



Courtesy of Eric Johns

Actor Ron Moody (First Gravedigger) with Yorick's Skull (1972)

André probably attended this August 1972 production of "Hamlet" at the Southwark Globe Playhouse in London. For years he had imagined his skull on stage for this gravedigger scene. This production was directed by Peter Coe, and Hamlet was played by Keith Michell.

## Chapter 9 - Quodlibet

André Tchaikowsky's death surprised and stunned most of his friends and associates in the music world. It was less than seven weeks from André's last concert on May 10, 1982 to his death on June 26. Some had known of his illness, and that he had returned to England for tests, but only Eve and Terry Harrison knew the real medical assessment of his disease. Even André's closest friends -- Radu Lupu and Stephen Kovacevitch -- were kept away from the hospice by André, probably to spare them the shock of seeing his physical deterioration. André perhaps remembered his own shock upon seeing George Lyward on his deathbed and wanted to leave his friends with a better memory.

During the final phase of his illness, André telephoned dozens of friends, past and present. In retrospect, these were farewell calls, but for the recipients, not knowing the seriousness of André's condition, they were often a bit of a mystery; some hadn't heard from André in years. Conductor David Zinman remembers his call:

"I remember in the middle of the night getting a telephone call from André. I asked him, 'Why are you calling at two in the morning?' He said, 'Well, you had a concert tonight, right?' I told him, 'Yes.' Then he said, 'I just want to tell you that I think you and Mary [Zinman's wife] are two of the nicest people that I know. I just wanted to tell you that.' He seemed really down, and then we talked about this and that and then he hung up. I didn't hear anything again until Radu told me that André had cancer. I think he called me just to say good-bye."

Another call went to John Fletcher and Margaret Cable, "He talked to us both for a long time. I think he rang up because he knew it would be the last time we would say anything to each other."

In response to a get well card from his old Polish comrade, Zygmunt Mycielski, André wrote on June 11, 1982:

The reason I didn't write back sooner is so sad that is it difficult for me to write about it. I have had three operations since January of this year for cancer, the last one in May. It turns out that my cancer cannot be removed because it has spread to my liver and intestines. So I'm incurably ill and no one knows how long I'll live. After learning the state of my health, I immediately began the instrumentation of the last act of the opera. I only have a few pages to go. My next project is a cycle of piano miniatures, and then a concerto for viola.

Death doesn't frighten me. Old age is terrible and our whole civilization is dying anyway. But I would like to do something more, to feel that I haven't wasted my life. If you want, write, and I will be very happy to write back, if I can.

Yours,  
Andrzej

Just days before his death, his letter to Zamira Menuhin-Benthall ended with, "Please don't think this short letter caused me the least effort, despite my shaky condition. It was done to an inner compulsion, and the effort would have been not to write it." He was, inwardly, still the André of whom the unexpected was expected, who must take responsibility for things not asked of others. Even in his last moments, André tried to calm and reassure his friends and relieve their anxieties. André's very last letter, to Eve Harrison, has never been opened.

### The Bequest

After his death, Terry and Eve went to André's home to advise his neighbors of the unhappy news. They found a will, written on October 10, 1979. It seemed a standard document, except for the end of Clause 13:

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13. I HEREBY REQUEST that my body or any part thereof may be used for therapeutic purposes including corneal grafting and organ transplantation or for the purposes of medical education or research in accordance with the provisions of the Human Tissue Act 1961 and in due course the institution receiving it shall have my body cremated with the exception of my skull, which shall be offered by the institution receiving my body to the Royal Shakespeare Company for use in theatrical performance.

The bequest of André's skull to the Royal Shakespeare Company was a surprise, but Terry and Eve were determined that André's last wishes be honored. Terry telephoned playwright Christopher Hampton ("Les Liaisons Dangereuses"). Hampton lived in Oxford and they had become friendly when André decided to undertake an opera based on Hampton's play, "Total Eclipse." Hampton called a friend at the RSC, joint artistic director Terry Hands. Terry Hands:

"I was informed of the bequest immediately after André's death and asked Christopher Hampton how seriously felt was the request. It did seem serious. André was passionate about Shakespeare and had attended many performances at the RSC. We were honoured and we accepted. It was agreed that when next we played Hamlet, it would be used."

The funeral directors at Reeves and Pain who were handling the cremation refused to remove André's head, and further, they believed such a bequest was illegal. Terry contacted his legal advisors who in turn contacted the British Home Office. The Home Office decided the bequest was not illegal and the RSC could accept the gift. Reeves and Pain asked that the head be removed by a medical staff member at the hospital before they picked up the body. This was done. At virtually the last minute, Reeves and Pain was able to obtain André's remains from the hospital, sans cranium, in time to prepare his ashes for the memorial service on July 2. The head was turned over to a museum for processing.

The memorial service for André Tchaikowsky was announced in a letter from Terry Harrison:

André Tchaikowsky will be cremated at the Oxford Crematorium, Bayswater Road, Oxford, at 11 a.m. on Friday, July 2. We are following André's wish that the service not be religious. The cremation will be conducted by Chad Varah, the founder of The Samaritans and a very close friend of André's. At the beginning of the ceremony we shall have a performance of André's Trio Notturmo which will receive its world premiere at the Cheltenham Festival on the evening of July 4. It was recorded for André by the trio he wrote it for Peter Frankl, György Pauk, and Ralph Kirshbaum -- three days before he died, and it was the last piece of music he heard. At the end of the ceremony we shall play a recording of the adagio from Schubert's Quintet in C major for Strings, Opus 163, which André particularly loved.

Typical of the obituary notices is one by Alan Blyth of The Daily Telegraph, which appeared on June 30. (All of the obituary notices contained errors, the most common of which were that both of his parents were killed during the war and that he was smuggled out of Poland to Paris.)

André Tchaikowsky, pianist and composer, died on the weekend in Oxford. He was 46, and although ill since the beginning of the year, he recovered sufficiently to resume playing in May. He also managed to complete an opera based on "The Merchant of Venice."

He was born in Warsaw on November 1, 1935. Both his parents were killed under the Nazi occupation, but he was smuggled out to Paris. After the War he studied there and also in his homeland before winning the coveted Chopin Prize in the Polish capital in 1955, completing his studies with the Polish pianist, Stefan Askenase. His British debut was in 1958. He decided to make his home in Britain while continuing to build an international career as a pianist with a wide-ranging repertory. His particular loves were Bach and Mozart.

Over the past 20 years, he devoted about half his time to composing. His list of works included the Piano Concerto written for Radu Lupu and given its first performance by him 10 years ago. Apart from his opera, Tchaikowsky had also completed a Trio Notturmo for piano trio. It will be given its premiere at the Cheltenham Festival on Monday.

His playing tended to be ebullient and full of an instinctive feeling for the style of the composer. He was an inveterate follower of his fellow pianists and until his last illness could be seen at practically every recital of note in London.

In Germany, a Frankfurt newspaper reported:

Composer and Pianist -- The Death of André Tchaikowsky

The well-known and highly regarded pianist André Tchaikowsky died from cancer on June 26 at the age of 46, near his home in Oxford. He was one of the most talented pianists of his generation, and a Mozart player of the first rank, with individual and subjective interpretations in comparison to the "classic" interpretations. Tchaikowsky gave to his performances a rare feeling of color and contour. His Chopin playing was witty, often with strong rubato and changes in tempi -- sometimes a bit over the top -- but always revealing the structure of the composition. To summarize, André Tchaikowsky thought musically first, and pianistically second.

In Poland, André's passing was memorialized with a series of seven radio programs of two hours each. he programs, organized by Jan Weber of Polish Radio, included André as pianist, and André as composer, interspersed with interviews of his friends, in particular, with Halina Wahlmann-Janowska, who read portions of the letters she had received over the many years of their correspondence. Although André never returned to Poland after 1956, he remained well-known there, and interest in both his piano playing and composing has remained high.

The museum entrusted with André's skull returned it, processed, to Reeves and Pain on July 18. Reeves and Pain then reported to Terry Harrison on July 22, "André's skull was delivered to the Royal Shakespeare Company at Stratford-on-Avon on Tuesday, 20th July." Up to this point, the bequest had remained private. Mr. Duckworth, funeral director at Reeves and Pain, was interested in publishing the story of André's skull in a funeral directors' professional magazine and asked Terry Harrison for his opinion. Terry responded on August 4:

Eve and I have no objections to your reporting the bequest of André's skull in your professional magazine. However, could you let me know whether you would particularly want to use his name, or were you thinking the deceased would be nameless? My present thought is that we would not mind his name being used, but I would just like to think about that point a little more.

