

audite



GÉZA ANDA

THE TELEFUNKEN RECORDINGS



Berlin, 1950 - 1951



Robert Schumann

- **Carnaval, Op. 9**
- **Symphonic Etudes, Op. 13**

Johann Sebastian Bach

- **Partita No. 2 in C minor**

Joseph Haydn

- **Piano Sonata in F major, Hob. XVI: 23**

Wolfgang Amadeus Mozart

- **Piano Sonata in D major, K. 576**



GÉZA ANDA

ROBERT SCHUMANN (1810-1856)**Carnaval, Op. 9**

| | |
|--|------|
| Préambule | 2:30 |
| Pierrot | 1:14 |
| Arlequin | 0:49 |
| Valse noble | 1:15 |
| Eusebius | 1:41 |
| Florestan | 1:06 |
| Coquette | 1:09 |
| Réplique | 0:33 |
| Papillons | 0:50 |
| A.S.C.H. – S.C.H.A. (Lettres dansantes) | 0:40 |
| Chiarina | 0:58 |
| Chopin | 1:29 |
| Estrella | 0:36 |
| Reconnaissance | 1:57 |
| Pantalon et Colombine | 0:51 |
| Valse allemande | 0:58 |
| Paganini | 1:17 |
| Aveu | 0:59 |
| Promenade | 2:06 |
| Pause | 0:20 |
| Marche des „Davidsbündler“ contre les Philistins | 4:04 |

first release: Telefunken E 3857-59 (Shellac, 1951)
re-release: Telefunken LX 66029 (LP 25 cm, 1954)

Symphonic Etudes, Op. 13

| | |
|---------------------------------------|------|
| Theme. Andante | 1:18 |
| Etude I: Un poco più vivo | 0:44 |
| Etude II | 1:43 |
| Etude III: Vivace | 1:20 |
| Etude IV | 0:53 |
| Etude V | 0:42 |
| Etude VI: Agitato | 0:46 |
| Variation posth. IV | 2:08 |
| Etude VII: Allegro molto | 0:45 |
| Variation posth. V | 1:29 |
| Etude VIII | 2:18 |
| Etude IX: Presto possibile | 0:38 |
| Etude X | 0:38 |
| Etude XI: Con espressione | 2:03 |
| Etude XII (Finale): Allegro brillante | 5:44 |

first release: Telefunken E 3899-3901 (Shellac, 1951)
re-release: Telefunken LX 66029 (LP 25 cm, 1954)

JOHANN SEBASTIAN BACH (1685-1750)**Partita No. 2
in C minor, BWV 826**

| | |
|---------------|------|
| I. Sinfonia | 4:31 |
| II. Allemande | 1:56 |
| III. Courante | 1:07 |
| IV. Sarabande | 2:49 |
| V. Rondeau | 1:20 |
| VI. Capriccio | 3:31 |

*first release: Telefunken VE 9023
(Shellac [Füllschriftverfahren], 1951/52)*

JOSEPH HAYDN (1732-1809)**Piano Sonata in F major, Hob. XVI: 23**

| | |
|-------------|------|
| I. Allegro | 3:25 |
| II. Adagio | 3:06 |
| III. Presto | 3:34 |

*first release: Telefunken E 3917-3919 (Shellac, 1951)
re-release: Telefunken TM 68023 (LP 25cm, 1954)*

WOLFGANG AMADEUS MOZART (1756-1791)**Piano Sonata
in D major, K. 576**

| | |
|-----------------|------|
| I. Allegro | 3:17 |
| II. Adagio | 4:33 |
| III. Allegretto | 3:38 |

*first release: Telefunken E 3917-3919 (Shellac, 1951)
re-release: Telefunken TM 68023 (LP 25cm, 1954)*

With the exception of the Bach recording which only exists on shellac discs, the vinyl LPs of 1954 were used for the re-mastering process of the Haydn, Mozart and Schumann recordings due to their higher sound quality.

Technical information regarding the analogue to digital transfer can be found at audite.de.

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The future of a pianist – Géza Anda's Telefunken recordings

