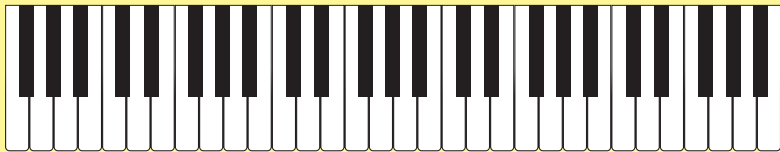




PIANO LIBRARY

DEUTSCHE GRAMMOPHON EDITION



ASHKENAZY · BAUMGARTNER · BLOCH · BLOCK · CIANI · EGOROV
FAERMANN · DE GROOTE · HELFFER · JOCHUM VON MOLTKE
KACSO · KAROLYI · LIVELY · LONQUICH · NEY · OBORIN
POBŁOCKA · PRATS · SHAULIS · SZIDON · THEN-BERGH

ELOQUENCE

CD 1**67'57****FRÉDÉRIC CHOPIN (1810–1849)****Piano Concerto No. 2 in F minor, Op. 21**

- | | | |
|---|--------------------|-------|
| 1 | I Maestoso | 11'46 |
| 2 | II Larghetto | 8'46 |
| 3 | III Allegro vivace | 7'01 |

Vladimir Ashkenazy, piano

Warsaw National Philharmonic
Orchestra

Zdzisław Górczyński

- | | | |
|---|---|------|
| 4 | Ballade No. 2 in F major, Op. 38 | 7'12 |
| 5 | Étude in C major, Op. 10 No. 1 | 1'51 |
| 6 | Étude in F major, Op. 25 No. 3 | 1'38 |
| 7 | Mazurka in A flat major, Op. 41 No. 3 | 1'44 |
| 8 | Mazurka in C sharp minor, Op. 30 No. 4 | 3'42 |
| 9 | Scherzo No. 4 in E major, Op. 54 | 9'20 |

Vladimir Ashkenazy, piano

Recordings: Warsaw, Poland, May 1955 (recorded
Live at the Fifth International Chopin Competition)
Original DG (Heliodor) Release: 89 671 (Concerto),
89 646 (solo piano works)© 1967 Deutsche Grammophon GmbH, Berlin
MONO · LIVE RECORDINGS**SERGEI RACHMANINOFF (1873–1943)****Études-Tableaux, Op. 33**

- | | | |
|----|-----------------------|------|
| 10 | No. 1 in F minor | 2'32 |
| 11 | No. 2 in C major | 1'58 |
| 12 | No. 6 in E flat minor | 1'31 |

- | | | |
|----|------------------------|------|
| 13 | No. 7 in E flat major | 1'45 |
| 14 | No. 8 in G minor | 3'20 |
| 15 | No. 9 in C sharp minor | 2'42 |

*Applause***Lev Oborin, piano**

Recording Engineer: W. Wolf

Editor: K. Graupner

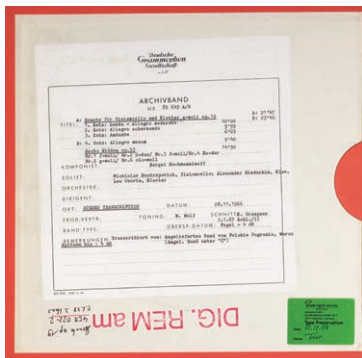
Recordings: Warsaw, Poland, December 1956

Original DG (Heliodor) Release: 89 645

© 1967 Deutsche Grammophon GmbH, Berlin

MONO · LIVE RECORDINGS

FIRST RELEASE ON CD

**Tape box for Lev Oborin's
Rachmaninoff recording**

50'13

CD 2

LUDWIG VAN BEETHOVEN (1770–1827)**Piano Sonata No. 6 in F major,****Op. 10 No. 2**

- | | | | |
|---|-----|------------|------|
| 1 | I | Allegro | 5'56 |
| 2 | II | Allegretto | 3'49 |
| 3 | III | Presto | 3'44 |

SERGEI RACHMANINOFF (1873–1943)4 **Vocalise, Op. 34 No. 14** 5'385 **Lilacs, Op. 21 No. 5** 2'32**Études-Tableaux, Op. 33**6 **No. 1 in F minor** 2'377 **No. 2 in C major** 2'198 **No. 5 in E flat minor** 5'05**FERRUCCIO BUSONI** (1866–1924)**7 Elegien, Kind. 249**9 **No. 4: Turandots Frauengemach** 3'32
(Intermezzo. Andantino sereno)**FRANZ LISZT** (1811–1886)*Edited and completed by**Ferruccio Busoni*10 **Fantasy on two motifs from** 14'24
Mozart's 'Le Nozze di Figaro', S. 697**Boris Bloch, piano**

Executive Producer: Hanno Rinke

Recording Producer: Heinz Wildhagen

Balance Engineer: Heinz Wildhagen

Recorded by: Klaus Behrens

Recording Location: Herkulesaal,
Residenz, Munich, Germany, 21–22 January 1979

Original DG Release: 2535 006

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STEREO · LIVE RECORDING

FIRST RELEASE ON CD

CD 3

53'15

FRÉDÉRIC CHOPIN (1810–1849)**Piano Sonata No. 2 in B flat minor,****Op. 35**

1 I Grave – Doppio movimento 7'27

2 II Scherzo – Più lento – Tempo I 6'18

3 III Marche funèbre. Lento 9'01

4 IV Finale (Presto) 1'20

5 **Polonaise in A flat major,** 6'47
Op. 53 'Heroic'6 **Prélude in A flat major,** 3'51
Op. 28 No. 17**Mazurkas**7 **Op. 56 No. 3 in C minor** 5'598 **Op. 59 No. 2 in A flat major** 2'409 **Op. 30 No. 4 in C sharp minor** 4'0010 **Valse in A flat major,** 5'04
Op. 34 No. 1 'Valse brillante'**Michel Block, piano**

Recording Producer: Janusz Urbanski
Recording Location: Warsaw, Poland, March 1960
Original DG Release: 17 215
© 1960 Deutsche Grammophon GmbH, Berlin
STEREO

CD 4

57'32

CLAUDE DEBUSSY (1862–1918) Préludes – Livre I, CD 125*

- | | | | |
|----|------|--|------|
| 1 | I | Danseuses de Delphes | 4'01 |
| 2 | II | Voiles | 3'57 |
| 3 | III | Le Vent dans la plaine | 2'03 |
| 4 | IV | Les sons et les parfums tourment dans l'air du soir | 4'23 |
| 5 | V | Les collines d'Anacapri | 2'43 |
| 6 | VI | Des pas sur la neige | 4'40 |
| 7 | VII | Ce qu'a vu le vent d'ouest | 3'13 |
| 8 | VIII | La Fille aux cheveux de lin | 2'50 |
| 9 | IX | La Sérénade interrompue | 2'12 |
| 10 | X | La Cathédrale engloutie | 6'14 |
| 11 | XI | La Danse de Puck | 2'39 |
| 12 | XII | Minstrels | 2'05 |

Children's Corner, CD 119

- | | | | |
|----|-----|----------------------------|------|
| 13 | I | Doctor Gradus ad Parnassum | 2'18 |
| 14 | II | Jimbo's Lullaby | 2'32 |
| 15 | III | Serenade for the Doll | 2'44 |
| 16 | IV | The Snow is Dancing | 2'55 |
| 17 | V | The Little Shepherd | 2'36 |
| 18 | VI | Golliwog's Cakewalk | 2'50 |

Dino Ciani, piano

Executive Producer: Günther Breest
Recording Producer: Cord Garben
Balance Engineer: Klaus Scheibe
Recording Location: Beethoven-Saal, Hannover, Germany, 23–26 April 1971
Original DG Release (Children's Corner only):
479 0056: 2018

© 2018 (Children's Corner), 2024 (Préludes)
Deutsche Grammophon GmbH, Berlin
LP catalogue number 2530 178 assigned to the
1971 recording of the *Préludes* and *Children's
Corner* but never released; a test pressing of
the LP was, however, issued. Dino Ciani
re-recorded the *Préludes* at a later date.
*PREVIOUSLY UNPUBLISHED – FIRST-EVER
RELEASE
STEREO


 Analog Tape Preservation
 Date: 16.5.88
 Name: B...

