Berlin Philharmonic wanted to engage André on June 19th. I said to André, 'The Berlin Philharmonic wants to invite you June 19th of next year.' This was 18 months away. André says, 'I cannot. I'm starting my holiday on June 18th.' That's what I mean, exactly what I mean. Even though it was 18 months before, he had decided that he was going to have a holiday, from this day to that day. Even though it was the 18th, instead of starting his vacation on the 20th, no, he decided he wasn't going to do the date with the Berlin Philharmonic.

"Everything was about like that. Whatever you wanted, it was difficult. You know that sort of thing you can do when you're very well established. There are maybe a dozen people in the world who can afford to take that kind of attitude. Otherwise, if you're asked by anybody, especially by the Berlin Philharmonic, you try to fit it in.

"That gives you the kind of idea, coupled with the fact that when André went places, he tended to have rows with people about whatever it was that he tended to have rows about. So

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they didn't invite him back. It could be accommodations, rehearsals, pianos, anything. There were many things that could go wrong and André went to a lot of places but he was very rarely invited back because they didn't want to have him, because he made difficulties.

"It's not enough in this world just to have a talent, and actually to be wanted back. You've got to deliver the goods and people have got to want to have you back. That depends on, well, you've got to go to a town and got to, in a way, ingratiate yourself with particular people. I mean, you can't afford to be a difficult person who doesn't fit in. It's a dangerous game to play."

Wigmore Hall Recitals (1963)

The three recitals that Charles Napper had arranged and paid for were scheduled for three consecutive Thursday evenings, November 14, 21, and 28. He hoped, by the recitals, to give André a wider exposure to London audiences. This, coupled with the efforts of André's new manager, Emmie Tillet, might break down barriers -- both the barriers that are natural to the artistic process and others constructed by André himself. It was a very ambitious plan; the repertoire André had selected for the three concerts was stunning:

Program 1

Partita No.6 in E minor - Bach
Three Studies, Opus 18 - Bartok
Sonata in E major, Opus 109 - Beethoven
Variations and Fugue on a Theme by Handel, Opus 24 - Brahms

Program 2

Sonata in E flat major, No. 49 - Haydn
Sonata in F major, K.533/494 - Mozart
Sonata in A minor, Opus 143 - Schubert
Minuet in D major - Haydn
Minuet in D major, K.355 - Mozart
Minuet in C minor, Opus 78 (from 'Fantaisie') - Schubert
Minute in G major (from 'Tombeau de Couperin') - Ravel
Gaspard de la nuit - Ravel

Program 3

Suite No.2 in G minor - Purcell
Five Sonatas - Scarlatti
Etudes Symphoniques, Opus 13 - Schumann
Mazurka, Opus 62, No.1 - Szymanowski
Mazurka, Opus 50, No.3 - Szymanowski
Mazurka, Opus 50, No.4 - Szymanowski
Three Movements from 'Petrushka' - Stravinsky

If the recitals were a success, they might revive André's career. Even though he had just turned 28 years old, he was in danger of dropping out of sight. Those who knew his abilities felt compelled to keep him before the public.

Program 1, November 14, 1963, as reviewed by *The Times*:

Master of Bone and Sinew

Harmony and counterpoint are dusty words, yet they are the bones and sinews of music. Mr. André Tchaikowsky's recital at the Wigmore Hall last night (the first of three) proved that he not only knows this to be true but feels it as well.

Much was apparent straight away in his account of Bach's superb E minor Partita. For many pianists an opening Bach item is no more than a perfunctory nod towards an irrelevant past, but not for Mr. Tchaikowsky. The vitality and independence of his part-playing sprang from real understanding, and the liveliness of his rhythm was a delight -- though both the allemande and the sarabande might with advantage have been a shade freer.

Articulate playing demands articulate thinking, no less in Bartók than in Bach. If we rarely hear the three studies (1918) this is due as much to their post-Debussyian harmonic and rhythmic structure as to their hyper-Lisztian technical demands. Mr. Tchaikowsky may not quite command the power and glitter they ideally call for, but his mastery of both their aspects was immensely impressive.

It was Beethoven's E major sonata, Opus 109, that was the least successful item in the richly rewarding programme. Characteristically, it was marred not by any lack of understanding but by an excess of temperament. In the first two movements, rubato and tonal contrasts became over-emphatic: the andante started too loud, and although the beautifully managed transitions into the fourth and final variations showed that everything was under control, it did not always sound so. Brahms' Handel variations could also have done with a little more temperamental ballast at times, but in the final fugue Mr. Tchaikowsky transcended himself, to end his recital on a note of overwhelming authority. On this showing, his two remaining recitals, next Thursday and the one after, should be immensely worth hearing.

Another review of the first program by D.A.W.M. of *The Daily Telegraph*:

André Tchaikowsky gave the first of three weekly recitals at Wigmore Hall last night in a fine programme which augured well for the series. A musician to his fingertips, he infused each work with a life of its own. His playing of a rare Partita of Bach, the No.6 in E minor, let in new light on the composer, emphasizing unusually strong dance rhythms and the unconventional structure of its opening Toccata.

Three Studies of Bartók (Opus 18), another rarity, were as formidable tests of piano playing as one could find. Mr. Tchaikowsky's penetrating mind and tremendous technique made them almost intelligible.

The biggest contribution was the Brahms-Handel Variations and Fugue, played in the grand manner with no punches pulled. The Fugue was perfectly in focus and he held his audience riveted by the tautness and sensibility of his line in the quiet passages as much as by the thunder of the end.

Beethoven's Opus 109, played with great vitality, was treated to some unauthorized dynamic effects.

Program 2, November 21, 1963, as reviewed by Joan Chissel of *The Times*:

Mr. André Tchaikowsky devoted the second of his three recitals at Wigmore Hall last night to Haydn, Mozart, Schubert, and Ravel, choosing a full-scale work from each as the main substance of his programme, but artfully included a group of four small minuets by these same composers as realization after the interval.

Neither Haydn's E-flat sonata, No. 49, nor Mozart's composite sonata in F major, K.533/494, are frequently heard, so gratitude must go to Mr. Tchaikowsky in the first place for his

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discriminating choices. It was in these works, too, that his mind, heart, and fingers all worked together in perfect accord: no subtlety of invention escaped him (and particularly in Mozart's cunning argument), every mood was keenly characterized, and his disciplined fingers produced beautifully refined and clear-cut tone.

His way with Schubert's A minor sonata, Opus 143, was arresting, for he seemed to be mentally orchestrating it as he played it so as to bring up all its contrasts of texture and dynamics at their most vivid. The result was not quite the effortlessly liquid-flowing, lyrical Schubert that we usually expect to meet, but it had an undeniable authority of its own.

Since Mr. Tchaikowsky lavished untold finesse on the minuets instead of dismissing them as mere trifles, he was a little tired when he at last reached Ravel's *Gaspard de la Nuit*. This showed itself in a less than perfectly molded left-hand melody in "Ondine" and in a tempo slightly too fast to permit expansive climaxes in "Scarbo." But it was still a performance of extraordinary deftness, with many a supernatural shudder to preclude all dangers of glibness.

Another review of the second program by D.A.W.M. of *The Daily Telegraph*:

Vivid Pianist - Freshness of a Young Mind

André Tchaikowsky devoted the second of his three Wigmore Hall piano recitals last night to the great Austrian classical composers and Ravel. He brought the same spiritual values into his interpretations of Haydn, Mozart, and Schubert as he had in Bach, Beethoven and Brahms. Intellectual penetration coupled with the freshness of a young mind led to extraordinarily vivid performances.

The changes of colour in the first two movements of Mozart's sonata in F major, K.533, were illuminating while he was even able to bring light and shade to the last somewhat stately movement, hailing from an earlier time of composition K.494. In this work too the clarity of his embellishments was outstanding.

Schubert's sonata in A minor, Opus 143, was built stone on stone into a lofty edifice. Sometimes, however, the contrast of full dynamics with pianissimo was almost too startling for the listener.

Mr. Tchaikowsky's virtuoso technique made light of Ravel's "Gaspard de la Nuit" pieces, but led him to taking the third, "Scarbo," at such breakneck speed as almost to lose the story in the excitement.

