

**The life and music of André Tchaikowsky: A series of performances,
an analytical survey of his compositional style, and
a critical/performance edition of the Sonata for Piano**

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Abstract

This thesis focuses on André Tchaikowsky (1935–82) – a Polish émigré musician who was mostly recognised as a brilliant pianist, even though he considered himself primarily a composer. His traumatic childhood spent in bombarded Warsaw during World War II, losing his mother along with almost his entire family due to the Holocaust, and being hidden in several places after escaping the Warsaw Ghetto, made a great impact on creating his eccentric and complex personality as well as his artistic outcome. Tchaikowsky's legacy of seven published works, including compositions for piano, two string quartets, a piano trio, and an opera, as well as several unpublished works, is a small but very significant body of 20th-century music.

This research explores the evolution of Tchaikowsky's compositional style throughout his lifetime, based on selected works with piano, and investigates the elements of war stigma in his compositions. Significant contributions to the existing body of knowledge are the analysis of the selected works and a critical/performance edition of the unpublished Sonata for Piano, written in 1958 by the 33-year-old composer. Some answers can be provided to three main research questions through this analytical survey. The questions are: How did Tchaikowsky's compositional style evolve over his life? Why does he remain largely unknown even in music circles? How did the Holocaust affect his life and work as a composer and pianist?

This thesis consists of two parts, with the first presenting the result of research into the stylistic development of Tchaikowsky's compositional language and a critical/performance edition of the Sonata for Piano, while the second is a performance component comprised of five recitals, which is the prevailing element of this degree. Each recital includes one of the analysed Tchaikowsky compositions, which are connected with other composers and their works in various ways, shaping five concerts of engaging and under-performed music.

Introduction

As interest in neglected music, especially forgotten music composed during World War I and World War II, has increased in the last few years, this topic led me to a deeper reflection on the figure of André Tchaikowsky — the Polish-Jewish pianist and composer. Tchaikowsky (1935–82) was an extraordinary musician whose unusual talent was visible since his childhood. As a survivor from the Warsaw Ghetto and the Holocaust, abandoned by his mother, and brought up by his despotic grandmother, Tchaikowsky never had a ‘simple’ life. Although he was a famous pianist in the 20th century, he never achieved full attention as a composer, especially in his own country. Tchaikowsky was a very gifted pianist — his piano technique, his charisma, his creativity, and his phenomenal memory were famous around the world. However, over time, he had given priority to composition, his true passion, and he devoted his whole life to this profession. Eventually, the memories of traumatic events from his childhood, together with his complex personality, found an outlet in his own music. As a consequence, Tchaikowsky’s works are suffused with a variety of very powerful and contradictory human emotions.

My interest in both the person and the music of this artist has continued for several years since I discovered the book titled *My Guardian Demon: Letters of André Tchaikowsky and Halina Janowska 1956–1982*,¹ written by Halina Janowska.² It contains the collection of letters between Tchaikowsky and the author of this book, who were lifelong friends. After a one-night breathtaking reading, it was impossible not to start to look for other materials on the subject. At the same time, different questions about Tchaikowsky’s life and music were occurring to me. Thus, I decided to find other sources of knowledge about this extraordinary person, and to continue the investigation with reference to people who knew him, as well as his music.

The main goal of this study is to reveal the talent and unique personality of André Tchaikowsky, who remains an under-rated, under-performed, and under-recognised composer of the modern era. To demonstrate both Tchaikowsky’s personality and music, this study contains an investigation of selected works written in different periods of his life. A survey of the evolution of Tchaikowsky’s musical language demonstrates the strong impact of the composer’s life on his work. Undoubtedly,

¹ Anita Halina Janowska, *My Guardian Demon: Letters of André Tchaikowsky and Halina Janowska 1956–1982*, trans. Jacek Laskowski (London: Smith-Gordon, 2015).

² While writing this book, Halina Janowska uses her pseudonym – Anita Janowska. For clarification purposes, I use the name Halina in this thesis.

World War II left its mark on everyone who experienced it, but for a young child endowed with outrageous talent and sensitivity, the stigma of war may have been crucial. A central topic of this thesis is an analysis of the development of Tchaikowsky's compositional style throughout his lifetime. It investigates the elements of war stigma in his works. Even though Tchaikowsky himself never mentioned that his music carried any signs of war stigma, the greatest trauma in his life was the loss of his mother, and that was related to the Holocaust — Tchaikowsky's mother died in Treblinka concentration camp in 1942. Furthermore, Tchaikowsky exhibited a number of traits that indicate so-called 'survivor syndrome', which was associated with various features of his personality. This leads to the conclusion that both World War II and the Holocaust had a significant impact on the life and work of André Tchaikowsky. Another significant goal of this study, and at the same time an essential and central part of this dissertation, is the critical/performance edition of one of the unpublished works of André Tchaikowsky, Sonata for Piano, written in 1958. The analysis, as well as the critical/performance edition, is an original aspect of this dissertation and provides a valuable contribution to existing knowledge about the compositional style of André Tchaikowsky.

In recent years, interest in his compositions has been increasing noticeably. Undoubtedly, attention has grown since the first edition of Halina Janowska's book *My Guardian Demon* in 1988 (subsequent editions: 1996, 2011)³ and the first version of the book titled *The Other Tchaikowsky: A Biographical Sketch of André Tchaikowsky* written by David A. Ferré.⁴ Moreover, various articles have appeared from time to time, but general knowledge about André Tchaikowsky has remained scarce. For instance, he was hardly recognised in his own country, Poland, and those who heard that name ascribed it to either the Russian namesake composer or an extraordinary and provocative pianist. Fortunately, the Polish pianist Maciej Grzybowski decided to take on the mission to restore his music, not only on the Polish stage, but also globally. He has nearly all Tchaikowsky's compositions in his repertoire and invites various musicians to perform Tchaikowsky's pieces with him. Although Grzybowski performs those works quite often, it is still not enough. Most people do not know the name of André Tchaikowsky and do not recognise his music.

In 2013, Anastasia Belina-Johnson published a valuable book about this artist, *A Musician*

³ Janowska, *My Guardian Demon*.

⁴ David A. Ferré, *The Other Tchaikowsky: A Biographical Sketch of André Tchaikowsky* (Chewelah: Self-publication, 2008).

Divided: André Tchaikowsky in his Own Words, which contains personal diary entries by the composer.⁵ Thus, one can attempt to understand how complex Tchaikowsky's personality was. Despite those few biographical books and articles, there is no detailed study of his music. For that reason, I decided to elaborate on both the personality and music of André Tchaikowsky. This dissertation does not include a detailed musicological analysis of the particular works, but rather a descriptive critical analysis with comments that might be useful for performers. Although the fruit of his compositional output is just seven published and a few unpublished works, I would argue that this music certainly deserves to be recognised.

Over time, different questions had been occurring to me. What was the impact of this artist's life on his work? How did his style change during his life? What was the impact of Nazi occupation on composing? How did the past, and memories of the Nazi occupation, influence his future life and musical style? In general, what is the impact of a composer's life experience on his work? Why was Tchaikowsky unknown in Poland for so many years even though he was respected abroad? Why is there now increasing interest in his works after so many years of silence? Does a historical moment or date exist when André Tchaikowsky was rediscovered? While there appear to be many significant questions, three of them are the most important for this study. How did Tchaikowsky's compositional style evolve over his life? Why does he remain largely unknown even in music circles? How did the Holocaust affect his life and work as a composer and pianist? I have endeavoured to provide some answers for those questions through the analytical survey of selected works with piano, which are performed in five recitals, as a component of this degree.

Since resources about André Tchaikowsky remain rather scarce, this thesis provides a valuable contribution to existing knowledge. Moreover, the unique approach of an analytical survey of selected works complements David Ferré's and Anastasia Belina-Johnson's research. While several biographical sources on Tchaikowsky exist, an analytical approach appears to remain untouched and this thesis addresses that gap.

Another original aspect of this dissertation is the critical/performance edition of the unpublished Sonata for Piano. It is the first published version of the piece; therefore, it presents a unique part of this dissertation. Although some recordings of that composition exist, the score remains

⁵ Anastasia Belina-Johnson, *A Musician Divided: André Tchaikowsky in his Own Words* (London: Toccata Press, 2013).

unavailable to buy or peruse. It is located at the Joseph Weinberger archives in London. I believe that the critical/performance edition of this work will contribute to spreading and including this worthwhile piece in the repertoire of many pianists around the world. Besides, this research mostly focuses on the critical/performance analysis of Tchaikowsky's works, so it is a noteworthy addition to the sources about Tchaikowsky and it will help to elucidate the reasons for the long silence of a very significant body of 20th-century music.

This dissertation explores the compositional style of André Tchaikowsky based on selected works with piano. It is apparent from the brief analysis of the selected compositions that Tchaikowsky's compositional style displays several features that remain present throughout his lifetime. Tchaikowsky's music was not constant; however, it underwent significant stylistic development. Many of the techniques found in his early works (Sonata for Piano, Sonata for Clarinet and Piano) are not as developed as his more mature works. The early works seem to display more obvious influences of post-romantic music and harmonic surprises characteristic of Prokofiev's compositional style (Sonata for Piano, Piano Concerto No. 1). It appears that Tchaikowsky was searching for his own voice and style, and was experimenting with various styles, which seems a natural process for any young composer. However, he was not interested in writing his music under the influence of anyone, so he destroyed all his compositions created while studying with Nadia Boulanger. Evidently, he preferred to be known for his own musical language, even though the voices of critics were occasionally surrounding him. I have chosen five compositions written in different periods of Tchaikowsky's life as examples in this dissertation — one of them is a piece for piano solo, while the others belong to the chamber music genre. Although André Tchaikowsky had been composing since his youngest years, every composition written before 1956 has been either destroyed or lost. Therefore, Sonata for Piano, written in 1958, becomes one of the earliest existing Tchaikowsky compositions, hence, a valuable source of the style that had just begun to take shape. Apart from the Sonata for Piano, I selected the following compositions: Sonata for Clarinet and Piano, Op. 1 (1959), Inventions for Piano, Op. 2, *Seven Sonnets of Shakespeare* (1967), and Trio *Notturmo*, Op. 6 (1978).

Related Literature

The sources of literature on which this thesis is based include primary and secondary sources. While the literature includes several books and articles about Tchaikowsky, as well as the history of Poland, other secondary sources provide important data on musical styles in 20th-century Europe, necessary material related to the works performed in five PhD recitals, and numerous concert reviews, interviews, and photographs.

Ferré is an engineer and an amateur musician who spent several years collecting information on the composer-pianist, interviewing a number of people connected to Tchaikowsky and managing an extensive correspondence with others. His book is an incomparable source of knowledge about the composer.⁶ While *The Other Tchaikowsky* neither covers any musical analysis of the compositions nor compositional style, it contains an extensive biography, various interviews, a number of pictorial illustrations of Tchaikowsky, his family, and his friends, as well as essential reviews from his recitals.

Another significant source that increased interest in the composer is *My Guardian Demon: Letters of André Tchaikowsky and Halina Janowska 1956–1982* written by Halina Janowska.⁷ As the author writes in her preface, “*My Guardian Demon* is rather a psychological than musicological book.”⁸ She begins her book with the quotation written under the last portrait of Casanova: “The maze, from which it is the most difficult, and maybe even impossible to get out, is for one himself.”⁹ This book explores the valuable collection of letters between André Tchaikowsky and his lifelong friend, the author of the book. Janowska demonstrates a comprehensive knowledge of the personality and character of Tchaikowsky, which comprises letters written over 25 years. Some of the letters are very personal and reveal the truly complicated and complex personality of Tchaikowsky.

The complexity of character is also apparent in Tchaikowsky’s own diaries, published in a book written by Anastasia Belina-Johnson titled *A Musician Divided: André Tchaikowsky in his Own*

⁶ Ferré, *The Other Tchaikowsky*.

⁷ Janowska, *My Guardian Demon*.

⁸ Janowska, 9.

⁹ Janowska, I.

Words.¹⁰ Belina-Johnson provides not only a great deal of biographical and bibliographical information, but also an insight into the philosophical and structural content of the composer's oeuvre. The most crucial part of Belina-Johnson's book is the first publication of two documents belonging to André Tchaikowsky: a 'Testimony' recorded in 1947 of his experience as a Jewish child in Nazi-occupied Poland, and his diaries of 1974–82, written once he had settled in England. The personal diaries of the composer are a comprehensive source of knowledge about his personality and the complexity of his character. While Belina-Johnson's book also contains valuable illustrations that were unknown before the publication and a short biographical outline with a survey of Tchaikowsky's legacy, it does not explore an analytical approach of the compositions or compositional style.

Other sources of great relevance to the study include Adam Zamoyski's *The Polish Way: A Thousand-year History of the Poles and their Culture*,¹¹ and Norman Davies's *God's Playground: A History of Poland in Two Volumes*,¹² which are fundamental sources about Polish history. Both authors present a comprehensive knowledge about Poland, its history, and politics from its origins to the 20th century. The rich data about Poland and its cultural and artistic life in the 20th century is presented by Krzysztof Baculewski in the seventh volume of *History of Polish Music, vol. 7: Contemporary, Part 1: 1939–1974*.¹³ Baculewski presents an interesting approach to describe and explain the most tragic and difficult events for Polish culture in the 20th century.

The literature includes several journal and magazine articles, such as *Ekspresja ujarzmiona. O dwóch kompozycjach Andrzeja Czajkowskiego* [Expression subdued. About two compositions of André Tchaikowsky]¹⁴ and *Śladami Ikara* [In the footsteps of Icarus],¹⁵ both written by Maciej Grzybowski, the prominent interpreter of Tchaikowsky's music. Another valuable text was written by Hanna Krall, a Polish-Jewish author, in the form of a letter to André Tchaikowsky. Krall

¹⁰ Belina-Johnson, *A Musician Divided*.

¹¹ Adam Zamoyski, *The Polish Way: A Thousand-Year History of the Poles and Their Culture* (London: John Murray Ltd, 1987).

¹² Norman Davies, *God's Playground: A History of Poland in Two Volumes, vol. 2* (Oxford: Clarendon, 1981).

¹³ Krzysztof Baculewski, *Historia Muzyki Polskiej. Tom VII, część 1: Współczesność 1939–1974* [History of Polish Music. Vol. 7, part 1: Contemporary 1939–1974] (Warsaw: Sutkowski Edition, 1996), 43, Adobe Digital Editions EPUB.

¹⁴ Maciej Grzybowski, "Ekspresja ujarzmiona. O dwóch kompozycjach Andrzeja Czajkowskiego" [Expression subdued. About two compositions of André Tchaikowsky], *Tygodnik Powszechny*, January 11, 2004, <https://www.tygodnikpowszechny.pl/ekspresja-ujarzmiona-124271?language=pl>.

¹⁵ Maciej Grzybowski, "Śladami Ikara" [In the footsteps of Icarus], *Ruch Muzyczny*, no. 17/18 (August 31, 2008), <http://www.ruchmuzyczny.pl/PelnyArtykul.php?Id=749>.

demonstrates her own attitude to the composer's personality. She was present during Tchaikowsky's recital in Warsaw, and had remembered the enormous impression he made on her. This text also contains the letter written by 10-year-old André to his mother that constitutes the last chapter of Krall's text. The other valuable source is one chapter of Tchaikowsky's unfinished autobiography: *Szafa Świętej Moniki* [1942],¹⁶ which presents the story based on the events of his life during World War II. After an escape from the Warsaw Ghetto, Tchaikowsky was hidden on the Aryan side in Warsaw in several places where the living conditions were mostly inhuman. This text describes one of these places — "The Saint Monica's wardrobe" (literal translation from the Polish title). It is a moving text written from the perspective of a child who felt extremely lonely, scared, and unwanted.

This thesis is divided into six chapters, preceded by an introduction and followed by a conclusion. The first chapter: 'Poland, politics, and music', provides background context within Poland. The fate of Polish land and its inhabitants is briefly introduced from the beginning of Poland in the 10th century through flourishing Polish-Lithuanian Commonwealth in the 14th–15th centuries. This is followed by the three partitions in the 18th century perpetrated by Russia, Prussia, and Austria, which led to the non-existence of Poland on the maps for over a hundred years. It resulted in the Great Emigration in the 19th century, during which many prominent artists left the country and sought asylum abroad. The focus afterwards is on 20th-century Poland, especially on World War I and World War II, which had catastrophic consequences for the country. The second section in the first chapter focuses on music in 20th-century Poland. Furthermore, it provides information about 'Polishness', the musical style in the 19th century when Poland was erased from the maps. Afterwards, the influences of Szymanowski, the composers of Young Poland, and neoclassicism on many generations of composers in 20th-century Poland are explored. This brief survey indicates possible influences for Tchaikowsky and his music as well as providing a necessary background for the main figure of this dissertation — André Tchaikowsky.

The second chapter: 'Biography of André Tchaikowsky' provides a detailed biography of the Polish musician. It begins with a short introduction to his family, parents, and grandparents, followed by his traumatic childhood in the Warsaw Ghetto, then escaping the Ghetto while losing his mother (the most traumatic event for the rest of his life) and then hiding on the Aryan side in

¹⁶ André Tchaikowsky, "Szafa Świętej Moniki" [1942], *Dzieci Holocaustu mówią...*, Vol. 3 (Warsaw: Biblioteka Midrasza, 2008), 92-100.

several places until the end of the war in 1945. It concludes with information about education, competitions, and the beginning of a very promising career.

Chapter Three: 'Piano' focuses on the pianistic aspect of Tchaikowsky, with material about the first years of his career, starting with recollections of fellow students from the Warsaw Conservatory and the impression he made on those around him. The next section demonstrates the influences that made an impact on him as a pianist, followed by a summary of composers whose pieces Tchaikowsky included in his recitals, as well as those whose compositions he avoided. It is followed by information about commercial recordings he made and why there are so few. The two final sections of Chapter Three present fears and habits Tchaikowsky had over his lifetime, and the reception he received as a pianist. The reception provides various reviews in chronological order and is divided into reviews and articles from different parts of the world. It is a significant addition to existing knowledge and presents the differences in responses Tchaikowsky received and preferences of the performance depending on the country.

Chapter Four is dedicated to Tchaikowsky as a composer with a general classification of the works presented by Anastasia Belina-Johnson in her book,¹⁷ with dates of the premiere and the musicians who performed the pieces for the first time. The next section presents an analytical survey of Tchaikowsky's compositional style based on selected works, which are performed in five recitals as a part of this degree. The works are as follows (in the chronological order of my performance): Sonata for Clarinet and Piano, Op. 1, Inventions for Piano, Op. 2, *Seven Sonnets of Shakespeare*, Sonata for Piano, and Trio *Notturmo*, Op. 6. The style is analysed with regard to various techniques, mainly applying to piano performance. It analyses the formal structure, harmony, textural approaches, expressive line and intervals, dynamics, articulation, and expressive markings. The analytical survey presented in this section provides answers to the research questions about the evolution of Tchaikowsky's compositional language. The final section of this chapter presents the reception Tchaikowsky received as a composer by showing the reviews in chronological order of composition.

The fifth chapter: 'Sonata for Piano', along with the previous chapter, becomes the central point of this dissertation, with the overall background of the Sonata, the reasons for its emergence, and information about the world premiere of the piece. This is followed by a detailed analysis of the

¹⁷ Belina-Johnson, *A Musician Divided*, 120.

work, displayed in a table with musical examples in order to provide a coherent and apparent analysis for the reader. After analysis of each movement is a more expansive description of the techniques used by the composer and his compositional style. The research is based on the Sonata Form analysis from William E. Caplin's "Classical Form. A Theory of Formal Functions for the Instrumental Music of Haydn, Mozart, and Beethoven."¹⁸ Caplin describes various techniques and common employment of sonata form in classical works. The next section is dedicated to the critical/performance edition of the piece. It is an original contribution since it appears as the first published version of this piece. The critical/performance edition is titled thus because it involves both aspects. After explaining the process of the edition, followed by general details on the Sonata for Piano, critical comments are added. I separate all the aspects I worked on, such as groupings, fingerings, dynamics and articulation markings, slurs, metre, possible mistakes, and other comments. The critical/performance edition is understandable and easy to follow. The edited score of the Sonata for Piano is included as a final part of the fifth chapter of this dissertation. It is incorporated into the main text instead of the appendix as it is the central, most important, and original part of this thesis. Sonata for Piano is a valuable piece worth performing and I hope the critical/performance edition will contribute to knowledge about this piece in a wider community of performers.

The final chapter presents the structure of the five recitals performed over a three-year timeline as a component of this degree. The chapter begins with individual links to the recordings for each piece included in all the recitals, followed by an explanation of the general organisation of the programme. Finally, the detailed programme of each recital, including the performers involved in ensemble pieces, is presented in chronological order. The last part of this chapter presents programme notes in chronological order incorporated in the programmes made for each event. Links to the performances are provided alphabetically at the beginning of the chapter and also where they occur within the programme notes.

While this thesis does not exhaust the subject of André Tchaikowsky and his music, it provides a valuable source of the compositional output and musical language of the composer. Research on Tchaikowsky is still in its initial stages and the amount of possible new discoveries remains significant. It is my hope that this dissertation will contribute to existing knowledge and material

¹⁸ William E. Caplin, *Classical Form: A Theory of Formal Functions for the Instrumental Music of Haydn, Mozart, and Beethoven* (New York: Oxford University Press, 2000), 195.

about the fascinating persona of André Tchaikowsky and encourage a wider community of musicians to give his compositions a closer look, since this music deserves to be performed.

Chapter One:

Poland, Politics, and Music

This country seems to be inseparable from the catastrophes and crises, on which, paradoxically, it thrives. Poland is permanently on the brink of collapse. But somehow, Poland has never failed to revive, and, in spheres perhaps more important than the political and economic, to flourish.¹⁹

1.1. Historical Context

1.1.1. The beginning of Poland

The history of Poland dates back to the Early Middle Ages and the migration of Slavs. The creator of the Polish land is considered to have been Duke Mieszko I, who is widely recognised for his adoption of Western Christianity, and his baptism, in AD 966. From this time, Poland existed on the map, having brilliant periods in history (such as the 14th century) as well as its disasters, which resulted in partitions and non-existence by name for over 100 years.²⁰

1.1.2. Great Emigration

In 1795, after three partitions imposed by Prussia, Imperial Russia, and the Austrian Empire, Poland, one of the biggest countries in 18th-century Europe, had been erased from the political maps (see Map 1.1. below). As a result, Poles had to seek a change of status in Europe. Hence, endless numbers of poets, writers, artists, musicians, politicians, and nobility were forced to emigrate. Many of those who stayed in the partitioned lands became the revolutionaries of the 19th century, as the desire for freedom came to be one of the defining aspects of Romanticism in Poland. The revolutionaries took part in uprisings in Prussia, Imperial Russia, and the Austrian Empire, as well as the Polish legions, who joined the army of Napoleon and fought alongside him in the Spring of Nations (particularly the Hungarian revolution of 1848).²¹ Even though Poland was briefly resurrected by Napoleon on a small scale as a Duchy of Warsaw in 1807, Poles' lives did not become easier. After Napoleon's defeat, and the consequences of the Congress of Vienna treaty in 1815, Russia obtained a great part of Poland including Warsaw, and the Congress Kingdom of

¹⁹ Davies, *God's Playground*, Preface, II.

²⁰ For more information, see Davies.

²¹ Zamoyski, *The Polish Way*, 277.

Poland's autonomy was destroyed. In the Prussian as well as Russian parts of partitioned former Poland, the entire school system was under either Germanisation or Russification, and neither occupant had any respect for Polish culture and institutions.²² In the Austrian portion, Poles lived more civilised lives and they were allowed representation in Parliament. They could also form their own universities, such as in Kraków and Lwów, which became deliverers of Polish education and culture.²³



Map 1.1.

The partitions of Poland in the 18th century.

During those difficult times, being a citizen of a country that did not exist anymore in name must have had an incredible impact, especially on artists. It is a well-known fact that Poles show strong

²² Germanisation and Russification are processes of cultural assimilation of non-German and non-Russian communities, forced to give up their culture, politics, and language in favour of German or Russian ones.

²³ Zamoyski, *The Polish Way*, 306.

integrity and incredible willingness to fight for freedom and independence during the most hopeless and tough times. As Zamoyski writes: “As the state melted away, the nation grew stronger. A unique phenomenon came into existence – the nation without a state”,²⁴ and continues:

In the mid-nineteenth century ‘Poland’ existed in the minds of the Poles in a sense that ‘Germany’ did not for the Germans before 1848. The Poles carried their nation and their country around in their knapsacks wherever fate scattered them: the opening words of Wybicki’s Song of the Legions are ‘Poland has not perished while still we live’. ‘Polishness’ became an ethereal moral condition which had nothing to do with the State.²⁵

Therefore, many great works and pieces of art were created while under occupation. Even though the number of works of any artistic kind generated throughout the time of struggle under the occupants might not seem huge, it is undeniably an important oeuvre of Polish culture as well as an impressive achievement by different kinds of artists. Composers wrote patriotic songs and instrumental pieces (such as Chopin’s Polonaises and Mazurkas), and poets wrote texts that encouraged Poles not to abandon hope and to fight for their country.²⁶ Despite desperate attempts to regain independence, Poles were left with no country for 123 years. However, as Zamoyski sums up:

The only thing the Poles could do was to cling to their Polishness. Not their patriotism or their political hopes for the resurrection of Poland, but quite simply the state of mind and the code of Polishness. As Krasiński exclaimed in his last major poem,²⁷ *The Dawn*: ‘You are no longer just my country; a place, a home, a way of life; the death of a state or its birth; but a Faith – a Law!’²⁸

After regaining independence in 1918 and establishing new borders, which created conflicts in Silesia and other regions (fixed in 1922), the Second Polish Republic was finally formed, commonly known as interwar Poland (see Map 1.2. below). Poles were slowly regaining their country, rebuilding cultural centres, schools, universities and many other essential institutions. The main focus of interwar Poland was placed on cultural development, as well as on increasing awareness of national identity. However, the new exciting feeling of living in an independent

²⁴ Zamoyski, *The Polish Way*, 288.

²⁵ Zamoyski, 288.

²⁶ For more information, see Zamoyski, “The Polish Question,” in *The Polish Way*, 286-300.

²⁷ One of the main poets of 19th-century Polish literature.

²⁸ Zamoyski, 300.

country did not last long. Barely 20 years of a regular and quite peaceful life was interrupted and ruined on the 1 September 1939, the day when all Poles' dreams came to an end. It was the beginning of World War II, which had catastrophic consequences not only for Poland, but for the entire world.



Map 1.2.

Poland (marked in peach yellow) in 1939 before World War II.

1.1.3. World War II

Nearly six years of World War II, beginning with the German invasion of Poland on 1 September 1939, until the end of the war in Europe in May 1945, represent the darkest times of Polish history. From the first days of the occupation, the nations of Nazi Germany and Russia began a systematic destruction of the Polish nation. Although the details and techniques the two occupants implemented slightly differed, the main goals were the same and were based on destroying Poland on every front. That meant the destruction of cultural life, mass killings of the Polish intelligentsia, forging conflicts among different ethnicities, deportations to concentration camps and working

camps (*łagrow*) organised by Germans and Russians, the extermination of the Jewish population, closing schools, and creating an uneducated generation. As Hans Frank, the personal legal advisor to Adolf Hitler and the Governor-General of occupied Poland, said: "Poles do not need universities or high schools. [...] Polish lands are to be converted into an intellectual desert."²⁹ Those words were supported by Joseph Goebbels, German minister of propaganda, who said: "[the] Polish nation is not worth being called a cultural nation."³⁰ Nazi Germany aimed at creating *Arbeitsbereich* (workspace) on Polish land, which was meant to prepare the ground for the 'upper humans' (*Übermenschen*), according to its *Lebensraum* theory.³¹ Access to radio or television was also scarce and education in Polish was forbidden. Non-compliance was severely punished. For instance, the possession of radio by a Polish citizen often resulted in the death penalty.³² Germans were fully aware that Polish national art and culture was one of the main reasons Poles had survived previous partitions and occupations. Therefore, the level of any cultural event was purposely lowered to horrifying standards and any sign of popularisation of Polish arts of a higher level was heavily penalised, such as the death penalty for playing Chopin's music.³³

One of the crucial details is the fact that Poland in the 16th and 17th centuries (known as the Polish-Lithuanian Commonwealth) was a multicultural country in which tolerance for and welcoming different ethnicities were highly recognisable abroad.³⁴ Nazi Germany manipulated this fact and created a strategy based on attempting to create conflicts among various ethnicities on Polish lands.³⁵ Moreover, the group that generated the most hate among Nazis were Jews, and Germans were particularly devoted to destroying the vibrant Jewish culture in Poland. As a result, Jewish literature became forbidden and almost all wooden synagogues were burned down.

Another attempt to ruin Polish culture was a plan to destroy the Roman Catholic Church and probably the entire presence of Christianity in Poland. Access to religious services was limited or

²⁹ Piotr Wróbel, *The Devil's Playground: Poland in World War II* (Montreal, Quebec: The Canadian Foundation for Polish Studies of the Polish Institute of Arts & Sciences, Price-Patterson Ltd, 1999), <http://www.warsawuprising.com/paper/wrobel1.htm>.

³⁰ Czesław Madajczyk, *Polityka III Rzeszy w okupowanej Polsce. Tom II* [Politics of the Third Reich in occupied Poland. Vol. II] (Warszawa: Państwowe Wydawnictwo Naukowe, 1970), 127-129.

³¹ *Lebensraum* (living space) is the land or territory the country's leaders believe it requires in order to grow and flourish. The word is mostly associated with Nazi Germany, which used the idea of *Lebensraum* as the basis of their policy for Germany's expansion.

³² Madajczyk, 127-129.

³³ Baculewski, *Historia Muzyki Polskiej*.

³⁴ Baculewski, 64.

³⁵ Baculewski, 80.

prohibited completely, singing religious songs or reading the Bible were forbidden, and the property of the church was confiscated. Many Polish priests were sent to concentration camps and murdered as the continuing Nazi policy of the mass killing of the Polish intelligentsia.

Polish newspapers, journals, and catalogues were banned; however, the newspapers quickly became a tool of propaganda. The same fate concerned theatre productions and films. Furthermore, all the profits from Polish cinemas were directed to the German industry, which triggered the reaction of the Polish Underground, and resulted banning Poles from cinemas. They propagated the famous slogan: “Only pigs sit in the cinema” (*Tylko świnie siedzą w kinie* — which is a rhyme in Polish). Slightly different policies applied to Jewish ghettos, where Germans did not intervene as much in the cultural life, but only because they wished to weaken Jewish awareness about their planned fate.

The cultural and material devastation of Poland during this time was incomparable to other countries invaded by Hitler. Multiple museums, universities, schools, libraries, theatres, and many other treasured places were destroyed during the war. The venues that remained were closed or marked as *Nur für Deutsche* (only for Germans). Furthermore, many of the most valuable works from Polish museums disappeared and their fates remain unknown to this day.³⁶ Poland was in an especially difficult situation, as it was being demolished by two invaders. On one front, Poland experienced ‘Germanisation’ and on the other front ‘Russification’. Both Russia and Germany aimed at a complete elimination not only of Polish culture and education, but also of its entire identity. Hitler and Stalin shared the view that Polish cultural and political life should be annihilated. As the historian Niall Ferguson aptly put it: “Not only a place, but also its idea ceases to exist.”³⁷ All the symbols of Poland, including flags and emblems, were destroyed or confiscated and the use of the Polish language in public was completely banned. People caught speaking Polish were frequently challenged and sometimes beaten. Many monuments, memorial sites, plaques, and other treasures of Polish culture were demolished, and the cities, squares, and streets were given German names.

³⁶ According to Professor Jan Pruszyński, the estimated market value of the stolen arts by the Germans and Russians in Poland in 1939–1945 was 30 billion dollars.

³⁷ Quoted in Krystyna Kujawińska Courtney, “In This Hour of History: Amidst These Tragic Events – Polish Shakespeare during the Second World War” in *Shakespeare and the Second World War: Memory, Culture, Identity* (Toronto: University of Toronto Press, 2012), 123.

Despite all the occupants' attempts to destroy Polish culture, the effect was opposite to that intended. As Norman Davies wrote, "In 1945, as a reward for countless sacrifices, the attachment of survivors to the native culture was stronger than ever before".³⁸ Moreover, there existed 'conspiracy classes' in all levels of education, from primary schools to universities, which were known for their high-quality education, largely as a result of teaching in small, compact groups. However, the conflicts among various ethnicities created by Polish invaders were successful. Even though the postwar culture was reborn, the changes that were made, such as destruction of the Jewish community, various emigrations, and changes of territory, left Poland without its ethnic minorities. Therefore, nowadays Poland can be seen as an unnatural creation with dangerously triggered nationalistic tendencies.³⁹ As Zamoyski sums up:

[...] And Poland is now full of Poles. They are divided neither by race nor religion, and the experiences of war put the whole society through a levelling experience. What the war did not achieve in terms of convincing workers, peasants and intelligentsia that their interests are one, the socialist regime has successfully done since.⁴⁰

1.2. Music in 20th-century Poland

The development of Polish music was entirely connected with Polish history. Music had its flourishing moments when the country prospered and was independent, whereas during the years of partition and depression, music, and art in general, hardly existed. However, as mentioned earlier and as will be elaborated in the next subchapter, numerous attempts were made (usually prospering in the underground) to preserve national culture and art during the darkest pages in Polish history.

Twentieth-century music is characterised by various techniques and styles. As Kowalska describes it: "20th-century music appears as a mosaic of styles, directions, compositional techniques, and finally, as a diversity of individual features of various composers."⁴¹ The first tendencies foreshadowing the change in music were noticeable in the second half of the 19th century in the

³⁸ Davies, *God's Playground*, 521.

³⁹ Norman Davies, "Poland's Multicultural Heritage," *Acta Slavica Iaponica* 4 (1986): 79-87, <http://hdl.handle.net/2115/7953>.

⁴⁰ Zamoyski, *The Polish Way*, 372.

⁴¹ Małgorzata Kowalska, *ABC historii muzyki* [ABC of history of music] (Kraków: Musica Iagellonica, 2001), 543.

works of Anton Bruckner, Richard Strauss, Gustav Mahler, and Richard Wagner, who introduced his *unendliche Melodie* in his music dramas. The indicators of change applied mostly to harmony, structural form, and tone colours. The most significant element that determines 20th-century music is timbre.

There are two factors, which have had the most considerable influence on modern Polish music: neoclassicism and the legacy of a group of composers called 'Young Poland' (*Młoda Polska*), which included Ludomir Różycki, Grzegorz Fitelber, Apolinary Szeluto, and Karol Szymanowski. A composer who was not a part of this particular group, but was closely connected to it, was Mieczysław Karłowicz. He was a prominent young composer who showed talent at an early stage, and his symphonic poems founded a new ground for innovative orchestral music in Poland. Unfortunately, he could not show his talent more as he died in an avalanche in the Tatra Mountains in 1909 at the age of 32. However, his addition to Polish music is indispensable and he marks his place in Polish music between Frédéric Chopin and Karol Szymanowski. For Polish music, the most significant among the composers in Young Poland was Karol Szymanowski. He developed his style by contact with his reborn country and its folklore. Szymanowski can also be named as the last representative of the romantic trend, which had dominated music in Poland since Chopin.⁴² Over the years, he tended to write in a neoclassical way, which was the most popular trend among composers born in the newly independent country in the 1930s. Although neoclassicism was characterised not only by a revival of classicism and classic forms, but also by a lack of emotions, Polish music had always found a way to embrace various emotions.⁴³ One of the popular techniques became turning to native folklore. In 20th-century Polish music, there were no noticeable tendencies of impressionism, fauvism or expressionism.⁴⁴

The development of neoclassicism in the interwar years did not reach its apogee at that time. This musical style was also very popular during World War II as well as right after the war. Furthermore, the postwar phase brought many changes in the features of neoclassicism. Before

⁴² In the 19th century, Poland did not exist due to the partitions at the end of the 18th century perpetrated by Prussia, Austria, and Russia. Therefore, the main topic in literature and music was to encourage people to fight for their freedom and independence. It was also the time when messianism (with the commonly used quote: "Poland is the Christ of the nations") was born and the traces of it have been present to this day in art and literature. For more information about messianism, see Andrzej Walicki, *Philosophy and Romantic Nationalism: The Case of Poland* (Oxford: Clarendon Press, 1982).

⁴³ For instance, Piano Trio, Op. 1 by Panufnik is clearly written in a neoclassical style; however, the deep emotionalism differentiates it from other neoclassical works.

⁴⁴ Stefan Jarociński, "Polish Music after World War II," *The Musical Quarterly* 51, no. 1 (1965): 244-58, <http://www.jstor.org/stable/740903>.

and after the war were many composers from the same generations who were recognisable and respected in the country, such as Tadeusz Szeligowski, Artur Malawski, Roman Palester, Adam Szałowski, Grażyna Bacewicz, Michał Spisak, and Witold Lutosławski. After the war, a new generation of composers emerged, which, together with the ‘old generation’, resulted in a wide range of individuals. Before World War II in interwar Poland, various artistic events were systematically organised, which brought many internationally known artists to reborn Poland, such as Claudio Arrau, Sergei Prokofiev, Sergei Rachmaninov, Alfredo Casella, Robert Casadessus, and Jacques Thibaud, as well as featuring numerous Polish musicians, such as Ignacy Jan Paderewski, Jan Kochański, Artur Rubinstein, Józef Hoffman, and Wanda Landowska. Furthermore, the Frédéric Chopin International Piano Competition had its first three contests in the newly independent country, which resulted in the appearances of many outstanding artists, such as Lev Oborin, Alexandre Uninsky, and Yakov Zak, who were the laureates of the first prizes in the first three editions in 1927, 1932, and 1937.⁴⁵

1.2.1. Struggle during World War II

The invasion by Nazi Germany on 1 September 1939, and shortly after by the Russian Army on 17 September 1939, brought to an end the cultural development that had been made in interwar Poland, and the most critical task for the whole population for the next six years was to survive. During World War II there was neither the possibility nor time for any cultural activities in Poland. Furthermore, Nazi Germany closed every university, theatre, and orchestra in the country. However, the art persecuted the most by the Nazis was music, presumably because Hans Frank considered himself a fan of classical music. He was responsible for the creation of the Orchestra and the General Symphony of the Governorate with headquarters in its capital city, Kraków.⁴⁶

World War II had catastrophic consequences that left its mark on the world and human history. Along with the start of World War II, a huge crisis of humanity began, especially in Poland, where normal musical and artistic life were completely paralysed. Many years of occupation meant huge danger for Polish music, including basic activities, such as musical education and concerts. It was the result of German politics, whose main goal was to destroy Polish art of any kind. Therefore, Polish compositions could not be heard in the philharmonic or opera theatres. Moreover, Polish

⁴⁵ For more information about the Frédéric Chopin International Piano Competition, its laureates and jury, see Janusz Ekiert, *The Endless Search for Chopin: The History of The International Fryderyk Chopin Piano Competition in Warsaw* (Warsaw: MUZA SA, 2000).

⁴⁶ “History of Krakow Philharmonic,” Filharmonia Krakowska, accessed 20 May 2019, http://www.filharmonia.krakow.pl/O_nas/Historia/.

music was banned from the radio and any form of music events. Polish names were struck off the composers' catalogues and their compositions were no longer available for purchase. However, continuing the development of musical life in Poland became one of the most important aspects of people's lives during the war and a sign of resistance against the occupiers. Therefore, many Poles were engaged in pedagogy and secret concerts or supporting the radio and preparing plans about music education for the years after the war. As Zamoyski describes it:

The life of the nation was lived in hiding. For a period of six years, education at every level was carried on secretly in indescribable conditions. Bombs were manufactured, plays were staged and books were published under the nose of the Germans, and hardly a national holiday passed without the Polish national anthem and *God Save the King* being broadcast all over the city through the official German megaphone system. The whole spectrum of activities was carried out with an efficiency and a wit that tend to obscure the difficulties and dangers involved. Torture, concentration camp and death awaited anyone on whom German suspicion fell, and many thousands paid the price.⁴⁷

Importantly, the number of compositions created during the war was massive, even though many composers worked in isolation, abroad, or in the death camps.⁴⁸

The Polish music oeuvre created during the war can be divided into two basic genres: popular and artistic. The popular output was represented by elaborated folkloric songs as well as patriotic songs from the underground. Those kinds of song cycles, mostly secret, were written by Witold Lutosławski, Bolesław Woytowicz, and Andrzej Panufnik. The artistic oeuvre was influenced by neoclassicism, which was already popular before the war and was characterised by different tendencies:

- a) Programme music based on patriotic topics (for instance: Polish Rhapsody and Symphony No. 6 "In memoriam" by Aleksander Tansman, "Symphony of Victory" by Michał Kondracki, or "The Tragic Overture" by Andrzej Panufnik).

⁴⁷ Zamoyski, *The Polish Way*, 360.

⁴⁸ For more information about music in the death camps, see Fania Fénelon, *Playing for Time: The Musicians of Auschwitz*, trans. Judith Landry (Syracuse: Syracuse University Press, 1997); and Szymon Laks, *Music of Another World*, trans. Chester A. Kisiel (Evanston: Northwestern University Press, 1989).

- b) Religious motives (“Stabat Mater” by Kazimierz Sikorski, “Mass” for a female choir, and “Ave Maria” for solo voices, choir, and organ by Tadeusz Szeligowski, “Magnificat” for soprano, mixed choir and orchestra by Bolesław Szabelski).
- c) Autonomic instrumental music with an oblique relationship to the war.

The last group prevailed among composed music and contained mostly symphonic and chamber pieces. Moreover, the chamber works’ popularity was increased by the possibility of performing them in smaller events, clubs, or even private homes. The composers writing orchestral music strived towards new monumentalism and a new relationship between symphony form and dramatic expression. In addition, a common technique was to include a patriotic song in a particular movement of a symphony or even as a theme used in its entire form. According to Baculewski, the compositional output from the war years did not change the look of Polish music regarding compositional ideas or techniques; however, it brought some new ideas, such as expressionism. He claims that the 1950s pulled back the development of music and brought back neoclassicism, but that the changes began at that time.⁴⁹

During the war, Polish music was performed both secretly in private homes as well as cafés and publicly at events permitted by the government. The most famous Polish musicians and conductors (Adam Didur, Zbigniew Drzewiecki, Jan Ekier, Barbara Kostrzewska, Zygmunt Latoszewski, Jerzy Lefeld, Witold Lutosławski, Andrzej Panufnik, Piotr Perkowski, Edmund Rudnicki, Eugenia Umińska, Jerzy Waldorff, Kazimierz Wiłkomirski, Maria Wiłkomirska, Bolesław Woytowicz, and Mira Zimińska) performed in restaurants, cafés and private homes, and the bravest of them sang patriotic songs on the streets, avoiding German patrols. Many of them did not survive the war; however, some of them managed to stay alive abroad, such as Aleksander Tansman in the USA, and Eddie Rosner and Henry Wars in the Soviet Union. Moreover, some composers took a brave initiative to create organisations that performed forbidden music in secret. Polish musicians, including orchestras, also continued their activity in the underground.

Similar to performing arts, music education functioned in two ways: in public and in secret. The secret teaching, performed by the most distinguished Polish musicians and pedagogues, such as Zbigniew Drzewiecki, Bolesław Rutkowski, and Stefan Śledziński, played a significant role in the education of new musicians, especially since the official music education gave a permit to educate

⁴⁹ Baculewski, *Historia Muzyki Polskiej*, 85.

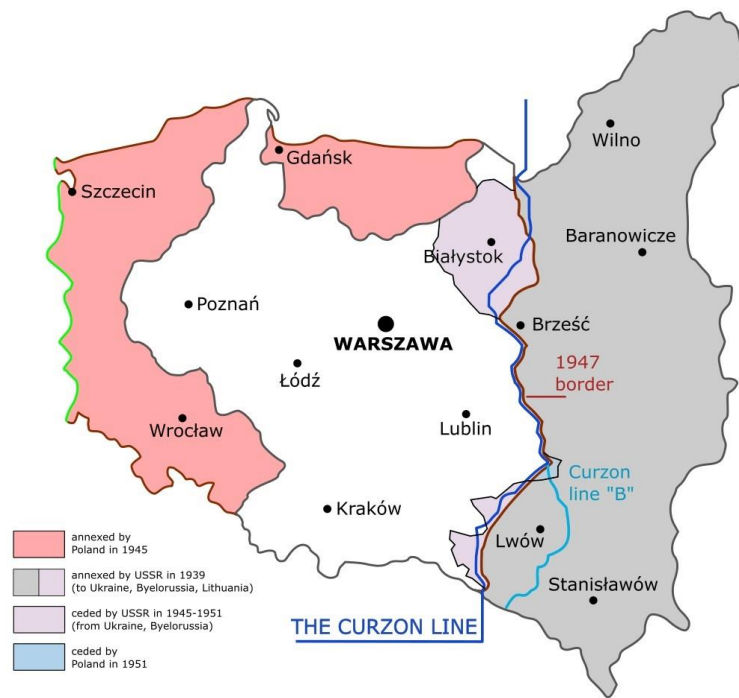
only orchestral musicians. The half-conspiracy way of teaching was also practised by composers who lived abroad, such as Aleksander Tansman, Antoni Szałowski, Michał Spisak, and Michał Kondracki. In addition, they also organised concerts and radio auditions that presented Polish and international music.

Musical life in Jewish ghettos was also present, especially in the Warsaw Ghetto. Apart from many musicians who performed solo, such as Władysław Szpilman, symphonic orchestras existed (in the Warsaw and Łódź Ghettos), which gave numerous concerts. In the Kraków Ghetto, a chamber orchestra was formed. Moreover, in all of them were various chamber ensembles, street bands, and vocal groups, which courageously performed banned patriotic songs or hits from before the war. Unfortunately, together with mass deportation from the ghettos to concentration camps in 1942 and eventually liquidation of the ghettos in 1943, all cultural life was destroyed and many musicians lost their lives. As Baculewski comments:

The death met all the orchestral musicians from the ghetto, including a composer, conductor and a cellist Marian Neuteich, pianist Ignacy Rosenbaum, composer Dawid Laks and many more. On the Warsaw streets, the Nazis executed the violist Henryk Trzonka, the talented young composer, Roman Padlewski, who died in the Warsaw Uprising, in the region of Ojców near Kraków the excellent composer and first Polish dodecaphonist Józef Koffler was murdered.⁵⁰

As World War II is considered the deadliest military conflict in history, the number of people who perished was huge and devastating. Poland experienced the most significant loss of its inhabitants: six million Poles, which was over 17 percent of the population. Notably upsetting is also the number of musicians who lost their lives during the war. In Warsaw alone, 150 musicians died, among whom were composers, performers, pedagogues, and others. Sadly, many talented people passed away and a large number of compositions were lost forever. Various places that held a collection of many works, such as music libraries and archives, were destroyed.

⁵⁰ Baculewski, *Historia Muzyki Polskiej*, 48. For more information about music in ghettos, see Shoshanna Kalisch and Barbara Meister, *Yes, We Sang! Songs of the Ghettos and Concentration Camps* (New York: Harper and Row, 1985).



Map 1.3.

Changes of Poland's frontiers.

1.2.2. Musical life in postwar Poland

The first years after the war were dedicated to rebuilding all forms of musical life in Poland. Gradually, different forms of artistic life became reactivated. Despite the vast problems in different areas of life in the postwar years, exchanges among the world's most prominent music institutions were alive and music written by Polish composers was performed at numerous festivals in London, Copenhagen, and Amsterdam. In exchange, music from abroad was performed in Poland. The whole generation of Poles born shortly after regaining independence in 1918 experienced the greatest impact of war on their youth. The Polish artists from this period became known as the 'Columbus generation', whose works are clearly connected to the atrocities of World War II and the 'discovery of a new Poland'.⁵¹ In the first postwar years, the leading role was played by a group of composers who established their reputation as well as their compositional styles before the war, such as Roman Palester, Andrzej Panufnik, Grażyna Bacewicz, Witold Lutosławski, and Artur

⁵¹ The term 'Columbus generation' was coined by Roman Bratny, who wrote an acclaimed novel, *Kolumbowie*. *Rocznik 20*, based on the name of Christopher Columbus, which symbolised the entire generation as discovering a reborn Poland.

Malawski. For many composers that was a time for a ‘compulsory debut’ since they lost the majority or all of their works in the bombings and destroyed buildings.⁵²

One of the most essential matters in postwar Poland became the reconstruction of education, including music education. The project from 1945 was based on the division of schools into three levels: lower, middle, and higher. The commission of a programme of music education was created in the same year and its main task was to create plans and programmes as well as publishing the music lessons. Over the years, many schools became renationalised and the higher schools received Music Academy status. A great blow for Polish culture was losing two significant cultural centres, Vilnius (Wilno) and Lviv (Lwów), due to new borders (see Map 1.3.). Those two cities were amongst the most important centres in Poland before the war. During the war, their inhabitants became less and less attached to Poland and after the war, the feeling was almost completely gone. However, to this day Vilnius and Lviv have a significant amount of Polishness in terms of architecture. As Kraków was significantly less damaged by war than Warsaw (84 percent destroyed), musical life in the first postwar years moved there. Kraków became a new centre for all important cultural events while Warsaw was slowly reconstructing its own cultural centres or rather mostly building them from scratch. In 1955, the rebuilding of the Warsaw Philharmonic Orchestra was finished and became known as the National Philharmonic Orchestra (*Filharmonia Narodowa*), the name it is still called today. Furthermore, Poles started building theatres and philharmonic orchestras in other big cities, which resulted in organising more concerts. The first mass-communication media that reappeared after the war was radio, followed by the establishment of radio choirs (in Wrocław, Kraków, and Warsaw). Unfortunately, the music programmes were addressed mostly to the mass listener, so contemporary/modern music was not broadcast. The other significant event was the reactivation of the Polish Composers Union (*Związek Kompozytorów Polskich*) and a festival in Kraków, which, even though it was not hugely significant, highlighted the war output of various composers. One critical step was the establishment of the journal *Ruch Muzyczny* by Stefan Kisielewski, who was a composer, pedagogue, and brilliant publicist. The other move to recreate musical life after the war was the formation of *Polskie Wydawnictwo Muzyczne* (the Polish Music Publishing House) in Kraków under the direction of Tadeusz Ochlewski. Another common form of preserving national culture was the gathering of Polish folklore.

