

Ernő Dohnányi: A Discography of the Performer

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ABSTRACT

The performances of Ernő Dohnányi as pianist and conductor were preserved on numerous sound recordings. He was involved in the recording industry first in 1905, and his death was notoriously caused by a cold suffered in a recording studio in 1960. His interpretation is preserved on different audio media: piano rolls, 78rpm and Long Play discs, x-ray foils and reel-to-reel tapes. Although the number of his studio recordings, made for commercial purposes, is relatively small, the amount of live concert and home recordings, including the huge collection of unpublished recordings made in the USA between 1945 and 1960, expands it to a significant corpus of sound recordings. This article contains the complete discography of Ernő Dohnányi as a performer. The discography provides all available data of the studio and live recordings of Dohnányi, including the data of reissues (closing date: June 2022). It is preceded by an article in which Dohnányi's discography is analysed from several aspects. The analysis of the recorded repertoire sets the stage for further research on Dohnányi's interpretation; however, lost recordings are also reviewed. Dohnányi's controversial relationship to the technical media, and vice versa the recording firms changing interest in him as a performer, are also discussed in detail, involving several sources formerly unknown to Dohnányi research.

KEYWORDS

Ernő (Ernst von) Dohnányi, discography, history of sound recording

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*“There is little new to say about Dohnányi’s beautiful Beethoven recital. No one today plays Beethoven, Schubert, and Brahms as he does. The touch, the classic sound of the piano should be preserved for posterity with gramophones, pianolas, etc. for future generations to learn from in the decades to come!”*¹

The list of Ernő Dohnányi’s recordings was first published by Bálint Vázsonyi in the 1971 first edition of his monograph on Dohnányi.² His list is admittedly incomplete, featuring the currently available albums and a few of the historical recordings that he considered particularly significant. The second edition of the monograph, which was revised in 2002, does not contain the list at all. Vázsonyi only calls attention to two LP reissues.³ In any case, research on Dohnányi’s discography had already begun in the 1990s. In 1994, János Mácsai published the list of Ernő Dohnányi’s player piano recordings, calling it a “rollography” – and noted that the complete discography was still a work in progress.⁴ Mácsai’s extremely thorough notes, which are presented with scholarly accuracy, also tell us how many copies of the rolls were known at the time. The discography mentioned by Mácsai was compiled by Deborah Kiszely-Papp, and published in *Studia Musicologica* in 1995.⁵ In 1998, Ron Retherford compiled an unpublished discography of piano rolls, records and CDs.⁶ The American musicologist and Dohnányi scholar James A. Grymes published a comprehensive bibliography in 2001 that also contained a large number of recordings.⁷ Grymes divided his list into two parts: one containing a list of Ernő Dohnányi’s recordings, the other a list of recordings of Dohnányi’s music. In 2002, Deborah Kiszely-Papp published a similar list in the Dohnányi volume of the *Hungarian Composers* series⁸ and in the

¹“Dohnányi gyönyörű Beethoven-estjéről alig írhatunk újat. Így ma senki sem játszik Beethovent, Schubertet és Brahmsot mint ő. Ezt a billentést, ezt a klasszikus zongorahangot, ezt az előadásmódot konzerválni kellene gramofónokkal, pianolákkal stb. az utókor számára, hogy a jövő generáció évtizedeken át tanuljon, okuljon belőle!” “Dr. L. H.” [Hugó LŐZSY?], “Hangversenykrónika” [Concert chronicle], *A Zene* 17/14–15 (June 15, 1936), 293.

²Bálint VÁZSONYI, “Lemezjegyzék helyett” [Instead of a discography], in id., *Dohnányi Ernő* (Budapest: Zeneműkiadó, 1/1971), 241–243. It is worth mentioning, that, some years before, Imre Podhradszky also included some recordings of Dohnányi in his list of Dohnányi’s compositions. Imre PODHRADSKY, “The Works of Ernő Dohnányi (July 27, 1877–Feb. 9, 1960): A Catalog of His Compositions,” *Studia Musicologica* 6/3–4 (1964), 357–373.

³Bálint VÁZSONYI, “[Dohnányi Ernő] lemezeiről” [Ernő Dohnányi’s records], in id., *Dohnányi Ernő* (Budapest: Nap Kiadó, 2/2002), 365. In this paper, I refer to the second, revised edition of Vázsonyi’s Dohnányi monograph.

⁴János MÁCSAI, “Megjegyzések Dohnányi Ernő gépzongora-felvételeinek jegyzékéhez” [Notes to the catalog of Ernő Dohnányi’s pianola recordings], *Holmi* 6/5 (May 1994), 726–728. János MÁCSAI (compil.), “Dohnányi Ernő gépzongora-felvételeinek jegyzéke” [Catalog of Ernő Dohnányi’s pianola recordings], *Holmi* 6/5 (May 1994), 728–732.