This release closes a gap which has long been a source of regret to connoisseurs and admirers of Géza Anda's pianism: presented here for the first time on CD are Anda's recordings made in 1950 and 1951 for the *Telefunken* label. These include a true rarity: his performance of Mozart's last Piano Sonata in D major, K576, is probably the only surviving recording made by the great Mozart interpreter Anda of a solo work. Within Anda's extensive commercial discography, however, the *Telefunken* recordings represent only an episode, for Anda had signed a contract with *Deutsche Grammophon* as early as 1943. Shortly afterwards, DG issued his

first recordings, produced in Berlin and Amsterdam, on its *Polydor* label: piano works by Schumann, Scarlatti and Bach-Busoni, as well as César Franck's *Variations symphoniques* with the Concertgebouw Orchestra under the baton of Eduard van Beinum. Between 1953 and 1958, Anda was at the service of the legendary Walter Legge for whose *Columbia* label he recorded no fewer than fourteen discs. Thereafter, he returned – as an exclusive artist – to *DG*, with whom he produced (from 1961) the pioneering first complete recording of the Mozart piano concertos, directing from the keyboard. On a further eleven LPs, he presented interpretations of works ranging from Beethoven to Bartók, some of which enjoy reference status even today. Géza Anda's



artistic life circle was completed back in Berlin where he recorded, at the Siemens villa (the former seat of the Deutsches Musikarchiv) in December 1975, six months before his death, Chopin waltzes for the *Eurodisc* label.

In the light of this impressive discographic legacy, what significance do the *Telefunken* recordings take on? After returning from Paris, where he had befriended Pierre Boulez and received innovative musical impulses from the Russian émigré and musical aesthete Pyotr (Pierre) Souvtchinsky, Anda – now based in Zurich – began establishing himself in the confusing musical network of the post-war era. His situation proved difficult, for a return to Hungary had, in the wake of the incipient Cold War, become impossible. His contacts with *DG*



had started to crumble, particularly as Anda's hopes of receiving further support from Wilhelm Furtwängler (under whom he had given his début at the former Berlin Philharmonie, performing Franck's Variations) had been frustrated. *Telefunken's* offer therefore came as if on cue, enabling Anda to record in the familiar surroundings of the former imperial capital of Berlin (even if three quarters of the city had been destroyed). Once he had completed his first recording – the two Schumann cycles, Op. 9 and Op. 13 – in November 1950, Anda made ambitious plans with the charismatic head of *Telefunken*, Herbert Grenzschach: these comprised the Paganini and Handel variations by Brahms, Chopin's Op. 28, Ravel's *Gaspard de la Nuit* and *L'Isle Joyeuse* by Chopin. Anda's solo

repertoire, which he also offered to the West German broadcasting corporations, had reached its peak in 1950 and also included, inter alia, Bach's *Chromatic Fantasia and Fugue* as well as the two final Beethoven sonatas. (Anda only returned to Op. 110 in 1975, on the occasion of his last London recital.) In fact, due to the dramatically increasing number of his concert engagements, Anda would only record another three works in 1951: the two sonatas by Haydn and Mozart on 24 May and Bach's C minor partita on 19 September. Curiously, the latter was a new recording of the partita which Anda had already recorded subsequent to his Haydn and Mozart sessions on 24 May and which had been released the same year on shellac, bearing the catalogue num-

ber E 3889-3890. It is impossible to reconstruct whether it was withdrawn for artistic or for technical reasons; the second recording was released on shellac using a new cutting method (the so-called "Füllschichtverfahren"), extending the discs' duration so that the recording was issued on one, rather than two, discs. However, the poor technical quality and – in his opinion – insufficient availability of his *Telefunken* records prompted Anda to terminate his contract with the label in March 1952. Thus the 1954 re-releases on two microgroove discs by British *Telefunken* of his Haydn, Mozart and Schumann recordings not only marked the closing of a chapter in Anda's post-war career, but also a departure towards a new recording era.

In their entirety, Anda's *Telefunken* recordings, in relation to the *Polydor* records of 1943, demonstrate considerable interpretational progress. There, one experiences occasionally dazzling urgency and emotional exuberance, but also the unpredictable playing of an exceptional, 22-year-old pianist – “I knew nothing, but I believed”, Anda later commented, looking back on these recordings in conversation with Robert C. Bachmann in 1974. Here, the French influence of Souvtchinsky is unmistakable, who, according to Anda, had introduced the young pianist to the hierarchy of notes: thanks to him, he had become a musician seeking to achieve a balance of spontaneity and intellectual control. Consequently, when performing Bach, Haydn and Mozart, Anda strove to present

musical textures – which had often fallen victim to subjectively arbitrary renditions at the hands of older pianists – as transparently as possible. Retrospectively, this de-romanticising approach in itself seems historical, almost inviting accusations of a classicist coolness or even indifference, particularly in Anda's interpretations of Haydn and Mozart. It is, however, worthwhile listening carefully, for Anda's deliberate understatement reveals playful aspects in the music of the Classical composers, such as the spirited “wit” with which they casually combine contrapuntal art and tunefulness. Anda's painstakingly worked out Schumann interpretations, on the other hand, demonstrate the degree of refinement and consideration behind Schumann's works which often seem to

have an improvised air about them. It was therefore no coincidence that a German Romantic, who was critical of French music but nonetheless profited considerably from its *clarté* and acuity, became Anda's artistic alter ego. However, Géza Anda bestowed upon his audience not only a pianistic and musical moment of glory, but also invited them to witness the birth of a pianistic aestheticism where objectivity and fantasy were no contradiction but depended on each other.

