

INSPIRATION

HOMAGE TO MARIA CURCIO

ANTHONY GOLDSTONE (piano)

Mozart, Beethoven, Rossini,
Schubert, Chopin



Schumann, Reger, Schnabel,
Casella, Villa-Lobos

Bonus track recorded live in 1957: Mozart: "Ch'io mi scordi di te?"
Elisabeth Schwarzkopf/Maria Curcio/Concertgebouw Orch./Klemperer

Inspiration – Homage to Maria Curcio

Anthony Goldstone, piano

1	Ave Maria (Ellens Dritte Gesang), S. 558, No. 12 (Schubert, arr. Liszt)	5.54
2	La danza (Tarantella Napolitana), S. 424, No. 9 (Rossini, arr. Liszt)	4.16
3	Alma Brasileira (Choro No. 5) (Villa-Lobos)	4.46
4	Variations on a Chaconne, Op. 3 (Casella)	7.12
Walzer (Waltzes), Op. 15, No. 3 (Schnabel) *		7.23
5	<i>Sehr lebhaft</i>	0.41
6	<i>Nicht zu rasch</i>	1.25
7	<i>Nicht rasch</i>	1.25
8	<i>Mit grösstem Schwung, sehr flottes Walzertempo</i>	3.50
9	Rondo in A minor, K. 511 (Mozart)	10.16
10	Fantasie, Op. 77 (Beethoven)	9.11
11	Polonaise in F sharp minor (“Tragic”), Op. 44 (Chopin)	10.39
12	Mariä Wiegenlied (Maria’s Cradle Song), Op. 76, No. 52 (Reger) in Reger’s transcription	2.12
13	Widmung (Dedication), Op. 25, No. 1 (Schumann, arr. Liszt)	3.28
14	Concert Aria “Ch’io mi scordi di te? ... Non temer, amato bene”, K. 505 (Mozart) ** Maria Curcio, piano, Elisabeth Schwarzkopf, soprano Royal Concertgebouw Orchestra conducted by Otto Klemperer recorded “live” in Amsterdam in 1957	9.53

Total CD duration including pauses **75.23**

* première recording

Obituary of Maria Curcio by Niel Immelman, reproduced by kind
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Maria Curcio

Gifted pianist who became a perceptive and generous teacher of international repute

The Guardian, Tuesday, 14 April 2009

Maria Curcio, who has died aged 89, was one of the most influential and sought-after piano teachers of the second half of the 20th century. Although it can be as misleading to judge teachers by their students as it is to judge pianists by their teachers, the many distinguished artists who turned to her for help and advice attest to her legendary status. These include Pierre-Laurent Aimard, Martha Argerich, Myung-Whun Chung, Barry Douglas, José Feghali, Leon Fleisher, Peter Frankl, Claude Frank, Anthony Goldstone, Ian Hobson, Terence Judd, Radu Lupu, Rafael Orozco, Alfredo Perl, Hugh Tinney, Geoffrey Tozer and Mitsuko Uchida.

Curcio was born in Naples, the daughter of a wealthy Italian businessman and a Brazilian mother, a pianist in her own right, who spotted the girl's exceptional talent at a very early age. The young Maria gave her first concert aged three and was excited to receive flowers, toys and chocolates from the audience. Her mother became overly ambitious: Maria was tutored at home to leave more time for practising and was urged to accept too many engagements too soon, causing her to describe her childhood as "not a happy one" because there was no time to play or have friends. Her mother did, however, see to it that she received the best possible training, arranging for her to study with Alfredo Casella, Carlo Zecchi and, in Paris, with Nadia Boulanger. When she was invited to play to Mussolini, the seven-year-old, with characteristic strong-mindedness, refused to appear in front of "this man who is ruining our country".

When Maria was 15, Zecchi took her with him to attend the pianist Artur Schnabel's masterclasses at Lake Como. She played for Schnabel, who immediately accepted her as a student, describing her as "one of the greatest talents I have ever met". At Schnabel's home, she also met her future husband, Peter Diamand, who was Schnabel's secretary. She accompanied the students of Schnabel's wife, the renowned Lieder singer Therese Behr, from whom she claimed to have learned as much as from Schnabel. When he was on tour, she had lessons with Fritz Busch.