Program 3, November 28, 1963, as reviewed by Donald Mitchell of *The Daily Telegraph*:

"Petrushka" for Piano - Brio of André Tchaikowsky

It is not often that the Wigmore Hall resounds with piano playing of a very high order, but such was certainly the case last night when André Tchaikowsky gave the last of three recitals. He rounded off his programme with a spectacular account of Stravinsky's "Petrushka" suite, which must be one of the most difficult works in the piano repertory. Mr. Tchaikowsky tackled it with immense brio and brilliant technical accomplishment, converting the piano into a veritable orchestra and proving that the suite has an independent life of its own.

He showed elegance and poise in three Mazurkas by Szymanowski and revealed the richness and scale of Schumann's "Etudes Symphoniques," Opus 13. But even in the Schumann, which took not unkindly to his powerful, elaborate sense of characterisation, there were moments of patent exaggeration. A Purcell suite and group of Scarlatti sonatas were among

the least successful performances. Mr. Tchaikowsky's over-emphatic manner was here most strikingly out of place. Nonetheless, he is an artist of quite unusual gifts.

Another review of the third program by Joan Chissel of *The Times*:

Pianist's Sense of Character

It is tempting to review Mr. André Tchaikowsky's piano recital last night, the last in a series of three at Wigmore Hall, entirely in terms of the stunning performance that he gave of the three "Petruška" scenes in Stravinsky's piano version.

This is true partly because Mr. Tchaikowsky played them so much more impressively than anything else in the programme, partly because the virtues of his account were precisely those that distinguish his playing, at his less than best as well as his best, and also because they are such marvellous piano music -- no mere transcription, for the first two, at least, embody the pianoforte original of the orchestral score ("Petruška" was to have been a piano concerto).

Nevertheless there are other facets of Mr. Tchaikowsky's piano-playing, not less important, since this has been a series of what Bulow would have called historical recitals, designed to show the pianist's view of keyboard music from Purcell to not quite the present day. And it is not too presumptuous a series because Mr. Tchaikowsky is plainly absorbed all the time in the character of each piece that he plays, and the piano's ability to realize it.

His vigorous appreciation of rhythm and of the sensual meaning of harmonic progression sustained interest in a Purcell suite and a group of Scarlatti sonatas that, in the event, emphasized morbidezza more than esprit which so distinguishes these modestly named Essecizi. There was some beautiful piano-playing as such -- colour, articulation, rhetoric, touch -- in his reading of Schumann's Symphonic Studies, but each one of the variations was a little louder than life, and the pianist's subtleties were swamped by the assertive generalities.

In three of Szymanowski's Mazurkas he was on weaker ground musically, for these do not enhance the vitality of their first ideas, nor suggest the wizardry of the composer's bigger piano pieces. But Mr. Tchaikowsky's strength and precision and sense of character and ear for detail all came into their own when he sprang into Stravinsky's Russian Dance, and even more in the Shrove tide Fair from which he extracted an astonishing quantity of detail, almost all of it bursting with lifelike portraiture. But of course Mr. Tchaikowsky could not realize these simultaneous, thronging ideas (the essence of the "Petruška" fair-scenes) if he were not also a thoughtful devotee of 18th-century polyphony. It is a pity that he grunts so noisily while he plays.

The Wigmore Hall recitals confirmed that André was a top-notch recitalist, but the desired flood of offers from the London orchestras and from the recital halls of England didn't materialize. Where André continued to build his reputation and to enjoy success was on the continent, particularly in Germany and Austria.

Between Composing and Performing (1964)

With the start of 1964, André believed he could establish a balance between playing concerts and composing. This might have worked had he shown financial restraint. But he also wanted to spend the month of August at the Dartington Summer School and to play chamber music concerts where little profit was realized. André was earning about £60 per concert, or, at the exchange rate of the time, about US \$150. He had reduced his concert schedule to about 50 engagements a year, so his income was a nominal £3000 a year, or US \$7,500. In the mid-1960's, one could certainly live on that amount with a bit of care, but André's downfall was his ill-affordable generosity. He made loans that were not paid back and he gave expensive gifts.

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While he always owed money to someone as well, he scrupulously paid it back. Stefan Askenase, who made many loans to André was always amused:

"I lent André money and he paid me back! That was unusual. I called André middle-class for paying me back, but I accepted."

In February 1964, after concerts in Austria, Germany, and France, André returned to London for a Royal Festival Hall concerto concert on February 18 with the Haydn Orchestra conducted by Harry Newstone. André added the Beethoven Piano Concerto No.1 in C to his repertoire. A review by Martin Cooper of *The Daily Telegraph*:

Beethoven's Sonorous Values

André Tchaikowsky gave an unusually stylish and vigorous performance of Beethoven's first piano concerto with the Haydn Orchestra under Harry Newstone at Festival Hall last night. Making sparing use of the sustaining pedal and keeping his strong rhythmic patterns and accents free of any hint of exaggeration, he succeeded in recreating on a modern instrument very much the sonorous values and relationships that the young Beethoven must have envisaged. Details were lively yet carefully subordinate to the general picture and the finale's humour was presented with a commendable straight face. Mr. Tchaikowsky's own cadenzas, though marked with a touch of Lisztian virtuosity in occasional double-octave passages, revealed the same intelligence and sense of style.

André's new managers, Ibbs and Tillett, were frustrated in their efforts for him by the blocks of time André set aside in which he insisted that no concert dates could be scheduled. These blocks of time were generally dedicated to composition. For example, André played only nine concerts during the period of May through August 1964. On the composition side, André had finished his violin concerto, *Concerto Classico*, for Sylvia Rosenberg.

Concerto Classico (1962-1964)

The composing effort for the violin concerto started immediately after André met Sylvia Rosenberg in Stockholm, in March 1962. By the time of its completion in July 1964, André and Sylvia were the best of friends and had even formed a piano-violin duo, giving concerts and broadcasting on the BBC. André completed the full orchestration of the concerto and also wrote a piano reduction. André and Sylvia played through the work a number of times, making comments and a few changes. Sylvia Rosenberg:

"We did quite a bit together. We played in London, at least once or twice, and did a lot with the BBC. We saw each other in Paris and I met André's Aunt Mala. André was very busy with the violin concerto at the time, and I was learning the Berg violin concerto. He was very interested in the Berg harmonics, so I think some of these harmonics are in the *Concerto Classico*!"

When the friendship between André and Sylvia later became strained, the concerto was put aside. Many years later, there was a complete reconciliation and thoughts turned back to the concerto, but it was too late: André died before any kind of performance could be scheduled. The *Concerto Classico* has never been performed. The original manuscript is in the Josef Weinberger archives, which was found after André's death at the bottom of a laundry basket at the home of Eve Harrison.

Dartington Summer School (1964)

Once again, André spent the month of August at the Dartington Summer School. André gave master classes and played a recital that included Copland's *Variations for Piano*; Schubert's *Ländler*; and Stravinsky's *"Petrushka"*. The recital was the sensation of the season. Everyone was talking about the great André

Tchaikowsky. With his career practically at a standstill, the 29-year-old could dazzle those who knew and performed music, but could barely eke out a living by performance.

Hans Keller met André for the first time at the 1964 Dartington session, although he had heard of him from the BBC performances and London recitals. Keller, born in Austria in 1919, was a violinist, violist, music critic, and author. In 1948, he became a British citizen. His contributions to music are many, but he became best known for his radio series, *Functional Analysis*, in which musical compositions are analyzed using extracts to show structural features and thematic developments. Hans believed that writing or talking about music distorted the music. This did not prevent him from being a prolific and clever author of articles on music. Most of his writings appeared in the *Music Review* and *Music Survey* magazines. At the BBC, he was the second-ranking person in the music department, next to Sir William Glock. Hans was bright, extremely knowledgeable about music, and saw something special in André Tchaikowsky, both as a composer and as a pianist.

From this point forward, anything André composed was reviewed and discussed with Keller. Hans Keller:

"I first met André Tchaikowsky at the Dartington Summer School, although I knew him by reputation long before we met. When André played the piano, I heard something wonderful, original, and creative. André's piano playing was just that, creative. When he first told me that he also composed, I wasn't surprised. André met with me on almost a weekly basis, when he was in town, and we would discuss composition. We would sit across from each other for at least three hours, never less than three hours, and typically four hours at a time. We weren't at the piano, we just looked at the score. We could 'hear' the notes.

"André made up his own mind about everything. All I did was offer André some shy and humble suggestions about his compositions, but he accepted everything. André felt his piano concerts were interventions to his composing career, but realized his need to make a living. I saw just about everything he wrote except for his early pieces, the clarinet sonata, and the 'Inventions.' It's sad, but at the end of André's life, I felt he was beginning to find his true voice, writing faster and writing the best music of his life. He was an outstanding musician with potential to be really great.

