
TZIGANE
a treasury of Gypsy-inspired music
including
DANCES OF GALÁNTA
ROMANIAN RHAPSODY NO. 1
ANDALUSIAN FANTASY
GYPSY RONDO
HUNGARIAN RHAPSODY NO. 6
HUNGARIAN DANCES
"CARMEN" FANTASY etc.
four first recordings
ANTHONY GOLDSTONE
piano

TZIGANE

ANTHONY GOLDSTONE, piano

Zoltán Kodály (1882-1967), arr. Anthony Goldstone (b.1944)

① Dances of Galánta (première recording) GEMA/Universal Edition (Ldn) Ltd [16.07]

Joseph Haydn (1732-1809), arr. Anthony Goldstone (b.1944)

② "Gypsy Rondo" - Rondo all' ongarese (*Presto*) from Trio in G major, Hob. XV:25, with cadenza by Franz Schubert (1797-1828) (première recording) A. Goldstone [3.30]

Franz Liszt (1811-1886)

③ Hungarian Rhapsody No. 6 Public Domain [7.15]

Ferruccio Busoni (1866-1924)

④ Chamber Fantasy on Bizet's "Carmen" Public Domain [7.51]

Johannes Brahms (1833-1897), arr. Anthony Goldstone (b.1944)

⑤ Hungarian Dance No. 11 (première recording) A. Goldstone [3.07]

Johannes Brahms (1833-1897)

⑥ Hungarian Dance No. 2 Public Domain [3.04]

Ernst von Dohnányi (1877-1960)

⑦ Rhapsody in F sharp minor, Op. 11, No. 2 Ludwig K G Doblinger/Josef Weinberger Ltd [6.54]

Manuel de Falla (1876-1946)

⑧ Fantasia bætica (Andalusian Fantasy) SGAE/Chester Music [12.12]

Augusta Holmès (1847-1903)

⑨ Rêverie tzigane (première recording) Public Domain [4.09]

George Enescu (1881-1955)

⑩ Romanian Rhapsody No. 1, in the composer's concert transcription SACEM/United Music Publishers Ltd [12.23]

Total playing time: **[77.30]**

THE MUSIC

It is thought that the Romany people, known in English as Gypsies (Gipsies) - a mistaken corruption of "Egyptians", began to leave Rajasthan in India a millennium ago, and they have taken up residence in many places in Europe and the Middle East. The prejudice that has faced them wherever they have settled is exemplified by the only three definitions given in Johnson's Dictionary over two hundred years ago: "1. A vagabond who pretends to foretel futurity, commonly by palmestry, or physiognomy. 2. A reproachful name for a dark complexion. 3. A name of slight reproach to a woman." *[sic]*

But in the field of music the Gypsies shine and traditionally make a living. Their singing, playing and dancing are typically passionate, sensual, uninhibited, fiery, "exotic" and unbelievably virtuosic. Purists accuse them of hijacking authentic peasant music and polluting it with crowd-pleasing florid embellishments to elicit money; for example some ethnic Romanians maintain that there is no real Gypsy music, only Romanian music with "arabesques", and that the instruments they use are foreign to Romania.

It is true that the Gypsies, like the Jews (whose fate they shared in World War II), take the music of their host countries and stamp their peculiar identity on it. The elements often become inextricably linked and the result can be confused with indigenous folk music, but there is no doubt that our lives are very much enriched by Gypsy music and the influence it has exerted, as is demonstrated by the contents of this recording.

Galánta is a market town, formerly in Hungary but now in Slovakia, thirty miles east of the capital, Bratislava. For a century and a half it was famous for its Gypsy musicians, evidence of whose excellence and sophistication is provided by an article in the *Pressburger Zeitung* of 13 March 1784, quoted in *Gypsy Music* by Bálint Sárosi: "The Galánta Gypsies are outstanding musicians in Hungary, and what is more they are also enjoyable musical artists. They frequently take their places in aristocratic orchestras too, and never play without the music[!]. Apart from dance music they also perform concertos and symphonies."

Soon they had tremendous success in Vienna, where there were reports of "people who had

gathered in amazement".