This was a wonderfully happy time – she worshipped Schnabel and seemed set for a big international career. The outbreak of the second world war changed all this. Schnabel went to

America and Diamand returned to Holland, where he would eventually become director of the Holland Festival. Curcio went along and stayed with him and his mother in Amsterdam. She performed often until Jews were banned from playing in public, and she turned down all offers of engagements in protest.

The Diamands were Jewish and Curcio was in considerable danger through her close association with them. Urgent appeals from her parents to return to Italy were ignored. The situation deteriorated and Diamand and his mother went into hiding. Curcio looked after them, risking her life to get food and obtain forged identity papers for them. Through stress, deprivation and malnutrition, she contracted tuberculosis and had to spend many months in a sanatorium after the war.

She was left far too weak to play but, with great dedication, she started to rebuild her technique, giving concerts when she was well enough to do so. Artists she collaborated with included Benjamin Britten, Carlo Maria Giulini, Szymon Goldberg, Otto Klemperer, Josef Krips, Pierre Monteux and Elisabeth Schwarzkopf. After hearing her in recital, the conductor Wilhelm Furtwängler suggested to Walter Legge that she should record Schubert for HMV, but another health crisis prevented this from happening.

Curcio and Diamand married in 1947. Her health meant a performing career was no longer an option, so she turned her attention to teaching, believing she had always had a gift for it, having worked with Schnabel's students, many of whom were older than herself. She also coached singers at the behest of Krips when he conducted the Netherlands Opera. As an Italian, she had a natural affinity with *bel canto* and it is no surprise that Mozart and Chopin featured prominently in the repertoire she assigned to students.

With the help of Britten, she settled in London in 1965 and it was here that her "second career" really took off. Annie Fischer, Giulini and Rostropovich sent students to her and soon young pianists were flocking to her door. She was insistent that students should progress step by step and if anyone appeared unrealistically ambitious she would say: "One does not build a house from the roof."

I started studying with Curcio in 1970, and so began an inspirational association that would last almost until 2006, when she moved to Portugal. I used to marvel at the acuteness of her aural perception. She would sometimes stand with her back to the piano and say: "I think your left wrist is rather high." How she could do this without seeing my hands used to puzzle me until I realised that for her there was no division between music and technique. A "beautiful sound" was of little interest to her – what she searched for was a sound that would convey the essence of a work. Although she advocated studying away from the instrument – "we must hear what we see and see what we hear",

she was immensely practical in dealing with the physical aspects of piano playing. Her willingness to adapt to each student, and her generosity (she sometimes taught without charge those who could not afford lessons), testify to her desire to help others.

Curcio was no Schnabel clone. Although his edition of the Beethoven Sonatas was always at hand in her studio, she preferred students to work from the Henle Urtext. The Austro-German repertoire was central to her teaching but, thanks to her studies with Casella, she was equally at home with French music. When I played Janáček's rarely performed Capriccio for her, her insight seemed so instinctive that I wondered if she had encountered the work before. "No darling, but I do know *Jenífa*," she replied.

Her interests ranged far beyond music. She spoke Italian, English, French, Dutch and German and collected art. As her teaching career began to draw to a close, Curcio became increasingly aware of her musical legacy and, during one of our last conversations, she expressed her happiness that her former students taught at each of the four London conservatoires, and many worldwide.

Her marriage to Peter was dissolved in 1971. Maria was lovingly cared for during her final illness by her one-time housekeeper, Luzia Pidgeon.

Barry Douglas writes: Maria Curcio was an extraordinary human being, musician, teacher, cook and friend. She clarified music and technique and, to this day, I benefit from her wisdom. She told me she had worked out all these answers while lying in a hospital bed in Holland; she was recovering from TB. Apparently Otto Klemperer was in the same hospital and flirted dreadfully, managing to spill all her orange juice over her.

Maria's lessons lasted for hours and I would go every day. She never stood still, but continually renewed and relearned her craft and passed it quickly on to her students. Once she showed me a particular muscle at the top of the right arm that enabled her to play with more of a singing tone, and I use it to this day.