"He was wildly generous and gave many, many gifts to everyone. Just think of all the effort to select, wrap, and prepare all these gifts. We knew he couldn't afford it. He gave the impression of being generous, gentle, but also unhappy and melancholy. I think André was deeply troubled regardless of the happy face he often put on."

Arioso e Fuga per Clarinetto Solo (1964)

A neighbor of André Tchaikowsky, when he was living at the Arnold's home at 60 Wood Vale, was clarinetist Gervase de Peyer, then first chair in the London Symphony Orchestra. Gervase showed an interest in André's compositions and André promised to write Gervase a solo work for clarinet. The result was the *Arioso e Fuga per Clarinetto Solo*. It also has never been performed. The original manuscript is in the Josef Weinberger archives.

Concert Season (1964-1965)

André's travelling during the 1964-1965 season was mostly in Germany. When he returned to London, to the Arnold home, Judy Arnold began to see more closely who the real André Tchaikowsky was:

"André seemed a very flamboyant character although he wasn't really. He had to work hard to keep up this flamboyance. He always thought that it was expected of him to come and make jokes and be the life of the party, and he resented that he had created that role for himself.

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Wherever he appeared, everyone was expecting him to be a joke-maker. Actually, he was quite depressive and was by no means a clown, but he was very, very funny and did make people laugh.

"He found it unfortunate his name was Tchaikowsky. He hated having the name. It was a great disadvantage to him [but would have been a great advantage if he were more ambitious for a performance career] and he had a tremendous hang-up about it. The reason why he was hung up was his own problem. It seemed very straightforward to all of us. But after some years, I managed to persuade him to think of Michael Haydn, for instance, another Haydn that wasn't Joseph Haydn, or any number of Strauss' or Bachs, or whatever. He hadn't thought of that; he thought it was just impossible having a name like Tchaikowsky.

"From the professional point of view, I would say in my years I found it more and more difficult to work for André because the opportunities were drying up, the horizons did not open, they closed, and that he was becoming more and more difficult, and this continued all the time."

Typical of André's pranks is one described by Judy Arnold in connection with a concert given in Haarlem, Holland, on January 18, 1965. Judy was travelling with André and recalls:

"André and I were having lunch and discussing the team Flanders and Swan. Flanders used to sing, and Swan played the piano. There was this song called Gnu. I remember Flanders said he had gotten the idea for this word because it was on the back of a license plate, G-N-U. So, I thought, that's very nice, the back of a number plate, GNU. André said, 'Oh yes, that's an animal.' I said, 'Don't be silly -- it's not an animal at all, it's just something that these people have dreamed up, to write the song about, and he got the idea for the name from the back of a car, GNU.' André said, "Don't be ridiculous, of course it's an animal."

"When we got back to the hotel, André wanted to look it up. The hotel happened to have a dictionary, and we checked under GNU and there, sure enough, was this African antelope. André said, 'See? It's an animal!' I said, 'Well, I didn't realize that. I never heard of a gnu.' André said, 'Once more, I will never allow you to forget it. I'm going to shout GNU in the concert tonight. Choose your passage.' I said, 'You wouldn't really?' André said, 'Yes I will.' So I said, 'In the brilliant last movement. . .' 'Yes!' said André, 'There's a bar's rest. I can do it.'

"That evening I sat there absolutely paralyzed with fear that he would actually do it. Then I saw André as he walked out on the stage to play the Prokofiev Piano Concerto No.3, and could see that he was thrilled to pieces with himself. I thought, 'Oh my God!' The first movement went by, and the second movement went by, and sure enough, during the third movement, he rose up off his seat and shouted across the whole hall, 'GNU!' Nobody knew what to make of it. They might have thought he was sneezing, or something like that. And, of course, I just died with laughter. I don't think I stopped laughing for a week."

Enter the Hero (1965)

André's concert manager at Ibbs and Tillett was getting a bit fed up with the typical André antics, turning down concert dates, or insulting someone at the concert dates that he did accept. He became one of their problem artists. For two years, Mrs. Emmie Tillett had been refusing employment to a young bank employee, Terence (Terry) Harrison, who wanted to join her artist management company. In 1965, Terry got his chance. Ibbs and Tillett hired him and gave Terry the "opportunity" to manage a few of their "problem" artists. One of them was André Tchaikowsky.

Terry Harrison was a hero in the life of André Tchaikowsky, as he became in the lives of a number of "difficult" artists. From 1965 to the end of his life, André's career was managed by Terry Harrison, without

whom, in all probability, his career would have ended, with grave personal consequences. Terry had a quality that all André's previous artistic managers had considered unprofessional: he was able on a sustained basis to be André's friend. Considering André's personal behavior, this was no small thing. You had to be sensitive to André's moods, which could change within hours; you had to be comfortable with the fact that André would not always act in his own best interests; and you had to accept André's failure to keep appointments unless constantly cajoled. You also had to explain André's often strange behavior to others, and smooth over hurt feelings. Terry had the almost hopeless task of forging a career for someone who badly needed, but didn't want, a career. On the other hand, Terry had a brilliant artist to market if he could find a way to do it.

Terry Harrison and another young man at Ibbs and Tillet, Jasper Parrott, eventually went on to form one of the greatest artistic management companies in the world, Harrison/Parrott of London, and the reason for their success was that they could combine good management with caring and affection for their artists. Where some managers were quite willing to squeeze musicians dry by overloading them with too many concerts, Harrison/Parrott listened to what their artists wanted, and sought ways to achieve a satisfactory path that was humane and rewarding, both artistically and financially.

As his manager, Terry set about to understand André. Where some saw André as a tragic figure who could have had a large career like Rubinstein's, Terry didn't see that at all. What Terry saw was a great artist who was trying to fashion a career of his own imagination, trying to be both a pianist and composer. He did not blame André for being disturbed by a musical marketplace that judged success more on what happened after a concert than what happened on stage. He read the reviews of André's concerts and saw that they revealed the seriousness of his intent, how he tried to "get inside" each composition and tried to achieve a thoughtful elucidation instead of just pleasing the crowd. He further saw that André regarded the role of star-status musician -- for whom concerts were media events, jetting from one guest appearance to another -- as anti-musical, and couldn't cope with it.

Terry Harrison remembers his early days at Ibbs and Tillet:

"André was difficult to manage in two or three ways. He was difficult in that he was often a little bit complicated in his arrangements. It could be simple: go, get on the train, do the concert, and come back again. But André wasn't sure how he was going to go, then he was going to meet this friend, or stop somewhere along the way so he could eat a good meal, or that kind of thing.

"If he had been a character that had not been so well liked, that would have been a hassle. But one never really thought of it as a hassle because André had a great ability to communicate with people he liked and was full of charm. He was certainly one of the best-liked artists in our agency. André was very simpatico, although at times obsessed with his own problems. Usually when he met people, he was not into his own problems and he gave you the feeling he was interested in you and your problems, you know, 'How's your life?'

"There were times when it was difficult to manage André in another way. That was when he became obsessed by something like a person he didn't like, a person connected with the concerts, or a conductor he didn't like. It was very difficult sometimes, or he became obsessed that he was falling behind with his composing, and would turn down things. Sometimes I had to persuade him that he shouldn't turn down these things, either because he needed the money, or because it was an engagement that he should do because it was important. It often took a long time to persuade him but usually I was successful. It used to take two and three discussions over two or three days to get through. I felt he went into a shell and cooled, but that didn't last.

"He actually should have been busier and playing more concerts, but he became more and more interested in his composing, so the time that he would give us became more and more

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restricted for concerts. He liked to do things for pleasure rather than prestige. He wasn't prestige orientated and turned his back on the whole star system in the early 1960s when he could have probably done very well. He turned his back on it because he felt it was, to some extent, anti-musical. He also felt that you had to put on an act and a face and not be yourself. He felt you couldn't be your own man in the star system. You had to be someone who would perform in a certain fashion. He felt he was first a musician and very, very secondarily, a performer. He thought the star system had it the other way.

"He was my closest friend, and since he died I certainly haven't found a friendship like André's. He was really very, very special."