⁵Deborah KISZELY, “Discography of Ernő Dohnányi,” *Studia Musicologica* 36/1–2 (1995), 167–180.

⁶Ron RETHERFORD, *A Dohnányi Discography* (Florida State University, Ernst von Dohnányi Collection, 1998) [Tapescript].

⁷James A. GRYMES, “Discography,” in *Ernst von Dohnányi: A Bio-Bibliography*, ed. by Donald L. HIXON (Westport–London: Greenwood Press, 2001), 71–106.

⁸Deborah KISZELY-PAPP, “Diszkográfia (válogatás)” [Discography (selection)], in ead., *Dohnányi Ernő* (Budapest: Mágus, 2002) (= *Hungarian Composers*, ed. by Melinda BERLÁSZ and Deborah KISZELY-PAPP, vol. 17), 32.



2002 Dohnányi Yearbook.⁹ Although the lists by Grymes and Kiszely-Papp contain a great deal of data, they unfortunately do not conform to the international standards of a discography,¹⁰ because they contain incomplete data sets which do not always allow the original recordings to be identified,¹¹ and Grymes' list contains many mistakes as well. Data of several published solo piano recordings of Dohnányi were also added to the composer-pianist's discography by Christopher A. Madden.¹²

The reissues of Dohnányi's sound recordings raised interest in his piano-playing after 1990. It is worth highlighting two studies by Zoltán Kocsis that focus on two fundamentally different research phases of the recorded oeuvre (1994 and 2004).¹³ As early as 1994, Kocsis suggested that it would be beneficial to publish "all" of Dohnányi's recordings, but at the time he was still unaware of a significant number of the surviving recordings.¹⁴ In 2013, John Wilbraham wrote a lengthy survey of Dohnányi's recordings in the *Classical Recordings Quarterly*,¹⁵ and Bryan Crimp published important addenda the following year in the same magazine.¹⁶

The following discography, a catalog of Ernő Dohnányi's recordings, is the result of several years of research, drawing on previous research but also using newly discovered sources.¹⁷ Obviously, due to the nature of the discography as a genre, it cannot be considered definitive,

⁹Deborah KISZELY-PAPP, "Dohnányi Ernő művei és előadóművészi munkássága hangfelvételeken" [Ernő Dohnányi's works and performances on recordings], in *Dohnányi Évkönyv 2002* [Dohnányi Yearbook 2002], ed. by Márta Sz. FARKAS (Budapest: MTA Zenetudományi Intézet, 2002), 161–190.

¹⁰See Jerome F. WEBERN, "Discography," in *The New Grove Dictionary of Music and Musicians*, ed. by Stanley SADIE (London: Macmillan, 2001), vol. 7, 376–380. As a representative example, see Rainer Lotz's series of German discography in more than 20 volumes, started in the early 1990s: Rainer LOTZ (ed.), *Deutsche National-Discographie* (Bonn: Birgit Lotz Verlag, from 1991 onwards).

¹¹For a strong critique of Deborah Kiszely-Papp's discography, see Máté HOLLÓS's interview with Géza Gábor SIMON, "Diszkográfia és zenetudomány. 50 esztendő a zene szolgálatában: 30 kötet, 150 hanglemez" [Discography and musicology. 50 years in the service of music: 30 volumes, 150 records], *Parlando* 2014/2, <<http://parlando.hu/2014/2014-4/2014-4-19-Hollos.htm>> (accessed October 18, 2020). Published in print: Géza Gábor SIMON, "Szösszenetek" a jazz- és a hanglemeztörténetből [Excerpts from the history of jazz and records] (Budapest: Gramofon Könyvek, 2016), 385.

¹²Christopher A. MADDEN, *Toward a Discography of Composer-Pianists Who Recorded Their Solo Compositions from 1889–2015* (DMA Thesis; Norman, OK: University of Oklahoma, 2017), 109–114.

¹³Zoltán KOCSIS, "Dohnányi és Bartók előadó-művészetéről" [On the performing art of Dohnányi and Bartók], *Holmi* 6/5 (May 1994), 721–725 and Zoltán KOCSIS, "Dohnányi Dohnányit játszik. Hangfelvételek 1929–1956" [Dohnányi plays Dohnányi. Recordings 1929–1956], in *Dohnányi Évkönyv 2004* [Dohnányi Yearbook 2004], ed. by Márta Sz. FARKAS (Budapest: MTA Zenetudományi Intézet, 2005), 61–68.