Bundes-Anth.- & Soda-Fabrik AG Ludwigshafen am Rhein

Dolby Fassung (A 301)

 Deutsche Grammophon Gesellschaft
 = 12

Stereo
 Kompatibel

ARCHIVBAND
 NR. 2550 178 A

TITEL: Préludes (Heft I) (Claude Debussy) 29*47 (50*09)
 I. Danseuses à Delphes . Lent et grave 3'56 K.
 II. Violes . Modéré 2'00 K.
 III. Le vent dans la plaine . Animé 4'21 K.
 IV. Les sons et les parfums tournent 2'44 K.
 V. Les collines d'Anacapri . Très modéré 4'58 K.
 VI. Des pas sur la neige . Triste et lent 4'58 K.
 VII. Ce qu'on en le vent d'Ouessant . Animé et tumultueux 3'10 K.
 VIII. La fille aux cheveux de lin . Très calme et doucement 2'47 K.
KOMPONIST: La sérénade interrompue . Modérément animé 2'14

SOLIST: Dino Ciani, Klavier
ORCHESTER:
DIRIGENT:
ORT: Hannover, Beethoven-Saal **DATUM:** 23. - 16. April 1971

PROD.VERTR. Cord GarbentONING: Klaus ScheibesCHNITT, Wolfgang Hitlehner
Produktions: Günther Breesch
BAND-TYPE: **ÜBERSP.-DATUM:** 23. JULI 1971

BEMERKUNGEN: Achtung! Original (Sicherheitsfassung liegt vor.)

| | | | | |
|----------------------|--------|---|---|----|
| empf. Pegel | Stereo | 1 | r | dB |
| | Mono | - | | dB |
| Übersp. Pegel | Stereo | 2 | | dB |
| | Mono | - | | dB |
| frei em. d. G. v. n. | | | | |

- 30dB 1. Okt. 1971
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09 350

Tape box for the previously unissued recording of Debussy Préludes – Livre I by Dino Ciani



Test pressing of 2530 178

CD 5

55'45

CARL MARIA VON WEBER (1786–1826)**Piano Sonata No. 2 in A flat major,****Op. 39**

- | | | | |
|---|-----|---|-------|
| 1 | I | Allegro moderato con spirito ed assai legato | 10'33 |
| 2 | II | Andante | 7'44 |
| 3 | III | Menuetto capriccioso (Presto assai) | 3'54 |
| 4 | IV | Rondo (Moderato e molto grazioso) | 7'05 |

Piano Sonata No. 3 in D minor, Op. 49

- | | | | |
|---|-----|------------------|-------|
| 5 | I | Allegro feroce | 10'13 |
| 6 | II | Andante con moto | 9'30 |
| 7 | III | Rondo. Presto | 6'36 |

Dino Ciani, piano

Executive Producer: Karl Faust

Recording Producer: Werner Mayer

Balance Engineer: Heinz Wildhagen

Recorded by: Jobst Eberhardt

Editors: Jobst Eberhardt, Helmut Najda,
Hans-Rudolf MüllerRecording Location: Plenarsaal der Akademie
der Wissenschaften, Munich, Germany,
3 February & 13–16 March 1970Original DG Release: 2530 026: *August 1970*

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STEREO

CD 6

75'21

SERGEI PROKOFIEV (1891–1953)**Piano Sonata No. 6 in A major, Op. 82**

- | | | | |
|---|-----|----------------------------|------|
| 1 | I | Allegro moderato | 8'45 |
| 2 | II | Allegretto | 4'42 |
| 3 | III | Tempo di valzer lentissimo | 7'19 |
| 4 | V | Vivace | 6'36 |

JOHANNES BRAHMS (1833–1897)**Variations on a Theme by Paganini,****Op. 35**

- | | | |
|---|--------|-------|
| 5 | Book 1 | 12'53 |
| 6 | Book 2 | 9'58 |

Mikhail Faermann, piano

Executive Producer: Hanno Rinke

Recording Producer: Heinz Wildhagen

Balance Engineer: Heinz Wildhagen

Recorded by: Klaus Behrens

Recording Location: Herkulessaal, Residenz,
Munich, Germany, 2–3 February 1980

Original DG Release: 2535 013

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STEREO · LIVE RECORDING

ROBERT SCHUMANN (1810–1856)**Carnaval, Op. 9****Scènes mignonnes sur quatre notes**

- | | | | |
|---|----|--|------|
| 7 | I | Préambule (Quasi maestoso – 2'15 Più moto – Animato – Vivo – Presto) | |
| 8 | II | Pierrot (Moderato) | 1'08 |

| | | | |
|----|-------|--|------|
| 9 | III | Arlequin (Vivo) | 0'36 |
| 10 | IV | Valse noble (Un poco maestoso) | 1'20 |
| 11 | V | Eusebius (Adagio) | 1'33 |
| 12 | VI | Florestan (Passionato) | 0'49 |
| 13 | VII | Coquette (Vivo) | 1'08 |
| 14 | VIII | Réplique. (L'istesso tempo) | 0'29 |
| 15 | IX | Papillons (Prestissimo) | 0'34 |
| 16 | X | A.S.C.H.–S.C.H.A. Lettres dansantes (Presto) | 0'32 |
| 17 | XI | Chiarina (Passionato) | 0'59 |
| 18 | XII | Chopin (Agitato) | 1'11 |
| 19 | XIII | Estrella (Con affetto) | 0'20 |
| 20 | XIV | Reconnaissance (Animato) | 1'39 |
| 21 | XV | Pantalon et Colombine (Presto) | 0'58 |
| 22 | XVI | Valse allemande (Molto vivace) | 0'58 |
| 23 | XVII | Paganini. Intermezzo (Presto) | 1'14 |
| 24 | XVIII | Aveu (Passionato) | 1'11 |
| 25 | XIX | Promenade (Comodo) | 1'38 |
| 26 | XX | Pause (Vivo) | 0'16 |
| 27 | XXI | Marche des Davidsbündler contre les Philistins Non allegro – Molto più vivo – Animato – Vivo – Animato molto – Vivo – Più stretto <i>Applause</i> | 3'40 |

Youri Egorov, piano

Executive Producer: Cord Garben

Recording Producer: René Gailly

Balance Engineer: Wolfgang Mitlehner

Recording Location: Palais des Beaux-Arts de
Bruxelles, Belgium, May 1975 (recorded Live at the
Queen Elisabeth of Belgium Piano Competition)

Original DG Release: 2538 377

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STEREO · LIVE RECORDING

FIRST CD RELEASE ON DEUTSCHE GRAMMOPHON

CD 7

50'12

LUDWIG VAN BEETHOVEN (1770–1827)

Eroica Variations, Op. 35

- | | | |
|---|----------------------------------|------|
| 1 | Introduzione col Basso del Tema: | 3'13 |
| | Allegro vivace | |
| 2 | Theme | 0'44 |
| 3 | Variation 1 | 0'40 |



Steven De Groot

| | | |
|----|------------------------------------|------|
| 4 | Variation 2 | 0'52 |
| 5 | Variation 3 | 0'44 |
| 6 | Variation 4 | 0'36 |
| 7 | Variation 5 | 1'07 |
| 8 | Variation 6 | 0'43 |
| 9 | Variation 7: Canone all'Ottava | 0'42 |
| 10 | Variation 8 | 0'52 |
| 11 | Variation 9 | 0'45 |
| 12 | Variation 10 | 0'40 |
| 13 | Variation 11 | 0'47 |
| 14 | Variation 12 | 0'47 |
| 15 | Variation 13 | 0'48 |
| 16 | Variation 14: Minore | 1'29 |
| 17 | Variation 15: Maggiore | 4'47 |
| 18 | Finale alla Fuga: Allegro con brio | 4'20 |