⁵² Baculewski, *Historia Muzyki Polskiej*, 98.

New social-political conditions in postwar Poland and the growing communist ideology created many discussions on aesthetics, stylistics, and ideology in music. It was a difficult time for culture and art in Poland, including music. In August 1949, the historic congress of composers and music critics in Łagów took place. As a result, significant changes were made during this congress, such as abandoning the old pre-war direction of creating music that was accused of lack of empathy, the creator's isolation from society, the dehumanisation of art, mysticism, or catastrophic moods. Reporters who were present at the Łagów conference referred to the same concept of the bad influence of contact with the western world. The new ideology was supposed to be a renaissance, even isolating Polish music from international culture.

The 'iron curtain' was meant to clean Polish music from the influence of the western world and eliminate new tendencies from the first half of the 20th century, which were referred to as "the phenomenon of the past and reverted cart of history".⁵³ The subordination of musical creativity to socialist doctrine led to simplifying the form, the dominant role of vocal music, including folkloric elements, and using 19th-century composers' techniques. That was meant to produce more music that was adequate and understandable for the masses. As a result, privilege was given to works that created a strong emotional reaction, were mostly about positive events or emotions, or were made using traditional resources and with folkloric motives. Therefore, popular songs and cantatas were the most favoured. Often, these kinds of works were ordered by the Ministry of Culture and Art and were submitted for competitions. Popular songs were usually very schematic, which quickly became noticed. The most common technique was using a rhythmic march, waltz, or connecting Polish dance rhythms with a melody completely unrelated to the popular melody usually used in dances. The text was also very primitive, which additionally lowered the value of this music. The songs dedicated to the masses were often composed by amateurs, since professional composers treated this 'compulsory' work as marginal.

The other group of postwar composers focused on a different topic, peace, which was popular at this time as well. The great examples of this approach to composition are "Symphony of Peace" written by Panufnik and "Peace Cantata" written by Stanisław Skrowaczewski. Another fashionable subject, taken into account, and suggested by the communist government, was national folklore, and composers employed different approaches to this. One was the prevailing schematic literature characterised by a song and dance nature, while another was creating highly artistic

⁵³ Baculewski, *Historia Muzyki Polskiej*, 123.

works. Furthermore, composers' reactions to socialistic tendencies in music were extremely different: from accepting the official postulates, and attempts to find a compromise, to undertaking different operations against the regime, including grafting ideology onto music, which could result in banishing the composer and treating them as a 'formalist' favouring western standards. However, the latter was considered a stigma with which it was impossible to create art in Poland. In consequence, many prominent Polish artists, musicians, choreographers, and directors began to seek asylum in other parts of the world. It was forbidden to mention those who left and soon after they were forgotten for decades. Eventually, the Soviet regime was defeated in 1991 and some of the artists, musicians, poets, and writers were rediscovered. In some cases, however, they have remained neglected to this day and still wait to be revealed.

Chapter Two:

Biography of André Tchaikowsky

André Tchaikowsky's life was neither easy nor effortless. His early years, especially, were beset with cruel adversity. One may say Tchaikowsky's existence was a constant struggle with himself, others, and the world. Although Tchaikowsky usually claimed he was fond of people and needed them around him, he avoided even his closest friends and regularly provoked them. Maciej Grzybowski, the prominent populariser of Tchaikowsky's music states:

The drama of the opposition between an individual and the community has been accompanying people since the beginning. Sometimes it becomes tragic. In the case of André Tchaikowsky, this tragedy is extremely terrifying. For the history of the 20th century — quite emblematic.⁵⁴

2.1. The Early Years — 1935–1939

André Tchaikowsky was born in Warsaw on 1 November 1935 into a Jewish family. He was given the name of Robert Andrzej Krauthammer. His mother, Felicia Alexandra Rappaport, was a well-educated and stunningly beautiful young woman who spoke fluently four languages and played the piano. Therefore, it came as no surprise when a young lawyer, Karl Ignacy Krauthammer (a German Jew), immediately fell in love with her and their marriage was quickly arranged. However, their happiness did not last long and the marriage terminated in divorce before Andrzej was born. Usually, the birth of a first-born child ought to be a joyful and major event for a family. However, a few months before Andrzej's birth, Karl Ignacy left Warsaw and his family for good and moved to Paris. Felicia stayed in Warsaw with her mother, Celina, and they had to face the fact of bringing up the soon-to-be-born Andrzej without his father's help.

Young André (still known as Robert Andrzej) was an extraordinary child. He was very capricious, talented, active, and displayed endless possibilities. At the age of three, he spoke like an adult and his advanced vocabulary generated respect. Further, his grandfather taught this little child how to speak in three different languages — Polish, Russian, and German. However, while Robert

⁵⁴ Grzybowski, “Śladami Ikara”.

Andrzej could read and speak in a few languages, his favourite play quickly became music. His mother stepped in as his first piano teacher and firstly, showed him the connection between different sounds that came from pressing the black and white piano keys and notes on the paper. Robert Andrzej seemed to be glad he could play this new funny game, while the whole family, especially Andrzej's grandmother, enjoyed having this gifted child around. Furthermore, from these years, grandmother Celina had started to plan the future of her talented grandson. She believed that he would be the school's best pupil and would be at the top of his profession, no matter what it would be. In fact, one may say that young Robert Andrzej was cursed with his uncommonness, which would haunt him for the rest of his life. Unfortunately, World War II broke out on 1 September 1939, ruining all the plans not only of the Krauthammer family, but of all Poles. The whole nation immediately had to focus on a primary goal — to survive.

2.2. Beginning of World War II — 1939–1942

The Krauthammer family had been living in the Jewish district (later the Warsaw Ghetto) before Hitler's regulations about the Jewish population began. Approximately 15 people lived in the family's flat, with six or seven in every room.⁵⁵ For young Andrzej, there was no possibility of playing the piano, but he was reluctant to follow any prohibitions. Therefore, he found a way to practise on the keyboard's cover or the table, which appeared to be a joyful pastime he could perform for hours.

It may appear that childhood in the Warsaw Ghetto must have been terrifying. It seems a truly dreadful experience and hard to imagine for people looking at it from this time perspective. However, young Andrzej had seen the other side of the coin. He used to play with other children (preferably with older ones, as he became quickly bored with children of his own age) and he even attended the kindergarten in the Ghetto. The whole reality appeared ordinary to him, as he described in his letter to Halina Janowska many years later:⁵⁶

...the bombing of Warsaw was, for me aged 4, a splendid game, and everything that went on in the ghetto I regarded as perfectly natural. The outrage and the fear are for the reader to feel — I

⁵⁵ Ferré, *The Other Tchaikowsky*, 23.

⁵⁶ One of Tchaikowsky's closest friends.

felt none of that. How could I know that everything surrounding me was abnormal if I could remember nothing different?⁵⁷



Photo 2.1.

Andrzej Czajkowski as a child.

Photo credit: Tchaikowsky Archive.

2.3. Escape from the Ghetto and Life on the Aryan Side — 1942–1945

At the beginning of 1942, the elimination of the Warsaw Ghetto had started. Its residents were transported to the death camps situated around the country. The courageous and determined

⁵⁷ Janowska, *My Guardian Demon*, 71.

grandmother Celina knew she had to save her family from the Ghetto.⁵⁸ Therefore, she decided to acquire false documents for her daughter and her grandson. However, Felicia refused to leave the Ghetto because of her new husband, Albert, who had a typically Jewish appearance, so they would have been noticed by the police and murdered without any exceptions. Celina attempted to convince her daughter to escape, but without success. Both this event and Felicia's behaviour left a tremendous mark on Andrzej's life and, certainly, on his later compositional path. He never forgave his mother that she preferred another man to him. When the day came, Celina dyed Andrzej's hair blonde with peroxide, dressed him as a little girl and walked out from the Ghetto without any hesitation. They both left the Ghetto unnoticed by the Nazis and they never saw Felicia again. After the war, it became clear that Felicia and Albert (along with many other members of the family) were murdered in a concentration camp in Treblinka in 1942.⁵⁹

From that time, a new chapter in Andrzej's life had started and he was not Robert Krauthammer anymore; his name became Andrzej Robert Jan Czajkowski and his grandmother Celina became known as Janina.⁶⁰ Due to the extraordinary behaviour of this woman, he managed to survive the war. However, the three years after escaping from the Warsaw Ghetto were not a pleasant life for a child. On the contrary, it appeared to be an utter nightmare. To increase the chances of surviving, little Andrzej had been kept in various locations that had to be changed regularly in order to avoid even the smallest signs of danger. One of the typical places where he was hidden was a wardrobe, where the little child was often locked up in a cupboard in complete darkness and inhuman conditions, deprived of any sense of security. He was growing up with no contact with his family and he had to bear with his loneliness and fear.⁶¹

Although his grandmother had visited him, bringing money to Andrzej's host once a week, he always felt alone and scared. Furthermore, when Celina was visiting him, she examined Andrzej in reciting the Roman Catholic prayer and answering questions about the Roman Catholic religion.⁶² She would make him recite all the details of his latest identity, since she had been changing the identity papers every week. He states in a fragment of his autobiography:

⁵⁸ Celina was the only member of the family who lived outside the Warsaw Ghetto.

⁵⁹ Ferré, *The Other Tchaikowsky*, 26.

⁶⁰ Belina-Johnson, *A Musician Divided*, 27.

⁶¹ Czajkowski could not live with his grandmother at this time in order to increase their chances of survival.

⁶² I use his grandmother's name Celina instead of Janina in the whole text to avoid confusing the reader.

While this took place, Grams would submit me to an examination. She asked me to recite The Lord's Prayer and Ave Maria, and posed random questions on the tenets of the Roman Catholic religion. This was easier for me than for her; she obviously didn't know them herself and seldom could have spotted a mistake. Then she would make me recite all the details of my latest identity. Name, birthplace, my parents' names, and where I had been brought up. There was a far harder task, as Grams only thought it safe if she obtained fresh identity papers every week or two, and I constantly had to memorize, digest, and identify myself with a new set of data. Usually I managed all right, but I still knew far more about Jesus' life than about my own. Altogether, he felt to me more real.

Sometimes both catechisms were combined in an attempt to catch me off my guard, somewhat like this. — Where was Jesus Christ born? — In Bethlehem. And you? — In Pinsk. — Idiot! That was the last time! Can't you read anymore? — Białystok. — That's better. — What's your father's name? — Adam Yanowski. — And the Holy Virgin's husband? — Saint Joseph. — Who massacred the innocents? — Herod. — And who does it today? — The Jews. They crucify Christian children and then drink their blood. This last answer always made my hosts smile.⁶³

Another known traumatic event from Andrzej's childhood happened shortly after the Warsaw Uprising in 1944.⁶⁴ Andrzej mentioned it sporadically, once in a letter to Halina Janowska while describing his grandmother's courage:

During the Uprising of 1944, our house was taken over by the insurgents, and then by the Germans. They led us out into the yard, ordered us to stand facing the wall with our hands in the air, and pushed us along using rifle-butts in our backs (I'm not sure if it was the butts because I didn't look round). We all thought this was the end: someone started to pray. Then granny said, in a calm, dispassionate voice: 'Don't be afraid, darling, it's only a moment'.⁶⁵

In the touching and sobering testimony, which Andrzej gave after World War II, he gave examples of the places he was hidden and the events he experienced. He described many horrifying events he was exposed to, such as people being beaten or killed. For instance:

⁶³ Ferré, *The Other Tchaikowsky*, 28.

⁶⁴ The Warsaw Uprising was a major operation during World War II, undertaken by the Polish underground resistance and led by the Home Army, to liberate Warsaw from German occupation. The Uprising began on 1 August 1944, and was fought for 63 days. It was the single largest military effort taken by any European resistance movement during World War II.

⁶⁵ Janowska, *My Guardian Demon*, 84.

A German took a woman's child and when she started to cry and beat him, he kicked her in the face and started to torment the child. He flayed the child, broke its teeth, broke its arm and nose and then threw it into fire still alive. Then the woman started from the ground and hit him on the face. She kicked him twice in the belly, broke two of his teeth, and then jumped into fire.⁶⁶

Before the end of World War II, Andrzej suffered an attack of appendicitis.⁶⁷ There was no way of surviving for a little boy other than an emergency operation, so Celina risked their lives and took him to the hospital. The appendectomy was successfully performed and Andrzej was placed in a ward with other children to recover. For the child who had spent two years of his life being hidden, this time was a pleasant change. Finally, this unusually active child had an opportunity to participate in various kinds of social entertainment. He started to write poems and read them to anyone who would listen. From his earliest years, he had a true desire to become a poet.⁶⁸ Possibly, this aspiration resulted in his passion for various literature, especially Shakespeare, later on.

Andrzej and his grandmother survived the war, but the price they had to pay was high. He exhibited a severe effect from this unimaginable situation, which accompanied him for the rest of his life.⁶⁹ This effect is known as the Holocaust Survivors' Syndrome and it includes a chronic depressive state (nervousness and emptiness), sleep disorders (fear of falling asleep and fear of early awakening), and various physical symptoms (headaches, disorders of the gastrointestinal tract). Besides, he was under a great deal of pressure because Celina believed her grandson needed to earn a living since he had managed to survive as one of only a few members of the whole family. One can assume that Czajkowski would have felt that everyone was continuously repeating this 'chorus', which Hanna Krall describes piercingly:

You could not disappoint your mother who died in order to increase your chance. You could not disappoint the murdered family, and maybe even the entire nation. You would have triumphed over fascism. You would have shown the world that the Jews ... and so on.⁷⁰

⁶⁶ The whole testimony is included in Belina-Johnson, *A Musician Divided*, 85-98.

⁶⁷ According to Belina-Johnson's research, Tchaikowsky underwent three other traumatic operations at the age of seven to reverse his circumcision. Operations were performed in a private flat and the young boy did not receive any pain-killers and had to keep silent. These operations as well as loss of his mother and years of secrecy had a significant impact on developing his character traits present in his adult life.

⁶⁸ Young Andrzej wrote many poems during this hospital stay; one of them was titled "Scarlet Rose".

⁶⁹ It is unknown if Czajkowski's grandmother exhibited a similar effect.

⁷⁰ Hanna Krall, "Hamlet" in *Dowody na istnienie* [Evidence of existence] (Kraków: Wydawnictwo a5, 2000), 118-119.

2.4. Years of Education — 1945–1957

2.4.1. Łódź — 1945–1948

From the beginning, Celina Krauthammer decided that her grandson would learn only at the best schools and with the best mentors. Clearly, she was determined to make her grandson a great pianist. Moreover, she always told Andrzej that he deserved a living because he was a lucky boy who remained alive during the war. A number of Jews were killed, so Andrzej had to prove that the Jewish nation still remained ‘the chosen one’.⁷¹ Celina visited Stanisław Szpinalski, who was a famous piano teacher at that time, but he did not tutor beginners. However, he suggested that Andrzej should start his education at the Łódź Academy of Music, since there were tutors who might be interested in coaching such talent. As a matter of fact, Andrzej’s teachers in Łódź, Emma Altberg and Władysław Kędra, were truly impressed by his abilities and musicality. After the first year of training, a qualifying exam for the higher class was required. To make sure he would qualify, Andrzej decided to present and perform his own composition. Unfortunately, the difficulties of his own music appeared too demanding for the inexperienced pianist and resulted in an outburst of crying at the exam. Despite this inconvenience, the jury did recognise his talent, the recital went successfully, and Andrzej passed the exam to enter the higher class without any issues.

2.4.2. Paris — 1948–1950

Meanwhile, his grandmother Celina had a severe heart attack and, as a pragmatic woman, she began to consider a possible future guardian for her grandson in case she died. Therefore, Celina contacted Andrzej’s father, who still lived in Paris. As a result, Karl sent both of them an invitation to France.⁷² Celina’s ambitions did not fade out over the years and she remained determined to find the best piano teacher in France for her grandson. Lazare Lévy was considered the finest in Paris, so undoubtedly he was the number one at the Paris Conservatory.⁷³ Unfortunately, education abroad required a great deal of money, so Celina began to think about managing payment for her grandson’s education in Paris. Therefore, she asked Andrzej’s father if he would be able to cover the payment for his son’s piano lessons. However, Karl refused to spend his money on music

⁷¹ Six million people of the Polish nation, half of whom were Jews, lost their lives during World War II.

⁷² Karl and Andrzej met for the first time in 1948; however, there was no bond between them and, soon after, Andrzej terminated the relationship.

⁷³ Twelve-year-old Andrzej was too young to be accepted as a senior student for the Lévy’s class; however, Celina, believing that Lévy was the best teacher at that time, persisted in having her grandson tutored by him.

classes because he only believed in a prominent occupation for his son, such as a lawyer or a doctor. Thus, Celina went to the Polish Embassy in Paris and asked them if they could help. She suggested that the boy perform a concert at the Polish Embassy and that would be proof of his extraordinary talent.

After success at the Polish Embassy, the teenage Andrzej was presented with a scholarship and money from his cousin, as well as his repentant father. It was the beginning of Tchaikowsky's music education in Paris, where the boy attended high school in the morning and the music school in the afternoon. Later, at the exam to a higher class run by Lazare Lévy, Czajkowski performed Chopin's Scherzo B minor and Mozart's Fantasy C minor. After this performance, Professor Lévy found it hard to believe that Andrzej had been learning the piano for only two years. He considered it hardly possible that one could play with the kind of musicality and technique Andrzej displayed. Therefore, at first, Lévy's assistant took care of the young boy for a trial of just a few months. Without a doubt, she was an excellent teacher herself and she quickly calculated the best method to approach such talent. Since the 'young genius' tended to acquire knowledge too fast and required a constant challenge, she provided new pieces for him every week, which made him practise. He never seemed to master something because he could simply do it on the first try. Later on, Czajkowski always considered himself a terribly lazy pianist, while he could sacrifice any amount of his time to composition. Whereas other pianists were practising for six or even 10 hours daily, he was playing for two or three hours since he quickly became bored. However, his unusual talent remained noticeable. One example is the fact that among 340 candidates for the higher course at the Conservatory, only 30 were admitted, and only four, including Andrzej, to Professor Lazare Lévy's class. At the age of 13, he was the youngest pianist in this class.

Over time, Czajkowski had made constant progress and he had also been composing since the first years of his education. He often performed his own compositions as a part of recitals and he dedicated those pieces to Lazare Lévy and his assistant.⁷⁴ In June 1950, at the age of 14, Andrzej Czajkowski won gold medals in both solfeggio and piano performance and graduated from the Paris Conservatory with its highest honours.⁷⁵

⁷⁴ Ferré, *The Other Tchaikowsky*, 58.

⁷⁵ Ferré, 108.



Photo 2.2.

Andrzej Czajkowski's Advanced Class with Lazare Lévy (1948).

Far left, Andrzej Czajkowski (age 13); second from left, Colette Zérah; second from right, André Bernheim; far right, Désiré N'Kaoua (the others in the photo are unknown).

Photo Credit: Frédéric Gaussin.

Colette remembers Andrzej as that “amazing Polish kid”.⁷⁶ This class had many Jews, including Lazare Lévy. Other students called them the Synagogue.

2.4.3. Sopot — 1950–1951

After two years in France, Andrzej returned to Poland with much glory. Furthermore, he was promised an apartment with a grand piano in Warsaw and studies at the Warsaw Conservatory by the Polish Government. At first, however, he would have to complete his secondary education. Therefore, he moved to Sopot and attended the Sopot High School of Music, where his piano teacher became Olga Ilwicka. As with every person who associated with Andrzej and his extraordinary talent, Olga was highly impressed. One might say she was overwhelmed by his abilities, whereas Andrzej felt bored and tired of that constant admiration. Thus, he began to concentrate mostly on composition. He sent an application to the Polish Composers' Union with

⁷⁶ “André Tchaikowsky”, André Tchaikowsky, Photographs, accessed 23 March 2020, <http://andretchaikowsky.com/photopages/index.htm>.

a request for membership. Andrzej listed 13 compositions, which were mostly signed: “manuscript is lost” or “manuscript in preparation”. Only one piece actually existed at that time as not lost or not-in-preparation — *Suite for Piano*.⁷⁷ In spite of the lack of written works, it appeared sufficient for Czajkowski’s acceptance as a member of the Polish Composers’ Union. In addition, a famous Polish composer, Zygmunt Mycielski, considered him an exceptional talent and an artist who displayed originality and musicality.⁷⁸

2.4.4. Warsaw — 1951–1956

During his Warsaw education, Andrzej Czajkowski studied piano performance under the tutelage of Stanisław Szpinalski and composition in the class of Kazimierz Sikorski. Andrzej was an especially popular person at the Warsaw Conservatory for various reasons. He was famous for his incredible memory, excellent talent for improvisation, and amazing ability to sight-read. Many other students, as well as professors, regarded him as a real genius. With a group of eight selected Polish pianists (with, among others, Adam Harasiewicz, Włodzimierz Obidowicz, Tadeusz Kerner, Lidia Grychtołówna, Miłosz Magin),⁷⁹ Czajkowski began preparations for the Frédéric Chopin International Piano Competition in 1955.⁸⁰ He was the youngest Polish participant and one of the youngest pianists participating in this competition. However, he had a disastrous personal life and his relationship with his grandmother had reached an unacceptable level, which forced him to spend whole nights outside his home. Three weeks before the Chopin Competition started, his grandmother Celina had died, while Andrzej was not present at home. After that incident, he felt enormous guilt about the circumstances of her death. He wanted to withdraw from the Chopin Competition, since he already experienced panic in fear of public performances. However, “Szpinalski urged Andrzej to redouble his efforts so that he might win the competition in memory of his grandmother”.⁸¹ Czajkowski agreed to perform at the competition despite feeling terrified — he knew that he would always have to ‘pay for’ his life being saved in the war.

⁷⁷ Ferré, *The Other Tchaikowsky*, 63.

⁷⁸ Ferré, 64.

⁷⁹ Adam Harasiewicz won the first prize in Chopin Piano Competition in 1955, while Miłosz Magin is mostly known as a composer who later settled in France.

⁸⁰ The Frédéric Chopin International Piano Competition was initiated in 1927 and has been held every five years since 1955 in Warsaw. Among the laureates are the pianists Lev Oborin, Martha Argerich, Kevin Kenner, Vladimir Ashkenazy, Bernard Ringeissen, Dina Joffe, Akiko Ebi, Evgeni Bozhanov, Fou Ts’ong, Dang Thai Son, Julianna Avdiejeva, Cho Seong-Jin, Daniil Trifonov, Krystian Zimerman, Rafał Blechacz, Ewa Pobłocka, Alexei Sultanov, Piotr Paleczny, and Janusz Olejniczak.

⁸¹ Ferré, *The Other Tchaikowsky*, 74.



Photo 2.3.

Grandmother Celina Sandler-Czajkowska (c. 1952).

Photo credit: Tchaikowsky Archive.

2.4.5. Study with Nadia Boulanger — 1957

In 1957, Andrzej Czajkowski studied composition with Nadia Boulanger. She was then 70 years old and the new student did not impress her at all. For her, he was simply another brilliant student who desired some instruction in composition. It was a strong reason why Czajkowski admired Boulanger; however, their ‘friendship’ lasted only a few weeks, because the young, rebellious, boy who was unwilling to be dominated by someone else, started to quarrel with her, and their cooperation ended quickly. As a result, he destroyed every composition he had written under Boulanger’s tutelage, as they displayed too much of her influence. Despite this fact, Andrzej

always stated that he “learned more with Nadia in two months than he had learned with anyone else totally.”⁸²

2.5. Competitions — 1955–1956

The result of his participation in the Frédéric Chopin International Piano Competition in 1955 was a great success. His interpretations of the best-known Polish composer of the Romantic period were greatly appreciated and they gained the full recognition of the jury as well as the audience. Although young Czajkowski did not win the first prize, he did achieve success — the eighth prize, as well as the prize of 10,000 Polish złotych, a concert tour in Poland and Bulgaria, and a piano, as a bonus for the youngest Polish participant.

Despite many awards and recognition after the Chopin Competition, the most important aspect seemed to be the interest of Arthur Rubinstein, who was deeply moved by the interpretations of this young pianist. Rubinstein claimed that he heard something special in this young Pole’s playing and he had a desire to listen more to his interpretations as well as finding information about the personality of this intriguing boy. Therefore, Rubinstein invited Czajkowski to the International Queen Elisabeth Competition that was to be held in the next year in Brussels. This time, Andrzej participated as one of the favourites and the Brussels competition resulted in an enormous success — he won the third prize and an offer to study with Stefan Askenase in Brussels.⁸³ Furthermore, Rubinstein spoke the words that became the most recognisable quote about Andrzej for the rest of his life:

I think André Tchaikowsky is one of the finest pianists of our generation — he is even better than that — he is a wonderful musician.⁸⁴

⁸² Ferré, *The Other Tchaikowsky*, 91.

⁸³ Czajkowski and Askenase quickly became close friends and remained friends until Andrzej’s death.

⁸⁴ Ferré, 86.

2.6. The Mature Years —1957–1981

2.6.1. Career, personality

After Czajkowski's triumph in Brussels, his career started in earnest. On Rubinstein's recommendation, the famous impresario, Sol Hurok, took care of the career of this young pianist. Firstly, he forced the change of Andrzej Czajkowski's name to the more western version and the Polish artist became André Tchaikowsky. This made André furious, as he never admired his Russian-namesake composer, never played his compositions, and had no wish to be associated with him. Secondly, Hurok provided untrue information in the recital programmes about Tchaikowsky's childhood and highlighted the Holocaust aspect, which caused even more annoyance. According to Tchaikowsky, Hurok promoted him as a "sort of Anne Frank of the keyboard."⁸⁵ In addition, Hurok appeared to be dreaming about a promotional poster, which would have carried the title: "Tchaikowsky plays Tchaikovsky". Although it might be a catchy poster, it would never happen. André Tchaikowsky already seemed not to be convinced about a piano career, since he considered himself primarily a composer and he decided to devote his life to this art.

From 1956 to 1959, Tchaikowsky performed about 500 concerts, an astonishing average — a concert almost every second day.⁸⁶ He performed concerts across the whole world, including the USA, New Zealand, Australia, Europe, and Asia.⁸⁷ After his great success in Brussels, he toured in the USA. Despite unfortunate circumstances (orchestral strike and an infection), he received a number of favourable reviews. However, he was affected by a significant heartbreak at that time, so nothing seemed of much importance to him. In his letters, he wrote:

Later, they wrote me up in the papers and all agreed dispassionately that I'm a good pianist. But I'm not a good pianist: I'm either something much more or something much less than that. But to show them that, I must have someone to play for: someone in the audience I want to convince.⁸⁸

⁸⁵ Ferré, *The Other Tchaikowsky*, 143.

⁸⁶ Grzybowski, "Śladami Ikara".

⁸⁷ After a few tours in Australia and New Zealand, Tchaikowsky even considered moving to one of these countries.

⁸⁸ Janowska, *My Guardian Demon*, 8.

André Tchaikowsky was a particularly capricious person who always played with human feelings. He broke up many friendships and ruined his own career. One of the numerous examples of his unusual behaviour is a speech he gave at one of the parties organised by ‘rich ladies’ in the USA:

I’m not a polite speaker at dinner parties. In fact, I’m not very good at dinner parties; in fact, I hate dinner parties. I didn’t want to come to this party and I’m not suitable to this party because when I get excited, I get nose bleeds in public and I feel one coming on and will have to leave soon. You really don’t want me at your party. I am a communist, I eat with my fingers, I never take a bath, I’m Jewish, I pick my nose, I believe in equal rights of whites and blacks, and, finally, I’m a homosexual.⁸⁹

Tchaikowsky never took care of his career; he despised the sound of it and every circumstance related to it. There is, however, no other word than ‘career’ to describe his pianistic success, which he considered a necessary evil and he simply required it to earn enough money in order to buy essential accessories for writing his own music. He completely wrecked his friendship with Arthur Rubinstein at a big gathering at the Rubinstein house in 1958. At that party, a large group of people was full of praise for Rubinstein for another brilliant recording of Chopin’s *Ballades*, except for André, who claimed: “I play the *Ballades* much better than you, Arthur.”⁹⁰ One can assume that his behaviour was not easily understood and it often made him enemies. In spite of that, Tchaikowsky managed to gain a circle of close friends in London, such as Fou Ts’ong, Peter Frankl, Tamas Vásáry, and Eve and Terry Harrison, while his closest friends were Radu Lupu (who performed Tchaikowsky’s Piano Concerto, Op. 4 for the first time) and Stephen Bishop-Kovacevich. Over his lifetime, Tchaikowsky met many prominent musicians, artists, writers, conductors, and, with some of them, he quickly became friends, sometimes for a lifetime. One of his personal features was judging people too quickly, often for no specific reason, which later resulted in the guilt described in his diaries.

In 1959, Tchaikowsky terminated his cooperation with Sol Hurok and, after that, returned to the USA only twice, in 1970 and 1975. In 1960, he left Paris and moved to London, where he was to live for the next 16 years. Later, he moved once again, to Cumnor, a little village near Oxford, due to a desperate need for a place where he could practise without causing any disturbance. He adored England as well as the British a great deal, and he obtained a British passport. According to

⁸⁹ Ferré, *The Other Tchaikowsky*, 152.

⁹⁰ Ferré, 155.

Anastasia Belina-Johnson, “the legend goes that Tchaikowsky decided to settle in England after reading *The Diary of a Nobody* (1888–89) by the brothers George and Weedon Grossmith. He was delighted with the book and believed that people really did live and think in the way the protagonist – the celebrated Charles Pooter – described. England provided longed-for stability, even if it took him some years to settle there properly.”⁹¹

Tchaikowsky left Poland in October 1956 and never returned. The question that immediately occurs is ‘why?’ In his country, he seemed to be a kind of hero who was looked after like a star. Furthermore, he obtained two scholarships from the Government and people undoubtedly respected or even adored him. Since he escaped, he had never been appreciated so much. The reasons for his aversion to Poland could have been related to his memories from the occupation, nightmares, and fear.⁹² The New Zealand music critic, Ian Dando, remembered:

He had a strange relationship with Poland. He was always suspicious of Poland, never wanted to go back. In fact, when I was at the Warsaw festival, and staying with Halinka, a number of the Warsaw festival people said ‘If you know André, please persuade him to come back and give some recitals in Warsaw. We’d love to have him back.’ I passed this onto André, and André said ‘No, no. If I went back to Warsaw they might cancel my visa, I might be imprisoned there, I mightn’t be able to get out again. No, I don’t trust any countries east of the Iron Curtain.’ André would never go back to Poland for that reason.⁹³

One of Tchaikowsky’s friends, Stanisław Kolodziejczyk, gave the following statement:

With her [Tchaikowsky’s grandmother] death, the last link with Poland disappeared, and he left never to return. He was worried about visas and passports, and not being able to travel freely. Did not like this control. But he did not officially deny his Polish citizenship, and he carried a double citizenship card with him.⁹⁴

⁹¹ Belina-Johnson, *A Musician Divided*, 56.

⁹² In letters to Halina Janowska, Tchaikowsky confessed that he had nightmares about coming back to Poland in which he got off at the airport and soon after had his hands shackled in handcuffs.

⁹³ Recollections of Ian Dando recorded on 22 December 1987 and sent to David Ferré, quoted in Belina-Johnson, 55.

⁹⁴ Stanisław Kolodziejczyk, interviewed by David Ferré on 16 September 1986 in Warsaw, quoted in Belina-Johnson, 56.

Indeed, Tchaikowsky always considered himself a Polish musician who was eager to give charity concerts for Poland on every occasion.

Another characteristic feature Tchaikowsky displayed was having problems with his identity. He wrote in his diary:

Always and everywhere, I have felt myself to be different. I felt equally out of it among Jews and among Gentiles, among homosexuals and family men, in all communities and with most individuals. Three years ago John made me break through that isolation, and since then I have found it much easier to achieve contact with people to assume welcome rather than rejections, often to extend it.⁹⁵ J. told me of Maharishi's phrase about 'the forgiveness of differences' and I happily imagined humanity as a vast orchestra, to which my timbre could contribute the more for being distinctive.⁹⁶

2.6.2. Passions, favourite pastimes

André Tchaikowsky especially adored literature and theatre. According to the note on one of his recorded CDs, he admired 17th-century French literature during his stay in France. After returning to Poland, he was fascinated by French novels and Russian classical literature; while in England, his real passion became English literature and poetry, especially Shakespeare. While British music had not influenced Tchaikowsky at all, living in England seemed to leave a marked passion for British literature and plays. Tchaikowsky memorised many written works by Shakespeare (he knew *Hamlet* by heart, even with stage directions) and he read the literature in several languages. It was not a coincidence that he had chosen Shakespeare's work as the libretto to his only opera, *The Merchant of Venice*. It was his last composition, on which he spent 14 years working. Another dexterous composition written by Tchaikowsky, *Seven Sonnets of Shakespeare*, is also inspired by the great English poet. As a posthumous joke, Tchaikowsky stated in his Will that he wanted to leave his skull to the Royal Shakespeare Company, with a request that it should be used in the performance of *Hamlet*.⁹⁷ That is one of the facts that made him recognisable until this day. He always protested against a plastic skull held by an actor on the stage during the performance.⁹⁸

⁹⁵ John was one of Tchaikowsky's lovers.

⁹⁶ Belina-Johnson, *A Musician Divided*, 269.

⁹⁷ The entire Will is quoted in Ferré, *The Other Tchaikowsky*, 487-90.

⁹⁸ The skull was used in a *Hamlet* production in Stratford in 2008 with actor David Tennant as Hamlet, however, due to increased reactions from the audiences, the Company withdrew the skull, later reinstating it in the London production.

Apart from his consummate knowledge of literature, he was also a talented polyglot who fluently spoke Polish, French, English, German, and Spanish, and was able to communicate in Russian, Italian and Portuguese. In his letters and diaries, he quoted and referred to numerous literature works in various languages. Many of his friends or acquaintances often mentioned that Tchaikowsky was incredibly widely read, but never arrogant about it. As Margaret Cable recalls: “André was terribly well-read and made me feel totally ignorant. He knew English literature, French literature, Russian literature, all in the original languages.”⁹⁹ Aside from Shakespeare, Tchaikowsky also appreciated Racine, Dostoyevsky, Proust, and Szymborska, among others.

Although the musical legacy left by André Tchaikowsky could appear as not significant, he left a literary legacy as well. He maintained a lively exchange of letters with many of his friends for years. Moreover, he kept a diary for several years (1974–1982), completed several chapters of an autobiography,¹⁰⁰ and wrote a short story titled “The Fortune Teller”.

Other of Tchaikowsky’s favourite pastimes was chess and bridge, which he liked so much that he occasionally participated in chess or bridge contests recreationally. He did not look after his money, often playing charity concerts or funding scholarships for young artists. Therefore, he often found himself in poor financial condition and, by the end of his life, he was in huge debt that kept growing due to his necessary operations and hospital stays.

2.6.3. Emotional issues

Tchaikowsky's life was filled with extreme feelings. He wrote in his letters to Halina:

I really can only achieve things in a state of obsession. In fact, as you know, I prefer extreme states — passionate love, passionate hatred, exaltation or depression, and every few weeks unavoidable exhaustion when I can’t even get up.¹⁰¹

Surviving the Holocaust and losing his mother must have left a mark that could not stay unnoticed. From his youngest years, as noted earlier, Tchaikowsky exhibited so-called Holocaust Survivors’

⁹⁹ “André Tchaikowsky”, André Tchaikowsky, Composer, accessed 25 June 2019, http://andretchaikowsky.com/composer/seven_sonnets.htm.

¹⁰⁰ A friend of Tchaikowsky’s suggested he write an autobiography, which he kept doing until his visit to Israel in 1980, where he realised that all he had written was false. He was ashamed of making his survival story sensational and of complaining about his aunt.

¹⁰¹ Janowska, *My Guardian Demon*, 132.

Syndrome. He suffered from anxiety and insomnia for his entire life and in trying to manage these disorders he took various kinds of pills, which became addictive. He mentioned using pills multiple times in his diaries (Tuinal):

I remember what the first movement of that quartet [String Quartet, Op. 3] demanded of me! At 3 a.m., after 400 mgms of Tuinal, it nagged at me till I got up and sketched out the development section. This is what I love most, and yet I'm afraid of it, afraid of being possessed, cowardly counting the cost and deciding I cannot afford it, and using my piano work as an excuse [...] And then I complain that I have lost my talent ! All I've lost is the courage to bring my imagination to the boil. An hour a day on the string quartet for a fortnight, and I'd be in that state of compulsive obsession that outsiders call inspiration – at any rate when the results are good.¹⁰²

In addition, his relationships had influenced his emotional life very badly. Since his earliest years, he was aware of his homosexual orientation, but it seemed that he never entirely accepted this. He kept dreaming about having his own family and children simply to have someone in his life and a reason to live.¹⁰³ He was searching for love for his whole life; however, none of his relationships lasted. The reason might be that Tchaikowsky often made contradictory demands from others, meaning that he loathed adulation and despised people who tried to endear him to them. At the same time, he demanded total devotion. Tchaikowsky's personality was exceptionally complex, which did not make his life easier. When he found himself at a low point in his life, he used to stay at home alone and refused to leave his flat, explaining that it was time for his work and correspondence. Furthermore, he considered himself an introvert loner, but he claimed he was very fond of people and knew he needed them a great deal. Moreover, Tchaikowsky suffered from a lack of a sense of identity and he felt alone most of his life. In contrast, he exposed a great sense of humour, which can be seen in his letters, the stories described by various people, and his diaries. He was usually identified with Tonio Kröger and Arthur Rimbaud by his friends.¹⁰⁴

¹⁰² Belina-Johnson, *A Musician Divided*, 137.

¹⁰³ Tchaikowsky and his friend Halina Janowska made plans to have a child together. Even when Halina got married, they still considered having a child as a possible resolution. However, it never happened, and other attempts to take up the topic of the child resulted in breaking off contact for four years.

¹⁰⁴ Tchaikowsky used to say: "Rimbaud is my guardian demon". Janowska, *My Guardian Demon*, 137.

2.7. The Last Tour — 1982

In January 1982, during one of his tours in Germany, Tchaikowsky began to feel an unusually sharp pain in his stomach. He claimed he had been feeling bad for a while, although doctors mistakenly diagnosed colitis. However, during the next visit to hospital in January 1982, doctors finally made a correct diagnosis — colon cancer. The diagnosis devastated Tchaikowsky, and he cancelled his concerts and focused on his treatment. He went through three operations; however, all of them were short-term resolutions. A few days before his death, after another unsuccessful operation, Tchaikowsky began calling his closest friends to farewell them. Many of them had no idea that Tchaikowsky was seriously ill, which made these calls even more miserable. Tchaikowsky kept fighting his illness until the end, and even during treatment he gave numerous concerts and masterclasses. His last concert occurred a few weeks before his death on 9 May 1982. Tchaikowsky kept composing in hospital until his death. André Tchaikowsky died of colon cancer on 26 June 1982, in Oxford. At the funeral ceremony Tchaikowsky's friends played Trio *Notturmo*, Op. 6 (the premiere would have been a few days after his death) and the *Adagio* from Schubert's Piano Quintet, which was Tchaikowsky's favourite composition.



Photo 2.4.

André Tchaikowsky at the age of 46 during rehearsal in Utrecht (1982). One of the last photos of the composer.

Photo Credit: Tchaikowsky Archive.

Chapter Three:

Piano

I really like playing the piano, just as one can still like — even after 20 years of marriage — one's wife, with just a trace of resignation and long-suffering. Composition, on the other hand, quite simply consumes me like the great passion of one's life.¹⁰⁵

3.1. André Tchaikowsky as a Young Pianist

The above quotation from one of André Tchaikowsky's letters to his lifelong friend, Halina Janowska, is a perfect reflection of him and the balance between being a pianist and composer. Although André Tchaikowsky is mostly recognised as a magnificent pianist, it cannot go unnoticed that he was also a very talented composer. In fact, on multiple occasions, Tchaikowsky mentioned that his true passion was composition. However, he never promoted himself as a composer and spent practically his whole life playing the piano just to earn money to make a living and to compose. Moreover, he did not care about his career; he loathed the meaning of it and everything that was connected to it.

Even though André Tchaikowsky might be considered a controversial person, it cannot be denied he was an extraordinary artist and musician. As one of his close friends, Stephen Bishop-Kovacevich, says: "I've known most of the really good and great musicians of my generation. He was the best musician of them all."¹⁰⁶ Other musicians spoke of him as a boy who played everything, such as scores of quartets, quintets, and even extracts from an opera or symphony. People might be familiar with this kind of musician, but Tchaikowsky was able to play anything after just one hearing. His abilities to sight-read as well as improvise were magnificent. It is quite shocking that after leaving Poland in 1956, he lost his talent for improvisation. However, what made him a legend during the years of his studies, was his memory. One of his fellow piano students from the Łódź Conservatory, Tadeusz Kerner, remembers:

Andrzej was an excellent pianist, so talented. His talent came from his body in simply the most natural way. We made an experiment with Andrzej. Andrzej would learn by heart the most complicated fugue by Bach in a few hours. The same fugue took me several weeks to learn and

¹⁰⁵ Janowska, *My Guardian Demon*, 86.

¹⁰⁶ "André Tchaikowsky", accessed June 26, 2019, <http://andretchaikowsky.com/>.

memorize, for some other pianists, several days. But I never saw in my life someone who could memorize a four-page fugue in a few hours. [...] It made such an impression on us and made us feel terrible, like he was from another planet. [...] He also had a fantastic ability to play polyphonically, where each of his fingers played a different timbre, like he could read an orchestral score and make each finger a different instrument.¹⁰⁷

Another story tells about preparing for an examination about the philosophy of Marx at the Warsaw Conservatory. The Polish composer and Tchaikowsky's friend, Augustyn Bloch recalls:

We had practically no time to prepare for it, because, first, we were musicians, and second, we didn't like it. So Andrzej, in one night, prepared all the material for one year, and gave me some sentences. [...] Andrzej really had a special memory, a special kind of brain, to reduce from lots of material just a few very important sentences, which were not written in the book. But Andrzej could do this. He was completely conscious of what was important.¹⁰⁸

In the fourth year of his piano career, Tchaikowsky drastically reduced the number of concerts he performed and started focusing on his beloved composition. From almost 500 concerts played in the first three years of his career (1956–59), he restricted himself to performing around 50 concerts in a six-month period, then the rest of the time, he devoted himself to composition, master classes, and other musical activities, such as playing chamber music with his friends, purely for pleasure. It is worth mentioning that he was not only an extraordinary solo pianist, but also a very skilled chamber musician, which he proved by giving numerous performances with famous artists from that time.¹⁰⁹ However, desperate times call for desperate measures and he could not provide for his living only from composing, so he also had to perform concerts even during the time in which he aimed to focus mainly on composition. He usually planned his day by waking up around noon, having breakfast, then practising for three hours, taking a walk, reading or keeping up with correspondence, and then composing in the night. Over summer, the scheme was different since Tchaikowsky tried to clear his calendar for at least two months to have finally enough time to write his own music. This schedule hardly helped Tchaikowsky's manager, Terry Harrison, to develop his performing profile. Harrison described:

¹⁰⁷ Ferré, *The Other Tchaikowsky*, 61.

¹⁰⁸ Ferré, 67.

¹⁰⁹ Tchaikowsky performed numerous recitals with Wanda Wiłkomirska, Margaret Cable, Michael Belmgrain, Lars Grund, Ino Jansen, and the Allegri Quartet, among others.

There were times when it was difficult to manage André [...]. That was when he became obsessed by something, like a person he didn't like, a person connected with the concerts, or a conductor he didn't like. [...] or he became obsessed that he was falling behind with his composing, and would turn down things. Sometimes I had to persuade him that he shouldn't turn down these things, either because he needed the money, or because it was an engagement that he should do because it was important, etc. [...] He actually should have been busier and played more concerts. But he became more and more interested in his composing, and the time he would give us became more and more restricted for concerts. [...] Also, he liked to do things for pleasure rather than prestige. He wasn't prestige-orientated, he turned his back on the whole star system in the early 1960s when he could have probably done very well. He turned his back on it because he felt it was, to some extent, anti-musical. He also felt that you had to put on an act and a face and not be yourself. He felt you couldn't be your own man in the star system. You had to be someone who would perform in a certain fashion. He felt he was first a musician and very, very second a performer. He thought the star system had it the other way. He also had to be his own private person a lot of the time.¹¹⁰

Harrison finishes his recollections with a sentence: "If he had been a different character, he could have had a very, very major career."¹¹¹

3.2. Influences

The composers whose works Tchaikowsky admired and often included in his recitals were Bach, Mozart, Beethoven, Brahms, Chopin, Schubert, Bartók, Prokofiev, and Stravinsky. His interpretations of Bach or Mozart made him a legend, even though that was the time when playing Bach on the piano was frowned upon as it was not 'authentic'.¹¹² He was certainly influenced by them, not only as a pianist, but also as a composer. His composer's thoughts moved on to Prokofiev, Bartók, Shostakovich, Berg, Stravinsky, Lutosławski, and Serocki, while his musical thinking was definitely polyphonic since he treasured making dialogues, imitations, and fugues. In addition, for him, it had to be a creative musical discussion, preferably with ambiguous

¹¹⁰ Terry Harrison, interviewed by David Ferré on June 25, 1985, in London, quoted in Belina-Johnson, *A Musician Divided*, 57-58.

¹¹¹ "André Tchaikowsky", accessed June 26, 2019, <http://andretchaikowsky.com>.

¹¹² Tchaikowsky even wrote a note titled "Playing Bach on the Piano", in which he explained why Bach's keyboard music should not only be performed on a harpsichord. See Ferré, *The Other Tchaikowsky*, 421-423.

meaning.¹¹³ As Christopher Seaman, one of Tchaikovsky's favourite conductors, said: "He loved ambiguity in music. In fact, he loved ambiguity in everything."¹¹⁴

Another characteristic feature of Tchaikovsky was that he despised pompous and showy music and that was the reason he never played Peter Tchaikovsky's music or any others that simply did not speak to him. To him, piano concertos by Tchaikovsky, Rachmaninov, and Grieg were "corny". He even claimed that Beethoven's Piano Concerto No. 5 was too vulgar and too much for him. In addition, he also said to Christopher Seaman: "I cannot bear sentiment in music. The place for sentiment is life. That is where sentiment should be. In life. Not in music."¹¹⁵

An interesting fact is that André Tchaikovsky never included pieces written by British composers in his recitals. He lived in England for much of his life, obtained a British passport, and truly became a British citizen. However, he never mentioned any British composer's work or a wish to perform them. Moreover, he was not under any influence of British music regarding his compositions. Whether that meant he disliked it or simply was not interested in it at all, one can only wonder.

3.3. Recordings

A distinctive feature of Tchaikovsky was that he despised studio recordings and he rarely agreed to publish his recordings. Ian Dando remembers:

He hated recording. He disliked the pretension that went with recording and the retakes. He was essentially a spontaneous pianist who existed for a live recital. A very creative pianist.¹¹⁶

From his diaries as well as his friends' opinions, it is clear that he far preferred to give a recital or concert for the public than sit for several hours in a studio recording and repeating the same passage or a piece numerous times. It can simply be explained in Judy Arnold's words: "André had magic

¹¹³ Grzybowski, "Ekspresja ujarzmiona" [Expression subdued].

¹¹⁴ Christopher Seaman, interviewed by David Ferré on 8 April 1987, in Oxford, quoted in Belina-Johnson, *A Musician Divided*, 62.

¹¹⁵ Seaman, interview, 62.

¹¹⁶ Belina-Johnson, 64.

about him and the extraordinary rare ability to dust this magic onto everybody.”¹¹⁷ He truly connected with the audience and had the wonderful skill to make the audience actively listen and experience various emotions. Even though he had anxiety and stage-fright, live performances from Tchaikowsky were a unique occurrence for the listeners.

Tchaikowsky began his recording career with RCA records as a result of the cooperation with Rubinstein and Hurok. It soon became clear that Tchaikowsky was not interested in making any recordings, so RCA terminated the contract with him. Years later, he made a recording with Columbia Records in France, but, once again, he was found to be difficult to work with, so this cooperation quickly ended as well. Moreover, Margaret Cable remembers another aspect of BBC and Purcell Room performances:

I remember in the Purcell Room André made terrible noises when he played. He would groan and make such a noise. He would moan and make problems for the recording studios at the BBC and we had to do things over and over.¹¹⁸

Despite this, he made several recordings (later transferred onto CDs) which showed his unusual talent as well as his great musicality filled with emotions. His recordings included *Goldberg Variations* by Bach; *Gaspard de la nuit* by Ravel; Piano Sonatas by Schubert, Haydn, and Mozart; Piano Concertos by Mozart; a number of Chopin’s compositions; Piano Sonata No.7 by Prokofiev; and many others.¹¹⁹ His last commercial recording was made in 1967 when he was 32.

3.4. Fears and Habits as a Pianist

Tchaikowsky felt aversion towards people’s expectations from him and was particularly terrified of them. Furthermore, he was paralysed by stage-fright that accompanied him from the beginning of his career. He wrote in his diary on 19 October 1974:

One of my curses as an artist and as a man was the pernicious dependence on outside approval, the habit of seeing and judging myself on other people’s behalf, evaluating and usually dismissing what I did at the very time of doing it. Every concert was an exam, a trial, and the presence of a

¹¹⁷ “André Tchaikowsky”, accessed 11 June 2019, <http://andretchaikowsky.com/index.htm>.

¹¹⁸ Ferré, *The Other Tchaikowsky*, 252.

