



# Wolf Tracks

music of my family

compiled by Irene Goldovsky Wolf

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## CONTENTS

### Track 1.

Lea Luboshutz, violin (around 1905)  
Arensky - Serenade in G, op. 30, no. 2 & Cui: Perpetuum Mobile

### Track 2.

Luboshutz and Nemenoff  
Milhaud - Scaramouche

### Track 3:

Luboshutz and Nemenoff  
Mendlessohn - Allegro Brilliant, op. 92

### Tracks 4, 5 & 6:

Andrew Wolf (1971) recital at University of Missouri-Kansas City  
Debussy - suite Pour le Piano

### Track 7:

Thomas Wolf and members of the Muir String Quartet  
Mozart flute quartet in d major, K 285, first movement

### Track 8:

Boris Goldovsky at the Metropolitan Opera  
Carmen lecture

This CD was put together in my 90th year to provide a sampling of the musicians that are part of my family heritage. I grew up around music and musicians. My mother, Lea Luboshutz (we called her Lubo), was a child prodigy violinist who gave her first concert when she was five. Her brother, my uncle Pierre, was a pianist. Their sister, Aunt Anna was a cellist. In Russia they formed the Luboshutz Trio and toured throughout the country up until the revolution of 1917.

Lubo and Pierre left Russia in the early 1920s. Pierre ended up marrying one of his French students, Genia Nemenoff, with whom he would eventually form the most famous duo-piano team of the day. Sometimes appearing with them would be my brother, Boris Goldovsky, a pianist who became an opera producer, conductor and lecturer. And there was still another pianist to come – my son Andy – who played all over the world with other musicians. He and his brother, Tom, a flutist, started Bay Chamber Concerts in 1960 in Maine when they were teenagers and as of this writing, Tom is still its artistic director.

Up until a couple of years ago, we did not think there were any recorded examples of my mother or aunt's playing (and to this day, we have not found anything of Aunt Anna). In the case of my mother, she did not like the idea of recordings, especially since the early ones were of such poor quality. She retired in 1945, before recordings were an expected part of a professional musician's career. In 2005, we discovered a very early recording of her from exactly a hundred years earlier (1905). I have no idea how it was made or why and of course the quality is quite primitive. It is hard to get an idea of the beautiful sound of her violin that I remember so well. Still you can hear this tiny snippet of her playing and the humor and fun that she sometimes injected into the popular repertoire.



**Boris & Lubo**

With Uncle Pierre Luboshutz and Aunt Genia Neminoff the situation is quite different. They recorded extensively and we have numerous examples of their playing of duo-piano music. On this CD, you will hear two of them. What you will not hear are any examples of their dog "Vodka's" playing. Pierre had trained her to jump up on her hind legs and bang the piano with her front paws. It always stopped the conversation at their popular parties. Because Pierre and Genia had no children, Vodka was their substitute. She was not only very spoiled, but she traveled on many of their tours, and at one concert in Philadelphia, she actually walked out on stage by mistake, to the great amusement of the audience.



**Pierre & Genia**

After Pierre and Genia, the next selection you will hear on this CD is from a piano recital given by my son, Andy, in 1971. Most of Andy's recorded work is chamber music but we are fortunate that this recital, from the University of Kansas, was taped. The selection I have chosen is Debussy's suite "Pour le Piano." It was one of his favorites and I remember a story about it. He had been cutting a tomato a week before having to play this piece and he cut the tip of his thumb badly. This was not a problem for most of the music on the program because he used the side of his thumb to play normally. But in this piece there are glissandi in the last movement which require using the tip of the thumb. He practiced everything except the glissandi the week before the concert. Then at the concert he played everything. He used to recall with a chuckle the movers coming to remove the piano after the concert scratching their heads when they found so much blood on the keyboard.

I have also included a performance my son Tom did of one of my husband's favorite pieces, the first movement of Mozart flute quartet in D, this one with members of the Muir quartet. Before they performed separately, Tom and Andy always played concerts together and these began when Tom was