ROBERT SCHUMANN (1810–1856)

Études symphoniques, Op. 13

| | | |
|----|--|------|
| 19 | Theme: Andante | 1'28 |
| 20 | Étude 1/Variation 1: Un poco più vivo | 1'12 |
| 21 | Étude 2/Variation 2: Marcato il canto | 3'23 |
| 22 | Étude 3: Vivace | 1'16 |
| 23 | Étude 4/Variation 3 | 0'57 |
| 24 | Étude 5/Variation 4: Vivacissimo | 1'24 |
| 25 | Étude 6/Variation 5: Agitato | 0'55 |
| 26 | Étude 7/Variation 6: Allegro molto | 1'13 |
| 27 | Étude 8/Variation 7: Andante | 2'19 |
| 28 | Étude 9: Presto possibile | 0'37 |
| 29 | Étude 10/Variation 8: Allegro | 1'18 |
| 30 | Étude 11/Variation 9: Con espressione | 3'08 |

31 Étude 12: Finale. Allegro brillante 6'20

Steven de Groote, piano

Executive Producer: Hanno Rinke
 Recording Producer: Heinz Wildhagen
 Balance Engineer: Heinz Wildhagen
 Recording Engineer: Klaus Behrens
 Recording Location: Herkulesaal, Residenz,
 Munich, Germany, 16 October 1978
 Original DG Release: 2535 007
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CD 8

63'15

PIERRE BOULEZ (1925–2016)

Piano Sonata No. 2

| | | |
|---|--|-------|
| 1 | I Extrêmement rapide | 6'38 |
| 2 | II Lent | 12'42 |
| 3 | III Modéré, presque vif | 2'31 |
| 4 | IV Très librement, avec de brusques oppositions de mouvement et de nuances | 11'45 |

ALBAN BERG (1885–1935)

| | | |
|---|--|-------|
| 5 | Piano Sonata, Op. 1 Mäßig bewegt | 11'46 |
|---|--|-------|

Claude Helffer, piano

Executive Producer: Karl Faust
 Recording Producer: Werner Mayer
 Balance Engineer: Klaus Scheibe

Editor: Klaus Behrens
Recording Location: Plenarsaal der Akademie der
Wissenschaften, Munich, Germany,
17–20 October 1969

Original DG Release: 2530 050: *February 1970*
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STEREO

FIRST RELEASE ON CD

DARIUS MILHAUD (1892–1974)

Le Carnaval d'Aix, Op. 83b

Fantasia for piano and orchestra

- | | | | |
|----|------|-----------------------------|------|
| 6 | I | Le Corso | 1'19 |
| 7 | II | Tartaglia | 1'17 |
| 8 | III | Isabelle | 1'10 |
| 9 | IV | Rosetta | 1'55 |
| 10 | V | Le bon et le mauvais tuteur | 1'53 |
| 11 | VI | Coviello | 0'31 |
| 12 | VII | Le Capitaine Cartuccia | 2'15 |
| 13 | VIII | Polichinelle | 0'26 |
| 14 | IX | Polka | 1'16 |
| 15 | X | Cinzio | 1'34 |
| 16 | XI | Souvenir de Rio. Tango | 2'01 |
| 17 | XII | Final | 1'44 |

Claude Helffer, piano
Orchestre National de l'Opéra de
Monte-Carlo

Louis Frémaux

Executive Producer: Günther Dieckmann
Recording Producer: Hans Weber
Balance Engineer: Harald Alcazar
Recording Location: Salle Alcazar, Monte Carlo,
Monaco, 27 September 1961

Original DG Release: SLPM 138 654: 1962
© 1962 Deutsche Grammophon GmbH, Berlin
STEREO

CD 9

60'10

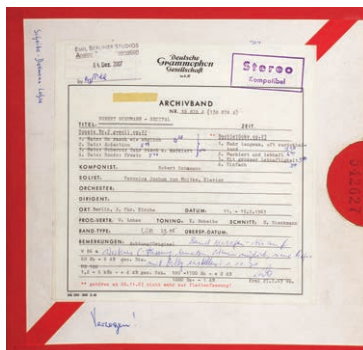
ROBERT SCHUMANN (1810–1856)

Piano Sonata No. 2 in G minor, Op. 22*

- | | | | |
|---|-----|-------------------------------------|------|
| 1 | I | So rasch wie möglich | 6'43 |
| 2 | II | Andantino. Getragen | 5'31 |
| 3 | III | Scherzo. Sehr rasch und markiert | 1'52 |
| 4 | IV | Rondo. Presto | 5'41 |

Novelletten, Op. 21*

- | | | |
|---|---|-------|
| 5 | No. 8 in F sharp minor: Sehr lebhaft | 11'52 |
|---|---|-------|



Tape box for Veronica Jochum von Moltke's
Schumann recording

- 3 Fantasiestücke, Op. 111***
- 6 No. 1: Sehr rasch, 2'18
mit leidenschaftlichem Vortrag
- 7 No. 2: Ziemlich langsam 5'02
- 8 No. 3: Kraftig und sehr markiert 3'32
- Nachtstücke, Op. 23°**
- 9 No. 1 in C major: Mehr langsam, 5'20
oft zurückhaltend
- 10 No. 2 in F major: 4'42
Markiert und lebhaft
- 11 No. 3 in D flat major: Mit großer 3'55
Lebhaftigkeit
- 12 No. 4 in F major: Einfach 3'07

Veronica Jochum von Moltke, piano

Recording Producer: Wolfgang Lohse
Balance Engineer: Klaus Scheibe
Engineered by Günther Dieckmann
Recording Location: Jesus Christus-Kirche, Berlin,
Germany, 11–15 February 1963
Original DG Release: SLPM 138 878: *July 1963*
(1–8 only)
© 1963 (Sonata No. 2, Novelette, Fantasiestücke),
2024 (Nachtstücke) Deutsche Grammophon
GmbH, Berlin
STEREO
*FIRST RELEASE ON CD
°PREVIOUSLY UNPUBLISHED – FIRST-EVER
RELEASE

CD 10 48'58

FRANZ LISZT (1811–1886)

Piano Sonata in B minor, S. 178

- 1 I Lento assai – 3'38
Allegro energico –
- 2 II Grandioso – Recitativo – 9'31
- 3 III Andante sostenuto – 7'34
Quasi Adagio –
- 4 IV Allegro energico – 11'27
Più mosso –
Cantando espressivo senza
slentare – Stretta quasi presto –
Presto – Prestissimo – Andante
sostenuto – Allegro moderato –
Lento assai

FRÉDÉRIC CHOPIN (1810–1849)

- 5 Polonaise-Fantaisie in A flat 14'06
major, Op. 61
- 6 Étude in A flat major, 2'24
Op. 10 No. 10

Diana Kacso, piano

Executive Producer: Hanno Rinke
Recording Producer: Heinz Wildhagen
Balance Engineer: Heinz Wildhagen
Recording Engineer: Klaus Behrens
Recording Location: Herkulesaal, Residenz,
Munich, Germany, 11 December 1978
Original DG Release: 2535 008
© 1980 Deutsche Grammophon GmbH, Berlin
STEREO · LIVE RECORDING
FIRST RELEASE ON CD

CD 11**51'10****FRÉDÉRIC CHOPIN (1810–1849)**

- | | | |
|---|--|------|
| 1 | Ballade No. 1 in G minor, Op. 23 | 7'48 |
| 2 | Ballade No. 2 in F major, Op. 38 | 6'29 |
| 3 | Ballade No. 3 in A flat major, Op. 47 | 6'35 |
| 4 | Ballade No. 4 in F minor, Op. 52 | 9'32 |
| 5 | Impromptu No. 1 in A flat major, Op. 29 | 3'11 |
| 6 | Impromptu No. 2 in F sharp major, Op. 36 | 4'31 |
| 7 | Impromptu No. 3 in G flat major, Op. 51 | 3'30 |
| 8 | Impromptu No. 4 in C sharp minor, Op. 66 'Fantaisie-Impromptu' | 4'23 |
| 9 | Berceuse in D flat major, Op. 57 | 4'16 |