The great Hungarian composer and educator **Zoltán Kodály** - his friend and fellow folk song collector Béla Bartók called his music "the most perfect embodiment of the Hungarian spirit" - spent what he called the seven most beautiful years of his childhood (from eight years old to fifteen) in Galánta and in 1933 recalled those years in a resplendent through-composed suite of dances for orchestra, the *Dances of Galánta*, transcribed here for piano **[1]**. It is founded on the *verbunkos* music played by Gypsy bands to accompany army enlistment ceremonies, the first "orchestral" music the young Kodály heard, and he made use of some tunes from a collection published as long ago as c.1800. At 2'25" into the recording a dignified theme, *Andante maestoso*, is heard, which becomes a sort of anchor for the work.

I made this arrangement in 1969, inspired by a visit to Hungary. As I wrote to the composer's widow, Mme. Sarolta Kodály, at the time, it is not a paraphrase but a translation from the terms of the virtuoso orchestra to those of the virtuoso piano, so that solo cadenzas for wind instruments are filled out in the manner of a Liszt Hungarian Rhapsody and changes of register compensate for the loss of varied instrumental timbres. At the close of the work I have added an upward *glissando* encompassing the length of the keyboard and crossing the bare, hammered octaves of the original. My grateful thanks go to Mme. Kodály and Universal Edition for permission to record this transcription.

It was Count Johann Karl Esterházy *von Galánta*, a less exalted relation of the Esterházy Princes based at Eisenstadt and nearby Esterháza whose patronage **Joseph Haydn** enjoyed for many years, who engaged Franz Schubert as music tutor to his two daughters. Schubert fell in love with the younger of these, Karoline, and she inspired much of his music. During his second visit, lasting five months in 1824, to the count's country estate at Zseliz, about forty miles east of Galánta, he paused to listen to the singing of a Hungarian kitchen maid, and on his return to Vienna he composed the kaleidoscopic three-movement *Divertissement à la hongroise* for piano duet, which made use of the melody he had heard. (More about this work later in connection with Liszt.)

In his early sixties Haydn wrote the best known by far of his many trios for violin, 'cello and piano, with its final ebullient *Rondo all' ongarese* or *Gypsy Rondo* in the manner of fast *verbunkos* music. This showpiece finale resembles a succession of athletic dance "turns"; in this piano arrangement **[2]** I have inserted before the last statement of the rondo theme a cadenza made up of two fragments taken from the third and first movements of Schubert's *Divertissement*, in the tradition of Tausig elaborating Weber, Busoni elaborating Liszt etc. The cimbalom (Hungarian dulcimer) effect created by Schubert, which on the fortepianos of the day would have sounded much closer to the real thing, seems to fit perfectly.

Adam Liszt, father of the archetypal Romantic lion of the piano **Franz (Ferenc) Liszt**, was, like his father before him, a land steward on an Esterházy estate - at Raiding, and he had personally known Haydn, having played the 'cello in one of his orchestras. More remarkably, it is probable that Schubert, a Viennese with parental roots in Moravia and Bohemian Silesia, was largely responsible for firing the German-speaking Franz Liszt with the enthusiasm that resulted in the Hungarian works for which he is celebrated. Liszt began a long-running hero-worship of Schubert in his early twenties, when Schubert had been dead for only a few years and was steadily being forgotten by almost everyone else.

He arranged the complete *Divertissement à la hongroise* for piano solo in 1838-9 (he also made an orchestration and other versions of the second movement), then embarked on a series of works that would culminate in the nineteen *Hungarian Rhapsodies* based on Hungarian and Gypsy melodies. Compare Schubert's cadenza at 2'40' of track 2 with Liszt's at 4'25" into the *Hungarian Rhapsody No. 6* **[3]**: both are based on the dominant minor ninth and consist of rising and falling showers of single notes imitative of the cimbalom - Liszt's is merely an expansion of Schubert's.

