

## **Acknowledgments**

## **List of Compositions**

## **List of Recordings**

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Pat and Neville Allison	Stefan Askenase	Stephen Kovacevitch
Wendy Brennan	Margaret Cable	Milein Cosman
Gervase de Peyer	Peter Feuchtwanger	John Fletcher
Vivi Fortier	Alan Golding	Terry Harrison
Heiko Hermes	Gisele Juttés	Tadeusz Kerner
Madm. E. Krauthammer	Halina Malewiak	John Ogdon
Sheldon and Alicia Rich	Christopher Seaman	Colin Stone
Fou Ts'ong	Anne Alsop	Sophie Baker
Glasberg Brothers	Valerie Calver	Patrick and Taeko Crommelynck
Misha Donat	Janina Fialkowska	Charles Fortier
Peter Frankl	Lars Grunth	Eve Harrison
Carol Humpheries	Jozef Kanski	Gerald Kingsley
Radu Lupu	Zygmunt Mycielski	Irena Paszkowska
Michael Riddall	Uri Segal	Stefan Sutkowski
Wanda Wilkomirska	Judy and Michael Arnold	Zamira Benthall
Susan Bradshaw	John Browning	Shura Cherkassky
Peter Cropper	Stu Farnborough	Norma Fisher
Michele Fortier	Bernard Gregor-Smith	Iza Grzenkiewicz
Beatrice Harthan	Halina Janowska	Hans Keller
Stanislaw Kolodziejczyk	John Lyward	John O'Brien
Roger Rees	John Schofield	Sebastian Shaw
Roman Totenberg	David Zinman	Augustyn Bloch

### Interviews by Mail (Letter)

Christopher J. Boreyko, M.D.	John Fall	David Lord
Ludwig Rothschild	Renata Swieca-Rosenberg	Janice Williams
Sir Frank Callaway	Leon Feiler, M.D.	Iain Massey
Sigmund Rukalski	John M. Thomson	Liza Wilson
Yoram and Hiro David	Alan Kayes	Susie Napper
Anatol Swieca	Josef Wilkomirski	

### Interviews by Mail (Audio Cassette)

Ian Dando	Michael Menaugh
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### Interviews by Telephone

Atar Arad	Winston Fitzgerald	Sylvia Rosenberg
Gloria Coolidge	Edward Hall	Michael Sweeley
Katia de Peyer	John Pfeiffer	

### Interviews Conducted by Others (Interviewer)

Chad Varah (Anna Syska)	Andrzej Panufnik (Camilla Jessell)	Mrs. Rubinstein (Halina Malewiak)
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### Brief Conversations

Mark Elder	Richard Toeman	Krzysztof Penderecki
Jan Weber	Andras Schiff	Witold Lutoslawski

## Acknowledgments

I can hardly specify all the kinds of help I received from the many, many people who deserve my thanks. Given that this book is nothing more than a record of what people remembered about André Tchaikowsky and his family, it is immediately obvious that without the help granted to me by so many, there would be no book. Although I have provided elsewhere a listing of everyone who helped, and genuinely thank all for their most valuable assistance, there were some who went far beyond expected boundaries. I must make special mention of these people.

Halina Janowska was a mainstay throughout the five years it required to produce this book. She offered encouragement (occasionally discouragement when my ideas didn't match her ideas), allowed me to quote generously from her book *My Guardian Devil* (but not without some fears), and during my visits to Poland was a most hospitable hostess. She acted as translator, tracked down people to interview, located long-missing documents and photographs, and kept me very busy during my two visits. I can recall telling her that I was going to take the next day off and see some of Warsaw. She said, "No you're not. You have appointments all day long." And so I did. She arranged for me to take over the apartment of a friend, a wonderful place on a quiet courtyard near the restored Warsaw Old City. What a pleasure.