Julian von Karolyi, piano

Recording Producer: Dr. Fred Hamel

Recording Engineer: Heinz Wildhagen (Ballades, Berceuse); Karl-Heinz Westphal (Impromptus)

Recording Locations: Amerika-Haus, Munich, Germany, 26 October 1951 & 4 November 1951 (Impromptus Nos. 1 & 4); Musikhalle, Hamburg, Germany, 29 August 1949 (Impromptus Nos. 2 & 3), Beethoven-Saal, Hannover, Germany, 13–16 March 1952 (Ballade No. 1), 19 March 1952 (Ballade No. 2), 18 March 1952 (Ballade No. 3), 19–20 March 1952 (Ballade No. 4), March 1952 (Berceuse)

Original DG Releases: LP 16025 (Ballades); LPM 18068 (Impromptus, Berceuse)

© 1952 (Ballades), 1953 (Impromptus, Berceuse)

Deutsche Grammophon GmbH, Berlin

MONO

FIRST INTERNATIONAL RELEASE ON CD

CD 12**51'00****FRÉDÉRIC CHOPIN (1810–1849)****Piano Sonata No. 3 in B minor, Op. 58**

- | | | |
|---|--|-------|
| 1 | I Allegro maestoso | 8'45 |
| 2 | II Scherzo (Molto vivace) | 2'36 |
| 3 | III Largo | 7'52 |
| 4 | IV Finale (Presto non tanto) | 5'03 |
| 5 | Boléro in C major, Op. 19 | 6'51 |
| 6 | Mazurka No. 13 in A minor, Op. 17 No. 4 | 3'44 |
| 7 | Valse No. 14 in E minor, Op. posth. | 2'46 |
| 8 | Andante spianato et Grande polonaise brillante in E flat major, Op. 22 | 12'47 |

Julian von Karolyi, piano

Recording Producer: Karl Faust

Balance Engineer: Heinz Wildhagen

Recording Location: Beethoven-Saal, Hannover, Germany, 1–4 July 1964

Original DG Release: SLPEM 136 472

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STEREO

CD 13**48'13****MAURICE RAVEL (1875–1937)****Le Tombeau de Couperin, M. 68**

- | | | |
|---|-------------|------|
| 1 | I Prélude | 3'00 |
| 2 | II Fugue | 3'19 |
| 3 | III Forlane | 5'59 |
| 4 | IV Rigaudon | 3'14 |

- | | | | |
|---|----|---------|------|
| 5 | V | Menuet | 5'46 |
| 6 | VI | Toccata | 3'37 |

IGOR STRAVINSKY (1882–1971)

- | | | | |
|---|--|----------------------|------|
| 7 | | Tango, K62 | 3'56 |
| 8 | | Piano Rag Music, K32 | 2'55 |

Trois mouvements de Petrouchka, K12

- | | | | |
|----|-----|-------------------|------|
| 9 | I | Danse russe | 2'26 |
| 10 | II | Chez Pétrouchka | 4'54 |
| 11 | III | La semaine grasse | 8'37 |

David Lively, piano

Executive Producer: Hanno Rinke
 Recording Producer: Heinz Wildhagen
 Balance Engineer: Heinz Wildhagen
 Recording Engineers: Klaus Behrens,
 Gernot Westhäuser
 Recording Location: Herkulesaal, Residenz,
 Munich, Germany, 29 May & 3 July 1979
 Original DG Release: 2535 009
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 STEREO · LIVE RECORDING
 FIRST RELEASE ON CD

CD 14 **50'09**

ARNOLD SCHOENBERG (1874–1951)

3 Klavierstücke, Op. 11

- | | | |
|---|-----------------------|------|
| 1 | No. 1: Mäßige Viertel | 3'54 |
| 2 | No. 2: Mäßige Achtel | 8'20 |
| 3 | No. 3: Bewegte Achtel | 2'15 |

FRANZ SCHUBERT (1797–1828)

Piano Sonata No. 16 in A minor, D. 845

- | | | | |
|---|-----|--|-------|
| 4 | I | Moderato | 10'39 |
| 5 | II | Andante, poco mosso | 12'13 |
| 6 | III | Scherzo (Allegro vivace) – Trio (Un poco più lento) | 7'11 |
| 7 | IV | Rondo (Allegro vivace) | 5'06 |

Alexander Lonquich, piano

Executive Producer: Hanno Rinke
 Recording Producer: Heinz Wildhagen
 Balance Engineer: Heinz Wildhagen
 Recording Engineer: Rainer Höpfner
 Recording Location: Herkulesaal, Residenz,
 Munich, Germany, 25 & 26 September 1979
 Original DG Release: 2535 014: April 1981
 © 1981 Deutsche Grammophon GmbH, Berlin
 STEREO · LIVE RECORDING
 FIRST RELEASE ON CD

CD 15 **41'47**

LUDWIG VAN BEETHOVEN (1770–1827)

Piano Sonata No. 8 in C minor,

Op. 13 'Pathétique'

- | | | | |
|---|-----|--|------|
| 1 | I | Grave – Allegro di molto e con brio | 9'39 |
| 2 | II | Adagio cantabile | 6'22 |
| 3 | III | Rondo (Allegro) | 4'49 |

**Piano Sonata No. 31 in A flat major,
Op. 110**

- | | | | |
|---|---|--|------|
| 4 | I | Moderato cantabile molto espressivo | 6'37 |
|---|---|--|------|

- 5 II Allegro molto 2'32
 6 III Adagio ma non troppo – 11'36
 Fuga (Allegro ma non troppo)

Elly Ney, piano

Recording Producer: Karl-Heinz Schneider
 Balance Engineer: Heinz Wildhagen
 Recording Location: Beethoven-Saal, Hannover, Germany, 18 & 22 December 1956 (No. 8), 21 & 22 December 1956 (No. 31)
 Original DG Release: LPEM 19 084; *January 1957*
 © 1957 Deutsche Grammophon GmbH, Berlin
 MONO

CD 16 42'54

LUDWIG VAN BEETHOVEN (1770–1827)
Piano Sonata No. 14 in C sharp minor,
Op. 27 No. 2 'Moonlight'

- 1 I Adagio sostenuto 6'58
 2 II Allegretto 2'21
 3 III Presto agitato 8'00

Piano Sonata No. 23 in F minor,
Op. 57 'Appassionata'

- 4 I Allegro assai 10'00
 5 II Andante con moto 6'49
 6 III Allegro ma non troppo 8'30

Elly Ney, piano

Recording Producer: Karl-Heinz Schneider
 Balance Engineer: Heinz Wildhagen
 Recording Location: Beethoven-Saal, Hannover, Germany, 19 December 1956 (No. 14), 20 & 22 December 1956 (No. 23)

Original DG Release: LPEM 19 085
 © 1957 Deutsche Grammophon GmbH, Berlin
 MONO

CD 17 53'44

JOHANN SEBASTIAN BACH (1685–1750)
Aria variata alla maniera italiana,
BWV 989

- 1 Theme. Aria 2'23
 2 Variation 1: Largo 1'23
 3 Variation 2 1'05
 4 Variation 3 1'12
 5 Variation 4: Allegro 1'32
 6 Variation 5: Un poco allegro 0'55
 7 Variation 6: Andante 2'48
 8 Variation 7: Un poco allegro 1'00
 9 Variation 8: Allegro 0'50
 10 Variation 9 0'52
 11 Variation 10 2'29

FRÉDÉRIC CHOPIN (1810–1849)

- 12 **Scherzo No. 1 in B minor, Op. 20** 9'07

CLAUDE DEBUSSY (1862–1918)
Images – Première série, CD 105

- 13 I Reflets dans l'eau 4'59
 14 II Hommage à Rameau 6'45
 15 III Mouvement 3'20