¹¹⁹ Tchaikowsky’s recordings are available online on the website: <http://andretchaikowsky.com/>.

knowledgeable friend whom I was anxious to impress would increase my nervousness quite beyond control; unlike most of my colleagues, I used to beg my friends to stay away whenever I played.¹²⁰

Therefore, when he felt he had to face the expectations of other people, according to his own words, “he usually played dreadfully”.¹²¹ However, Tchaikowsky loved to play for people, but only if they did not expect anything from him. In fact, his passion was music and he devoted all his life to it. Typically, he accepted critical voices about his performances because he considered himself not good enough as a pianist. However, if one stated an unfavourable opinion about his compositions, Tchaikowsky became very upset and annoyed:

I personally know 150 people who play the piano incomparably better than I do, but very few who, in my opinion, write better than I do (e.g. Lutosławski).¹²²

In time, Tchaikowsky began to realise that performing for anyone important was actually more beneficial than playing for nobody. In a diary entry a few months later in June 1975, he wrote:

Of these five concerts, only the last one was poor, not so much from fatigue as from having no one to play *to*: it was the only recital of the week, no conductor or orchestra to relate to, and nobody I knew in the audience.¹²³

Later, he continued:

For it seems that my nearly life-long phobia of colleagues and discriminating listeners at my concerts is at last disappearing! [...] It’s the experts, not the bumpkins, that I should aim at!¹²⁴

Tchaikowsky, as well as his friends, often mentioned that he never prioritised the piano. However, if he had to prepare for the concert tours, he did act responsibly and practised, but not for long. From his youngest years, multiple references emphasised that he spent no more than two or three hours per day. His aunt Mala wrote in a letter to Halina Janowska in 1956:¹²⁵

¹²⁰ Belina-Johnson, *A Musician Divided*, 135.

¹²¹ Janowska, *My Guardian Demon*, 140.

¹²² Janowska, 162.

¹²³ Belina-Johnson, *A Musician Divided*, 167.

¹²⁴ Belina-Johnson, 167.

¹²⁵ Mala was Tchaikowsky’s grandmother’s sister.

André, as usual, is practising two or three hours a day when others are working eight to ten hours a day. In spite of that, after his last recital, where he played Goldberg's Variations by Bach, the reviews were fantastic. He's considered to be the best contemporary artist.¹²⁶

Augustyn Bloch, the Polish composer who studied with Tchaikowsky at the Warsaw Conservatory, remembered:

He was really a genius, in my opinion. He was. Maybe, the only bad thing was he had no difficulties. Where another person practiced five hours, Andrzej was ready in five minutes. It was unbelievable how few technical problems he had, and how quickly he learned the notes by heart.¹²⁷

One must wonder if those assessments were accurate and if Tchaikowsky spent more time practising, would his reviews have been even more enthusiastic (or perhaps without any bad reviews) and his career much greater? Would he have been remembered more widely to this day? One may assume that the entire idea of playing piano was simply too easy for this kind of talent. Tchaikowsky possessed every necessary skill to become a famous artist — an incredible memory, an unbelievable talent to focus, resulting in an ability to learn very quickly, a vast repertoire, and strong support from friends and family. Was everything just too easy and came too quickly with minimum effort? Was he constantly bored? Did he need to be challenged more and was that what composition gave him? There is no definite answer to these questions and one can only ponder what this gifted musician's life might have been like if he had eliminated the pernicious, continuous desire for attention.

3.5. Reception as a Pianist

Tchaikowsky's personality undoubtedly raised many questions and ambivalent emotions among people. Moreover, it was apparent in his concerts, recitals, and even his own music. While many believed they had encountered the most gifted musician of their time, others were less enthusiastic. From the earliest years of his career, the reviews from his performances and compositions varied drastically. However, playing a wrong note or being 'not in style' was much more likely to be

¹²⁶ Ferré, *The Other Tchaikowsky*, 89.

¹²⁷ Ferré, 68.

forgiven when explained by the fact that he was still very young. In spite of this, his enthusiasm was appreciated and everyone seemed to believe he was a very promising artist.

Renowned chamber music pianist Jerzy Marchwiński, who studied in Warsaw with Czajkowski, spoke of his interpretation of Chopin's Sonata in B minor:

He played with extreme economy, it was almost as though his fingers didn't move at all. I had an almost physical sensation that he was not playing on the keyboard, but rather directly on the strings. Not producing the sounds, but shaping them in his imagination. The music was pure and free from what was then insufferable to me – interpretation.¹²⁸

One of the reviews written by music critic Jacques Stehman after the first elimination at the Queen Elisabeth Competition in Brussels in May 1956 commented:

...As in the first elimination, his playing can be, at the wrong time, abrupt and brutish, but he is still a gifted performer understanding with deep awareness the pieces he plays, and making a glowing, natural, and suggestive interpretation. He remains a convincing performer. His Bach was simple and pure; the "Campeador", except for a few awkward moments, was distinguished; Beethoven's Opus 111 was both eloquent and controlled; Ravel's Scarbo, despite some confused and awkward passages, showed he knew how to interpret the heat, the colors, and the sarcastic spirit wanted by Ravel. One cannot be perfect and Mr. Czajkowski doesn't entirely have his playing under control, but he has eloquence, vitality, and sure musical instinct.¹²⁹

Tchaikowsky performed under many conductors and was either glorified or hated. He certainly was not an easy soloist to follow. He demanded active listening and not merely accompanying from the orchestra and a conductor, but for them to be a part of the creation. Christopher Seaman was one of Tchaikowsky's favourite conductors, with whom he often performed. He remembers:

It was superb playing. It was unusual playing. It was playing that made you think. If you were very 'hide-bound' or prejudiced, his playing was a threat to you because it called your own prejudices into question. In fact, André was like that. I think a lot of people were very threatened by him

¹²⁸ "The Other Czajkowski", E-teatr.pl, accessed 27 May 2019, http://andretchaikowsky.com/composer/eteatr_0.pdf.

¹²⁹ Ferré, *The Other Tchaikowsky*, 82.

because he would call your prejudices into question just by being himself. And he enjoyed doing that. I think he got a real buzz out of doing that.¹³⁰

Most artists who worked with Tchaikowsky saw him as a unique personality and forgave his eccentricities. In a discussion at the symposium that accompanied the premiere of Tchaikowsky's opera *The Merchant of Venice* in Bregenz, Christopher Seaman remarked, "He had an extraordinarily individual style of performance, sense of harmony, and logic of work."¹³¹ Uri Segal, also a conductor, added: "In fact, he played very classically, meticulously realizing the musical form. He never cultivated virtuosity for the sake of virtuosity."¹³² The famous pianist Andras Schiff, who in his youth participated in masterclasses conducted by Tchaikowsky, said: "He never discussed technical matters as separate from the music. He stressed that the piano is a percussion instrument. Even his fortissimos were played with a beautiful sound."¹³³

3.5.1. American reviews

Tchaikowsky made his debut in the USA with the New York Philharmonic Orchestra, performing Prokofiev's Piano Concerto No. 3 in October 1957. His first American reviews were far from enthusiastic; however, critics acknowledged him as a young and promising artist. Howard Taubman wrote for the *New York Times*:

The Prokofiev Concerto, unfortunately, provides no measure of a pianist's taste, range, and perception. There is no doubt that this personable young musician has a gift for the piano. His fingers are agile and secure, and he controls tone and dynamics resourcefully. He can play with deftness and with the force of a whirlwind. He gave a lively account of the Prokofiev Concerto. One can be sure that he is at home in this music. For the rest we must wait and see.¹³⁴

The Chicago solo recital had the following programme:

J.S. Bach – Goldberg Variations

F. Chopin – Ballade in F minor, Op. 52 No. 4

¹³⁰ Christopher Seaman, interviewed by David Ferré on 8 April 1987 in Oxford, quoted in Belina-Johnson, *A Musician Divided*, 60-61.

¹³¹ "The Other Czajkowski", E-teatr.pl, accessed 27 May 2019, http://andretchaikowsky.com/composer/eteatr_0.pdf.

¹³² E-teatr, "The Other Czajkowski."

¹³³ E-teatr, "The Other Czajkowski."

¹³⁴ Ferré, *The Other Tchaikowsky*, 145.

F. Chopin – Nocturne in C minor, Op. 48

F. Chopin – Three Nouvelles Etudes, Op. posth.

The reviewers of the Chicago recital were more enthusiastic, seeing and hearing the musicality of the young pianist:

Billed as a virtuoso, it is actually Tchaikowsky's musicality that is his most significant gift. His interpretations on Sunday were almost invariably warm and alive. He thinks and plays in wholes rather than in bars or phrases. His melodic line has a sweet, singing persuasion and his tone is voluptuous, but well controlled. The result was music both sensitive and confident and quite appealing to the mind and ear.¹³⁵

André Tchaikowsky was usually praised a great deal for his interpretations of Bach and especially Mozart. Many considered those performances to be some of the best that existed. Claudia Cassidy wrote for the *Chicago Daily Tribune* after the performance of the Concerto No. 5 by Bach and Concerto No. 25 by Mozart in February 1958:

The Bach was crisply fresh in the high realm of chamber music collaboration, with a good left hand to fill in for double bass. In the all but incomparable flowering of the Mozart, which is mutual enrichment for piano and orchestra, he understood and almost always communicated the felicity and the fire. In fact, it was his high spirit that lifted the rondo from the orchestra's rather limp start.¹³⁶

However, not everyone was in favour of Tchaikowsky's performance. Roger Dettmer gave the following headline for the review in *Chicago American*: "Tchaikowsky Plays Mozart Like Typist." Moreover, he raised some questions about what kind of schooling Tchaikowsky had.¹³⁷

In 1958, after the performance of Prokofiev's Piano Concerto No. 2 with the Chicago Symphony Orchestra, finally, the reviewers seemed to admire the abilities of young Tchaikowsky. Claudia Cassidy claimed that "he has technique to burn [...] He has imagination, the inner ear to listen, the outgiving nature to share." She ended her review with "It was, as played and saluted, a superb

¹³⁵ Ferré, *The Other Tchaikowsky*, 147.

¹³⁶ Ferré, 150.

¹³⁷ Ferré, 151.

performance.”¹³⁸ Robert C. Marsh was more sceptical; however, he acknowledged the young age of the pianist. He stated in the *Chicago Sun-Times*: “[...] André Tchaikowsky, a 24-year-old who has the technique but not the personal force and bravura to get the most out of such music. However, this was the best of his Chicago performances to date [...] He is still a growing artist.”¹³⁹

The other American review compared Tchaikowsky to his mentor at that time:

As a musician he is uneven in about the same ways that Rubinstein himself was uneven for many years. And like Rubinstein he can be exciting even when he is not being profoundly musical. [...] Tchaikowsky is a good draw now and seems likely to become even better. [...] Unfortunately they also showed how that intensity has a way of getting out of control, as well as how young Tchaikowsky has to pound for a big tone and often spoils the texture of the music with excessive pedal.¹⁴⁰

3.5.2. European reviews

In Europe, the reviewers acclaimed his energy, musicality, and intelligence. Ernest Chapman wrote for the *Musical Survey* in 1959: “A 22-year-old pianist from Poland, André Tchaikowsky, commanded respect not only for his technical accomplishments but also for an unusual and intelligently planned programme.”¹⁴¹

Reviewers praised not only his musicality, lyrical phrasing, vision, and sincerity, but also his rich palette of tonal colour, deep feelings, and sense of style. After a chamber music recital with the Allegri Quartet on 30 May 1963 in London with Brahms’ Piano Quintet and Mozart’s KV493 Piano Quartet, Anthony Payne wrote for *Music and Musicians*:

[...] Tchaikovsky [sic], unlike some “Romantic” pianists, did not sound as if he was trying to be Mozartian. He played warmly and naturally and with an unaffected rubato. In fact he played K493 romantically, as it should be played, and this is not the same thing as treating Mozart as a stepping stone to 19th-century Romanticism. [...] in addition to his stylistic sense, he has the temperament

¹³⁸ Ferré, *The Other Tchaikowsky*, 158.

¹³⁹ Ferré, 158.

¹⁴⁰ Belina-Johnson, *A Musician Divided*, 90.

¹⁴¹ Ferré, *The Other Tchaikowsky*, 153.

which makes a fine chamber player – always willing to give and take in matters of texture and rubato [...] ¹⁴²

Some of the reviews from across Europe between 1962 and 1964 and used in Tchaikowsky's promotional brochure wrote:

“His interpretations are ideal examples of modern piano playing. This pianist should return and the sooner the better.”

Frankfurter Allgemeine, 23 November 1962

“Anyone who plays Mozart the way Tchaikowsky does is a universal artist of the keyboard.”

Neue Rheinzeitung, 13 March 1963

“Mr. Tchaikowsky tackled the Petrouchka Suite with immense brio and brilliant technical accomplishment, converting the piano into a veritable orchestra, and proving that the Suite has an independent life of its own. He is an artist of quite unusual gifts.”

Daily Telegraph, 29 November 1963

“His technical achievement was that of a master and his refined tone and phrasing cannot be overpraised.”

The Times, 17 January 1963

“This pianist is an outstanding chamber-music player, sympathetic and, when necessary, self effacing-qualities which made for an unusually sensitive and well-balanced performance.”

Music and Musicians, November 1963

“Tchaikowsky is a master pianist with an unusual, nay, sublime, way of playing.”

Rotterdam Parool, 23 December 1963

“His playing radiated an impressive power, even more so during the performance of the Symphonic Etudes Op. 13 by Schumann. We have seldom heard this difficult work played with

¹⁴² Ferré, *The Other Tchaikowsky*, 201.

such a careful but yet such a compelling elation at this time. Tchaikowsky is an extraordinarily brilliant pianist who fully deserved the applause he got.”

De Telegraaf, 27 December 1963

“Tchaikowsky played Beethoven’s Sonata Op. 109 magnificently and with intense inspiration, and the performance of Schumann’s Symphonic Etudes was magnificent and most convincing.”

Het Vrije Volk, 24 December 1963

“[...] He reinforced the impression of a fine musician, and he is in addition a pianist to his fingertips, with a brilliant technique, which the programme allowed him to demonstrate.”

Svenska Dagbladet, 12 November 1963

“Even if Stravinsky’s Petrouchka music is orchestral music, in spite of an authentic piano version, then Tchaikowsky played so fantastically well and so disarmingly that one accepted the piano ‘orchestra’ as being quite irreproachable.”

Kvalls Posten, 12 November 1963

“One could say that the instrument with its mechanical problems and obstacles did not exist; only the artist’s great will of expression and its fine-sounding realisation.”

Stockholms Tidningen, 6 November 1963

“Bearer of a great name, he knew how to justify his excellent reputation with a velvet touch, virtuosity of the highest order, sheer musicality-all are his. Tchaikowsky’s success with the audience was terrific.”

Wiener Zeitung, 17 January 1964

“[...] a complete master of the instrument, a ravishing Chopin performer [...]”

Die Presse, 17 January 1964

“The piano playing of the Pole, André Tchaikowsky, was quite remarkable. This player’s ability was amazing and could only be called genius. He showed a great wealth of tone-colour, thanks to the technique of a highly developed touch which he possesses and uses at will. He has a most unusual talent; he seems to play spontaneously as if he could not resist an inner impulse.”

Deutsches Volksblatt, 28 March 1963

“The sure mastery of the difficult dynamics and precarious jumps, the amazing brilliance of the ‘firework’ rapid passages, the troubleless command of the percussive elements led to ovations, amazing even for a virtuoso.”

Lubecker Morgen, 4 December 1963

After the Proms concert in 1972, William Mann reviewed the performance:

We had, it is true, a not ideally sparkling or voluptuous account by André Tchaikowsky of Rachmaninov’s Paganini Rhapsody, though one worth recalling for nice imaginative touches [...]¹⁴³

Leo Black, who worked for BBC, had this to say about André Tchaikowsky:

He was the nearest to a genius of all the performers I worked with, Benjamin Britten obviously excepted, and had a comparable composer’s insight. For him, playing great music was a creative act. Just as Bob Simpson seemed inside a composer’s creative mind, so did André as performer – hence, probably, his unique attitude to balance tests: Before the broadcast he was perfectly prepared to let us hear anything from the piano’s repertoire, so long as it wasn’t the piece he was about to perform. That he wanted to spring out fresh as the dawn, which isn’t to deny that we occasionally re-took one or other passage. He sang quite loudly as he played, setting balancers a problem which some solved better than others. [...]

André was definitely one of the great eccentrics; my favourite saying of his concerned the ‘improving machine’ which he insisted the BBC must have somewhere on the premises – “I come and make these awful recordings, you put them in the improving machine for a few months and they come out sounding wonderful!” The other great André-ism should ring a bell with any honest pianist confronted by a passage marked ‘*espr.*’: “I did not play it very well, but I pulled a very expressive face.”¹⁴⁴

¹⁴³ “André Tchaikowsky”, André Tchaikowsky, Pianist, accessed 11 June 2019, http://andretchaikowsky.com/pianist/1972_pag_review_600.jpg.

¹⁴⁴ Leo Black, “Alfredo Campoli, André Tchaikowsky,” in *BBC Music in the Glock Era and After: A Memoir* (Suffolk: Boydell and Brewer, 2010), 144-45, <http://www.jstor.org/helicon.vuw.ac.nz/stable/10.7722/j.ctt17mvjgj.44>.

3.5.3. Antipodean reviews

Tchaikowsky was artist-in-residence at Currie Hall at the University of Western Australia, Perth, for two years (1975–76). From numerous interviews, one can assume that Tchaikowsky was loved in Australia both as a pianist and a person. People found him “so alive so much of the time and so charming”.¹⁴⁵ Furthermore, his Australian recitals were always a success. After giving five recitals performing Bach Klavierübung at the Adelaide Festival in 1974, the headlines of his reviews said, “Exhilarating” and “Genius Blazed in All Glory”.¹⁴⁶ After arriving in Perth a few days later, he gave his first recital, including another Klavierübung cycle. This time, too, the reviews praised his performance, giving the headlines “Tchaikowsky Series Opens Brilliantly”.¹⁴⁷

In 1976, his second year as artist-in-residence, Tchaikowsky planned to perform 23 of Mozart’s Piano Concertos. He suggested three concertos per concert for each of eight concerts.¹⁴⁸ Obviously, he was playing everything from memory. The reviews, once again, admired his musicality, unusual technique, and sense of style. One of them stated: “This concerto had a glorious performance”.¹⁴⁹ Another described: “An enthusiastic audience packed the Octagon Theatre for most concerts with people sitting in the aisles, all enthralled by one of the greatest musical experiences in the history of Perth.”¹⁵⁰

Tchaikowsky visited New Zealand a few times for his concert tours. He often mentioned in his diaries and letters to friends that he adored that country and its people a great deal. He even thought about moving there or to Australia permanently. One of the best-known Antipodean reviewers, Ian Dando, described several of Tchaikowsky’s performances in New Zealand. In 1971, Dando stated: “As a composer-pianist, Mr Tchaikowsky has that extra insight into unusual detail within the context of a style era.”¹⁵¹

After the next concert, he wrote: “His Schumann encore was a marvel of tender introspection. It was almost an intrusion to clap it.”¹⁵²

¹⁴⁵ Ferré, *The Other Tchaikowsky*, 297. For more information, also see 296-301.

¹⁴⁶ Ferré, 290.

¹⁴⁷ Ferré, 290.

¹⁴⁸ To make things even, he added Rondo in A in the programme for Concert No. 6.

¹⁴⁹ Ferré, 363.

¹⁵⁰ Ferré, 365.

¹⁵¹ “André Tchaikowsky”, André Tchaikowsky, Pianist, accessed 11 June 2019, http://andretchaikowsky.com/pianist/1973c_800.jpg.

¹⁵² “André Tchaikowsky.”

However, Dando seemed to be very insightful with the ability not only to praise, but also critique:

The third partita did not have the same sustained musical intensity. Choice of tempo in some of the movements tended to be misjudged. A slightly fast speed cost the sarabande its consonant mood of meditative calm and the delicately pointed rhythms of the courante seemed rushed [...] Yet the assertive melodic line, the purposeful sequences and the very title of this work seem to imply (to my ears at least) a forceful and firmly accented work.¹⁵³

Continuing to review Tchaikowsky's recitals, Dando retained a great impression of the Polish pianist. The headlines stated: "André Tchaikowsky continues his winning ways"¹⁵⁴ and "Masterly effort from top pianist,"¹⁵⁵ yet Dando could notice inadequacy as well, pointing out: "The two slight imperfections – the lack of clarity in one of the alto entries in the first part of the fugal gigue and the momentary unsteadiness in the central portion of the fugue in the sinfonia."¹⁵⁶ Moreover, he wrote accurately, which may apply to many artists:

The more one hears this pianist the more one realises that he subordinates everything to the music and never allows intrusive interpretation or his own personality to obstruct the flow of ideas in Bach's music.¹⁵⁷

However, neither "slight imperfections" nor "misjudgement of tempo" could disturb the general impression of André Tchaikowsky as a pianist. After the recital including Bach's Goldberg Variations, Dando wrote:

It is one of the longest and most abstruse works in the entire keyboard repertoire. Yet the pianist, André Tchaikovsky, received a sustained standing ovation for it from a packed house in the James Hay Theatre yesterday. [...] An error, pointed out not for 'sugness' [sic] sake but merely to emphasise that a feat of such accuracy and detail from memory comes close to the superhuman in sheer concentration. [...] Suffice it to say that those who could not attend this concert missed a musical experience of a lifetime.¹⁵⁸

¹⁵³ "André Tchaikowsky."

¹⁵⁴ "André Tchaikowsky."

¹⁵⁵ "André Tchaikowsky."

¹⁵⁶ "André Tchaikowsky."

¹⁵⁷ "André Tchaikowsky."

¹⁵⁸ "André Tchaikowsky", André Tchaikowsky, Pianist, accessed 11 June 2019, http://andretchaikowsky.com/pianist/1973c_800.jpg.

In summary, André Tchaikowsky was highly praised as a pianist and musician whose interpretations were highly acclaimed. He was known for his extraordinary performances of Mozart and Bach, but his interpretations of the contemporary artists, such as Bartók and Stravinsky aroused admiration as well. In his recital programme, Tchaikowsky included compositions that spoke to him and were adored by him, whereas he avoided works that were popular crowd-pleasers. Interestingly, he did not seem to enjoy or be under the influence of British music, even though he lived in England for most of his life. Therefore, despite the extensiveness of Tchaikowsky's repertoire, he did not perform music written by British composers. Furthermore, he considered himself mainly a musician and composer, playing the piano in order to earn money; nonetheless, he was an exceptional pianist with remarkable abilities and uncommon talent.



Photo 3.1.

André Tchaikowsky in New Zealand (1970s).

Photo Credit: Public Domain.

Chapter Four:

Composition

4.1. An Overall Review

People may assume that Tchaikowsky was very demanding on himself. He had composed all his life, but he refused to battle to bring his work to public notice or for a performance. He published only seven of his compositions (Sonata for Clarinet and Piano, Op. 1, Inventions for Piano, Op. 2, String Quartet, Op. 3, Piano Concerto, Op. 4, String Quartet, Op. 5, Trio *Notturmo*, Op. 6, Opera *The Merchant of Venice*, Op. 7). Interestingly, he destroyed the works from 1957 to 1958 because of Nadia Boulanger's influence on them. However, some of his unpublished compositions are available and many artists often perform them.¹⁵⁹ Furthermore, apparently, he was aware of his perfectionism:

Another improbable harvest: about six pages sketched through in a few hours. This is a state I've known only by hearsay, or at least forgotten since my teens; by the time I'd turned twenty a growingly anxious perfectionism had begun to undermine my spontaneity.¹⁶⁰

André Tchaikowsky began composing from a very young age. He wrote (or in some cases, just started and never finished) pieces for his teachers, friends, but often just for himself. One of his fellow pianist friends, Andrzej Kerner, asserts that young André used to write etudes for any technical problems he struggled with at that time. He specifically remembers a day when Tchaikowsky had problems with trills:

...so he wrote an etude that was all trills, for all fingers. Then he used his etude until he gained the facility he was looking for and it was easy. He composed for himself, never wrote it down, just improvised and wrote from his head.¹⁶¹

¹⁵⁹ Apart from Maciej Grzybowski who regularly performs almost every composition written by Tchaikowsky, his works are performed by Nico de Villiers, Jakob Fichert, Norma Fischer, Ewa Pobłocka, Urszula Kryger, Agata Zubel, among others.

¹⁶⁰ Belina-Johnson, *A Musician Divided*, 124.

¹⁶¹ Ferré, *The Other Tchaikowsky*, 68.

Over the years, his compositional style was undoubtedly developing. The earliest compositions are very bravura, even virtuosic, but always with a contrapuntal idiom. The late compositions, such as String Quartets, Trio *Notturmo* and *The Merchant of Venice* are more complicated, often with a genuinely hard-to-stomach complexity. The textural elements of his music are further conveyed by his deft use of articulation and expressive markings. Every phrase is precisely marked, as Tchaikowsky usually had a particular musical image in mind for each piece. One of the general complaints about Tchaikowsky's music was a comment that the interludes are "densely contrapuntal." John Fletcher, a husband of Margaret Cable, gave the following statement regarding Tchaikowsky's music:

André's music was crowded with ideas, which used to go off almost like a Roman Candle. To me, he hadn't mastered the art of pruning and where to put the 'punch.' I found his compositions like André himself when he was most diffusive, sort of saying three things at once and leading on terribly fast. This was like his mind during a conversation, very fast moving and his music was similar. At the end of his music, I was tired out because there was so much happening; it finally left a diffusive impact because of it. If André had lived a proper life span, I think he would have slowly crystallized what he wanted to say musically. Towards the end of his life, I know he was working on this.¹⁶²

Although Tchaikowsky often complained about his laziness, the composition was the only thing over which he never procrastinated. On the contrary, he forced himself not to compose on tour because this occupation ultimately affected all his emotions and state of mind. His tempo of creating was, however, noticeably slow. There are a few reasons for that: firstly, he never had enough time during the year due to the piano tours and concerts. Therefore, while composition always entirely took hold of him, he had to devote all his energy and time to be able to complete even the smallest amount of work. Tchaikowsky used to take a break for two months a year (usually July and August) in order to focus on his beloved composition. Secondly, it seems he concentrated highly on every detail in a desperate need to make the piece perfect, which could be one of the reasons why his composing tempo was so slow. However, Martin Anderson, in an email to Anastasia Belina-Johnson, claims that:

Even though AT's output is obviously much smaller than Schubert's and his pieces took much longer to emerge, he seems to have had the same desperate rush to move on. That, I think, is what

¹⁶² Ferré, *The Other Tchaikowsky*, 260.

gives his music its freshness – the *Inventions*, for example, even the Op. 4 Piano Concerto, often sound as if they are being made up there and then.¹⁶³

4.2. The General Classification of the Compositions

In her book *A Musician Divided: André Tchaikowsky in his Own Words*, Anastasia Belina-Johnson classifies two groups of Tchaikowsky's works — early works beginning with *Nocturne* written in 1948 up to the *Two Etudes* and *Song for Soprano and Piano* written in 1955; and mature compositions that start with Piano Concerto 1956–57 and end with his only opera *The Merchant of Venice*, Op. 7, which he began writing in 1968 and was finishing on his death bed in hospital.¹⁶⁴ All the compositions from the first group are presumed lost or destroyed. In an application to the Youth Circle of the Polish Composers' Union, Tchaikowsky listed all of them with the comments “lost” or “in preparation”. Even though his aunt Mala kept all the manuscripts and relevant documents, when Tchaikowsky discovered it, he asked her to destroy everything. Unfortunately, it seems that she fulfilled his request. The only composition that has survived is Sonata for Viola and Piano written in 1954–55, which was found by Polish pianist Maciej Grzybowski and violist Krzysztof Chorzelski in 2012, in a box Tchaikowsky left for Halina Janowska when he fled from Poland in 1956.

The mature compositions are (in chronological order):

- Piano Concerto – 1956–57
- Sonata for Piano – 1958
- Sonata for Clarinet and Piano, Op. 1 – 1959
- Two Songs after Poems by William Blake – 1960
- Octet – 1961
- Inventions for Piano, Op. 2 – 1961–62
- Concerto Classico for Violin and Orchestra – 1962–64
- Arioso e Fuga per Clarinetto Solo – 1964–65
- Incidental Music for *Hamlet* – 1966
- *Seven Sonnets of Shakespeare* – 1967

¹⁶³ Belina-Johnson, *A Musician Divided*, 357.

¹⁶⁴ Belina-Johnson, 361.

- Ariel (Three Songs from Shakespeare's *The Tempest*) – 1969
- String Quartet No. 1, Op. 3 – 1969–70
- Piano Concerto, Op. 4 – 1966–71
- String Quartet No. 2, Op. 5 – 1973–75
- Trio *Notturmo* for Violin, Cello and Piano, Op. 6 – 1978
- Six Dances for Piano (unfinished, only two movements, Tango and Mazurka, completed) – 1981
- Five Miniatures for Violin and Piano (unfinished, three miniatures completed in sketch form) – 1981
- *The Merchant of Venice*, Op. 7 – 1968–82

Another way to make a list of Tchaikowsky's compositions is to divide them by published and unpublished works.

Published works:

- 1) Sonata for Clarinet and Piano, Op. 1

First performed by Gervase de Peyer (clarinet) and André Tchaikowsky (piano) on 4 July 1966, for a BBC broadcast.

- 2) Inventions for Piano, Op. 2

First performed by the composer on 22 January 1963 in a private event for the dedicatees of the cycle.

- 3) String Quartet No. 1, Op. 3 (in A major)

First performed by the Lindsay Quartet at Bad Godesberg, Germany, on 10 July 1971.

- 4) Concerto for Piano and Orchestra, Op. 4

First performed by Radu Lupu and the Royal Philharmonic Orchestra on 28 October 1975.

- 5) String Quartet No. 2, Op. 5 (in C major)

First performed by the Lindsay Quartet at St John's, Smith Square, London, on 23 January 1978.

- 6) Trio *Notturmo*, Op. 6

First performed by Peter Frankl (piano), György Pauk (violin) and Ralph Kirshbaum (cello) on 4 July 1982 at the Town Hall, Cheltenham, as part of the Cheltenham Festival.

- 7) *The Merchant of Venice*, Op. 7

Opera in three acts and an epilogue after William Shakespeare

Libretto by John O'Brien

First performed at the Bregenz Festival (Bregenzer Festspiele), Austria at the Festival Theatre (Festspielhaus), 18 July 2013.

Unpublished musical works by André Tchaikowsky. In some cases the whereabouts of the original manuscript is unknown. In chronological order:

- Ten Etudes for Piano (1949)
- Sonata in G major for Piano (1949)
- Suite, Prelude, Cavatina, Waltz, and Lullaby for Piano (1950)
- Violin Concerto (1950)
- Concerto for Flute and Orchestra (1950)
- Variations on a Theme of Cohen for Piano (1950)
- Prelude and Fugue for Piano (1953)
- Two Preludes for Piano (1954)
- Two Etudes for Piano (1955)
- Song for Soprano and Piano (1955)
- Sonata for Viola and Piano (1954–55)
 - 1. Largo non troppo / 2. Theme and Variations / 3. Allegro Agitato*
- Sonata for Piano (1958)
 - First performed by the composer at the Orchestra Hall, Chicago, 19 April 1959.*
- Piano Concerto (1956–57)
 - First performed by the composer with the Belgium National Orchestra, conducted by André Vandernoot, 18 March 1958.*
- Two Songs after Poems by William Blake (1960)
 - For soprano, oboe, flute, violin, cello, and harpsichord.*
 - 1. The Lamb / 2. The Tyger*
- Octet (1961)
 - For clarinet, french horn, bassoon, two violins, viola, cello, and bass.*
- Concerto Classico (1962–64)
 - For solo violin and orchestra.*
- Arioso e Fuga per Clarinetto Solo (1964–65)
- *Hamlet* Music (1966)
 - Written for a production of Hamlet in Oxford, 1966.*
- Seven Sonnets of Shakespeare (1967)

Song cycle for contralto and piano

Sonnets 104, 75, 49, 61, 89, 90, and 146

First performed by Margaret Cable (contralto) and André Tchaikowsky (piano), 18 June 1968, broadcast on the BBC. First public performance 22 June 1968, Purcell Room, Royal Festival Hall.

- “Ariel” (1969)

Three songs for mezzo-soprano, flute, oboe, clarinet in A, horn in F, bassoon, piano/celesta, and harp.

Words by William Shakespeare, taken from The Tempest

1. Come unto these yellow sands / 2. Full fathom five thy father lies / 3. Where the bee sucks

- Six Dances for Piano (1981)

Unfinished – “Tango” and “Mazurka” completed.

- Five Miniatures for Violin and Piano (1981)

Unfinished – three “miniatures” complete in sketch form.

4.3. Compositional Features of André Tchaikowsky

André Tchaikowsky follows the route delineated by Bartók, Berg, and Hindemith – who do not illustrate the “general mood” of a given monologue, do not select musical phrases to the phrases of dialogues, but look for musical equivalents for individual words. They punctuate even the individual syllables, break the phrases; they use risky interval jumps, sudden turns of tempo and rhythm, surprising pauses, sound patches, point entrances of solo instruments. They emphasize the role of percussion instruments.¹⁶⁵

4.3.1. Formal structure and pacing

Tchaikowsky composed his pieces in a rather traditional way, which means he built up motives, phrases and sentences. Just like Bartók, he drew inspiration from Stravinsky and Schoenberg, but his compositions are bound to the classical heritage because they adored both logic and beauty of classical forms.¹⁶⁶ Furthermore, the influences of Schoenberg, Berg, and Bartók leave their marks in the way Tchaikowsky uses the technique of continuous variation of themes and motives.¹⁶⁷ He divides his multiple-movement pieces into classical movements, that is, the fast-slow-fast movements in the Sonata for Piano (1958), String Quartets, and the Piano Concerto, Op. 4. Although he wrote his shorter pieces, such as Inventions for Piano, Op. 2 or *Seven Sonnets of Shakespeare* in a traditional way, he employs various forms, for instance, a toccata, a fugue, or A-B-A form. He intersperses the fast and virtuosic pieces with slow and peaceful pieces, giving moments of relief for both the performer and the listener. Nonetheless, the imitation sections or fugues remain present (for instance, Invention No. 10).

One of the characteristic features of Tchaikowsky’s compositional style is using a slow introduction at the beginning of the piece and a slow closing part. This creates a ‘mood’ of beginning a piece with a slow and sometimes gloomy character. The ending usually contains similar material, so the work remains coherent and logical. The ‘substantive’ piece or rather a ‘substantive’ part of the piece is placed in the middle and often incorporates polyphonic sections, multiple voices, and a fast tempo. A fine example of this method is Sonata for Clarinet and Piano,

¹⁶⁵ “Jedyna Opera Czajkowskiego”, *Dziennik Teatralny*, 17 accessed June 2019, <http://dziennikteatralny.pl/drukuj/jedyna-opera-czajkowskiego.html>.

¹⁶⁶ “Béla Bartók’s Musical Style”, accessed 21 June 2019, <http://www.lcsproductions.net/MusicHistory/MusHistRev/Articles/BartokStyle.html>.

¹⁶⁷ “Béla Bartók’s Musical Style.”

Op. 1 (see examples 4.1.–4.3.) and Piano Concerto, Op. 4. In his Opus 1, Tchaikowsky begins with a slow single line in the lower register of a clarinet part, which soon after is joined by the single melody in the left hand of the pianist, also in a low register. Characteristically, the right hand of the piano part appears in imitation to the clarinet. The low register of both instruments, quiet dynamics, and tempo *lento, ma non troppo* provide a mysterious mood of anticipation.

2 to Michael Riddall

Sonata

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

Clarinet in A *p*

Piano *pp*

poco

10 *sempre legato*

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Example 4.1.

A. Tchaikowsky, Sonata for Clarinet and Piano, Op. 1, bb. 1-14.

After 45 bars of this introduction, the substantive part of the Sonata begins. After short clarinet cadenza maintained in the same tempo, the character changes drastically. The composer uses short slurs, staccato articulation, and various accents. When the piano joins, the voice in the left hand is introduced in imitation to the clarinet part. The contrast between the introduction and the middle part of the piece creates a variety of colours and emotions, increases the capricious character of the piece, and displays the wit of the young composer.

The musical score is for the main theme of Tchaikovsky's Sonata for Clarinet and Piano, Op. 1, measures 46-60. It is written for a solo clarinet and piano. The tempo is marked 'a tempo, capriccioso'. The score includes dynamic markings such as 'p' (piano), 'pp' (pianissimo), and 'rit.' (ritardando). The tempo changes to 'Allegretto' at measure 50 and 'ritmico' at measure 60. The piano part has a 'poco' (poco) marking at measure 50. The score is in B-flat major and 2/4 time.

Example 4.2.

A. Tchaikowsky, Sonata for Clarinet and Piano, Op. 1, the main theme after the introduction, bb. 46-60.

Characteristically, after the intense climax, Tchaikowsky gradually decreases the dynamics and agogics until it reaches the same tempo as the introduction. In closing part of the Sonata for Clarinet and Piano, Op. 1, the composer blends the theme from the introduction with the motives from the substantive part. It results in a cohesive, yet contrasting, piece that demonstrates the talent of the 24-year-old composer.

The image shows a page of a musical score for Tchaikowsky's Sonata for Clarinet and Piano, Op. 1, measures 307-314. The score is written for a clarinet and piano. The tempo is marked "molto calmo, lento". The dynamics range from "pp" (pianissimo) to "ppp" (pianississimo). The score includes a box number "310" and a "morendo" marking. The publisher is "London 1959".

Example. 4.3.

A. Tchaikowsky, Sonata for Clarinet and Piano, Op. 1, bb. 307-314.

Tchaikowsky's compositions are usually not extensive in length; however, they are very dense, highly contrapuntal, and intense. An excellent example of this aspect might be found in Invention No. 7, which is a three-voice fugue in a very fast tempo that lasts barely two minutes. The exception that breaks the rule is his opera, *The Merchant of Venice*, a massive piece in three acts and an epilogue, which lasts just under three hours. It also requires an impressive number of performers, including several soloists, two choirs, an augmented full orchestra, and a stage band.

4.3.2. Harmony and a tonal surprise

Tchaikowsky does not follow any of the particular compositional schools; however, it is clear that some composers influenced him more than the others. Regarding harmony, the impact of the Second Viennese School (Schoenberg, Berg, and Webern) is clearly noticeable, as well as some influences of Prokofiev, Stravinsky, and Lutosławski. He does not mention the use of serialism in any of his compositions, but some traces or parts of a 12-tone series can be found, such as at the beginning of the first movement of Sonata for Piano (see example 4.4., below).

Sonata
pour Piano a 2 mains

Andre Tchaikowsky
(Andrzej Czajkowski)

I

Non troppo presto

pp legatissimo

ten.

(sotto)

Example 4.4.

A. Tchaikowsky, Sonata for Piano, 1st movement, bb. 1-5.

The distinctive feature of Tchaikowsky's compositional style, which can be associated with the Second Viennese School composers, is the extensive use of chromaticism and atonality. Tchaikowsky's mature compositions are not based on any tonality and he does not mark any key markings at the beginnings of his pieces. Rather, he writes his works in an atonal way. However, one can easily refer to tonal centres that seem to be the indicators of tonality in particular movements, such as tonal centre C in Invention No. 1 and in the second movement of Sonata for Piano; G# in the Invention No. 5b; E in the Invention No. 8; and A in the Sonata for Clarinet and Piano. The only two exceptions in which he marks specific keys are his String Quartets: Op. 3 is written in A major and Op. 5 in C major.

Another essential aspect of harmony in Tchaikowsky's music is chromaticism, which gives the melody its post-tonal sound. Although, according to Stefan Kostka and Matthew Santa, "the music of many composers became less concerned with melody in general after the tonal era,"¹⁶⁸ the melody in Tchaikowsky's compositions still plays a vital role.¹⁶⁹

There are several features in Tchaikowsky's compositional language that suggest influences of Prokofiev:

- Melodic quality and the way Tchaikowsky leads to major chords at important junctures, such as in the second movement of Sonata for Piano.¹⁷⁰
- Different textural layers, as used in the cadenza of the first movement of Prokofiev's Piano Concerto No. 2, where high, middle, and low textural layers become ever more complex.
- Unconventional harmonic surprises and frequent key changes (often to distant tonal centres). Tchaikowsky was known for his shocking remarks and mocking of authorities, especially when he was at the beginning of his career.¹⁷¹ Just like Prokofiev, he used to astound people with rebellious comments that were not accepted lightly, and often made him enemies. This is mirrored in Tchaikowsky's compositions.
- Tonal ambiguity and disjunct melody.
- Chromaticism.
- Frequent employment of the intervals of a fourth and triton.
- Symmetrical scales based on minor and major thirds (octatonic or augmented, respectively).
- Harmony and melodies involving dissonant minor-second and major-seventh intervals.

Apart from the second movement of Sonata for Piano, the Prokofiev-like style is highly noticeable in Inventions for Piano, Op. 2, and Sonata for Clarinet and Piano, Op. 1. As the mentioned examples belong to his earliest compositions, it may suggest that various influences were visible at the early stage of his compositional practice more than in his later works, as he was still looking for his own voice.

¹⁶⁸ Stefan Kostka and Matthew Santa, *Materials and Techniques of Post-Tonal Music* (New York: Routledge, 2018), 72, ProQuest Ebook Central.

¹⁶⁹ The expressive line and melody will be explored in Subchapter 4.3.4.: Expressive line and intervals.

¹⁷⁰ Refer to Chapter Five: Sonata for Piano; Analysis.

¹⁷¹ See Chapter Two: Biography of André Tchaikowsky.

In Example 4.5., below, one can quickly notice the tonal centre as C often used in the left-hand motif at the beginning of the piece. It suggests that Tchaikowsky begins his cycle of 10 musical portraits with a blank slate, as the C major tonality (or tonal centre C) is considered basic and clean. Against this background, the composer introduces a lyrical, yet capricious melody with a Prokofiev-like feeling.

INVENTIONS
for Piano

Duration 20 minutes

1
to Peter Feuchtwanger

ANDRE TCHAIKOWSKY
Opus 2 (1961-2)

Allegretto tranquillo
mp cantando

schersando
pp

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19911

Example 4.5.

A. Tchaikowsky, Inventions for Piano, Op. 2, No. 1, bb. 1-14.

The aspect of the mutual infiltration of the different layers in order to achieve the desired and imperative expression is one of the general harmonic techniques exploited by Polish composer Witold Lutosławski. Tchaikowsky acknowledged Lutosławski as one of the greatest composers and admired him greatly. Furthermore, they seem to share a similar view on the compositional

aspect in which all of the musical elements correlate together in a precise way, as Lutosławski commented: “One thing is always undeniable to me: no sound sequence, no vertical aggregation should be composed without regard being given to every single detail of expression, colour, character, physiognomy.”¹⁷²

The mutual infiltration of various layers is used in most of Tchaikowsky’s compositions. Two fine examples of this aspect include *Seven Sonnets of Shakespeare* and *Trio Notturmo*, Op. 6. In example Example 4.6. (below), multiple layers are noticeable in the voice part and both hands of the pianist, which increase thickness and intensify the character of the piece.



Example 4.6.

A. Tchaikowsky, *Seven Sonnets of Shakespeare*, No. 6, bb. 1-7.

¹⁷² Charles Bodman Rae, “Pitch Organisation in the Music of Witold Lutosławski since 1979” (PhD diss., University of Leeds, 1992), 49.

4.3.3. Textural approaches

Imitation, polyphony

Tchaikowsky builds his compositions horizontally rather more than vertically, meaning the focus is concentrated on the multiple voices rather than on harmony as a concept. Obviously, he does not let harmony create itself, but designs it with strict precision. However, the listener immediately focuses on the voices themselves rather than the harmonic course, sometimes even unwittingly, since it is much easier to follow. The most significant features of Tchaikowsky's style are the use of polyphonic sections, multiple voices, various kinds of imitations, dialogues, and fugues. Tchaikowsky's music is highly contrapuntal, which additionally makes it very hard to track, and is suffused with many various voices developing at the same time, which increases complexity. A number of people say that his music expresses his complex personality and multiple layers of emotions. Tchaikowsky's music is filled with many ideas appearing at once or one after another, sometimes without a proper conclusion or break for the listener. It may bring to mind a person who walks into a room trying to fit into a conversation among several people who talk on different topics or discuss various ideas. This person has no idea which musical idea they should engage with. An excellent example of this 'issue' is the first movement of Trio *Notturmo*, Op. 6 (bb. 58-82), in which the composer introduces new material in every instrument and plays with imitation within all the instruments as well as the single instruments themselves.

Percussiveness, toccata

One of the major influences for Tchaikowsky's music is Bartók, which the composer mentions on various occasions. The style of Bartók is visible in many aspects of Tchaikowsky's music, such as in the non-standard groupings, the percussive aspect, and the extensive use of toccata, not only as a form, but also employed as the character for a particular piece or a part of it. Excellent examples that prove the influence of 'barbarism' in Tchaikowsky's music are Allegro Barbaro, Sz. 49 by Bartók and the fourth movement (Barbaro) of Piano Sonata by Kazimierz Serocki. Both those composers adapt aspects of the toccata extensively and in an unconventional way. One of the finest examples of the adoption of the toccata form in Tchaikowsky's works is the third movement of Sonata for Piano and Invention No. 4 (Example 4.8., below). In the Invention No. 4, the toccata motif is introduced in the first bars and remains present for the entire composition. It creates a virtuosic piece, with sudden turnarounds of the dynamics, multiple articulation changes, and very fast tempi.

8

4

to Robert Cornford

Velocissimo

mf

(non arp.)

mp

marcato

molto dim.

pp

19911

Example 4.8.

A. Tchaikowsky, Inventions for Piano, Op. 2, Invention No. 4, bb. 1-15.

Handwritten musical score for a string quartet, measures 80-90. The score includes staves for Violin I, Violin II, Viola, and Cello/Double Bass. It features tempo markings like "Meno mosso ed accelerando", "poco a poco", and "pizz sul pont." (pizzicato sul ponticello). Dynamics include "ff", "p", "mf", and "f". Performance instructions like "arco au talon" and "stacc. e secco, quasi Timpani" are present. Measure numbers 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, and 90 are indicated. The score ends with a double bar line and the number 15b.

A. Tchaikowsky, Trio *Notturmo*, Op. 6, 2nd movement, bb. 79-92.

Another distinctive section in the Trio is the climax of the second movement (bb. 83-85) in which the violin plays very high notes and glissandos in the characteristic rhythm for this movement, emphasised by the markings *tutta forza*, *con fuoco*, and several markings of *sforzato*. The cello also plays in a high register in the same rhythm as the violin with markings *con massima forza e passione*. Against this background, the piano part plays the same rhythm as the strings, but in imitation, as the opposite instrument.¹⁷³ The dramatic aspect of the piano part is intensified by the markings *marcatissimo*, *fff* dynamics, and chords in low and high registers in turns.

The image shows a handwritten musical score for the Trio Notturmo, Op. 6, 2nd movement, measures 83-86. The score is written for Violin, Cello, and Piano. The Violin part features high notes and glissandos, marked 'tutta forza' and 'con fuoco'. The Cello part plays in a high register, marked 'con massima forza e passione'. The Piano part plays the same rhythm as the strings, marked 'marcatissimo' and 'fff'. The score includes dynamic markings like 'sffz' and 'sim.' (simil.). Pedal points are indicated with 'St.' and 'Ped.'.

Example 4.10.

A. Tchaikowsky, Trio *Notturmo*, Op. 6, 2nd movement, bb. 83-86.

¹⁷³ The opposition between piano and strings is the main factor shaping Trio *Notturmo*. For more information, refer to the next Subchapter: Reception as a Composer, Trio *Notturmo*, Op. 6, and programme notes in Chapter Six: Structure of the Recitals.

Another example of the employment of the toccata form is Sonnet No. 2 from *Seven Sonnets of Shakespeare* (Example 4.11., below). In this composition, the toccata element is presented in the piano part, while the voice line introduces flamboyant and bitter vocal line.

Sonnet 75
(Shakespeare)

ANDRZEJ CZATKO

Vivacissimo.

so are you to my thoughts as food to life

molto leggiero

Or as sweet-scented showers are to the ground And for the

Example 4.11.

A. Tchaikowsky, *Seven Sonnets of Shakespeare*, No. 2, bb. 1-9.

Pointillism

Tchaikowsky often uses the technique of pointillism, which is mostly associated with the music of Anton Webern. It is a technique in 20th-century music, also known as punctualism, which is characterised by the “structures that are predominantly effected from tone to tone, without superordinate formal conceptions coming to bear.”¹⁷⁴ Although, in Tchaikowsky’s case, pointillism does not play the most significant role, it can still be traced in his compositions. Tchaikowsky employs pointillism as the punctualism of the entrances of individual instruments in his chamber music and the opera. In solo piano music, he often emphasises the beginning of a particular voice in a fugue or imitation section by starting the voice with a separate note followed by a big intervallic jump. One of the examples can be found in Invention No. 7, which is a three-voice fugue (Example 4.12., below). The composer introduces every voice with a marcato note followed by a jump of almost three octaves. Therefore, each beginning of the fugal subject is distinguishable within many layers of sound.

7
to Tamás Vásáry

Allegro scherzando
♩ = 120 *pp sempre*

19911

Example 4.12.

A. Tchaikowsky, *Inventions for Piano*,
Op. 2, Invention No. 7, bb. 1-11.

¹⁷⁴ Karlheinz Essl, “Aspekte des Seriellen bei Stockhausen,” in *Wien Modern '89* (Vienna: Wien Modern, 1989), 90-97.

Timbral effects

Even though Tchaikovsky uses traditional timbral effects in most of his compositions, in some cases, he decides to exploit a different technique. A perfect example is Sonnet No. 5 from *Seven Sonnets of Shakespeare*, in which the pianist needs to pluck strings in order to achieve sounds (Example 4.13., below). As a result, he achieves an unusual sound, creating a mysterious background for the melodic line in the voice part. Plucking strings intersperses exquisitely with the Shakespearean text, highlighting the hopelessness and bitterness of the lyrical ego.