Halina Malewiak, André's cousin, was one of the remarkable people I encountered. We first talked by long distance telephone (USA to Israel), then by long, long letters (her longest letter was nearly fifty pages), and, finally, in person in Paris. Her quiet intensity, her flawless memory (I checked some facts, but she was always right), and an intriguing countenance that would be hard to describe. We had three four-hour meetings. She would bring herself near to exhaustion at each session, but wanted to push on against my protestations, finally giving in to her husband's demand to quit. Much of André's early life was recalled by her, and verified by correspondence with Anatol Swieca (Australia) and Renata Swieca-Rosenberg (Brazil). Anatol wrote long interesting letters, and it surprised me, somehow, when in one letter he mentioned that his memory wasn't quite as good as it used to be now that he had reached 84 years of age. Renata patiently answered all my questions, and entrusted me with valuable photographs. This was a particularly difficult portion of André's life to document as I asked people to recall things that they had spent a lifetime trying to forget. My sincere thanks are owed them for really heroic efforts.

Irena Paszkowska, André's aunt, was another person to whom I owe a great deal. She provided photographs and many early recollections, particularly of Celina. Irena and I went to Celina's grave, and after cleaning up the area a bit, we sat on the stone and talked. It was odd to think of Celina being so close by. Then Irena jumped up and said that we must visit André's apartment on Nowolipki Street. Off we went by taxi. Arriving unannounced, we were greeted at the door by a man and woman wearing only underwear. I felt that perhaps this was an inopportune time for a visit. However, without offering explanation, they simply invited us in and allowed me to make a sketch of the premises while Irena described to me, "the piano was over there; this is where Celina had her room; this was ...." Irena always had a smile on her face and never failed to feed me great quantities of food. Bless you, and your fine son and daughter, for all your help.

Augustyn Bloch, André's student friend and well-known Polish composer, was about as busy as a person could be when I showed up unannounced at the Polish Composers' Union. He was the organizer of the Warsaw Autumn Festival, which was to start within a few days. Yet, he kindly escorted me into his office for a two hour interview. He asked an assistant to get the file for Andrzej Czajkowski, as if the file were inspected on a regular basis. Within a few minutes, he pressed it into my hands and allowed me to look it over for as long as I liked. At the first concert of the Autumn Festival, he made good a promise to give me an autographed composition that was written while he was house-sitting at André's apartment. Thanks to a man who placed so much importance on my project as to give up valuable time that rightfully belonged to his own projects.

Sir Frank Callaway in Australia was equally generous. When I contacted him about his recollections of André, he not only wrote many interesting letters, but went to his file cabinet and simply sent me André's file. Reviews, programs, correspondence, and the like, were all included, sent on faith that everything would be returned. (And they were, after making copies, the next day.) Many thanks.

## Correspondents

Pat Allison	Atar Arad	Sarah Bonner-Morgan
Sir Frank Callaway	Alison Crossley	Gervase de Peyer
John Fall	Peter Feuchtwanger	Michele Fortier
Maxim Gershunoff	Alan Golding	Eve Harrison
Halina Janowska	Gerald Kingsley	Iain Massey
Michael Menaugh	Susie Napper	Camilla Panufnik
Andrzej Platek	Ludwig Rothschild	John Schofield
Alfreda Swieca-Chmielnicki	John M. Thomson	Tamas Vasary
Alan Walker	Janice Williams	Anne Allsop
Judy Arnold	Christopher J. Boreyko, M.D.	Milein Cosman
Ian Dando	Fritz Dietrich	Leon Feiler, M.D.
Norma Fisher	Vivi Fortier	Stefania and Pavel Glikman
Bernard Gregor-Smith	Terry Harrison	Gisele Juttes
Eugenie Krauthammer	Denis McCaldin	Kaarina Meyer
John O'Brien	Irena Paszkowska	Sheldon Rich
Sean T. Rourke	Michael Sweeley	Halina Swieca-Malewiak
Roman Totenberg	Katherine and Michel Vogt	Wanda Wilkomirska
Liza Wilson	Misha Donat	Martin Feinstein
Winston Fitzgerald	Peter Frankl	Tatjana Globokar
Lars Grunth	Beatrice Harthan	Tadeusz Kerner
David Lord	Graham Melville-Mason	Mark Mozes, MD.
John Ogdon	Peter Paszkowski	Michael Riddall, M.D.
Sigmund Rukalski	Anatol Swieca	Renata Swieca-Rosenberg
Chad Varah	Hans Voigt	Josef Wilkomirski
Rev'd John Joyce	John Amis	Sophie Baker
Susan Bradshaw	Patrick and Taeko Crommelynck	Yoram and Hiro David