Images – Deuxième série, CD 120

- 16 I Cloches à travers les feuilles 4'09

- 17 II Et la lune descend sur le temple qui fût 4'37
 18 III Poissons d'or 3'41

Ewa Pobłocka, piano

Executive Producer: Hanno Rinke
 Recording Producer: Heinz Wildhagen
 Balance Engineer: Heinz Wildhagen
 Recording Engineer: Klaus Behrens
 Recording Location: Herkulesaal, Residenz,
 Munich, Germany, 2 & 3 June 1980
 Original DG Release: 2535 015: *April 1981*
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 STEREO · LIVE RECORDING
 FIRST RELEASE ON CD

CD 18 49'16

LUDWIG VAN BEETHOVEN (1770–1827)
Piano Sonata No. 28 in A major, Op. 101

- 1 I Etwas lebhaft und mit der innigsten Empfindung (Allegretto ma non troppo) 4'48
 2 II Lebhaft, marschmäßig (Vivace alla marcia) 5'39
 3 III Langsam und sehnsuchtsvoll (Adagio ma non troppo, con affetto) – 11'14
 IV Geschwind, doch nicht zu sehr und mit Entschlossenheit (Allegro)

ROBERT SCHUMANN (1810–1856)
 4 **Toccata in C major, Op. 7** 7'20

MAURICE RAVEL (1875–1937)
Gaspard de la nuit, M. 55
 Trois Poèmes pour piano d'après
 Aloysius Bertrand

- 5 I Ondine (Lent) 5'55
 6 II Le Gibet (Très lent) 5'25
 7 III Scarbo (Modéré) 8'29

Jorge Luis Prats, piano

Executive Producer: Hanno Rinke
 Recording Producer: Heinz Wildhagen
 Balance Engineer: Heinz Wildhagen
 Recording Engineer: Klaus Behrens
 Recording Location: Herkulesaal, Residenz,
 Munich, Germany, 11 March 1979
 Original DG Release: 2535 010: *April 1980*
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 STEREO · LIVE RECORDING
 FIRST RELEASE ON CD

CD 19 52'45

JOHANN SEBASTIAN BACH (1685–1750)
Goldberg Variations, BWV 988

- 1 Aria 1'49
 2 Variatio 1 a 1 Clav. 0'50
 3 Variatio 2 a 1 Clav. 0'48
 4 Variatio 3. Canone all'Unisono a 1 Clav. 0'55
 5 Variatio 4 a 1 Clav. 0'28
 6 Variatio 5 a 1 ô vero 2 Clav. 0'39
 7 Variatio 6. Canone alla Seconda a 1 Clav. 0'36

| | | |
|----|---|------|
| 8 | Variatio 7 a 1 ovvero 2 Clav. Al tempo di Giga | 1'02 |
| 9 | Variatio 8 a 2 Clav. | 0'54 |
| 10 | Variatio 9. Canone alla Terza a 1 Clav. | 0'47 |
| 11 | Variatio 10. Fughetta a 1 Clav. | 0'45 |
| 12 | Variatio 11 a 2 Clav. | 0'55 |
| 13 | Variatio 12 a 1 Clav. Canone alla Quarta in moto contrario | 1'07 |
| 14 | Variatio 13 a 2 Clav. | 1'50 |
| 15 | Variatio 14 a 2 Clav. | 0'59 |
| 16 | Variatio 15. Canone alla Quinta a 1 Clav. Andante | 1'52 |
| 17 | Variatio 16. Overture a 1 Clav. | 1'26 |
| 18 | Variatio 17 a 2 Clav. | 0'53 |
| 19 | Variatio 18. Canone alla Sesta a 1 Clav. | 0'47 |
| 20 | Variatio 19 a 1 Clav. | 0'34 |
| 21 | Variatio 20 a 2 Clav. | 0'56 |
| 22 | Variatio 21. Canone alla Settima. (a 1 Clav.) | 1'16 |
| 23 | Variatio 22 a 1 Clav. Alla breve | 0'41 |
| 24 | Variatio 23 a 2 Clav. | 1'02 |
| 25 | Variatio 24. Canone all'Ottava a 1 Clav. | 1'10 |
| 26 | Variatio 25 a 2 Clav. Adagio | 4'05 |
| 27 | Variatio 26 a 2 Clav. | 0'54 |
| 28 | Variatio 27. Canone alla Nona a 2 Clav. | 0'53 |
| 29 | Variatio 28 a 2 Clav. | 1'08 |
| 30 | Variatio 29 a 1 ovvero 2 Clav. | 1'00 |
| 31 | Variatio 30. Quodlibet a 1 Clav. | 0'49 |
| 32 | Aria da capo | 2'00 |

SERGEI PROKOFIEV (1891–1953)
Piano Sonata No. 7 in B flat major,
Op. 83

| | | |
|----|---------------------|------|
| 33 | I Allegro inquieto | 7'27 |
| 34 | II Andante caloroso | 5'30 |
| 35 | III Precipitato | 3'19 |

Zola Mae Shaulis, piano

Executive Producer: Karl Faust
Recording Producer: Werner Mayer
Balance Engineer: Klaus Scheibe
Engineered by: Hans-Rudolf Müller
Editor: Jobst Eberhardt
Recording Location: Studio Lankwitz, Berlin,
Germany, 24–27 March 1971
Original DG Release: 2555 003: *October 1971*
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STEREO
FIRST RELEASE ON CD

CD 20 **46'19**

JOHANN SEBASTIAN BACH (1685–1750)

| | | |
|---|--|------|
| 1 | Toccatà in C minor, BWV 911 | 9'38 |
| | (Toccatà) – Adagio – (Fuga) – Adagio – (Fuga) – Adagio/Presto | |
| 2 | Toccatà in D major, BWV 912 | 9'48 |
| | Presto – Allegro – Adagio – [no tempo indication] – Con discrezione – Fuga | |

3 **Toccata in D minor, BWV 913** 11'05
(Toccata) – [no tempo indication] –
Presto – Adagio – Allegro

4 **Toccata in E minor, BWV 914** 6'41
(Toccata) – Un poco allegro (a 4 voci) –
Adagio – Allegro – Fuga (a 3 voci)

5 **Toccata in G minor, BWV 915** 8'34
(Toccata) – Adagio – Allegro –
Adagio – Fuga

Zola Mae Shaulis, piano

Recording Producer: Cord Garben
Balance Engineer: Heinz Wildhagen
Recording Engineer: Jürgen Bulgrin
Recording Location: Salle Hoche, Paris, France,
28–30 May 1974
Original DG Release: 2530 697: *May 1975*
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STEREO
FIRST RELEASE ON CD

CD 21 50'29

CHARLES IVES (1874–1954)
Piano Sonata No. 2
'Concord, Mass., 1840–1860'

1 I Emerson: Slowly – 14'18
Slowly and quietly
Dieter Sonntag, flute
2 II Hawthorne: Very fast 12'55
3 III The Alcotts 5'25

4 IV Thoreau: Starting slowly 11'26
and quietly
Walter Stangl, viola

5 **Three-page Sonata (1905)** 6'14
Roberto Szidon, piano

Produced by: Karl Faust
Recording Producers: Werner Mayer
(Sonata No. 2); Klaus Scheibe (Three-page Sonata)
Balance Engineer: Klaus Scheibe
Recorded by: Hans-Rudolf Müller (Sonata No. 2);
Gernot Westhäuser (Three-page Sonata)
Editors: Gernot Westhäuser (Sonata No. 2);
Klaus Behrens (Three-page Sonata)
Recording Location: Plenarsaal der Akademie
der Wissenschaften, Munich, Germany, 8–12
May 1971 (Sonata No. 2), 12 June 1971
(Three-page Sonata)
Original DG Release: 2530 215: *February 1972*
© 1972 Deutsche Grammophon GmbH, Berlin
STEREO