Terry wasn't permitted the luxury of further thinking. Someone informed the press about the strange bequest and the story hit, first, the London papers, then the international news services, in particular the Associated Press. The news of André's skull quickly spread worldwide, from the US to Australia and beyond. Mr. Duckworth wrote an immediate letter to Terry Harrison assuring him that Reeves and Pain was not responsible for the news leak. Terry responded on August 24:

I was away for two weeks so missed the news escaping about André's skull. My secretary Claire heard the broadcast of this news item on Independent Radio and she told me she didn't think it was offensive. I would have preferred that the news had not come out, but quite honestly I don't think it is particularly bad that people know, as André was rather an extraordinary person and it would have touched his sense of whimsy to know that he caused

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some consternation. So don't worry about the matter. I presume it must have been leaked by somebody connected with the hospital.

A sampling of the newspaper articles suggests the stir caused by André's final eccentricity.

From *The Times* in London on August 14:

### Pianist's Skull Waits in Wings

Mr. André Tchaikowsky, the Polish-born concert pianist, asked in his will that his skull be given to the Royal Shakespeare Company for use in future productions of *Hamlet*. Mr. Michael Duckworth, a partner in Reeves and Pain, an Oxford firm of undertakers, said Mr. Tchaikowsky, who died at his home near Oxford in June, apparently had a lifelong ambition to be an actor. The RSC said the skull had been delivered and would be stored. The company does not have plans to stage "Hamlet" in the immediate future.

From *The Daily Telegraph* in London on August 14 by Anthony Hopkins:

### Hamlet Gets a Skull in Bequest

"This same skull, sir, was Yorick's skull, the King's jester." "Alas, poor Yorick. I knew him, Horatio: a fellow of infinite jest." -- Hamlet

A man who nursed a lifelong ambition to go on the stage has bequeathed his skull to the Royal Shakespeare Company for use in productions of "Hamlet." Mr. André Tchaikowsky, a concert pianist and composer, died at his home at Cumnor, near Oxford, in June, aged 46. Now his skull has been delivered in a box to the RSC. A spokesman for Mr. Terry Hands, the RSC's joint artistic director, said that Mr. Tchaikowsky had been an avid Shakespeare enthusiast with a love of the stage. "We were staggered when the executors of the Will asked if we wanted the skull."

Mr. Michael Duckworth, a partner in the undertaking firm of Reeves and Pain, said: "Mr. Tchaikowsky's friends and executors desperately wanted to fulfill his wishes and we are here to do what we can for our clients."

The RSC has no immediate plans for a production of "Hamlet." "But when we stage it again we hope to use Mr. Tchaikowsky's skull," said a spokesman. Meanwhile, the skull, still in its box, is in store at the RSC's headquarters in Stratford-on-Avon.

In 1984, the Royal Shakespeare Company did produce "Hamlet." Actor Roger Rees (Hamlet) remembers the situation:

"I'm afraid André's skull was not used directly on stage for the actual production of 'Hamlet.' We found long ago that a real head is too fragile to be used in the rather rough-handling gravedigger scene, so we use plastic skulls which hold up better. However, the RSC was delighted to have a real skull for their various needs. When they first got the skull, they put it outdoors for a few months, in the sunlight, to dry it out completely and to bleach it bone white.

"The skull was used as part of the 'Hamlet' poster for the 1984 production in Stratford and the 1985 production in London. I had to pose for this poster, two hours a day, for three days running. In my hands, I hold a skull, and that's André's skull. The artist was Phillip Core and he remarked that it must be a real skull because it still had bits of gristle around the ear ports, and various places. So indirectly, André's skull was used for Hamlet."

André, of course, had never wanted to be an actor on the stage. He was, instead, a great enthusiast of theater and loved the works of Shakespeare. But what was the real reason for the bequest? When his friends

heard about the skull, no one seemed surprised. "Typical André," was the comment most often heard. Michael Menaugh remembers:

"Unfortunately, the fact of the skull will not go away for any of us. It is something that ultimately we have all to come to terms with, to reconcile with the André we knew and loved. I don't think André realized the effect such a bequest would have, both on his friends and on his own reputation. André didn't always understand that the world of ideas and the world of real people, real reactions and real events just did not coincide.

"He had spoken to me of leaving his skull for the RSC to use in Hamlet back in 1966 when he wrote the music for my Oxford Hamlet. In my undergraduate way, I thought the idea wonderfully entertaining. When a great actor may hold the skull of a real man, a real man who 'set the table on a roar,' a wonderful man who had his 'gibes and gambols and songs,' when that great actor says, 'A fellow of infinite jest, of most excellent fancy,' might not that electrifying flash of truth (transmitted by the actor) light up the play? André would have liked that idea, I think."

### Trio Notturmo (1978) - Opus 6

André was not to hear the world premiere of his Trio Notturmo, which was given just nine days after his death. Peter Frankl, as the pianist in the Frankl-Pauk-Kirshbaum Trio, wanted something for his ensemble, and in 1976 asked André for a composition. The full name of the work came from an exchange of letters with Terry Harrison. André wrote on April 29, 1976:

This summer I shall at last try to combine both activities: get up late, breakfast at lunchtime, practise right through the afternoon, walk out in time to catch the sunset, then compose at night, till 1 or so. Do you approve of the scheme? Will it work?

Terry replied on May 10, 1976"

I think if your next piece is going to be called, "Notturmo," then your summer schedule sounds fine.

So the name "Trio Notturmo" was given to an as yet non-existent composition. André wasn't sure he wanted to compose the Trio, and worse, it had a deadline: 1978. In a letter to a close friend, André described the history of his trio:

I have promised to tell you the story of my piano trio, but the chaos of the AFH [André's acronym representing Christmas, to him the annual festival of hypocrisy] has prevented me from doing virtually anything I wanted while compelling me to do or to fake most of the things I detest. Now I realize why people really enjoy New Year's -- it's a direly needed relief from the preceding collective convulsion. Anyway, here goes.

For several years Peter Frankl had kept at me to write a trio for him, György, and Ralph. And having not a scrap of an idea for it and precious little inclination to write anything to order, I kept saying, "I'm trying!," which seemed vague enough to keep me safe. I had reckoned without the Hungarian spirit.

In summer of 1977 Peter and Annie came down to lunch, praised the food and took every joke seriously, and I felt the occasion was quite a success. That impression changed when Peter asked to see how I was doing with the trio:

"Surely after all this trying you must have something to show me?"

"Of course I have," I lied, "but no one but myself could possibly read my writing."

"Well, then, play it to us."

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Seeing no way out, I played Jessica's aria from "The Merchant," which I had just written. Peter was very impressed: "It's just right for us. Marvelous." Indeed, I'd have given a lot to hear them sing it.

Then last January [1978] my second string quartet was premiered in Misha Donat's Smith Square series. Peter rang him at once: "Misha, if you liked André's quartet, I can assure you that his trio is even better. I heard it myself." Misha gave them a date for the first performance, February 19, 1979.

It was my turn to grab the phone: "Misha, my piano trio is quite wonderful. It has every virtue, except existence. Such perfection is too good for this world."

Misha was not amused: "Well, you better write it now. I've placed it and publicized it, and if it doesn't come off, I shall lose face."

"What about my face? I've been looking everywhere."

"Try manuscript paper."

So I tried, grumbling at having to shove the Merchant aside. By late August, the trio was ready. I told Peter. "Marvelous." But he confided in Radu that he was really extremely embarrassed: "You see, Gyorgy and Ralph don't know that I've asked André to write this trio, and it may be difficult to persuade them to learn it." Now, I'm not supposed to know this, or Radu would be on the spot. But I'm greatly interested to see how our Machiavelli gets himself out of this. Or the others in. At least Misha has postponed the date.

André guessed right: Peter was all for the trio, but Gyorgy and Ralph were hesitant. They wanted to wait for the right venue and it wouldn't be at St. John's, Smith Square, in February 1979. All André's speed to produce the composition had been needless; yet, it demonstrated that the absence of his usual agonizing punctilliousness and the presence of more spontaneity gave a certain luster to the trio that was lacking in his more carefully written compositions. The result was André's most often-played composition.