Wolfgang Rathert

Translation: *Viola Scheffel*

About the history of the record label *Telefunken*

The history of the German record label *Telefunken* begins on 22 March 1932 when the commercially ailing *Deutsche Ultraphon AG* was taken over by the parent companies of *Telefunken*, *AEG* and *Siemens & Halske*. During the pioneering years of the radio, the *Telefunken* company, founded in Berlin in 1903 as *Gesellschaft für drahtlose Telegraphie m.b.H.* [Company for Wireless Telegraphy], had begun playing a central role in establishing the first broadcasting stations and, at the same time, introducing broadcast receivers to the market. When a few years later the product range was extended to include the electric record player, at a time when the record was becoming

a mass medium, it seemed obvious to join this boom by entering into the record industry. In early 1932, existing *Ultraphon* records were still being distributed, but the foundation of *Telefunken-Platte G.m.b.H.* as a new *Telefunken* subsidiary in July 1932 marked the beginning of music production of all kinds. In addition to new commitments, several contracts dating from the *Ultraphon* era were continued. Popular music made up around three quarters of the musical repertoire. The then still slimline portion of classical repertoire was shared out between conductors Erich Kleiber, Leo Blech and Alexander von Zemlinsky, violinists Georg Kulenkampff and Szymon Goldberg, and pianist Moritz Rosenthal. Since the recording sessions tended to take place in Berlin, the orchestras booked were

either the Berlin Staatskapelle or the Berlin Philharmonic.

A decisive turning point in repertoire came in early 1933, immediately after the so-called “seizure of power” by the Nazis. Works by Jewish composers were promptly dropped from the catalogue and replaced with battle songs and cantatas in the National Socialist spirit of the time. However, the annual catalogue of 1943 still listed several records of artists who had emigrated or had been proscribed: performances under Erich Kleiber and works by Paul Hindemith and Igor Stravinsky. The introduction to the 1939 catalogue, “Die Ernte” [The Harvest], describes the new direction: “The *Telefunken* Record has set itself the task of making the ‘classical record’, formerly a luxury

article, into a cultural commodity for all.” Losses in sales due to the economic development were to be offset by lowering retail prices. Performers now also included Hans Schmidt-Isserstedt as conductor of the Philharmonic State Orchestra Hamburg and Willem Mengelberg with the Concertgebouw Orchestra, as well as pianists Arturo Benedetti Michelangeli and Claudio Arrau, the cellist Gaspar Cassadó and singers Peter Anders, Erna Berger and Michael Bohnen. Chamber music was then only marginally represented in the *Telefunken* catalogues – most prominently by the French Quatuor Calvet. After just under ten years, *Siemens & Halske* withdrew from *Telefunken* in 1941 in order to assume sole ownership of *Deutsche Grammophon GmbH*; *AEG*, in turn, acquired all *Telefunken* shares.

After the war, *Telefunken's* record production was sluggish as all the former Berlin production sites had been destroyed. In 1947 the first new recordings were made; the majority of the catalogue consisted of recordings that had survived the turmoil of war. The label's management was delighted to accept a promising offer of cooperation from the American *Capitol Records* label, whereby *Telefunken* was to distribute *Capitol's* American jazz records whilst, in return, *Telefunken's* classical repertoire was to be established in the American market. Two years after this successful coup, a contractual liaison with the British label *Decca Records* followed, in which *Telefunken* was separated from the previous parent company in order, in 1950, to become part of the

newly founded *TELDEC Telefunken-Decca Schallplatten GmbH*. Thanks to the newly acquired catalogues, the label's repertoire was considerably extended, virtually overnight, soon making *TELDEC* one of the leading German record labels. At the same time, the years following 1948 were shaped by far-reaching technological innovation: the switch from (fragile) shellac to vinyl occurred at around the same time as the introduction of the 45rpm single record and the 33rpm LP record. The LP enabled customers to listen to multi-movement pieces of up to twenty-six minutes' duration without having to change discs. All these developments also had a bearing on repertoire: Géza Anda, for one, made his *Telefunken* recordings in 1950-51 (which have been re-released here for the first time); at the time, they

were the only recordings of these works in *Telefunken's* catalogue. The new *Decca* catalogue, however, introduced numerous new performers to the scene: Schumann's *Carnaval* was now also available with Nikita Magaloff, and the *Symphonic Etudes* with Julius Katchen. Both recordings were released in the new vinyl LP format, promising to be more successful than Anda's recordings which had still been released on shellac discs. A considerable body of repertoire thus fell victim to technological innovation – as was also the case with the change to stereophony a few years later – fading into obscurity, as these discs were not re-released.