CD 22 76'50

MAX REGER (1873–1916)
Variations and Fugue on a Theme by
Telemann, Op. 134

1 Thema: Tempo di minuetto 1'01
2 Variation 1: L'istesso tempo 0'53
3 Variation 2: L'istesso tempo 1'00
4 Variation 3: L'istesso tempo. 0'34
Scherzando
5 Variation 4: L'istesso tempo 0'41

| | | |
|----|---|------|
| 6 | Variation 5: Non troppo vivace | 0'46 |
| 7 | Variation 6: Non troppo vivace | 0'47 |
| 8 | Variation 7: Quasi tempo primo | 0'56 |
| 9 | Variation 8: Tempo primo | 0'37 |
| 10 | Variation 9: Non troppo vivace | 0'54 |
| 11 | Variation 10: Quasi adagio | 1'59 |
| 12 | Variation 11: Quasi adagio | 2'08 |
| 13 | Variation 12: Poco vivace | 0'50 |
| 14 | Variation 13: Tempo primo | 0'36 |
| 15 | Variation 14: Meno vivace | 0'57 |
| 16 | Variation 15: Andante | 1'23 |
| 17 | Variation 16: Adagio | 1'50 |
| 18 | Variation 17: Poco andante | 1'16 |
| 19 | Variation 18: Tempo primo | 0'44 |
| 20 | Variation 19: Poco vivace | 0'55 |
| 21 | Variation 20: Poco vivace | 0'53 |
| 22 | Variation 21: Vivace | 0'58 |
| 23 | Variation 22: Vivace | 1'18 |
| 24 | Variation 23: Poco andante. Molto adagio | 0'49 |
| 25 | Fugue: Vivace con spirito | 5'06 |

Erik Then-Bergh, piano

Recording Producer: Dr. Fred Hamel
 Balance Engineer: Karl-Heinz Westphal
 Recording Location: Beethoven-Saal, Hannover,
 Germany, 5–8 December 1951
 Original DG Release: LP 16 018
 © 1952 Deutsche Grammophon GmbH, Berlin
 MONO

LUDWIG VAN BEETHOVEN (1770–1827)

**33 Variations on a Waltz by Diabelli,
Op. 120**

| | | |
|----|---|------|
| 26 | Tema. Vivace | 0'53 |
| 27 | Variation 1: Alla marcia maestoso | 1'47 |
| 28 | Variation 2: Poco allegro | 0'55 |
| 29 | Variation 3: L'istesso tempo | 1'12 |
| 30 | Variation 4: Un poco più vivace | 0'58 |
| 31 | Variation 5: Allegro vivace | 0'56 |
| 32 | Variation 6: Allegro ma non troppo e serio | 1'47 |
| 33 | Variation 7: Un poco più allegro | 0'56 |
| 34 | Variation 8: Poco vivace | 1'12 |
| 35 | Variation 9: Allegro pesante e risoluto | 1'45 |
| 36 | Variation 10: Presto | 0'37 |
| 37 | Variation 11: Allegretto | 1'01 |
| 38 | Variation 12: Un poco più moto | 1'00 |
| 39 | Variation 13: Vivace | 1'00 |
| 40 | Variation 14: Grave e maestoso | 3'07 |
| 41 | Variation 15: Presto scherzando | 0'35 |
| 42 | Variation 16: Allegro | 0'54 |
| 43 | Variation 17: Allegro | 0'59 |
| 44 | Variation 18: Poco moderato | 1'45 |
| 45 | Variation 19: Presto | 0'50 |
| 46 | Variation 20: Andante | 1'50 |
| 47 | Variation 21: Allegro con brio – Meno allegro – Tempo I | 1'07 |
| 48 | Variation 22: Allegro molto. Alla 'Notte e giorno faticar' di Mozart | 0'41 |
| 49 | Variation 23: Allegro assai | 0'53 |
| 50 | Variation 24: Fughetta. Andante | 1'10 |

| | | |
|----|--|------|
| 51 | Variation 25: Allegro | 0'45 |
| 52 | Variation 26: Piacevole | 1'01 |
| 53 | Variation 27: Vivace | 0'57 |
| 54 | Variation 28: Allegro | 0'51 |
| 55 | Variation 29: Adagio ma non troppo | 1'14 |
| 56 | Variation 30: Andante, sempre cantabile | 1'53 |
| 57 | Variation 31: Largo, molto espressivo | 4'01 |
| 58 | Variation 32: Fuga. Allegro – Poco adagio | 2'38 |
| 59 | Variation 33: Tempo di minuetto moderato | 3'06 |

Paul Baumgartner, piano

Recording Producer: Dr. Fred Hamel

Balance Engineer: Heinz Wildhagen

Recording location: Beethoven-Saal, Hannover,
Germany, 9–12 February 1952

Original DG Release: LPM 18 054

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MONO

Total timing: 19 hours 57 minutes

Piano competitions can be a double-edged sword and are often thought of as an inevitable necessity to springboard a career. For some pianists, such as Krystian Zimerman or Maurizio Pollini, taking first prize at a prestigious international competition can be the start of an illustrious performing career lasting a lifetime. For others, it can be the high point of a career that later develops in different directions such as teaching privately or being affiliated to an educational institution.

Eight of the discs in this set were recorded between 1978 and 1980 with Hanno Rinke as producer. The LPs were issued by Deutsche Grammophon with the series title 'Concours' as all the pianists had been prize winners at recent competitions. They were recorded at the Herkulessaal, Residenz, in Munich during live performances, although either a morning rehearsal or repeat public performance was also recorded for patching, if necessary.

Another subtitled series that was set up by Deutsche Grammophon to help young artists at the beginning of their careers was named 'Debut'. In addition to pianists, this covered singers and many genres of instrumentalists including violin, guitar, organ and trumpet.

Vladimir Ashkenazy (born 1937) has had one of the longest careers, producing a large



Vladimir Ashkenazy

discography and countless performances as a pianist and conductor. His joint first prize at the Tchaikovsky Competition in Moscow in 1962 (with John Ogdon) was preceded by the second prize at the Chopin Competition (Adam Harasiewicz took first) when he was eighteen years of age, and first prize at the Queen Elisabeth Competition in 1956, the year he enrolled at the Moscow Conservatory. The live recordings re-issued here from the Chopin competition (broadcast by Polish radio) were licenced by Deutsche Grammophon and published on their Heliodor label in 1967. At that time, the mono recordings were electronically

reprocessed for stereo. They are heard here as originally recorded, in mono.

Another recording from Polish Radio was issued by Deutsche Grammophon on Heliodor a year earlier, in 1966. This was of the Rachmaninoff Cello Sonata with Mstislav Rostropovich, also from a 1956 broadcast. The LP filler was the first six of Rachmaninoff's Op. 33 Études-Tableaux played by Lev Oborin (1907–1974). One of the notable pianists of the Soviet Era, Oborin won first prize at the 1927 Chopin Competition and, in addition to performing, began teaching at the Moscow Conservatory a year after his victory. Although his career was mainly in the Soviet Union, he was able to travel abroad making his London debut in 1958 and his US debut in 1963, so his name was known to Western audiences and record buyers eager to hear Soviet artists such as Sviatoslav Richter and David Oistrakh.

Born in Odessa in 1951, Boris Bloch studied under Tatyana Nikolayeva and Dimitri Bashkurov at the Moscow Conservatoire and in 1978 he won first prize at the Busoni Competition in Bolzano. On the staff of the Folkwang Hochschule in Essen since 1985, Bloch has maintained a performing career in Europe and Russia, sits on juries of piano competitions, and gives masterclasses. There is a great deal of material to be seen online including impressive performances of

Liszt Transcendental Études from the time when he won in Bolzano. In this 1979 recital issued on Deutsche Grammophon's Concours series, Bloch plays the rarely heard Fantasy on themes of Mozart's Marriage of Figaro by Liszt in the version completed by Busoni. He also recorded the Busoni Piano Concerto with Christoph Eschenbach and the Zurich Tonhalle Orchestra and appeared on three of the CDs from the Rarities of Piano Music Festival in Husum.

