

DLA Dissertation Theses

Judit, Kertész

Géza Anda, Troubadour of the Piano

Supervisor: Márta Papp

Liszt Ferenc Academy of Music

Doctoral School No. 28,

classification: history of arts and culture

Budapest

2011

I. Preliminaries to the research

To begin with, hardly any significant sources are available to researchers about Géza Anda in the Hungarian language. Reviews about his concerts and recordings have certainly been published, but I found no books or studies presenting his life and career. This is why I mostly used foreign sources that were accessible in English. Accordingly, my foremost source of information concerning his biography was a monography in three languages *Géza Anda: Ein Erinnerungsbild* (Artemis, 1977). Compared to my study, this book presents Anda from a different angle. Up to now, no Hungarian analysis has been published on Anda's cadenzas composed to pieces by Mozart. What is more, I found no sources, not even in foreign languages on the subject, which means that the chapter analysing Anda's cadenzas fully reflects my assessments. My dissertation includes a chapter analysing his recordings, in which I convey thoughts on a few audio tracks I selected.

I added criticisms in English and in Hungarian on Anda to this chapter. In the analysing part of my study, I intended to give an assortment of Anda's art based on my own observations, and presented it subjectively. This is supplemented by a discography of considerable size to reflect Anda's productive studio life. The portion of chapter devoted to concert criticism presents writings by acclaimed Hungarian music critics (György Kroó, Sándor Jemnitz, István Péterfi, Dénes Bartha) and by Michael Cookson, the latter translated by me from English. The CD/record reviews were written by Miklós Fáy and Péter Varga.

II. Sources

Valuable sources on Géza Anda are available in the English and German languages. For reasons of language skills, I primarily relied on English sources, which left me with the book *Géza Anda: Ein Erinnerungsbild* (Artemis, 1977), which I mostly used for presenting biographical data and

the key stages of his career. The first chapter of my dissertation was written on the basis of *Karl Schumann: Origin, Progress, Accomplishment*, *Max Kaindl-Hönig: Salzburg and the Art of Playing Mozart Happily*, and *Egil Harder: The Teacher Géza Anda*. In addition, criticism in the Hungarian and English languages were also of help to me: *A mikrofonnál Kroó György (Behind the Microphone: György Kroó)*. *Új Zenei Újság 1960–1980* (Zeneműkiadó, 1981), *Jemnitz Sándor válogatott zenekritikái (Assorted music criticisms by Sándor Jemnitz)* (edited by Vera Lampert, Zeneműkiadó, 1973), *István Péterfi: Fél évszázad a magyar zenei életben – válogatott zenekritikák (Half a Century in the Hungarian Musical Scene – assorted criticism) (1917–1961)*, Zeneműkiadó, 1962, *Bartha Dénes Emlékkönyv (Memorial Book for Dénes Bartha)* (edited by Ágnes Gádor and Gábor Szirányi, Liszt Ferenc Zeneművészeti Egyetem (Liszt Ferenc University of Music), 2008).

In the continuation, I used the Newsletters

of Géza Anda Piano Contest to extract information on the competition. As far as I know, no analysis has been written about Géza Anda's cadenzas, which is why I exclusively used my insights for writing the relevant chapter. As background material, I certainly used *Willibald Götze: The art of Cadencing: on Géza Anda's Cadences* published in *Ein Erinnerungsbild*. I similarly relied on my own resources when I compared the three Mozart cadenzas (Beethoven, Clara Schumann, Géza Anda).

III. Method

My guiding principle on writing my dissertation was to provide Hungarian readers with more information about the art of Géza Anda, as it duly deserves to be known widely. I believe that it is his spirit that should be brought closer to the interested audience, because some, even if not too much information is available about this life and career in books, criticism and CD covers. On that note, I present the piano contest that bears his

name, and that is intended to preserve Anda's musical heritage. The same point is highlighted in my interview with Dénes Várjon. The chapter analysing his art through a mini-assortment of his recordings represents tangible evidence of his artistic heritage.

IV. Results

My dissertation can be considered to fill a gap in a number of respects. Regarding that the subject is barely discussed in Hungarian, my work counts as novelty in almost all the fields covered. While the German book on Anda (Hans-Christian Schmidt: *Sechzehntel sind auch Musik! Dokumente seines Lebens*, Artemis & Winkler, 1991) gives minute details of his life and career, and contains almost all material information, my dissertation necessarily differs from this writing, due to the subjective aspect I adopted in it.

An undoubted result of my study aimed at increasing awareness and recognition of Géza

Anda in Hungary is the line that seeks to focus on his artistic credo, in addition to biographical data and other tangible information.

Another result I can claim is that the Library of the Liszt Academy of Music acquired the German book on Anda by Hans-Christian Schmidt mentioned above during and inspired by my research. The correction of a few inaccuracies revealed while studying the work I used, *Ein Erinnerungsbild*, can also be conceived as scientific result. To my knowledge, it is the first in-depth analysis ever produced on the cadenzas composed by Géza Anda. My interview with Dénes Várjon uniquely brings Anda's spirit closer to readers. This assortment of criticism has never before been addressed in the same form and from the same aspect as mine; it includes a piece of writing I translated from English and present to readers in Hungarian for the first time ever. My dissertation also provides online access to the Hungarian criticisms via the Internet.

V. Documentation of activities related to the subject of the dissertation

I did not carry out such activities on the subject.