Since his death in 1976 at the age of 55, Géza Anda's considerable reputation has faded somewhat from view. But in his heyday he was widely regarded as a transcendent pianist, possessed of a natural technique that gave his performances an intimate quality, even when he was scaling the Himalayan heights of his signature Brahms B flat major concerto. It was with that work that he made his debut in 1939 in Budapest under Willem Mengelberg.

Anda was born in 1921 in Budapest; after studying with Imre Stefaniai and Imre Keeri-Szanto, he became a piano pupil of Ernst von Dohnányi at the Royal Music Academy. A stipend allowed him to travel to Berlin, where he performed Franck's Symphonic Variations under Furtwängler. Anda remained in Berlin during the first years of World War II, but in 1942 he fled to Switzerland, where he encountered the great pianist and teacher Edwin Fischer. Fischer was a proponent of performing the Mozart piano concertos while conducting from the keyboard, and Anda would later adopt this practice, adding bench-led performances of all the concertos (even the early ones) to his repertoire. Anda was among the first to explore the whole range of Mozart's concertos, at a time when only the greatest hits were heard in concert halls; his outstanding 1960s recordings of the complete cycle with the Camerata Academica of the Salzburg Mozarteum remain a milestone in the history of recorded music.

Anda's style was noteworthy for its transparency of texture and its singing qualities, which led Furtwängler to dub him a "troubadour" of the piano. His flawless technique allowed him to invest his performances with considerable individuality: his readings of Schumann, for instance, were breathtakingly multidimensional, full of asides and highly appropriate introspective commentary conveyed from within Schumann's notes. He was especially influenced by his artistic partnership with the great Romanian pianist Clara Haskil, with whom he played two-piano repertoire from 1953 to 1958. Her moral commitment to conveying music's essence deepened Anda's own musical insight; his subsequent performances reflected a new harnessing of Anda's strong musical personality to the service of the music's meaning.

Although his repertoire was wide and ranged across core Classical-Romantic territory, it is likely that Anda will be most remembered for his interpretations of the music of his countryman Béla Bartók, whose three piano concertos he recorded in 1959 and 1960. These performances are masterpieces of technical ease and artistic mastery, and remain available in commercial release. A few months before the end of his too-brief life, Anda went into the studio and left a final testament of waltzes by Chopin, interpreted in an astonishing otherworldly manner. Anda allows the rhythmic impulse of Chopin's triple-time to hover almost motionlessly, as if contemplated from a distant and ethereal height.

Bartók: Piano Concertos No. 2-3

Géza Anda, piano

Ferenc Fricsay conducting

Radio-Symphonie-Orchester Berlin

HDTT
HIGH DEFINITION TAPE TRANSFERS

Béla Bartók's Piano Concerto No. 2 in G major, Sz. 95, BB 101 (1930–31) is the second of three piano concerti, and is notorious for being one of the most difficult pieces in the repertoire. The composer intended the second concerto to be more attractive than the first.
In approaching the composition, Bartók wanted the music to be more contrapuntal. He also wanted to simplify his music (like many of his contemporaries), but his use of counterpoint in this piece makes for an extremely complicated piece of music. This aspect had proven particularly troublesome in the First Concerto, so much so, in fact, that the New York Philharmonic, which was to have given the premiere, could not master it in time, and Bartók's Rhapsody had to be substituted into the program. The composer himself acknowledged that the piano part was arduous and later said that the concerto "is a bit difficult—one might even say very difficult!—as much for orchestra as for audience." He apparently tried to offset that with the Second Concerto, which has enjoyed both critical acclaim and worldwide popularity.[citation needed] Indeed, Bartók himself claimed in a 1939 article to have composed this concerto as a direct contrast to the First.
Nonetheless, the concerto is notorious for its difficulty. András Schiff said, "For the piano player, it's a finger-breaking piece. It is probably the single most difficult piece that I have ever played, and I usually end up with a keyboard covered by blood."Stephen Kovacevich also declared that it was the most technically demanding piece he had ever played and that he nearly paralyzed his hands while preparing the piece.
The concerto was dated 1930/1931, but not premiered until January 23, 1933 in Frankfurt. The Frankfurt Radio Symphony Orchestra was conducted by Hans Rosbaud with Bartók as the soloist.The first performance in Hungary was later that same year, conducted by Otto Klemperer with Louis Kentner playing the piano at Bartók's request.
Bartók himself played the work at the Proms in London under Sir Henry Wood as early as January 7, 1936, an initiative of the BBC music producer Edward Clark.[9][10] (Whether this was the UK premiere has not been confirmed; it was in any case three years before the United States premiere.)
The first performance in the United States was given in Chicago on March 2, 1939, with Storm Bull as soloist and the Chicago Symphony Orchestra conducted by Frederick Stock. The French premiere was given in 1945 by Yvonne Loriod, who had learnt it in only eight days.
The overall form of the Second Concerto is symmetrical—the tempo structure is fast-slow-fast-slow-fast—in the Bartókian manner that has come to be identified as arch form. The first movement, marked Allegro, is highlighted by the active, punctuating piano solo. The piano's quick, rhythmic pace and fragmentary scalar movement suggest the influence of Igor Stravinsky, and the ballet Petrushka (1910–11) in particular, while other characteristics point to The Firebird; the main theme of the movement, introduced by the trumpets, is a reference to The Firebird's finale.the established church which even today's society would find hard to tolerate. The Wandering Scholars were very much concerned with enjoying themselves, they were frank and uninhibited, and were not afraid of attacking or ridiculing people and institutions they did not like. Their poetry was written for the immediate present, to express an emotion or experience, to complain of some current abuse, but chiefly, one may conjecture, to entertain their fellows as they caroused. At its best it has spontaneity and freshness which compensate for its limited range and technique.
Most poems are in Latin because this, as the established language of instruction and scholarship, was the lingua franca of the Vagantes and was used by them even in lighter moods; the vernacular languages were not yet properly established as vehicles for sophisticated literary expressions. We must, however, always remember that the Carmina Burana were written by people for whom Latin was an acquired language. All too often we find a vague wordiness (the first poem is the worst offender in our selection) and sometimes an outright misuse of words which must have been difficult for even a contemporary to understand.
Because the Latin texts given below are intended for those studying the classical language, the normal spelling used for classical Latin has been adopted. The recordings of Orff's selection follow medieval pronunciation to a large extent, and the following should be noted:
The Carmina Burana are not written in metres of Classical Latin poetry, which consisted of different arrangements of long and short syllables. Instead, we have stanzas where lines are rhymed according to various patterns. The rhythm of individual lines is determined by word accent. The similarity with certain traditional forms of English poetry is striking.
Orff's composition consists of twenty-five parts. The sixth and the twenty-fifth are not give here as the former is a dance without words and the latter is a repetition of the first song.

