



Anthony Goldstone



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Diversions 24118

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This recording is the second in a two-volume series of transcriptions and paraphrases for solo piano of music by Tchaikovsky, most of which are receiving their first recordings; volume one (Divine Art dda25093) concerns orchestral concert works and operatic music; the second is of his ballets. He himself has long been recognised as a master of piano writing, the most famous example being his Piano Concerto No. 1 in B flat minor, Op. 23, famously pronounced unplayable (and worthless) by the great pianist Nikolai Rubinstein but which has become one of the best loved and most performed of all piano concertos. Tchaikovsky made piano versions of his own works, mostly for four hands, and also commissioned transcriptions by trusted friends and colleagues and approved paraphrases of his works by an admired piano virtuoso such as Paul Pabst, both of which genres are represented on this recording.

Königsberg, formerly in Prussia but captured in 1945 by the Russians and renamed Kaliningrad, was the birthplace of at least three highly gifted and arguably underrated nineteenth-century composers, partly unfulfilled because of their short lives: Otto Nicolai (1810-1849), who wrote several operas including *The Merry Wives of Windsor* and inaugurated the Vienna Philharmonic Orchestra, Hermann Goetz (1840-1876), whose Symphony in F major was famously (or notoriously) ranked by George Bernard Shaw above those of Mendelssohn, Schumann and Brahms, and the pianist-composer Paul Pabst (1854-1897).

It is fascinating to observe the connections between the four paraphrasers/ transcribers on this recording. Paul Pabst’s (track 1) elder brother by eight years, Louis, who was himself a distinguished pianist and teacher, after a spell in Riga founded the Academy of Music in Melbourne, Australia, becoming an early mentor of Percy Grainger (track 25). And Nikolai Rubinstein, founder of the Moscow Conservatory and teacher of Alexander Siloti (tracks 2-24), who was on a sojourn in Königsberg, asked the young Paul Pabst to join his Moscow staff, having given a similar invitation to Nikolai Kashkin (tracks 26-31) more than a decade earlier.

In Moscow Paul, or Pavel, Pabst became an important professor, training many later-to-be-distinguished pianists and teachers including Alexander Goldenweiser, Nikolai Medtner, Konstantin Igumnov and Sergei Lyapunov (whose solos I have recorded on Divine Art dda25084). As a composer he wrote large-scale works, notably a Piano Concerto in E flat major and a Piano Trio in A minor, which unfortunately have been largely forgotten. It is for his four difficult paraphrases of Tchaikovsky's stage works that he is best remembered, but although these were often played by great pianists of the past they are now very seldom heard. Three deal with operas – "Eugene Onegin", "Mazeppa" and "The Queen of Spades"; the other – the last to be written, in 1892 – is recorded here: **Paraphrase de concert sur le Ballet "La Belle au Bois dormant" de Tchaikovsky [1]**.

Pabst, who studied with Liszt for a period, was one of the great pianists of his time; he was recorded on a wax cylinder in 1895, only two years before his death, playing part of this work wonderfully for rapturous friends and colleagues. Among his many concert activities was the frequent collaboration on two pianos with the youthful Sergei Rachmaninov, who dedicated his Morceaux de salon, Op. 10, to him; Tchaikovsky, who described him as a "divinely blessed pianist" and endorsed his paraphrases, also dedicated a work to him, the Polacca de concert, Op. 72, No. 7, and he gave him latitude to edit his works, a huge compliment indeed.

The ballet "La Belle au Bois dormant" ("The Sleeping Beauty") will be discussed more fully later. The layout of Pabst's paraphrase can be summarised as follows: it begins, as does the ballet, with the motif of the evil fairy Carabosse, who, at 0.34", according to Pabst's explanatory text "sneers and amuses herself pulling out tufts of hair from Catalabutte. [He, the master of ceremonies at Princess Aurora's christening, had omitted to invite Carabosse, who then turned up in an ugly mood.] The pages [her grotesque attendants] laugh caustically." At 1'07" we hear the famous waltz from Act I danced by the company at Aurora's birthday celebration, much elaborated by Pabst; after a linking cadenza, at 4'49" comes the Lilac Fairy's music, which in the ballet first appears after Carabosse's theme at the outset, and is here given a magical, jewel-like texture. Pabst returns to the waltz for his peroration.