¹⁴"Végleges eligazítást természetesen kizárólag a fellelhető anyag tudományos jellegű összegyűjtése, rendszerezése és egy olyasfajta, a teljesség igényével készülő összkiadás publikálása adhat, mint amilyen a Bartók-centenárium alkalmából kiadott két Hungaroton-album volt (amelyek révén a huszonegyedik órában kerülhetett sor például Dohnányi és Bartók közös felvételeinek megmentésére)." [Of course, only the scholarly compilation and classification of the existing recordings and the publication of a comprehensive edition like the two Hungaroton albums published on the occasion of the Bartók centenary (which made it possible to save, for example, the joint recordings of Dohnányi and Bartók at the very last moment possible) can give a definitive orientation.] KOCSIS, "Dohnányi és Bartók," 725.

¹⁵John WILBRAHAM, "The Piano Recordings of Ernő Dohnányi," *Classical Recordings Quarterly* 75 (Winter 2013), 8–13.

¹⁶Bryan CRIMP, "More on Dohnányi's Piano Recordings," *Classical Recordings Quarterly* 76 (Spring 2014), 49–52.

¹⁷The author of this discography is currently working on a discography of Ernő Dohnányi's compositions, which will hopefully be published soon.



and it is perhaps even worth expressing my hopes, that in the near future new recordings and data will come to light, which will enable this list to be revised. Till then, the recordings currently available can be of great use not only to musicians, but are highly valuable sources for musicologists specializing in the interpretation analysis. In the discography, I cannot discuss the very few audiovisual recordings of Dohnányi in detail. However, it is worth mentioning that Hungarian newsreels preserved some excerpts of Dohnányi's conducting. Anna Laskai, associate of the Archives for 20th–21st-Century Hungarian Music of the Institute for Musicology, compiled the list of these audiovisual recordings, which forms an appendix to this discography.

Looking through Ernő Dohnányi's discography, we feel a certain satisfaction and a little disappointment at the same time. On the one hand, it is very pleasing that such a large number of recordings of Dohnányi's performances have survived. Although Kocsis argued in 1994 that "the total time of the commercial recordings made by Bartók and Dohnányi is roughly the same,"¹⁸ he was surely unaware of the large amount of American recordings that arrived in Hungary in 2014 and 2015 as part of Dohnányi's Tallahassee legacy.¹⁹ These recordings had previously been known only by Dohnányi scholars and not by musicians or musicologists. In the light of this, it is more likely that far fewer recordings of Béla Bartók have survived than those of Ernő Dohnányi.

On the other hand, it is somewhat disappointing to realize that a significant part of the audio documents preserving Dohnányi's performances, including the commercially released records and private recordings, are not of the highest possible quality in the given era. Furthermore, it is a recurring notion among Dohnányi scholars that the number of his recordings is relatively low.²⁰ Indeed, taking into account how talented he was as a performer, the number of surviving studio recordings, compared to that of his composer-pianist contemporaries, is fairly low. What Dohnányi's wife said (and what may only refer to the American years) seems to be a slight exaggeration: "for many years it was his greatest desire to record his works for posterity. In reality, it was only made possible in 1956 in England, but unfortunately, these recordings were not allowed to reach the United States."²¹ However, it is a fact, and a testament to Dohnányi's importance as a performer, that already in his lifetime international gramophone magazines called attention to the scarceness of recordings of his music:

¹⁸"A Bartók és Dohnányi készítette, kereskedelmi forgalomra szánt hangfelvételek összideje durván számolva megegyező." KOC SIS, "Dohnányi és Bartók," 724.

¹⁹About the Dohnányi legacy see: Veronika KUSZ, "From Budapest To Florida – And Back. The Journey Taken by Ernst von Dohnányi's American Legacy," *Notes. Quarterly Journal of the Music Library Association* 73/4 (2017), 658–672.

²⁰VÁZSONYI, *Dohnányi*, 365. Porrextus [Sándor KOVÁCS], "Dohnányi at the piano. Hangverseny- és rádiófelvételek, szerk. Vázsonyi Bálint, Kocsis Zoltán" [Dohnányi at the piano. Concert and radio recordings, ed. Bálint Vázsonyi, Zoltán Kocsis], *Muzsika* 36/12 (1993), 48. Veronika KUSZ, "Hangfelvétel és spontaneitás" [Sound Recording and Spontaneity], in ead., *Dohnányi amerikai évei* [Dohnányi's American Years] (Budapest: Rózsavölgyi & Társa, 2015), 108. Veronika KUSZ, "Európai házimuzsika Florida szívében. Dohnányi és Zathureczky privát hangfelvételeiről" [European House Music in the Heart of Florida. About the private recordings of Dohnányi and Zathureczky], *Magyar Zene* 54/1 (2016), 21.