Dartington Summer School (1965)

André headed for the Dartington Summer School again in 1965. One of the students André met was a self-confessed piano maniac, Michael Menaugh. Menaugh was an engineering student studying chemistry at Oxford. His first love, however, was music, particularly the piano. Michael Menaugh:

"I was crazy about the piano when I was four years old. I had asked for a piano for my birthday, and my parents wouldn't give me one. I persisted in wanting to learn the piano, and it was only when I was sent to boarding school when I was 13 that I actually was able to have lessons and there were pianos available to practice on. By the age of sixteen I was already playing movements of piano concertos with our school orchestra. The first one I did was the first movement of Beethoven's first piano concerto.

"At the holidays I would look at the radio programs and mark all the piano recitals that were being broadcast and listen to them all. By the time I was 16, I was often able to turn the radio on and recognize the pianist without being told.

"I was a piano fanatic. One program I marked, I must have been about 17, I remember there used to be a program on the BBC called 'Interpretations on Record' in which they would discuss the interpretations of a particular work and new releases. On this particular occasion, the work was Gaspard de la Nuit. I listened to this program and they compared various performances on record. I remember them saying that the next extract was played by a young Polish pianist, André Tchaikowsky, and they put on the first two pages of Ondine. I was knocked out. It was an extraordinary experience. André's playing has always, always given me sort of goose pimples. It was something about the phrasing. Something very special. I remembered it, and I can remember it to this day."

During the first week of Dartington, André played a violin-piano duet with Sylvia Rosenberg. The following week André played a solo recital. Michael Menaugh was there:

"André played on a Thursday night. Saturday was the change-over day and people left on Saturday morning and the people arrived for next week on the Saturday night. I was staying over, so Saturday, lunchtime, I wandered to the school. People were having coffee on the lawn. I saw André sitting on the grass with a few people around him drinking coffee. I did want to meet André very much. His piano playing to me had become something remarkable.

"The conversation was about 'Petrushka,' which he was going to play. He told us how Rubinstein had played his own version of 'Petrushka' and Stravinsky was furious because he wasn't making any money out of it. So Stravinsky wrote his own piano version, then Rubinstein would have to pay, and with delightful irony, Stravinsky dedicated his transcription to Rubinstein. Anyway, we were talking about it and André said that he had added a number of notes and he also inserted the Bear Dance in the last movement. André said he was going to make an announcement about the fact before he played it and he didn't quite know what to

say. I said, why don't you say 'This performance is entirely authentic, only the notes have been changed to protect the innocent.' He loved that! "

After leaving Dartington, André had a few more concert dates in 1965, but not many. For the months September through December, he had a total of only eight concerts. He was averaging about £75 a concert now, or US \$190. His income was far below any kind of living standard. Of the eight concerts, one of them was a Chopin recital on October 31 at the Royal Festival Hall in support of the Finchden Manor Trust. Michael Menaugh was at the recital. André had been so impressed with Menaugh's "protect the innocent" comment that he had taken the trouble to search out Menaugh and then invite him to London for the Finchden Manor Trust recital. Michael Menaugh:

"About a week after I had returned home from Dartington, a letter arrived and it was from André:

Dear Michael,

Forgive me if I'm wrong, but I've been doing a lot of detective work and people say that the young man I spoke to on the grass on Saturday is you. I'm writing to say that I have dined out for the last two weeks on your introduction, the introduction you gave me to Petrushka. Since it appears to have been the best thing about my performance, I feel I owe you some of my fee! Thank you very much, and if you're ever in London, please give me a ring or write to me at 64 Wood Vale, London, N.10. I would very much like to see you.

Yours,

André Tchaikowsky

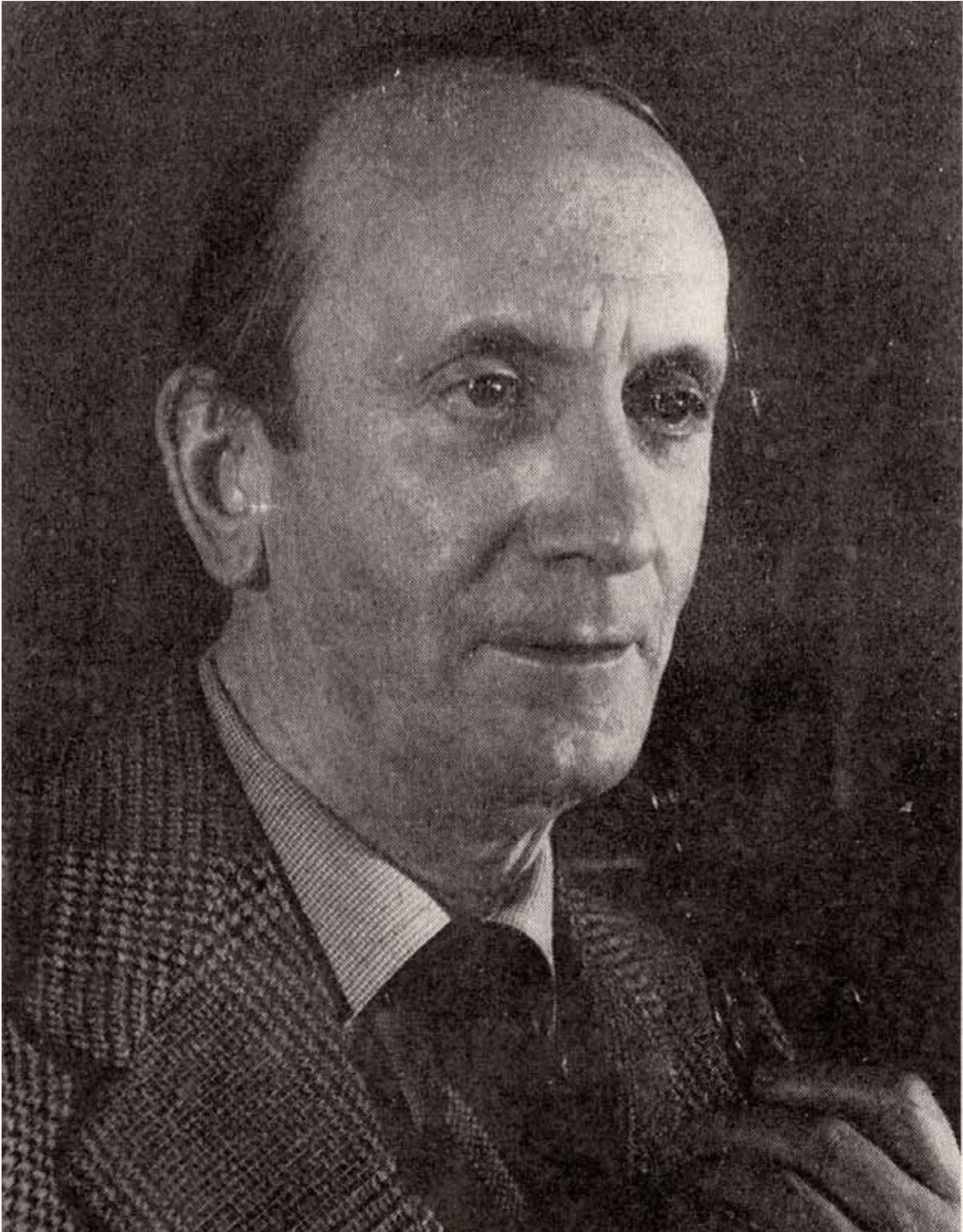
"I was knocked out by this and wrote back immediately. I said I was a student in Oxford and if he were anywhere near Oxford, I'd be happy to show him around, and if he was going to play in London, I would go to his concert. He then wrote to me that he was going to play a Chopin Recital for Finchden Manor and would like to see me afterwards as he was giving a tea for some of the Finchden boys and friends. That was the beginning of our friendship."

After the Finchden benefit, André's next recital was at the Law Society's Hall, on November 17, 1965. The featured work was Ravel's Valse Nobles et Sentimentales. Anthony Payne wrote for *Music and Musicians*:

André Tchaikowsky displayed -- beyond any doubt -- the great wells of feeling which force an artist of Ravel's temperament to conceal his vision beneath a sophisticated and brilliant exterior. This was an interpretation of grandeur in a work that thoroughly deserves it, and the reminiscent coda produced some of the most moving playing I've heard for some time.

The year 1966 started out with a concert date in January, a BBC broadcast with Sylvia Rosenberg. They played Brahms and Bartók sonatas. André took home £63, or about US \$95 for his effort. In February, there were just four concerts, one of them a benefit for Camden School.

