

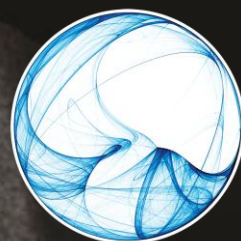


ANDRÉ TCHAIKOWSKY SYMPOSIUM

LEEDS COLLEGE OF MUSIC

FRIDAY 1 NOVEMBER 2013

LEEDS COLLEGE OF MUSIC

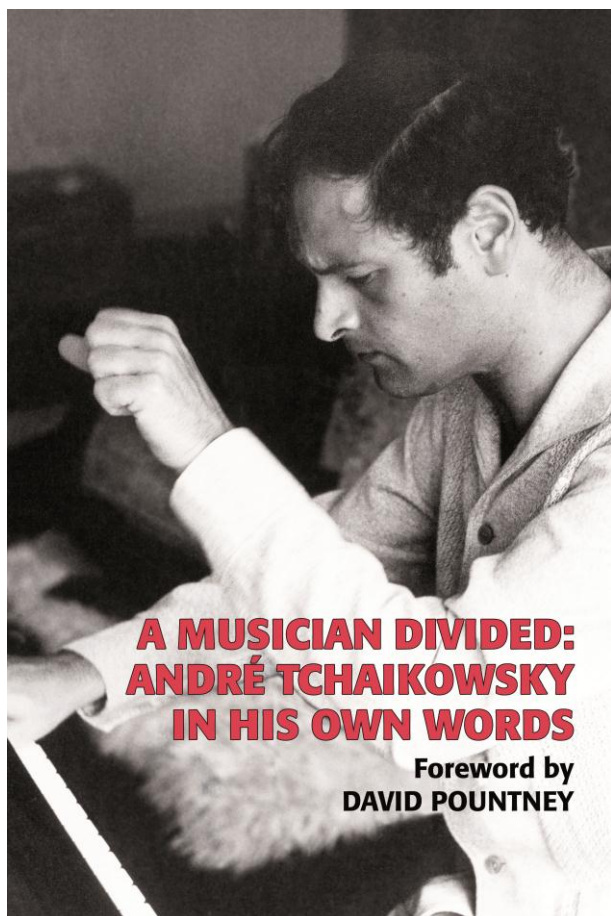


LEEDS COLLEGE
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ANDRÉ TCHAIKOWSKY (1935-1982)

INTRODUCTION



This event will introduce the life and work of the Polish-born British composer and pianist André Tchaikowsky (1935–82), who was the protégé of Arthur Rubinstein, student of Stefan Askenase and Nadia Boulanger, and a prize winner of Chopin International Piano Competition in 1955, and Queen Elizabeth International Piano Competition in 1956. He performed with and recorded for major orchestras, conductors, and labels worldwide.

Among his compositions are two piano concertos, two string quartets, works for voice, and the opera *The Merchant of Venice*.

Speakers will include David Pountney, the Artistic Director of Welsh National Opera, Anastasia Belina-Johnson, the author of *A Musician Divided: André Tchaikowsky in His Own Words* (Toccata Press, 2013), and *André Tchaikowsky: Die tägliche Mühe ein Mensch zu sein* (Wolke Verlag, 2013), and Mark Charles, the director of the documentary on the composer (2013). An evening recital will feature Colin Stone, Nico de Villiers, Jakob Fichert, Clare McCaldin, Sebastian Müller, Alfia Nakipbekova, and Janet Hilton.

SCHEDULE OF EVENTS:

10:00-10:30

Arrival Teas and Coffees

10:30

André Tchaikowsky: A Musician Divided. Introductory talk by Anastasia Belina-Johnson (Leeds College of Music)

11:00-12:00

Expert Panel: Alek Laskowski (Adam Mickiewicz Institute, Warsaw) interviews Anastasia Belina-Johnson (Leeds College of Music), Martin Anderson (Toccatà Classics and Toccatà Press), and David Pountney (Welsh National Opera and Bregenz Festspiele)

12:00-13:00

Documentary screening with introduction by Mark Charles (Director) and Anastasia Belina-Johnson (researcher and interviewer)