The image shows a handwritten musical score for Sonnet 89 by Tchaikovsky. The score is written on ten staves, with the top five staves for the voice and the bottom five for the piano. The title "Sonnet 89 (Shakespeare)" is written at the top, along with the composer's name "Andzej Czajkowski". The tempo and mood are indicated as "Senza rigore, ma sempre adagio e mesto." and "p sempre". The lyrics are written in Italian and English. The piano part includes instructions for string plucking, marked with "N.B. o = press down silently, x = pluck the string." and "St." (string). The score is marked with asterisks (*) and "St." at various points, indicating specific string plucking techniques. The handwriting is in ink on aged paper.

Example 4.13.

A. Tchaikovsky, *Seven Sonnets of Shakespeare*, No. 5, bb. 1-7.

In spite of the fact that Tchaikowsky proves his comprehensive knowledge of various instruments and techniques that can be employed in them, it does not mean that his compositions are always easy and comfortable to play. In fact, all of them require almost impeccable technique, an ability to listen and shape multiple voices, and a sensitive ear to achieve different kinds of accents and dynamics markings. In order to accomplish the desired effect, Tchaikowsky often marks troublesome arpeggios or pizzicatos in string instruments in a very fast tempo followed by a complicated passage, or he starts a melody after a large interval-jump. For string players, it may seem impractical and rather awkward, especially for left-hand fingers. An excellent example of that issue is the downbeat of bb. 78-79 for the violin (Example 4.14., below) and the first beat of b. 118 for the cello (Example 4.15., below). Furthermore, one of Tchaikowsky's often-used techniques applied in string instruments are quarter-tones, which may seem an ordinary technique today, but certainly was not common a few decades ago.

Example 4.14.

A. Tchaikowsky, Trio *Notturmo*, Op. 6, 1st movement, bb. 76-80.



Example. 4.15.

A. Tchaikowsky, Trio *Notturmo*, Op. 6, 1st movement, bb. 117-118.

4.3.4. Expressive line and intervals

One minute he [Bartók] might obsess about the motoric nature of rhythm (*Allegro Barbaro* for piano, 1911), the next galvanise his audience with emotionally superheated outbursts of instrumental and vocal colour (the opera *Duke Bluebeard's Castle*, 1911).¹⁷⁵

The above quote about Bartók can simply express Tchaikowsky's music as well. He likes to shock the listener and even the performer in as many aspects as possible. Therefore, one can be moved by some very expressive melodic lines at one moment, just in order to suddenly be woken up from the trance by short outbursts of chords or dramatic motives. In André Tchaikowsky's music, the listener and performer can easily find a rich expressiveness and even traces of the romanticism and post-romanticism of Chopin and Szymanowski. One example of using romantic and post-romantic techniques is *Sonata for Piano*.¹⁷⁶ However, even the highly expressive phrases and melodies lack sentimentalism, as Tchaikowsky believed "there is no place for sentiment in music."¹⁷⁷

¹⁷⁵ "Discovering the Great Composers – Béla Bartók", Classic FM, accessed 21 June 2019, <https://www.classicfm.com/composers/bartok/guides/discovering-great-composers-bela-bartok/>.

¹⁷⁶ For the analysis and examples, refer to Chapter Five: *Sonata for Piano*.

¹⁷⁷ Christopher Seaman in an interview with David Ferré on 8 April 1987, in Oxford, quoted in Belina-Johnson, *A Musician Divided*, 62.

Although Tchaikowsky left Poland at a very young age, his music displays a Polish connection with the music of Chopin, Szymanowski, Lutosławski, and Serocki. It is an idiom that shapes the melodic lines in some works or just general character in others. Dorota Szwarzman, Polish classical-music blogger, wrote after listening to Tchaikowsky's opera, that "she heard some of the traces of Polishness, especially of Szymanowski."¹⁷⁸ Various performers and listeners also refer to audible Polish idiom in Tchaikowsky's music. Obviously, it has nothing to do with patriotic music and it needs to be mentioned.

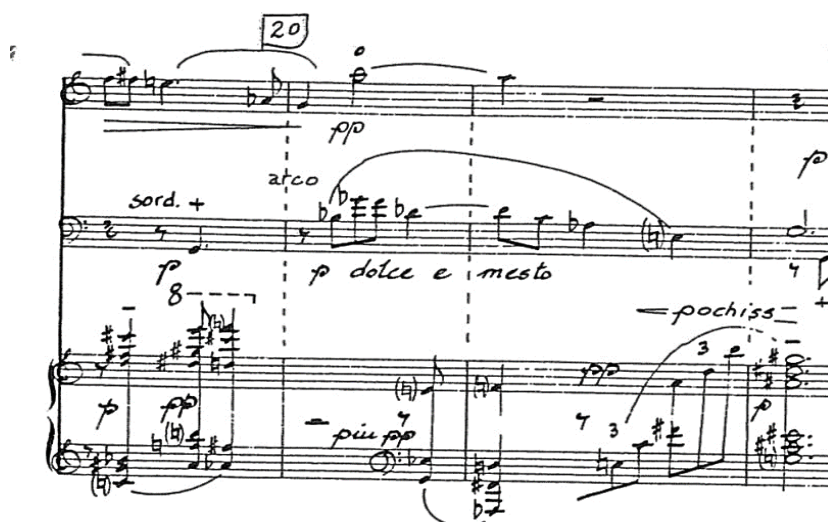
Tchaikowsky achieves expressiveness by starting a phrase with a wider interval (often ascending), such as a minor sixth or seventh, followed by smaller intervals (often descending) that are often additionally combined with chromaticism. The wide interval creates a kind of lament or sadness, whereas the following chromaticism increases the anticipation and anxiety. Additionally, the long slurs in all instruments augment the sorrow. Exquisite, expressive lines can be found in *Trio Notturmo*, such as the theme in the second movement first introduced by violin (bb. 9-11), and then cello (bb. 20-22). See Examples 4.16. and 4.17., below.



Example 4.16.

A. Tchaikowsky, *Trio Notturmo*, 2nd movement, bb. 7-11.

¹⁷⁸ Dorota Szwarzman, "Więcej Czajkowskiego (Andrzeja)" [More of Tchaikowsky (André)], *Co w duszy gra* (blog), *Polityka*, 25 October 2014, <https://szwarzman.blog.polityka.pl/2014/10/25/wiecej-czajkowskiego-andrzeja/>.



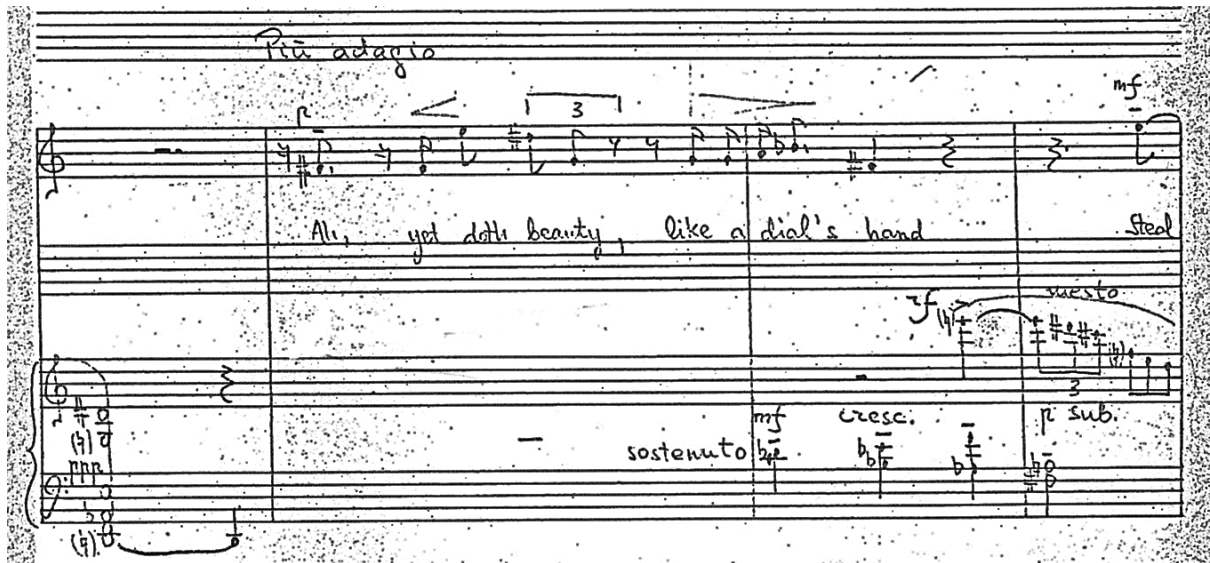
Example 4.17.

A. Tchaikowsky, Trio *Notturmo*, 2nd movement, bb. 19-21.

Other highly emotional lines can be traced in *Seven Sonnets of Shakespeare*, especially in the vocal part, but the piano part is suffused with moving melodies and harmonies as well to intensify the effect.

Example 4.18.

A. Tchaikowsky, *Seven Sonnets of Shakespeare*, No. 1, bb. 19-23.



Example 4.19.

A. Tchaikowsky, *Seven Sonnets of Shakespeare*, No. 1, bb. 48-51.

Other examples include Inventions for Piano, Op. 2, especially No. 1, the meditative No. 5b, the middle part of No. 6, and the transcendent No. 10. In the Invention No. 5b, the composer focuses on creating a lyrical character using long slurs, emphasising the significant notes, and employing polyrhythmic sections (Example 4.20., below).



Example 4.20.

A. Tchaikowsky, Inventions for Piano, Op. 2, No. 5b, bb. 1-9.

4.3.5. Groupings

One of the Bartók's influences visible in Tchaikowsky's compositions is the way he groups notes. Bartók sometimes indicates the irregular grouping by using an 'additive time signature' for example, 4+2+3/16 instead of 9/16. Tchaikowsky's technique of grouping is very much like Bartók's and includes marking long slurs divided into short slurs or one slur and a separate short one at the end of the phrase. One of the examples is Bartók's *Suite Out of Doors* for piano, where he employs this technique in the first movement. Examples of Tchaikowsky's unusual grouping can be easily found in most of his compositions. In some compositions, even though the rhythm is homogenous and in the style of a toccata (such as in Sonata for Piano in 3rd movement,¹⁷⁹ and Invention No. 4¹⁸⁰), Tchaikowsky still uses non-standard groupings in order to highlight a

¹⁷⁹ For the analysis and examples, refer to Chapter Five: Sonata for Piano.

¹⁸⁰ Refer to Example 4.6.

particular voice or consistency of the pattern. Refer to the examples below from Trio *Notturmo*, Op. 6, and Sonata for Clarinet and Piano, Op. 1, as the various groupings are clearly visible in all the instruments.

Allegro agitato ed impetuoso (♩ = ♩ sempre)

stretto non legato

non legato

cresc. molto

a tempo

più f, marc.

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Example 4.21.

A. Tchaikowsky, Trio *Notturmo*, Op. 6, 1st movement, bb. 1-7.

Example 4.22 is a musical score for a piano and violin. The score is divided into two systems. The first system includes measures 109 and 110, marked with a 'rallentando' and 'molto' tempo change. The piano part features a 'molto' section and a 'legatissimo' section. The violin part includes a 'molto' section and a 'legatissimo' section. The tempo changes to 'Allegro molto' and 'stretto'.

Example 4.22.

A. Tchaikowsky, Trio *Notturmo*, Op. 6, 1st movement, bb. 109-116.

Example 4.23 is a musical score for a piano and violin. The score is divided into two systems. The first system includes measures 89 and 90, marked with a 'sempre ppp' and 'più accelerando cresc. molto' tempo change. The piano part features a 'sempre ppp' section and a 'cresc. molto' section. The violin part includes a 'sempre ppp' section and a 'cresc. molto' section.

Example 4.23.

A. Tchaikowsky, Sonata for Clarinet and Piano, Op. 1, bb. 84-92.

Some of his unusual groupings are clearly written for piano players, as he often marks groupings in a particular hand in order to make it playable, more comfortable, and natural for a pianist (compare the examples below).



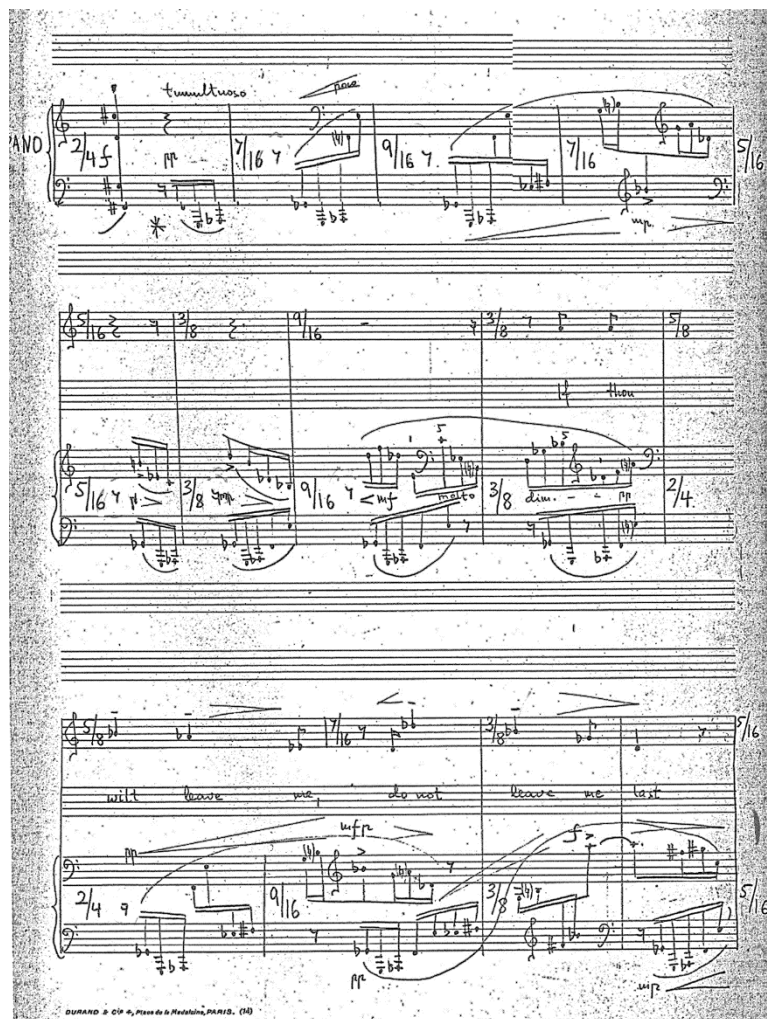
Example 4.24.

A.Tchaikowsky,
Sonata for Clarinet and Piano,
Op. 1, bb. 139-144.

Example 4.25.

A.Tchaikowsky,
Sonata for Clarinet and Piano,
Op. 1, bb. 158-167.

Another characteristic feature in terms of the rhythmic aspect in Tchaikowsky's works is the metre. The composer regularly writes non-standard metre markings, such as 17/8, 7/8, 11/8. Furthermore, he changes this frequently during one piece. It is one of the characteristic ideas used widely by 20th-century composers. Tchaikowsky is not afraid of challenging the performer by changing the metre constantly, for instance, in the 3rd movement of Sonata for Piano and Invention No. 5b. Therefore, the composer forces the performer to stay attentive and to shape the melodic lines according to the metre marking. One of the finest examples is Sonnet No. 6 from *Seven Sonnets of Shakespeare* (Example 4.26., below).



Example 4.26.

A. Tchaikowsky, *Seven Sonnets of Shakespeare*, No. 6, bb. 44-55.

4.3.6. Articulation, dynamics, and expressive markings

Expressive markings play a significant role in the music of André Tchaikowsky. As in the whole genre of 20th-century music, expression markings are one of the compositional features that most shape the piece. Tchaikowsky uses the full range of dynamics and articulation markings, and often every note has its own marking. It brings to mind the technique of pointillism characteristic of Webern, where each note has its own character, expressive marking, dynamics, and articulation.¹⁸¹ Tchaikowsky does not follow this particular technique extensively; however, he does punctuate single motives (sometimes very short including a couple of notes) or entrances of the voices. In the pieces that are homogenous in terms of rhythm, the role of the expressive markings is especially crucial since they implement the base of the rhythm with compelling voices or motives that are being highlighted. Moreover, various expressive markings, dynamics, and articulation provide an element of surprise and/or anticipation. In the compositions of Tchaikowsky, the dynamics are jagged and often shocking through the entire piece. For example, there are accent marks and *sff* (which means “*subito fortissimo*”/“suddenly very loud”) above the lines of the score.

Regarding dynamics, articulation, and other expressive markings in Tchaikowsky’s music, one can see various influences, especially that of Prokofiev, which is visible in sharp dynamic contrasts, preferring dynamic accents to agogic and tiered changes in dynamics to *crescendo* and *decrescendo* (which also can be very clear in his own playing). Moreover, there are sudden changes in dynamics from *fff* to *ppp* and vice-versa.

The characteristic feature of his writing is marking very long slurs, often among voices, which seems particularly demanding.¹⁸² Understandably, he wants to achieve either long lines and/or *crescendo/diminuendo*; however, it is not always practical while performing the piece and appears rather challenging. In Tchaikowsky’s recordings, he does not always follow his own compositional instructions, so one can assume that long slurs between voices suggest rather a general line of the melody and not specifically *legato*. Another significant challenge in Tchaikowsky’s works with piano is achieving clear articulation in a fast tempo in *pianissimo* dynamics in the lowest register of the piano. Furthermore, the sudden and frequent jumps among the registers appear demanding as well, especially in a piece written in a toccata form/character and a very fast tempo.

¹⁸¹ Refer to Subchapter on Pointillism.

¹⁸² Refer to the examples of Sonata for Piano in Chapter Five.

Other characteristic features visible in Tchaikowsky's compositions are his wit and sense of humour. Just like Prokofiev, he plays with different moods and mocks the listener. The composer achieves this humorous and playful character using frequent marks of *scherzando*, joyful rhythmic patterns with specific articulation markings. One excellent example is Invention No. 6 (Example 4.27., below). Tchaikowsky achieves the comical character by marking *quasi pizzicato* in the left hand, which is an apparent reference to the string instrument technique. The motif demonstrated in the left hand at the beginning of the piece remains present until it reaches contrasting part B, followed by part A1, in which the characteristic motif is reintroduced. Against this background, the right hand provides harmonic phrases consisting of short motifs with various articulation and dynamics, interspersed with longer lines. Tchaikowsky frequently uses syncopation as an approach for creating a humorous character.

6
to Stefan Askenase

The musical score for Tchaikowsky's Invention No. 6, Op. 2, No. 6, is presented in four systems. The key signature is one sharp (F#) and the time signature is 3/4. The piece is dedicated to Stefan Askenase. The tempo and mood markings are 'Con umore' and 'secco e leggiero'. The left hand (bass clef) features a recurring 'quasi pizzicato' motif, which is a short, staccato figure. The right hand (treble clef) provides harmonic support with various dynamics and articulations. The score includes markings such as *pp*, *quasi pizzicato*, *secco e leggiero*, *simile sempre*, *p*, *molto*, *mp*, *f*, *p subito*, *poco*, and *molto*. The piece is characterized by its humorous and playful nature, achieved through the use of syncopation and specific articulation markings.

Example 4.27.

A.Tchaikowsky, Inventions for Piano, Op. 2, No. 6, bb. 1-23.

To sum up, although various composers influenced André Tchaikowsky's compositional style, his musical language is unique and recognisable. The most characteristic features employed by Tchaikowsky include:

- specific construction of the form (slow introduction — substantive part — slow closing part with similar material to the introduction)
- polyphonic thinking (using multiple imitations and fugues)
- extensive percussive aspects in most of his compositions
- unusual grouping (much like Bartók)
- very dense texture
- hard-to-follow harmonic ideas
- highly expressive melodic lines with traces of Polish idiom.

Undoubtedly, Tchaikowsky's music is disturbing, post-tonal, and suffused with a number of emotions, often extreme. All of those features indicate the deep and complex personality of the composer. His music suggests that he was exposed to various traumatic events and this is impossible to overlook. The mentioned traumatic experiences might be connected to the atrocities of World War II, the Holocaust, and loss of his mother; however, the analysis of selected works does not find any direct examples of war, such as bombarding or mass killings. Maciej Grzybowski states that Tchaikowsky's music is physiological.¹⁸³ Certainly, it expresses his complex and multi-layered personality, which cannot be explained or even understood easily. Tchaikowsky's musical style undoubtedly changed over his lifetime. Many features that began to shape in his earliest works (Sonata for Piano, Sonata for Clarinet and Piano, Op. 1) developed in more mature works that display the real potential and talent of the composer.

¹⁸³ Grzybowski, "Śladami Ikara".

4.4. Reception as a Composer

This subchapter includes the reception of Tchaikowsky's compositions that were performed or recorded and received reviews. It is possible the composer's works were given more performances; however, no reviews have been found.

4.4.1. Piano Concerto

Tchaikowsky's First Piano Concerto from 1956 to 1957 is one of the earliest, yet mature, compositions. It was written for John Browning in the hope he would perform the premiere, but it never happened, as Browning was not interested in performing the piece. The first performance was given by the composer and the Belgium National Orchestra under the baton of André Vandernoot in 1958, showing a unique 21-year-old composer's style that had begun to take shape.

Tchaikowsky writes in a letter to Halina Wahlmann-Janowska about his Concerto on 18 June 1957:

Mr. Rubinstein is very much interested in my piano concerto and he says that it will be Bartók's fourth concerto (he doesn't like Bartók). He gave me the following advice: "Open up! Let your soul sing! You're very talented, child, a golden talent. You should write as to make everybody in the audience cry." But I doubt if I'm going to listen to him. I could end up with the fifth concerto by Rachmaninoff. My conductor, the handsome André Vandernoot, gives me the opposite advice: "Oh, such a beautiful theme! Isn't it a waste to use it for the piano? Turn it into a symphony. What do you need this typewriter for? It was fashionable during its era. In ten years' time, almost nobody will be playing it. Listen mate, the orchestra plays much better when no twiddle, twiddle interrupts her."

Under Rubinstein's influence I wrote a theme, which all my friends consider to be terribly sweet and weepy. Under Vandernoot's influence, I added accompaniment on the post twelve-tone series with 'concrete' whispers on percussion, pianissimo kettle drums, glides and trills in the quarter tones. God only knows how it's going to turn out, but I'm looking forward to the first performance, and I feel we are all going to have a lot of fun.¹⁸⁴

¹⁸⁴ Janowska, *My Guardian Demon*, 100.

The reviews from the premiere were appreciative and positive, describing the young composer as a talented musician who was clearly looking for his own voice. The review from *Theatres et Concerts Aux Beaux-Arts Concert Symphonique* stated:

The “Concerto for Piano and Orchestra,” of which he is the composer, reveals a distinct personality but certain signs indicate that the composer is still finding his voice. His work testifies to an abundance of original ideas, but he throws them scattered and fragmentary, according to his whim. In this way he adapted the different instruments in short combinations that were soon abandoned, leaving a bread crumb trail that we could not follow. This gave us the feeling that his fancy design was leading nowhere, at least for some moments. This sobering effect was not found in the “molto vivace” but it surely appeared in the “Allegro ma non troppo,” where there was a very clear intention to highlight the piano part.

His desire to stay strictly on the beaten path exploded with the association of tones he used in the construction of patterns, which were often the same. He wanted us to taste what is deep and nostalgic – seeking to establish a mysterious atmosphere, but he just groped around and nothing was said. In this work we should think of this as a test, and it is not without value. There is evidence that A. Czajkowski has something to say, and with time, labor, and experience, he will come to a point of faithful inspiration.¹⁸⁵

Another review from *Au Palais Des Beaux-arts* wrote:

The general impression of this work is one of whimsical imagination, humorous, but somewhat bewildering because the logical elements of composition yield to instinct. This instinct reveals itself especially in the treatment of the orchestra, of sound effects such as the use of tuba, timpani, xylophone and other splashes of color thrown in like a whim of fantasy, seemingly without any aesthetic reason, and without any apparent framework.

This instinct changes the sounds, shows the disjointed, lopsidedness of the work, and its lack of lyricism because of impulsiveness. But it is also possible to see a temperament that is overflowing with gifts, of a vitality that launches this composition with the happy confidence of youth, without any constraints of reflection or control.

¹⁸⁵ “André Tchaikowsky”, André Tchaikowsky, Composer, accessed 27 May 2019, http://andretchaikowsky.com/composer/early_piano_concerto.htm.

By his reception, the public clearly knows that encouragement will not be refused, that he is in every way worthy, and surely will not abuse the composer-performer against its merits.¹⁸⁶

After the premiere performance, Tchaikowsky never played his First Piano Concerto again and no performances by other pianists have been noted. The score is held in the Josef Weinberger archive, and one other copy is in the library at the Royal Conservatoire of Antwerp.¹⁸⁷

4.4.2. Sonata for Piano

Sonata for Piano is dated May/June 1958 and was first performed by the composer (under the pseudonym of Uyu Dal).¹⁸⁸ Roger Dettmer wrote for the *Chicago American*:

[André Tchaikowsky gave] the world premiere of a sonata (1958) by Uyu Dal. The latter carpenter [composer] would seem to be a countryman of Mr. Tchaikowsky whose name, for want of a glossary or further program identification, could be pronounced “Ooooooh-you-doll.” Or it could not. No matter, since it’s altogether likely — on the basis of Sunday’s musical evidence — that Mr. Dal will never again be heard in Chicago. That’s the kind of piece Sonata (1958) is.

The first movement (Non troppo presto) opens in a diatonic-dissonant vocabulary, like any of 200 other contemporary piano works you’ve heard in this idiom. There is a glint of lyricism in the second movement (Largo) but Mr. Dal has overdecorated his basic materials to such a degree that expressivity died aborning. The finale (piano e veloce, which was, as played Sunday, veloce but not piano) is a latter-day relative of Chopin’s finale to the B-flat minor Sonata.¹⁸⁹

Other reviewers were more enthusiastic, complementing ‘the enthusiasm and understanding’ of the piece and the ‘very brilliant pianistic idiom’.¹⁹⁰

¹⁸⁶ “André Tchaikowsky,” André Tchaikowsky, Composer, accessed 27 May 2019, http://andretchaikowsky.com/composer/early_piano_concerto.htm.

¹⁸⁷ Tchaikowsky gave the copy to Marcel Cuvelier, who was the president of the jury of the Queen Elisabeth Piano Competition in 1956, in which Tchaikowsky was awarded third prize.

¹⁸⁸ For more information about the Sonata for Piano, see Chapter Four: Sonata for Piano.

¹⁸⁹ Ferré, *The Other Tchaikowsky*, 159.

¹⁹⁰ Ferré, 159.

4.4.3. Sonata for Clarinet and Piano, Op. 1

Sonata for Clarinet and Piano, written in 1959, was Tchaikowsky's first piece that was given an opus number by the composer. It clearly indicates that he valued this composition and one can assume he was pleased with the result. The first performance was given by Gervase de Peyer, clarinet, and André Tchaikowsky, piano, on 4 July 1966, for a BBC broadcast. Judy Arnold remembers:

Gervase pushed André to submit his Sonata for Clarinet and Piano to the BBC for broadcast. In the end, it was Gervase who submitted it, and when it was accepted, André ran away and said he didn't want to do it, that he couldn't play the piano part. Gervase insisted, and it was all right in the end, but only after a terrible hoo-ha.¹⁹¹

The score was published in 1969 by Tchaikowsky's official publisher, Josef Weinberger, with the following musical description:

A quiet, meditative opening explores the upper and lower reaches of both instruments' range: this is the first subject. The second subject is a brisk and rhythmical theme announced first by the clarinet, then taken up by the piano. A subsidiary theme follows a short cadenza and proceeds to develop the phraseology of the second theme, with anacrusic semi-quavers and wide intervallic movement. With the return of the broad and expansive first subject the development section commences; however, the accompaniment now highlights the melody by shifting from lively static octave embellishment to flurries of movement. The clarinet eventually joins the piano in a frenetic exchange over pedal points on A flat, and C sharp (the enharmonic tonic, though the work is not in any particular key). The recapitulation is fairly free in construction and includes a short solo section for the piano which ruminates on the first subject. The sonata closes with the clarinet becoming less apparent amidst the piano's singing melodies and ringing chords.¹⁹²

Since then, the Sonata has been performed many times by various musicians, such as Janet Hilton, Krzysztof Zbijowski, Julian Paprocki, Peter Frankl, Carol Archer, and Maciej Grzybowski, among others. Undoubtedly, it is one of the most often performed pieces of the composer and it receives a great deal of interest to this day. The reviews both from critics and performers are positive, proving that the Sonata is a valuable work, worth performing.

¹⁹¹ Ferré, *The Other Tchaikowsky*, 160.

¹⁹² Ferré, 161.

A review after one of the performances written for *Musical Opinion* in March 1970 stated:

André Tchaikowsky's Opus 1 is now ten years old, but it carries its age very well. It is in one movement, dominated by a single theme which, at first, looks serially-based, but is not. It is presented in changing patterns, both rhythmic and melodic, and is thoroughly developed in both instruments. Performers should find it mutually rewarding.¹⁹³

For the New York performance given by Gervase de Peyer, clarinet, and Carol Archer, piano, on 14 January 1987, Bernard Holland wrote in the *New York Times*:

Wednesday night's curious collection of clarinet pieces at Merkin Concert Hall had a common denominator – their personal associations with the featured performer, Gervase de Peyer. Mr. de Peyer arranged the sonatas by Handel and Schubert and has given the premieres of all the other items on this program except one. Of the newer pieces, André Tchaikowsky's Sonata for Clarinet and Piano was impressive for its sustained and tightly argued contrapuntal thinking. Carol Archer, pianist, was an excellent partner in all this music, especially in the Tchaikowsky piece.¹⁹⁴

Julian Paprocki, who performed the Sonata with pianist Maciej Grzybowski in Warsaw in 2013, claimed:

My first performance was like some kind of magic door opening, and now, over time, I'm understanding more and more. Under the layers of logic, intellect, inspiration, potential and freshness, there is an enormous abundance of ideas. The form of the work is interesting, generally in one movement but with a multitude of developments. It's amazing and there aren't so many compositions out there where you can change the interpretation based on your emotions, and it never comes out boring. Do I like this masterpiece? Yes! To me it's one of the most interesting pieces in the 20th-century clarinet literature.¹⁹⁵

¹⁹³ Ferré, *The Other Tchaikowsky*, 161.

¹⁹⁴ "André Tchaikowsky," André Tchaikowsky, Composer, accessed 30 May 2019, http://andretchaikowsky.com/composer/clarinet_sonata.htm.

¹⁹⁵ "André Tchaikowsky."

4.4.4. Inventions for Piano, Op. 2

The opus two, composed in London between 1961 and 1963 is one of Tchaikowsky's fully mature works. It is a set of 10 short, very colourful pieces, called inventions, each of which is dedicated to one of Tchaikowsky's friends. The premiere was given by the composer himself in a private event organised for the dedicatees in one of their houses on 22 January 1963. Almost all the dedicatees were present, except for Stefan and Anny Askenaze, who could not attend due to Stefan's concert that evening. The performance was a huge success, but it took a few years for the public to hear the Inventions. In 1968, Tchaikowsky performed the Inventions on the BBC and again in 1971. Similar to Sonata for Clarinet and Piano, the Inventions are quite often performed around the world and they are well acclaimed. Pianists who have the Inventions in their repertoires and often perform them in various recitals are Norma Fisher, Maciej Grzybowski, Colin Stone, Daniel Browell, and Gabriela Glapska, among others. Between the time of the original manuscript (1961–62) and the published manuscript (1975),¹⁹⁶ Tchaikowsky made a few changes in the dedications [Original/Published]:

1. To Peter Feuchtwanger / To Peter Feuchtwanger
2. To Fou Ts'ong and Zamira Fou / To Fou Ts'ong
3. To Ilona Kabos / To Ilona Kabos
4. To Robert Cornford / To Robert Cornford
- 5a. To Charles and Lydia Napper / [deleted in published version]
- 5b. To Patrick Crommelynck / [not in original manuscript]
6. To Stefan and Anny Askenase / To Stefan Askenase¹⁹⁷
7. To Tamás Vásáry / To Tamás Vásáry
8. To Sheldon and Alicia Rich / To Sheldon and Alicia Rich
9. To Wendy – or Beatrice? – Harthan / To Wendy – or Beatrice? – Harthan
10. To Michael Riddall / To Michael Riddall

One of the latest descriptions of Inventions for Piano was given by Maciej Grzybowski after a performance in Bregenz in July 2013:

¹⁹⁶ Inventions for Piano, Op. 2, were published by Novello. The official publisher for Tchaikowsky's music, Josef Weinberger, may have been interested in publishing the Inventions (after already publishing Sonata for Clarinet and Piano, Op. 1, in 1969), but Tchaikowsky never pushed for publication of his compositions.

¹⁹⁷ Anny Askenaze had died before the publication of the Inventions.

The Inventions Op. 2 (1961–62) are short and concise pieces. The dedicatees are various personalities from the composer's circle and not least because of that each invention had an independent musical character. André Tchaikowsky built his works on distinctive motifs that were contrapuntally linked with one another. [...] Interval relationships and the resulting tensions played a special role. Motivic lines sounded stringent and clearly interwoven and also gathered in sonic concentrations. Some of them were treated as ostinato figures or linked together in a sweeping stream.¹⁹⁸

Some of the reviews after Norma Fischer's performance of the opus two in May 1983 stated: "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 [...]"¹⁹⁹ and "The Inventions, eleven biographical sketches of friends of the composer, are terse, pungent, sardonic, and texturally rich."²⁰⁰

Of the 2 November 2010 concert featuring the Inventions among other works, Małgorzata Czech wrote for www.polskamuza.eu:

Andrzej Czajkowski music was his fate – full of pain and loneliness. It is also music very well thought out and composed with mathematical precision. Polyphony is a dominant texture of this music of pain and loneliness, which could tear apart the soul of the listener, plus it put enormous technical requirements on the performers.²⁰¹

4.4.5. *Seven Sonnets of Shakespeare*

The *Seven Sonnets of Shakespeare* were written in 1967 as a result of the composer's lifelong fascination with Shakespeare and were dedicated to Margaret Cable, whose abilities impressed Tchaikowsky after their first meeting at Dartington Summer School in 1965. Tchaikowsky was genuinely passionate about literature and his incredible memory allowed him to recite multiple works written in various languages. For his compositions he chose the seven following sonnets:

No. 104 'To me, dear friend, you never can be old...'

¹⁹⁸ Belina-Johnson, *A Musician Divided*, 372.

¹⁹⁹ Ferré, *The Other Tchaikowsky*, 472.

²⁰⁰ Ferré, 472.

²⁰¹ "Rozdzierająca duszę polifonia" [Soul-ripping polyphony], [Polskamuza.eu](http://www.polskamuza.eu), accessed June 26, 2019, http://www.polskamuza.eu/wywiady_archiwum.php?id=223.

No. 75 'So are you to my thoughts as food to life...'
No. 49 'Against that time, if ever that time come...'
No. 61 'Is it thy will thy image should keep open...'
No. 89 'Say that thou didst forsake me for some fault...'
No. 90 'Then hate me when thou wilt...'
No. 146 'Poor soul, the centre of my sinful earth...'

The Sonnets were first heard on the BBC in a broadcast on 18 June 1968. The first public performance was on 22 June 1968, at the Purcell Room. Both performances were given by Margaret Cable and the composer. Music critic, Robert Henderson, wrote in *The Musical Times*:

Although composers must obviously be free to set whatever texts they like, it is doubtful whether music could ever add anything of much significance to the Shakespeare sonnets which André Tchaikovsky (sic) chose for his song-cycle "Seven Sonnets of Shakespeare," performed for the first time by Margaret Cable with the composer (PR, June 22). The concentrated imagery of the poems, the balanced rhythms and already intensely musical character of the language, for instance, made the not particularly distinctive vocal lines sound rather perfunctory, and it was the beautifully written, often strikingly inventive piano accompaniments which seemed to distil much more accurately the passion and intensity implicit in the words.²⁰²

Another review from Stephen Walsh was written for *Music and Musicians*:

Unfortunately, Tchaikowsky's own work was rather a disappointment. In a way this might have been expected, since the work was a cycle of Shakespeare sonnets, the sort of poetic ground which even the most inspired composers are apt to find pretty daunting. Tchaikowsky's settings, for contralto and piano, showed clearly enough why this is true. Shakespeare's poems are so intense, so imbued with a musical quality of their own, that there is really nothing that music can add, and in this case the vocal line was of noticeable poverty, much too dependent on devices like unaccompanied recitative, and hardly beginning to match the poems in linguistic or psychological subtlety. The accompaniment was less shackled, but it was nevertheless seldom prepossessing and seldom memorable. The total impression was one of dryness, of music hopelessly circumscribed by its subject matter. I am sure Tchaikowsky is capable of better things. Margaret Cable gave what seemed a useful performance, not always completely accurate, but rich in tone and sensitive in

²⁰² Ferré, *The Other Tchaikowsky*, 250.

inflection. She was accompanied by the composer, so clearly the performance could not be blamed for the impression left by the music.²⁰³

Tchaikowsky gave only one more performance of the Sonnets, in Amsterdam, in the same year. Interestingly, at first, he valued this composition a great deal, making comments in his letters to friends that it was one of his best works so far. However, after a few years he dismissed the piece, never played it again and did not wish to have it published, even though the Sonnets were given several performances and recordings by musicians, such as Urszula Kryger, Maciej Grzybowski, Agata Zubel, Joonas Ahonen. The manuscript is held by Josef Weinberger and appears in their catalogue as one of Tchaikowsky's published works.

4.4.6. *Ariel*

This piece was written in 1969 and consists of three songs from Shakespeare's *The Tempest*: "Full Fathom Five Thy Father Lies", "Come Unto These Yellow Sands", and "Where the Bee Sucks". The piece is scored for mezzo-soprano, flute, oboe, clarinet in A, horn in F, bassoon, piano/celesta, and harp, and is dedicated to Robert Erwin, a New Zealand friend. Tchaikowsky valued this set a great deal, believing this was his "only work of pure genius amongst his compositions to date".²⁰⁴ The first performance took place on 7 October 1977, at St John's Smith Square in London, given by Margaret Cable, the Melos Ensemble, and the composer playing the celesta. Other works on the programme included Mozart and Debussy. Although the concert was recorded, there is no evidence of that since Tchaikowsky was particularly unhappy with the performance and he destroyed the tape that cost £89 to produce. The concert was reviewed by Max Harrison of *The Times*:

André Tchaikowsky's "Ariel" seemed a great deal more conventional than either of the preceding works [Mozart and Debussy]. Written in 1969 but receiving its first performance, this is a setting of Ariel's three songs in "The Tempest" with accompaniment by a septet, including piano and celesta played by the composer. The sensitive melodic lines, expressively sung by Margaret Cable, indicate a style that is astringently romantic rather than in any way modern. The most interesting sections of the instrumental part were the interludes, which are quite densely contrapuntal.

²⁰³ Ferré, *The Other Tchaikowsky*, 250.

²⁰⁴ Belina-Johnson, *A Musician Divided*, 376.

However, Mr. Tchaikowsky's ensemble scoring was effective throughout, each detail pulling its weight. "Ariel" was, in fact, an agreeable piece, well crafted, although not at all memorable.²⁰⁵

After the composer's death, *Ariel* was performed in Denmark in 1985, arranged by Tchaikowsky's good friend Lars Grunth. The music has recently been published by Josef Weinberger but, after these two performances, *Ariel* had to wait until 18 August 2015 for another public performance, in Warsaw.

4.4.7. String Quartet No. 1, Op. 3

The first of Tchaikowsky's two String Quartets was written in 1969–1970 and is dedicated to Stefan Askenaze. It was also a present for his 75th birthday. Unusually for the composer, he indicated the keys for both of his String Quartets: No. 1 is in A major and consists of four movements, while No. 2 is in C major and in three movements. The first performance was presented by the Lindsay Quartet at Bad Godesberg, Germany, on 10 July 1971. One review from the premiere performance included:

The nicest moment of the concert was in the playing of André Tchaikowsky's "Quartet in A." Here, in the Rolandseck train station, was another production dedicated to the "Arts and Music" — the world premiere of this wonderful composition.²⁰⁶

Tchaikowsky decided to publish this composition in 1974 with Josef Weinberger Ltd. The Lindsay Quartet greatly enjoyed the piece, so they immediately asked for another, which Tchaikowsky composed a few years later. Although the First Quartet is not as popular and often performed as the second, it still shows skilled writing and understanding of string instruments.

²⁰⁵ Ferré, *The Other Tchaikowsky*, 260.

²⁰⁶ Ferré, 269.

4.4.8. Piano Concerto, Op. 4

Tchaikowsky's Second Piano Concerto took five years to finish. It was dedicated to Radu Lupu, who met Tchaikowsky in the offices of their agent, Harrison Parrott, in London in 1970. Apparently, Tchaikowsky was carrying a huge pile of manuscripts under his arm, so Lupu became curious. He recalls:

Lupu: What are these papers?

Tchaikowsky: My piano concerto.

L.: Oh, I will play it.

T.: You do not know it.

L.: Tell me then.

T.: It has a slow introduction...

L.: I adore slow introductions.²⁰⁷

Tchaikowsky was thrilled with the events, but it was not simple to actually make the premiere happen. Fortunately, the first performance finally took place on 28 October 1975, and was given by Radu Lupu and the Royal Philharmonic Orchestra in London conducted by Uri Segal. It took four years after the completion of the Concerto and required an enormous amount of work for Radu Lupu.²⁰⁸ Lupu remembers the preparations for the premiere:

André came to my house about two weeks before the performance. He practically moved in with me and we played day in and day out. It was wonderful help. He was the orchestra on one piano, and I was soloist on the other piano. André was so patient with me, so incredibly patient and nice to me. The concerto was his child, and he was like a father to the child. I'm not sorry now, but it was a lot of work and I swore more than a few times. Uri came by to listen and to 'conduct.' André and Uri knew each other and were already good acquaintances, but it took a while for them to warm up to each other. I was very nervous before the performance. I was green with nervousness. The concerto is very difficult, so hard to play. I used the music at the concert, but I had it memorized and only looked at it maybe a few times. I never argued with André. I knew there were some people you didn't want to be on the wrong side of, and André was one of them.²⁰⁹

²⁰⁷ Radu Lupu, interviewed by David Ferré on 6 September 1986, London, quoted in Belina-Johnson, *A Musician Divided*, 365.

²⁰⁸ Radu Lupu, one of the best pianists in the world, needed six months to learn the concerto.

²⁰⁹ Ferré, *The Other Tchaikowsky*, 275.

He also said in one of the radio interviews:

I considered that such an interesting, fascinating character couldn't possibly be writing bad music [...] It's music in the sense of Chopin, sometimes Szymanowski [...] Yes, it's a very, very difficult piece to play.²¹⁰

After the premiere, all the major London newspapers reviewed the concert. Joan Chissell of *The Times* stated:

The work is in three continuous, interlinked movements lasting for about 27 minutes. No one but a virtuoso of the first order could tackle the solo part. Yet not a note is there for mere display. Piano and orchestra are as closely integrated in a disciplined, purposeful argument as in the concertos of Brahms. Although, in his introductory note, the composer let us into formal secrets (a passacaglia to begin with, followed by a scherzo-like Capriccio and a Finale combining fugue and sonata), there was little about underlying 'programme.' Yet the work is dramatic and intense enough, in an often strangely ominous, disquieting way, to suggest very strong extra-musical motivation. There are moments of melancholy just as deep and tortured as in Berg opus 1 [piano sonata]. Not for nothing is the glinting central Capriccio headed "vivace con malizia": it is a 'danse macabre' ending in catastrophic climax. Even the Finale, at first suggesting emotional order won by mental discipline, eventually explodes in vehemence before the sad, retrospective cadenza (picking up threads from the opening Passacaglia) and the hammered homecoming.

If nearer in spirit to composers of the Berg-Bartók era than the avant-garde, Tchaikowsky still speaks urgently enough in this work to make his idiom sound personal. Much of it is also strikingly conceived as sound, with telling contrasts of splintered glass and glassy calm in the keyboard part. The Capriccio is a spine-chilling tour de force for the orchestra too. In view of fantastic difficulties, the performance held together remarkably well, with Radu Lupu surpassing himself in virtuosity and commitment.²¹¹

Some of the reviews were slightly less favourable. Max Loppert wrote for the *Financial Times*:

It was, from the outset, rather impressive to encounter music of this kind concerned with "strict construction" (the composer's phrase), made with clean-cut neo-classical materials purposeful and

²¹⁰ Radu Lupu, "Study in Contrast", interview by David Owen Norris and John Schoefield, *BBC Radio 3*, accessed 2 July 2019, http://andretchaikowsky.com/composer/mp3s/study_in_contrasts_opus_4.mp3.

²¹¹ Ferré, *The Other Tchaikowsky*, 276.

determined [...] At best, in the central Capriccio movement, something of an individual personality, quicksilver, angular and hard-edged, can be detected through the Stravinskyian cut-and-thrust, the late-Prokofiev flourishes and moto perpetuo passagework.

Elsewhere, in the Introduction and Passacaglia, but more so in the Finale, brandishing its fugue, sonata, and toccata, a slight greyness threatens to seep out from the basic material, a want of burning organic energy to be revealed behind the formal gestures.²¹²

Edward Greenfield wrote for the *Arts Guardian*:

“I made a determined effort not to write a ‘prima donna’s favourite,’” Mr. Tchaikovsky [sic] explained in his programme note, and, for the first five minutes, that seemed the understatement of the year. Like the B-flat minor concerto, the new Tchaikovsky [sic] first starts with an introduction, but in the composer’s own words, ‘it is slow and austere,’ and the piano for three whole minutes never gets a look-in, while the thematic material for the whole work is grittily outlined. After that, flamboyance still rejected utterly, the pianist enters with a long and ruminative solo, which sets the pattern of wrong-note romanticism in gently flowing lines.

As a virtuoso, Mr. Tchaikovsky [sic] is an unashamedly flamboyant musician, but, whether to compensate or in genuine revelation of his inner self, much of this work takes quite the opposite course. Even when the first movement Passacaglia really gets going, there is little display. But then, with the Capriccio second movement (Goya’s grotesque Capriccios implied as an inspiration), and even more in the sonata-fugue Finale, the composer begins to enjoy himself. The energetic last movement may be the most obviously derivative of the three, but it is also the most memorable.²¹³

Since its premiere, the Piano Concerto has been performed several times worldwide. For the premiere, Tchaikowsky was ready to step in in case Radu Lupu was indisposed. As mentioned earlier, Lupu played the Concerto brilliantly and the premiere took place as arranged. Tchaikowsky played this piece later in Dublin and Cork, Ireland, in October 1978, and Hagen, Germany, in November 1981.

The performance from Ireland was reviewed by Robert Johnson of the *Irish Press*:

André Tchaikowsky was soloist in his own piano concerto (first performed in 1975). It is in three movements and very modern in style if a trifle episodic, and the inner movement is full of delicate

²¹² Ferré, *The Other Tchaikowsky*, 276.

²¹³ Ferré, 277.

and exciting ideas, particularly the percussion effects. Like many modern works it needs to be heard again, exciting as it was.²¹⁴

The review after the German performance in the *Westfalenpost* stated that “the Concerto is surely the best since Brahms.”²¹⁵

A critical review in the *Westfälische Rundschau* (No. 270) reported that “It is a masterpiece of composition.”²¹⁶

The Concerto was scheduled to be recorded by the BBC Northern Symphony Orchestra conducted by Albert Rosen, with Tchaikowsky as the soloist, on 2–3 March 1982. Unfortunately, that was the time when Tchaikowsky fell seriously ill, and the session had to be cancelled. After his death, the piece was performed by Norma Fisher and the Tivoli Summer Orchestra in Copenhagen conducted by Uri Segal on 12 September 1986. One of the reviews after Norma Fisher’s performance was written by Jan Jacoby for the *Politiken*:

If it was the horror of having Bruckner’s last symphony spoiled by a modernistic thriller before the intermission that made people come too sparsely to Tivoli’s last symphony concert this season, then it was due to a misunderstanding. For André Tchaikowsky’s Piano Concerto is only modern from a chronological point of view.

Most noticeable was the stylistic reference, which has very little to do with the 1970s. Tchaikowsky had his ears well tuned to Central Europe around the First World War, a place between Mahler and Berg, with the rhythmic twentieth century modernism in view.²¹⁷

Some reviews from this performance were more positive. Critic Hans Voigt wrote of the Copenhagen performance in the *Berlingske Tidende*:

“Writing music is just another way of telling a story,” pianist André Tchaikowsky, the pianist and composer, once said during a visit to Norway. He also revealed that it was Peggy Ashcroft’s acting in Ibsen’s “Rosmersholm” that had given him the inspiration for his piano concerto. Ibsen’s description of an uncompromising hero, an individual against society, could also be seen as the lone piano against the enormous forces of the violent and complex orchestra.

²¹⁴ Ferré, *The Other Tchaikowsky*, 278.

²¹⁵ Ferré, 278.

²¹⁶ Ferré, 279.

²¹⁷ Ferré, 279.

But what comes through even without this background knowledge is an impressive work with much artistic and constructive strength. The concerto is a virtuoso work, without being overwhelmingly so, the whole musical development being taken from the opening slow orchestral introduction and culminating in the exceptional final closing theme.²¹⁸

Maciej Grzybowski, Polish pianist who took on the mission to reintroduce Tchaikowsky's music to the world, has performed this Concerto five times already. In 2006, after a concert featuring the music of André Tchaikowsky, in the interview for the *Warsaw Voice* Grzybowski claimed:

Tchaikowsky is the greatest Polish composer after Chopin, Szymanowski and Lutosławski, and next to Penderecki and Szymanowski. Here is an artist of phenomenal technique, extraordinary imagination, an amazing sense of musical drama, no less than brilliant intuition unmistakably leading him towards the 'yet undiscovered,' an extremely rare sensitivity to sound – its color and context – and harmonics; a master of declamation and structure showing a 'flair for the dramatic'.²¹⁹

Grzybowski's performances of the Piano Concerto were rewarded with a standing ovation and the following reviews:

Friday's concert was one of the biggest events of the current artistic season in Kalisz. [...] According to the Director, the concerto was the most difficult piece the orchestra has ever performed. The occupants in the box seats were stating that the concerto's fine performance would undoubtedly go down in history.