- **Maria Curcio, pianist and teacher, born 27 August 1919; died 30 March 2009**



Anthony Goldstone in conversation with Chloe Cutts, reproduced by kind permission of *International Piano*

“I had no idea what to do after leaving the Royal Manchester College of Music, and so I asked the pianists Annie Fischer and Peter Frankl who would be a good teacher. Both came up with this name I’d never heard of. It was 1967, and Maria had been teaching in London for only a year or two. I played for her at her house and she was terribly supportive and agreed to teach me. As I was just a provincial boy, meeting this dynamo of a woman was quite a culture shock. I was living in Manchester and would go to London and stay at the London Musical Club in Holland Park for a week at a time. There were amazing people staying there: Martha Argerich, Stephen Kovacevich and Rafael Orozco, who had won the Leeds Competition in 1966. Maria knew them all. It was an extraordinary time.

Lessons were incredibly intensive. She was half southern Italian and half Brazilian, and her response to music came out of her temperament and out of her life experiences, which were pretty awful. She had been tried to the utmost in her life and experienced the extremes of every emotion. To have revealed to you what was possible in music was quite a shock! She wasn’t always the easiest person because she had very strong views and wouldn’t compromise in her art, and I remember being in tears during one lesson just because of her determination to break down the reserve in her students. She was releasing what was inside, emotionally, but some students couldn’t take it and withdrew. At other times her lessons could be amusingly chaotic – her little toy Dachshund called Hera, after the Greek goddess, would yap and sit on your feet while you were trying to pedal, which certainly lightened proceedings.

I was incredibly lucky to study with Maria because Schnabel was my hero when I was a teenager. I realized that there was something great in Schnabel’s playing, and going to Maria helped me to understand what lay behind the notes – the spirituality and the great profundity of interpretation that Schnabel could bring. Being Italian, Maria absolutely adored song and would often sing during lessons; she told me that when she was studying with Schnabel she had ended up accompanying the pupils of his wife, the great Lieder singer Therese Behr, and she said that she had learned as much from Therese as she had from Schnabel.

I never heard Maria perform but she would demonstrate in lessons, and there was such life and playfulness in her playing – and such tremendous love. She never practiced but could demonstrate anything. She could also tell you what muscles to employ and how to relax and support yourself with your back. She was a tiny lady but she had an incredibly large rich sound, and her hands, which were small, seemed to extend to twice their normal size.

Schumann wrecked his playing career by injuring his fingers, and we are incredibly grateful because of all the music he was consequently able to write. Similarly, many pianists have reason to be grateful that Maria's playing career came to a halt because she was free to channel her wonderful gifts into helping so many people. She wasn't just a teacher, she was one of the world's great artists – altruistic and idealistic in everything she did. She was also a great friend. One of her maxims was 'We have to play feelings', which says it all about Maria."



The Music

The solo piano works in this programme are connected in various ways with Maria Curcio. Of the three Lieder (she cherished an enduring love of the genre), two contain "Maria" in the title. She had deep insight into the music of Mozart, Beethoven and Chopin (as well as that of Schubert and Schumann), and I was fortunate to study the present works by those three composers with her. A devil-may-care Neapolitan tarantella and a soulful Brazilian lament represent both her lineage and her temperament. Rare works by her mentors Casella and Schnabel make an appearance, and finally "Widmung" symbolises her dedication and passion.

Liszt was among the first to recognize **Schubert's** genius after the obscurity that followed his death. From 1838 to 1840 he arranged over forty of Schubert's Lieder for piano solo. "**Ave Maria**" [1], the final number in a group of twelve that he arranged in 1838, was singled out for dedication to Mme. Marie d'Agoult, with whom he was living, not only because of its singular beauty but because of her Christian name. (Reger made a similar dedication, viz track 12.)

Although the song is now generally known as "Schubert's 'Ave Maria'" and is frequently used as a setting for the Catholic prayer, it was originally entitled "Ellens Gesang III – Hymne an die Jungfrau" ("Ellen's Third Song – Hymn to the Virgin") and is one of several 1825 songs in which Schubert set excerpts, in a German translation, from Walter Scott's epic poem of 1809-10 *The Lady of the Lake*. Ellen Douglas, the eponymous lady, is in hiding in a cave and appeals to the Virgin for

help: “Ave Maria! maiden mild!/ Listen to a maiden’s prayer!/ Thou canst hear though from the wild,/ Thou canst save amid despair.”

Schubert recorded the instant popularity of this item in particular: “My new songs from Walter Scott’s *Lady of the Lake* especially had great success. They were very surprised by my piety, too, which found expression in a Hymn to the Blessed Virgin and which seems to have moved every heart and created quite a devotional atmosphere.” Liszt places the glorious melody in the midst of wide-ranging and increasingly intricate accompanying figurations, creating in the process both a virtuoso study in texture and a miniature tone poem.