13:00-14:00

Lunch (available from Leeds College of Music)

14:00-15:30

Introduction by Nico de Villiers (LCoM) and Anastasia Belina-Johnson:
Screening of *The Merchant of Venice* Act II

15:30-16:00

Tea and Coffee Venue Bar (VIPs and speakers only)

16:00-17:00

Book and CD Launch Venue Bar (Anastasia Belina-Johnson, Martin Anderson, Nico de Villiers, Jakob Fichert (LCoM)

17:00-19:00

Dinner (The Wardrobe)

19:00

Anastasia Belina-Johnson, Pre-concert talk (free)

19:30

Concert

CONCERT PROGRAMME:

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

Colin Stone (piano)

Seven Sonnets of Shakespeare (1967)

Clare McCaldin (mezzo-soprano) and Nico de Villiers (piano)

Sonata for Clarinet and Piano, Opus 1 (1959)

Janet Hilton (clarinet) and Jakob Fichert (piano)

INTERVAL

Sonata for Piano (1958), European Premiere

Nico de Villiers (piano)

Arioso e Fuga for Solo Clarinet (1964-1965)

Janet Hilton (clarinet)

Trio Notturmo, Opus 6 (1978)

Nico de Villiers (piano)

Alfia Nakipbekova (cello)

Sebastian Müller (violin)

ANASTASIA BELINA-JOHNSON



Dr Anastasia Belina-Johnson is a Classical Pathway Leader at Leeds College of Music, an International Director of the Chopin Music Festival (Warsaw, Poland), and a member of LUCOS (Leeds University Centre for Opera

Studies). She is a musicologist, writer, presenter, pianist, and opera director. Her research interests include nineteenth-century music, opera, Wagner and his influences on Russian composers, modern operas written on Greek dramas, and twentieth-century British music. She is the author of *Die tägliche Mühe ein Mensch zu sein* (Wolke Verlag, 2013), and *A Musician Divided: André Tchaikowsky in his own Words* (Toccata Classics, 2013). She co-edited with Stephen Muir *Wagner in Russia, Poland and the Czech Lands: Musical, Literary, and Cultural Perspectives* (Ashgate, 2013), and is currently editing a collection of essays *Business in Opera* with Derek Scott, to be published in 2015 with Ashgate.

At Leeds College of Music, she teaches such modules as Self-Promotion, Music Marketing, Working in the Creative Industries, Specialist Group Study, and Introduction to Music Journalism.

As opera director, she focuses on rarely staged works; her productions include Taneyev's *Oresteia* (2009), Salieri's *Les Danaïdes* (2010), and Vaughan Williams' *The Poisoned Kiss* (2012).

DAVID POUNTNEY



David Pountney was born in Oxford and educated at St John's College, Cambridge. His first major breakthrough came in 1972 with his production of *Káťa Kabanová* for the Wexford

Festival. From 1975 to 1980, he was the Director of Productions at Scottish Opera, and, from 1982 to 1993, Director of Productions at English National Opera, where he directed over twenty operas.

From 1993 to 2004, he worked as a freelance director at the Zurich Opera, the Vienna State Opera, the Bavarian State Opera in Munich, and other houses in America, Japan, and the United Kingdom. He has also directed at De Nederlandse Opera and Opera Australia. In December 2003 he became the Intendant of the Bregenz Festival, a post he holds until 2014. In April of that year he was named head of the Welsh National Opera with his appointment as chief executive and artistic director to begin in September 2011.

He has worked as a librettist for Sir Peter Maxwell Davies on *The Doctor of Myddfai*, *Mr Emmet Takes a Walk* and *Kommilitonen!*, and has translated opera librettos into English from Russian, Czech, German, and Italian.

ALEK LASKOWSKI



Alek Laskowski is a music writer, translator and broadcaster. He has recently translated into Polish *The Rest is Noise* by Alex Ross and *Stravinsky Inside Out* by Charles M. Joseph. Currently he is working on the translation of

Preludios: Una historia de la música en 24 diálogos by Santiago Miralles Huete. Alek presents the Saturday night opera broadcasts on Polish Radio 2 and *Hidden musical treasures* on the Russian radio Orpheus. He works for the Adam Mickiewicz Institute since 2008.