They also underlined that Czajkowski's music was a reflection of his difficult life. As a Jewish child during the Second World War he was hidden in a closet. Later on he wanted to catch up with his lost years and – often by playing and later by composing. "His music reflects all of his life" – people were saying.²²⁰

Jerzy Marchwiński, who in his student days also showed one of the compositions, had a strong impression of Tchaikowsky's music:

²¹⁸ Ferré, *The Other Tchaikowsky*, 280.

²¹⁹ "André Tchaikowsky", André Tchaikowsky, Composer, accessed 30 May 2019, http://andretchaikowsky.com/composer/piano_concerto.htm.

²²⁰ Unsigned review of *Piano Concerto, Op. 4*, by André Tchaikowsky, *First Time in Poland*, performed by Maciej Grzybowski. *Polska Agencja Prasowa*, 9 February 2008, accessed 23 June 2019, http://andretchaikowsky.com/composer/piano_concerto.htm.

I was particularly struck by the drama and expression. Its character was not what I associated with Andrzej. It was a song – whose name I forget – that seemed to come from a different world. I did not know then, but now – ex post – I can see that it revealed his intimate reality, that which was otherwise concealed from the public eye. It was an image of trauma that could not be overcome, of a void that could not be filled. Sometimes I wonder what his work would be like if not for this ghastly, unimaginable trauma in the soul of the Jewish child who experienced the nightmare of the Nazi hell. It seems to me that I only now understand why Andrzej denied his enormous potential as a pianist. He just had to express his true self in his work, without resorting to other dramas.²²¹

Stephen Greenbank wrote for the *MusicWeb International Review*:

The Concerto is in the form of three interlinked movements. After an almost menacing opening of a couple of minutes the piano finally enters the fray. Throughout, the music borders on atonality in parts, and one also detects neo-classical elements, especially in the *Capriccio* final movement. It is a powerful work and a masterstroke of scoring. Yet, there is a great economy of expression in the writing. [...]²²²

Lebrecht wrote a following review about the Concerto:

We now have piano concertos by three composers called Tchaikovsky. [sic] The first is written in B flat minor, a dark key that others mostly shunned. The second is by Boris Tchaikovsky, a student and kindred spirit of Dmitri Shostakovich. The third is like nothing you've ever heard before. [...] His piano concerto, written for Radu Lupu in the late 1960s, reflects the swirling currents of Sixties London. Atonal and dramatic, it is austere only in its frugality – not a note out of place. A sultry mischief, alternately angry and amused, pervades the work. The music engages the listener with a powerful personality and an infectious musicality. We need to hear this concerto at the BBC Proms to sample its exciting potential.²²³

The complete score was published by Josef Weinberger in 1975. The composer made the reduction for two pianos as well, which is also held by the publisher.

²²¹ Dorota Szwarcman, "Inny Czajkowski", *Polityka* 31, 31 July 2013.

²²² Stephen Greenbank, review of *Music for Piano*, by André Tchaikowsky, *MusicWeb International Review*, accessed 20 June 2019, http://www.musicweb-international.com/classrev/2014/Feb14/Tchaikowsky_piano_TOCC0204.htm.

²²³ Norman Lebrecht, "Album of the Week – André Tchaikowsky", review of *Music for Piano*, by André Tchaikowsky, *The Lebrecht Weekly*, 6 January 2014, accessed 20 June 2019, <http://www.scena.org/columns/lebrecht/070219-NL-Cdsoftheweek.html>.

4.4.9. String Quartet No. 2, Op. 5

The Second String Quartet was written in 1973–75 and, like the First Quartet, is dedicated to Stefan Askenase and was presented for his 80th birthday. Tchaikowsky wrote another Quartet after the Lindsay Quartet performed the First Quartet and requested another. The composer marked the key indication as C major and it is in three movements. The premiere took place at St. John's, Smith Square in London on 23 January 1978, and was broadcast by the BBC. The Lindsay Quartet performed this piece a few times more; however, soon after they had to put the work aside in favour of other repertoires. They remember:

We love André's quartets. We love the music, especially the second quartet. It has some incredible textures and is very difficult music. We would like to keep it in our repertoire, but it's not an easy prospect as it takes a lot of work.²²⁴

After the premiere the following reviews appeared:

The Tchaikowsky quartet, in complete contrast, is a work of intense passions forced into a symmetrical argument around a passacaglia slow movement. Its style, situated somewhere between the middle Bartók quartets and Berg's Lyric Suite, sounds genuine; the writing for string quartet is certainly so, with none of the awkwardness or hesitancy one might expect of a pianist-composer. But I find it difficult to warm to second-hand histrionics.²²⁵

Another review by Arthur Jacobs in the *Daily Telegram* stated:

For those who, like myself, were as yet unacquainted with André Tchaikowsky as a composer, yesterday's premiere of his Second String Quartet made an agreeable impression. Here is a craftsmanlike composer able to turn old forms to individual advantage. [...] The three movements follow a traditional sequence — forthright, contemplative, agitated. The middle one is a passacaglia (owing inspiration to Shostakovich's Sixth Quartet, the composer says) which manages considerable intensity and never lets the repeated bass pattern become tedious. The first movement, thanks to strong internal contrasts, grips the ear immediately; the finale speaks in a more wayward and recondite fashion, but entices to further acquaintance.²²⁶

²²⁴ Ferré, *The Other Tchaikowsky*, 301.

²²⁵ Ferré, 300.

²²⁶ Ferré, 300.

The premiere performance by the Lindsay Quartet also appears on their CD for their 25th anniversary. Annette Morreau wrote for the BBC Music magazine after listening to the recording:

[...] The works by André Tchaikowsky and Hugh Wood (both written for the Lindsays and here in world premiere recordings) are less of an easy listen. [...] The elegiac Passacaglia of this quartet brings full-blooded, passionate playing, a Lindsay characteristic [...] A highly welcome anniversary disc.²²⁷

Another review of this CD comes from *Gramophone* magazine, written by Peter Marchbank:

André Tchaikowsky's Second Quartet was recorded in 1978 when the composer was still alive. Although better known as a fine concert-pianist, his small output of compositions (there is, I know, a particularly striking Piano Concerto) has attracted considerable critical attention. His Second Quartet is a passionate and lyrical work in three movements which are played without a break. The central Passacaglia is a wonderfully haunting movement which reminds us not only of the composer's Polish background but of his love for the music of Beethoven and Bartók.²²⁸

The Second String Quartet was also performed by the Camerata Quartet for the 7th Polish Radio Music Festival and the performance took place in the Polish Radio Szymanowski Hall in 2004. The other ensemble to perform it is the Meccore String Quartet, who gave a few performances, including at the Bregenz Festival in 2013. Anastasia Belina-Johnson stated that the reviews from this performance "noted the intricacy, serious nature and contrapuntal writing of the work, and its affinity with Shostakovich's Sixth String Quartet."²²⁹ The score was published and is held by Josef Weinberger.

4.4.10. Trio *Notturmo*, Op. 6

The Piano Trio was written as one of the last of Tchaikowsky's compositions in 1978. It was a commissioned work written for the Frankl-Pauk-Kirshbaum Trio. The story about its name is included in an exchange of letters between the composer and Terry Harrison. Tchaikowsky wrote on 29 April 1976:

²²⁷ Ferré, *The Other Tchaikowsky*, 301.

²²⁸ "André Tchaikowsky", André Tchaikowsky, Composer, accessed 30 May 2019, http://andretchaikowsky.com/composer/piano_concerto.htm.

²²⁹ Belina-Johnson, *A Musician Divided*, 382.

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?²³⁰

Harrison replied on 10 May 1976: “I think if your next piece is going to be called, ‘Notturmo,’ then your summer schedule sounds fine.”²³¹

The name was given to a yet-to-be-written piece. André Tchaikowsky was not convinced about composing the Trio, and, even worse, he had a deadline, by which the piece had to be finished. After much turbulence, the composition was finally finished. However, the first performance did not take place until July 1982 under very sad circumstances. The composer died of colon cancer on 26 June 1982, just a few days before the Trio premiere. After the first performance on 4 July 1982 at the Cheltenham Festival, Peter Stadlen wrote for the *Daily Telegraph* two days later:

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, Gyorgy 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.²³²

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

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.²³³

²³⁰ Ferré, *The Other Tchaikowsky*, 469.

²³¹ Ferré, 469.

²³² Ferré, 471.

²³³ Ferré, 472.

Apart from the Frankl-Pauk-Kirshbaum Trio, *Trio Notturmo* has been found in the repertoires of various acclaimed musicians, such as the Grzybowski-Suszycki-Marianowski Trio, the Altenberg Trio, the Villiers-Muller-Nakipbekova Trio, and the Wajnberg Trio and has been performed around the world. The Wajnberg Trio has recently made a commercial recording that featured Tchaikovsky's Trio. One of the reviews of this recording was written by Lynn René Bayley:

André Tchaikovsky's *Trio Notturmo* is also surprisingly edgy, particularly for a work that is supposed to be nocturnal, atonal and with several upward portamento slides for the violin. The slow introduction to the first movement ends abruptly, after which choppy piano chords introduce the cello playing its own quirky melodic line, over which the violin also enters. The tempo then slows down once again as the piano plays a strong but choppy theme against long-held notes by the strings. The second and last movement, "Andante tranquillo," opens with soft but ominous crushed chords over which the violin plays a lyrical but somewhat uncomfortable-sounding theme. The cello later enters playing its own theme against the violin while the piano ruminates beneath them both. More portamento slides by the violin bring on an edgy, restless theme in double time by the cello, into which the other two instruments add their own restless commentary. Eventually this activity stops, the tempo slows down again, and the piano plays high, chime-like chords while the cello and violin play around it. If this is a "nocturne," Tchaikovsky [sic] must have had some exceptionally restless nights. Yet the musical activity slows down even more as it becomes stranger and more restless.²³⁴

4.4.11. Six Dances for Piano

André Tchaikovsky had undertaken in 1981 to write Six Dances for Piano for pianist Stephen Kovacevich, and to dedicate them to him. However, only the Mazurka and Tango were finished. Furthermore, Tchaikovsky arranged the Mazurka for piano duet and presented it to the Crommelynck Duo,²³⁵ while he was at the Crommelynck home in Paris recovering from his cancer operation in January 1982. The Mazurka and Tango were recorded by Colin Stone on the Merlin Records label (MRFD 20033). The original scores are held by Stephen Kovacevich and Josef Weinberger Ltd.

²³⁴ Lynn René Bayley, "Introducing the Wajnberg Trio", review of *Wajnberg Trio Debut CD*, by *The Art Music Lounge*, 14 March 2019, accessed 27 May 2019, <https://artmusiclounge.wordpress.com/2019/03/14/introducing-the-wajnberg-trio/>.

²³⁵ The Crommelynck Duo was the name of a notable classical piano duo active from 1974 to 1994. It consisted of the Belgian Patrick Crommelynck and his Japanese-born wife Taeko Kuwata, who were good friends of Tchaikovsky's. In 1994, at the height of their fame, they committed suicide.

The following introduction and music of the Mazurka was presented by the composer himself: “I have a feeling that I’m playing it too slow, but when you come here I’ll play it better.”²³⁶

In September 2014, the pianist Nico de Villiers included the Mazurka and Tango in his recital in South Africa. One of the reviews claimed:

De Villiers ended the concert with a majestic and dramatic interpretation of two dances – a *Mazurka* and *Tango* – from the Tchaikowsky “Six Dances”. These flamboyant and technically challenging works, played with great surety, had the audience on their feet.²³⁷

The Volksblad newspaper reviewed the recital with the headline “De Villiers convincing and flamboyant,” followed with: “The program concluded with a grand and dramatic interpretation of the Tchaikowsky works, the Mazurka and Tango dances, which were reminiscent of Baroque suites, but in modern idiom. De Villiers’s flamboyant interpretation and security of these technically challenging works were no surprise and had the audience on its feet.”²³⁸

4.4.12. *The Merchant of Venice*, Op. 7

I am in shock. I did not expect the work to be so outstanding.

*- Andras Schiff*²³⁹

From his youngest years, Tchaikowsky’s dream was to compose an opera. Tadeusz Kerner remembers:

Andrzej was a modest man about his compositions. He never wanted to play them for anybody. I don’t know why. [...] Even back then, he was working on an opera. He told me he wanted to write an opera and this was in the early 1950s.²⁴⁰

²³⁶ “André Tchaikowsky,” André Tchaikowsky, Composer, accessed 30 May 2019, http://andretchaikowsky.com/composer/six_dances.htm.

²³⁷ “André Tchaikowsky.”

²³⁸ “André Tchaikowsky.”

²³⁹ Andras Schiff after the Bregenz premiere of Tchaikowsky’s Opera.

²⁴⁰ Ferré, *The Other Tchaikowsky*, 68.

Tchaikowsky's passion for literature and Shakespeare resulted in composing an opera based on the play *The Merchant of Venice*. The libretto for the composer's work was created by John O'Brien, who explained: "By studying Shakespeare, André felt a little British. He loved Shakespeare's works and, as you know, he bequeathed his skull for use in the Hamlet performances."²⁴¹ John O'Brien also explained why Tchaikowsky had chosen *The Merchant of Venice*:

It was a great opportunity for Tchaikowsky to explore the important matters for him through music. First, he was a Jew, but he never wrote anything about the persecution of his people. Second, the decision that the Antonio part would be sung by a countertenor, was basically a confession of homosexuality in the 1970s...²⁴²

Tchaikowsky was writing his opus magnum for 14 years (1968–82) and was finishing the last acts on his death-bed in the Oxford hospital until his death on 26 June 1982. The last bars of the instrumentation were completed after the composer's death by Alan Bousted.²⁴³ The score was published as a full score and a piano reduction and is held by Josef Weinberger. As stated earlier, Tchaikowsky's opera is a massive piece in three acts and an epilogue, with several soloists, two choirs, an augmented full orchestra and a stage band.

Anastasia Belina-Johnson, in her book *A Musician Divided: André Tchaikowsky in his Own Words*, notes:

The opera is a real testament to Tchaikowsky's talent and predilection for stage and drama. It is unusual, for a composer about to enter into his prime, to create a first work in the genre so well crafted and dramatically impressive. It is obvious that Tchaikowsky found his own voice almost, it seems, effortlessly. [...] Complex textures in the orchestra form a kind of spider's web reflecting the complexity of human emotions.²⁴⁴

²⁴¹ Anastasia Belina Johnson, "Wspomnienie neurotycznego kompozytora" [Recollection of a neurotic composer], interview by Róża Świątczyńska and Adam Supryniewicz, *Rozmowy o muzyce*, Polskie Radio, 18 March 2014, accessed 17 June 2019, <https://www.polskieradio.pl/8/192/Artykul/1077120,Andrzej-Czajkowski-wspomnienie-neurotycznego-kompozytora>.

²⁴² At that time, countertenors' voices were considered to be soft and feminine — features that were more characteristic of women's voices. Therefore, there was a prejudice that countertenors were homosexuals. Belina-Johnson, interview.

²⁴³ British composer, orchestrator, and conductor who was best known as a music copyist working for the largest London publishers.

²⁴⁴ Belina-Johnson, *A Musician Divided*, 393.

The world premiere of Tchaikowsky's opera took place on 18 July 2013, at the Bregenz Festspiele and was a tremendous success. One of the reviews stated:

That is also a fair description of Tchaikowsky's music, which defies attribution to any one definite style of 20th-century composition. The score is intricate and dark, with moments of both brutality and lyricism, not to mention flashes of acerbic wit. Shakespeare's theme of the tension between mercy and justice fascinated the composer. It is hard to imagine who else could have set this opera with such lack of pathos and so refined a sense of ambivalence.²⁴⁵

The other reviews tried to find connections and influences that inspired the composer:

Its music, complex and impressively crafted, is basically atonal, yet it can accommodate late-Romantic expressiveness in a way that recalls Alban Berg. It also has recourse to other idioms when they can serve the drama. [...] Yet the scene also brings engaging musical details, like fanfares drawn from Beethoven and (the other) Tchaikovsky, Renaissance dance rhythms and even Wagner's Ring leitmotiv, heard when Portia gives Bassanio a ring.²⁴⁶

For *Rzeczpospolita*, Jacek Marczyński also wrote about possible influences:

There is no doubt that "Merchant of Venice" is an unusual opera. In the music one can feel the breath of the twentieth century masters: Berg, Britten, Stravinsky, and Shostakovich. But above all, the individuality of Andrzej Czajkowski presides — expressed in his innovative treatment of traditional arias and duets, his wealth of ideas, and remarkable instrumentation.²⁴⁷

Dorota Szwarzman in her blog review wrote:

[...] In 1981 the opera's style — with audible echoes of Berg, Britten, and even Hindemith — may have seemed too traditional for the modern stage. Today, however, it is judged simply by its quality. And its quality is outstanding. While much of Czajkowski's chamber music is inherently bleak, with a quality of something reduced to ashes, in *Merchant of Venice*, we hear a great deal more

²⁴⁵ Belina-Johnson, *A Musician Divided*, 398.

²⁴⁶ George Loomis, "Merchant of Venice and The Magic Flute at Bregenz Festival," review of *The Merchant of Venice*, by André Tchaikowsky, directed by Keith Warner, *New York Times*, 30 July 2013, accessed 3 June 2019, <https://www.nytimes.com/2013/07/31/arts/31iht-loomis31.html>.

²⁴⁷ Jacek Marczyński, "An Extraordinary Opera," review of *The Merchant of Venice* by André Tchaikowsky, directed by Keith Warner, trans. Alena Aniskiewicz, *Rzeczpospolita*, accessed 3 June 2019, http://andretchaikowsky.com/composer/rzeczpospolita_en.pdf.

variation in atmosphere. Acts I and III are of course quite gloomy, but the second act – in which Portia chooses a husband – is satirical. It features no shortage of musical citations; referencing Beethoven's Leonora Overture No. 3 and ... Symphony No. 4 by Andrzej's namesake, Pyotr Tchaikovsky, whose music he sincerely hated and never played. The epilogue that follows Act III – though a little wordy – features exceptionally beautiful, lyrical, and dreamlike music.²⁴⁸

Another review praised the individuality of Tchaikowsky's music:

Andrzej Czajkowski's music begs for lightness, refinement, and counter-punch. It is a music between explosion and silence, in constant motion, always changing; inconsolable, flashing phrases wander from instrument to instrument, as though passed along in a ballerina's dance. The instrumentation, moreover, often involves treating instrumental sections or soloists selectively – including cello, violin, flute, piccolo, and the tuba and trombone assigned to Shylock. Somewhere between Berg, Shostakovich, and Britten, the music also bears the mark of individualism that characterizes every piece by Czajkowski. It is remarkable music.²⁴⁹

After the world premiere, *The Merchant of Venice* was performed in Poland in the Warsaw Grande Theatre (*Teatr Wielki*) in October 2014. After this performance, the reviews were as follows:

Opera is Shakespearean, indeed; the libretto – brilliant. The music – and this is the first surprise – powerful, dramatic, saturated with emotions. Connotations? With Bartók's density and his "barbarism", Berg's sophistication. Expressive, disturbing, peculiar in colours. Post-tonal. Tchaikowsky can surprise, as in the same score he entertains us with his humour and wit.²⁵⁰

Dorota Szwarzman also reviewed the Warsaw performance. She pointed out the Polish origin and influence of the composer:

[...] The most important is music. And it impresses the most every time. It is very difficult for performers, and even for some listeners – during a break, some people left (but in general, attendance was very good even on the highest balconies). I enjoyed it even more [than in Bregenz],

²⁴⁸ Dorota Szwarzman, "The Two Sides of Andrzej Czajkowski," *Co w duszy gra* (blog), *Polityka*, 21 July 2013, <https://szwarzman.blog.polityka.pl/2013/07/21/dwie-polowki-andrzeja-czajkowskiego/>.

²⁴⁹ Unsigned review of *The Merchant of Venice*, by André Tchaikowsky, "After the Premiere of the Merchant of Venice in Bregenz", trans. Alena Aniskiewicz, *Ruch Muzyczny*, 18 July 2013, accessed 3 June 2019, http://andretchaikowsky.com/composer/ruch_en.pdf.

²⁵⁰ Jacek Hawryluk, "Kupiec Wenecki" Czajkowskiego w Operze Narodowej. "Warto Było Czekać 30 Lat", review of *The Merchant of Venice* by André Tchaikowsky, *Gazeta Wyborcza*, 27 October 2014, accessed 3 June 2019, http://wyborcza.pl/1,75410,16874390,_Kupiec_wenecki__Czajkowskiego_w_Operze_Narodowej_.html.

the new contexts appeared – for example, in the wonderful epilogue, in the lunar episode, I’ve heard some echoes of Szymanowski, which seems to be perfectly natural, but surprises. Because connotations, such as with Berg – and we can list a few more names, mainly from the expressionism circle and in general from *entartete Musik* – are obvious.²⁵¹

In their 2016–17 season, the Welsh National Opera performed *The Merchant of Venice*. Some of the reviews stated:

Without doubt, it is an accomplished and substantial work. Unusually among operatic versions of Shakespeare, it follows the play closely, deftly cutting the original text (and mercifully eliminating Launcelot Gobbo). The stylistic idiom is profoundly influenced by Berg’s *Wozzeck* and *Lulu*, though the effect is not atonal: the harmonies are bittersweet and the vocal writing is fluently graceful.²⁵²

Colin Anderson wrote for *Classical Source*:

Tchaikovsky’s score is colourful and characterising. Consistently engaging. References, to various degrees, to Prokofiev, Britten, Tippett, Barber, Hindemith and (particularly) Berg might be apparent, and not forgetting Humphrey Searle, a vibrant disciple of the Second Viennese School (he studied with Webern). If this seems too eclectic a mix, then Tchaikovsky ensures a rigorous and seamless approach and avoids any charges of ‘thieving magpie’ composition. There’s wit, too, especially in Act Two when a bassoon is given a few notes of Beethoven (‘rescue’) and then Tchaikovsky (‘fate’) to reckon a smile from the listener.²⁵³

Some of the reviewers seemed to be more critical:

²⁵¹ Dorota Szwarzman, “Więcej Czajkowskiego (Andrzeja)”, *Co w duszy gra* (blog), *Polityka*, 25 October 2014, accessed 20 June 2019, <https://szwarzman.blog.polityka.pl/2014/10/25/wiecej-czajkowskiego-andrzeja/>, original text: Najważniejsza jest muzyka. A ta robi za każdym razem większe wrażenie. Jest bardzo trudna wykonawczo, a i w słuchaniu niektórym sprawiała problemy – w przerwie trochę osób wyszło (ale ogólnie frekwencja dopisała nawet na najwyższych balkonach). Mnie się słuchało jej chyba jeszcze lepiej, objawiały się nowe konteksty – np. w cudownym epilogu, w owym księżycowym epizodzie, usłyszałam pewne echa Szymanowskiego, co zresztą wydaje się całkowicie naturalne, ale zaskakuje. Bo skojarzenia np. z Bergiem – i tu rzucić można jeszcze kilkoma nazwiskami, głównie z kręgu ekspresjonizmu i ogólnie *entartete Musik* – są oczywiste.

²⁵² Rupert Christiansen, “Tchaikovsky’s Merchant of Venice Is Much More than a Relic or Curiosity”, review of *The Merchant of Venice*, by André Tchaikovsky, performed by Welsh National Opera, *Telegraph*, 17 September 2016, accessed 20 June 2019, <https://www.telegraph.co.uk/opera/what-to-see/merchant-of-venice-welsh-national-opera-review/>.

²⁵³ Colin Anderson, “The Merchant of Venice”, review of *The Merchant of Venice*, by André Tchaikovsky, directed by Keith Warner, conducted by Lionel Friend, *Classical Source*, 19 July 2017, accessed 21 June 2019, http://www.classicalsource.com/db_control/db_concert_review.php?id=14676.

André Tchaikowsky's lifestory is almost worthy of opera, the end necessarily tragic. So it's perhaps not surprising that, in his hands, Shakespeare's *The Merchant of Venice* should emerge as more tragedy than comedy, with Tchaikowsky painting something of himself – depressive, gay and Jewish – into the characters of both merchant Antonio, manifestly in love with Bassanio, and the money-lending Shylock.²⁵⁴

Others frowned upon the length of the piece:

The sense of threat and doom is reflected in the pulsating music powerfully played by the orchestra under conductor Lionel Friend. Alas, the dramatic tension is swept aside in the second act which is played as comedy and even farce. It goes on for far too long.²⁵⁵

To sum up, Tchaikowsky's music, like his personality and behaviour, was either admired and appreciated for the unusual voice and character, or criticised for not being modern enough or for being too intense, contrapuntal, and hard to follow. Without a doubt, his works made an impression on everyone who listened to them. The performers of Tchaikowsky's compositions highly value his music and eagerly perform it on various occasions. However, this music is very demanding in terms of technique, and ensemble, and sometimes require an unusual group of instrumentalists (*Ariel*). Those may be the reasons why his works do not receive much attention. The works certainly require much preparation and time to understand the trajectory of a particular piece. However, once performed, they stay with the performer for a long time. It is not light music and surely it cannot be looked upon as such. Therefore, every performance becomes a unique event both for the performer and the listener.

²⁵⁴ Rian Evans, "The Merchant of Venice – Tchaikowsky's opera reminds us that prejudice is ever present", review of *The Merchant of Venice*, by André Tchaikowsky, performed by Welsh National Opera, *Guardian*, 19 September 2019, accessed 3 June 2019, <https://www.theguardian.com/music/2016/sep/19/the-merchant-of-venice-review-welsh-national-opera-tchaikowsky>.

²⁵⁵ Peter Collins, "Welsh National Opera's *The Merchant of Venice* is powerful and tense but far too long," review of *The Merchant of Venice*, by André Tchaikowsky, performed by Welsh National Opera, *Wales Online*, 1 October 2016, accessed 3 June 2019, <https://www.walesonline.co.uk/whats-on/arts-culture-news/welsh-national-operas-merchant-venice-11964987>.

Chapter Five:

Sonata for Piano

5.1. Background Story

André Tchaikowsky began to compose his Sonata for Piano in 1958, while vacationing in Madrid with his cousin Charles Fortier. Fortier remembers the event:

We were in a Madrid hotel, where I was having a vacation with my family and André. I decided that we should all go to a bull fight together, but André hated that idea. So everyone else went to the bull fight and André stayed behind at the hotel. Well, he was composing a piano sonata and had finished the first movement, or something. He decided that Rubinstein should hear it. The hotel had a piano, so André could play it over the telephone for him. André telephoned Australia, and tracked down Rubinstein who was there on tour. Then André played the piano over the telephone so Rubinstein could make comments. The cost was enormous, which André put on my hotel bill!²⁵⁶

Another story tells that Tchaikowsky told friends that while he was practising on the hotel piano, located in the ballroom, people started to come in and listen. When he realised that, he suddenly switched from Bach to the newly composed Sonata for Piano, and everyone filed out until the ballroom was once again empty.²⁵⁷

Tchaikowsky was able to write this composition relatively quickly (the manuscript is dated May/June 1958), and he was keen to know the public's opinion about it. Because Tchaikowsky rarely performed his own music in public, he decided to place the Sonata for Piano in one of his recital programmes with a note that this piece was written by an unknown composer, Uyu Dal. The recital was in Chicago on 19 April 1959, and the programme included:

Prelude and Fugue in C-sharp minor, No.1 – Bach
Sonata (1958) World Premiere – Uyu Dal
Sonata, Opus 109 – Beethoven

²⁵⁶ Ferré, *The Other Tchaikowsky*, 158.

²⁵⁷ Ferré, 158.

Ballade, No. 3, Opus 47 – Chopin
Mephisto Waltz – Liszt
Prelude and Fugue in F-sharp major – Bach

The reviews differed immensely. Some of them said that “Mr. Dal will never again be heard in Chicago. That’s the kind of piece Sonata (1958) is”,²⁵⁸ or “There are semi- (or should I say pseudo-) atonal passages of needless difficulty, and pages of busy, busy writing that are not, however, very actionful musically and only at moments moving.”²⁵⁹ Others were more enthusiastic and positive: “*Musical Courier* (R.L.) – A new Sonata by Uyu Dal was performed with enthusiasm and understanding: it deserves another hearing by Chicago audiences”,²⁶⁰ and: “A modern work on the program was a just completed Sonata (world premiere) by Uyu Dal. The feeling persisted that Dal is Mr. Tchaikowsky’s pseudonym. A companion feeling was that in composing this music, Dal was very much inspired by Prokofiev but much more gentle in temperament despite the very brilliant pianistic idiom that darted in and out of the terse, quicksilver scoring.”²⁶¹

Tchaikowsky never played the Sonata again. The score is dated, “May/June 1958. Madrid – London.” The original manuscript is in the Josef Weinberger Archives.

The fact that the composer did not give his Sonata for Piano an opus number may indicate that he did not particularly value this composition. Nevertheless, this critical edition and analysis of this unpublished work provide a great opportunity to understand the composer’s motives for the neglect of this piece.

5.2. Analysis

5.2.1. First movement

²⁵⁸ Ferré, *The Other Tchaikowsky*, 159.

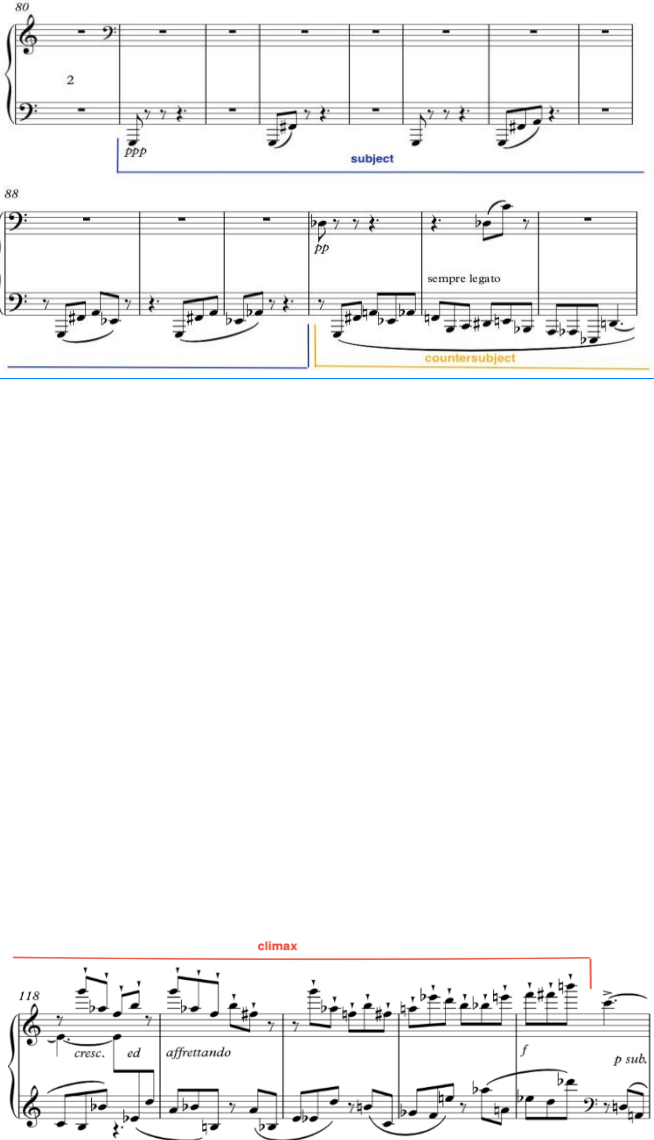
²⁵⁹ Ferré, 159.



²⁶⁰ Ferré, 159.

²⁶¹ Ferré, 159.

Exposition		<p>- two independent contrapuntal voices</p> <p>- significant intervals with which the whole movement is saturated: major seventh/minor second and tritone (mirror intervals)</p> <p>- dynamics <i>pianissimo</i> with a <i>crescendo</i> and <i>stretto</i> in bb. 19-22</p> <p>- climax in b. 22 (four-quaver group, quasi cluster) after which there appears a two-bar silence (dramatic pause)</p> <p>- no clear tonality, rather quasi feeling of tonal centre of A</p> <p>- lot of accidentals</p> <p>- first theme more substantial than the second theme</p> <p>- establishing a homogeneity with a rhythmic theme</p> <p>- influences of Second Viennese School (series of 10 notes) and Romantic techniques</p>	<p>Non troppo presto</p>
	<p>Transition (bb. 25-40)</p>	<p>- consists of two parts:</p> <ol style="list-style-type: none"> 1) first part (bb. 25-33): <ul style="list-style-type: none"> • reflects the first theme • material from the first theme – first voice in inversion and octaves 2) second part (bb. 34-40) <ul style="list-style-type: none"> • leads to the second theme • subtle dialogue between two voices • starts with <i>fortissimo</i> dynamics and then becomes quieter and quieter – <i>diminuendo</i> to <i>pianissimo</i> • from a low to high register – registral momentum • looser organisation (tonal instability) 	

Exposition (cont.)	Second Theme (bb. 41-69)	<ul style="list-style-type: none"> - second theme is freer and more relieved than the first theme, however it acquires stability and regularity - light and humorous character (<i>scherzando</i>) - two contrasting phrases: <p>1) first phrase:</p> <ul style="list-style-type: none"> - quasi song-like - melody and accompaniment (strong and weak in turns) - short slurs - syncopation - high register <p>2) second phrase:</p> <ul style="list-style-type: none"> - abrupt <i>forte</i> chord and <i>marcato</i> articulation - irregular-group ascending motifs - developed and modified - finished with descending motif <i>stretto</i> and <i>diminuendo</i> leading to a two-bar dramatic pause 	
	Codetta (bb. 70-81)	<ul style="list-style-type: none"> - reflects the first theme (second voice) - repetitions of the motif (nostalgia) - one voice - ends with a two-bar dramatic pause 	

Development	Fugue	<p>- the subject is based on the first theme of the exposition</p> <p>- short motifs interrupted by rests (six appearances of the modified motif)</p> <p>- important interval – major seventh</p> <p>- first appearance in the lowest voice, next in the middle voice, and then the highest voice</p> <p>- dynamics increase from <i>ppp</i> to <i>forte</i></p> <p>b. 91</p> <p>- subject in the middle voice in diminution (tonal answer) and countersubject in the lowest voice (based on a major seventh)</p> <p>bb. 105-107</p> <p>- short bridge</p> <p>- descending major sevenths</p> <p>- syncopated motifs</p> <p>b. 108</p> <p>- appearance of the subject in the highest voice in diminution</p> <p>- no counterpoint after the subject</p> <p>- <i>marcato</i> instead of slurs</p> <p>- free counterpoint in the lowest and middle voices in <i>legato</i> articulation</p> <p>b. 114</p> <p>- appearance of the subject in the highest voice in inversion and diminution (<i>marcato</i>)</p> <p>- free counterpoint in the middle and lowest voices (<i>legato</i>)</p> <p>- climax of the exposition – b. 122</p>	 <p>The musical score is presented in two systems. The first system shows measures 80 and 88. Measure 80 features a subject in the lowest voice, marked <i>ppp</i>. Measure 88 features a countersubject in the lowest voice, marked <i>pp</i>, and a subject in the middle voice, marked <i>sempre legato</i>. The second system shows measures 118 and 122. Measure 118 features a subject in the highest voice, marked <i>cresc.</i>, <i>ed affrettando</i>, and <i>f</i>. Measure 122 features a subject in the highest voice, marked <i>p sub</i>, and a climax in the highest voice, marked <i>climax</i>.</p>

		<p>Bridge (bb. 122-133)</p> <ul style="list-style-type: none"> - change of character – calming after the climax - two voices - dialogue, speech-like - first subtle, then aggressive (scheme repeats twice) bb. 130-133 - sudden <i>forte e sempre crescendo</i> - three voices - building the tension - descending and ascending motifs build on scales (opposite directions) 	<p style="text-align: center; color: magenta;">Bridge</p> 
		<p>Final Section (bb. 134-158)</p> <ul style="list-style-type: none"> - dramatic character - subject in the lowest voice in diminution in a low piano register - <i>fortissimo</i> with <i>marcato</i> markings - three-voice structure - free countersubjects in a middle register (<i>legato</i>) b. 143 - subject in the middle voice in diminution - <i>forte</i> with <i>marcato</i> b. 150 - subject in the lowest voice in diminution - supplementation of the subject by adding a major seventh - <i>fortissimo</i> and <i>marcato</i> b. 151 - subject in the highest voice (stretto) in diminution and inversion - supplementation of the subject by adding a major seventh - <i>fortissimo</i> and <i>marcato</i> - climax of the development and the whole movement - retransition - dominant note E 	

			- <i>crescendo</i> until the abrupt <i>piano subito</i> (recapitulation)	
Recapitulation	Theme I (bb. 159-180)	<ul style="list-style-type: none"> - modified second theme from the exposition - two motifs in both hands and voices - major seventh as an important interval - syncopation - repetitions of the pitch A (tonal centre returns) <p>b. 179</p> <ul style="list-style-type: none"> - culmination as in the first theme in the exposition (four-quaver group, quasi cluster) - ends with a two-bar dramatic pause 		
	Transition (bb. 181-203)	<p>longer than the transition in exposition (23 bars instead of 16)</p> <ul style="list-style-type: none"> - two parts <p>1) first part (bb. 181-195):</p> <ul style="list-style-type: none"> • material from the first part of the transition in the exposition appearing a tritone higher • more dramatic – octaves and <i>fortissimo</i> • registral momentum <p>2) second part (bb. 196-203):</p> <ul style="list-style-type: none"> • material from the second part of the transition in the exposition • ends with a comma in a low register <p>b. 198</p> <ul style="list-style-type: none"> - <i>molto diminuendo</i> over two beats and <i>subito piano</i> with <i>sempre diminuendo</i> over the last five bars 		

	<p>Theme II (bb. 204-228)</p>	<ul style="list-style-type: none"> - modified material from the second theme of the exposition - scheme remains mostly the same (no ascending passages) - a third higher - inversion of voices (melody in the left hand and accompaniment in the right hand) - development of motif a at the end instead of motif b <p>b. 222</p> <ul style="list-style-type: none"> - imitative fragment <i>espressivo</i>, <i>diminuendo</i>, <i>poco ritenuto</i> 	
<p>Coda</p>	<p>Part I (bb. 229-247)</p>	<ul style="list-style-type: none"> - material from the accompaniment in the second theme in the exposition and the last bars of the recapitulation (bb. 229-237) - change of tempo (<i>più presto</i>) with <i>più stretto</i> - short motifs under slurs create more rushy (<i>stretto</i>) feeling - builds the climax in b. 241 (<i>veloce</i>) <p>bb. 245-247</p> <ul style="list-style-type: none"> - modified motif from the last bars of the second theme in the exposition 	
	<p>Part II (bb. 248-271)</p>	<ul style="list-style-type: none"> - starts with a three-bar dramatic pause - <i>tempo primo</i> returns - nostalgic motif from the codetta at the end of the exposition - motif repeats eight times - one voice - fugal subject - <i>eguale</i>, <i>senza ritenuto</i> – no rubato or romantic ending 	

Table 5.1. Analysis of the 1st movement of the Sonata for Piano by André Tchaikowsky.

The first movement of André Tchaikowsky's Sonata for Piano is in sonata-allegro form, with the exposition, development, and recapitulation. Sonata form (or sonata-allegro form) is one of the most essential large-scale formal types in instrumental music since the baroque era. Not only its frequent use in multi-movement works, but also its highly developed and complex nature makes it significant. Over the centuries, composers often revealed their compositional craft and abilities in sonata form, which remains a significant example for contemporary composers.²⁶²

Exposition (bb. 1-69)

The exposition begins with two contrapuntal voices that are developed in a dialogue and speech-like way and create the first theme. The first voice begins in the right hand and is built with a series of 10 notes in the middle register, whereas the second voice appears two and a half bars later in a major seventh lower in the left hand. They continue in harmony over the first theme. Tchaikowsky establishes a homogeneity with a rhythmic theme and unifies the melodic material, creating a rather tight-knit organised theme, which is one of the most characteristic features for main themes in general. The composer marks *pianissimo* dynamics, *legatissimo* articulation, and time signature 6/8, but this often changes in the first movement. The tempo marking, *non troppo presto*, suggests that Tchaikowsky wanted it to be treated as a fast movement, but without rushing.

One can wonder whether it is a minor or major tonality since there is no key signature at the beginning of the piece, which is typical for 20th-century music. Additionally, there are many chromatics and accidentals, which create even more ambiguities in tonality. Moreover, the harmony indicates that the Second Viennese School composers had a great influence on Tchaikowsky, as he is very close to the 12-tone technique (he uses 10 notes). Although there is no clear tonality, a series begins with the pitch A, which suggests the tonal centre of A and quasi filling of A tonality throughout the main theme as well as the whole movement. From the very beginning, the composer establishes certain intervals as important for the whole movement: a major seventh, a minor second, an augmented fourth (tritone), and a diminished fifth (tritone). Since the first theme is saturated with those intervals, they become easily audible, thus significant. One can also notice that the major seventh and minor second, as well as the augmented fourth and diminished fifth, create mirror intervals (reflections), which are one of the characteristic features of this movement of Tchaikowsky's Sonata. Furthermore, the mirror intervals create a coherent yet diverse character of the melody line. In bb. 16, 18, 19, and 20, the composer uses a romantic

²⁶² Caplin, *Classical Form*, 195.

approach and writes very audible minor seconds in both voices, which forge elasticity within the melody and harmony. The first and second (contrapuntal) voices keep appearing together in dialogue and in the last four bars of the first theme of the exposition the dynamics increases to *fortissimo* with markings *marcato* and *stretto* in a very high piano register building to a climax that reaches its highest point in b. 22 with a specific group of four quavers creating quasi clusters played *marcato*. Then a two-bar silence appears, which may be considered a dramatic pause to build tension and anxiety after reaching the climax.

Later, a transition appears in b. 25 which lasts for 16 bars. It is built of two parts of which the first (bb. 25-33) still reflects on and contains material from the first theme (mainly from the second voice), but it appears here in inversion and in octaves. The second part of the transition (bb. 34-40) clearly leads to the second theme of the exposition and introduces two voices in a subtle dialogue (markings *dolce*). Both those features are distinctive attributes of a transition and they evidently indicate that this section is a transition. Furthermore, a transition often expresses a looser organisation by its harmonic and tonal instability, which can be heard in this fragment as well.²⁶³ The transition begins with dynamics of *fortissimo* and octaves in a low register, but it gradually becomes quieter and quieter (*poco a poco diminuendo al pianissimo*). The register gradually changes as well — the melody ascends and ends up in dynamics of *pianissimo* with a *dolce* mark. This procedure can also be called registral momentum. The transition ends in b. 40 with comma, *poco ritenuto*, and *poco crescendo* markings.

At the beginning of b. 41, after the comma marking at the end of the transition, the second theme begins in a high register with a marking *a tempo* and *pianissimo* dynamics. The second (subordinate) theme is entirely different from the first theme — the character is lighter and more humorous (the marking *scherzando* suggests a comical character). One of the characteristic features for the subordinate theme, in general, is that it is usually freer than the first theme and provides more relief in construction.²⁶⁴ This rule also applies to the second theme of Tchaikovsky's first movement of Sonata for Piano. The second theme is built with two contrasting phrases — the first phrase is visibly more song-like, containing melody and accompaniment. The melody is characterised by short slurs and syncopated rhythm in the right hand, whereas the accompaniment is made of strong and weak motifs in turn in the left hand. Using these two forms

²⁶³ Caplin, *Classical Form*, 19.

²⁶⁴ Caplin, 20.

of accompaniment is also a reflection of a mirror idea, which might be considered a crucial detail and one of the main features of the whole first movement of Tchaikovsky's Sonata for Piano. The second phrase is formed from an abrupt *fortissimo* chord with markings of *marcato*, *staccato* and accents in b. 44, later *leggiero* and then the third bar of the second motif is a long note after which there is a sudden seven-note or a nine-note motif ascending with a *crescendo*. After that, the scheme repeats, but in a modified way — three bars of melody *pianissimo subito*, short slurs in a high register, and, after that, a *fortissimo* chord. This time, however, this outburst builds a more extended descending motif built of minor seconds and augmented seconds, which ends up in b. 67 with *stretto* and *diminuendo*. After the fast ascending motif finishes in a low register, the two-bar dramatic pause appears again, which suggests a reference to the first theme of the exposition.

After the two-bar silence, the composer once more comes back to the motif, reflecting the first theme creating the codetta of the exposition. The codetta begins in b. 70 only with one voice appearing in the right hand in a low register in *piano* dynamics and *legato* articulation. This fragment includes material from the second voice of the first theme in the exposition and ends with a two-bar dramatic pause. The motif repeats three times, but with the first appearance, the composer marks *appena ritenuto*, creating a dreamy character. The next two repeats of the motif are played *a tempo*, ending with a four-bar long note E flat and a *pianissimo* descending finishing motif. The three-time repetition of the motif reflects a nostalgic character and suggests possible romantic influences on the composer.

Development (bb. 81-158)

Tchaikovsky uses one of his favourite forms in the development of his Sonata for Piano, a fugue. From his earliest years, he was always fascinated by the polyphonic forms and never missed a chance to create any of them in his own compositions. Fugue is not a typical device used in the development in a classical sonata form; however, it is sometimes employed for one of the movements (usually a finale).²⁶⁵ As one of the functions of the development is generating the tonal and phrase-structural instability, the fugue might be, indeed, an ideal opportunity to achieve that. As a very young composer, Tchaikovsky proves his compositional skills and polyphonic thinking in one of his earliest works, which did not even receive an opus number.

²⁶⁵ Examples: Karol Szymanowski's Sonata No. 3, Op. 36 (1917), Paul Hindemith's Piano Sonata No. 3 (1936), Elliott Carter's Piano Sonata (1945–46), Samuel Barber's Sonata for Piano, Op. 26 (1949) and Beethoven's late piano sonatas.

This three-voice fugue begins in a low register with *pianissimo possibile* dynamics after a two-bar dramatic pause. The subject of the fugue is based on the first theme of the exposition (the interval of a major seventh is crucial) and it starts in the lowest (third) voice. The subject of the fugue is constructed from short motifs that are interrupted by rests, which create nervousness and build the tension. With every appearance of the motif, Tchaikowsky attaches new notes and creates a longer and longer line. After six displays of this motif, the composer introduces the subject in the interval of a diminished 11th in the second voice developing the tonal answer. However, it is not the perfect repeat of the subject since the composer uses shorter rests, which create an even more anxious character. Meanwhile, the countersubject appears in the first voice, which fits the subject impeccably and it seems to be its continuation. The countersubject is based on a major seventh, a tritone, a perfect fourth, and a minor second, which are characteristic intervals used in this movement. After the appearance of the answer and countersubject in the second voice, the short bridge begins in b. 105. It is constructed from short, syncopated motifs of descending major sevenths. Its primary function is leading to the next appearance of the subject in the highest voice that occurs in b. 108. With every appearance of the subject, the dynamics increase, and this third appearance is marked *piano*. Moreover, this time, the subject is not marked with slurs, but with *marcato*. Both the dynamics and change of articulation suggest that the composer wants the subject to stand out from the other voices, especially when the texture becomes more ‘crowded’ and thicker. The middle and lowest voices continue in free counterpoint and are characterised by intervals of major and minor sevenths and tritones. The subject appears in the interval of two octaves and a major second higher and in diminution. However, the composer does not continue this subject in the counterpoint, but introduces the subject once more in the very high register of the piano and in inversion and diminution. The dynamics have already increased to *mezzo forte* and the articulation of the subject is *marcato* while the counterpoint notes are marked with long slurs. Throughout the fugue, not only do the dynamics increase, but also the piano register becomes higher and higher. This section of four appearances of the subject builds an exposition of the fugue, which ends with the climax in the middle of b. 122 in *forte* dynamics after *crescendo ed affretando* over four bars.

After the climax in the exposition of the fugue, the composer completely changes the character, creating the bridge that begins with a *piano subito* marking in the middle of b. 122. The first seven bars of the bridge (bb. 122-129) are a dialogue between two voices in the high and low register. Firstly, the dialogue is soft with *piano subito* dynamics and a subtle voice interchange; however, in b. 125 the conversation becomes more intense, which is marked by *marcato* articulation and

forte dynamics. The scheme of three bars *piano* with *legato* articulation and one bar *forte* with *marcato* articulation repeats one more time, but after the second ‘argument’ in b. 129, the texture becomes three-voice, where the first voice starts with a descending melody only for joining the middle voice in descending (middle voice ascending) scales together with the lowest voice. This bridge leads to the final section of the fugue and introduces a fugal subject in the lowest voice and register in dynamics of *ff marcato* (after a *crescendo*, double voicing, opposite directions, chromatics, *tempestoso*).

In b. 134, Tchaikowsky introduces the subject in the lowest voice in diminution, beginning the final section of the fugue. The structure continues as a three-voice section, in *fortissimo* dynamics and an additional marking *tempestoso*. Furthermore, the texture becomes denser, louder, and brutal, which creates a truly remarkable ending for the fugue, thereby finishing the development of the first movement of Tchaikowsky’s Sonata for Piano.

In the middle of b. 143, the subject appears in the middle voice in diminution with *marcato* markings and *fortissimo* dynamics. From the beginning of the final section in b. 134, the composer uses *sempre fortissimo* dynamics and changes piano registers from lowest to the highest. The last appearance of the subject occurs in two voices in b. 151 (in the lowest voice and half of the bar later in the highest voice) which creates *stretto*. It may also seem a retransition with the evidently audible dominant note of E, which gives a feeling of an unfinished section, since it does not resolve to the tonal centre. Also, the composer supplements the voice by adding a major seventh. Motivically, there are two voices; however, thematically it is only one voice. Both subjects emerge in diminution and the highest voice is also presented in inversion. The last appearance of the subject undoubtedly creates a climax of the fugue as well as of the entire Sonata. The fugue ends abruptly with large *crescendo*, *martellato* and *marcato* in b. 158.