André's "temporary" stay at the Arnolds was at the three-year mark and perhaps his hosts thought that was long enough. With his bleak financial situation, one can imagine André's reaction to the suggestion that he should buy his own home. However, André's friends made this a reality. Charles Napper offered André a 100 percent mortgage. Judy Arnold's father, attorney Janus Cohen, offered free legal services, and pianist Fou Ts'ong offered free furniture. André wanted to live near Hampstead Heath and a search of the available flats turned up a small but cozy unit facing a park-like setting of trees and flowers. The purchase, for the price of £5,000, was consummated. For the first time in his life, André owned his own home. The address was 29 Waterlow Court, Heath Close, London, N.W.II.



Courtesy of Joanne Reece

George A. Lyward (c. 1955)

George Lyward ran a home for troubled youth, Finchden Manor. Every year or so, André Tchaikowsky played a piano recital to benefit the Finchden Manor Trust. Lyward saw André as troubled and treated him as a Finchden Manor out-patient. André visited Finchden Manor every few months, sometimes staying a week.



Courtesy of John Lyward

John O'Brien (c. 1968)

John O'Brien, a staff member at Finchden Manor, was responsible for reading, creating, directing, and producing theatrical events. He could have had a more comfortable life at another institution, but chose Finchden Manor instead. Later, John O'Brien wrote the libretto for André's opera, *The Merchant of Venice*.



Courtesy of Judy Arnold

André Tchaikowsky and Judy Arnold (C. 1962)

André and Judy met for the first time in Hong Kong in 1961. When Judy returned from Hong Kong to her London home, André was invited to visit, and later lived there. Judy acted as André's agent for concerts in Europe and other locations outside of England.



Courtesy of Judy Arnold

André Tchaikowsky and Andrzej Panufnik (c. 1963)

André reestablished his friendship with Andrzej Panufnik, who lived in London. His wife, Camilla Jessel, was a professional photographer who took many of André's promotional photos. André and Panufnik knew each other from Poland where Panufnik was a leading composer.

Wigmore Hall **Thursday, February 22nd 1962 at 7.30 p.m.**

IN AID OF FINCHDEN MANOR TRUST
Pro Musica Ltd. present a Pianoforte Recital by



ANDRÉ TCHAIKOWSKY

ANDRÉ TCHAIKOWSKY was born in Warsaw in 1935. At the age of nine he entered the State Music School in Lodz. In 1948 he was sent to the Paris Conservatoire, where, after two years' study with Lazare Levy, he won the coveted First Medal. He then returned to Poland to continue his studies, and finally, he worked with Stefan Askenase in Brussels.

His real public début took place at the Chopin Competition in Warsaw in 1955, when he was awarded a Prize. Concerts followed in Poland and Bulgaria. In 1956 he won Third Prize in the Queen Elisabeth Competition in Brussels. Artur Rubinstein was on the distinguished panel of judges and later said: "I think André Tchaikowsky is one of the finest pianists of his generation—he is even better than that—he is a wonderful musician."

Tchaikowsky first came to England in 1958 and appeared three times at the Royal Festival Hall, both with orchestra and in recital.

Concert Management:
Wilfrid Van Wyck Ltd

Programme and Notes
1/-

Courtesy of Joanne Reece

Program from André's first Finchden Manor benefit recital (c. 1962)

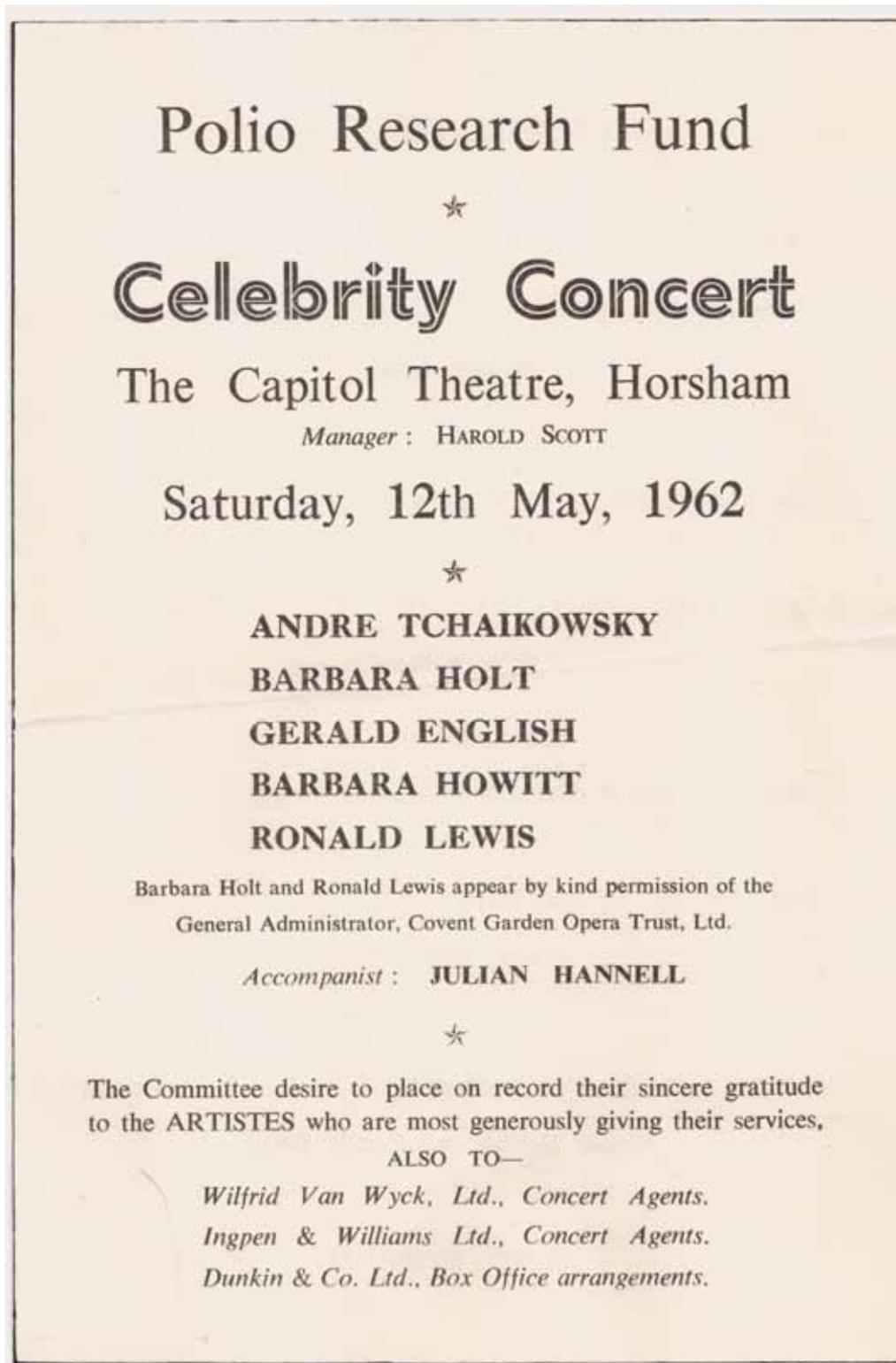
Finchden Manor was always having financial problems. To help George Lyward raise money for Finchden, André played a recital and gave all the proceeds of the concert to the Finchden Manor Trust fund. About five percent of all the concerts André played were unpaid, in support of some cause or organization.