Adam Mickiewicz Institute is a state cultural institution whose task is to promote Polish culture around the world and actively participate in international cultural exchange.

In the years 2001-2010, the Adam Mickiewicz Institute realised promotional projects in 26 countries, among them Great Britain, Russia, Israel, Benelux countries, Spain, Austria, Sweden, France, Germany, Ukraine, Lithuania, Algeria, Morocco, India and China. As part of these projects IAM organized over 4,000 cultural events which gathered an audience of 40,000,000 people on three continents.

In 2011 the Institute will pursue a cultural programme accompanying the Polish Presidency of the Council of the European Union. The project included 10 capital cities: within the European Union - Brussels, Paris, London, Berlin, Madrid - and beyond - Moscow, Kiev, Beijing and Tokyo.

MARTIN ANDERSON



Martin Anderson is the Director of Toccata Press and Toccata Classics.

Before embarking on freelance writing, he worked for 20 years at the free-market Institute of Economic Affairs in London and then the Organisation for Economic Co-operation and Development in Paris. In 1981, tired of waiting for other publishers to bring out some of the books he wanted to read, he founded Toccata Press. After generally fruitless attempts to inseminate other CD labels with suggestions of works he thought deserved to be recorded, he launched Toccata Classics in 2005, which pointedly specialises in neglected repertoire. In its first two-and-a-half years it has released almost 30 CDs.

Aside from his editorial expertise, Martin has a wealth of experience writing for a variety of publications, including *The Independent*, *International Record Review*, and *Tempo* in the U.K., *Klassisk* in Norway, and *Finnish Music Quarterly*.

He is a committee member of a number of composer societies and plays an active role on the committee of the International Centre for Suppressed Music, which looks at composers working under, exiled from, or murdered by totalitarian regimes.

Martin Anderson has a vast network of musicians, composers, and performers, and has been fortunate to count among his friends such musical giants as Robert Simpson, Hans Keller, Harold Truscott, and Hans Gál.

MARK CHARLES



After Film School, Mark worked as both a copy and tech writer, before directing advertisements and business videos for various companies, such as the

Financial Times.

As Director he recently completed the short version of 'The Other Tchaikovsky' documentary and is currently in post production on a 'making of' film, as well as directing the last few segments for the longer version entitled 'The Merchant'.

Previous to this he directed two short films and his first feature length film, "The Secret Philosophy" (from his original screenplay). He is in production on a feature documentary 'What Can We Believe In?' and has also helped produce the documentary, 'Left In Kathmandu' which he recently sold to Mercury Media for worldwide distribution.

He co-wrote and produced the short film "Door out of the Dark" and helped produce the UK Film Council funded "The Chapel". His co-written work, 'Al Shanta', was shortlisted for the Pears Foundation Film fund at the UK Jewish Film Festival.

He is in development on a musical documentary and continues to work as a script consultant for independent films, as well as writing further scripts himself.

COLIN STONE - PIANIST



Colin Stone is a Professor of Piano at the Royal Academy of Music and an internationally acclaimed pianist. Colin first came to prominence in 1986 when he won the Royal Over-Seas League Piano

Competition in London. In 1989 he made his debut as a soloist on BBC Radio 3 and, following the success of his live Concert Hall broadcast in 1990 and the subsequent Prokofiev series, is regularly invited to record for Radio 3.

Colin's first solo CD, of transcriptions by Prokofiev of his own theatre music, was released in 1994 on the United label and has been followed by a number of CDs for different labels including Olympia, Chandos and Merlin Classics. His discography is extensive, ranging from recordings of live performances taken from his Beethoven cycle to premiere recordings of contemporary music.

He has recently performed the entire 24 Preludes and Fugues of Shostakovich to great acclaim in London, at an event specially introduced by Vladimir Ashkenazy. Colin appeared in the documentary 'The Unknown Shostakovich' (with Boris Tishchenko, Maxim Shostakovich and Rustem Hayroudinoff) written and produced by Lewis Owens.

