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**SECRET**  
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CLASSIFICATION  
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TO : Chief, IO

DATE: 30 October 1957

FROM : Chief of Base, Munich

INFO: COS, Germany  
Chief, EE

SUBJECT: GENERAL— Operational/DTDORIC/PBCHORD

SPECIFIC— Transmittal of Memorandum on Vladimir\*ASCHKENASY

ACTION REQUIRED: None. For your information.

1. We are transmitting under separate cover an internal TPLINGO memorandum on the subject of Vladimir\*ASCHKENASY, the Russian pianist who gave a concert in Munich on 22 October 1957.

2. The concert was attended by the author of the memo and his comments will be of interest to you. We are also transmitting an auto-graphed program which includes brief biographical data on the pianist.

[ ]

Approved: [ ]

Attachments: A. Memo a/s/a.  
B. Program

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CENTRAL INTELLIGENCE AGENCY  
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DATE 2007

Distribution:

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*1 Encl usm*

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**SECRET**  
CLASSIFICATION

*200-124-39/3*

STRICTLY CONFIDENTIAL

Manager, Audience Research and Evaluation Dept.  
Policy and Planning Adviser  
Vladimir Aschkenazy

October 22, 19

This twenty-year-old Soviet pianist whom I heard last night is a first-rate artist and an awfully nice person.

*of possible question interest to AmComb*

Vladimir Aschkenazy was born in Gorky (Nizhni-Novgorod) in 1937. His mother is Russian, his father Jewish. He was a student at the Central School of the Moscow Conservatory from 1944 until his graduation in 1953. He then became a student of Professor Oberemin at the Tchaikovsky Conservatory in Moscow. Young Aschkenazy has already begun to establish an international reputation. He received the second prize at the International Chopin Festival in Warsaw in 1955 and last year he received the first prize at the Isaye contest in Brussels. He is currently touring Germany and other countries of Europe and later this fall is going to the United States, where he will give at least eight concerts, already booked, and perhaps more. I suggest that you make arrangements to follow up his progress and have him interviewed.

After the concert I visited him backstage with Miss Judith Friedberg, Mr. Alexander Dolberg and my wife. I thanked the young man for the pleasure he gave me with his superb performance, especially of Beethoven's Sonata C-dur, and asked him to have supper with us. His "mentor" and "guardian angel" violently signalled to young Aschkenazy not to accept, and explained to me that the young artist was tired after the concert and had to catch a 7:00 o'clock plane tomorrow morning for Bad Godesberg, where he is performing that evening. But young Aschkenazy gently but firmly insisted that he would very much like to have supper with us. It was agreed that we would meet at the Deutsches Hof, the hotel where he is staying. A flutist of the Munich Opera and his wife took the guardian angel in their car while young Aschkenazy came along in my car. He talked mostly with Alex Dolberg, and although the guardian angel had asked Dolberg to move to the other side of Aschkenazy so that he could sit next to the latter and "mentor" him, the two boys spoke in fairly low voices and mostly about music, but not entirely so. Dolberg introduced himself to Aschkenazy as a Volksdeutscher who eventually managed to get repatriated to his homeland from Moscow. My introduction was very vague, as an American who had been in and out of Germany many times and who presently is living in a hotel. When we asked Aschkenazy privately the name of his guardian angel, he said ironically, "He graciously lets me call him 'Lyova' although he does insist on a patronymic, anyone that comes to my mind, whenever strangers are present." During the introduction and handshaking, Lyova never told me his name as I never told him mine, although both of us muttered something. In the course of the conversation with Dolberg and Aschkenazy, it developed that they had a number of friends in common and Dolberg was even able to send a message to one or two of them. He also found out from Aschkenazy the latest news about some of his friends.

At one point Aschkenasy asked Dolberg, "Did you have a hard time getting out of the Soviet Union?"

To which Dolberg answered, "Yes, there was considerable red tape to cut."

"Aren't you planning to come back?"

"Some day when things get better, maybe 10-15 years from now."

At another point Aschkenasy indicated that he would never think of leaving his native land and live abroad permanently. The two young men agreed to disagree on this point, Dolberg indicating that, after all, Aschkenasy was a performing artist and a very successful one and highly privileged, but even he was constantly watched by a guardian, obviously a KGB operative. To which Aschkenasy's retort was that this was, of course, very unpleasant but he had made his adjustment and tells him nothing. He then expressed sympathy for Dolberg's point of view.

At another point of the conversation, Aschkenasy indicated that immediately after the Hungarian events and until April of this year, it was very difficult for artists to get a visa abroad. Things have eased up a bit since then, but not entirely. He managed to get a visa but others apparently did not.