In his rhapsodies, which are basically medleys of tunes, Liszt makes free use of the *lassu* (slow) and *friss* (fast) elements of the *verbunkos*. Number six contains a soulful lament in B flat minor (starting at 2'28") which, after the linking cadenza mentioned above, is transformed into the wild B flat major final section involving rapid octaves, which reaches a crashing climax.

An avid proponent of Liszt's works was the great Italian pianist composer **Ferruccio Busoni**, who is sometimes considered to be Liszt's inheritor, particularly in the art of transcription; his 1920 *Chamber Fantasy on Bizet's "Carmen"* **[4]** follows on from Liszt's operatic paraphrases. There have been many confections of Carmen's glorious melodies over the years for diverse instrumental forces - violin and piano, trumpet and orchestra, eight hands at two pianos etc.; they are a demonstration of the opera's enduring popularity, but its birth pangs tell a very different story.

In the genteel atmosphere of the Paris Opéra-Comique of the mid 1870s ("the theatre where marriages are arranged", to quote one of its directors) success was far from certain for a brutally realistic opera that concerned a Spanish Gypsy *femme fatale* who ended up with a knife in her back, featuring assorted villainous characters as well as girls seen smoking on stage. The public was bewildered and the critics hostile to such an "obscene" and "repulsive" story. Bizet became depressed, went into a steep decline and died exactly three months after *Carmen*'s first performance at the age of just thirty-six. A few months later the opera made a revelatory impression on Tchaikovsky, who recognised it as the masterpiece it is.

Surprisingly, the most memorable number in the opera, the seductive Habanera sung by Carmen on her first appearance, was an afterthought by Bizet. For it he borrowed a "Chanson havanaise", *El arreglito* (*The Rendezvous*) by the Spaniard Sebastián de Iradier (1809-1865), believing it to be a folk song. (A decade later as the result of a similar misapprehension Richard Strauss used Luigi Denza's *Funiculì Funiculà* in *Aus Italien*.) Bizet modified the melody, greatly improving it.

In his *Chamber Fantasy* Busoni brought together themes from several parts from the opera, treating them with hard-edged irony and tongue-in-cheek wit: the vendors' music preceding the bullfight, Don José's Flower Song, the Habanera, the March of the Toreadors (marked *Allegro ritenuto*!) and the ubiquitous fate motif. Despite the piece's difficulty of execution, he characteristically avoided a cheer-inducing ending by letting the music disintegrate into silence as a comment on the tragic nature of the opera. The designation "chamber fantasy" is perhaps another indication of the composer's desire to play down the

"fireworks". It was published with this title; the other one sometimes applied to it, *Sonatina (No. 6) super "Carmen"*, may, according to Ronald Stevenson, be the result of Busoni's programming it in this way in recital to taunt pompous Berlin critics. It was dedicated "en souvenir d'estime et de reconnaissance" to one Leo Tauber, and it may well be the best music ever dedicated to an inn-keeper, as Tauber was the hospitable proprietor of the inn at which the composer stayed during a very pleasant sojourn in Paris.

Johannes Brahms offered friendship and advice to Busoni in the latter's early years and received the dedication of some of his piano pieces. In his own teens Brahms had begun a partnership with the brilliant Hungarian violinist and composer Ede Reményi (1828-1898); they toured extensively as a duo and Reményi fed Brahms's appetite for folk music with many Gypsy melodies, but the two parted acrimoniously when Reményi gravitated into Liszt's ambience. (As a point of interest, Liszt is reported by the pianist and composer Anton Strelezki, in his memoir "Personal Recollections of Chats with Liszt", to have said of Brahms many years later, "With all my admiration of his consummate talent, he is the *worst* pianist I ever heard." A slight exaggeration, perhaps?) Reményi went on to have an illustrious international career, eventually suffering a fatal collapse while giving a concert in San Francisco. Brahms's first eleven *Hungarian Dances*, partially based on tunes introduced to him by Reményi, were composed between 1858 and 1868 and exist in versions for piano solo and piano duet, while a further ten were written in 1879 for piano duet only, capitalising on the success of the earlier ones in that form. It is said that the dances of the later group contain more original material, rather than being arrangements of existing melodies.