In summary, the subject of the fugue appears eight times in different combinations (natural, inversion, doubled voicing, *stretto*). It starts very quietly (*ppp*), but gradually becomes louder and louder. Interestingly, the composer presents the subject in diminution every time except for the first appearance in b. 81. One may wonder if it is possible that the first appearance of the subject is an augmented version of its pure form as it appears in b. 108.

Recapitulation (bb. 159-247)

In b. 159 the recapitulation begins. However, one does not know immediately if it is the recapitulation. In b. 180 the listener may recognise the music because they have heard it before. Furthermore, the sudden change of character, the end of the fugue, and the return of the tonal centre of A confirm that this is a new section, hence, recapitulation. Sonata form has its limitations and the standard organisation form does not always apply to all compositions, especially in 20th- and 21st-century music. The listener experiences music through the knowledge they have acquired, in the way they are used to hearing it and what has been coded in their memory. Composers through history have played with this and one can find many interesting examples in the history of music, such as Beethoven's String Quartet, Op. 59 No. 1, in which the composer tricks the listener (one thinks that they are still in the exposition, while the development has already started, which becomes clear only later on).²⁶⁶

The first theme of the recapitulation is constructed of two contrapuntal voices. After the big *crescendo possibile* ending the development of the first movement, the composer abruptly changes the dynamics to *piano subito* and *pianissimo*. The top voice holds a melody marked *piano cantando* with a four-time repetition of the pitch A (each motif starts with the A). This clearly indicates the tonal centre of A, showing the return of the 'home tonal centre', which is one of the main features of the recapitulation. Moreover, the syncopated rhythm in the top voice makes the listener focus on this voice. The bottom voice creates an accompaniment based on the interval of a major seventh marked *pianissimo*. The theme in the right hand is built of two motifs — one is characterised by a descending syncopated motif and the second features repeated notes and then a major seventh interval under a slur started with an accent. Both voices continue simultaneously in modified appearances in louder and louder dynamics. From b. 172, the composer builds the climax, modifying, developing, and then abridging the motifs with additional markings of *stretto*, *più crescendo*, *agitato*, *sforzato*, which leads to the same motif of four quavers from the exposition (b. 178), after which a two-bar dramatic pause appears. Similar to the exposition, after this culmination, the composer recalls previously heard material (transition) in b. 181. The transition, as in the exposition, consists of two parts, but now it appears a tritone higher and is noticeably longer (23 bars instead of 16). The first part contains material from the main theme of the exposition, but the composer remains in the *fortissimo* dynamics and he additionally adds octaves to create even more powerful sound. In b. 194, Tchaikowsky marks *poco rubato* in the second half

²⁶⁶ Another example is Beethoven's Piano Sonata No. 17 in D minor "The Tempest".

of the bar (romantic technique) to come back to *a tempo* in the second half of the next bar. This point also stands for the beginning of the second part of the transition in the recapitulation. The composer remains in *fortissimo* dynamics for 18 bars (b. 181-198) until the *molto diminuendo* in the second voice over two beats and *subito piano* in b. 199 with *e sempre diminuendo* to *pianissimo* in the last bar of the transition (b. 203) finished with a comma. This time the composer also uses registral momentum; however, he finishes this section in a low register.

In b. 204, the second theme of the recapitulation begins. This theme is constructed in a similar way to the second theme in the exposition; however, now it appears in the interval of a minor 13th and the voices are placed in different hands (melody in the left hand, and the accompaniment in the right hand). In spite of those changes, the scheme stays mostly the same (three bars of motif a + two bars of motif b + three bars of motif a + three bars of motif b), but the composer removes the ascending passages from motif b. Furthermore, this time, Tchaikowsky develops the motif to end this section, but he employs motif a for this instead of motif b that he used in the exposition. Unlike the exposition, the second theme in the recapitulation finishes in the average dynamics of *mezzoforte* with *poco crescendo* and *poco ritenuto* over the last bar. From b. 223 with an anacrusis, he additionally marks *espressivo* in both voices and creates a short imitative fragment characterised by descending motifs that imitate each other.



In b. 229 with an anacrusis, the composer introduces new material — a coda, which is built of two parts. In the first part (bb. 229-247), the composer bases the accompaniment played by the left hand on the material from the subordinate theme from the exposition and the melody on the motif from the last bars of the recapitulation. The second part (bb. 247-271) is based on the motif from the codetta from the end of the exposition, but it appears a minor second higher and contains more repetitions. The first part also has a new tempo, *più presto*, and the composer builds the tension from *pianissimo* in a low register to *sempre crescendo ma sempre più stretto* to *forte* in b. 241 in a high register. However, he immediately marks *molto diminuendo* and descends over the piano registers with *prestissimo* over the last three bars. This last descending motif in the first part (bb. 245-247) reminds the listener of the familiar motif from the last bars of the exposition (bb. 65-67).

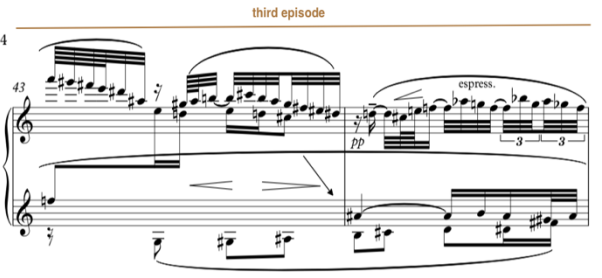
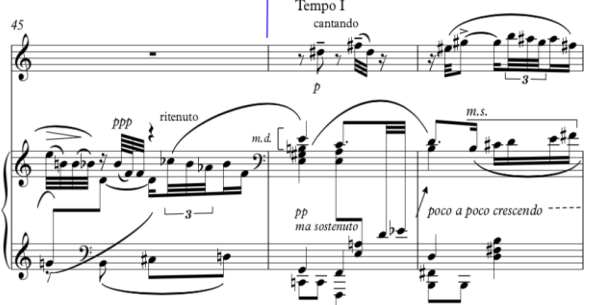
The second part of the coda begins with a three-bar silence. One can wonder whether this three-bar dramatic pause belongs to the first or second part of the coda. However, in the exposition the composer changes the metre signature after the dramatic pause, whereas in this coda, the metre signature changes before the dramatic pause. Furthermore, the tempo also changes to *tempo primo*

over those three bars of pauses. That may suggest that Tchaikowsky considers the dramatic pause in the coda to be the beginning of the second part instead of the ending of the first part. Although the tempo changes back to *tempo primo*, the composer marks *appena ritenuto* over the three bars (bb. 251-253), where the nostalgic motif appears for the first time. In b. 254, the tempo returns to *a tempo* and the crucial motif is repeated another seven times. Tchaikowsky additionally marks *sempre piano, uguale* with *senza ritenuto* in the last two bars, which indicates that the composer wants it to be played without any rubato or slowing down, only quieter and quieter till the *pianissimo possibile* octave in the last bar. The composer uses a modified motif from the codetta in the exposition. Furthermore, this motif contains a fugal subject and is repeated eight times (creating more nostalgia) in the right hand solo with *piano* dynamics and *diminuendo* over the last five bars so that it finishes in *pianissimo possibile* dynamics as an unfinished motif. One might ask if it should be played with the pedal or without. As Tchaikowsky did not mark any pedalling marking in this movement (but obviously, it is meant to be played using the pedal), it is difficult to know or to achieve what he really wanted. From my personal experience, I would suggest playing those last bars of the coda with the pedal, but with a minimal amount to accomplish the equal (*eguale*) sound without any unnecessary rubato or unwanted romantic phrasing.

5.2.2. Second movement

A	First Theme	<p>bb. 1-8</p> <ul style="list-style-type: none"> - melody with a choral-like, steady chordal accompaniment - one phrase built from two motifs (motif a and motif b) that ascends, develops and modifies - saturated with chromatics and accidentals - the theme built mostly of major and minor seconds with an occasional minor third - tonal centre of C - peaceful, pastoral character 	
	Second Theme	<p>bb. 9-14</p> <ul style="list-style-type: none"> - two melodically independent voices in imitation, with accompaniment - intervallic expansion - louder dynamics – <i>mf</i> – <i>f</i> (first culmination) with a <i>diminuendo</i> to <i>pp</i> - higher register than in the first theme - last bar change of metre (6/8) – calming down - freer structure - more expressive, in large part because of the wider melodic intervals (<i>espressivo</i>) 	
	Modified 1 st Theme	<p>bb. 15-25</p> <ul style="list-style-type: none"> - modified first theme with a choral-like accompaniment - feeling of 'arriving back home' (very Prokofiev-like) - more elaborated than the first and second themes - phrase extension at the end - sudden <i>sf</i> on the last measure (twice) - disturbance - second culmination with a big <i>diminuendo</i> towards the end - more ambiguities in tonality, but the tonal centre of C remains (pedal note with repeated notes at the end of this section) 	

B	First Episode	<p>- change of tempo – even slower (<i>ancora più adagio in 8</i>)</p> <p>- two independent voices – invention style</p> <p>- imitation</p> <p>- <i>pianissimo</i> dynamics with an occasional <i>crescendo</i> throughout part B</p> <p>- marking <i>semplice</i></p> <p>- First episode – bb. 26-33</p> <ul style="list-style-type: none"> • Exposition of the subject in the highest voice • The head of the subject built on ascending chord C+7+major 9 • The tail of the subject contains mostly descending and ascending scales in different rhythmic combinations with occasional wider intervals than a major or minor second • The lowest voice presents an accompaniment built of an ascending and then descending scale 	<p>Ancora più adagio (in 8)</p> 
	Second Episode	<p>Second episode – bb. 34-41</p> <ul style="list-style-type: none"> • Second subject presented in the dominant key in the lowest voice • The last three bars of the subject differ from the first episode (the subject is heard alone) • The highest voice presents melodic figurations built on scales with occasional fourths • Long phrases in the lowest voice and short phrases in the highest voice 	

	Third Episode	<p>Third episode – bb. 42-45</p> <ul style="list-style-type: none"> • presentation in the interval of a major seventh higher • not a whole subject (just the first four bars) • more and more decorative notes and passages in the highest voice • the lowest voice presents the scale accompaniment 	
A1	Section I	<p>bb. 46-54</p> <ul style="list-style-type: none"> - tempo I - modified material from part A - more voices than in part A - quasi improvisation - polyphony – imitation - decorative passages in the highest voice - dynamics <i>pianissimo</i> to <i>forte</i> - the highest voice leads, the recognised first theme in the background builds the tension and establishes harmony - tonal centre C - expansion of the registers - climax in bar 53 with <i>forte</i>, markings <i>un poco stretto</i>, <i>molto diminuendo</i>, and <i>calando</i> 	
	Section II	<p>bb. 55-64</p> <ul style="list-style-type: none"> - slightly modified first theme from part A - bb. 61-64 – extended phrase from the modified first theme a minor third higher 	

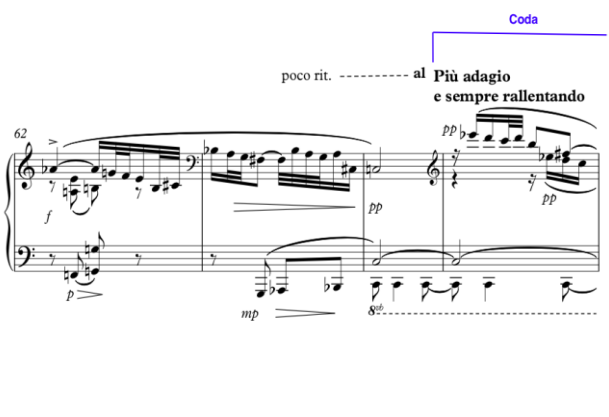
<p style="text-align: center;">Coda</p>	<p>bb. 65-68</p> <ul style="list-style-type: none"> - <i>più adagio</i> with a large <i>rallentando</i> until the end - sustains note C - reminiscences of the figures from part B - <i>pianissimo</i> and <i>pianissimo possibile</i> dynamics - independent voices 	
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Table 5.2. Analysis of the 2nd movement of the Sonata for Piano by André Tchaikowsky.

Slow movements in the sonata cycle are usually placed as second movements. This rule also applies to the second movement of Tchaikowsky's Sonata for Piano, which is marked *Largo*. This movement is built on a three-part structure: A-B-A1, the so-called large ternary form, which is one of the most common forms used for slow movements (along with sonata without development, and theme and variations). The reason for this is that those forms are less complex than the elaborate schemes of the sonata, sonata-rondo, and concerto, which are commonly used for fast movements. The slow movement requires a simpler structure to maintain reasonably consistent length among movements, and to offer a moment of calm reprise.²⁶⁷ Another characteristic feature for the slow movement in general that Tchaikowsky embraces in his Sonata for Piano is the fact that it "employs phrase-structural procedures that either produce compressions or inhibit expansions."²⁶⁸ Again, such a technique offers a moment of reflection within the sonata: the emphasis is less on structural development than on the presentation and maintenance of an overall mood.

Part A (bb. 1-25)

Tchaikowsky begins the second movement with a songful melody in the right hand accompanied by a choral accompaniment in the left hand. Although there is neither clear tonality nor key signature, one can notice a tonal centre of C. Indeed, all the important harmonic changes occurring in this movement come to the key of C eventually. The first part – A – is built of three sections.

²⁶⁷ Caplin, *Classical Form*, 209.

²⁶⁸ Caplin, 209.

The first section comprises the first theme, the second section the second theme, and the third section the modified first theme. Therefore, the first and third sections share many similarities regarding harmony and melodic motifs, whereas the second section introduces new material.

The first theme in part A includes two motifs, which develop and modify in different ways over eight bars. It creates a lyrical ascending melody mostly based on major and minor seconds with an occasional minor third. The composer begins the second movement of his Sonata for Piano with *piano* and *pianissimo* dynamics, but along with the thematic development, the dynamics also increase. Against this background, the left hand holds a steady choral-like accompaniment with many accidentals, bringing many changes and ambiguities in tonality. The songful melody, together with the choral-like accompaniment, embraces a peaceful and rather melancholic character. Furthermore, the melodic quality, and the way the composer leads it to major chords at important junctures, reminds the listener of some of Prokofiev's compositions, such as the second movement of his Piano Sonata No. 7. Moreover, another characteristic feature for the Prokofiev-like style is an extensive use of different textural layers.²⁶⁹

The second theme begins in b. 9 with an anacrusis in b. 8. This theme is much freer than the first theme, being more substantial. The composer establishes the tonal centre of C by bringing the note C in an octave and in a low register. He also introduces another voice, which is contrapuntal to the first voice, and it starts with an imitation to it. In fact, Tchaikowsky adored many kinds of imitation and polyphony, so he always looked for an opportunity to create polyphonic sections. Moreover, his compositional thinking was undoubtedly inclined towards linear voicing rather than harmonic clusters (horizontal texture over vertical texture). Preceded by an anacrusis, the first voice begins in b. 9 in a higher register than it ended in the first theme, whereas the second voice imitates an augmented eighth lower. The accompaniment part in the second theme is rather scarce and occurs in the first three bars (bb. 9-11). Its intention is to establish harmony and provide some bass notes. The dynamics have already increased with a *crescendo*, which continues to b. 11, where the first culmination of part A appears. Apart from dynamics and the number of voices, Tchaikowsky also expands intervals between both voices and over one voice. In general, all these compositional strategies make the second theme of the slow movement much more expressive, which is additionally highlighted by the marking *espressivo*. In fact, this is the distinctive attribute of the second theme in general. Interestingly, the last bar of the second theme (b. 14) is expanded into

²⁶⁹ Refer to Subchapter: Compositional Features of André Tchaikowsky in Chapter Four: Composition.

the metre 6/8 rather than 4/8. The way the composer lengthens this last bar of the second theme can be heard as a calming down of the tension after the climax, before the next section begins *pianissimo*.

The next section may be called the modified first theme because the motif from the first bars of the second movement is easily noticeable. Although the tonal centre remains C, the composer writes more ambiguities in tonality by using more accidentals and sudden harmonic turns. It is also a very Prokofiev-like feature to return to the familiar and pastoral theme after an expressive middle section of part A, thus producing a feeling of going ‘back home’. The last theme in this part is more elaborate than the previous themes, which is noticeable, especially at the end. After the climax (b. 22), the composer expands the phrase, creating a natural calming down, and brings back the C tonality, which is emphasised by using the pedal note C. He also writes various modifications to the other voices. One of them is the marking *sf* on the last beat in bb. 18 and 19. This may suggest that he wants to draw attention to the weakest part of the bar and its harmony (augmented chord with a fourth), which also creates a disruption in the calm character and long phrases. In addition, this section includes the second culmination of part A, although it occurs rather suddenly from *pianissimo* dynamics with only one bar of *crescendo* to *forte*. Interestingly, he crosses the voices building towards the climax, which can be heard as a way of expanding the registers and creating more suspense.

Part B (bb. 26-45)

Part B is marked in even slower tempo — *ancora più adagio* with an additional comment ‘in 8’. It suggests that the composer wants it to be the contrasting part of the middle movement of the Sonata, which is also a characteristic feature of the middle part in large ternary forms.²⁷⁰ It is a two-part invention that presents two voices in imitation. The main feature that makes this part an invention is the use of an imitative technique, which plays the main role in shaping the form. Moreover, the way the composer writes the voices in an independent manner and the fact that there is a subject which is presented in three different voices indicates that he uses the invention form. The tonal centre still remains C, which is a typical attribute used in the middle part of the large ternary form.²⁷¹ The composer marks *pianissimo* dynamics and *semplice* to avoid unnecessary *rubato* or change of tempo, which may be tempting according to many figurative notes and motifs.

²⁷⁰ Caplin, *Classical Form*, 209.

²⁷¹ Although an interior theme usually shifts mode in classical works, in 20th-century music, this aspect is not fully applicable.

Therefore, the marking *semplice* indicates a different kind of simplicity than the pastoral and peaceful simplicity of part A. The first episode of the invention begins with an introduction of the subject in the highest voice in b. 26 and ends on the first beat of b. 34. The head of the subject is built on an ascending C major chord with a major seventh and a major ninth, whereas the tail of the subject contains mostly descending and ascending scales in different rhythmic combinations with occasional wider intervals than a major or minor second. The composer also marks *dolce* to emphasise the lovely, romantic character of the subject. The various figurations of repeated motifs give the impression of nostalgia and a feeling as if something has been lost. The accompaniment in the lowest voice is built on an ascending, and later descending, scale, which is another distinctive feature of the invention form. Moreover, the composer begins the scale accompaniment on the off-beat, which is a further characteristic of two-part inventions. The listener might have a feeling that the left hand holds its own steady pace, which embraces stability as well as balance between the nostalgic subject and rational accompaniment. It also supports the presentation of the subject in the highest voice.

The second episode begins in b. 34 and is introduced in the dominant key in the lowest voice as a standard rule for the invention form. However, the last three bars of the second episode are different from the last bars of the first episode. After a very figurative accompaniment in the highest voice, Tchaikowsky decides to finish the subject in the lowest voice without any accompaniment, modifying the subject itself as well. The way the composer leaves the subject alone while it is in the middle register makes it more audible. The human ear is not used to listening to melodies in middle voices as often as it is to the low and high registers, so the technique that Tchaikowsky uses suggests he wants the subject to be more apparent. In the meantime, the highest voice presents melodic figurations built on scales with occasional fourths. The ornamental character of this voice is emphasised by short slurs with markings of *crescendo* and *diminuendo* within the *pianissimo* dynamics. In addition, many dynamic changes and markings increase the emotional side of the second episode.

The last four bars of part B (bb. 42-45) present the third episode, with the subject appearing in the middle voice. This time, however, the composer uses a three-voice structure, including the subject, scale accompaniment, and a figurative voice. The third presentation of the subject contains only half of the subject and is presented in a major seventh higher. The highest voice demonstrates more and more decorative passages based mostly on major and minor seconds. The composer again uses the marking *espressivo* in b. 44 to highlight the even more romantic characters of the motifs. The

ornamental quality is also deepened by short slurs and short rests. In the lowest voice, the composer employs the scale accompaniment, balancing the ornamental and steady voices.

Part A1 + Coda (bb. 46-68)

Part A1 reintroduces *tempo primo* and material from part A, yet presented in a modified way. One can hear three different sections, which in this analysis will be called the first section, the second section, and coda. The first section (bb. 46-54) has a quasi-improvisational character, but the first theme from part A is easily audible in the middle voice with the choral accompaniment in the lowest voice. Against this background, the composer introduces another melody, which is highly ornamental and gives an improvisational impression in this section. This decorative melody holds the leading voice (Tchaikowsky marks *cantando*, *tenuto* and accents to support this significant voice), while the first theme in the middle voice together with a choral-like base establish harmony and build the tension. Along with the added voices (that create an imitation among voices and polyphonic section), added octaves to the accompaniment in the base, expanded piano registers, and a large *crescendo* from *piano* (in the highest voice) and *pianissimo* (in the middle voice) to general *forte* in b. 53, the composer leads the listener to the culmination of part A1, which is also a climactic point for the whole movement of this Sonata. A Romantic technique Tchaikowsky uses is adding an octave in the very low register before the first measure of the bar (b. 50, b. 52). That creates dramatic character, builds the tension, and helps achieve a convincing climax. Another characteristic feature for the Romantic style is marking *sostenuto* over the course of a *crescendo* to make it last longer and build a proper climax. However, when the music achieves its highest point (climax), the composer marks *un poco stretto*, as if someone was cumulating anger and finally bursts and talks too fast, but suddenly realises that they need to calm down — it is marked *calando* in the next bar together with *molto diminuendo*. This kind of action reveals the very spontaneous character of Tchaikowsky's personality.





The second section of part A1 is almost an exact repeat of the modified first theme from part A with two notes modified (b. 55 – D# instead of E; b. 60 – E instead of D). The next four-bar fragment is also borrowed from the modified first theme, but now appears a minor third higher with a *diminuendo* and *poco ritenuto* at the end leading to the proper coda of the entire second movement.

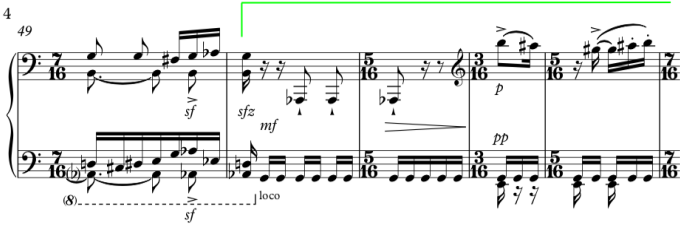



As in some classical examples, some movements in large ternary form end with a coda;²⁷² Tchaikowsky also writes a coda for the ending of the second movement of his Sonata for Piano. The coda is marked *più adagio* in *pianissimo* dynamics with additional markings *e sempre rallentando* and *calando sin' al fine*. The composer writes the sustained note C in the left hand to once again establish the tonal centre, while the right hand plays ornamental figures from part B as a reminiscence, which refers to a standard attribute of the coda in a slow movement.²⁷³ The voices are led in an independent way. The whole movement ends in *pianissimo possibile* dynamics with the fermatas on G sharp and B and a pedal note in the base.

²⁷² Beethoven, Violin Sonata in C minor, Op. 30 No. 2, Beethoven Piano Sonata in A, Op. 2 No. 2, Beethoven Piano Sonata in E-flat, Op. 7

²⁷³ Caplin, *Classical Form*, 216.

5.2.3. Third movement

<p>A</p>	<p>bb. 1-17</p> <ul style="list-style-type: none"> - one melodic voice with one-note accompaniment - first theme - the first theme suffused with major and minor seconds - repeated C in the left hand - downbeat notes are clear to hear - tonal centre C - low register - similarities among this part and Invention No. 4 and No. 8 - a lot of chromatics and accidentals - <i>pp</i> with <i>un poco crescendo</i> over the last three bars - constant change of metre 	<p>Piano e veloce</p> 
<p>B</p>	<p>bb. 18-28</p> <ul style="list-style-type: none"> - number of voices increases - one motif repeated four times, one bar of a descending passage (see the example in the next column) and modified motif again repeated three times, one bar of break, motif modifies again only once, break - <i>pp</i> with sudden <i>f</i> in turns 	<p>Section B</p> 
<p>C</p>	<p>bb. 29-45</p> <ul style="list-style-type: none"> - <i>pp</i> with accents on chords in the right hand - steady toccata-like melody in the left hand with <i>marcato</i> - chords in the right hand - expansion of the intervals - occasional slurs 	<p>Section C</p> 
<p>D</p>	<p>bb. 46-49</p> <ul style="list-style-type: none"> - short fragment from section B with <i>sforzato</i> on the last beat of the bar - syncopation in the second and fourth voices 	<p>Section D</p> 

<p>E</p>	<p>bb. 50-61</p> <ul style="list-style-type: none"> - new material - syncopated melody with two-voice accompaniment - three voice structure - repetitions 	<p style="text-align: right;">Section E</p> 
<p>F</p>	<p>bb. 62-71</p> <ul style="list-style-type: none"> - modified motif from section E - double-voicing in the right hand - prevailed intervals – major and minor ninths and minor and major seconds - toccata motif in <i>legato</i> articulation - left hand 	
<p>G</p>	<p>bb. 72-80</p> <ul style="list-style-type: none"> - single <i>secco</i> notes in various registers in the left hand and toccata motif in the right hand - major and minor seconds at the beginning of the motif one octave higher than the rest of the motif - <i>non legato</i> - right hand – <i>staccato secco</i> notes based on major and minor seconds - <i>pianissimo</i> with an occasional <i>sforzato</i> 	<p style="text-align: right;">Section G</p> 
<p>H</p>	<p>bb. 81-92</p> <ul style="list-style-type: none"> - left hand – toccata motif - right hand – major seventh <i>staccato</i>, syncopated - various articulation - pattern – two bars of toccata motif in the left hand while the right hand plays syncopated major sevenths <i>staccato</i>, then one bar of descending passage in <i>forte</i> dynamics and marked <i>marcato</i> (last time different – two-bars of descending passage) 	<p style="text-align: right;">Section H</p> 

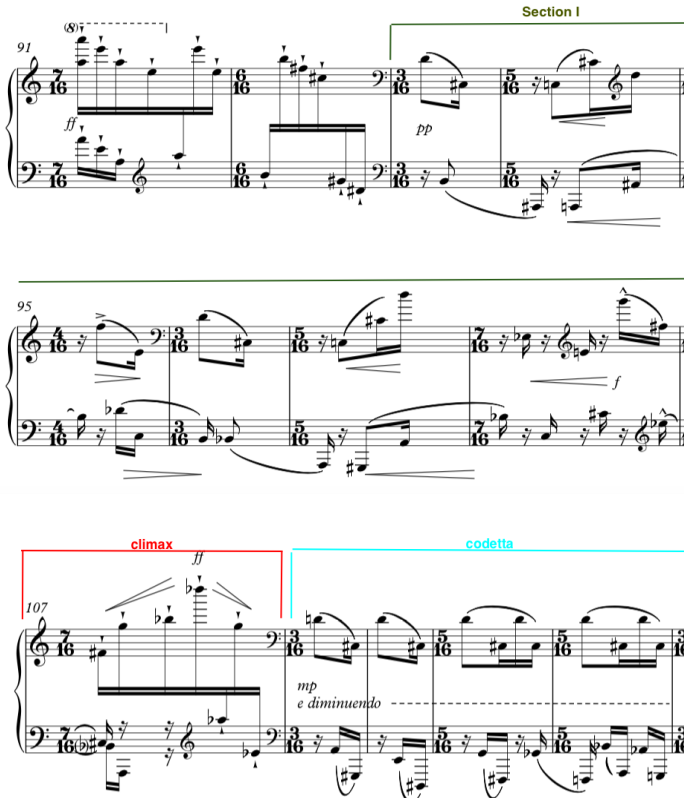
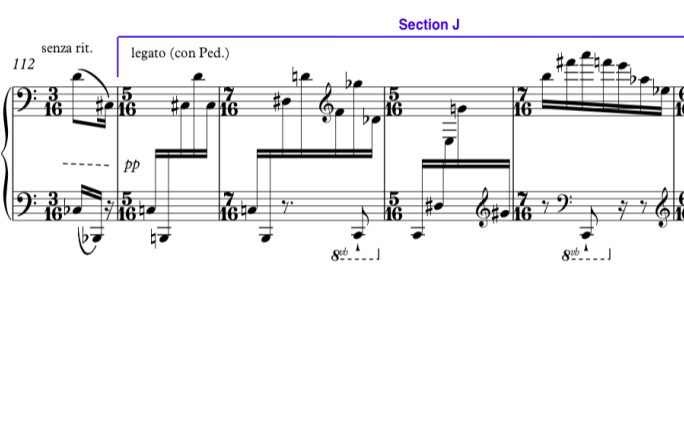
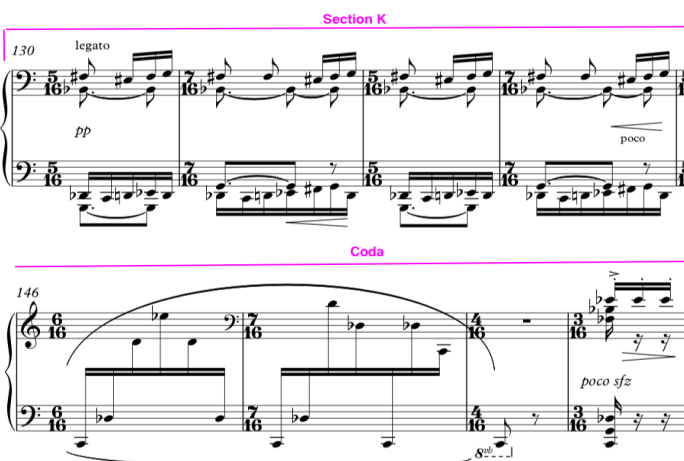
<p>I</p>	<p>bb. 93-112</p> <ul style="list-style-type: none"> - toccata motif in both hands taking turns - constant change of registers (crossing the registers) - syncopated slurs in both hands - major interval – major seventh - various dynamics, many <i>crescendos</i> and <i>diminuendos</i> - climax in b. 107 - the last five bars (bb. 108-112) - calming down 	
<p>J</p>	<p>bb. 113-129</p> <ul style="list-style-type: none"> - closing section (together with section K) - toccata motif appears in both hands - expansion of intervals - dominant interval – minor ninth - more spacious - <i>legato</i> with pedal - crossing piano registers - <i>pianissimo</i> dynamics - single C as in the beginning repeated eight times (as in the section A) <i>marcato</i> 	
<p>K</p>	<p>bb. 130-149</p> <ul style="list-style-type: none"> - closing section (together with section J) - motifs from part B, then from part A, then from part J - <i>pianissimo</i> dynamics (with an occasional <i>poco crescendo</i>) - various articulation depending on the embraced motif - the last six bars (bb. 144-149) – coda - last bar – chord built of fourths and fifths (obscuring tonality) 	

Table 5.3. Analysis of the 3rd movement of the Sonata for Piano by André Tchaikovsky.

The third movement of the Sonata for Piano is marked *piano e veloce* and is written in a fast toccata form. The toccata form was especially popular in the baroque époque (Tchaikowsky is here nodding to the Baroque master, Bach), where it had an improvisational character and very fast tempo. Sometimes it also contains imitative or fugal interludes. Baroque toccatas were an introduction to the fugue, but in the early Classical period composers Bernardo Pasquini and Alessandro Scarlatti reshaped the toccata into virtuosic pieces that reach extreme levels of dexterity and extravaganza to demonstrate the abilities of the performer.²⁷⁴ In the 19th and 20th centuries, the role of the toccata decreased, but sometimes it can be found as a movement in a cycle.²⁷⁵ The third movement of Tchaikowsky's Sonata for Piano is one of those examples. Although it is not titled toccata, the construction, as well as other characteristic features, suggest that the toccata form applies to this movement. It is constructed in 11 sections with each of them containing new material, although the toccata motif is always present. One can easily see the similarities of keyboard writing employed in this movement and Tchaikowsky's other compositions, such as Inventions for Piano, Op. 2, especially No. 4 and No. 8, as well as in the Toccata by Robert Muczynski or the toccata-like third movement of Prokofiev's Piano Sonata No. 7.

The first section A (b. 1-17) is a presentation of the main toccata theme, which is highly chromatic, typical of the 20th- and 21st-century toccata, and is played by the right hand with a single note C as an accompaniment in the left hand. The repeated note in one of the voices (especially in the bass) is very distinctive for music of the 20th and 21st centuries. Many composers use this technique to maintain the tonal centre while the other voices are suffused with semitones. The note C is even more characteristic since it can be heard as a kind of blank page or neutral zone. Against this background, the motoric and very chromatic theme can be led in any way, but the feeling of the tonal centre remains. One can hear that there is one motif being repeated, modified and developed over this section. The motoric character is emphasised by the constant semiquavers, relentlessly continuing throughout the piece. The composer begins the theme in a low register and, along with the development of the theme, ascends it into the high register and expands the intervals. The theme itself is very toccata-like and holds many percussive aspects with an almost hammering impression. Despite many accidentals and chromatics in the theme led by the right hand, the single

²⁷⁴ Andrzej Chodkowski, "Toccata," in *Encyklopedia muzyki* [Encyclopedia of music] (Warsaw: PWN, 1995), 903-4.

²⁷⁵ Examples include Benjamin Britten, Piano Concerto, 1st mvmt; Nikolai Medtner, Piano Concerto No. 2, 1st mvmt.

note C repeated 20 times in the lowest piano register by the accompanying left hand establishes the tonal centre as C. There are no dynamic markings at the beginning of this movement, except for the last three bars where the composer marks *un poco crescendo*.

One of the characteristic features in this movement, and for the toccata form itself, is a constant change of metre. Distinctively, the composer more often uses asymmetric metres, such as 5/15, 7/16, or 3/16. Moreover, in the whole movement, Tchaikowsky explores different combinations of the same material. He is very economical in using the material and testing how much contrast and balance between repetition and change can be achieved. This movement has clearly been influenced by Bartók's style and exposes features distinctive for his own compositional language, such as saturation with semitones, repeating the bass note, or maintaining tonal obscurity. Those similarities can be heard in Bartók's string quartets.

After the *crescendo* (bb. 15-17) and the last C note in *forte* dynamics (b. 17), the composer introduces new material, which will be called section B (bb. 18-28). In this section, Tchaikowsky increases the number of voices, in which thematic toccata material appears in two, while the other two voices hold sustaining notes a minor sixth lower than the soprano voice (right hand) and an augmented fourth lower than the tenor voice (left hand). This section is built on a scheme in which one motif is repeated four times in *pianissimo* dynamics, after which one bar of a descending passage in sudden *forte* dynamics breaks the silence. Then, the repeated motif appears again, in a minor seventh lower in the voices played by the right hand, and in a major second higher in the voices in the left hand. This scheme repeats three times in a descending pattern. The last time it appears in a minor third lower than the second time in the voices in the right hand, and in a minor third higher than the second time in the voices in the left hand. This motif also contains material from the first toccata theme played a major seventh lower by the left hand, but it is modified and contains different intervals.

The next section C (bb. 29-45) presents the steady toccata-like melody in the left hand in *pianissimo* dynamics with chords marked *marcato* in the right hand. The toccata motif is present, but this time the composer expands and modifies intervals among notes creating more tension and anxiety. The chords in the right hand usually appear on the second, third or last beat of the bar and rarely on the downbeat. Most of them are built within the interval of a major seventh. Tchaikowsky marks almost all of them *marcato*, but also uses slurs to connect two consonances thrice at the end of the sentences (b. 33, b. 37, b. 45). It may suggest that he wants to soften the harshness of this

section and applies a Romantic method to achieve that. In the last bar of the section C (b. 45), he marks *staccato* for the toccata motif, which anticipates the change of the next section.

The next four-bar section D (b. 46-49) is the repetition of the second section with additional *molto crescendo* and *sforzato* markings on the last beat in each bar, which creates syncopated rhythm in the alto and basso voices.

In section E, the composer introduces new material (new motif). The section begins with a two-bar introduction, which presents repeated 16th-notes G in the left hand and eighth-notes A flat in the right hand, but played lower than the left hand (crossing hands) in *mezzoforte* dynamics with a *diminuendo* to *pianissimo*. It is a three-voice structure characterised by a syncopated melody played by the right hand in *piano* dynamics using various articulations, such as short slurs, *staccato*, *marcato*, and accents. The left hand introduces a two-voice accompaniment in *pianissimo* dynamics, which is built of ascending repetitions. All the voices ascend over this section; however, the left hand plays a more important role here by travelling a few piano registers. The composer begins each sentence with *subito piano* dynamics and a *crescendo* over the sentence. Section E ends with a *sforzato* G7 chord played by the left hand and a broken chord in the right hand beginning with *sforzato* and continuing with *staccato* articulation.

Section F (bb. 62-71) is constructed of a modified motif from the previous section E, but this time the composer doubles the melodic voice in the right hand. In the left hand, the toccata motif returns, but now it is built of minor and major ninths and minor and major seconds. The composer also marks the *legato* articulation regarding the left-hand motif. The dynamics start *pianissimo* with a small *crescendo* on every phrase and then a large *crescendo* appears in b. 68 and leads to *forte* in b. 71. In this section, Tchaikovsky escalates the anxiety by writing a dissonance of a minor seventh in a high register accentuated by the marking *sforzato* (b. 68, b. 70).

As in the previous sections, section G also contains the toccata motif; however, this time it appears in the right hand. The modification includes the beginning of the toccata motif, which starts with a minor second and then the rest of the motif appears one octave lower. Another change is a different articulation marking — *non legato*. The left-hand motif, however, is based on short *staccato secco* notes based on intervals of major and minor seconds played in different registers, which creates nervousness and requires fast movements from the performer. The whole section is

marked in *pianissimo* dynamics with an occasional *sforzato* on the note in the left hand (b. 77, b. 79, b. 80).

Section H (bb. 81-92) continues in *pianissimo* dynamics and the toccata motif moves to the left hand. The toccata motif modifies again — it begins with a minor ninth lower, then a major ninth higher and continues with minor and major seconds. The articulation varies within this section depending on the dynamics — in *pianissimo* bars the left hand plays *legato* while the right hand plays *staccato*, but in the *forte* bars both hands play *marcato* or *legato* with an accent on first notes. The composer again uses a pattern — two bars of toccata motif in the left hand while the right hand plays syncopated major sevenths *staccato*, then one bar of descending passage in *forte* dynamics and marked *marcato*. This descending passage is reminiscent of section B (b. 22, b. 26, b. 28). When it appears for the last time, the pattern changes — there is only one bar of toccata motif *pianissimo* and two bars of descending passage in *fortissimo*.

Section I (bb. 93-112) is relatively different from the other sections. It is characterised by short slurs and the toccata motif appearing in both hands to be taking turns. Each hand plays syncopated groups of notes under slurs making the toccata motif. Due to that, the composer maintains the continuity of the toccata, making it sound and look diverse. Tchaikowsky crosses various piano registers; therefore, the intervals are wide. The dominant interval is a major seventh with its mirror reflection, minor second. The dynamics strictly depend on the slurs and the direction of the motif (ascending or descending). When the motif ascends, the composer marks *crescendo* according to the particular slur, and when the motif descends, the marking is *diminuendo* according to the slur. This means that both hands play different dynamics in the syncopated rhythm all the time in this section. The other dynamics markings include the range from *pianissimo* to *fortissimo* with occasional *sforzato* notes. After the climax in b. 107 characterised by ascending and then descending passage *marcato fortissimo*, the tension calms down and the last five bars of section I (bb. 108-112) play an ambiguous role — as the closing fragment as well as the introduction to the next section. In those bars, Tchaikowsky uses one motif based on a major seventh in the right hand and a diminished ninth in the left hand. He also continues using short slurs, which keep the character coherent, and what is typical in his compositional style is that he marks *senza ritenuto* to avoid using *rallentando*, which might be tempting due to the closing character of this section. The next two sections J and K (bb. 113-149) might be considered the third movement's closing phase of Tchaikowsky's sonata. It is suggested by the fact that the composer marks *pianissimo* dynamics from the beginning of section J till the end of section K. It is a characteristic feature of

Tchaikowsky's style since he usually finishes his compositions either with a slow ending and/or a *pianissimo* section. Section J (bb. 113-129) still presents a toccata motif playing by both hands over different piano registers. This time, Tchaikowsky expands the intervals throughout the motif, creating more space. The dominant interval is a minor ninth. The *pianissimo* dynamics apply to this entire section and the articulation is *legato* with an additional marking *con Ped.*, which is the only time Tchaikowsky writes pedalling for this movement. Against this background, the note C appears in a low register marked *marcato* as it appears at the beginning (section A). This time, however, the composer repeats the C eight times.

The last section K (bb. 130-149) is a continuation of a closing part of this movement, as mentioned before. The closing character of this section is also emphasised by the fact that Tchaikowsky involves different motifs from previous sections (B, A, J) as a reminiscence, and thus re-establishment of the main motifs of the third movement. The dynamics are still *pianissimo* (with an occasional *poco crescendo*), but the articulation varies depending on the motif that is embraced. The last six bars are based on the interval of a minor ninth, which can be heard as one of the main intervals applied in this movement. Those last bars are marked *pianissimo possibile* and *legatissimo* under one long slur with a chord *poco sforzato* and three repeated E flat notes *staccato*. The calming down and peaceful character of those bars indicate that it is a coda with a sudden careful outburst *poco sforzato* in the last bar.

5.3. Critical/Performance Edition of the Sonata for Piano

5.3.1. The process of the edition

The process of the critical/performance edition of the Sonata for Piano can be divided into the following stages:

1. A signed agreement between the official publisher for Tchaikowsky's works and the author of this edition.
2. Obtaining the score from the publisher.
3. Copying the Sonata into the *Sibelius* 7.5 programme while making a decision about various issues, such as slurs, expression markings, and possible mistakes.
4. Attaching the performance notes, such as fingerings.

Each of the stages presented its own obstacles and difficulties. The agreement between a publisher and I was not possible without help from a few friends involved in André Tchaikowsky research. The main obstacle at this stage was the fact that the official publisher had its own editor and copyist; therefore, another one (in this case myself) was not needed. Fortunately, the agreement came to fruition and further work was possible. Once the agreement had been signed, the publisher sent me an official manuscript.

The most challenging stage was copying the manuscript into the *Sibelius* programme. As I was not used to writing music in this programme on computer, the whole process was incredibly time consuming and sometimes frustrating. Therefore, I decided to hire a professional copyist, which was a beneficial course of action.

The fourth stage of the edition and attaching the performance notes had its own difficulties as well. The greatest challenge was to choose whether the notes should be general or based on my own experience. After many disputes, I decided to take a path between those two extremes. I based the performance notes on my experience with the Sonata for Piano as well as other Tchaikowsky's works involving piano, but discussed the general problems and pianistic issues that could be incorporated into the performance notes.

5.3.2. The overall comments on the Sonata for Piano

The Sonata was written in May/June 1958 by a 23-year-old composer. It is one of Tchaikowsky's earliest compositions and his compositional style and musical language had not yet been fully developed. However, the polyphonic sections and imitation motifs mark their place even in this early work (such as the fugue in the first movement and the two-part invention in the second movement). From the beginning, it is clear that Tchaikowsky was composing his piano pieces for himself as a concert pianist. Many chords are wide and not entirely comfortable for smaller hands. It is also clear that he never had any technical difficulties in playing piano, so probably he did not even realise that some sections or passages might not be 'under the fingers' for other pianists. He barely marks fingerings, but when he does, they may seem a little odd, especially for those who were taught to use traditional fingerings. For instance, the composer often marks the fifth finger followed by the thumb, even on black keys, in extremely fast tempo, which can be difficult to achieve. However, according to common opinion, fingerings depend on the pianist's preference and everyone should find their own combinations that give the best results.

The piece is in three movements:

- I – *Non troppo presto*
- II – *Largo - Ancora più adagio* (in 8)
- III – *Piano e veloce*

The manuscript is beautifully handwritten, almost without any composer's amendments (only a few small mistakes marked). It is believed that this is a final manuscript of the Sonata; however, it is unspecified how many drafts or versions Tchaikowsky made beforehand. The composer titles his piece in French: "Sonata pour Piano à 2 mains" and uses his Polish name – Andrzej Czajkowski.

Andrzej Czajkowski:

Sonata

pour Piano à 2 mains

I

Non troppo presto.

Paxton No. 145 (Wide Ruling) 12 Staves

(SUW)

4

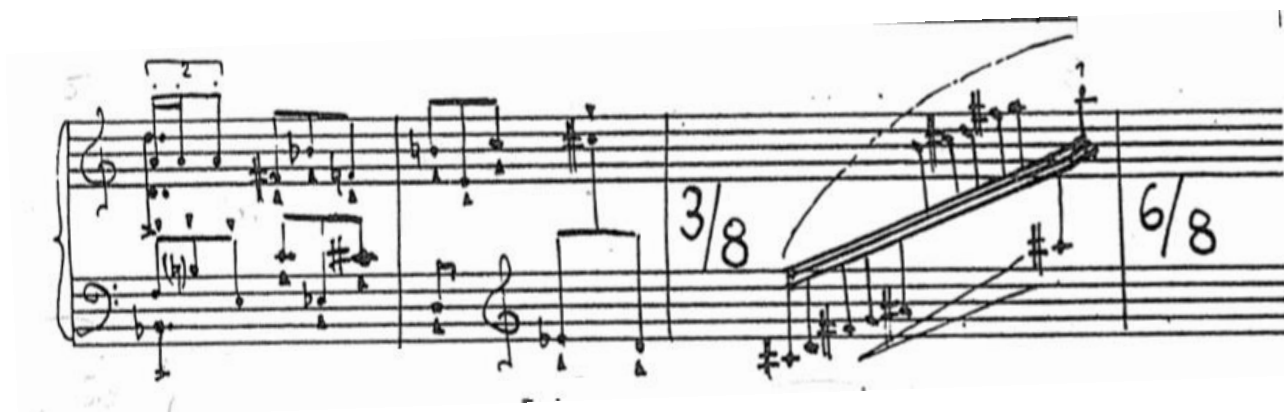
Example 5.1.

A. Tchaikowsky, Sonata for Piano, first page, manuscript.

5.3.3. The critical comments on the Sonata for Piano

Fingerings

The composer marks very few fingerings. In the whole Sonata, there are only two markings of fingerings, both of them in the first movement (b. 9 and b. 55, although it is unclear in the latter whether it is a fingering marking or an accent — see Example 5.2., below). However, Tchaikovsky often indicates fingerings by writing specific groups or notes in a system that is performed by the right or left hand. It is a characteristic feature of Tchaikovsky's style not to mark fingerings often. One may wonder why, since his pieces are rather tricky, and fingerings would be undoubtedly helpful for the performer. However, Tchaikovsky had no need to write it for himself and left it to a performer's discretion. In this publication, I have decided to propose some fingerings in the bars where I thought it would be useful, and I hope it helps the Sonata's future performers. The proposed fingerings are marked in italics in the score while the original fingerings are marked in bold.



Example 5.2.

A. Tchaikovsky, Sonata for Piano, 1st movement, bb. 53-55, manuscript.

Proposed fingerings in the first movement:

- b. 55 – left hand: 5, 4, 2, 1 (C#, D, F#, G); right hand: 1, 2, 3, 4 (A#, B, C#, D); left hand: 3, 2, 1 (F#, G, A#); right hand: 1 (on B) as written in the manuscript
- b. 114 – left hand: 2, 4, 1 (similar later)
- b. 134 – left hand: 5, 5, 1

- b. 144 – left hand: 1-3
- b. 146 – left hand: 5
- b. 148 – left hand: 1-3
- bb. 172-173 – left hand: 5, 1 continuously

Proposed fingerings in the second movement:

- b. 8 – right hand: 2, 1, 5
- b. 9 – left hand: 5, 4, 1
- b. 30 – right hand: 2, 3, 1, 5
- bb. 34-35 – right hand: 5, 4, 3, 2, 1, 3, 2; left hand: 5, 2, 5, 2, 1, 2

Proposed fingerings in the third movement:

- b. 11 – right hand: 1, 2, 3, 4, 1
- b. 12 – right hand: 3, 5, 2, 1, 4, 2
- b. 13 – right hand: 1, 2, 4, 1, 2
- b. 14 – right hand: 5, 3, 2, 1
- b. 29 – left hand: 1, 5, 1, 2, 3
- b. 32 – left hand: 1, 2
- b. 62 – right hand: 2-5, 1-4
- b. 65 – right hand: 2-5, 1-4
- b. 107 – right hand: 1, 5, 1, 5

Groupings

Tchaikovsky often uses non-standard groupings of notes. He splits groups to highlight a beginning of a voice or a motif (such as in the 1st movement b. 9 and b. 15 in the left hand there are not two groups of three quavers, but one quaver plus two quavers plus three quavers).



Example 5.3.

A. Tchaikowsky, Sonata for Piano, 1st movement, b. 9.

- 1st mvmt, b. 109 – separated quavers
- 3rd mvmt – different grouping bb. 93-107

Metre

Another characteristic feature is a frequent change of metre. This characteristic is visible in all of Tchaikowsky's compositions (such as in the Invention no. 5b from the cycle of 10 Inventions for Piano, the composer changes the metre almost every bar). In addition, he likes to use non-standard metric measure, such as 5/8, 7/8, 6/16. The third movement of the Sonata for Piano is written in continuous semiquavers (see below) and the metre changes almost every bar.

Piano e veloce



Example 5.4.

A. Tchaikowsky, Sonata for Piano, 3rd movement, bb. 1-5.

Dynamics, articulation, and tempo markings

The composer often marks the dynamics, articulation, or tempo using words spread across several bars (such as 1st mvmt bb. 27-34). I have made a decision to write them at the beginning of the section where they start and put hyphens until the markings stop.



Example 5.5.

A. Tchaikowsky, Sonata for Piano, 1st movement, bb. 25-36, manuscript.



Example 5.6.