Upon parting, Dolberg gave Aschkenasy his telephone number because the latter thought there was a bare possibility that he might return to Munich, not for a concert but in transit.

I did not think it was politic under the circumstances to ask Aschkenasy about listening to Radio Liberation. From the tenor of his conversation, however, he indicated that many of the mutual friends he and Dolberg have are in an oppositional mood to the regime and that while they are not doing much about it, the young intellectuals of his generation are far from enthusiastic about the Soviet regime.

Charles Malenuth

CM.de  
cc. Kelley  
Bertramias  
Rubinstein  
Macy

SECRET

SEPARATE COVER AT ATTACHMENT B TO EGMA 29646

„CONCERTO“ C. W. WINDERSTEIN - KONZERTDIREKTION RUDOLF VEDDER

## NOT SUITABLE FOR MICROFILM

Montag, 21. Oktober 1957, 20 Uhr

Saal der Residenz

Zyklus „EUROPÄISCHE KONZERTE“

1. Abend

Klavierabend

# WLADIMIR ASCHKENASY

*Wunderstein*  
*Opere*  
*B. Janner*  
*Bornemann*  
*Konfekte*

200-124-39/3

WLADIMIR ASCHKENASY wurde 1937 in Gorkij geboren und trat schon im Alter von 7 Jahren in die Zentralschule des Moskauer Konservatoriums ein, die er 1955 absolvierte. Anschließend vollendete er sein Studium bei Prof. Oboronin am Moskauer staatlichen Tschaikowsky-Konservatorium.

1955 erhielt Aschkenasy den zweiten Preis beim internationalen Chopin-Wettbewerb in Warschau, 1956 den ersten Preis beim Concours Isaye in Brüssel.

Neben zahlreichen Konzerten in Rußland hat der erst zwanzigjährige Pianist, der zu den größten Hoffnungen Rußlands zählt, mit sensationellem Erfolg in Polen, Holland und Belgien konzertiert.

Vortragsfolge

*L. v. Beethoven*  
(1770 – 1827)

Sonate C-dur, op. 53 (Waldstein)

Allegro con brio  
Adagio molto - Allegretto moderato  
Prestissimo

*F. Chopin*  
(1809 – 1849)

Ballade F-dur, op. 38

Scherzo E-dur, op. 54

Pause

*D. Schostakowitsch*  
(geb. 1906)

3 Preludien und Fugen

e-moll  
D-dur  
Des-dur

*S. Prokofieff*  
(1891 – 1953)

Sonate No. 7, op. 83

Allegro inquieto  
Andante caloroso  
Prestitativo

in Gorkij geboren und  
die Zentralschule des  
1955 absolvierte. An-  
bei Prof. Oboronin am  
servatorium.

Preis beim internatio-  
nalem Wettbewerb, 1956 den ersten Preis

hat der erst zwanzig-  
jährigen Hoffnungen Rußlands  
erfüllt, Holland und Belgien

Unsere nächsten Konzerte:

Dienstag, 29. Oktober 1957, 20 Uhr, Sophiensaal

Klavierabend

**FRANCIS BAMBERGER**

Mozart - Liszt - Bartók - Brahms - Chopin

Dienstag, 5. November 1957, 20 Uhr, Saal der Residenz

Zyklus „Europäische Konzerte“ 2. Abend

Klavierabend

**GÉZA ANDA**

Beethoven - Schumann - Bartók - Brahms

Montag, 11. November, 20 Uhr, Saal der Residenz

Zyklus „Europäische Konzerte“ 3. Abend

**ANDRÉS SEGOVIA**

Gitarre

Scarlatti - Bach - Händel - Rameau - Villa-Lobos - Mendelssohn

Rodrigo - Albeniz

Montag, 18. November 1957, 20 Uhr, Sophiensaal

**MARIA VAGHETTI**

Sopran

singt Lieder von Kodály, Bartók, Strawinsky, Webern, Debussy und  
Joaquin Nin in der jeweiligen Originalsprache

Dienstag, 19. November 1957, 20 Uhr, Sophiensaal

**URFER - QUARTETT**

Ignaz Pleyel, Reger, Albert Roussel, Mozart

Montag, 2. Dezember 1957, 20 Uhr, Saal der Residenz

Zyklus „Europäische Kammermusik“ 2. Abend

**STUTTGARTER KAMMERORCHESTER**

Leitung: Karl Münchinger ✓

Solistin: Ingrid Haebler, Klavier

Mozart Sinfonie C-dur, KV. 200

Klavierkonzert B-dur, KV. 595

Haydn Abschiedssymphonie