CLARE McCALDIN – MEZZO SOPRANO



Clare McCaldin studied Modern Languages at Cambridge University and worked for advertising multinational J Walter Thompson before becoming a singer.

In traditional repertoire she has sung *Cousin/Madama Butterfly* for the Royal Opera, *Ancella/Simon Boccanegra* at Salzburg Easter Festival with Claudio Abbado and the Berlin Philharmonic, *Meg Page/Falstaff* for Iford, *Fox and Dog/The Cunning Little Vixen* and *Orzse/Hary Janos*, both for Ryedale Festival. She has premiered new works by Hugh Wood, Errollyn Wallen, Brian Irvine, Alexander l'Estrange and Rachel Stott. She has recorded the role of Miss Tina in Michael Hurd's *The Aspern Papers* with the Ulster Orchestra and *Madrigali dell'Estate*, her debut recital CD of works specifically written for her by Stephen McNeff, was awarded four stars by BBC Music Magazine.

Clare has also recently begun commissioning and producing her own work. *Vivienne*, her new one-woman show with music by Stephen McNeff and Andy Rashleigh, tells the story of Vivienne Haigh-Wood's difficult marriage to TS Eliot, that provided much of the context for *The Waste Land*. The show was described as "a treasure" by the *New Statesman* and received a five-star review in the *Evening Standard*. More information about future performances can be found at mccaldinarts.com. Clare has her own personal association with André Tchaikovsky, having met him as a child, and is delighted to be performing as part of today's symposium.

NICO DE VILLIERS - PIANIST



South African pianist Nico de Villiers is based in London and in demand as soloist, accompanist and coach in the UK as well as abroad. He holds degrees from the Royal Conservatoire of Scotland, University of Michigan and the Guildhall School of Music and Drama. Recent debuts include performances at the Barbican in London, the Kennedy Center in Washington, D.C., Birmingham Symphony Hall and the Mozarteum Grosser Saal in Salzburg. He formed a duo partnership with soprano Marie Vassiliou in 2011 and they regularly perform as *The Melicus Duo*. Other performing partners include Barbara Bonney, Caitlin Hulcup, Clare McCaldin, Máire Flavin, William Berger and Gary Griffiths.

Nico performs is a passionate collaborator in chamber music and found the *De Villiers Ensemble* in Sweden that annually performs a series of concerts across Sweden. Other ensemble recital tours include performances in the UK, across Europe as well as South Africa. He regular performs with violinist Sebastian Müller in recitals in both the UK and Germany.

Nico is lecturer in piano, accompaniment and vocal coaching at the Leeds College of Music and Junior Trinity Laban Conservatoire of Music and Dance in London. For further information about Nico's activities, please visit www.nicodevilliers.com

JANET HILTON – CLARINETTIST



Janet Hilton first came to public notice in her student days in Manchester, when she played the Mozart Clarinet Concerto with the BBC Northern Orchestra and won a national competition which brought her many engagements.

She went on to build a distinguished career as a soloist, playing at most of Britain's major festivals, including Edinburgh, the BBC Proms, Cheltenham and Bath, and partnering artists such as Margaret Price, Nobuko Imai, Steven Isserlis and Peter Frankl in chamber music and recitals. Throughout her career she was associated with the Lindsay String Quartet until they retired in 2005. Internationally she has played in most European countries, Canada and the United States, where for twenty years she was a member of the Michigan-based chamber group Fontana.

As a recording artist, Janet has covered much of the clarinet repertoire in her series of discs for Chandos and other labels. She recorded the concertos by Weber with the CBSO and Neeme Jarvi, the Copland and Nielsen concertos with the Royal Scottish National Orchestra and Mathias Bamert, and the Stanford concerto with the Ulster Orchestra and Vernon Handley.