The inspiration for the form of the Trio came from Hans Keller, to whom the Trio was dedicated, as André relates in his own program notes:

### Trio Notturmo - Opus 6

Some years ago Hans Keller gave a lecture at Dartington about the basic incompatibility of piano and strings. Classical harmony, he explained, used to bridge the gap. With the decline of tonality it became all but impossible to blend the disparate sounds. "All right, Hans," I said, "if ever I write anything for piano and strings it shall be dedicated to you."

And so it is. When Peter Frankl asked me to write for his trio, I naturally remembered Hans Keller's warning -- or challenge -- and my promise. I decided to tackle the problem head on by emphasising the disparity of the instruments. This in turn led me to conceive the whole work as a study in contrast, and I did all I could to increase the polarity of the two movements.

Thus the Allegro is a movement of extreme rhythmic irregularity, full of short abrupt phrases and swift changes of register, with a preference for the dark low notes of the piano, while the Andante is a calm lyrical movement without a single change of metre, full of flowing melodic lines and clear, crystalline harmonies. And, lest the contrast thus attained prove too "pat," I wrote an agitated central section, culminating in the climax of the entire work and followed by a sudden silence, a shortened recapitulation and a long, static, reminiscent coda. It is as if

Florestan had briefly invaded Eusebius' territory, before being finally subdued. [A reference to Robert Schumann's two opposing literary personalities.]

The first performance of the trio did not take place until July 4, 1982 at the Cheltenham Festival, under circumstances that none could have predicted. For *The Daily Telegraph*, Peter Stadlen wrote on July 6:

The audience stood in silence after the first public performance of "Trio Notturmo" at the Town Hall, Cheltenham, to honour the memory of the composer André Tchaikowsky, who died last week. In fact, Peter Frankl, piano, György Pauk, violin, and Ralph Kirshbaum, cello, had already played the work at the funeral of the 46-year-old pianist-composer, Polish-born and not related to his Russian namesake.

The Trio is dedicated to Hans Keller, who had insisted that it was impossible to blend the disparate sounds of piano and strings in atonal music. Certainly Tchaikowsky made his point with the delicately wrought textures of the Trio, an affecting piece and not only because it has turned out to be his own requiem, as did Mozart's.

William Mann wrote for *The Times*:

#### Alarmingly Brilliant Feat of the Imagination

The premiere was also, alas, a farewell in the case of the Trio Notturmo by André Tchaikowsky, who died just over a week before its first performance on Sunday night. The composer, no relation to his great Russian namesake, was Polish born, took British citizenship and was much admired here as a pianist. He wrote the work expressly for the admirable piano trio of Peter Frankl, György Pauk, and Ralph Kirshbaum, who dedicated their concert to his memory.

Tchaikowsky gave them a tough assignment. Having pledged himself to balance anew the unwieldy, sometimes inequitable, partnership of violin and cello with modern grand piano, he proposed a linear basic texture, its outlines ornate, almost baroque, rich in harmonic density, passionately argumentative in expression. The two abruptly contrasted movements challenge instrumental virtuosity at every turn; they might have sounded simply hard going, but were revealed, with formidable cogency, as invigorating to play, and listen to, especially in the rapid middle section of the second movement, an alarmingly brilliant feat of imagination.

André Tchaikowsky was one of the nicest musicians you could hope to meet, and not the least eccentric. [A minority opinion] A pianist by reputation, he was an increasingly ambitious composer and had all but completed a full-length "The Merchant Of Venice" opera when he died just over a week ago. Another recent composition was a Trio Notturmo, commissioned by György Pauk, Ralph Kirshbaum and Peter Frankl for a first performance at the Cheltenham Festival in a concert which, in the unhappy circumstances, became a memorial to the composer.

Textural considerations are paramount in the Trio Notturmo. It was inspired by an allegation (from the ever-provocative Hans Keller, to whom the work is dedicated) that piano and strings are basically incompatible. André Tchaikowsky approached the problem in much the same way as Bartok did in the two mature violin sonatas, emphasising the differences rather than attempting to effect a compromise.

The Trio Notturmo is thus not the most comfortable work written for violin, cello and piano. It is, however, despite its echoes of Bartok, one of the most original and personal of its kind. The silence observed by the audience at the end --although the composer himself might have

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preferred applause to reward an admirably dedicated first performance -- was an appropriate reaction to a work of such integrity.

When the Trio Nottumo was played in London in December 1982, Desmond Shawe-Taylor wrote for *The Sunday Times* on December 16:

The Frankl/Pauk/Kirshbaum Piano Trio gave the first London performance of the André Tchaikowsky "Trio Notturmo" which they had introduced at Cheltenham last July. A second hearing confirmed my impression that the notable pianist was also a composer of real promise, perhaps achievement, although the sharp contrast between the writing for strings and keyboard intended as a riposte to the assertion of Hans Keller (dedicatee of the work) that modern harmony had rendered them incompatible -- was less extreme than he must have intended.

The Trio Notturmo is firmly placed in the Frankl/Pauk/Kirshbaum repertoire and they have played the trio worldwide from Israel to Australia to America. Other trios have performed the work in concert including violinist Daniel Phillips, cellist Carter Brey and pianist Edward Auer at the Sante Fe Chamber Music Festival on August 9, 1983, and by the Capricorn Ensemble on November 10, 1985 at Wigmore Hall in London. The Frankl/Pauk/Kirshbaum US Library of Congress performance on December 13, 1985, was broadcast on National Public Radio. The Trio Notturmo was published by Josef Weinberger in 1982.

### The "Inventions" Revisited

André was not to hear the first public performance of his Inventions. A partial performance was given on February 23, 1983 by pianist Janice Williams at the Cheltenham Town Hall. Williams was a student of Stefan Askenase and had consequently met André Tchaikowsky. They became friends, and Janice would often visit André at his home. The first public performance of the complete Inventions didn't occur until about a year after André died, and more than 20 years after they were composed. Pianist Norma Fisher programmed them for a Queen Elizabeth Hall recital on May 12, 1983. Norma played them again on July 10, 1985, in Copenhagen, and she has given subsequent performances in Ireland and elsewhere. For the May 12, 1983 recital, music critic Robert Henderson reported in *The Daily Telegraph*:

#### Tribute to André Tchaikowsky

As a personal tribute to the pianist and composer André Tchaikowsky, who died last year at the age of just 46, Norma Fisher included in her Queen Elizabeth Hall recital last night the cycle of Inventions, Opus 2, for piano, that he composed in the early sixties.

Each a kind of portrait in miniature of a friend or colleague, the sharply contrasted personalities of the 11 short pieces, whether witty or satirical, elegant or laconic, brilliant or pensive, were not only worked with a consummate pianistic skill, but have found an ideal interpreter in this, their first public performance.

Critic David Sonin wrote for *The Times*:

#### Tribute to Tchaikowsky

Polish-born André Tchaikowsky, who died last year aged 46, possessed considerable talent both as pianist and as composer, though his compositions are little known among the musical masses. It was thus pleasing that Norma Fisher, the pianist, should have given the first public performance of his "Inventions" at her recent recital at the Queen Elizabeth Hall.

The Inventions, eleven biographical sketches of friends of the composer, are terse, pungent, sardonic, and texturally rich. [Norma includes the unpublished Invention SA in her recitals]

Miss Fisher's forceful approach faithfully captured the composer's view of his subjects and produced in each of them a very substantial characterisation.

### Financial Settlement

André's Will reflected the same generosity that was often evident throughout his life, and with the same lack of attention to the fact that he did not have what he proposed to give away. He bequeathed thousands of pounds to various friends, and gave his piano to Stephen Kovacevitch. And like so many other of his admirable intentions, there was simply no possibility these could be realized. The bank selected to handle the estate asked everyone who had outstanding loans to André to make them known. Nearly a dozen revealed their financial involvement.

When all the assets were gathered, and the loans all paid off, there was nothing left for cash gifts to the friends named in André's Will. Only Eve Harrison received something that had realizable value, André's home in Cumnor. This was perhaps appropriate for the person who had given André so much support in his career and personal life, and had attended him devotedly and lovingly in his final weeks. For Eve, the loss was greater than for anyone else who knew André. The house was sold and Eve donated a sizable portion of the proceeds to a fund to promote André's music. Even the piano gift turned into a bit of a financial burden for Kovacevitch; he had to pay moving and storage fees -- not an insignificant amount -- and ended up loaning the piano to a friend, since he had no room in his apartment for two pianos.