Schubert Piano Masterworks, volume 1 – including the D. 935 Impromptus, *Wanderer-Fantasie*, and three major Sonatas: D. 664, 894, 960, and the *Allegretto* in C minor, D. 915

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"Tzigane" – music inspired by Gypsies, from Brahms, Haydn, Kodály, Liszt, Enescu, Holmès, Falla and Dohnányi. A feast of colour and splendour containing world premières

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"Unheard Mozart" – realisations and completions by Anthony Goldstone of sketches and unfinished works by Mozart – all world première recordings

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"A Night at the Opera" – paraphrases, transcriptions and variations by Liszt (Verdi, Bellini, Wagner), Sgambati (Gluck), Chopin (Mozart), Rachmaninov (Rimsky-Korsakov), Grainger (R. Strauss), Busoni (Bizet), Mendelssohn (Flotow) and Grünfeld (J. Strauss)

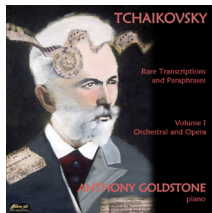
Divine Art dda25067

"The Piano at the Ballet" – transcriptions of music by Tchaikovsky, Weber, Falla, Minkus, Mozart, Joplin, Delibes/Dohnányi and Elgar

Divine Art dda25073

"The Piano at the Carnival" – music by Schumann, Dvořák, Chopin, Khachaturian, Liszt and S. Smith

Divine Art dda25076



Rare Transcriptions and Paraphrases vol. 1 – Opera & Orchestral

Anthony Goldstone plays transcriptions and paraphrases of Marche slave, the Serenade for Strings and music from *The Voyeroda* and Orchestral Suite No. 3

divine art dda 25093

"thumpingly effective ... compelling ... magnificent ... masterly"
– Sunday Herald Scotland



Tchaikovsky for Four Hands

Symphony No. 4 and *Romeo and Juliet* transcribed by Sergei Taneyev and Nadezhda Purgold and Russian Folk Songs transcribed by the composer

Goldstone & Clemmow, piano duo

divine art dda 25020

"revelatory ... a major discovery ... gloriously played ... mind-blowing" – Glasgow Herald



The Piano at the Ballet

Including music from *Swan Lake* and *The Nutcracker* arranged and performed by Anthony Goldstone and music by Weber, Falla, Minkus, Mozart, Joplin, Delibes/Dohnányi and Elgar

divine art dda 25073

"a scintillating recital of colourful miniatures" – International Piano

After this paraphrase based on a few choice excerpts comes a transcription of the entire final act of the same ballet: **"The Sleeping Beauty" – Act III [2-24]**, from the version of the complete work that Tchaikovsky requested Alexander Siloti, or Ziloti, (1863-1945) to make for piano. Siloti, born in the Ukraine on his father's estate, was Rachmaninov's first cousin – and teacher – and a magnificent pianist in his own right; this is borne out by the few piano rolls and private recordings that exist (in contrast to Rachmaninov's extensive discography). For the last three years of Liszt's life he was the Hungarian's pupil, but not before he had graduated, with the piano gold medal, from the Moscow Conservatory, which he had entered at the age of eight in the junior class and where he studied the piano with, among others, Nikolai Rubinstein and harmony with Tchaikovsky.

Appointed professor at his alma mater at the age of twenty-five Siloti taught, among others, his younger cousin Rachmaninov and Goldenweiser. After a few years abroad he returned to Moscow, where he established, organised, financed, conducted, and played in, a highly significant series of concerts, in which over the course of many years he premièred numerous new works (including, surprisingly, Elgar's) and to which he invited such artists as Grainger, Enescu, Casals, Nikisch and Mengelberg. Like Grainger and Rachmaninov he eventually settled in the U.S.A. where, while he continued to perform, he played a particularly important role teaching privately and as a member of the faculty of the Juilliard Graduate School in New York for seventeen years. He edited and transcribed for piano many works, in particular those of Bach.

Siloti was asked to transcribe "The Sleeping Beauty" because, as Tchaikovsky said, "apart from Taneyev and you I have no one I can trust". The composer also accepted Siloti's suggestion that the seventeen-year-old Rachmaninov should make a piano duet version but was intensely displeased with the result, describing it in a letter as "an exercise out of an elementary theory class!!! [sic]". After extensive re-writing under Siloti's supervision he was satisfied with it, but he was in no doubt about Siloti's piano solo version: "Thank you... Hug you, dear Sasha."

The ballet “The Sleeping Beauty”, based on Perrault’s fairy tale, was the second of Tchaikovsky’s great trio of ballets and was first performed in St. Petersburg in 1890 choreographed by Marius Petipa. The Prologue takes place at Princess Aurora’s christening, during which the vengeful Carabosse casts a spell on her, declaring that she will one day prick her finger and die. The Lilac Fairy, with her goodness and wisdom, can only commute Aurora’s death to a deep sleep from which a prince will one day awaken her. The years go by, and the Princess is now a beautiful young woman; in Act I Carabosse infiltrates her birthday festivities disguised as an old woman and offers her a spindle on which she pricks her finger, causing the spell to take effect. Many more years pass. In Act II Prince Désiré, out on a hunting party, is shown by the Lilac Fairy a vision of Aurora, with whom he falls in love. The Lilac Fairy takes him to the real sleeping Princess, who wakes as he embraces her and the spell is broken.