A teacher, Janet has taught at the RSAMD and RNCM and was Head of Woodwind at the Birmingham Conservatoire before joining the RCM in 1998 as Head of Woodwind. She has given masterclasses at several American universities and served on the juries of leading competitions in England, Ireland, Italy and Canada. In early October Janet visited Leeds College of Music to give a masterclass to a selection of the conservatoires clarinet students.

JAKOB FICHERT - PIANIST



Jakob Fichert is a very sought after performer playing solo and chamber music recitals in the UK, Germany and other European countries. Jakob has performed in many prestigious venues such as the Queen Elizabeth Hall, Wigmore Hall and

Kings Place. Some of his concerts have been live broadcast by various radio stations and he has recorded for Toccata Classics and Naxos to great critical acclaim.

He studied at the Wolfgang Manz before undertaking a postgraduate course at the Royal College of Music in London under the tutelage of Yonty Solomon. He also obtained a Masters Degree in Chamber Music and was a RCM Junior Fellow from 2001-2003.

Jakob has won numerous prizes at international competitions both as a soloist and chamber musician. These include the Valentino Bucchi International Piano Competition for 20th century music in Rome, the Liza Fuchsowa Memorial Prize at the Royal-Over-Seas-League – *best chamber music pianist*, and the International Taneev Chamber Music Competition in Kaluga and Moscow.

Chamber Music and Lied repertoire has been at the heart of his performing career. He has collaborated on concert stage and in recording studio with musicians such as Janet Hilton, Alfia Naqibbekova, Diana Galvydyte, Oliver Coates and Helen-Jane Howells.

Jakob currently teaches at Leeds College of Music. www.jakobfichert.com

SEBASTIAN MÜLLER - VIOLINIST



Sebastian joined the Leeds College of Music in 2013, teaching violin, viola and chamber music. He also maintains violin classes at the Guildhall School of Music and Drama (Junior Department), London, the

University of Chichester and has worked at the "Hochschule für Musik und Theater Hannover" in Germany from 2005 to 2010. He regularly gives masterclasses in- and outside Europe and collaborates with scientists and practitioners in the fields of psychology and movement science.

He received his music education at the "Hochschule für Musik Hanns Eisler" Berlin, the "Conservatorium van Amsterdam" and the "Hochschule für Musik und Theater Hannover", Germany, where he graduated with distinction. As a winner of a scholarship he continued his studies at the Guildhall School of Music and Drama, London, where he received his master's degree with distinction in 2008. He has been instructed by Pinchas Zukerman, Stephan Picard, Ina Kertscher, Detlef Hahn and Nobuko Imai.

Sebastian's extensive performance career has seen him feature as soloist with the major violin concertos in many European countries. He has been permanent leader of the German string orchestra on government occasions and is first prize winner of Germany's Federal Youth Competition. For the 2013/14 season Sebastian has been appointed to train the Orquesta de Câmara Portuguesa, Lisbon.

ALFIA NAKIPBEKOVA – CELLO



Alfia Nakipbekova (Bekova) was born in Karaganda, Central Kazakhstan and began her cello study with exiled musician, Gulag survivor, R. Mazanov (originally from Rostov-on-Don).

At 15 she went on to continue her education at the Moscow Central Music School, followed by the Moscow Conservatoire, studying under Mstislav Rostropovich. She also received an extensive series of master classes with the Soviet cello legend - Daniel Shafran.

Alfia has always had a passionate interest in new contemporary music, taking an active part in numerous new music performances/collaborations. The most notable works she has premiered are: Concerto for cello and chamber orchestra by Timur Tleukhan (first performance at the Moscow Conservatoire Rachmaninov Hall with Musica Viva), S. Zhukov: Gethsemane Night for electric cello, choir, piano and percussion, Concerto Mystery, Concerto Grosso (first performances at the Moscow Autumn Festivals, recorded for Chandos), Premiere recording of S. Gerber Triple Concerto (Chandos).

Alfia's extensive discography includes major chamber music repertoire for Piano Trio, Cello Sonatas and Cello/Violin Duos, including critically acclaimed recordings of Brahms, Martinu and Shostakovich, on Chandos label. (BBC Music Magazine - Martinu album was chosen as a CD of the year, Gramophone – Clarke/Ives album was Critic's Choice for 2000). Alfia recently was appointed as lecturer in cello at Leeds College of Music.