With the introduction of the label "Alte Musik" [Early Music] in the late 1950s, *Telefunken* was able to cement its reputation as a prominent classi-

cal music label. Major success came in the mid-1960s with recordings of baroque and pre-baroque music made by Nikolaus Harnoncourt and Concentus Musicus Wien on historical instruments. The ambitious project of the first recording of the complete Bach cantatas was accomplished with Harnoncourt and Gustav Leonhardt. A last flowering for the label, now trading under the name of *Teldec Classics*, was the successful recording series of contemporary music – including a György Ligeti edition which remained incomplete due to the closure of the label in 2001. Today, the utilisation of the back catalogue is mostly in the hands of its subsequent owner, *Warner Music*.

Rüdiger Albrecht
Translation: Viola Scheffel

The German Music Archive, Leipzig

The recordings of this CD were transferred from historical sound carriers at the sound studio of the German Music Archive (Deutsches Musikarchiv / DMA). Founded in 1970, the DMA continues the activities of the Deutsche Musik-Phonothek which was based in Berlin from 1961 until 1969. As a department of the Deutsche Nationalbibliothek, the DMA relocated to its most recent location in Leipzig in 2010.

The DMA is the central repository of German music production, equipped with analogue and digital technological devices as well as necessary interfaces for the preservation of all media since the beginnings of sound recordings. These include

a Quadriga system by Cube-Tec, a restoration workstation, a Nexus-Aurus digital complex, a Stagetec Aurus mixing desk, a Nexus router and a premium-quality 5.1 and stereo listening facility. For digitisation of shellac discs, a Prism Sound converter with a workstation and a converted EMT 948 turntable are used to optimise all parameters including playback speed, characteristic curves, stylus and tracking weight.

Dr. Christian Horn
(Deutsche Nationalbibliothek Leipzig)
Translation: *Viola Scheffel*

This first release of Géza Anda's Telefunken recordings was made possible thanks to the generous support of Hortense Anda-Bührlé, Géza Anda's widow and president of the Géza Anda Foundation, Zurich. Hortense Anda died on 16 May 2014, shortly before her 88th birthday. Wolfgang Rathert's booklet text is dedicated to her memory.



recording date: November 27, 1950 (Schumann)
September 19, 1951 (Bach)
May 23, 1951 (Haydn • Mozart)
recording location: Gloria-Palast, Berlin
recording producer: Herbert Grenzebach
analogue to digital transfer: Dipl.-Tonmeister Torsten Ahl (DNB / Deutsches Musikarchiv Leipzig)



research: Rüdiger Albrecht / Wolfgang Rathert
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photo: Géza Anda Foundation, Zürich
art direction and design: AB•Design



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SCHUMANN

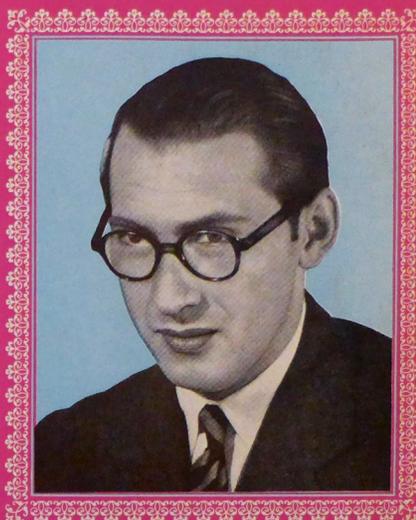
CARNAVAL

OPUS 9



Etudes Symphoniques

OPUS 13



GÉZA ANDA

PIANO



TELEFUNKEN

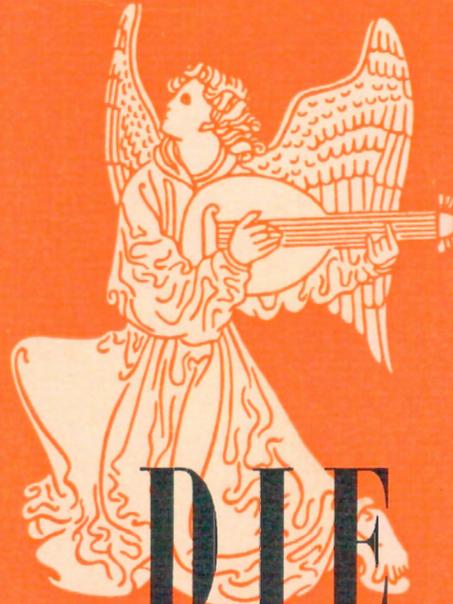
LONG PLAYING MICROGROOVE FLEXIBLE RECORD

LGX 66029





1952/53



**DIE
ERNT**



TELEFUNKEN *Platten*
DIE DEUTSCHE WELTMARKE