²¹Ilona von DOHNÁNYI, "Muzsika és küzdelem mindhalálig" [Music and struggle till the end of time], in Ernő DOHNÁNYI, *Búcsú és üzenet* [Message to posterity] (Munich: Nemzetör, 1963), 43. It is worth mentioning that the volume is not regarded as an authoritative work on Ernő Dohnányi by current musicological research. Veronika KUSZ, "Bevezetés" [Introduction], in ead. (ed.), *Dohnányi Ernő: Válogatott írások és nyilatkozatok* [Ernő Dohnányi: Selected writings and interviews] (Budapest: Rózsavölgyi & Társa, 2020), 15–53. See especially pp. 28–34.



Equally noted as pianist, composer, and conductor, Erno [sic] von Dohnányi has used the first and last of these capacities in the only recorded Mozart piano concerto, no. 17 in G (Columbia). Like Medtner, Strawinski, Prokofief, excellent pianists, or, to come to this country, Godowsky, Ornstein, Schelling, Powell, or Stojowski, he has not played any of his works for the phonograph. Some of the rhapsodies and other piano works, played with his brilliant pianism, would be extremely attractive fare.²²

1. OVERVIEW: COMPANIES AND METHODS

Some of Ernő Dohnányi's commercially released recordings were made by international labels, and others by smaller, lesser-known Hungarian and international recording companies. In the acoustic era, he did not perform on gramophone discs but recorded hours of music on piano rolls, which were more highly regarded by pianists at the time.²³

As János Mácsai's rolography reveals, Dohnányi recorded piano rolls for three of the major piano companies of the time: Welte, Hupfeld and Ampico.²⁴ Dohnányi's more than forty piano rolls constitute a considerable repertoire, especially when compared with, for example, Bartók's eight piano rolls: four commercially available Welte rolls²⁵ and four other contemporary transfers of Bartók's piano rolls.²⁶ It is perhaps this surprisingly high number that may account for Peter Phillips' erroneous estimate of the number of Dohnányi's piano rolls as being greater than the number of his later recordings.²⁷

Dohnányi's relationship with the record companies was ambiguous: following the introduction of the electronic recording around 1925, he was commissioned to make recordings for several major, internationally renowned, and a few smaller, local companies. Dohnányi was still touring relatively extensively in the mid-1920s,²⁸ but, as Bálint Vázsonyi points out, after 1925, as his duties in Budapest increased, he was less and less able to be active in the international music scene. Vázsonyi attributes this to the fact that Dohnányi never really caught the attention

²²Harry L. ANDERSON, "A Survey of Recorded Pianists," *The Phonograph Monthly Review* 5/5 (1931), 151.

²³For early piano recordings, see James METHUEN-CAMPBELL, *Catalogue of Recordings by Classical Pianists*, vol. 1: *Pianists born to 1872* (Oxfordshire: Disco Epsom Limited, 1984). See also the four-disc series by Appian Publications and Recordings, *The Piano and G&Ts*, vols. 1–4. APR 5531–5534.

²⁴MÁCSAI, "Dohnányi Ernő," 726.

²⁵Welte 7767, 7768, 7785 and 7791; the recordings were made around 1920 in Berlin. See: László SOMFAI and Zoltán KOCSIS (eds.), *Bartók zongorázik*. [Bartók at the Piano]. Booklet of the first LP album of *Bartók hangfelvételei. Centenáriumú összkiadás* [Bartók's sound recordings. Centenary complete edition] (Hungaroton LPX 12326–33, 1981), 7.

²⁶The details of the original rolls are not yet known. László SOMFAI, János SEBESTYÉN and Zoltán KOCSIS (eds.), *Bartók Hangarchívum* [Bartók sound archive]. Booklet of the second LP album of *Bartók hangfelvételei. Centenáriumú összkiadás* [Bartók's sound recordings. Centenary complete edition] (Hungaroton LPX 12334–38, 1981), 14.

²⁷Peter PHILLIPS, "Rarities," Booklet of the CD titled *The CEUS project. Ampico Piano Rolls in the 21st Century* (Eleced, PAA-006, 2009), 1.