Courtesy of Judy Arnold

André Tchaikowsky and Martha Argerich (c. 1963)

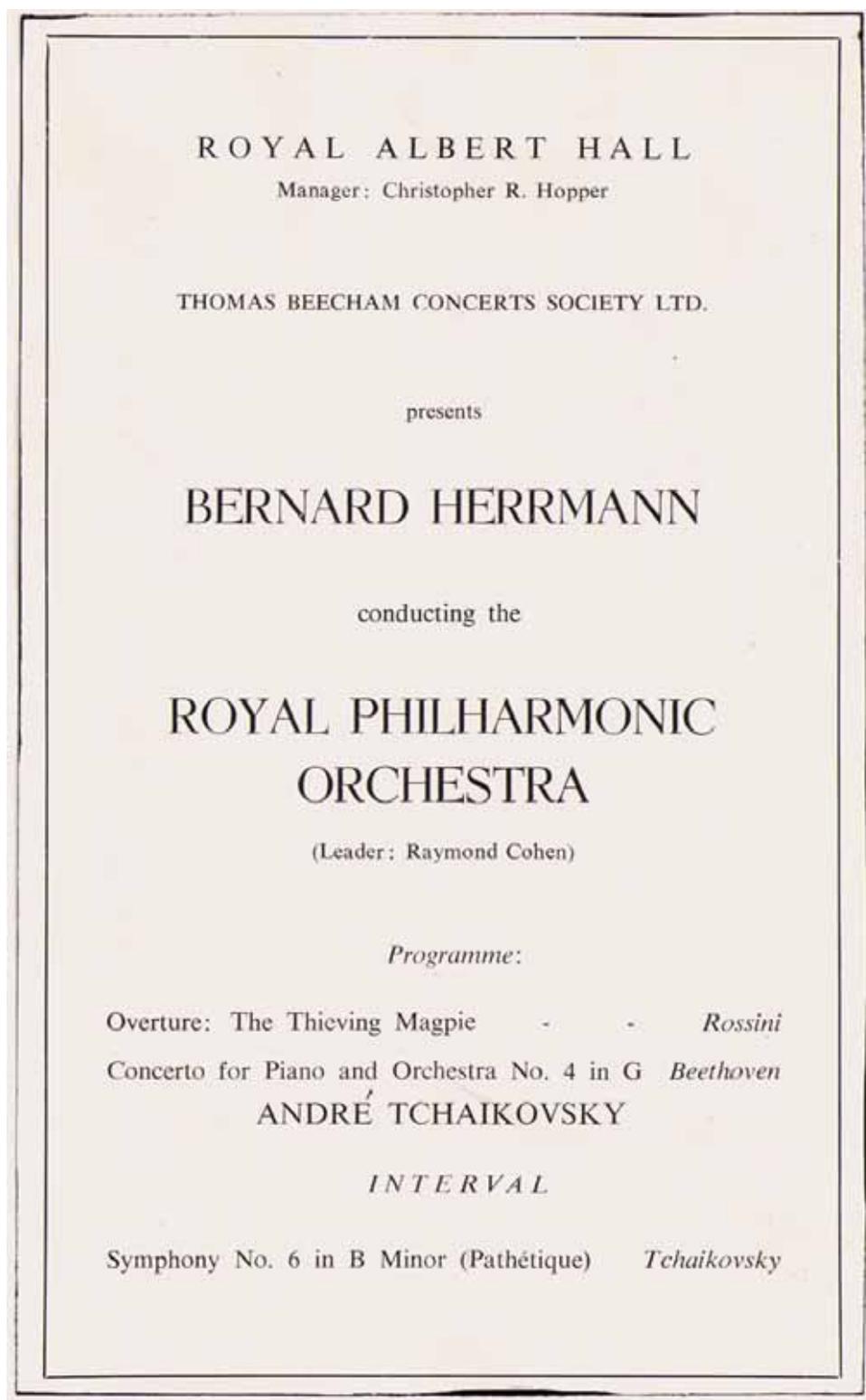
Martha Argerich studied with Stefan Askenase who convinced her during a period of self-doubt that she had talent. André was a great supporter of nearly all the major pianists and would frequently attend their recitals. Martha found André refreshing and amusing.



Courtesy of Terry Harrison

André plays another benefit recital (c. 1962)

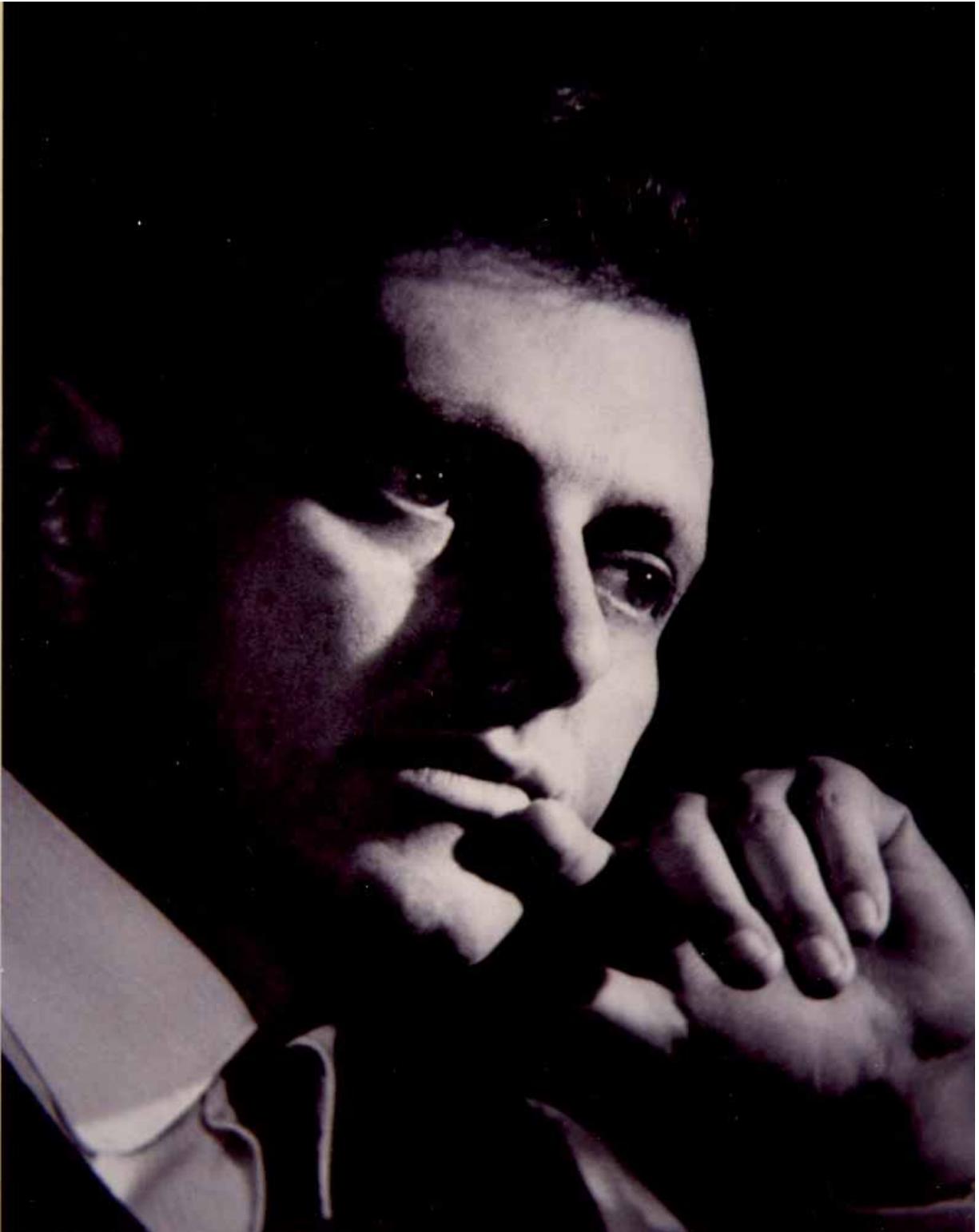
André was one of a number of artists that donated their time to a Polio Research Fund. Most of the artists were singers, but André played Scarlatti, Ravel, and Prokofiev. André's management company, Wilfrid Van Wyck, wasn't making much money with André as an artist. A year later, André switched to another agency.



Courtesy of Anna Syska

Program from Royal Albert Hall - May 20, 1962

This was one of the few concerts where André played with a major London orchestra. André managed to insult the principles of all the of large London orchestras and the result was few concerts with these important groups. The exception was the Prom concerts, a concert series where André was invited often.



Courtesy of Peter Feuchtwanger

Peter Feuchtwanger - Invention No. 1 (c. 1965)

In 1959, Peter composed "Study No.1 in the Eastern Idiom," Opus 3, which was dedicated to André Tchaikowsky. Subsequently, André performed the work during a South American tour. Although he started on a career as a concert pianist, he decided to concentrate on composition and teaching.

The Other Tchaikowsky



Courtesy of Piotr Paszkowski

Fou Ts'ong - Invention No. 2 (c. 1954)

André Tchaikowsky was a friend of Fou Ts'ong and his wife Zamira. Ts'ong's marriage ended in divorce, and Zamira was dropped as a dedicatee when the Inventions were published. The right hand in this invention represents Zamira -- quiet and thoughtful -- while the left hand represents Ts'ong -- loud and abrupt.