One of the first telephone calls Terry received after André's death was from André's father, Karl Krauthammer. Karl, speaking in poor but understandable English, asked Terry's secretary, Miss Vogel, how much money André had left him. Miss Vogel told him that André was penniless, but Karl couldn't understand how that could be. Karl was saying to himself, "Can this be my son?" as André had once said, "Could this be my father?" Terry clarified André's finances with a letter on July 6:

Dear Mr. Krauthammer,

Following your telephone conversation with Miss Vogel at my office, I would like to give you some details: --

1. Regarding André's finances for the last few years, you should write to his accountant, who is Mr. A. Golding, at Blinkhorn Lyon Golding and Co., Chartered Accountants, 14/16 Great Portland Street, London WIN SAB.
2. André made the decision four or five years ago to play a smaller number of concerts (about forty or fifty) each year so that he could spend five or six months each year composing.
3. In 1981 he played very few concerts because of his composing and he had to borrow money. He was going to repay this money by June 1982 because he had forty concerts between January and June 1982. Because of his illness, he only played eight of these concerts.
4. André always spent his money -- he never saved anything. At the beginning of 1982 he owed about £7,000 to the bank.
5. In June 1982, this debt had increased and he owed the bank something in the region of £11,000. In addition he owed us about £2,400 and he owed Stefan Askenase DM 2,000.
6. When André had his operation, in Mainz in January, he registered himself as a private patient. We believe there is a debt of something in the region of DM 8,000. However we are fighting this claim and, if we win, then that money will not have to be paid.

Finally, I should tell you that when André's illness returned in May 1982, I knew he was in financial difficulties and I wrote to several of my artists and friends asking them to help. I enclose one of these letters which shows you the financial position of André in May 1982.

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Yours Sincerely,  
Terence Harrison

Dear [    ],

I am writing to ask whether you can join some of André's friends in helping him financially; André does not know that I am trying to organize this help. As you know, he has, for the past few years, had half a year free for composition and in the other half of the year he has played sufficient concerts to enable him to exist, but not to save. This year his concerts were all between the months of January and June and he had only been able to play eight of the forty. This has left him in considerable debt because, although he had a health insurance policy, it only starts to pay compensation after he has been ill for six months, and is not retroactive. André already had some debts from last autumn and these have greatly increased during the past few months. I should add that part of the medical treatment which he received in Germany was private and it is unlikely that we shall be able to reclaim this from the British Government Health Service.

Yours Sincerely,  
Terence Harrison

André's financial mess took nearly three years to sort out. Finally, on February 7, 1985, a trust officer for the National Westminster Bank advised Terry Harrison that a final assessment had been made and the estate was settled.

The André Tchaikowsky Assistance Fund collected by Terry Harrison became the André Tchaikowsky Memorial Fund. It amounted to £6,250. The contributors were:

Lawrence Foster	Stephen Kovacevitch
Michael and Judy Arnold	Kyung-Wha Chung
Alan Golding	Kaarina Meyer
Murray Perahia	Uri Segal
Peter Frankl	Radu Lupu
Katy Kennedy	Terry Harrison
György and Susy Pauk	Yo ram and Hiro David
Tamas and Ildiko Vasary	Martin Campbell-White
Christopher Seaman	Eve Harrison

After André's death, the contributors to this fund uniformly asked Terry to keep their money and use it in any manner that might promote André's compositions. This fund was used to pay Susan Bradshaw so she could complete her piano reduction of André's opera. To her credit, she continued work on the piano reduction for nearly two years after André's death knowing that her chances of receiving full compensation, or any compensation, for her work were limited. In a letter to Terry Harrison on May 3, 1984, she modestly mentioned that the piano reduction had been completed. As for being paid, she wrote only, "Whatever financial contribution you feel able to make towards this would be warmly welcomed." She was paid £500, or about 1/3 the original amount that André had promised.

The Fund was also used to finish the orchestration of the opera, only 24 measures of which remained to be completed. Josef Weinberger arranged for composer Alan Boustead to do the orchestration, and he was paid £1,500. In February 1987, the fund was also used to make a demonstration cassette tape of the Epilogue of the opera. This included payment for nine professional musicians -- eight singers and pianist Susan Bradshaw plus management and recording fees. The total cost was £2,500. This remains the only recorded portion of the opera. In short, most of the André Tchaikowsky Memorial Fund was used to complete, record,

and prepare André's opera "The Merchant of Venice" for performance. At this writing, it has not been performed.

#### Six Dances for Piano (1981)

André had undertaken in 1981 to write Six Dances for Piano for pianist Stephen Kovacevitch. An earlier commission for a composition, Pink Theme and Variations based on the movie music "The Pink Panther" had been declined by André. André had not accepted payment for the compositions, but when he fell on hard financial times, Stephen called the Six Dances for Piano a commission and paid André £500. Only the Mazurka and Tango were finished. André arranged the Mazurka for piano duet and presented it to the Crommelynck Duo while he was at the Crommelynck home in Paris recovering from his January 1982 cancer operation. The Mazurka and Tango were recorded by Colin Stone on the Merlin Records label (MRFD 20033). The original scores are held by Stephen Kovacevitch and the Crommelynck Duo. Since their death, the whereabouts of the original Crommelynck Duo score is unknown, but a copy is in the Weinberger archives.

#### Five Miniatures for Violin and Piano (1981)

André had agreed to form a piano/violin duo with Kyung-Wha Chung for an Italian tour in April-May-June, 1983, and was preparing a suite of Five Miniatures for Violin and Piano for performance in Trieste, Perugia, Florence, Genoa, and Torino. What is particularly interesting about this suite is that André proposed to do what he rarely did -- perform his own music. That he planned to do so indicated that things impossible for him in the past were now becoming more possible.

Three of the five miniatures are complete in sketch form and are in the Josef Weinberger archives. Kyung considered playing the reduced suite for her concert tour, but there was insufficient material, and the suite remains unperformed. The composition was to be dedicated to Kyung-Wha Chung.

#### "The Merchant of Venice" (1968 - 1982) - Opus 7

André labored for 14 years on his opera "The Merchant of Venice." Except for a few pages of orchestration, the work was complete at his death. It was completed and published, in both full score and piano reduction, using the memorial fund established by his friends and literary executors.

The opera is written in three acts and Epilogue, based on the Shakespeare play. The forces for the 2-1/2 hour opera are:

Cast:

Jessica - High Soprano  
Portia - Mezzo- Dramatic Soprano  
Nerissa - Mezzo-Soprano  
Antonio - Counter-Tenor  
Bassanio - Tenor  
Lorenzo - Lyric Tenor  
Shylock - Baritone  
Salerio - Baritone  
Solanio - Bass  
Gratiano - Bass  
Duke of Venice - Bass

Orchestra:

Augmented Full Orchestra

Stage Band:

Lute

## The Other Tchaikowsky

Two Recorders  
Oboe d'Amore  
Oboe da Cacce  
Two Bassoons  
Harpsichord

The two musicians most closely familiar with the opera, Susan Bradshaw and Hans Keller, praised this major composition of André's artistic maturity. Susan Bradshaw wrote to Eve Harrison on July 30, 1984:

Dear Eve,

Having just finished making the vocal score of André Tchaikowsky's opera, "The Merchant of Venice," I thought I must write and tell you what an outstanding work I feel it to be, particularly in the way it manages to communicate all the passionate involvement that went into its composition. There is a wealth of striking detail here, both musical and dramatic (in the glittering orchestration as well as on stage) and the vocal lines, though not always easy, are intensely singable throughout. I am confident that the work will one day be given the full stage production it undoubtedly deserves as a significant contribution to the modern operatic repertoire (and one with a good chance of appealing to the opera-going public); meanwhile, wouldn't it be wonderful if we could manage to arrange a concert performance, to whet the appetite, so to speak

With Best Wishes,  
Susan Bradshaw

Hans Keller wrote his opinion of the opera, also in July 1984:

I am intimately acquainted with André Tchaikowsky's opera, "The Merchant of Venice," and have no hesitation in describing it as an outstanding work, both musically and theatrically. For those of us who knew André Tchaikowsky's previous compositions, the considerable musical substance and weight of the work did not come as a surprise; but that a composer, however inventive, should write his first opera as if he had developed his sense for the theatre over many years is surely a surprising fact which one could almost honour with the adjective "sensational."