²⁸Ilona KOVÁCS, "Dohnányi Ernő zongoraművészi pályája. II. rész: 1921–1944" [Ernő Dohnányi's career as a pianist. Part 2: 1921–1944], in *Dohnányi Évkönyv 2006–2007* [Dohnányi Yearbook 2006–2007], ed. by Márta Sz. FARKAS and László GOMBOS (Budapest: MTA Zenetudományi Intézet, 2007), 307.



of major international record companies.²⁹ Kocsis, on the other hand, believes that Dohnányi was not pleased with the work of smaller record companies, as they were not necessarily able to ensure adequate distribution and reissues.³⁰ At this point, however, it is worth taking a closer look at the relationship between Dohnányi and the record companies.

Eternola Mechanikai Rt. [Eternola Mechanic Ltd.], a business of local importance run by Gyula Liedl, was a Hungarian company that manufactured and distributed discs with the Eternola Edison Bell label. The company was founded in 1927, and in the autumn of 1928 it started its recording activities after signing a contract with a subsidiary of the British record company Edison Bell, which had been set up to promote international expansion.³¹ The art director of the company was the conductor Endre Hajós, and the recordings were made in Budapest, but the records were pressed in London and later in Yugoslavia.³² In October 1928, Paul Voigt (1901–1981), Edison Bell's sound engineer, made 215 recordings in Budapest, and there was at least one more recording session in Hungary later, but the company did not survive the Great Depression. The Hungarian record company immediately added Dohnányi's recording to its repertoire, and it was later released by the British parent company.

In the 1930s, Dohnányi made some recordings for the Hungarian recording firm Durium Hanglemmez Kereskedelmi Kft. Because of the local significance of this firm and the Hungarian repertoire Dohnányi recorded, these recordings were unable to reach an international audience; John Wilbraham even stated that Dohnányi did not make any recordings between his 1931 HMV and 1945 Columbia recordings.³³ It is no surprise that Dohnányi cooperated with the Durium Hanglemmez Kereskedelmi Kft., which distributed several labels, among others Patria and Durium-Patria. He had become the chief music director of Hungarian Radio in 1931, and Durium Hanglemmez Kereskedelmi Kft. was in close cooperation with Hungarian Radio; their recordings were made in the studio of Hungarian Radio from 1934 onwards.³⁴ The record company run by Péter Pál Kelen focused more on topflight Hungarian musicians, while younger classical music performers such as Imre Ungár (1909–1972, a blind pianist and laureate of the 1932 Warsaw Chopin Competition), Ede Zathureczky (1903–1959, a violinist and pupil of Jenő

²⁹VÁZSONYI, *Dohnányi*, 238.

³⁰KOCSIS, "Dohnányi és Bartók," 725.

³¹Edison Bell International Ltd., founded in October 1928, was responsible for the international business relations of the London-based Edison Bell record company; see N. N., "Edison Bell International Ltd.," in *Encyclopedia of Recorded Sound. Second Edition.*, ed. by Frank HOFFMANN (New York–London: Routledge, 2005), vol. 1, 353, and Peter MARTLAND, *Recording History: The British Record Industry, 1888–1931* (London: Scarecrow Press, 2012), 247. The full repertoire of the international subsidiary is currently unknown, but recent research suggests that they focused on Central European countries and worked with local businesses in several cities. Two of the best known of these labels are the Yugoslavian Edison Bell Penkala and the Hungarian Eternola Edison Bell, but further Edison Bell recordings have been made in Bucharest and other cities.

³²N. N., *Edison Bell Penkala Magyar hanglemezek főjegyzéke. 1929* [Edison Bell Penkala's main catalog of Hungarian records. 1929] (Zagreb: Edison Bell Penkala, 1929), 2. On Endre Hajós, see "Endre Hajós," in *A Magyar muzsika könyve* [Book of Hungarian music], ed. by Imre MOLNÁR (Budapest: Havas Ödön, 1936), 390.

³³WILBRAHAM, "Dohnányi," 10.

³⁴On the launch of the Patria Ultravox label of Durium Hanglemmez Kereskedelmi Kft., see "(sz. d.)", "A legújabb magyar iparág: a hanglemmezgyártás" [The newest Hungarian industrial sector: the record manufacturing], *Kis Újság* 48/23 (January 27, 1935), 8.