Though the first of the later set is usually described as being in D minor the outer sections have no key signature, being based on D but actually in the Dorian mode with one or two inflections. This is a particularly haunting piece, and I arranged it for piano solo **[5]** as I wished to pair it with a quirkily extrovert example from the earlier group **[6]**, this time firmly in D minor but with a joyous major-key middle section.

It could be said that in the music of the Hungarian pianist composer **Ernst von Dohnányi** the styles of Liszt and Brahms (an admirer of his early works)

converged. Born in Poszony (or Pressburg, now Bratislava), he died in New York a few days after making some splendid piano recordings at the age of eighty-two. This was as late as 1960 and yet, in all his wide compositional output, twentieth-century developments in music had never deflected him from his open-hearted romanticism and genial, if sometimes mischievous, sense of humour. Soon after Schoenberg and Stravinsky rocked the artistic world with *Pierrot Lunaire* and *The Rite of Spring* respectively, he wrote the *Variations on a Nursery Song* for piano and orchestra, charmingly dedicated "to the enjoyment of lovers of humour and to the annoyance of others", which became his best loved work. Ear-tweaking chromaticisms were his sole concession to modernity.

Like Liszt, Dohnányi was a fine conductor and a dedicated teacher (his students included Georg Solti and Annie Fischer) as well as a very great pianist: he possessed an aristocratic, free style and a golden tone enriched by his imaginative mastery of the pedals, for which his *Rhapsody in F sharp minor* **[7]** was a perfect vehicle. It is the second of *Four Rhapsodies*, Op. 11, written in 1902-3 as a homogeneous set; indeed it approximates to a four-movement sonata connected by thematic cross-references. However the second (as well as the rumbustious third) is frequently played out of context and is the only one to exhibit features of Gypsy music. It burns with passion from the start and suggestions of the cimbalom are soon heard. The *dolce* Brahmsian second theme dissolves into an emotional central recitative-like episode, after which the opening theme grows to a climax. The tranquil second theme returns, hovering ambiguously between F sharp and G major, and a brooding reminiscence of the recitative episode finally fades away to nothing.

In contrast to Bizet's fantasised evocation of Spain, **Manuel de Falla** knew it from the inside. The *Fantasia bætica* **[8]** was commissioned by the great Polish pianist Arthur Rubinstein and written in 1919; the two men knew each other and Rubinstein had fallen in love with, and performed, Falla's *Nights in the Gardens of Spain* for piano and orchestra. Perhaps hoping for the easy success of another *Ritual Fire Dance* (which he had arranged for solo piano and played: "the public went wild"), Rubinstein thought the *Fantasia* too long and complicated, with "quite

a few technical problems ... and perhaps a *glissando* or two too many." He premièred the piece in New York in February 1920 but dropped it after a few performances, never recording it.

Bætica was the name of the ancient Roman province taking in present-day Andalucía where, in the seaport of Cádiz, Falla was born. He may have used the old name to distance the *Fantasia* from the graceful tunes of such simple crowd-pleasers as Granados's Spanish Dance *Andaluza*. After returning to Spain at the outbreak of war in 1914 following seven crucial years in Paris, he made a study of the real folk music of Andalucía, which was by no means conventionally pretty; central to the idiom is the strident, visceral style of singing of the Andalusian Gypsies, *cante jondo* (deep song), with its Moorish and oriental influences, and the corresponding *baile jondo* (deep dance) - the true origins of what we broadly call "flamenco".

The *Fantasia bætica* contains astonishingly lifelike representations of the guitar, castanets, foot-stamping, and the catch in the voice typical of Andalusian Gypsy singing. Falla, a shy, "saintly" bachelor, somehow managed to reproduce the fiercely primitive, earthy and sensuously ecstatic character of the style, nor did he flinch from the use of harsh discords in his pursuit of its essence. The result is a proud, feverishly intense work cast in a sort of sonata form, but taking the place of the usual development is a beautiful central *Intermezzo* bearing what I feel to be echoes of his deceased friend Isaac Albéniz - perhaps a homage on the tenth anniversary of his death (in his late forties). A short coda condenses and brings together the preceding material.