Béla Bartók's Piano Concerto No. 3 in E major, Sz. 119, BB 127 is a musical composition for piano and orchestra. The piece was composed in 1945 by Hungarian composer Béla Bartók during the final months of his life, as a surprise birthday present for his second wife Ditta Pásztory-Bartók. It consists of three movements.
The Piano Concerto No. 3 was one of the pieces composed by Bartók after departing Hungary after the outbreak of World War II. Bartók's migration from Europe to America preceded that of his music. Lack of local interest, combined with Bartók's extended battle with leukemia and a general sense of discomfort in the American atmosphere prevented Bartók from composing a great deal in his early years in America. Fortunately, the composer was commissioned to create his Concerto for Orchestra which was extremely well received and decreased the composer's financial difficulties.[citation needed]
This, combined with an abatement of his medical condition, allowed for a change in the composer's general disposition. The changes in the composer's emotional and financial state are considered by a few to be the primary causes for the third piano concerto's seemingly light, airy, almost neoclassical tone, especially in comparison to Bartók's earlier works.
However, while the composition of a piece as a gift (his wife Ditta Pásztory-Bartók's upcoming 42nd birthday on October 31, 1945) as opposed to a commission undoubtedly impacted the composing process, some think it more likely that the piece was instead the culmination of a trend of reduction and simplification which began almost ten years prior, with the Second Violin Concerto, and which concluded Bartók's exploration of tonality and complexity.
Bartók died on September 26, 1945, with the concerto unfinished. The task of completing orchestration of the final 17 measures, drawing from Bartók's notes, was eventually executed by the composer's friend, Tibor Serly. The Third Piano Concerto was later published in an edition by Serly and Erwin Stein, an editor for Boosey & Hawkes.
It was premiered in Philadelphia on February 8, 1946 under Hungarian conductor Eugene Ormandy with György Sándor as piano soloist. The piece has since been adapted for two pianos by Mátyás Seiber.
Beginning in the 1990s, the composer's son, Peter Bartók, in association with Nelson Dellamaggiore, worked to re-print and revise past editions of the Third Piano Concerto, to eradicate the many printed errors identified but never corrected by his father. Although few in actual number, changes made to the Piano Concerto affected the pitch content, pedalling and tempos of several key passages. In 1994 Andrey Kasparov was soloist with the Columbus Indiana Philharmonic (formerly Columbus Pro Musica) in the world premiere of the revised edition of Béla Bartók's Piano Concerto No. 3. According to conductor David Bowden, and Peter Bartók, who was in attendance:
“These changes generally make the piano part more accessible or clarify questions of chordal structure....”

Piano Concerto No. 3 consists of three movements:
Allegretto
Adagio religioso
Allegro vivace

BARTÓK: PIANO CONCERTOS NO. 2-3

Bartok Piano Concertos No. 2 & 3 - Geza Anda, piano

Bartok Piano Concertos No. 2 & 3 - Geza Anda, piano

Géza Anda, piano

Ferenc Fricsay conducting

Radio-Symphonie-Orchester Berlin

1. Bartók: Piano Concerto No.2, BB 101, Sz. 95 - 1. Allegro
2. Bartók: Piano Concerto No.2, BB 101, Sz. 95 - 2. Adagio - Più adagio - Presto
3. Bartók: Piano Concerto No.2, BB 101, Sz. 95 - 3. Allegro molto
4. Bartók: Piano Concerto No.3, BB 127, Sz. 119 - 1. Allegretto
5. Bartók: Piano Concerto No.3, BB 127, Sz. 119 - 2. Adagio religioso
6. Bartók: Piano Concerto No.3, BB 127, Sz. 119 - 3. Allegro vivace

---

Please Note: In the interest of preserving the superb sound quality of these historic recordings, they have been preserved in their original, pristine state for maximum fidelity. Transferred from commercially released, analog reel-to-reel tapes (some of which are more than 50 years old), the recordings themselves can be subject to certain "artifacts" which are an inseparable part of the original analog recording process, such as tape "hiss" or other defects, and these may be audible on certain music tracks. Because your CD or DVD-A was individually "burned" in order to realize superior sound quality to stamped, mass-produced versions, microscopic cosmetic blemishes may be visible. Please regard these tiny marks as evidence of the "human touch" in the care and individual attention that each and every HDTT disc receives during its very demanding manufacturing process.

For more info e-mail us:
admin@highdeftapetransfers.com
or visit our website:
www.highdeftapetransfers.com