There are many successful operas which aren't half as stage-worthy as is Tchaikowsky's opera; what is even more striking is that every crucial dramatic corner is supported by music which would retain its fascination if one had no idea of the dramatic situation to which it applied. Needless to add, I would be able and prepared to substantiate this considered opinion in detail, on the basis of the score. Meanwhile, let it be said that, although the composer's style is very eclectic, there isn't a phrase, not a harmony, in the entire score which doesn't disclose his clearly and well defined creative personality.

John O'Brien wrote the libretto for André's opera, *The Merchant of Venice*. When John O'Brien was presenting a theatrical production at Finchden Manor, André would always attend. In the Spring of 1968, John produced Shakespeare's "The Tempest." André and John had long talks about Shakespeare, and then André had an idea. John O'Brien:

"In 1968 I produced Shakespeare's 'The Tempest' at Finchden. It was out of that starting point that André and I got going on opera. He had wanted to write an ode to music and to use the beautiful dialog in Act V of the Merchant of Venice. After all the horrors of the trial scene and Shylock, it all reverts back to Belmont, and Shylock's daughter is left in charge of the house with her young lover. They're out in the moonlight, there's a house band playing off stage and they're expecting Portia to return after the trials. Lorenzo silences her to listen

to the music and to talk about his fears, about what music can actually do, how it can charm animals and even tame the human spirit in a man who has no music in him.

"That obviously appealed to André. He liked that as something to set to music and asked me if perhaps I'd help him with it. I think in part he had got the idea because he had heard Benjamin Britten's 'Midsummer Nights Dream.'

"We talked a long time on the great lawn at Finchden in front of the house, an old Elizabethan, Jacobian house, with huge cedar trees. We discussed the 'Tempest' and my interpretation of it. Then came the suggestion. It was all very light-hearted at first. Quite soon after that, he said, 'Why don't we try an entire opera, the entire 'Merchant of Venice?'' I think it must have occurred to him that it would, as an opera, give him an opportunity to look at a whole lot of fairly crucial things in his life. At first it seemed odd, that he, a Jew, would want to take Shylock on, particularly at a time when there was a feeling that Shakespeare was anti-Semitic, which is a nonsensical thing anyway. There was the portrayal of some anti-Jewish feeling, yes, but that's not the same as anti-semitism. This was really the starting point of the opera."

André was certainly aware that Ralph Vaughan Williams wrote his "Serenade to Music" (1938) based on text from Act V of the "Merchant of Venice."

John O'Brien began writing the libretto for the "Merchant of Venice" immediately after his conversation with André, but following André's instructions that there was an "infinity of time," he initially made little progress. Soon, André left for Australia for his extended tour. Letters flew back and forth between John and André as the libretto started to take form. John enclosed a few pages from the play with markings to indicate which passages would be included in the opera and which would be deleted. One letter included a sketch of the stage for the Venice portion. After working for several months, John wrote to André on November 17, 1968, when John was vacationing on the Greek island of Paxos:

Dear André,

I began last evening to read through "The Merchant" again. I read and re-read and crossed out here and abbreviated there until I felt I had come up against the real questions: What is an opera? What is a libretto?

John had plenty of ideas for the opera, as did André. When André returned from his tour of Australia and Japan, they had long discussions about the libretto. The breakthrough came in the summer of 1970 when John and André were vacationing on Corsica:

"Once we established the dramatic shift to make all the Venice scenes into one single act, to drive that section hard and fast, there was little need for serious disagreement. Ultimately the composer tells you what he can put to music. André was himself very sensitive to literature. I felt no need to fight with Shakespeare's words for goodness sakes. Shakespeare's play was there. What counted was finding just enough words to convey a drama structurally. What was difficult for me early on was to abandon the drama of language and the music of the language, and say, 'That's got to go,' because that's what the music is going to do. Shakespeare's verse is marvelous to speak, but almost impossible to sing interestingly."

André approved of the approach of having the heroine enter 45 minutes after Act 1 started, of having a bridge with the Jews on one side and Gentiles on the other, with all action taking place on the bridge itself, and of having each act start and end with a single person on stage. The libretto was completed in just three weeks. But much time would elapse before the music was forthcoming.

In August 1972, having made progress with the opera, André wrote to John O'Brien:

## The Other Tchaikowsky

Dear John,

I've just shown "The Merchant" to Hans [Keller], and he expressed astonishment at both the quantity and quality of what has come along since he last saw the sketch six weeks ago! I'm so excited I certainly couldn't have resisted ringing you up immediately if I had known where you are. [John was visiting his mother in South Africa.] However, I've come across my first dramatic problem (I won't bother you with the musical ones, which are numerous but soluble) and I hope you'll agree to help me with it.

He then continued into questions of the dramatic structure of the libretto.

By the summer of 1978, André had put to paper about two-thirds of the opera. The rest was swimming around in his head. André's technique was to write first an abbreviated orchestral version and then a full orchestral version. John O'Brien had sent the final libretto to André on July 10, 1978. He now had no excuse not to proceed with the opera, but estimated it would take about another three years. To John O'Brien, André wrote on July 11, 1978:

Dear John,

Thank you so much for the libretto! And how thoughtful of you to have made a photocopy at the same time -- both arrived safely this morning. I'm going to London tomorrow, so I'll drop it at my publishers.

Do you know Christopher Hampton's play, "Total Eclipse?" It's about Rimbaud's affair with Verlaine and the spiritual crisis that made Rimbaud give up writing at 19. It was played at the Royal Court in London ten years ago, but I only know it from a radio production, which left a lasting impression. Well, very recently I got it out of the library (it's out of print) and was utterly overwhelmed. Weeping over it seemed a poor response, and anyway I wanted to live with the play; so I wrote the author and asked his permission to base an opera on it! Yesterday I received his reply: "By all means." So now you know who your successor will be.

But don't worry: of course I won't start on it till I've finished "The Merchant" as best I can. At any rate, you'll admit that I am in no danger of repeating myself! Surely the challenge of portraying Rimbaud should alone prove enough to prevent my settling down into a competent middle-aged complacency.

I'll let you know the English National Opera's reaction to the libretto! This is all they can see at the moment: if they knew the work is nearly two-thirds finished, they wouldn't bother to commission it! I wonder how long it will take them to make up their minds.

Your old  
André

It must have been at least a little surprising to O'Brien that André was ready to begin another opera with "The Merchant" still well short of completion, and it was characteristic of André to present this idea in the least welcome way to its recipient. Later, André sent a copy of "Total Eclipse" to O'Brien and suggested he write the libretto, but John refused.

Then on October 1, 1980, he wrote to Michael Menaugh:

Dear Michael,

Rejoice with me -- I have finished "The Merchant of Venice!" It took Hans to convince me that I really had. I kept fussing and fiddling with it, changing tiny details that I would then change back to their previous version, merely because I couldn't adjust to the new situation. Hans then offered to write to Lord Harewood, who is chairman of the ENO [English

National Opera], on my behalf. I doubt whether his recommendation can override the English economic crisis, but it is good to see him so impressed.

Yours,  
André

An opera playthrough was scheduled for December 21, 1981. In attendance for the December 21 playthrough was the director of the English National Opera, Lord Harewood, orchestra director Mark Elder, chorus-master Hazel Vivienne, a staff pianist and André (André was the "orchestra" and the staff pianist the "voices"). The ENO was very pleased that André himself would play one of the piano parts. Elder remembers:

"André's opera play through was unusual because usually when we play an opera through like this, we use our own staff of pianists and singers, and try to figure things out. But in this case, the composer was there to play the piano and explain the opera. It helped a great deal. I can tell you, it was like a concerto -- such playing! Wonderful. I thought the words and music fit together very well. It was beautiful. I'm not sure if he wrote other operas, but we get so many operas, there are many, many to choose from in England. We are booked for years in advance."

After the ENO play through, André didn't know what to think. Was the ENO interested? Was there a chance his opera might actually be performed? André was upbeat when he wrote on December 26 to John O'Brien, who had visited André earlier in the year in Cumnor:

Dear John,

You're CRAZY! I don't know what telephone calls to Gaborone may have cost, but wouldn't come to anything like £100. I am accepting your cheque as a loan, to be repaid when you come back to see "The Merchant."

Don't conclude from the latter part of this last sentence that the audition has produced tangible immediate results: they were extremely friendly and obviously interested, but careful not to say anything that could be used in evidence against them! They didn't even say anything like "we'll be in touch" or "we'll let you know": that had to be inferred from the mere fact of its being, after all, an audition. The interest showed in their insistence on hearing everything that could be played, even the easier fragments of the last two scenes that had not been part of the agreed schedule; in their extremely specific and practical questions, to which my answers were taken down in writing; in their timing Act II while I played (exactly 45 minutes). They were behaving as if the opera had already been accepted and they were planning the programme.