In 1829 **Rossini** retired as an opera composer at the age of thirty-seven, having written approximately the same number of operas, and during his remaining thirty-nine years he enjoyed the fruits of his success composing mostly for his own amusement. Between 1830 and 1835 he penned a series of “Soirées musicales”, eight solo songs and four vocal duets all with piano accompaniment, the eighth of which, “**La danza**” [2], in the rhythm of a rollicking Neapolitan tarantella, has become a great favourite. Liszt arranged them all for solo piano a couple of years after they appeared, reordering them with the result that “La danza”, for example, became number nine. He extended the song, principally by adding an introduction that includes a cadenza. Rossini’s tenor, who must excel in verbal gymnastics, sings Count Carlo Pepoli’s poem, beginning “Already the moon pervades the sea,/ Mamma mia, we’re going to leap!/ The hour is beautiful for dancing,/ No one who is in love will miss out on it.”

The Brazilian composer **Heitor Villa-Lobos**, the Argentinian Alberto Ginastera and the Mexican Carlos Chávez were the three giants of twentieth-century Latin American music. A virtually self-taught composer and later an important educator, Villa-Lobos was one of the first pioneers in collecting authentic folk music, travelling enormous distances to northern Brazil in 1905 and later into the interior. Among his numerous compositions are two series of works for diverse forces. One comprises nine *Bachianas Brasileiras* (1932-44) combining Brazilian folk styles, themselves a mixture of Portuguese, African and Amerindian, with the spirit of J.S. Bach; the fifth of these, for soprano and eight cellos, has become extremely popular. The other, earlier, series is of about fifteen *Choros*, all of them dating from the 1920s.

The choro is considered the first urban popular music of Brazil, appearing in Rio de Janeiro in the 1870s. Although the word means weeping, the music is often joyful and can involve virtuosic improvisation. Villa-Lobos described the choro as “the veritable incarnation of the Brazilian soul” and so it is appropriate that he gave to his fifth choro (1926) the subtitle **Alma Brasileira** (Brazilian

Soul) [3]. Dedicated to Arnaldo Guinle, a generous benefactor of the composer, it begins with a moving lament with a syncopated accompaniment whose rhythm persists into the later, dance-like sections. The lament returns, though with an unanticipated final twist.

Alfredo Casella, who could claim that one of his musical antecedents was a friend of Dante and another a friend of Paganini, was influential in his native Italy as a pianist, conductor, teacher, proselytiser for new music and festival director (the Venice Festival of Contemporary Music). As a composer his style developed from Romanticism – he was a student of Fauré at the Paris Conservatoire – through experimentalism to neoclassicism. He dedicated his 1903 **Variations on a Chaconne** [4] to Louis Diémer, the distinguished French pianist who had been his piano professor in the Conservatoire. The form of the work testifies to his interest in early musical styles: indeed it was Casella who was to be principally responsible for the revival of interest of Vivaldi’s works. The chaconne theme, a brief sarabande in F minor, has echoes of Handel and of La folia; there are nine short variations, three of which stray into F major, and the splendid fugal finale builds to a noble peroration.

Despite being told by his teacher Leschetitzky “You will never be a pianist: you are a musician”, **Artur Schnabel** became one of the greatest pianists – and musicians – of the twentieth century. Less known are his activities as a composer; surprisingly for one revered for his playing of Mozart, Beethoven, Schubert, Schumann and Brahms, his mature works were atonal. Although he did little to promote these compositions, which included three symphonies and five string quartets, he did controversially interpolate his own unmistakably twentieth-century cadenzas when performing Mozart piano concertos.

In his younger years Schnabel composed in a Romantic idiom, producing a piano concerto, song cycles and solo piano works. Born in Austrian Silesia, he had a flair for the Viennese waltz even to the extent of including waltzes by Lanner and Josef Strauss in his recordings for piano rolls in 1905, and the last of his Three Piano Pieces, Op. 15 (1906), **Walzer** [5-8], consists of a set of four waltzes. The first is short and robust, the second and third are sentimental (the latter’s “schmaltz” could be mistaken for Lehár), and the extended final waltz, to be played “with the greatest swing”, is almost a caricature of the rhythmic quirk of the Viennese style. All in all they present the unexpectedly charming side of an artist generally associated in the public’s mind with seriousness.