PROGRAMME NOTES FOR EVENING RECITAL

INVENTIONS FOR PIANO, OP. 2

The set of ten inventions was composed in London between 1961 and 1963. Each piece was dedicated to one of Tchaikowsky's friends, and the first performance was given to the ten dedicatees in a private performance at the home of Charles and Lydia Napper on 22 January 1963.²⁸ Encouraged by the private success, Tchaikowsky performed the *Inventions* on 7 June 1968 on BBC Radio 3 (repeated on 22 July 1971). The pianist John Ogdon, a supporter of Tchaikowsky, heard both the 1968 and 1971 BBC broadcasts. At the time, he was associated with the music publisher Novello and was selecting contemporary piano compositions for publication. He contacted

Tchaikowsky, and by 1975 the *Inventions* had been published by Novello. In the decade and more between composition and publication, Tchaikowsky made some changes in the dedications (the revised dedication is given in brackets) and substituted a new piece for the original *Invention* No. 5:

1. *Allegretto tranquillo*; to Peter Feuchtwanger
2. *Adagio serio*; to Fou Ts'ong and Zamira Fou (Fou Ts'ong)
3. *Leggiero e vivace*; to Ilona Kabos
4. *Velocissimo*; to Robert Cornford
- 5a. *Semplice*; to Charles and Lydia Napper (deleted in published version)
- 5b. *Placido*; to Patrick Crommelynck (not in original manuscript)
6. *Con umore*; to Stefan and Anny Askenase (Stefan Askenase²⁹)
7. *Allegretto scherzando*; to Tamás Vásáry
8. *Vivacissimo*; to Sheldon and Alicia Rich
9. *Brusco*; 'To Wendy – or Beatrice? – Harthan'³⁰

10. *Lento trasparente*; to Michael Riddall.

The first recording of the *Inventions* was made by the British pianist Colin Stone (who had briefly been coached by Tchaikowsky) for Merlin Records (mrfd 20033) in 2001, who is performing the works tonight.

SEVEN SONNETS OF SHAKESPEARE (1967)

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

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, if ever, now'

No. 146, 'Poor soul the centre of my sinful earth'

Tchaikowsky met the contralto Margaret Cable at the Dartington Summer School in 1965 and, impressed by her abilities, wrote for her the *Seven Sonnets of Shakespeare*. Cable, to whom the work is dedicated, premiered it on 18 June 1968 in a BBC broadcast from the Royal Festival Hall, London, accompanied by the composer. The first public performance took place four days later, in the Purcell Room next door. Tchaikowsky wrote about the concert in a letter to Halina Janowska:

A week ago there was the first performance of my song cycle, *Seven Sonnets of Shakespeare*. There were quite a few musicians there: Andrzej Panufnik and his wife [Camilla Jessel], Daniel Barenboim and his wife [Jacqueline du Pre], Gervase de Peyer, and Fou Ts'ong's wife. Fou Ts'ong was playing somewhere that evening. 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.

The cycle was never published, although it received both the broadcast and public premieres as well as another performance in Amsterdam in the same year; it was revived in Warsaw in 2007 and in Kraków in 2010. On 20 July 2013 in Bregenz the cycle was performed by Maciej Grzybowski and Urszula Kryger.

The sonnets chosen by Tchaikowsky are dark and speak of unhappy or doomed love; an atmosphere of heavy foreboding permeates the entire work. The music is inventive, descriptive and starkly emotional; with it the composer paints a world devoid of hope and full of sorrow and unfulfilled dreams. In the fifth sonnet the pianist has to play the piano strings either pushing the hammers directly or by plucking them, and at times some piano keys have to be pressed silently. The resulting silence between sounds is striking. A visual equivalent might be Edvard Munch's *The Scream* (1893), in which the scream, although silent, is also deafening in its emotional intensity.