Michel Block (1937–2003) was born in Antwerp making his debut in Mexico at the age of nine



Michel Block

where his parents had moved. He later completed his studies with Beveridge Webster at the Juilliard School of Music in New York in 1958. Rather like the case of Ivo Pogorelich at the 1980 Chopin Competition, where Martha Argerich resigned from the jury due to the young Croatian being eliminated in the third round, Block also made headlines at the 1960 Chopin Competition. Jury member Arthur Rubinstein was outraged when Bloch was placed eleventh, so he created a special prize to the same value of the second prize, and gave it to Block. Fortunately, Block fulfilled his promise by winning the Leventritt Award in New York two years later, but thereafter curtailed his performing career and joined the faculty of Indiana University in Bloomington.

Having studied with Alfred Cortot from 1958 to 1962 Dino Ciani (1941–1974) won second prize at the Liszt–Bartók Competition in Budapest in 1961. With a wide repertoire, he performed in Europe and the United States under such conductors as Barbirolli, Giulini, Abbado and Muti. However, a fatal car accident ended his life at the age of 32 when he was in the prime of his career, having made a number of recordings for Deutsche Grammophon including two of the rarely recorded piano sonatas by Weber. Ciani first appeared on the label's Debut series in 1969 with Schumann's *Novelletten* and then recorded both books of



Dino Ciani

the Debussy *Préludes* in April 1972 in Munich. However, he had previously recorded Book 1 a year earlier in Hannover's Beethoven-Saal, and it is this version (which was allotted a catalogue number and reached the test pressing stage) that is being published here for the first time.

Mikhail Faerman was born in Moldavia in 1955. He entered the Central School of Music in Moscow at the age of seven and from 1972 to 1977 studied with Yakov Flier at the Moscow Conservatory. After winning first prize at the 1975 Queen Elisabeth Competition in Brussels he defected from the Soviet Union in 1978. The following year he joined the staff of the Conservatory in Mons, and from

1997 has been professor of piano at the Royal Conservatory of Music in Brussels. His Munich recital at the Herkulesaal in February 1980 was issued in the Concours series.

Like Faerman, Yuri Egorov (1954–1988) took part in the 1975 Queen Elisabeth competition where he won third prize. Previously, he took fourth prize at the Long–Thibaud competition in 1971 and third at the Tchaikovsky Competition of 1974. Egorov studied with Yakov Zak at the Moscow Conservatoire for six years but defected from the Soviet Union in 1976 whilst on tour in Europe. Egorov participated in the 1977 Van Cliburn Competition where, although not a finalist, he was a favourite with the audience and funds were raised for his New York debut in January 1978. Rave reviews seemed to promise a stellar career. Egorov was compared to Horowitz in New York, Dinu Lipatti in Paris, and hailed by critic Andrew Porter as ‘the biggest and most poetical young pianistic talent I have ever encountered’. Tragically, only ten years later, after much success in the USA and Europe, Egorov died at the age of 33 from complications connected with the AIDS virus. The recording of Schumann’s *Carnaval* from the Queen Elisabeth Competition was issued at the time by Deutsche Grammophon.

In addition to winning the Leventritt Competition in 1976, Steven de Groote (1953–1989) gained

first prize at the 1977 Van Cliburn Competition, the year that Egorov was not placed in the final. A successful performing career followed his victory in Texas, and Deutsche Grammophon issued a 1978 Munich recital on its Concours series. However, as an amateur pilot, De Groote suffered a plane crash in 1985. Although he recovered from serious injuries and resumed his career, he died four years later.

The French pianist Claude Helffer (1922–2004) specialised in contemporary music. During the 1930s, from the age of ten, Helffer studied with Robert Casadesus, while during the Second World War he fought for the French Resistance for which he was awarded the Croix de Guerre in 1944. His other decorations include Chevalier de la Légion d’honneur, Officier de l’ordre du Mérite, and Officier des Arts et Lettres. After the War he resumed his musical studies (theory and composition) with a conductor keen on contemporary music – René Leibowitz – with whom he recorded the Schoenberg Piano Concerto in 1953. During his performing career Helffer gave the premiere of many contemporary works and conducted numerous masterclasses in Europe, North and South America, Japan and Australia. His only solo LP for Deutsche Grammophon was issued in 1970 and contains the Piano Sonata by Berg and the challenging

Piano Sonata No. 2 by Pierre Boulez. Maurizio Pollini took up this work and recorded it for the same label in 1978, so the Helffer recording became rather overlooked and is receiving its first release on CD here.

Born in 1927 Veronica Jochum von Moltke made only one LP for Deutsche Grammophon. Released in 1964 as *Robert Schumann Klavierabend Recital*, the main work is the Piano Sonata in G minor Op 22. She studied in Hamburg and Munich and with Edwin Fischer in Berlin. After further studies in Paris with Joseph Benvenuti, Jochum completed her tuition with Rudolf Serkin at the Curtis Institute of Music in Philadelphia. After her marriage in 1961 she and her husband settled in Boston where she was a professor at the New England Conservatory of Music. The eldest daughter of conductor Eugen Jochum, Veronica founded a society that bears her father's name in 1987 and a Eugen Jochum Foundation in 2011. Due to LP duration restrictions at the time of its issue in 1963, the *Nachtstücke* were omitted from the LP and receive their first release here.

Diana Kacso (1953–2022) received her first piano lessons in her hometown of Rio de Janeiro then at the Brazilian Conservatory in Rio. Kacso made her debut with the Brazilian National Orchestra playing Beethoven's Piano Concerto No. 3 when she was fifteen and continued her studies from

1972 to 1975 under Sacha Gorodnitzki on a scholarship at the Juilliard School in New York. A veteran of many competitions, Kacso gained sixth prize at the 1975 Chopin Competition and second prize at both the Arthur Rubinstein Competition in 1977 and the Leeds Competition in 1978. Other competition successes include first prize at the 1976 Teresa Carreño Competition in Venezuela and the International Chilean Piano Competition in 1978. Her Munich recital in December 1978 includes an impressive Liszt Piano Sonata and was released by Deutsche Grammophon in its Concours series. In 1985 Kacso married and settled in Brooklyn, New York. After the birth of her sons in the early 1990s she reduced her public performances in order to raise her children. Later she returned to Brazil to give concerts and masterclasses.

The Hungarian pianist Julian von Karolyi (1914–1993) was from an earlier generation. At the age of twelve he studied with Josef Pembauer in Munich and Max Pauer at the Conservatory in Leipzig where he was awarded a Diploma for Soloists. He made his debut in London in 1929, the same year that he won the Mendelssohn Prize in Berlin. He toured England with the great Russian bass Feodor Chaliapin, won the Blüthner Prize in Dresden and went to Paris to study with Alfred Cortot, all before he had turned eighteen. Karolyi then returned



Julian von Karolyi

to Budapest to study with Ernő Dohnányi and participated in the second International Chopin Competition where he was placed ninth in the year that Alexander Uninsky won first prize and Louis Kentner fifth. The following year, 1933, saw Karolyi in the final stage of the International Music Competition in Vienna where Dinu Lipatti was placed second. From the mid-1930s he toured throughout Europe and continued to play in Germany during the Second World War after which he gave his debut in the United States in 1951, thereafter making further tours of Europe. From the mid-1940s he recorded for Deutsche

Grammophon, mainly works by Chopin and Liszt, which were released as microgroove 78rpm and 45rpm discs plus one stereo LP, included in this set. He acquired German citizenship in 1956 and taught at the Hochschule in Würzburg from 1972.

Although David Lively was born in the USA in 1953, at the age of sixteen he went to Paris to study with Jules Gentil (an assistant of Alfred Cortot) and remained in France. Further studies followed with Wilhelm Kempff, Eugene Istomin and Claudio Arrau leading to prizes at the Concours International Marguerite Long, Queen Elisabeth of Belgium Competition and the International Tchaikovsky Competition where he gained a special prize for the playing of contemporary music. Lively specialises in French and American music, particularly contemporary works by Carter, Ives and Copland. He also performs lesser heard piano concertos such as those by Busoni, Furtwängler and Joseph Marx. He has premiered many original works written for him. Lively appeared on a previous Deutsche Grammophon LP as a winner in the 1972 Queen Elisabeth Competition, but like the other Concours releases in this set, the label recorded him in a recital in Munich in 1979.