Hubay) or the Dohnányi pupil György Faragó (1913–1944, winner of the Concours Fauré in 1939) were featured on the releases of Radiola, a competitor of Durium.³⁵

However, it is rather surprising given the context of the Hungarian recording scene between the two world wars that while György Faragó, for example, had at least 30 recordings made by Radiola, Durium, which was closely linked to Hungarian Radio, produced only five published recordings of Ernő Dohnányi's performances. It is even more striking that, according to our current data, neither Dohnányi's piano-playing, nor his conducting, nor his readings were included in the Sound Museum of Hungarian Radio that was released on disc in the joint project by the Radio and Durium as "Historical Recordings."³⁶

It was not the record company that closed its doors to Dohnányi, at least not at first. Péter Pál Kelen wrote to Ernő Dohnányi as early as 1935, shortly after he had begun his own recording activities in collaboration with Hungarian Radio:

I would like to include Your Excellency's works as an ornament to the serious music program of our recordings, which is being made with the support of the Board of Directors of the Hungarian Telephone News and Radio Ltd. I would be very grateful if you would kindly let me know when and where I can pay my respects to Your Excellency. I offer myself and have the highest respect [Péter Pál Kelen]³⁷

We have no information about Dohnányi's reply but sadly have to note that the recordings mentioned in the letter were never completed, or at least not released on disc. The exclusive Hungarophon series by Péter Pál Kelen was also intended to document Ernő Dohnányi's activities as a performer and composer, but as Enikő Veöreös has revealed, the series had started but was never completed.³⁸ It is very difficult to find an explanation for the fact that Hungarian Radio, which had the highest quality recording studios of the era in Hungary and which was in close cooperation with a record company, did not release any Dohnányi recordings. Perhaps

³⁵About Radiola see my article "Sound Recordings of the 1938 International Eucharistic Congress," in Ferenc János SZABÓ (ed.), "Eritis mihi testes." *Az 1938-as budapesti Nemzetközi Eucharisztikus Kongresszus hangfelvételei. Sound Recordings of the 1938 International Eucharistic Congress* (Budapest: Országos Széchényi Könyvtár, 2021), 47–60.

³⁶Hungarian Radio first considered the long-term preservation of historically significant sound recordings in 1935, when actors' voices were recorded for the radio's Sound Museum, see "Molnár Ferenc és Darvas Lili első rádiós szereplése" [First radio appearance of Ferenc Molnár and Lili Darvas], *Kis Újság* 48/233 (October 12, 1935), 7. By the end of the 1930s, this work had developed into what seemed to be a better organized collection of sound memories: "A rádió hanggyűjtése három irányú: népmese, népzene és történelmi, illetve kegyeleti felvétel. Az utóbbi csoportban őrzik meg a történelmi jelentőségűnek ítélt események és emberek hangfelvételét, ami most már rendszeresen történik. Hanglemek őrzi Horthy Miklós kormányzó egyik beszédét és más történelmi pillanatok beszédrészleteit, államférfiak hangját." [The Sound Collection of the Radio has three areas: folktales, folk music and historical or memorial recordings. In the latter group, sound recordings of events and people considered to be of historical importance are preserved and are now being recorded regularly. A sound recording preserves a speech given by Governor Miklós Horthy and extracts from other historical moments, soundbites by statesmen.] Ernő TAMÁS, "Kossuth Ferenc politikai nyilatkozata – hanglemezen" [Ferenc Kossuth's political statement as a recording], *Pesti Hírlap* 61/121 (May 28, 1939), 34.

³⁷Letter from Péter Pál Kelen to Ernő Dohnányi, Budapest, October 30, 1935. Library of the Institute for Musicology, Research Centre for the Humanities, Fond 4/471.

³⁸Enikő VEÖREÖS, *A magyar hanglezgyártás története. Második rész. (1920–1945)*. [The history of Hungarian record manufacturing. Part Two. (1920–1945)]. Tapescript (1995) Archives for 20th–21st-Century Hungarian Music, Institute for Musicology, Research Centre for the Humanities, 20th-century collection of studies and sources, unmarked., 10, and associated notes on pages 44–46. See details in chapter 5 of this article.



Dohnányi declined the offer so as not to be accused of becoming part of the Radio's Sound Museum while he himself worked as chief music director. Or maybe Hungarian Radio's management believed they had plenty of time to document the artistic performance of their chief music director? Or were they hoping that the recordings on wax discs – later destroyed during the siege of Budapest – would eventually be transferred onto a more permanent material? We have no answers to these questions.

The elder composer's personal network of contacts played a crucial role in Dohnányi's post-1945 recordings. The composer-pianist, who had fled Hungary, was unable to attract the attention of the market-oriented record companies, who were looking for new faces after the World War. The recordings made after 1945 were thus the result of the efforts of Dohnányi's former students, and in particular his manager, Andrew (Andor) Schulhof.³⁹ According to the recollections of Belle Schulhof, her husband seized every opportunity to organize recording sessions for Dohnányi, and he personally accompanied him to New York and London.⁴⁰