SONATA FOR CLARINET AND PIANO, OP. 1 (1959)

Tchaikowsky wrote the Sonata for Clarinet and Piano, Op. 1, for Michael Riddall and dedicated it to him. The premiere was given by Gervase de Peyer, clarinet, and André Tchaikowsky, piano, on 4 July 1966, for a BBC broadcast. The score was published in 1969 by Josef Weinberger, with the following programme note:

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.

Performances of the Sonata for Clarinet and Piano include another BBC broadcast, with Janet Hilton, clarinet, and Peter Frankl, piano, on 17 June 1973 and a third BBC performance, again with Janet Hilton, this time with the composer. Tonight, Janet Hilton is performing the Sonata with Jakob Fichert.

SONATA FOR PIANO (1958)

Tchaikowsky began composing the only mature sonata he wrote for his own instrument while on holiday in Madrid with his cousin Charles Fortier. When he finished one movement, he played it to Arthur Rubinstein on the hotel piano over the phone. Rubinstein was on tour in Australia, and the cost of the call was enormous, something Tchaikowsky did not consider at the time.

On 19 April 1959 Tchaikowsky included the work in a solo recital in Orchestra Hall in Chicago but attributed it to an unknown composer, Uyu Dal. Writing in *The Chicago Daily Tribune* Seymore Raven saw through the subterfuge:

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.

Tchaikowsky never played the Sonata again. Tonight's performance is the European premiere of the work. The manuscript, dated 'May/ June 1958, Madrid-London', is held in the Josef Weinberger Archives.

ARIOSO E FUGA PER CLARINETTO SOLO (1964–65)

When Tchaikowsky met the clarinettist Gervase de Peyer, then first chair in the London Symphony Orchestra (a position he held from 1956 until 1973) and a founder-member (in 1950) of the Melos Ensemble, he promised to write him a solo work for clarinet. The result was the *Arioso e Fuga per Clarinetto Solo*, dedicated to de Peyer. It received its world premiere in Bregenz on 22 July 2013 by Heinz-Peter Linshalm. The original manuscript is kept in the Josef Weinberger archives.

TRIO NOTTURNO, OP. 6 (1978)

Peter Frankl, pianist in the Frankl-Pauk-Kirshbaum Trio, wanted something for his ensemble and in 1976 asked Tchaikowsky for a composition. The composer wrote his own programme notes:

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.

The *Trio Notturmo* was first performed at Tchaikovsky's funeral on 2 July 1982, and officially premiered on 4 July 1982 at the Cheltenham Festival. William Mann wrote in *The Times*:

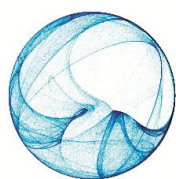
"Having pledged himself to balance anew the unwieldy, sometimes inequitable, partnership of violin and cello with modern grand piano, [Tchaikovsky] proposed a linear basic texture, its outlines ornate, almost baroque, rich in harmonic density, passionately argumentative in expression. The two abruptly 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 Tchaikovsky 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.

The Frankl-Pauk-Kirshbaum Trio performed the work worldwide. Other trios have performed the *Trio Notturmo* in concert, including the violinist Daniel Phillips, cellist Carter Brey and pianist Edward Auer at the Sante Fe Chamber Music Festival on 9 August 1983, and the Capricorn Ensemble on 10 November 1985 in the Wigmore Hall. The Frankl-Pauk- Kirshbaum performance in the Library of Congress in Washington, DC, on 13 December 1985 was broadcast on National Public Radio.

As part of the Tchaikowsky programme in Bregenz in 2013, the *Trio Notturmo* was performed by the Altenberg Trio: Christoph Hinterhuber, piano; Amiram Ganz, violin; and Christoph Stradner, cello, on 30 July in the Kunsthaus, Bregenz.⁴¹

The *Trio Notturmo* was published by Josef Weinberger in 1982.

CREDITS AND THANKS



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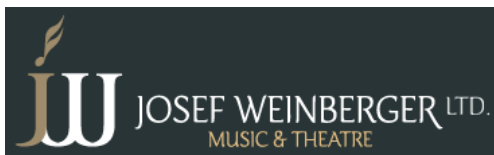


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