German pianist and conductor Alexander Lonquich was born in Trier in 1960. His teachers include Astrid Schmidt-Neuhaus, Paul Badura-

Skoda, Andrzej Jasinski and Ilonka Deckers. His career was launched after he won first prize at the Antonio Casagrande International Piano Competition in Terni, Italy at the age of sixteen. About four years later he received an honourable mention at the tenth International Chopin Competition. During his career Lonquich has worked with many orchestras including the Vienna Philharmonic and Royal Philharmonic and under such conductors as Claudio Abbado, Yuri Bashmet and Kurt Sanderling. He has performed in the United States, Japan, Australia and frequently appears at international music festivals as a chamber music performer. Lonquich's only solo LP for Deutsche Grammophon was released in its Concours series from a 1979 Munich recital. Lonquich also performs with his son, the clarinetist Tommaso Lonquich.

Like Karolyi, Elly Ney (1882–1968) comes from an earlier generation of pianists. From the age of ten, Ney studied for nine years at the Cologne Conservatory with Isidor Seiss (1840–1905) who had been a pupil of Clara Schumann's father, Friedrich Wieck. After winning the Mendelssohn prize in Berlin, Ney sought out Theodore Leschetizky in Vienna thereafter completing her studies with Liszt pupil Emil von Sauer. Ney's career flourished after her Vienna debut in 1905 and later she had great success in the 1920s

in the United States where upon her arrival in 1921 she gave three recitals at Carnegie Hall. Her commitment to the music of Beethoven was the reason she had wanted to study with Leschetizky as his teacher, Czerny, had studied with Beethoven. Ney was awarded the freedom of Beethoven's birthplace, the city of Bonn, in 1927, a hundred years after his death. Her devotion to Beethoven and Germany led Ney to support the Nazi party during the 1930s and for the duration of the Second World War she taught at the Mozarteum in Salzburg. After the War she rarely played outside of Germany. After some discs made for Brunswick during her time in America, Ney recorded for Deutsche Grammophon and Electrola in Germany during the 1930s and 1940s. Her Deutsche Grammophon LPs of Beethoven's named Sonatas (Moonlight, Appassionata and Pathétique) in addition to Op. 110 were recorded in 1956. These display Ney's nobility and authority in her interpretations of Beethoven's music. (Included for the first time on CD is the repeat in the finale of the Appassionata.)

While she was still studying at the Academy of Music in Gdansk, Ewa Pobłocka (born 1957) gained the joint fifth prize at the 1980 International Chopin Competition where the fourth prize was not awarded. Her postgraduate

studies took her to Hamburg to study with Conrad Hansen. A keen chamber music player, Pobłocka has performed throughout Europe, the Americas, Australia and the Far East giving many premieres of contemporary Polish works. Frequently invited to sit on juries of piano competitions, Pobłocka has sustained a successful performing and teaching career (currently branching out into writing and broadcasting) and is at present a professor at the Academy of Music in Bydgoszcz and the Chopin University of Music in Warsaw. Pobłocka made the first recording of the Piano Concerto by Panufnik with the London Symphony Orchestra under the baton of the composer as well as Lutosławski's Piano Concerto, also with the composer at the helm.

The 1979 recital by Cuban pianist Jorge Luis Prats (born 1953) is impressive for its fluency. Prats left Cuba in 2004 settling in Spain; he regularly appears at International Music Festivals such as the one in Florida. Prats is one of the most relaxed pianists with an extraordinary technique and it is surprising he has not had more of a high profile career, particularly with his repertoire of romantic transcriptions and Spanish music. Prats's debut for Decca, a live recital of Spanish music, was released in 2011 but was not followed up by further releases. After winning the Long-

Thibaud Competition in 1977 he studied with Magda Tagliaferro, Paul Badura-Skoda, Witold Malcużyński and Rudolf Kehrer.

Zola Mae Shaulis (1942–2021) won the Bach International Competition in Washington when she was only seventeen. Born in Lancaster, New Jersey, she studied with Agi Jambor and Jacques Abram and at the age of seven became the youngest person to play a concerto with the Philadelphia Orchestra after performing Mozart's B flat major concerto, K. 456 with the local Bridgeton Symphony Orchestra in November 1949. Nine years after winning the Bach competition she gained another first prize at Rio de Janeiro, but it was her win of the Naumburg Award in New York in 1971 that bolstered her career. She had made her New York debut at Alice Tully Hall in 1970 and, after becoming a protégée of Arthur Rubinstein, gave her Carnegie Hall debut in 1974. Part of the Naumburg Award was the opportunity to make a record for the CRI label for which she recorded works by Ernest Bloch, Louis Gruenberg and Samuel Barber, and in 1971 she appeared on Deutsche Grammophon's Debut series playing Bach's Goldberg Variations and Prokofiev's Piano Sonata No. 7. Today we are used to hearing the Goldberg Variations as a precious, studied, almost holy offering lasting anything up to an hour. Shaulis gives a joyful, vital rendition of

the work lasting 36 minutes, mainly because she does not observe the repeats.

Shaulis was held in high esteem as a Bach player in Europe, so Deutsche Grammophon invited her to make another Bach disc in 1975. She brings a warmth and humanity to a selection of the Toccatas, exploiting the resources of the piano rather than trying to make it sound like a harpsichord. Shaulis retired from the concert stage to raise her daughter but still played and taught while enjoying family life. The sleeve notes on one of her LPs states: 'The child prodigy has developed into a housewife extraordinaire ... the mother of a two-year-old daughter, makes music only as a secondary occupation. The piano means less to her than her private life, her family. She practises for only a few hours a day, and it is less a result of any personal ambition than through the prompting of her friends and teachers that she takes part in competitions.'

Brazilian Roberto Szidon (1941–2011) is remembered today through his recordings for Deutsche Grammophon of the complete Hungarian Rhapsodies of Liszt, the complete Piano Sonatas of Scriabin, works by Villa-Lobos, Chopin's Impromptus and Scherzi plus piano concertos by Gershwin and MacDowell. Even though he was a child prodigy, Szidon was able to avoid that lifestyle as he concurrently studied

medicine and music becoming a medical officer in the Brazilian army. Tuition with Claudio Arrau in New York and also with Arthur Rubinstein preceded the launch of his career in 1965 when he won the São Sebastião do Rio de Janeiro prize leading to tours of the United States, South America and Europe. He began to play more contemporary music and for Deutsche Grammophon recorded the 'Concord' Sonata by Charles Ives along with the American composer's 'Three-Page Sonata'. Deutsche Grammophon had nurtured his career and originally featured him in its Debut series for which he recorded the Piano Sonata No. 6 by Prokofiev, the Piano Sonata No. 4 by Scriabin and the 1931 version of Rachmaninoff's Piano Sonata No. 2.

For the last disc in this collection we return to the early 1950s. Rather like many of the competition winners, Erik Then-Bergh (1916–1982) and Paul Baumgartner each made only one solo disc for Deutsche Grammophon. Then-Bergh was born in Hannover, studied in Frankfurt and made his debut in Berlin in 1938 after winning the Walter Bachmann prize two years previously. He performed with all the great conductors of the day including Abendroth, Kubelík, Böhm, Furtwängler and Jochum. He was a fine pianist who, along with performing the Austro-German repertoire, championed lesser played composers such as

Max Reger. In addition to the Telemann Variations, Then-Bergh also recorded that composer's Piano Concerto with Hans Rosbaud. He gave his London debut in 1953, shortly after making his disc for Deutsche Grammophon. Although born in Switzerland, Paul Baumgartner (1903–1976) studied with Walter Braunfels in Munich and Eduard Erdmann in Cologne where he also taught from 1927 to 1935. During the Second World War Baumgartner had to return to Switzerland where he taught at the Basel Conservatory, heading the piano department from 1937. Between 1953 and 1961 he taught at the Hochschule in Hanover where he made this recording of Beethoven's Diabelli Variations in 1952. He is now remembered as a teacher, his most famous pupil being Alfred Brendel.

Jonathan Summers



Erik Then-Bergh



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