## Translators

Anna Baumritter (Polish)	Ian Dando (German)	Heiko Hermes (German)
Eugenie Krauthammer (French)	Basia Lautman (Polish)	Gregory Roszkowski (Polish)
Halina Malewiak (French, Polish)	C. J. Boreyko, M.D. (Spanish)	Robert Duane Ferre (French)
Halina Janowska (Polish)	Monika Kressner (German)	Wieslaw Mleczo (Polish)
Christian Schnulle (German)	Anna Syska (Polish)	Alison Crossley (French)
Lars Grunth (Danish)	Jadwiga Koralewicz (Polish)	Magda Kurecka (Polish)
Peter Paszkowski (Polish)	Boris Stasuk (Russian, Bulgarian)	

## Institutions and Organizations

Bergen International Festival (Bente Riise)	Fredrick Chopin Society (Barbara Ert Eberdt)
Harrison/Parrott (Terry Harrison, K. Meyer)	Panstwowy Instytut Wydawniczy (Regina M. Greda)
RCA Records (John F. Pfeiffer)	Royal Festival Hall (Suzy Carless) (Joanne Reese)
Ruch Muzyczny (Josef Kanski)	BBC (Misha Donat, Graham Melville-Mason)
Chicago Philharmonic Orchestra (P. Kucinski)	John Hassell Recordings (Felicity Hassell)
New York Philharmonic (Winston Fitzgerald)	Polish Composers' Union (Augustyn Bloch)
Royal Albert Hall (Jacky Cowdrey)	Josef Weinberger Limited (G. Kingsley, J. Schofield)
Tivoli Concert Hall (Lars Grunth)	

## Research Assistants

Anna Baumritter (New York)	Jan-Gabriel Lieberherr (Paris)	David Poile (Chicago)
Anna Syska (London, Warsaw)		

## Acknowledgments (continued)

Judy Arnold was a key figure. She was the first person I interviewed, and provided such a wealth of names/addresses/contacts, that I really had little else to do than to follow the path she proposed. Of course this path had many twists and turns, but nevertheless, I wonder if there would be a book at all if I hadn't met Judy first. I found her a delight, extremely bright, and outrageous in her own way. I have to say I've never met such a busy, busy, high-energy person as she. Her remarkable memory for dates, times, places was consistently correct. Along with recollections of André, she provided many of the photographs in this book. Judy, thanks for the experience, and thanks to your husband, Michael.

Terry Harrison helped me more than he knew. I first met Terry at the Harrison/Parrott offices in London and we spoke for well over an hour. This was a long interruption from work for such a busy person. I stopped by to make an appointment, but his staff said I would have better luck if I simply interrupted him. So I did, and more than once. During my first visit, he suggested that I page through the André Tchaikowsky file that was gathering dust in the basement of the building. Maybe I could find something interesting. The file turned out to be next to the copying machine and I copied quite a bit of what seemed interesting. Good thing, as the file was discarded a short time later. Also in the basement was a box of André Tchaikowsky compositions, including some rare original scores which were turned over to the Josef Weinberger Archives. My thanks to Terry.

Eve Harrison found me rather "too American." She is probably right. Like many Americans I approach things somewhat head on, a full frontal effort, and that may be interpreted as a bit much for English sensibilities. Yet, she consented to a number of interviews, and we enjoyed several dinners and prowled through an old laundry basket that had belonged to André. She thought it was laundry, but it turned out to be the original score of André's violin concerto. What I thank her for most of all, as André's closest friend, was for not putting up barriers to my research process. Many of the people I talked to wanted to clear it first with Eve, and Eve never made objections, letting people decide on their own accords. Thanks so much, Eve, for tolerating my intrusions into André's world which you have so faithfully preserved.