There is a very good explanation as to why Remington Records Inc., which operated between 1950 and 1957, was the one responsible for Dohnányi's first American recordings.⁴¹ Remington was not only founded and run almost exclusively by professionals of Hungarian origin, but also by a former Dohnányi pupil. The company was founded by Donald H. Gabor (1912–1980) to promote European classical music culture in the United States.⁴² Remington Records Inc. produced and distributed LPs, and their releases were in the low-price range among the records of the era. They continued to make recordings not only in the US but also in Vienna (1950–1953) and Berlin (after 1953).⁴³

Several artists of Hungarian descent (Eugen [Jenő] Ormándy, Edward Kilenyi Jr., Ernő Dohnányi, Georges Sebastian [György Sebestyén], László Halász) but also international stars (Jorge Bolet, George Enescu, Yehudi Menuhin and Jacques Thibaud) were on the company's roster. The cover texts were written by prominent musicologists of the time such as Dr Sigmund Spaeth, John W. Freeman and Irving Kolodin.⁴⁴ Alex Steinweiss, a former designer at Columbia

³⁹On Andrew Schulhof's professional relationship with Dohnányi, see Belle SCHULHOF, "Dohnányi megmentése" [Saving Dohnányi], *Muzsika* 31/3 (1988), 6–14. See also the complete volume by Belle SCHULHOF, *Budapest/New York. Egy impresszárió a zenei világban* [Budapest/New York: An impresario in the world of music], noted down by Allan KOZINN, transl. by Márta WISZKIDENSZKY (Budapest: Cserépfalvi, 1990), 105–118.

⁴⁰SCHULHOF, *Budapest/New York*, 112, 117.

⁴¹According to John Wilbraham, the first two Brahms sonata recordings of Albert Spalding and Dohnányi were made in Europe, but this statement seems to be a misunderstanding. WILBRAHAM, "Dohnányi," 10.

⁴²Donald H. Gabor was born in Budapest, Hungary, and moved to the US in 1938. He worked first as a shipping clerk for the RCA Victor record company and within two years became head of Victor's foreign records department. His first record company, which he started with George Curtiss [György Kertész], also of Hungarian origin, was Continental Records in New York, where Béla Bartók also made recordings. Rudolf A. BRUIL, "Remington Records," *Fowl Feathered Review* 4 (July 2013), 29. Available online: Rudolf A. BRUIL *What is it about Remington Records?* <www.soundfountain.org> (last accessed September 18, 2020); furthermore, Rudolf A. BRUIL, *Donald H. Gabor (1912–1980)*. Online publication (2005): <<http://www.soundfountain.org/rem/remgabor.html>> (last accessed September 18, 2020) and Géza Gábor SIMON, "Don és Joe – Két Magyar hanglemez producer Amerikában" [Don and Joe: Two Hungarian recording producers in America], *Bohém Jazz Magazin* 3/4 (August 2013), 8.

⁴³BRUIL, "Remington Records," 29.

⁴⁴BRUIL, *Donald H. Gabor (1912–1980)*.



Records, was responsible for the cover design of Remington Records.⁴⁵ Remington's first recording director was a Dohnányi student, Edward Kilényi Jr. (1910–2000), who remained until 1953, when he took a teaching position at the Florida School of Music.⁴⁶ He was succeeded at the company by conductor László Halász (1905–2001).⁴⁷ In addition to Schulhof's work, it was certainly Kilényi who was responsible for Dohnányi's first American recordings, when the composer-pianist traveled to New York in the fall of 1950 to record some solo pieces and duos with his former colleague, violinist Albert Spalding.⁴⁸

The other smaller American company, Everest, had no Hungarian ties, but invented a technical innovation in sound recording technology that helped record the elderly pianist's interpretations. Everest Records was founded in May 1958 by Bert Whyte (1920–1994) and Harry David Belock (1908–1999) with the aim of using the opportunities of the new stereo technology to make recordings of classical music of the highest possible quality.⁴⁹ As a technical experiment, they were among the first to use 35 mm magnetic tape for multichannel stereo recordings.⁵⁰ They marketed their classical music issues in both mono (LPBR 6000 series) and stereo (SDBR 3000 series) versions. Their repertoire was not based on new recordings of popular, well-known works, but focused on works that did not yet exist in stereo recordings, and they sought to attract well-known performers like Leopold Stokowski and Dmitri Mitropoulos.⁵¹

⁴⁵BRUIL, "Remington Records," 29.

⁴⁶Rudolf A. BRUIL, *Ernst von (Ernö) Dohnányi (1877–1960)*. Online publication (2002): <<http://www.soundfountain.org/rem/remdohn.html>> (last accessed September 18, 2020). According to Belle Schulhof's recollection, Edward Kilényi Jr. was only hired by Remington as music director only after Dohnányi's recordings were made. SCHULHOF, *Budapest! New York*, 116. Dohnányi's pocket diary entry of November 10, 1951 in New York, is probably a reference to the Remington record company: "Kilényi, Gábor dinner." Dohnányi's pocket diaries are available in the Dohnányi Collection at the Archives for 20th–21st-Century Hungarian Music, Institute for Musicology, Research Centre for the Humanities (hence: *AHM Dohnányi*).