To continue the theme, perhaps it seems sacrilegious to liken the underlying rhythm of **Mozart’s Rondo in A minor** [9], one of his most exquisite creations, to that of a waltz. He wrote the Rondo in March 1787, a month or so after producing the first of several sets of German Dances – ancestors of the waltz – for wind band, but if a connection exists the base metal has been alchemically

transformed into pure gold, for the Rondo is a precious masterpiece, written in 6/8 rather than 3/4, in the minor mode and imbued with deep emotion. The key of A minor was seldom used by Mozart: he had composed the highly charged A minor Piano Sonata, K. 310, in 1778 following – it is thought – the death of his mother; nine years later the more introverted Rondo, with its melodies straining to move in small chromatic steps and its dissonances and suspensions, expresses sorrow suffused with dignified resignation. At 4'31" an episode in A major brings some relief but the prevailing melancholy cannot be dismissed. The coda is heartrending.

Beethoven's Fantasia, Op. 77, [10] dating from 1809, the year of the “Emperor” Concerto, is one of his most outlandish works. Sometimes described as being in G minor, it in fact has no one home key. Much earlier, probably in his teens, Beethoven had written two extraordinary Preludes (published as Op. 39 only in 1803, when his reputation allowed), both of which traversed all the twelve major keys in a strict circle of fifths, the second Prelude actually doing this twice. These did at least start and end in the same key (both in C major), but in the Fantasia Beethoven dispensed with the rules entirely.

It opens with two disembodied rapidly descending harmonic minor scales, almost as if the pianist were warming up in preparation. These introduce a one-phrase melody in G minor, but after less than twenty seconds Beethoven wrenches us unceremoniously into F minor and repeats the material, following which we hear a completely unrelated idea in D flat major. And so the piece continues, section following section with no discernible form, as though it had been extemporised on the spot. Indeed Carl Czerny, Beethoven's protégé, declared that this work approximated closely to the master's improvising style, and so one may suspect that he was particularly pleased with one effort and wrote it out, sprucing it up a little for publication. Two motifs, revisited intermittently, offer a degree of coherence: the opening rapidly descending scale and a succession of solemn repeated notes, a preoccupation of Beethoven's middle period. It is the latter element that eventually (at 4'50") generates a theme in the unusual key of B major that becomes the subject of variations of growing energy and complexity; these dominate the latter half of the work and it is in this new key, with a gruff joke, that the Fantasia concludes – an astonishingly early instance of what would much later come to be known as progressive tonality.

For **Chopin** exiled in Paris, the music of his native Poland typified by the polonaise and the mazurka assumed an intensified significance, and he wrote many examples of each genre. His **Polonaise in F sharp minor [11]**, sometimes called the “Tragic”, was composed in 1841 and exudes tremendous power. The middle section is unique, consisting of two sections of opposing characters – a trumpet-and-drum procession (3'01") melting into an aching mazurka (4'38").

Liszt waxed lyrical about the work in his “Life of Chopin”: “It is a most original composition, exciting us like the recital of some broken dream... It is a dream-poem, in which the impressions and objects succeed each other with startling incoherency and with the wildest transitions... The principal motive is a weird air, dark as the lurid hour which precedes a hurricane, in which we catch the fierce exclamations of exasperation, mingled with a bold defiance, recklessly hurled at the stormy elements [this may be understood as political or psychological metaphor]... A mazurka in the style of an idyll ... only augments, by its ironical and bitter contrast, our emotions of pain...” The ending is very sombre, with a final stab to the heart.

For the remainder of the disc we return to the human voice, the origin of all music and a major inspiration for Maria Curcio. The Bavarian **Max Reger** lived for only forty-three years but produced a prodigious quantity of music, much of it complex, amalgamating the Brahmsian and the Lisztian/Wagnerian into a richly chromatic fusion. His pupils Fritz and Adolf Busch, later to be mentors and colleagues of Maria, played at his funeral.