John O'Brien wins the long-distance award, and made a practically superhuman effort to be sure I had his input for the book. Since he lives in Botswana, there was no real possibility of my going there for a single interview. John decided that it was a good time to visit the USA, and came to me instead! It was mid-winter in Syracuse, New York, not the nicest place to be. But for nearly a week, John and I met every day for long, long discussions. When the interview was typed up, it totalled eighty pages. John also set up my interview with John Lyward, which was very rewarding. I really appreciate the generous help.

Michael Menaugh and I had a lively correspondence, and then he consented to a lengthy interview by cassette tape. His taped reply to my interview questions lasted nearly five hours. We both would have preferred to meet in person, and if there had been any way to get to Brazil, I would have done so. But economics didn't allow such a visit so we did the next best thing. Michael's letters were of such brilliance that I decided that my whole book wouldn't equal one of his letters. I confessed this to him, and his return letter made the simple, but at the time important, observation that I would have to write my own book. All that mattered is that I do it my own way and in my own style. And so I did, thanks in great measure to Michael's encouragement.

Stefan Askenase was 89 at the time I met him and was the oldest person interviewed. Yet his interview set the record for the single longest session -- 7 non-stop hours. I telephoned him upon my arrival in Bad Godesberg and said I would be there on time at 11 am. "We'll have lunch!" he shouted on the telephone. We had lunch, and we talked, and we listened to recordings of André's music, and we talked, and he played the piano, and we talked, and then we talked some more. Once in a while he would forget a word in English, so he tried the German word on me, then the French word, and finally said, "Well, in Latin it's ..." I interrupted to tell him that I'd never studied Latin. I can still hear him saying, "N-e-v-e-r studied Latin?" He died three months later. He was a wonderful, warm, kindly and gentle person. I'll never forget him.

### Photographers

Clive Barda  
Dag Grundseth

Ken Grundy  
J. Francis

Sophie Baker  
Sabine Weiss

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Music and Musicians 20:80 Mar, 1972  
Music and Musicians 8:25 May, 1960  
Musica 15:562+ Oct, 1961  
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Musical Times 123:713 Oct, 1982  
Saturday Evening Review 40:29 Oct 26, 1957

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Music and Musicians 13:41 Jan, 1965  
Music and Musicians 24:53+ Jan, 1976  
Music and Musicians 9:29 Apr, 1964  
Musical America 76:14 Jun, 1956  
Musical America 78:5 Jan 1, 1958  
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Time 67:72+ June 11, 1956  
Music and Musicians 11:10+ Jul, 1963  
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Music and Musicians 25:44+ Nov, 1976  
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Musical Courier 156:15 Dec 15, 1957  
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Zeitschrift Fur Musik 116:426+ July, 1955

## Acknowledgments (continued)

Concert pianist Norma Fisher is another person whom I had the pleasure of meeting through this project. I arrived in London a few weeks before she was to play André's concerto in Copenhagen. I ended up turning pages for rehearsals and then on stage for the performance. I was probably more nervous than she was. I love her strong, extroverted playing. She really burned up André's concerto. It was wonderful. She practiced into most evenings and I attended each time to turn pages. On one occasion, she drifted off into other compositions, and I was given a private recital of Chopin, Schumann, Stravinsky, and Liszt. These were moments I'll never forget. Norma also warned me that when I went to interview Beatrice Harthan (Invention No. 9) that I should wear a suit and not bluejeans. It was good advice; Beatrice expressed approval that I appeared "as one should."

Josef Weinberger, André's music publisher, provided me extremely valuable access to the André Tchaikowsky archives, administered by Gerald Kingsley and John Schofield. Both of these fine gentlemen are enthusiastic supporters of André's compositions and faithfully answered my many questions in person and by mail. Joanne Reece at the Royal Festival Hall in London helped a great deal by making copies of programs from André's concerts. She was assisted by Suzy Carless. Graham Melville-Mason, Music Contracts Manager at the BBC, provided a detailed account of André's radio performances. This was sincerely appreciated.