The *Fantasia*, while elaborate and complex (and not always grateful to play), is meticulously written: every note has its function - indeed sometimes a combination of melodic, harmonic, rhythmic and textural functions; long familiarity is required to realise and assimilate all the implications. Ironically the piece depends for its spontaneous effect on the player's strict adherence to the composer's precise instructions, but the rewards are great and the work amply repays repeated hearings.

After the gritty *Fantasia* comes a *morceau de salon*, the *Rêverie tzigane* **[9]** by **Augusta Holmès**. Whereas Falla and Enescu were drawn to Paris

as foreigners she, though of Irish parentage, was born and died there. A fascinating if in retrospect a peripheral figure, she became one of César Franck's circle of pupils at the age of twenty-seven and wrote many large-scale works including four operas, two programme symphonies and several symphonic poems. She appears to have held everyone in thrall with her striking good looks, breadth of culture and ebullient personality. Camille Saint-Saëns, who even proposed marriage, said, "we were all of us in love with her!" and Franck's highly charged *Piano Quintet* was rumoured to be infused with his passion for her.

Augusta's steadfast devotion to Wagner hardly impinges on the modest *Rêverie tzigane*. The title is somewhat odd, as the music would suggest a rather active and noisy form of rêverie. (She was not renowned for her understatement - "untamed, while very feminine," was how Saint-Saëns described her.) Perhaps "caprice" might better describe the piece, a feeling of improvisation being cleverly created by irregular bar lengths; the Gypsy character is expressed in cimbalom "woggles" (Percy Grainger's term for *tremolo* - the two larger-than-life personalities would have got on very well, one feels) and the smouldering middle section. Debussy wrote after her death, "We shall never forget what delightful and powerful music she gave us" - an enviable tribute indeed.

As he did with Busoni and Dohnányi, Brahms recognised the enormous talent of the young Romanian **George Enescu**, whom the great 'cellist Pablo Casals later called "the most amazing musical phenomenon since Mozart". The self-effacing Enescu was prodigiously gifted: a great master of the violin - he is remembered for his playing as much as for his compositions, and also an extremely fine pianist, a celebrated conductor (he conducted the New York Philharmonic in 1936-7) and an inspirational teacher (his pupil Yehudi Menuhin described him as "the greatest musician I've ever known"). His musical memory was phenomenal - for example, he could play on the piano or conduct all Wagner's operatic output by heart. At the age of thirteen, entering the Paris Conservatoire, he astounded his older fellow students by announcing that he played not only all thirty-two Beethoven piano sonatas but also all the Bach violin partitas and the Beethoven and Brahms

violin concertos, and that he had written three overtures and a small symphony. One could continue at length recounting incredible stories of his genius.

Enescu remained in France after his studies but continued to have intimate connections with his homeland. He is recognised by Romanians as their greatest composer and the town of his birth was renamed after him, but although he married a princess their assets were appropriated by the communist state, and he died in poverty wracked by arthritis in his final home - a Paris hotel room.

Enescu composed much music, perhaps his greatest masterpiece being the vast opera *Oedipe*, which took him ten years (1921-31) to write, and so, not surprisingly, it disappointed him that the only piece of his which was played with any regularity was the early orchestral *Romanian Rhapsody No. 1* of 1901. It is one of two though, mysteriously, a third is advertised on the front of the score - the key specified as G minor but the price omitted! In 1949, nearly a half century later, he made a well nigh unplayable concert transcription for piano **[10]**, perhaps for much needed funds.

A Gypsy had taught the four-year-old Enescu the violin and all through his life he retained elements of the swooping, full-blooded Gypsy style. He knew the Gypsy violinist composer Grigoras Dinicu, with whom he actually played Bach's *Concerto* for two violins, and some tunes by, or made popular by, Dinicu appear in the Rhapsodies. In the opening melody, "I have money and I want a drink", Enescu comically creates a tipsy impression with fluctuating tempi. Then comes a lilting circle dance, the hora "Lui Dobrica". The voltage increases and the famous tune "The Skylark" appears, with its soaring flight and gliding descent. After a sudden silence shortly before the end comes a Turkish-sounding melody, which, though marked *Allegrément* and in *alla breve* time, is often played far too slowly. The piano version of this effervescent work ends with a hair-raising battery of very loud repeated chords, replacing the sustained wind and brass blare of the orchestral version.