But that, of course, may be their usual way of conducting auditions. For three hours, they gave me their entire attention; then Lord Harewood suddenly said: "Well, this was very interesting, thank you very much," and within a minute or so the room was empty. It was like falling into an air pocket! But the chorus-master, a marvelous woman named Hazel Vivienne, who had asked some very shrewd questions and at one point made me correct the prosody, joined me a moment later in the canteen to say: "I'd get cracking on the rest and finish it as soon as possible and then we'd have another play through. It might be as well to play the first two acts again, people forget." So here was one member of the jury who indicated that she, at any rate, would like to see the piece get through.

I told Hans what I've just told you and he offered to ask Lord Harewood how the audition went! As you know, it was Hans who had originated the whole thing with the ENO, so his interest is very natural and Lord Harewood may be willing to tell him something; with me, all

## The Other Tchaikowsky

he did was ask questions. Meanwhile, I'll follow Hazel's advice -- I've already done three more pages since the audition, even though the strain of the preparation and the emotional disorientation that followed the experience resulted in an illness that I'm just beginning to recover from. That sudden dismissal, without the least hint of any further contact, after three hours of close collaboration that had made me feel "part of the family," was the closest equivalent of prick-teasing I've ever experienced, and in a field that matters somewhat more to me than my prick.

Fortunately, I was too stunned to produce anything except stale cliches (Merry Christmas, Nicetohavemetyou) which, I am sure, was exactly what the situation demanded of me. I still think they could have said something like, "Don't expect to hear anything for at least two months" without it committing them to anything like a favourable answer; but no, they acted as if they had all got together and concentrated so hard on my music out of sheer idle curiosity. Don't you sometimes marvel at the English?

Still, all the people familiar with the procedure (Terry, Chris Seaman) assure me that this is how such things are done, and Hans said it sounds very auspicious! For my part, I have liked them so much that if a cable arrived from the Met offering a premiere and a fortune, I'd still wait for the ENO decision first. We lovers are prone to such crushes.

Ever your old,  
André

André wrote a similar letter to Ian Dando, saying, "Susan's piano reduction makes that of Wozzeck look like chopsticks, and I worked like a maniac trying to get my fingers round as many notes as I could." He added that he had had to play a recital on short notice: "I had to rush out and replace Cristina Ortiz, who had cancelled a recital in order to breast-feed her new baby! I had no such excuse, and I owe Terry too much money to be able to refuse any opportunity he puts my way for repaying him."

With the Christmas of 1981 upon him, André conveyed to Ian Dando his real opinion of the holiday season in a letter of December 12:

Then there was the pressure of Christmas. Ian, dare I confess to you that I detest Christmas? It means nothing to me: I have no religious associations, no family bonds, no childhood memories, nothing that would give it any meaning, and my reluctant annual attempt to go through the motions is sheer hypocrisy. I do try to play the game, and every year I dutifully go through my address book and send cards in alphabetical order, to all the people who are likely to embarrass me by sending me one if I've forgotten them (the best line of attack is defense); but I do it with increasing resentment, and by the time I've reached R or S, I find myself wishing for the sudden death of each successive recipient (it is lucky you are under D). And every year the list gets longer, the pressure heavier, the fatigue more intense.

Ian, can we please call the Xmas game off? I hate insulting my real friends by putting them on the same list as my doctor and bank manager, and I only sent you a present because you forced my hand by sending me one. This is why it is late, and I'm afraid I lied to you when I said I couldn't get it earlier. If you want me to have a present, send me one for my birthday and let me know the date of your own. Sorry to sound ungrateful -- I'm writing this with your warm comfortable slippers on my feet -- but surely you'd be more touched if I remembered your own birthday rather than Jesus'?

Ever  
André

A letter from the English National Opera dated March 25, 1982, from the managing director, Lord Harewood, included the following, remembering that the December 1981 playthrough did not include acts 1 and 2:

Dear Mr. Tchaikowsky,

Your letter of February 1 has remained unanswered much too long (except that it was acknowledged at the time), because I was abroad when it arrived and since then have been trying to discover when for instance Mark Elder would prefer to have a playthrough.

Mark himself is strongly of the opinion that we should wait to hear Acts 1 and 2 in October [1982] and I think on the whole he is right.

I always hate to say to a composer that we have no immediate prospects of being able to offer a production as it is never the absolute complete truth. But the fact is that we do have several obligations - commissions, works to which we are already committed and so on - and that it will not be easy for us to find a slot. On the other hand, I don't want to sound too pessimistic as opera houses long to find good new operas and we share that view.

Yours sincerely,  
Lord Harewood

André responded to Lord Harewood's letter with:

Dear Lord Harewood,

Thank you so much for your kind letter of the 25th of March [1982], which I am sorry not to have answered sooner! The reason for the delay was the need to look in on Susan Bradshaw to see how the score is shaping up, and the concert engagements that prevented me from paying that visit until yesterday.

I am delighted to say that she is doing a wonderful job at a positively phenomenal speed! At her present rate of progress, the first two acts will easily be ready by October [1982], and I shall let you know as soon as I receive them; we can then find a date for the playthrough that would suit everyone concerned.

It's very kind of you to warn me of the dangers of premature optimism, and I do realize that your interest in the piece does not mean that you will like it and accept it. If you do, of course, I shall be thrilled into temporary insanity! But if you don't, I'll comfort myself by putting it down to the economic crisis (an ever handy face saving device) and simply start work on another piece.

With all best wishes,  
Yours sincerely,  
André Tchaikowsky

The playthrough in October, 1982, did not happen, of course, as André died in June. To the everlasting credit of Susan Bradshaw, even after André's death she continued to make the piano reduction of the opera knowing that payment would probably be unlikely, and completed the task to everyone's satisfaction. In the end, she did receive partial payment but considerably less than promised.

At this writing the opera remains unperformed and no prospects in sight.

### Bits and Pieces

On September 15, 1982, André's father, Karl Krauthammer, attempted suicide. He was rushed to the hospital where an overdose of tranquilizer pills was pumped from his stomach. His Parkinson's disease had

advanced to the point where Karl could barely swallow. He was released in three days and returned home. A few days later, he again took an overdose of pills. Begging to die, he was returned to the hospital for another fifteen days. The last weeks of his life were spent at home where he died on December 6, 1982, at the age of 73. During André's last visit to see him in the Spring of 1982, André was told that his step-sister Katherine Krauthammer-Vogt was pregnant and would have a baby in December. André, not looking well or feeling well, said slowly, "That's a very long time." On December 24, 1982, Katherine gave birth to a daughter, Nathalie, who would never know neither her Grandfather Karl nor her Uncle André.

Karl Krauthammer's brother, Herman Glasberg, sold the family fur-trade business and bought an upscale Paris clothing store called Robinson Vetements, at a fashionable address: 240 rue du Faubourg St. Honore (corner of Avenue Hoche, one block from the Arc de Triomphe). After Herman retired, he turned the business over to his sons -- André's cousins -- Joseph and Albert Glasberg. The sons have proven to be astute businessmen and Robinson Vetements has thrived.

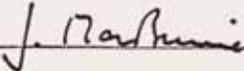
The 1985 Chopin Competition in Warsaw featured an extra cash contribution to the first prize winner: The Andrzej Czajkowski Award. This award was attributed to Mr. Terence Harrison of London, but the actual source was André's life-long soulmate and correspondent, Halina Wahlmann-Janowska. The cash for the award was the advance for the book of correspondence between herself and André titled *My Guardian Devil*. The award, equal in value to half of the first prize, went to Stanislav Bunin of the USSR.

André's composition advisor, Hans Keller, died on November 6, 1986. The last music that André had heard before his death was that of his Trio Notturmo, a work dedicated to Hans Keller. The last music Hans Keller heard before his death was a BBC radio broadcast of André's Sonata for Clarinet and Piano, Opus 1. Not feeling well before the broadcast, Hans kept reminding his wife, Milein Cosman, "We mustn't forget André. We mustn't forget André."