Margaret Cable and her husband, tuba virtuoso John Fletcher (Philip Jones Brass Ensemble), were among the people whose kind reception made my research enormously enjoyable. Like many whom I called to request an interview, they invited me to dinner. Remembering that Judy Arnold had said that John Fletcher was the finest tuba player in England, I blurted out to John, "I understand you are the finest tuba player in all England!" Margaret practically shouted at me, "In the world! In the world!" I further embarrassed myself by asking if John played some historic 1750 tuba or something (the tuba is a relatively recent invention; also, unlike some other musical instruments, brass instruments wear out). With that, Margaret just moaned as she left the room saying, "I'll make the salad." John took me under his wing and the rest of the evening went very well.

Michael Riddall was helpful with his recollections of André and provided photographs. Peter Frankl provided yet another view of André, as did Wanda Wilkomirska and Christopher Seaman. Christopher was especially amusing as he mimicked André's voice in a most convincing way, and we had a wonderful pub lunch at André's favorite place in Cumnor. David Zinman and I met for lunch as well. David's wonderful recounting of André stories recreated the zany irony and humor of the original experiences.

My research assistants played an important role as it was difficult to find the time and money to travel after 1987. Anna Baumritter in New York absolutely refused payment of any kind, and made important research visits to RCA and the New York Library. David Poile in Chicago took care of my requests quickly, accurately, and to my complete satisfaction. Jean-Gabriel Lieberherr in Paris worked with me closely, but eventually his own work had to come first and I regret we couldn't have worked together a bit longer. Anna Syska, a charming and attractive Polish woman, acted as an assistant in both London and Warsaw. After she interviewed Chad Varah, letters from Chad always included, "And how is Miss Poland?"

The professional photographers whose work appears in this book have my gratitude. Clive Barda is one of the leading photographers of musicians in the world. He sent me dozens of prints of André and I appreciate them very much. Sophie Baker, writer (*Caste -- At Home in Hindu India*) and photographer, was fascinating. I met her at her country home. We discussed her recollections of André and she provided copies of every single photograph she had ever taken of André. After the afternoon interview, she invited me to stay for supper. I declined, and I have regretted it ever since. Ken Grundy took the cover color photograph of the portrait of André by Milein Cosman. Milein told me that many photos taken of her works were not acceptable to her. Therefore, I let her choose the photographer, and she personally approved the print that was used.

Laurie Slatin provided computer equipment used to prepare this manuscript, and Pamela Houghtaling gave invaluable assistance in transcribing interviews and organizing my research materials. Esther Vail read the manuscript and made valuable suggestions. My final thanks go to my editor and friend, Harold Pohl, who shared my enthusiasm for my project for over three years, and who contributed in a number of ways to the intelligibility of this book. We shared some happy afternoons on the golf course as well.

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Five Miniatures for Violin and Piano (1981)	page 473
"The Merchant of Venice" (1968-1982) - Opus 7	page 473

## List of Recordings

### EMI Pathé SAXF-1036 (Stereo); FCX-1036 (Mono) [Reissue - Danté Records, HPC022 - Vol. 1]

Bach, J. S. - Goldberg Variations (BWV988)  
[Recorded May 12 to 15 & November 30, 1964]

### EMI Pathé SAXF-1057 (Stereo); FCX-1057 (Mono) [Reissue - Danté Records, HPC049 - Vol. 4]

Schubert - 12 Ländler, Opus 171  
Schubert - Dances allemandes, Opus 33, No. 7  
Schubert - "Ländler" en mib mineur, D. 366  
Schubert - Deux danses allemandes, D. 769  
Schubert - Valses, Opus 9, No. 19, 21, 22, 26, 29, 30, 32, 34, 35, 36  
Schubert - Valses, Opus 18, No. 1, 2, 6, 8, 9, 10  
Schubert - "Letzte Walzer" Opus 127, No. 15, 18  
Schubert - Valses nobles, Opus 77, No. 9, 10  
Schubert - Valses sentimentales, Opus 50, No. 1, 3, 7, 12, 13, 15, 19, 27  
[Danté only - Fauré Quatuor No. 1, Opus 15]  
[Recorded April 14 to 16 & June 1, 1965] [Danté only - C. 1972]