Act III concerns the wedding of the royal couple. The King and Queen greet the guests [2], and in the course of a ceremonial polonaise [3] various fairy tale characters arrive; after a lyrical introduction [4] the fairies dance in turn: the Gold Fairy [5], the Silver Fairy [6], the Sapphire Fairy [7] in fast five-in-a-bar rhythm, and the sparkling Diamond Fairy [8], followed by an ensemble coda [9]. Puss in Boots and the White Cat meow and flirt [10], then comes a quartet for Cinderella, Prince Charming, the Blue Bird and Princess Florine [11]; Cinderella and Prince Charming dance together [12], followed by the chirping Blue Bird and Florine [13]; the four reassemble for the coda [14]. Red Riding Hood is threatened by the snarling Wolf [15], and Hop o’ My Thumb, his Brothers and the Ogre cavort in the pas berrichon [16], a strange bourrée-like dance.

We return to Aurora and her Prince for two passionate numbers [17-18]; following solo dances from the virile Désiré [19] and the graceful Aurora [20] they are reunited in the coda, a typically Tchaikovskyan Russian or Ukrainian dance [21]. A stately archaic sarabande (after all, the Princess has been asleep for many years) [22], often omitted, leads to the ebullient extended finale [23] in the rhythm of a mazurka. Towards the end there is an electrifying gear change and a rhythmic transformation of the



ANTHONY GOLDSTONE

recorded in St. John the Baptist Church, Alkborough, North Lincolnshire, England, in 2011
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Described by *The New York Times* as “a man whose nature was designed with pianos in mind”, **Anthony Goldstone** is one of Britain's most respected pianists. A sixth-generation pupil of Beethoven through his great teacher Maria Curcio, Anthony Goldstone was born in Liverpool. He studied with Derrick Wyndham at the Royal Manchester College of Music (which later honoured him with a Fellowship), later with Curcio in London.

He has enjoyed a career encompassing six continents, the Last Night of the Proms (after which Benjamin Britten wrote to him, “Thank you most sincerely for that brilliant performance of my Diversions. I wish I could have been at the Royal Albert Hall to join in the cheers”), very many broadcasts and seventy CDs (including the BBC issue of his London Promenade Concert performance of Beethoven's fourth Piano Concerto). He has an adventurous approach to repertoire and has been praised by Vienna's *Die Presse* for “his astonishingly profound spiritual penetration”.

In the last few years Goldstone has become known for his acclaimed completions and realisations of works for solo piano and piano duet by Schubert, and for two pianos and solo piano by Mozart, all of which he has recorded on Divine Art CDs as part of an astonishingly inventive discography which has attracted worldwide admiration.

He is also one half of the acclaimed and brilliant piano duo Goldstone and Clemmow with his wife Caroline. The duo has made many CDs for Divine Art as well as Toccata Classics and other labels, including one (Divine Art 25020) containing première recordings of two Russian masterpieces, Tchaikovsky's Symphony No. 4 and *Romeo and Juliet*, in spectacular transcriptions for four hands by friends of the composer – Sergei Taneyev and Nadezhda Purgold (Mme. Rimsky-Korsakov) respectively. Goldstone is also making a substantial contribution to Divine Art's new Russian Piano Music series, issued by its American branch.

mazurka's main theme after which the music stops unexpectedly; the ensuing noble apotheosis [24] is based on the French royalist song “Vive Henri Quatre”, which originated as long ago as 1590 and had already been used by Rossini and Liszt. The ballet ends amid general rejoicing and fairy blessings.

The Australian Percy Grainger (1882-1961) wrote his **Paraphrase on Tchaikovsky's Flower Waltz (“Nutcracker” Suite) [25]** in 1904. In contrast to Pabst's compilation of several motifs it concentrates on one popular waltz number, sharing this characteristic with a paraphrase on the waltz from the ballet *Naïla* by Delibes written by another great pianist-composer Dohnányi in 1897 (dda25073), which he may have known. It is however, characteristically for Grainger, more uninhibited, without the delicate sensibilities of the Hungarian's piece. Like a true colonial pioneer Grainger ploughed his own furrow in everything he did: his playing – he was another of the great pianists – was forthright at the expense of subtlety; many of his compositions were experimental, despite the public's attraction to such hits as “Country Gardens” and “Handel in the Strand”; and his views and personal habits often extravagant, not to say extreme, two of the more quotable being vaulting over grand pianos and his predilection for running between towns while touring his native Australia giving concerts, sometimes through the bush, rather than taking the train.