### Road to Obscurity?

André's six published works, plus an opera, do not constitute a sufficient body of work to keep his music on the concert stage. A performance, therefore, tends to be an event, a curiosity, a dip into the obscure. This is the reality of the music world more than a reflection upon André Tchaikowsky. And it is regrettable but all too predictable that his beautifully crafted and exciting works are not recorded, not performed, and are relegated to the chance of "discovery," with a possible but uncertain future burst of activity. Of André the pianist, there remain a few recordings, long out of supply and difficult to find, and the isolated memories of a diminishing number of concert goers who recognized something extraordinary in the performances of André Tchaikowsky.

At the end of André's memorial service on July 2, 1982, there was nothing further to be done and the crowd began to disperse. The family, the closest friends, the most sincere admirers went to the Linton Lodge Hotel in Oxford to talk together, to console one another and to express in informal ways their affection and grief. The time had come for each to consider what dimensions of significance had been added to the world of music and to their own lives by André Tchaikowsky.

D. Cert. R.B.D.				CAUTION—Any person who (1) falsifies any of the particulars on this certificate, or (2) uses a falsified certificate as true knowing it to be false, is liable to prosecution.	
CERTIFIED COPY Pursuant to the Births and			OF AN ENTRY Deaths Registration Act 1953		
DEATH				Entry No. 215	
Registration district	Oxford			Administrative area	
Sub-district	Oxford	County of Oxfordshire			
1. Date and place of death					
Twenty sixth June 1982 Sobell Unit, Churchill Hospital, Oxford.					
2. Name and surname			3. Sex		
Andre TCHAIKOWSKY			Male		
otherwise Andrzej CZAJKOWSKI			4. Maiden surname of woman who has married		
5. Date and place of birth					
1 November 1935 Poland					
6. Occupation and usual address					
Concert Pianist 30 The Park, Cumnor, Oxford.					
7. (a) Name and surname of informant			(b) Qualification		
Evelyn Edith HARRISON			Present at the death		
(c) Usual address					
Flat 3, 158 Lower Clapton Road, London E5.					
8. Cause of death					
1a. Carcinomatosis b. Carcinoma of Sigmoid Colon					
Certified by C. J. Cates BM					
9. I certify that the particulars given by me above are true to the best of my knowledge and belief.					
Eve Harrison					Signature of informant
10. Date of registration			11. Signature of registrar		
Twenty sixth June 1982			J. MacBurnie Deputy Registrar		
-----					
Certified to be a true copy of an entry in a register in my custody.					
		DEPUTY Registrar		26 JUN 1982 Date IT 583811	

Courtesy of Terry Harrison

André Tchaikowsky's Death Certificate



Courtesy of Phillip Core

The "Hamlet" Poster with André's Skull (1984)

André's last wish, to have his skull used in a production of "Hamlet," was not strictly realized. Although the RSC accepted the skull, it was used as a prop for a "Hamlet" poster, instead of on stage, because real skulls are too fragile for the purpose.

# Alas poor Andre, I knew him, Horatio

IN ONE of the most bizarre bequests ever known, London-based pianist Andre Tchaikowsky has left his head to the Royal Shakespeare Company.

Tchaikovsky, no relation of the great composer but a celebrated pianist in his own right, nursed a peculiar hankering to become an actor during his life. He died in June aged 46 with that ambition unfulfilled.

But his moment had come. He willed his head to the RSC to be used as a skull in the famous graveyard scene in "Hamlet."

And the company's artistic director TERRY HANDS surprised Oxford undertakers Reeves and Pain by accepting the bequest. With 24 hours to go before the funeral service and cremation the head was, well, still attached.

Without going into the details, for which you will thank me, I will merely add that an operation was completed which will now allow the RSC to use Mr Tchaikovsky's remains in their next production.

But this unique bequest may yet fail to be cast for the job—some actors are none too keen to spend half a performance stuck down a hole in the stage with human remains.

"Some actors prefer to use a plastic skull and anyway the real thing tends to break easily," I am told.

Courtesy of Terry Harrison

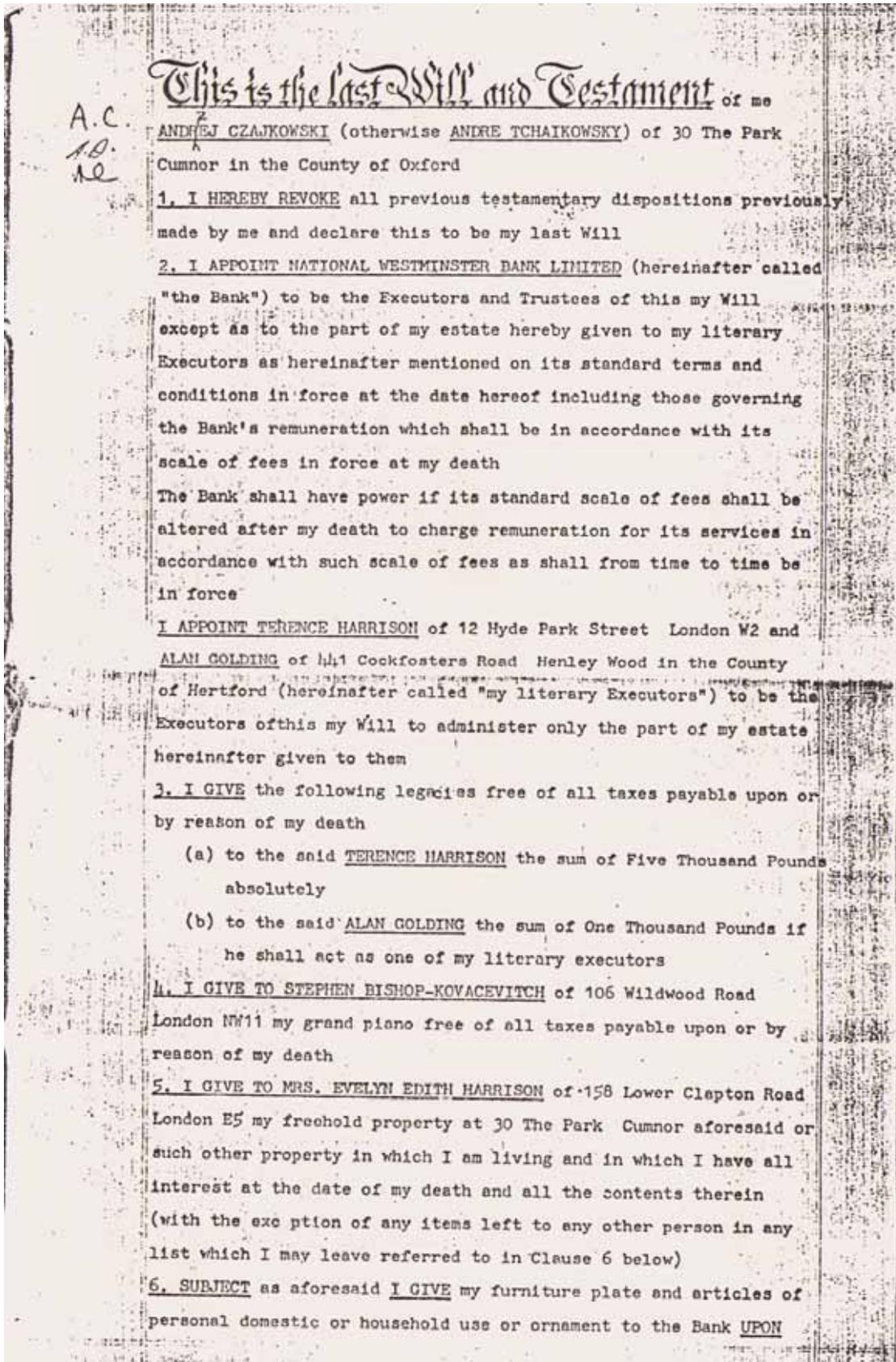
The Daily Express newspaper story of André's skull (1982)



Courtesy of Clive Barda

Frankl-Pauk-Kirshbaum Trio (1985)

From left to right: Gyorgy Pauk, violin; Peter Frankl, piano; Ralph Kirshbaum, cello. André wrote his Trio Nottumo, Opus 6, for these musicians, at the particular request of Peter Frankl. The Trio is dedicated to Hans Keller. Without a doubt, the Trio is André's most popular work and has been performed worldwide.