A. Tchaikowsky, Sonata for Piano, 1st movement, bb. 26-35.

Slurs

Although the manuscript is written in a very explicit way, the composer often marks very long slurs, which connect different voices. That appeared to be quite problematic to reproduce in the Sibelius programme as a continuous slur and it did not look sufficient. Therefore, instead of using very long slurs, I resolved this issue by connecting many shorter slurs together so that the edition is explicit, legible, and as close as possible to the intention of the composer. In some cases (especially in the second movement) even that method was impossible to achieve, and some long slurs between the systems are not connected. I wish to make a comment note on the second movement in bb. 20-22, b. 42, bb. 44-45, and bb. 60-64 — the composer wished them to be played under one long slur.



Example 5.7.

A. Tchaikowsky, Sonata for Piano, 2nd movement, bb. 20-22.

This image shows a handwritten manuscript of measures 19 through 25 of the second movement of Tchaikovsky's Sonata for Piano. The manuscript is written on two systems of staves. The first system covers measures 19 and 20, featuring a piano introduction (pp) and a forte (sf) piano introduction. The second system covers measures 21 through 25, including a piano introduction (pp), a crescendo (cresc.), and a piano introduction (pp). The manuscript includes various musical notations such as notes, rests, and dynamic markings.

Example 5.8.

A. Tchaikowsky, Sonata for Piano, 2nd movement, bb. 19-25, manuscript.



Example 5.9.

A. Tchaikowsky, Sonata for Piano, 2nd movement, bb. 41-45, manuscript.

Accents

Tchaikowsky uses various accent markings, which usually differ among voices. It means the performer needs to be aware of playing them differently, which requires excellent technique and ability to listen carefully in order to create diverse sounds.

Possible mistakes

1st mvmt, b. 169 — the composer marks the wrong rhythm (there should be rest – crotchet – crotchet – eight-note, instead of rest – crotchet – dotted crotchet – eight-note).

2nd mvmt, b. 50, b. 52, b. 55 — there is a possible mistake or oversight made by the composer regarding grace notes in those bars. The composer marks appoggiatura in one bar, whereas in other similar places he marked acciaccaturas. In this edition, the acciaccaturas appear in each bar in favour of unification of the grace notes.

Other markings and comments

I. In the edited version, there is used the markings of *m.d.* – *mano destra* (right hand) and *m.s.* – *mano sinistra* (left hand) instead of placing notes in the right- or left-hand line, in order to make this edition more transparent. Those markings appear in the following bars:

- 1st mvmt, b. 114, b. 165.
- 2nd mvmt, b. 46, b. 47, b. 52.
- 3rd mvmt, b. 38, b. 40.

II. In this publication, all the expression markings related to both the right and left hand are placed between two staves. The markings related only to one of the voices/hands are placed accordingly close to the particular voice/hand.

5.4. Edited Score of the Sonata for Piano

Sonata for Piano
by André Tchaikowsky
May/June 1958

Critical/Performance Edition
by
Gabriela Glapska

Piano Sonata (1958) by André Tchaikowsky © Josef Weinberger, London.
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Sonata

pour Piano a 2 mains

Andre Tchaikowsky
(Andrzej Czajkowski)

Non troppo presto

I

First system of the musical score, measures 1-5. The piece is in 6/8 time. The right hand (treble clef) begins with a melody marked *pp* and *legatissimo*. The left hand (bass clef) has rests in measures 1 and 2, then enters in measure 3. A *ten.* (tenuto) marking is present in measure 4. Measure 5 features a *(sotto)* marking above the right hand.

Second system of the musical score, measures 6-9. The right hand continues its melodic line with slurs. The left hand has a *(b)* (basso) marking in measure 7. Measure 9 includes fingering numbers 2, 1, and 3 above the right hand.

Third system of the musical score, measures 10-14. The right hand has a *sempre pp* (pianissimo) marking in measure 12. Measure 14 features a *(b)* marking below the right hand.

Fourth system of the musical score, measures 15-19. The right hand has a *cresc.* (crescendo) marking in measure 18. Fingering numbers 2 are indicated above the right hand in measures 15, 16, 17, and 18, and below the left hand in measures 16, 17, and 18.

2

20

stretto

8^{va}

15^{ma}

ff

4

1

2

ff

26

legato

poco a poco diminuendo

2

2

31

espress.

poco

al pp

dolce

36

poco rit.

poco

41 a tempo leggero 3

pp subito,
scherzando

ff *molto*

46 *pp sub.*

50 *ff* *molto*

55 *brillante*
sf

m.d. *m.s.*

The musical score is for a piano piece, measures 41 to 55. It is written in 3/4 time. The key signature has one sharp (F#). The score is divided into four systems. The first system (measures 41-45) begins with a tempo change to 'a tempo' and a dynamic marking of 'pp subito, scherzando'. It features a 3-measure triplet in measure 45. The second system (measures 46-49) starts with a dynamic marking of 'pp sub.'. The third system (measures 50-54) features a 'ff molto' dynamic and includes doublets in measures 50, 51, 52, and 53. The fourth system (measures 55) begins with a 'brillante' marking and a 'sf' dynamic. It includes fingerings (1-5) and articulations (accents) for the right hand, and fingerings (5, 4, 2, 1) for the left hand. The piece concludes with a final chord in measure 55.

4

58

sempre spiccato

sf

f

9

62

stretto

66

1 2 appena rit.

p

5

72

a tempo

pp

1

80

ppp

2

88

pp
sempre legato

Measures 88-93: The right hand has whole rests. The left hand plays a continuous eighth-note pattern. Measure 88: G2, A2, B2, C3. Measure 89: D3, E3, F3, G3. Measure 90: A2, B2, C3, D3. Measure 91: E3, F3, G3, A3. Measure 92: B2, C3, D3, E3. Measure 93: F3, G3, A3, B3. Dynamics: *pp* at the start of measure 90. Performance instruction: *sempre legato* above measure 91.

94

Measures 94-98: The right hand plays a series of eighth-note chords. Measure 94: B2, D3. Measure 95: C3, E3. Measure 96: D3, F3. Measure 97: E3, G3. Measure 98: F3, A3. The left hand continues the eighth-note pattern from the previous system.

99

Measures 99-103: The right hand plays a melodic line with eighth notes. Measure 99: B2, C3, D3, E3. Measure 100: F3, G3, A3, B3. Measure 101: C4, B3, A3, G3. Measure 102: F3, E3, D3, C3. Measure 103: B2, A2, G2, F2. The left hand continues the eighth-note pattern.

104

Measures 104-108: The right hand plays a melodic line with eighth notes. Measure 104: B2, C3, D3, E3. Measure 105: F3, G3, A3, B3. Measure 106: C4, B3, A3, G3. Measure 107: F3, E3, D3, C3. Measure 108: B2, A2, G2, F2. The left hand continues the eighth-note pattern. Dynamics: *p* at the start of measure 108.

6

109

114

mf

m.d.

118

cresc. *ed* *affrettando* *f* *p sub.*

123

f *p sub.*

128

8^{va}

sfz

f e sempre crescendo

7

132 (8)

tempestoso

ff

5

137

sempre ff

142

8^{va}

sf

1 3

5

8

147

(8)

sempre spicc.

ff

spicc.

ff

(h)

152

(8)

(loco)

157

martellato

cantando
sempre in tempo

p sub.

cresc. possibile

pp

mf

162

poco cresc.

mf

incalzando

m.d.

172 un poco stretto, agitato

The score continues with a tempo change to 'un poco stretto, agitato'. The music is in 6/8 time. The right hand features a melodic line with a trill on the first measure of the second system. The left hand provides a rhythmic accompaniment with eighth notes. The piece concludes with a final cadence.

[illegible]

182

10

187

poco rubato - at.

192

197

sub. p

e sempre dim.

molto

202

pp

pp

p

8^{ma}

207 (8) 11

ff *molto* *pp*

212 *leggiere*

ff *molto* *p* *pp*

216 *dolce* *8va*

mp *pp* *mp* *p*

221 *espress.*

poco cresc. *mf* *espress.*

12 225 (8) poco rit. Più presto

pp

230

senza cresc., ma sempre più stretto

235

crescendo

240

veloce 8va f molto dimin.

244 *prestissimo* Tempo I ₁₃

1

p

249 2 3 *appena rit.* *a tempo*

p

257

sempre p, uguale

263

268 *senza rit.*

ppp

II

Largo

The musical score is written for piano and consists of four systems of staves. The first system (measures 1-4) is in 4/8 time and features a bass clef. The right hand plays a melody with a *p* (piano) dynamic, while the left hand provides a harmonic accompaniment with a *pp* (pianissimo) dynamic. The second system (measures 5-8) continues the melody in the right hand, marked *un poco crescendo*. The third system (measures 9-12) shows a more complex texture with *mf* (mezzo-forte) and *f* (forte) dynamics, and the instruction *espress.* (espressivo). The fourth system (measures 13) concludes the passage with a *pp* dynamic. The score includes various musical notations such as slurs, ties, and fingering numbers (1, 2, 5).

2
16

p *sf* *sf*

20

p *pp* *cresc.* *f*

23

Ancora più adagio (in 8)

mp *pp* *pp semplice*

29

dolce

pp *dolce*

33 *pp* *3*

poco

36 *pp* *pp* *poco cresc.*

3

38 *pp sub. dolce* ($\text{♩} = \text{♪}$)

p

42

43

pp espress.

45

Tempo I
cantando

ppp ritenuto m.d. p cantando m.s. poco a poco crescendo

48

8va

51 5

un poco stretto calando

53

a tempo

55

59

sf

pp
cresc.

poco rit. ----- al **Più adagio**
e sempre rallentando

62

f

p

mp

pp

pp

8va

66

calando sin' al fine

ppp

(8)-----

III

Piano e veloce

First system of the musical score. The right hand (treble clef) plays a continuous sixteenth-note melody. The left hand (bass clef) plays a sparse accompaniment with eighth notes and rests. The key signature has one flat (B-flat). The time signature is 16/16. The system consists of six measures. Below the left hand, there is a dashed line with the marking 8^{vb} .

Second system of the musical score, starting at measure 6. The right hand continues the sixteenth-note melody. The left hand continues the sparse accompaniment. The system consists of six measures. Below the left hand, there is a dashed line with the marking (8).

Third system of the musical score, starting at measure 11. The right hand features more complex sixteenth-note patterns with fingerings (1, 2, 3, 4, 1, 3, 5, 2, 1, 4, 2, 1, 2, 4, 1, 2, 5, 3, 2, 1) indicated above the notes. The left hand continues the sparse accompaniment. The system consists of six measures. Below the left hand, there is a dashed line with the marking (8). The word *un poco* is written above the right hand in the fifth measure.

2

16

cresc.

legato

pp subito

f

(8).....

20

f

pp

f

loco

(8).....

24

f

28

f

pp

leggieriss.

1 5 1 2 3

32

36

40

44

molto cresc.

4

48

sf sf sf sf *loco* *p pp*

53

p sub. p sub.

58

p sub. cresc. sf f pp *5 2 4 1*

63

sf sf *5 2 4 1*

67 5

sf *cresc.* sf

71

f *pp sub.* *sf* secco 8vb (loco)

76

sf secco 8vb *sf* *sf*

81

pp *f* *pp* *f* legato

6 87 *pp* *f* *pp* *ff* 8^{va}

92 *pp*

97 *f* *pp*

101 *pp* *sf* *pp*

105 *ff* *mp e diminuendo* 7

110 *senza rit.* *legato (con Ped.)* *pp* *8vb*

115 *8vb*

119 *8vb* *8vb* *8vb*

8
123

8^{va}-----|

128

8^{va}-----|

pp *legato*

132

poco *pp* *legato*

8^{va}-----|

137

poco *pp* *legato* *pp*

8^{vb} (b)

142

legatiss. *ppp*

(b) 8^{vb}

146

poco sfz

(b) 8^{vb}

May - June 1958.
Madrid - London.

Chapter Six:

Structure of the Recitals

6.1. Links to the Individual Works Performed in Five Recitals:

Link 6.16. A. Tchaikowsky – Inventions for Piano, Op. 2.
[<https://vimeo.com/338157004/f53d05ef7d>]

Link 6.17. A. Tchaikowsky – Seven Sonnets of Shakespeare.
[<https://vimeo.com/338157600/5f903957c2>]

Link 6.18. A. Tchaikowsky – Sonata for Clarinet and Piano, Op.1.
[<https://vimeo.com/338157555/0195326c91>]

Link 6.19. A. Tchaikowsky – Sonata for Piano.
[<https://vimeo.com/338157261/8a5cd9ee98>]

Link 6.20. A. Tchaikowsky – Trio *Notturmo*, Op. 6.
[<https://vimeo.com/357971257>]

Link 6.1. J.S. Bach – Sinfonias, No. 1-3 BWV 787-789.
[<https://vimeo.com/338157107/b07fb0ee5c>]

Link 6.2. B. Bartók – Contrasts.
[<https://vimeo.com/338157490/29e4d58597>]

Link 6.3. B. Bartók – Sonata for Two Pianos and Percussion, Sz. 110, BB 115.
[<https://vimeo.com/338157341/acac2591a8>]

Link 6.4. A. Berg – Piano Sonata, Op. 1.
[<https://vimeo.com/338157576/e7bd14e8b6>]

Link 6.5. B. Britten – Songs and Proverbs of William Blake, Op. 74.
[<https://vimeo.com/338157517/433b1d04b2>]

Link 6.6. F. Chopin – Preludes, Op. 24 No. 7-12.
[<https://vimeo.com/338156906/822fc26f57>]

Link 6.7. G. Finzi – Let Us Garlands Bring, Op. 18.
[<https://vimeo.com/338157750/c47836a3d0>]

Link 6.8. G. Fortner – Shakespeare-Songs.
[<https://vimeo.com/338157675/a5a787d086>]

Link 6.9. S. Gubaidulina – Chaconne.
[<https://vimeo.com/338157126/08029c51c8>]

Link 6.10. P. Mykietyn – Four Preludes for Piano.
[<https://vimeo.com/338157176/4f0fa48fef>]

Link 6.11. A. Panufnik – Pentasonata.
[<https://vimeo.com/338157201/0b20fad03f>]

Link 6.12. A. Panufnik – Piano Trio, Op. 1.
[<https://vimeo.com/359899009>]

Link 6.13. D. Shostakovich – Piano Trio in E minor, No. 2 Op. 67.
[<https://vimeo.com/361179087>]

Link 6.14. D. Shostakovich – Preludes and Fugues, Op. 87 No. 2 and No. 7.
[<https://vimeo.com/338156967/83cb801cec>]

Link 6.15. R. Strauss – Drei Lieder der Ophelia, Op. 67.
[<https://vimeo.com/338157719/f58db6a3f5>]

6.2. The Overall Organisation of the Programme

As an integral part of my PhD, and as a central focus, I performed five full recitals. The structure of the recitals, the programmes, and the exegesis were conceived to be coherent and logical. One of my goals at the beginning of my degree was to introduce André Tchaikowsky's music not only to New Zealanders, but to the international community. Tchaikowsky visited New Zealand a few times for concert tours and he always admired its people's kindness, generosity and the way they live their lives. Some musicians and artists from New Zealand remember him as a crazy but truly charming person. Interestingly, barely anyone knew that Tchaikowsky was also a composer. I am glad that I achieved performances of five of his large-scale works, three of them having an opus number and the other two without. During my degree, I performed various piano pieces, including compositions from piano solo repertoire, instrumental chamber music, and vocal music. Certainly, preparing and performing such a diverse range of music expanded my repertoire and knowledge about various styles.

Since performing Tchaikowsky's music is integral to this research, each doctoral recital included one of his compositions. Due to that, I performed almost every piece he wrote for piano solo or an ensemble with piano, with the exception of his two piano concertos. While I could have presented

the repertoire chronologically, beginning with Sonata for Piano written in 1958, as one of the earliest Tchaikowsky's pieces, instead this piece was included in my fourth recital and there are many reasons for that. Firstly, I had to be granted permission to use the manuscript of the Sonata by Tchaikowsky's official publisher. Secondly, as the critical edition and analysis of the Sonata for Piano formed a central part of this dissertation, I wanted to finish the analysis and a draft of the critical edition before performing this piece. Lastly, I did not want to play two of Tchaikowsky's solo piano pieces in two recitals in a row. Apart from that exception, the programmes included Tchaikowsky's pieces in chronological order, beginning with Sonata for Clarinet and Piano, Op. 1 (first recital); then Inventions for Piano, Op. 2 (second recital); *Seven Sonnets of Shakespeare* — without an opus number, but written in 1967, so after the Inventions from 1961–62 and before the Trio *Notturmo* from 1978 (third recital); and Trio *Notturmo*, Op. 6 (fifth recital). These pieces are the central parts of each recital, but as Tchaikowsky's legacy is not big enough to exclusively fill all the recitals, and to provide a context within the canon, each recital included works by other composers with some connection with him. The connection among these compositions covers a number of aspects of Tchaikowsky's musical language as well as his life. I devised programmes that ensured an interesting selection of pieces for each recital that were relevant to my research. In four recitals, I had an opportunity to perform with excellent and dedicated musicians to whom I could not be more grateful for their commitment and professionalism.

6.2.1. First recital — performed on 5 May 2017

Programme:

Piano Sonata, Op. 1 by Alban Berg (1885–1935)

[<https://vimeo.com/338157576/e7bd14e8b6>]

Sonata for Clarinet and Piano, Op. 1 by André Tchaikowsky (1935–82) — with Harim Oh, clarinet

[<https://vimeo.com/338157555/0195326c91>]

Short interval

Songs and Proverbs of William Blake, Op. 74 by Benjamin Britten (1913–76) — with Will King, baritone

- I. Proverb I*
- II. London*
- III. Proverb II*
- IV. The Chimney-Sweeper*
- V. Proverb III*
- VI. A Poison-Tree*
- VII. Proverb IV*
- VIII. The Tyger*
- IX. Proverb V*
- X. The Fly*
- XI. Proverb VI*
- XII. Ah! Sun-Flower*
- XIII. Proverb VII*
- XIV. Every Night and Every Morn*

[<https://vimeo.com/338157517/433b1d04b2>]

Contrasts, Sz. 111, BB. 116 by Béla Bartók (1881–1945) — with Martin Riseley, violin. and Harim Oh, clarinet

- I. Verbunkos (Recruiting dance)*
- II. Pihenő (Relaxation)*
- III. Sebes (Fast dance)*

[<https://vimeo.com/338157490/29e4d58597>]

In a way, the structure of the first recital is an introduction to the whole performance aspect of this project. It includes every genre of music I am passionate about — piano solo music, instrumental chamber music, and vocal with piano music. The particular pieces were selected for various purposes to make a coherent and interesting recital. During this performance, I had the pleasure to play with the talented musicians Martin Riseley, Will King, and Harim Oh, to whom I am deeply grateful for their devotion.

6.2.2. Second recital — performed on 24 November 2017

Programme:

Sinfonias by Johann Sebastian Bach (1685–1750)

No. 1 in C major BWV 787

No. 2 in C minor BWV 788

No. 3 in D major BWV 789

[<https://vimeo.com/338157107/b07fb0ee5c>]

Inventions for Piano, Op. 2 by André Tchaikowsky (1935–82)

No. 1 Allegretto tranquillo; to Peter Feuchtwanger

No. 2 Adagio serio; to Fou Ts'ong

No. 3 Leggiero e vivace; to Ilona Kabos

No. 4 Velocissimo; to Robert Cornford

No. 5b Placido; to Patrick Crommelynck

No. 6 Con umore; to Stefan Askenaze

No. 7 Allegretto scherzando; to Tamás Vásáry

No. 8 Vivacissimo; to Sheldon and Alicia Rich

No. 9 Brusco; 'To Wendy — or Beatrice? — Harthan'

No. 10 Lento trasparente; to Michael Riddall

[<https://vimeo.com/338157004/f53d05ef7d>]

Interval

Preludes and Fugues, Op. 87 by Dmitri Shostakovich (1906–75)

No. 2 in A minor

No. 7 in A major

[<https://vimeo.com/338156967/83cb801cec>]

Preludes, Op. 28 by Frédéric Chopin (1810–49)

No. 7 in A major

No. 8 in F-sharp minor

No. 9 in E major

No. 10 in C-sharp minor

No. 11 in B major

No. 12 in G-sharp minor

[<https://vimeo.com/338156906/822fc26f57>]

Four Preludes for Piano by Paweł Mykietyn (b. 1971)

[<https://vimeo.com/338157176/4f0fa48fef>]

Chaconne by Sofia Gubaidulina (b. 1931)

[<https://vimeo.com/338157126/08029c51c8>]

In this second recital for the degree, the focus is on solo piano music. It features a selection of some of the most beautiful pieces written for the piano. In addition to André Tchaikowsky, there is a central figure in this repertoire — Johann Sebastian Bach, who for many is the greatest composer who ever lived. Bach had a significant influence on whole generations of composers and musicians and still does to this day. Underestimated during his life, he became an endless source of inspiration after his death.

Hence, Bach was an inspiration in the creation of the programme for the second recital. Firstly, in every piece in this programme, one can clearly see the influence of the baroque master. Moreover, for André Tchaikowsky, this inspiration is visible in all his compositions — Tchaikowsky loved to include fugues, imitations, canons, and many kinds of creative dialogue in his works. Furthermore, Tchaikowsky was also a fantastic performer of Bach's music and his legendary memorising of the most complicated fugues in just a few hours, made him famous. One can say that this polyphony and constant ambiguity is also an output of his complex personality. This feature leads us to another characteristic of this repertoire — the selection of human moods. For this recital, a variety of small and short compositions that cover every aspect of human emotions is included. Together, they create a contrasting, but cohesive and engrossing programme.

6.2.3. Third recital — performed on 22 May 2018

Programme:

Let Us Garlands Bring, Op. 18 by Gerald Finzi (1901–56) — with Will King, baritone

- No. 1 Come Away, Come Away, Death (from Twelfth Night, Act II, Scene 4)*
- No. 2 Who is Silvia? (from The Two Gentlemen of Verona, Act IV, Scene 2)*
- No. 3 Fear No More the Heat o' the Sun (from Cymbeline, Act IV, Scene 2)*
- No. 4 O Mistress Mine (from Twelfth Night, Act II, Scene 3)*
- No. 5 It Was a Lover and His Lass (from As You Like It, Act V, Scene 3)*

[<https://vimeo.com/338157750/c47836a3d0>]

Drei Lieder der Ophelia, Op. 67 by Richard Strauss (1864–1949) — with Barbara Paterson, soprano

- No. 1 Wie erkenn' ich mein Treulieb?*
- No. 2 Guten Morgen, 's ist Sankt Valentinstag*
- No. 3 Sie trugen ihn auf der Bahre bloß*

[<https://vimeo.com/338157719/f58db6a3f5>]

Short interval

Seven Shakespeare Sonnets by André Tchaikowsky (1935–82) — with Eleanor McGeachie, mezzo-soprano (No. 1-4) and Barbara Paterson, soprano (No. 5-7)

- 1. Sonnet No. 104 To me, dear friend, you never can be old...*
- 2. Sonnet No. 75 So are you to my thoughts as food to life...*
- 3. Sonnet No. 49 Against that time, if ever that time come...*
- 4. Sonnet No. 61 Is it thy will thy image should keep open...*
- 5. Sonnet No. 89 Say that thou didst forsake me for some fault...*
- 6. Sonnet No. 90 Then hate me when thou wilt...*
- 7. Sonnet No. 146 Poor soul, the centre of my sinful earth...*

[<https://vimeo.com/338157600/5f903957c2>]

Shakespeare-Songs by Wolfgang Fortner (1907–87) — with Will King, baritone

- No. 1 Motto (What you will)*
- No. 5 Willow, willow (Othello)*
- No. 6 Blow, thou winterwind (As you like it)*
- No. 10 Fool's song (King Lear)*
- No. 12 Epilogue (Macbeth)*

[<https://vimeo.com/338157675/a5a787d086>]

In the third recital, the emphasis is given to vocal and piano music based on works by William Shakespeare. Therefore, the programme is based on two figures — André Tchaikowsky and William Shakespeare — who form a centre of this repertoire. As discussed earlier, Tchaikowsky was passionate about great literature and poetry, which he read in their original languages. One of his most adored poets was Shakespeare of whom Tchaikowsky memorised many works, some of them even with the stage directions. In his final will, he left his skull to the Royal Shakespeare Company ‘for use in theatrical performances’. As Anastasia Belina-Johnson writes in her book, *A Musician Divided: André Tchaikowsky in his Own Words*:

Tchaikowsky said that he wanted to know that after his death there will be a part of him left that was still performing. He also said that, if Shakespeare had indeed been an anti-Semite, ‘it would give me a great pleasure to have a Jewish skull wandering around Shakespeare’s Hamlet’.²⁷⁶

Apart from the *Seven Shakespeare Sonnets*, Tchaikowsky also composed music for his friend’s production of *Hamlet* and his opera, *The Merchant of Venice*, one of his most substantial works, which was based on Shakespeare’s play. As mentioned earlier, the opera is Tchaikowsky’s last piece, written over 14 years, and finished (except for the last 24 bars of orchestration, which were completed by Alan Bousted after the composer’s death) on his death bed in Oxford hospital.

Owing to the fact that Shakespeare was an inspiration in the creation of this programme, every piece in this recital is based on this great poet’s works. The compositions vary in terms of character, style, and time of composition; however, they remain connected by the figure of Shakespeare. In this recital, I had the opportunity to perform with the wonderful singers Barbara Paterson, Will King, and Eleanor McGeachie, to whom I am truly thankful for their commitment, subtlety, and courage.

²⁷⁶ Belina-Johnson, *A Musician Divided*, 80.

6.2.4. Fourth recital — performed on 7 December 2018

Programme:

Sonata for Piano by André Tchaikowsky (1935–82)

- I. *Non troppo presto*
- II. *Largo*
- III. *Piano e veloce*

[<https://vimeo.com/338157261/8a5cd9ee98>]

Pentasonata by Andrzej Panufnik (1914–91)

- I. *Allegretto scherzoso, molto ritmico*
- II. *Andantino amoroso, molto cantabile*
- III. *Contemplativo, molto rubato*
- IV. *Andantino amoroso, molto cantabile*
- V. *Allegretto scherzoso, molto ritmico*

[<https://vimeo.com/338157201/0b20fad03f>]

Interval

Sonata for Two Pianos and Percussion, Sz. 110, BB 115 by Béla Bartók (1881–1945) — with Nicole Chao (1st mvmt), Beth Chen (2nd and 3rd mvmt), piano; Hannah Neman, Naoto Segawa, percussion

- I. *Assai lento – Allegro troppo*
- II. *Lento, ma non troppo*
- III. *Allegro non troppo*

[<https://vimeo.com/338157341/acac2591a8>]

This recital differs from the others since it contains Tchaikowsky's Sonata for Piano, which is edited by the performer and represents the central point of this dissertation. The process of the critical/performance edition is described in Chapter Five of this dissertation.²⁷⁷

Since Tchaikowsky's Sonata for Piano is crucial for this recital, the other pieces selected for this performance are also in sonata form and represent a truly magnificent genre of the 20th-century sonata. All three pieces are diverse in many aspects; however, one aspect applies to all of them and connects them in an inspiring, but also a thought-provoking way — they are rarely performed.

The connection between Tchaikowsky and Panufnik is clear, as well as the connection between Tchaikowsky and Bartók.²⁷⁸ Both Tchaikowsky and Panufnik left Poland during the communist era and never returned. After being popular, prominent, and favourites, both were branded by the Polish Government as traitors and became *personae non-gratae* for a very long time. Although they left Poland at a similar time, they did not know each other then. However, they quickly became friends in England and often visited each other and attended each other's performances.²⁷⁹

Bartók's music always fascinated Tchaikowsky, who frequently claimed that the Hungarian composer was his favourite. He was surely influenced by Bartók's compositional style, which is visible in his numerous compositions as well as in his letters to friends and in programme notes. Moreover, Tchaikowsky often included Bartók's pieces in his piano recitals, in which their interpretation was highly appreciated by critics.²⁸⁰

The compositions vary in terms of character, style, and time of composition; however, they remain connected by the form of the sonata. In this recital, I performed with the wonderful musicians Nicole Chao, Beth Chen, Hannah Neman, and Naoto Segawa, which was a meaningful experience and a great pleasure. Without a doubt, I could not be more appreciative of their commitment and professionalism.

²⁷⁷ See Chapter Five: Sonata for Piano.

²⁷⁸ See notes on the first recital.

²⁷⁹ After attending the premiere of the *Seven Sonnets of Shakespeare* performed by Tchaikowsky and Margaret Cable in June 1968, Panufnik's wife gave birth to their daughter two weeks prematurely. Tchaikowsky was certain that was a result of the performance.

²⁸⁰ He often performed Bartók's Out of Doors Suite, Sz. 81, and Three Studies, Sz. 72.

6.2.5. Fifth recital — performed on 23 July 2019

Programme:

André Tchaikowsky – Trio *Notturmo*, Op. 6 — with Monique Lapins, violin, and Ken Ichinose, cello

I. *Allegro agitato ed impetuoso*

II. *Andante tranquillo*

[<https://vimeo.com/357971257>]

Andrzej Panufnik – Piano Trio, Op. 1 — with Monique Lapins, violin, and Ken Ichinose, cello

I. *Poco adagio – Allegro – Poco adagio*

II. *Largo*

III. *Presto*

[<https://vimeo.com/359899009>]

Interval

Dmitri Shostakovich – Piano Trio in E minor, No. 2 Op. 67 — with Monique Lapins, violin, and Ken Ichinose, cello

I. *Andante*

II. *Allegro con brio*

III. *Largo*

IV. *Allegretto*

[<https://vimeo.com/361179087>]

The heart of the last recital is in the form of the piano trio, which is one of the most performed forms among chamber ensembles. It also happens to be one of my favourite forms written for a chamber group. The pieces chosen for this final recital are, for a change, among the most performed pieces of these three composers. The works, written by three composers selected for this recital, also share some common attributes, although each trio is unique in its own way and represents a spectacular genre of 20th-century chamber music. Like the previous recitals, I had an opportunity and pleasure to play with brilliant musicians, Monique Lapins and Ken Ichinose, and I am incredibly grateful and appreciative of their support and help with finishing the performance part of this degree in such a beautiful and professional way.

6.3. Programme Notes

Alban Berg

Piano Sonata, Op. 1

There are many reasons for incorporating Berg's Piano Sonata in the first recital. Firstly, both sonatas performed in this recital are the first works given an opus number by the two composers. In both cases, it is their opus one, so that may mean that Berg and Tchaikowsky considered these sonatas as their first 'serious' compositions that were worth publication. Secondly, both composers were very young (23–24 years old) when they wrote these pieces. Therefore, their compositional style was just beginning to take shape. However, both Berg and Tchaikowsky seemed to be quite clear about what their musical language was going to look like. Moreover, both sonatas have a similar structure — they are one-movement pieces and similar in length. Finally, Tchaikowsky's compositional style was inspired by the musical language of the Second Viennese School composers — Schoenberg, Berg, and Webern.²⁸¹

Some of Berg's first compositions, including songs and drafts for piano sonatas, were probably written under the influence of his studies on the sonata form with Schoenberg.²⁸² Although the exact date of the composition is unknown, it is believed that some of these Sonata sketches culminated in his first significant work — the Piano Sonata, Op. 1, completed in 1908 and premiered in Vienna in April 1911 by Etta Werndorff.²⁸³

Berg enthusiastically embraced Schoenberg's teaching method about 'developing variation' — a compositional technique that involves the development and variation of music material obtained from a simple musical motive or idea, thus preserving the unity of the musical composition. Berg's Piano Sonata is a perfect example of this process and the strongest evidence of Schoenberg's influence, as the whole composition can be traced back to its opening phrase based on the tritone.²⁸⁴ Although it is a single movement work with the employed idea of developing variation, it still bears the structure of a traditional sonata form with exposition, development, and recapitulation.

²⁸¹ Refer to Chapter Four: Composition.

²⁸² Mosco Carner, *Alban Berg: The Man and His Work* (New York: Holmes & Meier, 1983), 54.

²⁸³ Chiyoon Chung, "A performer's perspective on the Berg piano sonata, op. 1: A stylistic analysis and interpretation" (DMA diss., University of Cincinnati, 2015), 4, ProQuest Dissertations & Theses Global.

²⁸⁴ Janet Schmalfeldt, "Berg's Path to Atonality: The Piano Sonata, Op. 1," in *Alban Berg: Historical and Analytical Perspectives* (New York: Oxford University Press, 1991), 79-109.

Berg originally intended for the Sonata to be a more traditional multi-movement work, beginning with the opening movement followed by a slow movement and a finale. However, he lacked any ideas for the other movements for a long period and started questioning this piece. After Berg told his teacher that he could not think of musical ideas for other movements, Schoenberg replied that, for this Sonata at least, “he had said all there was to say.”²⁸⁵ Following Schoenberg’s advice, Berg decided to publish the finished movement and let it stand by itself. The Sonata is Berg’s only piano work to which he gave an opus number.

André Tchaikowsky

Sonata for Clarinet and Piano, Op. 1

Sonata for Clarinet and Piano, Op. 1, is considered the first ‘serious’ composition of the young composer — by himself as well as by listeners and performers. Written in 1959 for Michael Riddall, it still represents a youthful composer’s style; however, the direction of Tchaikowsky’s compositional thinking had been visible since his earliest works. In his compositions, polyphony and imitation are the dominant textures and both harmonic and melodic ideas are astounding as well as ambiguous. Besides, both clarinet and piano correspond together closely in constant imitations. The composer distinguished the subjects and themes in this composition; however, the whole Sonata is built as one movement having the structure of classical sonata form. One of the reviews after the premiere asserted:

A Sonata for Clarinet and Piano by the pianist André Tchaikowsky will come as a surprise to many people. It is an unassuming, but well written work of only moderate difficulty. Most of the musical interest is melodic, with some debt to Bartók. There is no piano bravura, but carefully imagined and sustained contrapuntal thinking.²⁸⁶

Benjamin Britten

Songs and Proverbs of William Blake, Op. 74

This cycle can be seen as a strange, but very intense, collection of songs. However, although they might seem as painfully heavy at times, they are surely rewarding as well. Just like Tchaikowsky’s

²⁸⁵ Carner, *Alban Berg*, 99.

²⁸⁶ Ferré, *The Other Tchaikowsky*, 160.

compositions, this dark and rather disturbing music with existential text is not easy to study, let alone perform. The poetry of William Blake had fascinated Britten for a long time. As a result, he created a strangely elusive cycle of songs that trigger the most profound human emotions in the listener. This full-scale song cycle was composed for and dedicated to Dietrich Fischer-Dieskau to sing at the Aldeburgh Festival in 1965 and it was Britten's first major work for a lower voice range.²⁸⁷ There are seven songs in the cycle, each prefaced by a proverb, and all chosen by Peter Pears.²⁸⁸ Some of the proverbs are short, yet essential sentences ("The bird a nest, the spider a web, man friendship"), barely lasting a minute in length, while the songs tend to be more substantial in response. As with the rest of the programme, this cycle of songs was chosen for many reasons. However, the most important is the fact that literature was Tchaikowsky's great passion and he memorised many written works in several languages. He especially adored Shakespeare, but William Blake's poetry also inspired him, as he wrote two songs to Blake's texts (they still await their premiere). Tchaikowsky's composition, *Two Songs after Poems by William Blake*, was composed between March and May in 1960, and the scoring was for soprano and five other instruments: oboe, flute, violin, cello, and harpsichord. The selected poems were "The Lamb" (from William Blake's *Songs of Innocence*) and "The Tyger" (from William Blake's *Songs of Experience*). Moreover, Tchaikowsky composed in England most of his life just as Britten did, so one can hear some similarities as well as differences regarding their styles while composing in the same country.

[1] *Proverb I*

The pride of the peacock is the glory of God.
The lust of the goat is the bounty of God.
The wrath of the lion is the wisdom of God.
The nakedness of woman is the work of God.

How the Chimney-sweeper's cry
Every black'ning Church appalls,
And the hapless Soldier's sigh
Runs in blood down Palace walls.

[2] **London**

I wander thro' each charter'd street,
Near where the charter'd Thames does flow
And mark in every face I meet
Marks of weakness, marks of woe.

But most thro' midnight streets I hear
How the youthful Harlot's curse
Blasts the new-born Infant's tear
And blights with plagues the Marriage hearse.

In every cry of every Man,
In every Infants cry of fear,
In every voice, in every ban,
The mind-forg'd manacles I hear.

[3] *Proverb II*

Prisons are built with stones of Law, Brothels
with bricks of Religion.

[4] **The Chimney-Sweeper**

²⁸⁷ The dedication to Fischer-Dieskau was made in recognition of the death of his wife Irmgard in 1963, following complications at childbirth.

²⁸⁸ An English tenor. Pears' career was closely associated with the composer Benjamin Britten, his personal and professional partner for nearly 40 years.

A little black thing among the snow,
Crying 'weep 'weep in notes of woe!
'Where are thy father & mother? say?'
'They are both gone up to the church to pray.'
'Because I was happy upon the heath,
And smil'd among the winter's snow
They clothed me in the clothes of death,
And taught me to sing the notes of woe.

And because I am happy & dance & sing
They think they have done me no injury,
And are gone to praise God & his Priest & King
Who make up a heaven of our misery.'

[5] *Proverb III*

The bird a nest, the spider a web, man friendship.

[6] **A Poison Tree**

I was angry with my friend:
I told my wrath, my wrath did end.
I was angry with my foe:
I told it not, my wrath did grow.

And I water'd it in fears,
Night & morning with my tears;
And I sunned it with smiles,
And with soft deceitful wiles.

And it grew both day and night,
Till it bore an apple bright.
And my foe beheld it shine,
And he knew that it was mine.

And into my garden stole
When the night had veil'd the pole,
In the morning glad I see
My foe outstretch'd beneath the tree.

[7] *Proverb IV*

Think in the morning. Act in the noon.
Eat in the evening. Sleep in the night.

[8] **The Tyger**

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

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

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

What dread hand? & what dread feet?

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

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

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

[9] *Proverb V*

The tigers of wrath are wiser than the
horses of instruction.
If the fool would persist in his folly he
would become wise.
If others had not been foolish, we should be so.

[10] **The Fly**

Little Fly,
Thy summer's play
My thoughtless hand
Has brush'd away.

Am not I
A fly like thee?
Or art not thou
A man like me?

For I dance,
And drink & sing,
Then am I
A happy fly,
If I live,
Or if I die.

[11] *Proverb VI*

The hours of folly are measur'd by the clock;
But of wisdom, no clock can measure.
The busy bee has no time for sorrow.
Eternity is in love with the productions of time.

[12] **Ah! Sun-flower**

Ah, Sun-flower! weary of time,
Who countest the steps of the Sun,
Seeking after that sweet golden clime,
Where the traveller's journey is done:

Where the Youth pined away with desire,
And the pale Virgin shrouded in snow,

Arise from their graves and aspire
Where my Sun-flower wishes to go.

[13] *Proverb VII*

To see a World in a Grain of Sand
And a Heaven in a Wild Flower,
Hold Infinity in the palm of your hand
And Eternity in an hour.

[14] **Every night and every morn**

Every Night & every Morn
Some to Misery are Born.
But does a Human Form Display
Till some blind hand
Shall brush my wing.

Every Morn & every Night
Some are Born to sweet delight.
Some are Born to sweet delight,
Some are Born to Endless Night.
We are led to Believe a Lie
When we see not Thro' the Eye
Which was Born in a Night to perish in a Night,
When the Soul Slept in Beams of Light.
God appears & God is Light,
To those poor Souls who dwell in Night,

To those who Dwell in Realms of Day.
If thought is life
And strength & breath
And the want
Of thought is death.

Béla Bartók

Contrasts Sz. 111, BB. 116

Béla Viktor János Bartók was a Hungarian composer, pianist, and ethnomusicologist. He is considered one of the most important composers of the 20th century, and, together with Franz Liszt, regarded as Hungary's greatest composers. Through his collection and analytical study of folk music, he was one of the founders of comparative musicology, which later became ethnomusicology. In 1934, he made a magnificent study comparing Hungarian folk music with the music of the neighbouring countries.²⁸⁹

Including Bartók's *Contrasts* in the first recital was not a coincidence. It is a truly interesting work written for a piano trio (violin, clarinet, and piano), yet performed rather sporadically. One of the reasons for not hearing this piece more often might be the fact that *Contrasts* is relatively demanding regarding technique, as well as requiring an ensemble. It includes unusual scales and intervals, fast passages, complex rhythms in individual parts, almost relentless rhythmic counterpoint and cross-rhythms between the parts, which are some of the most characteristic features of Bartók's style that always fascinated Tchaikovsky. Moreover, Bartók's musical language, as well as harmonic creativity, inspired Tchaikovsky for his whole life. In fact, he often

²⁸⁹ Emöke Ujj-Hilliard, "An Analysis of the Genesis of Motive, Rhythm, and Pitch in the First Movement of the Sonata for Two Pianos and Percussion by Béla Bartók" (PhD diss., University of North Texas, 2004), 2, digital.library.unt.edu/ark:/67531/metadc4480/.

said that Bartók was one of his favourite composers and the influence of the Hungarian composer's music is visible in Tchaikowsky's compositions.

Béla Bartók wrote *Contrasts* in 1938 in response to a letter from a violinist Joseph Szigeti, who wanted Bartók to write a short piece for clarinet and violin with two movements and brilliant cadenzas for both instruments.²⁹⁰ It is a mature composition with clearly visible influences of Hungarian folk music. The first version of the work, titled *Rhapsody*, had its premiere on 9 January 1939, at Carnegie Hall, with Szigeti, Goodman, and pianist Endre Petri. Bartók subsequently added a middle movement (Pihenő rest) and changed the work's title to *Contrasts*.

Contrasts' first movement is a Verbunkos, which was literally a recruiting dance executed by a group from the hussar regiments to entice young Hungarian boys into military service. The dance is led by a sergeant of the cavalry, who begins with slow and dignified movements, then he is joined by subordinate hussars and the music and dancing become more and more energetic, until the youngest soldiers participate in virtuosic figures.²⁹¹ The Sebes (the last movement) is a fast dance the boys improvise before signing on. In the matter of contrasts throughout the work, they emanate as much from the rhapsodic, quixotic shifts of temperament as from the differing timbres of the instruments. The first movement is replete with swaggering rhythms and insinuating melodies, expansive, brilliant passage work (multiple stops, tremolos, wide-ranging arpeggios for the violin; rapid scales and arpeggios, shifts of register and at the end of the Verbunkos, a demanding cadenza, for the clarinet).

The Lento middle movement (Pihenő rest) conjures that mysterious kind of night atmosphere at which Bartók was an incomparable master. This is a world of dense black, of things stalking (violin and clarinet are lost creatures) and of frightening movement (piano tremolos, streams of clarinet trills, violin stark in its fourths and fifths). The scordatura opening of the final movement is no less darkly evocative than the slow movement, but ultimately dynamism and barbaric energy, insinuating syncopation and rhapsodic temperament, as well as a violin cadenza, endow the music with a blazing, in contrast to a frightening, intensity.

²⁹⁰ Márton Kerékfy, "'Contrasts?,' Practical and Abstract Ideas in Bartók's Compositional Process," *Studia Musicologica* 53, 2012, 41-51.

²⁹¹ Jonathan Bellman, "Verbunkos," in *Grove Music Online*, 2001, accessed 20 May 2019, <https://doi.org/10.1093/gmo/9781561592630.article.29184>.

Johann Sebastian Bach

Sinfonias

Johann Sebastian Bach wrote his Two- and Three-Part Inventions in 1722–23 for his son Wilhelm Friedmann and they appeared as Preambulas and Fantasies at first. Later, an editor changed their titles, and they became Inventions and Sinfonias. The work comprises 15 two-part Inventions and 15 three-part Sinfonias. On the first page of Bach's manuscript, there is information about the purpose of these pieces. The composer wanted them to be treated as exercises preparing for more advanced polyphonic pieces, such as fugues. However, leading multiple voices was not the composer's only intention — he also emphasises the fact that voices should be played cantabile (songful), with correct phrasing.²⁹²

Each of the two parts of Inventions and Sinfonias starts with C major, and the pieces are arranged on an ascending chromatic scale until it reaches B minor. There is no duplication of keys. When the major and minor keys use the same tonic note, the major key is placed before the minor counterpart, exactly as be seen in the Well-Tempered Clavier — a piece that is considered the greatest of Bach's achievements written for a keyboard instrument. Thus, it is evident that the construction of the Inventions and Sinfonias is very similar to the Well-Tempered Clavier. However, their differences are equally noticeable: the cycle covers only 15 keys, instead of all the 24 keys. Moreover, the obvious concept of a pair in every "Prelude and Fugue" from the Well-Tempered Clavier is found here in a different dimension — two-part and three-part counterpoint.

Bach's Inventions and Sinfonias, as well as his Preludes and Fugues, have had a significant influence on subsequent generations of composers.

André Tchaikowsky

Inventions for Piano, Op. 2

In the works of André Tchaikowsky, we see an unusual fascination with the music of Johann Sebastian Bach. Inventions for Piano, Op. 2, are one of the examples of this inspiration from the baroque master. Inventions, Op. 2, composed in 1961–62, is a collection of 10 short pieces. Each

²⁹² John Caldwell, "Invention," in *The New Grove Dictionary of Music and Musicians*, Vol. IX (London: Macmillan Publishers, 1980), 284-85.

of them is a musical image of one person or a couple from the closest circle of the composer's friends and they also become the dedicatees of these works. There are a few exceptions to this rule. Firstly, Invention No. 2 was dedicated to Fou Ts'ong and his wife, Zamira Fou, in the first version, but after their divorce, the composer changed the dedication only to Fou Ts'ong. Secondly, Invention No. 6 was also initially dedicated to both Stefan and Anny Askenaze, however, after the death of Anny, Tchaikovsky changed the dedication to just Stefan Askenaze. Lastly, Invention No. 5 has two versions — No. 5a dedicated to Charles and Lydia Napper, but this no longer exists in the published version. Instead, there is a new Invention No. 5b in which the dedicatee becomes Patrick Crommelynck. Each part of the cycle is a musical masterpiece and they all come together to create a unique mosaic of human characters. Each Invention stands in marked contrast to the others in terms of tempo, mood, and construction. At the same time, in a well-thought-out way, they all culminate in one magnificent work. André Tchaikovsky built his works on distinctive motifs that were contrapuntally linked with one another. Interval relationships and the resulting tensions played a special role. The first performance of the Inventions was given by Tchaikovsky to the 10 dedicatees in a private performance at the home of Charles and Lydia Napper on 22 January 1963.

Dmitri Shostakovich

Preludes and Fugues, Op. 87

Shostakovich began writing his cycle of Twenty-Four Preludes and Fugues for Piano in the autumn of 1950, after a visit to Leipzig as a judge in the Bach competition held on the occasion of the 200th anniversary of the death of Bach. Later, he dedicated the cycle to the young pianist Tatiana Nikolayeva, who won the gold medal in this competition.

Shostakovich is widely known for his passion for Bach. He was not only a contrapuntist of vast skill, but also a very fine Bach player. Many of his works, especially the symphonies and quartets, have contrapuntal passages that demonstrate his deep knowledge and admiration of Bach.

Gerard McBurney describes this Shostakovich massive cycle accurately:

Preludes and Fugues, Op. 87 are written in the late Stalinist period at a time of continuing gloom and doubts about the survival of Shostakovich's powers as a composer in the face of the barbarian onslaught and the all-pervasive and dominating ideology of socialist-realism. They represent

something rather different, a determined attempt on Shostakovich's part to return to the pure well-spring of western music, to bring himself as close as he can to Bach's uniquely inspiring example and find a way, hopeless though such an undertaking might be, of reconciling his language and his position as a 20th century Russian composer with the example of one of the greatest musicians who has ever lived. In essence, these twenty-four preludes and fugues are an act of homage to Bach. Shostakovich was a lifelong ironist, but here there is no irony. Only a long and penetrating gaze on the face of Bach and on himself, on his own masterly technique but also on his despair.²⁹³

Frédéric Chopin

Preludes, Op. 28 No. 7-12

Chopin's 24 Preludes are piano miniatures, among the most beautiful and most famous compositions in the Chopin oeuvre. Chopin finished composing his preludes in 1839 (although researchers suggest he started to write them in the early 1830s) on Majorca where he was spending time with his lover George Sand and her children.

One can point to two traditions to which Chopin referred. The first is Bach's *Das Wohltemperierte Klavier* — two famous sets of 24 preludes and fugues in all the keys. Chopin took a copy of this work with him to Majorca and frequently played the Preludes and Fugues by his beloved Bach. One of the most acclaimed pianists of his day, Chopin knew all of Bach's preludes by heart (like André Tchaikowsky); he used them diligently in his own practice sessions and as instructional material for his piano students. When Chopin decided to write some preludes of his own in the 1830s, he took a more relaxed approach than Bach. As Anatole Leikin aptly puts it: "Chopin was a trendsetter who dropped the main dish (the fugue) and kept only the appetizer, blazing a trail for the sets of preludes by Debussy, Scriabin, Rachmaninov, Shostakovich, and many others."²⁹⁴ The other tradition was contemporary to Chopin and involved the practice of 'preluding' before a more substantial, often more important work (piano preludes of this type were published prior to Chopin by Hummel, Kalkbrenner, and Moscheles, among others). This kind of prelude was often improvised and was very common from the late 18th to 20th centuries.²⁹⁵ However, in truth the 24

²⁹³ "24 Preludes and Fugues", ABRSM, accessed 26 June 2019, <http://shop.abrsm.org/shop/work-info/Shostakovich-24-Preludes-Fugues-1/2429>.

²⁹⁴ Anatole Leikin, *The Mystery of Chopin's Préludes* (Farnham: Ashgate Publishing Limited, 2015), 1, ProQuest Ebook Central.

²⁹⁵ Leikin, 1.

Preludes, Op. 28 are a wholly unique phenomenon, mostly because of the constant fluctuations of emotion that are reflected in the preludes. This variety of emotions is probably the main factor of them being so diverse and sometimes so grave and harmonically uneasy. This factor makes Chopin's Preludes fit perfectly in this programme with Tchaikowsky's *Inventions*. Moreover, a vital role in both cycles is played by contrast: one witnesses a microcosm of changing moods, emotions, expressions, tempo, melody, rhythm, dynamics, and colours.