### EMI Pathé SAXF-1097 (Stereo); FCX-1097 (Mono) [Reissue - Danté Records, HPC029 - Vol. 2]

Haydn - Sonata No. 23 in fa majeur, Opus 13, No. 3  
Haydn - Sonata No. 49 in mib majeur, Opus 66  
Haydn - Andante et variations en fa mineur, Opus 83  
[Recorded January 5 to 7, 1966]

### EMI Pathé SAXF-1106 (Stereo); FCX-1106 (Mono) [Reissue - Danté Records, HPC035 - Vol. 3]

Mozart - Sonata en fa majeur (K533 and K494)  
Mozart - Allegro de la sonata en sol mineur (K312)  
Mozart - Rondo en la mineur (K511)  
Mozart - Marche en ut majeur (K408)  
Mozart - Minuet en re majeur (K355)  
Mozart - Gigue en sol majeur (K574)  
Mozart - Adagio en si mineur (K540)  
[Recorded September 6 to 8, 1966 & January 17, 1967]

### EMI Pathé 2YLA-1822/1823 (2 records) [Reissue - Danté Records, HPC060 - Vol 5]

Chopin Mazurkas Nos. 30 to 51  
[Recorded January 18, May 18 & 22, 1967]

### RCA Victor LSC-2145 (Stereo); LM-2145 (Mono) [US]; RB16046 [UK]

Ravel - Gaspard de la Nuit (1908)  
Prokofieff - Visions Fugitives (Opus 22)  
[Recorded 4 June 1957; Released October, 1957]

### RCA Victor LSC-2287 (Stereo); LM-2287 (Mono) [US]; VICS.1167 [UK]

Mozart - Concerto No. 25 in C (K503) (Cadenza by André Tchaikowsky)  
Chicago Symphony Orchestra/Fritz Reiner, Conductor  
[Recorded 15 February 1958; Released March, 1959]

### RCA Victor LSC-2354 (Stereo); LM-2354 (Mono) [US]

Mozart - Sonata No. 10 in C major (K330)  
Mozart - Sonata No. 14 in C minor (K457)  
Mozart - Fantasia in C minor (K475)  
[Recorded 26, 27, 28 January 1959; Released August, 1959]

List of Recordings (continued)

RCA Victor LSC-2360 (Stereo): LM-2360 (Mono) [US]

Chopin, F. - Preludes, Opus 28, No. 18, 2, 14, 4, 5, 8, 19, 20, 23, 24 (one take)  
Chopin, F. - Barcarolle in F-sharp, Opus 60 (six takes)  
Chopin, F. - Etude in A-flat, Opus 10, No. 10 (three takes)  
Chopin, F. - Etude in C, Opus 10, No. 7 (two takes)  
Chopin, F. - Mazurka in A-minor, Op. 59, No. 1 (three takes)  
Chopin, F. - Mazurka in A-flat, Opus 59, No. 2 (two takes)  
Chopin, F. - Mazurka in B, Opus 56, No. 1 (five takes)  
Chopin, F. - Ballade No.3 in A-flat, Opus 47 (nine takes)  
[Recorded 10, 11, 12 March 1959; Released October, 1959]

RCA Victor DPMI-0444

Bach, JS. - Concerto No.5 in F minor (one take)  
Chicago Symphony Orchestra/Fritz Reiner, Conductor  
(Recorded 15 February 1958; Released June, 1980)  
[Special release for CSO Marathon 5]

Unreleased recordings for RCA

Bach, J.S. - "Goldberg" Variations (eighty-seven takes, total)  
[Recorded 13, 17, 23 December 1957]