Courtesy of Norma Fisher

Ilona Kabos - Invention No. 3 (c. 1948)

André Tchaikowsky knew Ilona Kabos from his association with Charles Napper (Invention No. 5A). Napper, an amateur pianist, was instructed by Ilona Kabos. He established a musicians' hostel in Finchley (North London) for Ilona's students. Her student Norma Fisher became a champion of André's music.



Courtesy of Valerie Calver

Robert Cornford - Invention No. 4 (c. 1979)

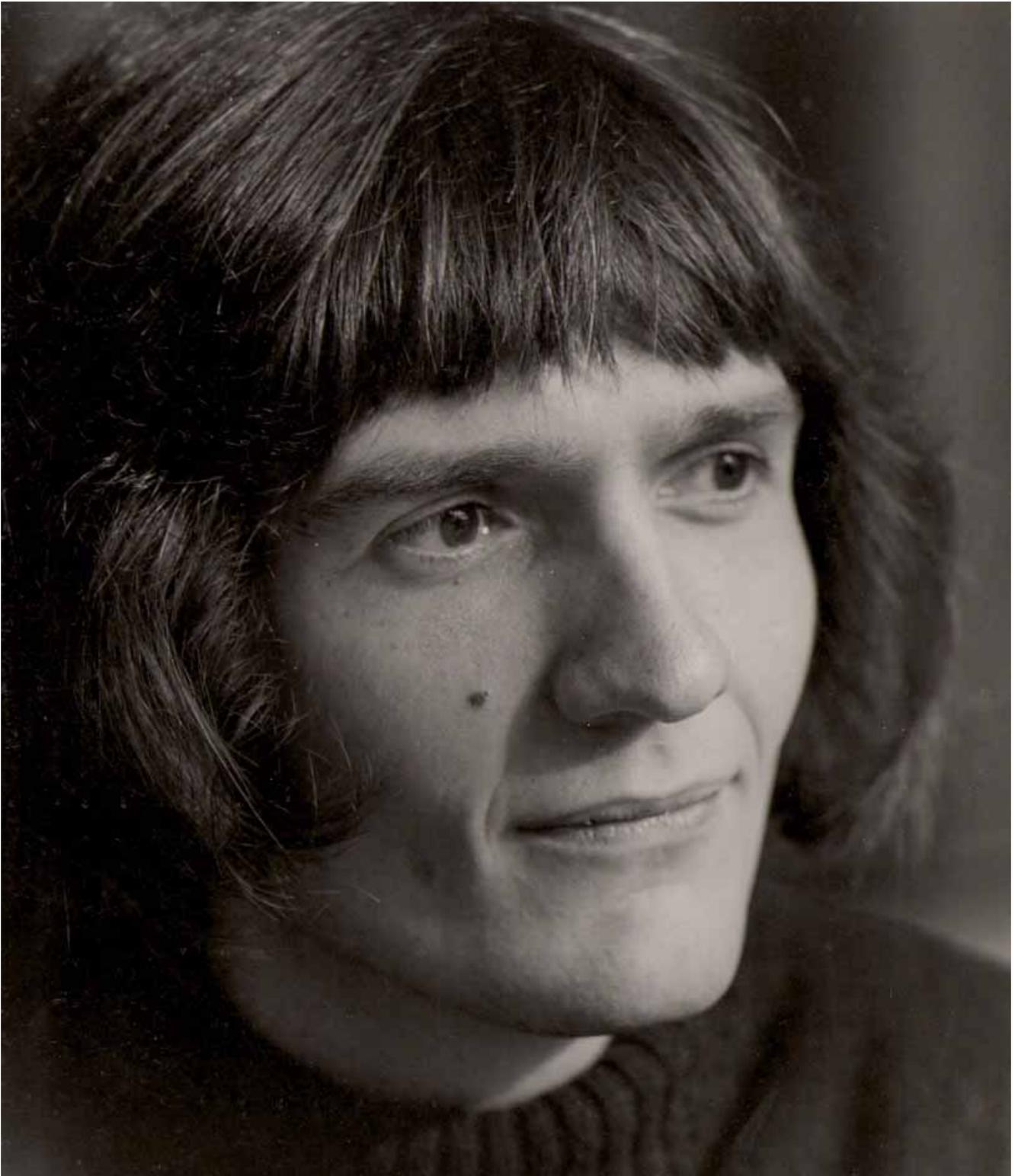
Cornford and André lived in the same house for a time. Sadly, Robert was a heavy drinker and destroyed himself through overwork and worry about financial and artistic concerns. It was one of the few situations where a friend of André's was in worse shape than André himself. This Invention is a high-speed Toccata.



Courtesy of Susie Napper

Charles and Lydia Napper (Susie and Thomas) - Invention No. 5A (c. 1956)

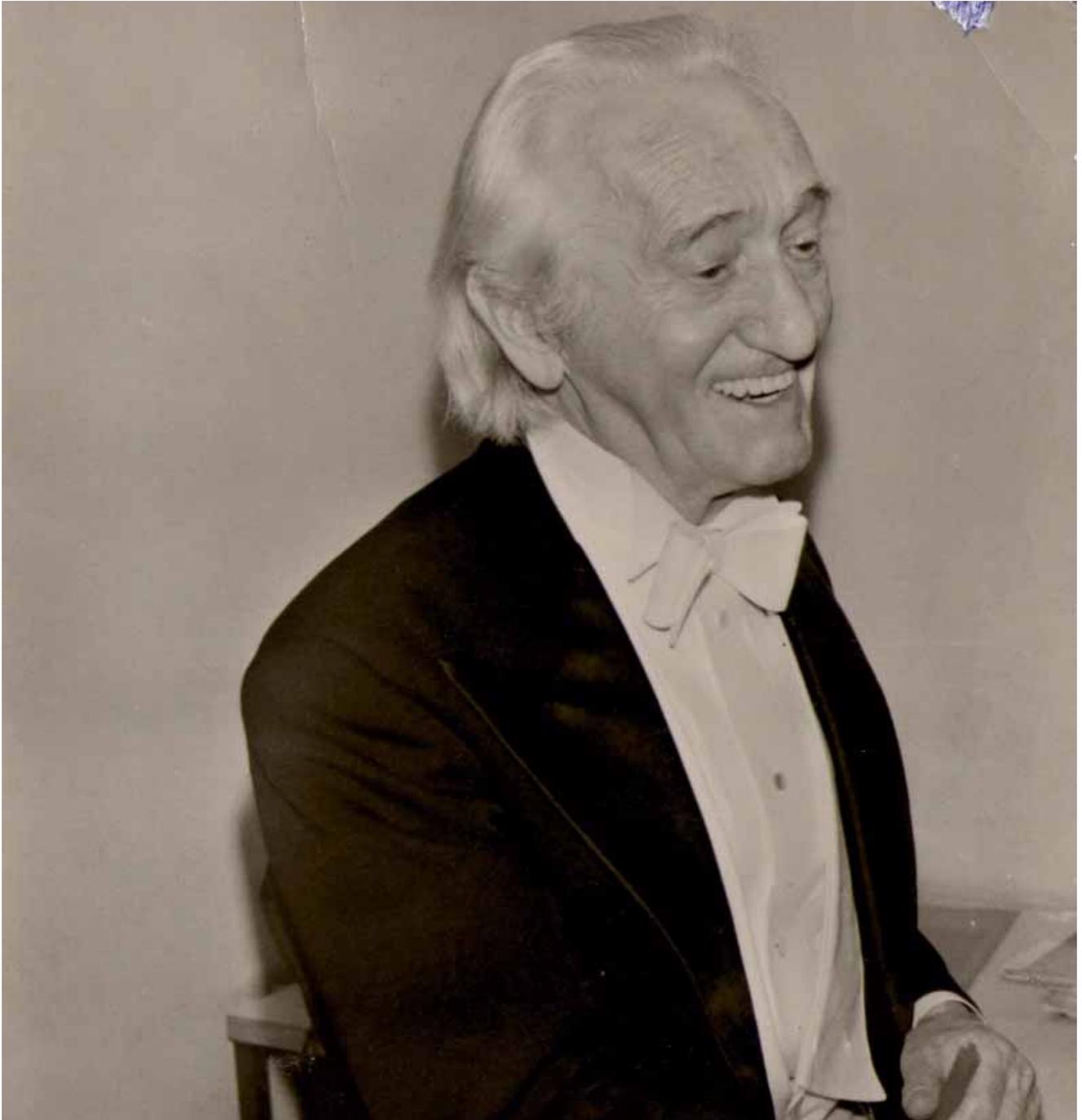
Charles and Lydia financed a concert series for André, lent money to André to buy a home, and supported him during his early years in England. When Charles became active in politics, André rejected the friendship and Invention 5A was replaced with 5B. Invention 5A reappeared in the Epilogue section of André's opera.