Although Chopin did not write the titles for his Preludes, two internationally known pianists — Hans von Bulow and Alfred-Denis Cortot — gave them some descriptions, which seem accurate. For example:

- Prelude No. 7 in A Major (Cortot: "Sensational memories float like perfume through my mind"; Bulow: "The Polish dancer")
- Prelude No. 8 in F-sharp Minor (Cortot: "The snow falls, the wind screams, and the storm rages; yet in my sad heart, the tempest is the worst to behold"; Bulow: "Desperation")
- Prelude No. 9 in E Major (Cortot: "Prophetic voices"; Bulow: "Vision")
- Prelude No. 10 in C-sharp Minor (Cortot: "Rockets that fall back down to earth"; Bulow: "The night moth")
- Prelude No. 11 in B Major (Cortot: "Desire of a young girl"; Bulow: "The dragonfly")
- Prelude No. 12 in G-sharp Minor (Cortot: "Night ride"; Bulow: "The duel")

Paweł Mykietyn

Four Preludes for Piano

Paweł Mykietyn (b. 1971) is one of the most recognisable and talented Polish composers of his generation. He is also known as a very capable clarinettist. In an entry on the Polish Music Information Center's website affiliated with the Polish Composers' Union, Mykietyn's style is described in the following way:

Paweł Mykietyn's music is vivid, at times even aggressive in nature, and possesses a clear structure. The composer ostentatiously resorts to major-minor harmonics, introducing tonal fragments that alternate with harmonically free sections. He also draws on traditional melodic structures, transforming them into something altogether his own. Mykietyn seems to be a model post-modern artist — extremely confident and prepared to draw both inspiration and material from all available

sources. Composing to him is much like putting together puzzles from ready-made elements. Mykietyn's music brings out a great deal of emotion. Younger listeners, fascinated by its full sound and sharp rhythms, are its primary enthusiasts.²⁹⁶

The virtuosic and wistful Four Preludes for Piano written in 1992 are Mykietyn's early compositions. The listener finds a connection to the tradition, such as classical chords or even familiar forms. However, Mykietyn does not want to stay too long in this safe place; he uses sarcastic solutions and often mocks the conventional way of composing. In his compositions written in the 1990s, he often uses minimal techniques characterised by constant repetitions and motivic loops. More important, however, seems to be the game with conventions, playing with the music of the past, a post-modern game with habits and well-worn schemes, which in the head of every listener leaves fleeting contact with so-called classical music. Mykietyn is juggling with conventions, leaving the listener with various signposts, then, with a disarming smile, out-manoeuvres them completely. In the pre-composing phase — that is, putting specific notes on paper — there is no question of playing. There is a strict concept, an intricately constructed plan, that is the basis for further work.

Sofia Gubaidulina

Chaconne

Sofia Gubaidulina (b. 1931) is, together with Alfred Schnittke and Edison Denisov, one of three major Moscow composers of the post-Shostakovich era. Her music combines spiritual and dramatic features with transparently original colours. She is also one of the earliest Soviet composers to show a deep interest in religious matter and she is included in the 'new religious music' together with Henryk Mikołaj Górecki, Arvo Pärt, and John Tavener.

Sofia Gubaidulina's Chaconne, written in 1962, is her first commissioned work and is the only piece that she includes in her list of works from her candidacy at the Moscow Conservatory. Marina Mdivani, a student of Emil Gilels and a very talented young pianist from Soviet Georgia, asked Gubaidulina to write her a work while they were living in adjacent rooms in their student residence. Gubaidulina was deeply inspired by Mdivani's artistic personality as well as her vivid temperament. This inspiration resulted in composing Chaconne, historically a stately 16th-century

²⁹⁶ "Paweł Mykietyn", Paweł Mykietyn, Biography, Artist, Culture.pl, accessed 26 June 2019, <https://culture.pl/en/artist/pawel-mykietyn>.

dance built on the variation rule, written mainly for a lute or guitar. Chaconne often involves a short repetitive bass-line, which is a base for the compositional creativity for variations, decoration, figuration, and melodic invention. One of the contemporary definitions of a chaconne is:

...as a type of musical composition popular in the baroque era when it was much used as a vehicle for variation on a repeated short harmonic progression, often involving a fairly short repetitive bass-line (ground bass) which offered a compositional outline for variation, decoration, figuration and melodic invention. In this, it closely resembles the Passacaglia.²⁹⁷

Gubaidulina may have been indebted to an ancient form when composing this piece, but it is clear that she had mastered it and begun to think of original ways of modifying it. Gubaidulina describes that “musical form is a spirit, since in it musical matter grows transfigured into a symbol, and can interpret any opposition structure as representing the cross”.²⁹⁸ In a religious sense, she relates to the “horizontal” (ordinary, earthly) and “vertical” (spiritual, symbolic, transcendental) as a musical representation for the cross.

In the 1990s, Werner Barfod, director of the Nederlands Eurythmie Ensemble in The Hague, noted the eurhythmics in her Chaconne when he gave a performance of this piece and said:

Ever new spheres of sound evolve in the Chaconne, leading to ever new spheres of the soul and unexpected layers that captivate the listener as well as the interpreter. The very first chord in its second register encompasses the entire sound range of the piece. Even with its extreme chords registers, its rhythms, tempi, and dynamics, the music nevertheless remains humanly comprehensible and fulfilling. We experience a grappling with human existence, if we completely surrender to its development, a grappling with man himself and his innermost balance, his human center and verticality. It always calls for finding a new position, making new decisions, remaining centered, even if the challengers become especially in its eurhythmic representation.²⁹⁹

²⁹⁷ Kadisha Onalbayeva-Coleman, “Sofia Gubaidulina: *Chaconne* for solo piano in the context of her life and work” (DMA diss., Louisiana State University, 2010), 14.

²⁹⁸ Quoted in Levon Hakobian, *Music of the Soviet Age: 1917–1987* (Stockholm: Melos Music Literature, 1998), 287.

²⁹⁹ Michael Kurtz, *Sofia Gubaidulina: A Biography*, trans. Christoph K. Lohmann (Bloomington: Indiana University Press, 2007), 66.

Gerald Finzi

Let Us Garlands Bring, Op. 18

The five songs included in the cycle are taken from four different plays: *Twelfth Night*, *The Two Gentlemen of Verona*, *Cymbeline*, and *As You Like It*. Finzi was surely familiar with all these plays as he frequently attended London theatre, which played Shakespeare's most popular plays in the late 1920s and early 1930s.³⁰⁰ Finzi originally composed the cycle *Let Us Garlands Bring* for baritone voice and piano, but he scored the work for strings at the same time. The title of the cycle is taken from the end of the second song, "Who is Silvia?" and the duration of the whole piece is approximately 15 minutes. The cycle, dedicated to Ralph Vaughan Williams for his 70th birthday, had its premiere on 12 October 1942, at the famous series of National Gallery Lunchtime Concerts in London. It soon became one of Finzi's best-known and beloved works. Although Finzi's musical style was comparatively isolated from the contemporary musical scene, it was not at all because he was ignorant or unaware of the contemporary scene. On the contrary, as musicologists say "He was extremely interested in all new developments affecting music and was also well versed in the minutiae of twentieth-century music."³⁰¹

Similar to Tchaikowsky, Finzi was deeply tied to history, literature, and music, especially English, and he found his own personal musical language under the influence of that culture.

Come Away, Come Away, Death

Come away, come away, death,
And in sad cypress let me be laid;
Fly away, fly away, breath;
I am slain by a fair cruel maid.
My shroud of white, stuck all with yew,
O prepare it!
My part of death, no one so true
Did share it.

Not a flower, not a flower sweet,
On my black coffin let there be strown;
Not a friend, not a friend greet
My poor corpse, where my bones shall be
thrown:
A thousand, thousand sighs to save,
Lay me, O where
Sad true lover never find my grave,
To weep there!

Who is Silvia?

Who is Silvia? what is she?
That all our swains commend her?
Holy, fair, and wise is she.
The heavens such grace did lend her,
That she might admired be.

Is she kind as she is fair?
For beauty lives with kindness:
Love doth to her eyes repair,
To help him of his blindness:
And being helped, inhabits there.

Then to Silvia, let us sing,
That Silvia is excelling;
She excels each mortal thing
Upon the dull earth dwelling.
To her let us garlands bring.

³⁰⁰ Diana McVeagh, *Gerald Finzi: His Life and Music* (Suffolk: Boydell and Brewer, 2005), 149.

³⁰¹ Tim Rayborn, "Gerald Finzi (1901–1956)," in *A New English Music: Composers and Folk Traditions in England's Musical Renaissance from the Late 19th to the Mid-20th Century* (Jefferson, North Carolina: Mcfarland, 2016), 188.

Fear No More the Heat o'the Sun

Fear no more the heat o' the sun,
 Nor the furious winter's rages;
 Thou thy worldly task hast done,
 Home art gone, and ta'en thy wages:
 Golden lads and girls all must,
 As chimney-sweepers, come to dust.

Fear no more the frown o' the great;
 Thou art past the tyrant's stroke;
 Care no more to clothe and eat;
 To thee the reed is as the oak:
 The sceptre, learning, physic, must
 All follow this, and come to dust.

Fear no more the lightning flash,
 Nor the all-dreaded thunder stone;
 Fear not slander, censure rash;
 Thou hast finished joy and moan:
 All lovers young, all lovers must
 Consign to thee, and come to dust.

No exorciser harm thee!
 Nor no witchcraft charm thee!
 Ghost unlaid forbear thee!
 Nothing ill come near thee!
 Quiet consummation have;
 And renowned be thy grave!

O Mistress Mine

O mistress mine, where are you roaming?
 O stay and hear, your true love's coming
 That can sing both high and low.
 Trip no further, pretty sweeting;
 Journeys end in lovers' meeting,

Every wise man's son doth know.
 What is love? 'Tis not hereafter;
 Present mirth hath present laughter;
 What's to come is still unsure:
 In delay there lies no plenty;
 Then come kiss me, sweet and twenty;
 Youth's a stuff will not endure.

It Was a Lover and His Lass

It was a lover and his lass,
 With a hey, and a ho, and a hey nonino
 That o'er the green corn-field did pass.
 In the spring time, the only pretty ring time,
 When birds do sing, hey ding a ding a ding;
 Sweet lovers love the spring.

Between the acres of the rye,
 With a hey, and a ho, and a hey nonino,
 These pretty country folks would lie,
 In the spring time, the only pretty ring time,
 When birds do sing, hey ding a ding a ding;
 Sweet lovers love the spring.
 This carol they began that hour,
 With a hey, and a ho, and a hey nonino,
 How that a life was but a flower
 In the spring time, the only pretty ring time,
 When birds do sing, hey ding a ding a ding;
 Sweet lovers love the spring.

And therefore take the present time
 With a hey, and a ho, and a hey nonino,
 For love is crowned with the prime
 In the spring time, the only pretty ring time,
 When birds do sing, hey ding a ding a ding;
 Sweet lovers love the spring.

Richard Strauss**Drei Lieder der Ophelia, Op. 67**

Drei Lieder der Ophelia are the first three songs of Strauss's opus 67 collection and an example of a contractual obligation album for Bote & Bock, the Berlin-based publishing house. Strauss composed them in 1918, and based the text on Shakespeare's *Hamlet*, translating it into German. Specifically, they come from Act IV, Scene 5. The songs narrate the odd behaviour of Ophelia, the titled character, who enters the castle singing strange songs. At the same time, other characters from the Shakespearean play, Gertrude and Horatio, blame her behaviour on the death of the girl's father. She eventually drowns after being rejected by Hamlet.

Strauss arranged Ophelia's poems into three songs. "Wie erkenn ich mein Treu'lieb for andern nun?" and the Valentine's Day poem ("Guten Morgen, s'ist Sankt Valentintag") are each complete and self-contained. Strauss's third Song ("Sie trugen ihn auf der Bahre bloss") contains all of Ophelia's material from her second appearance in the scene. Although it is true that Strauss's excerpts omit the spoken dialogue, they do contain the complete texts of Ophelia's Songs. While the Songs from the play do not follow each other without interruption, their order has been preserved by Strauss, who has set each of Ophelia's Songs in succession.

Joseph DuBose describes the character of Strauss's cycle accurately:

The musical language of Strauss's three settings is certainly removed from the lush Romanticism of his most well-known songs. The harmonies are highly chromatic, stretching any sense of tonality to the breaking point. Yet, the music Strauss provides effectively captures the psychological state of Shakespeare's character, and provides a dramatic and chilling landscape against which the bard's lyrics become even more haunting and disturbing.³⁰²

Wie erkenn ich mein Treulieb for andern nun?

Wie erkenn ich mein treulieb
Vor andern nun?
An dem muschelhut und Stab
Und den Sandalschuh'n.
Er ist tot und lange hin.
Tot und hin, Fraülein!
Ihm zu Häupten grünes Gras.
Ihm zu Fuss ein Stein. Oho.

Auf seinem Bahrtuch, weiss wie schnee,
Viel liebe Blumen tauern.
Sie gehn zu Grabe nass,
O weh! vor Liebesschauern.

How should I your true love know
From another one?
By his cockle hat and staff,
And his sandal shoes.
He is dead and gone, lady,
He is dead and gone;
At his head a grass-green turf,
At his heels a stone.

White his shroud as the mountain snow,
Larded with sweet flowers;
Which he wept to the grave did go,
With true-love showers.

³⁰² "Ophelia-Lieder, Op. 67", Classical Connect, accessed 26 June 2019, [//www.classicalconnect.com/Soprano/Strauss/Drei_Lieder_der_Ophelia/2074](http://www.classicalconnect.com/Soprano/Strauss/Drei_Lieder_der_Ophelia/2074).

Guten Morgen, s'ist Sankt Valentintag

Guten Morgen, s'ist Sankt Valentinstag
So früh vor Sonnenschein.
Ich junge Maid am Fensterschlag
Will Euer Valentin sein.
Der junge Mann tut Hosen an.
Tät auf die Kammertür.
Liess ein die Maid, die als Maid
Ging nimmermehr herfür.

Bei Sankt Niklas und Charitas!
Ein unverschämt Geschlecht!
Ein junger Mann tut's wenn er kann,
Fürwahr, das ist nich recht.
Sie sprach: Eh Ihr gescherzt mit mir,
Verspracht Ihr mich zu frein.
Ich Brächt's auch nicht beim Sonnenlicht,
Wärst du nicht kommen herein.

Sie trugen ihn auf der Bahre bloss

Sie trugen ihn auf der Bahre bloss,
Leider, ach leider, den Liebsten!
Manche Träne fiel in des Grabes Schoss-
Fahr wohl, fahr wohl, meine Taube.
Mein junger frisher Hansel ist's,
Der mir gefällt-

Und kommt er nimmermehr?
Er ist tot, o weh!
In dein Todbett geh.
Er kommt dir nimmermehr.
Sein Bart war weiss wie Schnee,
Sein Haupt wie Flachs dazu.
Er ist hin, er ist hin,
Kein Trauern bringt Gewinn:
Mit seiner Seele Ruh
Und mit allen Christenseelen!
Darum bet ich! Gott sei mit euch!

Tomorrow is Saint Valentine's day.
All in the morning betime,
And I a maid at your window,
To be your Valentine;
Then up he rose, and donned his clothes,
And dupp'd the chamber door;
Let in the maid, that out a maid
Never departed more.

By Gis and by Saint Charity,
Alack, and fie for shame!
Young men will do't. if they come to 't,
By Cock they are to blame.
Quoth she, "Before you tumbled me,
You promised me to wed!"
"So would I ha' done, by yonder sun,
An' thou hadst not come to my bed."

They bore him barefac'd on the bier:
Hey non nonny, nonny, hey nonny;
And in his grave rained many a tear;
Fare you well, my dove!
For bonny sweet Robin
Is all my joy.
And will he not come again?
No, no, he is dead,
Go to thy death-bed.
He will never come again.
His beard was as white as snow,
All Flaxen was his poll;
He is gone, he is gone,
And we cast away moan,
God ha' mercy on his soul!
And of all Christian souls!
I pray God. God be wi' ye!

André Tchaikowsky

Seven Sonnets of Shakespeare

Seven Sonnets of Shakespeare, written in 1967, is one of the most fascinating works by Tchaikowsky. Although this cycle was never published, Tchaikowsky considered it one of his finest compositions. *Seven Sonnets of Shakespeare* were dedicated to the contralto Margaret Cable, whom Tchaikowsky met at the Dartington Summer School in 1965. Feeling admiration for her abilities, the composer decided to write a cycle for her. Tchaikowsky chose seven poems of

Shakespeare; however, they are not the most popular of the poet's works. All of them are about doomed love and lack of hope, full of dark colours and heavy atmosphere.

In the fifth sonnet, Tchaikowsky used an unusual technique — the pianist must play the piano strings either pushing the hammers directly or by plucking them. It is uncommon for his piano compositions (solo or chamber music) since this technique was never employed in any other work. After the premiere (performed by mezzo-soprano Margaret Cable and André Tchaikowsky), the composer described the concert in a letter to his friend:

It turned out the cycle is first class, undoubtedly better than anything I've written so far. As a result, Andrzej Panufnik's wife gave birth to a child two weeks prematurely, but the baby seems to be normal. [...] The cycle went like a bomb. The audience was delighted, the reviews were terrible, so everything was as it should be, and I'm happy with one and the other.³⁰³

Sonnet 104

To me fair friend you never can be old,
For as you were when first your eye I eyed,
Such seems your beauty still: three winters cold,
Have from the forests shook three summers' pride,
Three beauteous springs to yellow autumn turned,
In process of the seasons have I seen,
Three April perfumes in three hot Junes burned,
Since first I saw you fresh which yet are green.
Ah yet doth beauty like a dial hand,
Steal from his figure, and no pace perceived,
So your sweet hue, which methinks still doth stand
Hath motion, and mine eye may be deceived.
For fear of which, hear this thou age unbred,
Ere you were born was beauty's summer dead.

Sonnet 75

So are you to my thoughts as food to life,
Or as sweet-seasoned showers are to the ground;
And for the peace of you I hold such strife
As 'twixt a miser and his wealth is found.
Now proud as an enjoyer, and anon
Doubting the filching age will steal his treasure,
Now counting best to be with you alone,
Then bettered that the world may see my

pleasure,
Sometime all full with feasting on your sight,
And by and by clean starved for a look,
Possessing or pursuing no delight
Save what is had, or must from you be took.
Thus do I pine and surfeit day by day,
Or gluttoning on all, or all away.

Sonnet 49

Against that time (if ever that time come)
When I shall see thee frown on my defects,
When as thy love hath cast his utmost sum,
Called to that audit by advised respects,
Against that time when thou shalt strangely pass,
And scarcely greet me with that sun thine eye,
When love converted from the thing it was
Shall reasons find of settled gravity;
Against that time do I ensconce me here
Within the knowledge of mine own desert,
And this my hand, against my self uprear,
To guard the lawful reasons on thy part,
To leave poor me, thou hast the strength of laws,
Since why to love, I can allege no cause.

Sonnet 61

Is it thy will, thy image should keep open
My heavy eyelids to the weary night?

³⁰³ Belina-Johnson, *A Musician Divided*, 375.

Dost thou desire my slumbers should be broken,
 While shadows like to thee do mock my sight?
 Is it thy spirit that thou send'st from thee
 So far from home into my deeds to pry,
 To find out shames and idle hours in me,
 The scope and tenure of thy jealousy?
 O no, thy love though much, is not so great,
 It is my love that keeps mine eye awake,
 Mine own true love that doth my rest defeat,
 To play the watchman ever for thy sake.
 For thee watch I, whilst thou dost wake
 elsewhere,
 From me far off, with others all too near.

Sonnet 89

Say that thou didst forsake me for some fault,
 And I will comment upon that offence,
 Speak of my lameness, and I straight will halt:
 Against thy reasons making no defence.
 Thou canst not (love) disgrace me half so ill,
 To set a form upon desired change,
 As I'll my self disgrace, knowing thy will,
 I will acquaintance strangle and look strange:
 Be absent from thy walks and in my tongue,
 Thy sweet beloved name no more shall dwell,
 Lest I (too much profane) should do it wrong:
 And haply of our old acquaintance tell.
 For thee, against my self I'll vow debate,
 For I must ne'er love him whom thou dost hate.

Sonnet 90

Then hate me when thou wilt, if ever, now,
 Now while the world is bent my deeds to cross,

join with the spite of fortune, make me bow,
 And do not drop in for an after-loss:
 Ah do not, when my heart hath 'scaped this
 sorrow,
 Come in the rearward of a conquered woe,
 Give not a windy night a rainy morrow,
 To linger out a purposed overthrow.
 If thou wilt leave me, do not leave me last,
 When other petty griefs have done their spite,
 But in the onset come, so shall I taste
 At first the very worst of fortune's might.
 And other strains of woe, which now seem woe,
 Compared with loss of thee, will not seem so.

Sonnet 146

Poor soul the centre of my sinful earth,
 My sinful earth these rebel powers array,
 Why dost thou pine within and suffer dearth
 Painting thy outward walls so costly gay?
 Why so large cost having so short a lease,
 Dost thou upon thy fading mansion spend?
 Shall worms inheritors of this excess
 Eat up thy charge? is this thy body's end?
 Then soul live thou upon thy servant's loss,
 And let that pine to aggravate thy store;
 Buy terms divine in selling hours of dross;
 Within be fed, without be rich no more,
 So shall thou feed on death, that feeds on men,
 And death once dead, there's no more dying
 then.

Wolfgang Fortner

Shakespeare-Songs

A leading German composer and teacher, Wolfgang Fortner wrote in a unique serialist style that preserved elements of continuity derived from Baroque and folk melody practices. He began his musical education in the traditional Leipzig manner (established by the Protestant church) by studying organ, composition, and musicology at the conservatory. His first compositions — a Toccata and Fugue for Organ (1927), an orchestral Suite after Sweelinck (1930), Fragment Mariae, a Chamber Cantata for Soprano and Eight Instruments (1930), and the String Quartet No. 1 (1930) — show the influence of Baroque formality and religious elements. In the works of the 1930s, the influence of composers Hindemith and Stravinsky would also come to the fore. David Wright

writes that “Fortner was probably the most respected German musician of his time and yet very little of his music is commercially recorded.”³⁰⁴

Fortner wrote his song cycle based on various works by Shakespeare in 1946. There are 12 songs in this cycle; the first is “Motto” and the last, “Epilogue”. In this recital, five were performed.

Motto

Give me some music. Now good morrow,
friends.
Now, good Cesario, but that piece of song,
That old and antique song we heard last night.
Me thought it did relieve my passion much,
More than light airs and recollected terms
Of these most brisk and giddy-paced times.
Come, but one verse.

Willow, willow

The poor soul sat sighing by a sycamore tree,
Sing all a green willow:
Her hand on her bosom, her head on her knee,
Sing willow, willow, willow:
The fresh streams ran by her, and murmur'd her
moans;
Sing willow, willow, willow;
Her salt tears fell from her, and soften'd the
stones;
Sing willow, willow, willow;
Sing all a green willow must be my garland.
Let nobody blame him; his scorn I approve.

I call'd my love false love; but what did he say?
Sing willow, willow, willow:
If I court moe women, you'll couch with moe
men!

Blow, blow thou winterwind

Blow, blow thou winter wind,
Thou art not so unkind
As man's ingratitude;
Thy tooth is not so keen
Because thou art not seen,
That struts and frets his hour upon the stage,
And then is heard no more; it is a tale
Told by an idiot, full of sound and fury,
Signifying nothing.

Although thy breath be rude.
Heigh ho! sing heigh ho! unto the green holly:
Most friendship is feigning, most loving mere
folly:
Then, heigh ho! the holly!
This life is most jolly.

Freeze, freeze thou winter sky,
That does not bite so nigh
As benefits forgot:
Though thou the waters warp,
Thy sting is not so sharp
As friend remember'd not.
Heigh ho! sing heigh ho! unto the green holly:
Most friendship is feigning, most loving mere
folly:
Then, heigh ho! the holly!
This life is most jolly.

Fool's song

He that has and a little tiny wit --
With hey, ho, the wind and the rain, --
Must make content with his fortunes fit;
Though the rain it raineth every day.

Epilogue

Tomorrow, tomorrow, and tomorrow,
Creeps in this petty pace from day to day,
To the last syllable of recorded time;
And all our yesterdays have lighted fools
The way to dusty death.

Out, out, brief candle!
Life's but a walking shadow, a poor player

³⁰⁴ David Wright, “Wolfgang Fortner”, article in PDF, 1-3, accessed 26 June 2019,
<https://www.wrightmusic.net/pdfs/wolfgang-fortner.pdf>.

André Tchaikowsky

Sonata for Piano

In order to avoid repetition, I refrained from incorporating the information about Sonata for Piano here, as the previous chapter contains all the necessary information about the piece.³⁰⁵

Andrzej Panufnik

Pentasonata

Andrzej Panufnik became recognisable as a young and prominent composer and conductor before World War II as a composer of two symphonies, a piano trio, the Five Polish Peasant Songs, and Tragic Overture. During the war, he formed a piano duo with another internationally known Polish composer, Witold Lutosławski, and they performed in cafés in Warsaw. That was common for musicians in occupied Poland, since those were the only places they could perform in public and where Poles could legitimately hear live music. Later, Panufnik was able to conduct several charity concerts, which were his opportunities to show the world his own compositions, such as Tragic Overture performed in 1944. Like many other composers, he lost all his musical legacy as a result of the Warsaw Uprising. After World War II, he became established as one of the leading Polish composers, and as a conductor of the newly-reborn Warsaw Philharmonic Orchestra, receiving excellent feedback from critics. He also joined the newly established Union of Polish Composers (*ZKP – Związek Kompozytorów Polskich*) and became its vice-chairman. He quickly became a kind of ambassador for Polish music and the government were happy to have him promoting Polish music. That meant he could enjoy relative freedom, which also manifested in travelling abroad. The good relationship with the socialist government did not last long though and Panufnik was aware he was being used as a voice of propaganda. Important changes started to appear in 1948 when directions in musical life were oriented into ‘socialist realism’. The main idea of socialist realism was to serve the construction of that system and reach the masses. It resulted in composers writing uncomplicated music, mostly based on traditional major and minor rules and referring to the national folklore. All attempts to write western 20th-century music by composers were immediately condemned to artistic nonexistence. That meant that composers imprisoned by the system had only two choices — compose the music accepted by the government (or write pieces that were destined to wait in their desk drawers for better times) or leave the country and sentence

³⁰⁵ Refer to Chapter Five: Sonata for Piano.

themselves to banishment and oblivion in their own country. Panufnik also faced this artistic dilemma:

I felt that it would be artistically and morally dishonest to accept the basic principle that music was to be 'national in form and socialist in content'. My musical imagination turned somersaults at the thought of reflecting the 'struggle of the people victoriously marching towards socialism'; and I hardly found myself burning with eagerness to write music celebrating the 'eternal and unshaken Polish-Soviet friendship'! Ghastly propaganda titles apart, I was simply not willing to write in the musical language of the nineteenth century, which was supposed to appeal to the ears of the vast majority of uneducated listeners.³⁰⁶

After his increasing frustration with the extra musical demands made on him by the country's regime, and also by his first wife, he decided to leave his motherland in 1954 and seek asylum in Great Britain, the country in which he later took citizenship. In 1957, he became chief conductor of the City of Birmingham Symphony Orchestra, a post he relinquished after two years to devote all his time to composition. After leaving Poland, the communist government of Poland never forgave him for this step and branded him a traitor, immediately suppressing his music and any record of his conducting achievements, publicising numerous calumnies against him. He became *persona non grata* and remained so until 1977 when his *Universal Prayer* appeared in the programme of the 'Warsaw Autumn' Festival. He visited his motherland only once, in 1990, after Poland had regained its full independence and he was invited as an honorary guest of the 'Warsaw Autumn' Festival and was awarded many honours as one of the greatest Polish composers of the 20th century.

Panufnik composed his third and final piece for solo piano, *Pentasonata*, in 1984 and dedicated it to his second wife, Camilla Jessel. He also used to make programme notes about his pieces by himself and here is what he wrote about *Pentasonata*:

Pentasonata is written in one continuous movement. Both parts of the title penta and sonata, have equal significance: the prefix penta relates to the number of sections (5), to the pentatonic scale on which the whole work is based, and to the metre of 5 (except the middle section where no metre is indicated).

³⁰⁶ Andrzej Panufnik, *Composing Myself* (London: Methuen, 1987), 190.

I made use of the title *sonata*, because there is some relation to the classical model. Although *Pentasonata* is in one movement, the 5 sections are arranged palindromically – like a pentaptych: 1st subject – allegretto scherzoso, molto ritmico; 2nd subject – andantino amoroso, molto cantabile; development - contemplativo, molto rubato; followed by a recapitulation, but in reverse order (andantino then allegretto).

Regarding musical material, pentatonic melodic lines appear in different keys: i – in C, ii in A, iii – in F sharp, iv – in E flat, and v – in C again, and they are always blended, with the 3-note cell E, F, B with its perpetual reflections and transpositions. As in all my works, in *Pentasonata* I was seeking to achieve a balance between heart and mind, intellect and emotion.³⁰⁷

According to Beata Bolesławska, who specialises in Panufnik's compositional style, *Pentasonata* is built horizontally on the pentatonic scale, while the 'three-note cell', which has an important impact on the harmony, determines its vertical aspect. The work's structure is, characteristically for Panufnik's compositional style, created in a rigorous way with an iron discipline. However, similar to other Panufnik's compositions, *Pentasonata* expresses a wide range of emotions, such as playfulness (first and fifth sections), songfulness (second and fourth sections), and meditative (middle section).³⁰⁸ Krzysztof Baculewski, who analysed Panufnik's *Pentasonata* thoroughly, claims that in this piece many techniques and inspirations are mixed together. There are basics of classical harmony, pentatonic, and elements of dodecaphony and maths; there is symmetry, mirror reflections, so characteristic for the baroque era, ascending and descending lines characteristic for maths graphs and geometry, augmented chords characteristic for impressionism. Baculewski also states that the exposure relations of *Pentasonata* with the two-themes classic form of a sonata is really teasing. He says that the main idea of this composition is based on the interior logic of appearances of specific ordinances.³⁰⁹

Béla Bartók

Sonata for Two Pianos and Percussion, Sz. 110, BB 115

³⁰⁷ "Pentasonata", Boosey & Hawkes, accessed 26 June 2019, <https://www.boosey.com/cr/music/Andrzej-Panufnik-Pentasonata/1590>.

³⁰⁸ Beata Bolesławska, *The Life and Works of Andrzej Panufnik*, trans. Richard J. Reisner (London: Routledge, 2016), 247.

³⁰⁹ Krzysztof Baculewski, "Czy Pentasonata to sonata?" *Muzyka fortepianowa* 12 (2001): 321–322, <https://ninateka.pl/kolekcje/panufnik/text/pentasonata-opinie>.

Sonata for Two Pianos and Percussion was written in 1937. Similar to Tchaikowsky, Bartók also used to compose in the summer months or in the early autumn months, usually after his holidays.³¹⁰ By the date of the composition of the Sonata, Bartók was acquainted with all kinds of folk music. The Sonata for Two Pianos and Percussion was premiered by Bartók and his second wife, Ditta Pásztory-Bartók, with the percussionists Fritz Schiesser and Philipp Rühlig at the International Society for Contemporary Music anniversary concert of 16 January 1938, in Basel, Switzerland, where it received enthusiastic reviews. It has since become one of Bartók's most performed works.

Bartók later scored the Sonata for Orchestra, as a Concerto for Two Pianos, at the request of the publishing company, Boosey & Hawkes. However, the orchestral version of the Sonata is an almost unperformed reproduction as the original version is simply more complete and convincing.

Bartók's Sonata for Two Pianos and Percussion is considered one of the most exceptional pieces written for this ensemble. It is an excellent example of the mature 'Bartókian' style as well as an example of the 20th-century sonata genre. The idea of combining two pianos and two percussion groups had been shaping in Bartók's head for some time. In the article before the premiere, he wrote:

For some years now I have been planning to compose a work for piano and percussion. Slowly, however, I have become convinced that one piano does not sufficiently balance the frequently very sharp sounds of the percussion. That is why I changed my mind and included two pianos instead of only one in contrast to the percussions.³¹¹

André Tchaikowsky

Trio *Notturmo*, Op. 6

André Tchaikowsky's Trio *Notturmo*, Op. 6 was written in 1978 and is dedicated to Hans Keller. Tchaikowsky writes in his own programme notes:

³¹⁰ Ujj-Hilliard, "An Analysis of the Genesis of Motive, Rhythm, and Pitch," 3.

³¹¹ Paul Jasionowski, "An Interview with Saul Goodman about the Bartók Sonata," *Percussive Notes* 32, no. 2 (April, 1994): 191.

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.]³¹²

As the Trio had been composed to order, it had a deadline. However, being finally finished after many agonising weeks, the performers, for whom the Trio was composed, demanded a proper hall for its premiere. Thus, the piece needed to wait for its public performance. Although there was no need to write the Trio quickly, it demonstrated its uniqueness among Tchaikowsky’s works. His usual agonising punctiliousness and overthinking every detail have been substituted with more spontaneity and resulted in something entirely different. As a consequence, the opus six is Tchaikowsky’s most often-performed composition.

Sadly, the composer was not to hear his Trio *Notturmo* performed live, which received its world premiere just nine days after his death. The first performance took place at Tchaikowsky’s funeral on 2 July 1982, and the first public performance just two days later on 4 July 1982, at the Cheltenham Festival. After this performance, William Mann wrote for *The Times*:

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

³¹² Ferré, *The Other Tchaikowsky*, 470.

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. [...]

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 Bartók 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 Bartók, 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 preferred applause to reward an admirably dedicated first performance — was an appropriate reaction to a work of such integrity.³¹³

Andrzej Panufnik

Piano Trio, Op. 1

Piano Trio, Op. 1 by Andrzej Panufnik is his first piece with an opus number and his only work written before World War II. As a matter of fact, it is reconstructed, as all of Panufnik's works written before 1944 were burned in the Warsaw Uprising. The composer decided to write three of them from memory — Tragic Overture for orchestra, Five Polish Peasant Songs for unison soprano

³¹³ Ferré, *The Other Tchaikowsky*, 471.

voices and woodwind, and Piano Trio. After reconstructing the Piano Trio in 1945, the composer dedicated it to the memory of his mother.

The formal construction of the Piano Trio is based on a classical model with three movements. The first movement is a sonata-allegro with a slow introduction, which opens magnificently, with the piano's stained-glass harmonies beneath long-lined melodic arches in the strings. Airy, wide-open textures create a sense of luminous spaciousness. This mood is continued in the second movement — a songful and lyrical largo, which spins out a chromatically-inflected cantilena over a slow-swinging accompaniment. The third movement is a lively, sharply articulated scherzo with elements of dance. Even though it is a youthful composition, it already displays many characteristic features of Panufnik's mature compositional style, such as clarity of the formal construction with every detail considered, as well as original content and deeply emotional expression. It also exhibits some of the features characteristic of neoclassicism, which was popular at that time. However, what distinguishes this work from other neoclassical compositions is its strong and deep expression.

The first performance took place in Warsaw on 10 December 1936, and was performed by Stanisław Jarzębski (violin), Józef Bakman (cello), and Mieczysław Wajnberg (piano). The Trio was very warmly received by critics. Jan Maklakiewicz gave the following review about this work:

Panufnik's Piano Trio is full of great panache and lively temperament of an artist of high musical culture. Elements of youthful rebellion, struggle and experimentation, elements that are strong and decisive, wrapped in the most sincere romanticism of fresh thematic invention on an incredibly rich and varied emotional scale, which we can hear in Panufnik's music, bring to mind some analogies with the music of Brahms. Andrzej Panufnik enclosed the rich inner content of his Piano Trio in an elegant and colourful outer framework. The young composer's evocative purity and sincerity of inspiration captured the performers. [...] Panufnik's composition [...] is a new, very significant work in our musical life. It fully deserves as much attention as possible. Its brilliant entry should leave a stronger mark.³¹⁴

³¹⁴ "Panufnik: Piano Trio", Panufnik, accessed 26 June 2019, <http://www.panufnik.polic.pl/index.php/en/tworczosc/omowienia-utworow/24-piano-trio>.



Photo 5.1. Andrzej Panufnik and André Tchaikowsky (c. 1965).

Photo Credit: Judy Arnold Archive

Dmitri Shostakovich

Piano Trio in E Minor, No. 2 Op. 67

Shostakovich's Piano Trio No. 2 in E minor Op. 67 is undoubtedly one of his most recognisable pieces, as well as one of the most-often played compositions for violin, cello, and piano. The Piano Trio No 2, Op. 67 was finished in the spring of 1944, and grew out of both national and personal tragedy. After several years of brutal war, Russia was in a state of exhaustion. The siege of Leningrad, in which over a million people had died, had come to an end in January. The German army was in retreat from Russia, and revelations of the horrors of the death camps and the fate of Jews were beginning to surface. Written in the summer of 1944 amid World War II, the trio, like many of Shostakovich's works, seems to comment more broadly on the tenor of the times, suggesting an elegy for the tragic victims of war in general. Shostakovich wrote his magnificent

piano trio in memory of Ivan Ivanovich Sollertinsky, who died suddenly of a heart attack in February 1944, at the age of 41. Sollertinsky was his close friend and a brilliant musicologist, linguist, music critic, professor at Leningrad University, and administrator. After his death, Shostakovich wrote to Sollertinsky's wife:

I cannot express in words all the grief I felt when I received the news of the death of Ivan Ivanovich. He was my closest friend. I owe all my education to him. It will be unbelievably hard for me to live without him.³¹⁵

Four days after the death of Sollertinsky, Shostakovich finished composing the first movement of the Piano Trio No. 2. It is a bleak, despairing movement, opening with a slow fugato with the cello in a high register playing the main theme entirely solo in muted harmonics. Later, the violin joins in the middle, and then the piano in the bass. This theme is subsequently obsessively developed throughout the movement, and is deeply melancholic. The first movement is in sonata form. It is followed by a brisk scherzo-movement in F-sharp major and is very Shostakovich-like. The two string instruments band together, as it were, against the onslaught of the piano. It constantly teeters on the edge between lively and frantic, between rolling scales and harsh, repetitive rhythmic motifs like a happy folk dance where escalating mirth swerves dizzily towards obsessive mania. The third movement is a passacaglia, a passionate funeral dirge that grows out of an initial stark chord progression from the piano laid like a grave-stone to serve as a ground bass in a chaconne form. The piano has a series of eight chords, which modulate between B-flat minor and B minor, and, over them, the violin and cello sing their mournful lament. The last movement is a kind of sonata-rondo form, which brings together many themes and elements of the previous movements, and introduces new motives, such as Russian folk melodies, but most importantly a Jewish tune. The most shocking part is its almost mocking tone — a daring composer's choice when the regime was constantly noted for its anti-Semitism. At this time in 1944, the truth of the Nazi concentration camps was starting to come to light; however, Shostakovich's fascination with Jewish music started much earlier. The composer sums up the nature of Jewish music accurately:

³¹⁵ "Letters to I.I. Sollertinsky" DSCH Journal, accessed 26 June 2019, <http://dschjournal.com/book-reviews-28>.

It seems I comprehend what distinguishes the Jewish melos. A cheerful melody is built here on sad intonation. [...] The ‘people’ are like a single person. [...] Why does he sing a cheerful song? Because he is sad at heart.³¹⁶

Both the loss of a close friend and a tragedy of the war events had a deep impact on the composer. As a matter of fact, the tragic theme from the trio finale resurfaces again in his String Quartet, No. 8.

³¹⁶ Laurel E. Fay, “Public and Private”, in *Shostakovich: A life* (New York: Oxford University Press, 2000), 169.

Legacy

The published legacy of André Tchaikowsky's music is not huge. It includes only seven published compositions, which he considered successful. When David Ferré was writing his book,³¹⁷ he stated that "there are number of compositions, but they are largely ignored and there has never been a commercial recording of a single work he composed."³¹⁸ Within almost 30 years (he finished his book in 1991), the attention around André Tchaikowsky has increased a great deal. There now exist not only commercial recordings of his published pieces, but also the compositions he neglected himself.³¹⁹ His only opera had its premiere in 2013 at the Bregenz Festival, followed by performances in Poland and Ireland. His music has undoubtedly gained a group of enthusiasts who remain determined to introduce his music to as many listeners as possible. It is not always easy, in fact it is rather difficult, since this music requires a tremendous amount of preparation, time, and often sacrifices. The unusual instrumentation of some of the pieces does not make their promotion easy. However, as long as there are people who still care about this unusual personality and his music, the music will not be forgotten. Perhaps Tchaikowsky would be more recognised if he himself had cared more about the promotion of his own music, publication, and performances. Unfortunately, he never did. Thankfully, David Ferré devoted his life to research on Tchaikowsky and he tirelessly gathered all the information available about the performances, reviews, publications, and recordings. His website is an impressive source of knowledge about the pianist and composer.

As a pianist, André Tchaikowsky left several recordings, now long out of production and difficult to locate. However, Ferré gathered all of them on his website. Tchaikowsky was an unusual pianist, "a musician's musician"³²⁰ as Ferré described. He disliked showy and pompous music, simple crowd-pleasers, and pieces that sounded 'corny' to him. Therefore, his pianism was also pure, instinctive, and incredibly insightful with a composer's view for each piece. Many excellent musicians from his time claimed that his playing was an incomparable experience, which could not be heard on recordings. Undoubtedly, Tchaikowsky was a live-performer pianist.

³¹⁷ Ferré, *The Other Tchaikowsky*.

³¹⁸ Ferré, 3.

³¹⁹ All the recordings and information about the purchase are available at <http://andrettaikowsky.com>.

³²⁰ Ferré, *The Other Tchaikowsky*, 2.

Apart from the pianistic and compositional legacy, Tchaikowsky left a rich literary legacy. He maintained a prolific correspondence in letters, kept a diary, wrote a short story titled “The Fortune Teller”, and completed several chapters of an autobiography. Moreover, as noted earlier, he became famous posthumously due to his unconventional will: he bequeathed his skull to the Royal Shakespeare Company to be used in theatrical performances. His wish to have his Jewish skull wandering around Shakespeare’s *Hamlet* was brought to life in 2008 in a *Hamlet* production in Stratford.

Conclusion

André Tchaikowsky was an extraordinary person and his fate requires deep reflection. From his youngest years, he was forced to deal with many obstacles and unusual circumstances. As a four-year-old, he had to confront the reality of the ghetto. After the liquidation of the ghetto, he lost his closest family, including his mother, in the concentration camps and, as with many children during the war, was exposed to horrifying incidents. Even though he survived, he had to hide from the Nazi oppressors in various places in inhuman conditions for three years until the end of World War II. One can assume that Tchaikowsky's life was certainly not ordinary. Damaged by the war experience, he displayed 'survivor syndrome', which over his lifetime shaped multiple features of his personality. Moreover, he always had a desperate need for a sense of security and love, which was taken from him so savagely at the beginning of his life. All of those features are clearly visible in his compositional output, making it a very personal confession of the composer.

A lot can be said about Tchaikowsky — incorrigible individualist, taunting his Jewish roots, his homosexual orientation, and his relationships with other people, whom he constantly repelled. From his youngest years, he desired to be a composer, even though his pianistic talent was extraordinary and his career could have been remarkable, which many people anticipated. Furthermore, he was gifted with an unusual memory, hearing, and talent for improvisation, which made him an outstanding phenomenon in postwar Poland. However, composition was his true calling and passion, whereas playing the piano was considered a necessary job to pay for his lifestyle.

While this thesis provides an analytical survey of the composer's style through selected works, it does not involve the detailed analysis of the entire Tchaikowsky compositional legacy. While I have investigated the possible reasons for the neglect of Tchaikowsky's music, the more general topic of forgotten and neglected music in the 20th century is beyond the scope of this thesis. Certainly, it can be developed in future research related to the neglect of Tchaikowsky's music in papers, theses, and books. Also, I do not provide data on British music at the time Tchaikowsky lived there. While he lived in England for most of his life, obtained a British passport, and defined himself as a Polish-British musician, British music had neither an influence on his compositional style nor his selection of repertoire for piano recitals. Therefore, I resisted including a chapter dedicated to British music in the 20th century since it appears irrelevant. However, British literature

seems to have had one of the most significant impacts on his life, especially Shakespeare and his works, which Tchaikowsky could recite from memory and he used selections from many of them as texts for his compositions. The chapter about Polish music is much more relevant, as Polish music and composers had much more impact on Tchaikowsky than British music. In addition, this thesis provides only a small, though necessary, amount of information about Poland, its politics, and history, as a background to the study. However, it could not cover the whole subject, as it is too complicated and its themes could fill hundreds of theses and books.

This dissertation has explored the compositional style of André Tchaikowsky based on selected works with piano. It is apparent from the brief analyses of the selected compositions that Tchaikowsky's compositional style displays several features that remained constant throughout his lifetime. Tchaikowsky places continued importance on a contrapuntal development and 'verticalism' in all of the examined compositions, exemplifying this feature. However, his music and compositional style continued to develop significantly throughout his lifetime. From the analyses provided in this thesis, it becomes evident that many techniques related to the previous era (Romantic and Post-Romantic) or the early 20th century are involved in his early works. The mature compositions are more complex and densely contrapuntal, and explore polyphony, pointillism, and characteristic Bartókian barbarism. The analysis of the Sonata for Piano, as well as Tchaikowsky's overall compositional features, helps to provide answers to the research question interrogating the evolution of Tchaikowsky's compositional style.

The other research questions examining the impact of the Holocaust on Tchaikowsky's life and music, as well as the neglect of Tchaikowsky's output in musical circles, are answered throughout the dissertation. Thus, all the events presented in Chapter Two (Biography) led to ultimate personality features that shaped Tchaikowsky as a pianist and composer. The Holocaust had not only left a significant stigma and the so-called 'survivor syndrome' in him, but had also aroused feelings of insecurity, abandonment, and guilt. Tchaikowsky became aware of those features early in his life and, as a mature man, tried to accept them and learn how to live with them by attending psychotherapy. Nevertheless, the loss of his family during the war, especially his mother, left a great scar on him, which never fully healed. In addition, it became apparent that Tchaikowsky did not look after his career and seemed not to worry if he would ever be recognised as a composer.

Being immune to critics' voices was not André Tchaikowsky's greatest strength. While occasional negative opinions about his playing seemed not to bother him for too long, receiving harsh critical

voices about his compositions appeared to be much harder for him. The diaries published in Anastasia Belina-Johnson's book, *A Musician Divided: André Tchaikowsky in his Own Words*,³²¹ indicate the strong impact of their reception on his mood, sleep, and behaviour, which often led to depression. Therefore, the conclusion can be drawn that it was very crucial to him that people enjoyed his music. Notably, he had a strong desire for praise from certain people who appeared significant to him in many ways, as is presented in Tchaikowsky's pianism in Chapter Three and composition in Chapter Four.

The structure of the thesis is in six chapters, with an introduction and conclusion. The first chapter, 'Poland, politics, and music', presented a cultural and political background with brief but necessary information about the history of Poland. In the second chapter, I presented extensive evidence about life, education, personality, and the beginning of the notably promising career of André Tchaikowsky. This led to demonstrating Tchaikowsky as a pianist in Chapter Three and as a composer in Chapter Four. Both chapters have included the reception he received as a performer and a composer. The fifth chapter was devoted to the main work of this dissertation, 'Sonata for Piano' by André Tchaikowsky, presenting the analysis and the critical/performance edition of this work. The last chapter, 'Structure of the recitals', provided detailed material about the performance aspect of this degree, with links to every work performed in the five PhD recitals.

While this thesis demonstrates a unique aspect of the musicological analysis of André Tchaikowsky's music, the number of possible discoveries in this area remains extensive. The compositions could be analysed with a more detailed approach to harmony, structure, and musical phrases, just to mention a few aspects. I am confident that this research will provide many fascinating findings that will shed new light on Tchaikowsky's compositional style. Another direction for future researchers could be an examination of the pianistic aspect of Tchaikowsky's personality and his piano technique. Thanks to David Ferré, there is a notable source of recordings, both private and commercial.³²² I believe that a deeper investigation of Tchaikowsky's pianistic style would be an interesting research topic, possibly providing answers to the uniqueness of Tchaikowsky's pianism. A very attractive direction for future research might also be to follow the travels of Tchaikowsky to the Antipodes, especially New Zealand. The possible discoveries may include reviews from the concerts and recitals or people who knew him, but were not located for

³²¹ Belina-Johnson, *A Musician Divided*.

³²² All the recordings and information about the purchase are available at <http://andrettaikowsky.com>.

this study. The possibilities are endless and I hope that at least some of them will become future directions for the next generations of scholars.

The programme of five full recitals that display various features of Tchaikowsky's works was both fascinating and challenging. I elected to present a full performance option for this degree, as this aspect interested me greatly and I wanted to perform as many pieces by Tchaikowsky as possible. However, as his legacy of music with piano is relatively small, though deep, intense, and demanding, finding connections with other composers and works was necessary. The detailed programme notes have been incorporated in Chapter Six.

I believe the choices of other composers and selected works I included in my recitals achieved the goal of presenting Tchaikowsky in the context of his time, place, and circumstances. I think the selection of music made a rich and interesting addition to Tchaikowsky's compositions for the audiences, which together have presented an engaging and, perhaps, sometimes provocative mosaic of different styles. In addition, the variety of selected music, not only for solo piano, but also instrumental chamber works and vocal pieces with piano, has demonstrated the diversity of possibilities for pianists. Despite many challenges and demands put upon a performer — a solo or collaborative pianist — the concept of having multiple options makes the fate of being a pianist fascinating and provides opportunities to be a better musician.

While this research and thesis do not cover many aspects of André Tchaikowsky, his life, and music, I hope that this work will make a significant contribution to existing knowledge about the pianist and composer. I believe that Tchaikowsky, his life, charisma, and especially compositions are worth exploring and he deserves to be recognised in every corner of the world.

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Appendix 1



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