ANTHONY GOLDSTONE

Described by The New York Times as “a man whose nature was designed with pianos in mind”, Anthony Goldstone is recognised as one of Britain’s most respected pianists, a judgment confirmed when the BBC issued his performance of Beethoven’s *Fourth Piano Concerto* at the London Promenade Concerts in their CD series “Radio Classics”. Born in Liverpool, he studied at the Royal Manchester College of Music (which later honoured him with a Fellowship) where his piano professor was Derrick Wyndham, and later in London with Maria Curcio, one of Schnabel’s greatest pupils – which incidentally made him a sixth-generation pupil of Beethoven.

Inspired by this wonderful heritage Goldstone always regarded the classics and romantics as being at the heart of his repertoire; this is illustrated by two specific recording projects: a series of rare Russian Romantics – Rebikov, Lyapunov, Arensky and Glière - and a series of six albums devoted to the major solo works of Schubert: “Goldstone is a native speaker of Schubert in the highest degree. This is perhaps the greatest version of the work [Sonata, D. 959] I have ever encountered, either live or on disc.” – *Fanfare*, USA.

His series of solo CDs for Divine Art ranged from Beethoven and Mozart to 20th century British composers (all with new completions and rarities) to transcriptions from ballet and opera, all of which have received the highest accolades.

International prizes in Munich and Vienna and a Gulbenkian Fellowship launched him on a busy schedule of recitals and concertos, of which he played eighty. His travels took in concert appearances in Europe, North and South America, Asia, Africa and Australasia, prestigious festival invitations and very many broadcasts. Numerous London appearances included important solo recitals and Promenade Concerts, notably the Last Night, 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.”

Complementary to the mainstream repertoire was his avid interest in exploring intriguing musical byways – not only unknown works by acknowledged masters, leading to première recordings and performances of Elgar (the *Enigma Variations* in Elgar’s own piano solo version on Elgar’s own piano), Parry (the *Sonatas* etc. on Parry’s own

piano), Sibelius, Bruch, Franck, Mendelssohn, Holst etc., but also unjustly neglected nineteenth-century composers such as Goetz, Herzogenberg, Alkan and Moscheles.

He founded the ensemble The Musicians of the Royal Exchange of which he was pianist/director and which has performed works by over a hundred composers. Finally, he and his wife Caroline Clemmow comprised a prominent piano duo whose recordings, broadcasts and concert appearances receive wide praise from public and critics alike. Their acclaimed seven-CD cycle of the complete original four-hand music of Schubert, including works not found in the collected edition, (Divine Art DDA 21701) was a world first. When appropriate Goldstone introduced the music he played informally and informatively, considering the rapport he created with his audience to be of major importance.

Following a recital containing Schubert's *Wanderer-Fantasie* and Beethoven's *Diabelli*-Variations, *Die Presse* of Vienna wrote of him, "A musician with a sense of the grand manner, long lines unfolding without interruption, strongly hewn rhythms, warmth, a touch displaying the qualities of colour and cantabile, in addition to possessing a sure technique and real strength. An even greater impression was created by his astonishingly profound spiritual penetration."

Goldstone's completions and realisations of several works by Schubert and Mozart have been greeted with enthusiasm by musicologists and listeners alike. We at Divine Art believe that his interpretation of these masterpieces demonstrates and displays the intense depth of feeling and heartfelt personal involvement which inspired Schubert in his composition.

Sadly, while working with Divine Art on his last solo project, Anthony Goldstone passed away on 2 January, 2017 after a difficult illness.

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ANTHONY GOLDSTONE

Recorded in St. John the baptist Church, Alkborough, England in 2005
A Maxim digital recording issued under licence
Piano technician: Benjamin E. Nolan
Design: Stephen Sutton
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