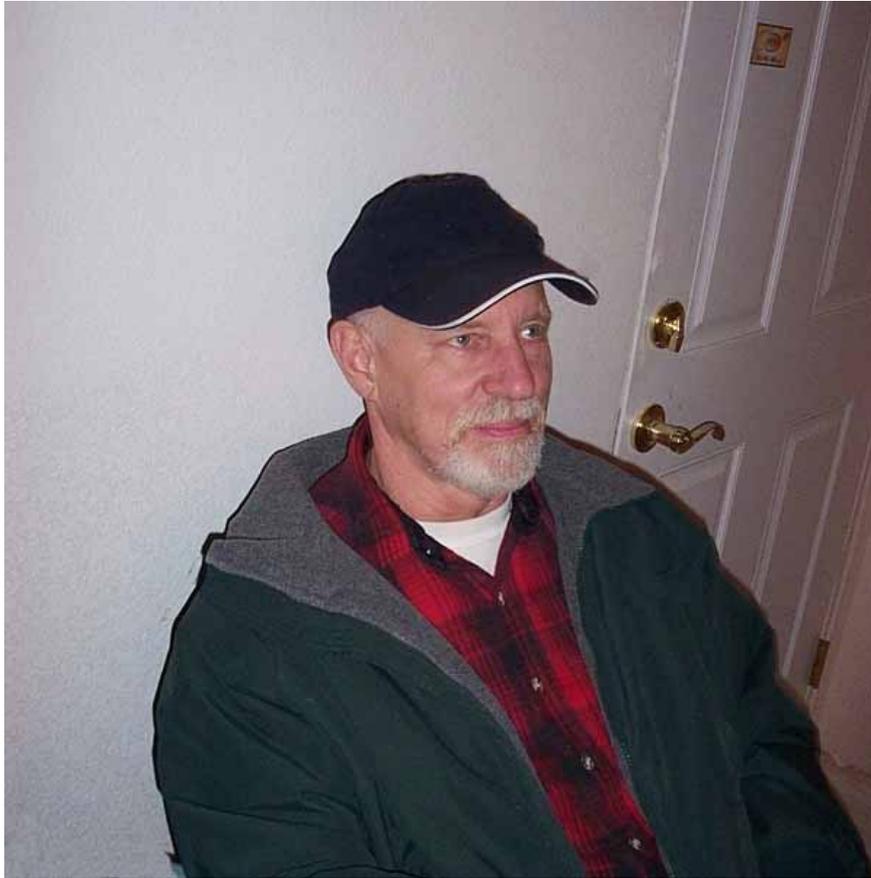
Prokofieff, S. - Sonata No.7, Opus 83  
(1st Movement, five takes)  
(2nd Movement, one take)  
(3rd Movement, three takes)  
Szymanowski, K. - Mazurka No.3 (two takes)  
Szymanowski, K. - Mazurka No. 14 (two takes)  
Szymanowski, K. - Mazurka No.5 (one take)  
[Recorded February 21, 1958]

Mozart - Sonata No. 11 in A major (K331)  
Mozart - Sonata No. 12 in F major (K332)  
Mozart - Sonata No. 13 in B flat major (K333)  
[Recorded 26, 27, 28 January 1959]

Chopin, F. - Preludes, Opus 28, No. 1, 3, 6, 7, 9, 10, 11, 12, 13, 15, 16, 17, 21, 22 (one take)  
[Recorded 11, 12 March 1959]

Scarlatti, D. - Sonata in A minor, 1. 429 (ten takes)  
Scarlatti, D. - Sonata in D minor, 1. 422 (six takes)  
Scarlatti, D. - Sonata in F, L.432 (eleven takes)  
Scarlatti, D. - Sonata in D minor, 1. 366 (two takes)  
[Recorded 21 April 1959]





David A. Ferré was born in Boston, Massachusetts in 1942, and raised in Wisconsin and New York. He graduated from the Rochester Institute of Technology in 1965 with a Bachelor of Science in Electrical Engineering. He then spent five years in the US Navy as a Lieutenant (j.g.), where he wrote engineering reports for the Chief of Naval Operations. After returning to Rochester, N.Y. in 1970, he joined the engineering staff of Harris Corporation, a manufacturer of radio communications equipment. Mr. Ferré spent the next fifteen years at Harris, leaving his position as a supervisor of technical publications in 1985. From 1985 to 2004, he was a publications consultant for high-technology companies including General Motors, General Electric, and Boeing Space and Defense Group, to name a few. Mr. Ferré is an avid concert-goer, an amateur pianist, and a writer on musical and other subjects. Now in retirement, he currently resides on a small farm near the Canadian Border in Chewelah, Washington State, USA, where he is the webmaster for the André Tchaikowsky website: <http://andrettaikowsky.com>

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