Before his thirteenth birthday, after studying the piano in Melbourne, notably with Louis Pabst, who introduced him successfully to concert audiences, Percy travelled with his mother to Frankfurt am Main to continue his studies at Dr. Hoch's Konservatorium. In 1903 he had a few lessons in Berlin with the celebrated Italian pianist-composer Ferruccio Busoni, for whom he had a guarded admiration, which was reciprocated. His diverse careers as a touring virtuoso, recording artist, composer, conductor, inventor and educator were prodigious. He died in the USA, which he and his wife, whom he married in front of twenty thousand people after conducting a concert in the Hollywood Bowl, had made their home; the Grainger Museum in Melbourne, a project hatched by Percy himself when he still had forty years to live, was opened in 1938 and contains a hundred thousand objects!

Tchaikovsky's third and last great fairy-tale ballet, "Casse-noisette" ("The Nutcracker"), had been premièred only twelve years earlier in St. Petersburg, choreographed by Petipa and his assistant Lev Ivanov. The suite that the composer extracted was particularly successful, and the ballet has since become a firm favourite, particularly at Christmas time, being about a young girl's Christmas present of a nutcracker, which naturally turns into a handsome prince and whisks her off to the magic Kingdom of Sweets, where the Waltz of the Flowers takes place. Grainger's paraphrase seems designed to make a forceful impression, leaving the "flower" element far behind: its inflated introduction is repeated almost in full later in the piece, which is pervaded by a boyish exuberance.

Nikolai Dmitrievich Kashkin (1839-1920), not to be confused with his earlier compatriot, the composer Daniil Kashin (1769-1841), was born in the remote town of Voronezh, 320 miles south of Moscow. Having taught himself the piano (with initial help from his amateur-pianist father), he began to perform as a child and gave piano lessons from the age of thirteen. However he had greater aspirations: at twenty he moved to Moscow, where he studied piano with Alexander Dubuque, a pupil of John Field and teacher of Balakirev.

Three years later he began to teach piano for the Russian Musical Society and three years after that, when the Moscow Conservatory opened its doors in 1866, he was adopted on to its staff alongside Tchaikovsky, continuing there for forty years and being made a professor in 1875. He became an intimate friend of Tchaikovsky and was one of the very few to realise early on that Tchaikovsky's marriage to one of his (Tchaikovsky's) former students in 1877 was a terrible mistake. Becoming a prolific and influential writer and critic, he did much to promote Tchaikovsky's music and published his memories of their friendship in 1896.

In the two years prior to his marriage Tchaikovsky composed his first great ballet, "Le Lac des Cygnes" ("Swan Lake"), which he asked Kashkin to transcribe for piano. It was first staged in 1877 by the Bolshoi Ballet in Moscow, choreographed by the Czech-born Julius (Václav) Reisinger, and revived by the Imperial (Mariinsky)

Ballet in St. Petersburg, choreographed by Petipa and Ivanov, two years after the composer's death. Based loosely on a Russian folk tale, it relates how Prince Siegfried, after his birthday banquet, goes out with his friends to hunt a flock of swans that have flown overhead. About to shoot a swan with his crossbow, he is astonished to see her transformed into a beautiful woman, Odette, Queen of the Swans. She lives with her subjects on a lake consisting of her mother's tears, as an evil sorcerer has cast a dreadful spell and only a young man's pledge of undying true love can break it and restore Odette to human form permanently. The couple fall in love but as day breaks she becomes a swan once more.

At the following day's palace ball the sorcerer is present with his daughter Odile, whom he has transformed to resemble Odette, and Siegfried, deceived, announces his intention to marry her. Later, realising the trick that has been played on him he returns to the lake to find Odette grieving at his betrayal. He explains and they are reconciled, but the sorcerer reappears, insisting that Siegfried honour his pledge to marry his daughter. Depending on which ending is chosen, either Siegfried and Odette drown themselves in the lake or true love triumphs and she is restored permanently to human form to marry her prince.

The **Pas de trois [26-31]**, danced by a man and two women together and separately, occurs early in Act I at the birthday party, before the appearance of the swans. After a serene introduction [26] comes a haunting *andante* in the minor key [27] with the main melody imitated at the distance of one bar, an octave lower. The following three numbers [28-30] are delicate, virile and skittish by turns, and the finale [31] brings the trio together for a vivacious climax.

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