Courtesy of Patrick Crommelynck

Patrick Crommelynck - Invention No. 5B (c. 1980)

Patrick Crommelynck and André met at the home of Stefan Askenase in 1957 when Patrick was 15 years old. Over the years, primarily through their common friendship with Stefan, Patrick and André became friends. When it became time to publish the Inventions, André wrote number 5B for Patrick to replace number 5A.



Courtesy of Fritz Dietrich

Stefan Askenase - Invention No. 6 (c. 1980)

Stefan Askenase was probably a father-figure for André. André did play for Stefan, but André was already a top-flight musician and the meetings were more between friends than teacher-pupil. André stopped visiting Stefan when Stefan's wife became ill and difficult. She died in 1971 and André deleted her as a dedicatee.



Courtesy of Tamas Vasary

Tamas Vasary - Invention No. 7 (c. 1960)

Tamas Vasary and André first met at the 1955 Chopin Competition and the next year at the 1956 Queen Elisabeth Competition. When André moved to London in 1960, Tamas was also living in London and they became friends. This Invention was inspired by Vasary's performance of Beethoven's Hammerklavier sonata.



Courtesy of Jim Klukkurt

Sheldon and Alicia Rich - Invention No. 8 (c. 1988)

André and the Rich's became friends, but not the closest of friends, which might be the reason this husband/wife dedication survived the original manuscript. André always called Sheldon "Eeyore" after the Winnie the Pooh character. André was the godfather of their daughter, Andréa (born 1968).



Courtesy of Beatrice Harthan

Wendy - or Beatrice? - Harthan - Invention No. 9 (c.1980)

Beatrice was introduced to André by Peter Feuchtwanger. If Stefan Askenase was André's father-figure, then Beatrice was André's mother-figure. She had a drill-sergeant personality but was supportive to musicians. André harbored ambivalent feelings about her and the Invention is marked "Brusco" and "Grottesco."



Courtesy of Michael Riddall

Michael Riddall - Invention No. 10 (c. 1963)

Michael Riddall acted as André's personal secretary from 1958 to 1963. Riddall recognized André's psychological problems and arranged for psychoanalysis with Dr. Graham Howe. Riddall also introduced André to George Lyward, who operated Finchden Manor, a home for troubled youth.

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TCHAIKOWSKY**

"I think André Tchaikowsky is one of the finest pianists of his generation—he is even better than that—he is a wonderful musician." That is the opinion of Artur Schnabel. Having heard Tchaikowsky's performance I must agree with him.—*Music and Musicians*.

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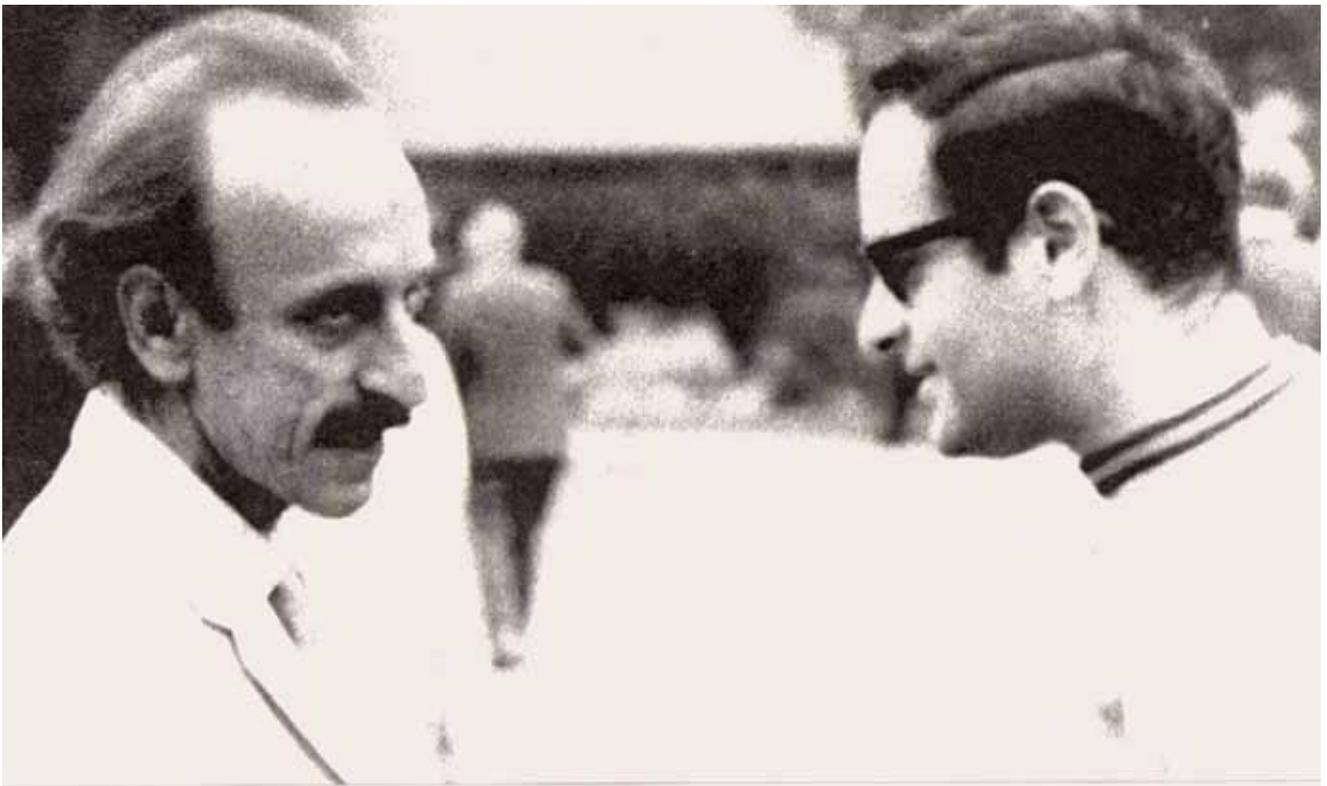
May be obtained from Wigmore Hall Box Office (Weekdays 10-5, Saturdays 10-12.30, WELbeck_2141); Chappell's Box Office, 50 New Bond Street, W.1 (MAYfair 7600) and usual Agents

Programmes inside

Courtesy of Tarry Harrison

Wigmore Hall recital series program (c. 1963)

The cost of the recital hall and André's fee were paid by Charles Napper. Napper had faith in André's playing and believed a recital series would introduce André positively to London audiences and thereby give André the boost his career so badly needed. André played beautifully, but his career was still stalled.



Courtesy of Judy Arnold

André Tchaikowsky and Hans Keller (c. 1965)

André and Hans are shown here at the Dartington Summer School. When Hans heard André play for the first time, he wasn't surprised to discover André also composed. Soon, Hans was André's composition advisor. Everything André wrote was shown to Hans for comments.



Courtesy of Judy Arnold

André Tchaikowsky and Alfred Brendel (c. 1963)

André Tchaikowsky wasn't the only pianist to live with the Arnolds: Alfred Brendel was also a house guest. André and Alfred had long and interesting arguments. André was always playing tricks on Brendel and once played an outrageous Mozart cadenza at a concerto concert that he attributed to Brendel.



Courtesy of Judy Arnold

Hans Keller and wife, Milein Cosman (c. 1964)

Hans Keller, the number two man at the BBC music department (after Sir William Glock), was a brilliant musician and author. André Tchaikowsky and Hans Keller operated on the same high intellectual plane. After their first meeting in 1964 at Dartington, everything André composed was shown to Hans.



Courtesy of Judy Arnold

A musical evening at the Arnolds (c. 1965)

The home of Judy and Michael Arnold was the scene for many musical evenings. They had a wonderful grand piano and their home was a popular meeting place. Shown here (left to right) are André Tchaikowsky, Fou Ts'ong, Alicia Schachter-Rich, and Alfred Brendel. André and Alfred lived in the Arnold home.



Courtesy of Zamira Benthall

André Tchaikowsky and Zamira Fou (c. 1965)

Zamira was married to Fou Ts'ong. They had a child in 1964. Just a day or so before the birth, André and Zamira went to a production of "Hamlet" and André told the story that the great ghost in the play scared the child right out of Zamira.