In contrast to his reputation for prolixity – even self-confessed turgidity, he composed sixty Schlichte Weisen (straightforward melodies or simple tunes), Op. 76, for solo voice and piano between 1903 and 1912. The final volume, containing nine children’s songs subtitled “from the child-life of Lotti and Christa [his much loved adopted daughters]”, was dedicated to Princess Marie Elisabeth von Saschen-Meiningen, herself a gifted composer, and Reger saluted Marie by beginning with “**Mary’s Cradle Song**” [12], to a poem by Martin Boelitz. This miniature, reflecting Reger’s Catholicism, became by far his most popular composition: the tender melody is accompanied by a gentle rhythm suggesting the rocking of Jesus’s cradle and, despite the overall simplicity, there are alluring harmonic side steps. The version recorded here is Reger’s own piano transcription.

In 1840, aged thirty, **Robert Schumann** eventually married his beloved Clara after many tribulations. In that year alone he produced around one hundred and fifty songs, having written a mere handful until then. Myrtles are traditionally used in bridal garlands and in his joy Schumann chose the title *Myrthen* for an offering to his bride, a collection of twenty-six Lieder setting several different poets. The first song, “**Widmung**” (“Dedication”) [13], is an ardent vow of love – Rückert’s poem begins “Thou my soul, thou my heart,/ Thou my bliss, thou my pain,/ Thou the world in which I live”, and the quotation, felicitous in the present context, of Schubert’s “Ave Maria” in the postlude was surely a homage to Clara. Liszt’s 1848 arrangement for solo piano lifts Schumann’s ecstasy to even greater heights.

Ch'io mi scordi di te ... Non temer, amato bene [14] is the only aria in which **Mozart** included a piano obbligato – a magical inspiration. The main part is a resetting of the text (by the Abbé Giambattista Varesco) of a number added by Mozart in 1785 to his opera *Idomeneo*, in which he had used a violin obbligato. This second version was composed in December 1786 for the beautiful English soprano Nancy Storace for whom he had written the part of Susanna in *Le Nozze di Figaro*. He may well have been emotionally attracted to her – his inscription on the manuscript reads “For Mlle. Storace and myself”, they performed it together in her farewell concert the following February, and the sentiments expressed in the text, to say nothing of the rapturous, intertwining music intended for them both, seem revealing, in spite of the fact that he had been married to Constanze for four and a half years.

You ask me to forget you?

You advise me calmly to forget you and love another and want that I still live?

Ah, no! I would rather die!...

Do not fear, my love will never be changed.

Faithful I shall always remain...

This live performance took place in the Concertgebouw, Amsterdam, on 6 February 1957; the luminosity of Maria Curcio's playing shines through the half-century-old recording.

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With grateful thanks to Henderson Insurance Brokers, Geoffrey Walters, Mrs G. Coode-Adams, the Royal Academy of Music and the Schnabel Music Foundation

The Pianist

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, to whom this recording is dedicated, 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 alongside a host of rarities as well as “core repertoire”.

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 several containing world première recordings of major works and transcriptions thereof by Tchaikovsky, Chopin, Mendelssohn, Dvořák, Gershwin and many other composers.

Anthony Goldstone is currently also contributing copious rare and fine albums to Divine Art USA’s Russian Piano Music Series and continues to pursue a vigorous future recording schedule.

Tracks 1-13 were recorded in St. John the Baptist Church, Alkborough, North Lincolnshire, England, in 2009.

A Maxim digital recording

Piano technician: Benjamin E. Nolan

Re-mastering and post-production: Stephen Sutton (Divine Art)

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AVRO CLASSICAL MUSIC, THE NETHERLANDS

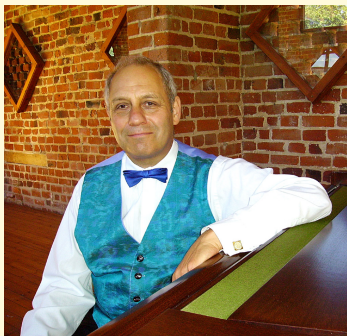
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Maria Curcio pictured at the wedding of Anthony Goldstone and Caroline Clemmow in 1989



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**With grateful thanks to Henderson Insurance
Brokers, Geoffrey Walters, Sonia Coode-Adams,
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- Divine Art dda25083 Russian Piano Music vol. 3 - Glière
"Consummate artistry and sheer virtuosity... I was bowled over" (ClassicalNet)
- Divine Art dda25084 Russian Piano Music vol. 4 - Lyapunov
"An excellent disc and one that should not be missed" (MusicWeb)
- Divine Art dda25085 Russian Piano Music vol. 5 - Arensky
"This really is a masterclass in the playing of this style of music. Bravo!" (MusicWeb)