Courtesy of Terry Harrison

TRUST to distribute the same to the persons if living and in the manner set out in any list which I may prepare and sign and which will be found with this my Will at my death

7. I GIVE TO MICHAEL HENRY MENEAGH of 91/1105 Djulma Ulrich Copacabana Rio de Janeiro Brazil absolutely the Policy of Insurance on my Life for the sum of Seven Thousand Two Hundred Pounds with the Legal and General Insurance Company Limited date the Nineteenth day of October One Thousand Nine Hundred and Seven Eight and numbered 003153056/4 and all bonuses and other sums payable in respect thereof free of all taxes payable upon or by reason of my death

8. I GIVE to my literary Executors all my published and unpublished works TOGETHER WITH all manuscripts and letters (except those of a purely personal nature and those necessary to the administration of my estate) and the copyright and all other rights and privileges therein with full right to publish any such unpublished works and to complete or have completed any unfinished work and to publish the same in such manner and subject to such terms and conditions as my literary Executors may in their uncontrolled discretion to determine

Any loss sustained in the exercise of such discretion shall be borne by the literary assets hereby given to my literary Executor or in case of deficiency of such assets by my general estate in exoneration of my literary Executors who shall not be accountable for any loss so incurred my literary Executors shall be entitled to receive all payments of every kind made in respect of my published or unpublished works and after defraying thereout all expenses incurred in the exercise of their powers shall transfer the net proceeds to the Bank to hold upon the trusts as are here declared in respect thereof

9. I GIVE all the residue of my estate (with the exception of my capital monies arising from the said copyrights and royalties and profits thereon) (out of which shall be paid my funeral and testamentary expenses my debts and legacies and all taxes payable in respect of my estate) to the Bank Upon Trust to sell it or (if it sees fit and without being liable for loss) to retain it or a part of it in the state in which it is at the time of my death

10. THE Bank shall hold such part of my residuary estate Upon Trust absolutely for the said EVELYN EDITH HARRISON

If the trusts hereinbefore declared shall fail or determine then the Bank shall hold the Trust Fund Upon Trust for the said MICHAEL HENRY MENEAUGH absolutely

11. I GIVE all the capital monies arising from the copyrights together with the royalties and profits thereon to the Bank upon the following trusts

(a) as to one tenth part for the said TERENCE HARRISON absolutely and as to one tenth part for the said ALAN GOLDING absolutely and as to the remaining eight tenths for the said <sup>EDITH</sup> EDITH HARRISON absolutely

(b) if the trusts declared by this Clause in respect of any share or shares shall lapse or fail then from the date of such lapse or failure such share or shares (and any share or shares accruing by virtue of this provision) shall accrue to the other share or shares the trusts of which shall not at the date of such accruer have lapsed or failed (and if more than one in the proportion which such shares bear to one another) and be held upon the trusts from time to time applicable to such other share or shares

(c) if all the trusts hereinbefore declared in the preceding part of this Clause shall fail or determine then from the date of such failure or determination the Bank shall hold that part of my estate for the said MICHAEL HENRY MENEAUGH absolutely

12. THE Bank shall have the following powers in addition to its powers under the general law:-

(a) to invest trust money and transpose investments with the same unrestricted freedom in their choice of investments as if it were absolute owner beneficially entitled

(b) To treat as income all the income from any part of my estate whatever the period in respect of which it shall accrue and to disregard the Apportionment Act 1870 and any Act replacing it and the rules of Equity relating to apportionments including those known as the rules in Howe -v- Dartmouth and Allhusen -v- Whittell in all their branches

13. I HEREBY REQUEST that my body or any part thereof may be used for therapeutic purposes including corneal grafting and organ transplantation or for the purposes of medical education or

A.C.  
1/10  
10.

Courtesy of Terry Harrison

research in accordance with the provisions of the Human Tissue Act  
1961 and in due course the Institution receiving it shall have my  
body cremated with the exception of my skull which shall be offered  
by the Institution receiving my body to the Royal Shakespeare  
Company for use in theatrical performances  
I N W I T N E S S whereof I have hereunto set my hand to this my  
Will this 10<sup>th</sup> day of OCTOBER One  
Thousand Nine Hundred and Seventy Nine

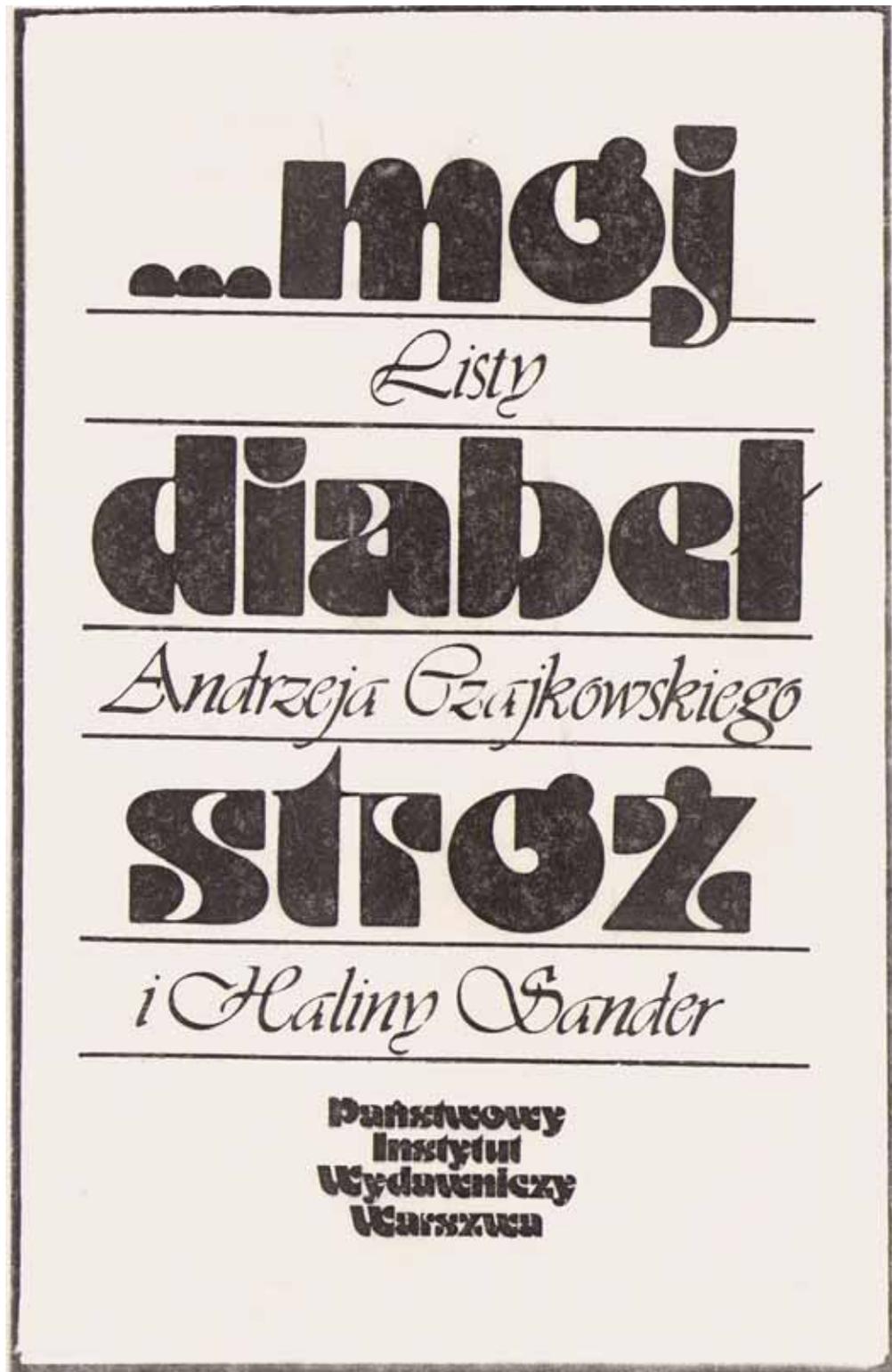
*Byzanski*

SIGNED by the TESTATOR in our presence and then by us in his

*A. Davis*  
Secretary  
Funeral & Mourning  
Oxford.

*June M. Lewis*  
Sister with  
Helen Murphy  
C. J. P. D.

Courtesy of Terry Harrison



Courtesy of Halina Janowska

Book cover of *My Guardian Devil* by Halina Wahlmann-Janowska (1987)

The book *My Guardian Devil* comprises letters exchanged by Halina Wahlmann-Janowska and Andrzej Czajkowski over a period of nearly 30 years. It was a best seller in Poland. Halina donated the profits to a memorial prize given at the 1985 Chopin Competition.