⁴⁷Some sources claim that László Halász was also a student of Dohnányi in Budapest, but this cannot be verified from the yearbooks of the Liszt Academy. According to a 1938 account from Budapest, he was born in Debrecen, studied with Toscanini and Bruno Walter, and later became Walter's assistant at the Salzburg Festspiele. See: "Magyar karmester vezényli a Háy Jánost Amerikában" [János Háy is conducted in America by a Hungarian conductor], *Esti Kurír* 16/241 (October 25, 1938), 12. Halász lived in the US. He founded New York City Opera and was its director until 1951. About Halász see: Zoltán CSERMÁK, "Halász László és a szomszéd vár" [László Halász and the neighbouring castle], in *Metropolitan Opera – kulisszatitkok. Krénusz József emlékei* [Metropolitan Opera – Backstage Secrets. The Memories of József Krénusz], Zoltán CSERMÁK (Budapest: Holnap, 2018), 125–135. See also Rudolf A. BRUIL, *Remington Recording Director*. Online publication (2000): <<http://www.soundfountain.org/rem/remhalasz.html>> (last accessed September 18, 2020). Donald H. Gabor, László Halász and sound engineer Robert Blake made the first stereo tape recording in the US in 1953; see: BRUIL, "Remington Records," 29.

⁴⁸"Except for his work at the University and a performance on December 1, 1950 of the *Variationen über ein Kinderlied* with the Charleston, South Carolina, Symphony Orchestra, the only activity Dohnányi was able to undertake in 1950 was an autumn visit to New York to make recordings for the Remington Gramophone Company. He welcomed this opportunity to be reunited after twenty years with his old friend, the famous violinist Albert Spalding, with whom he recorded sonatas." Ilona von DOHNÁNYI, *Ernst von Dohnányi. A Song of Life*, ed. by James A. GRAYMES (Bloomington–Indianapolis: Indiana University Press, 2002), 192–193.

⁴⁹Howard FERSTLER, "Whyte, Bert," in *Encyclopedia of Recorded Sound*, ed. by Frank HOFFMANN (New York–London: Routledge, 2/2005), vol. 2, 1187.

⁵⁰Ibid.

⁵¹Roland GELATT, "Music Makers," *High Fidelity* 9/2 (1959), 47.



As is widely known, Dohnányi's involvement with the Everest label proved to be literally fatal. Originally, two recording sessions were scheduled for January and Spring 1960, but at the request of the company the two sessions were finally merged and held in late January and early February 1960 in New York.⁵² Dohnányi caught a cold in the studio during the recording sessions and died shortly afterwards.⁵³ According to Kocsis, "it was, to put it mildly, irresponsible of Everest to release recordings that Dohnányi had worked on while he was – one might say – terminally ill. The Beethoven and Dohnányi recordings, which had never been authorized by the artist, were of course a source of incredible prestige for the newly established company."⁵⁴ However, Everest was short-lived, with Belock leaving the company in 1960, and it was dissolved in the following year.⁵⁵

Nevertheless, the assertion that major international companies were not at all interested in Ernő Dohnányi is false. Both Columbia and His Master's Voice worked with him in June 1928. Columbia's sound engineers contributed to Dohnányi's first recordings as a conductor; they made the only surviving studio recording of a Mozart piano concerto, and in the days after Dohnányi's third wedding⁵⁶ Dohnányi and his pupil Edward Kilenyi Jr. made an excellent recording of *Suite en Valse* (1949) for Columbia. Furthermore, it is a fact that His Master's Voice was the record label that accompanied Dohnányi's career for the longest time: starting in 1928, immediately after the recordings at Columbia, the company made a recording of Dohnányi conducting. In 1929 Dohnányi's interpretation of Schumann was recorded, as well as an original composition and a virtuoso transcription, and in 1931 two further brilliant Dohnányi transcriptions as well as the first recording of *Variations on a Nursery Song* with the composer were made. The first post-war Dohnányi recordings were also made by His Master's Voice in 1946 – however, these recordings remained unpublished at the time –,⁵⁷ and finally, in August and September 1956, Dohnányi recorded a large number of his own compositions for the label. It is also important to note that of all the record companies HMV's Dohnányi recordings are the best documented.

The interest shown by His Master's Voice in Dohnányi's recordings varied from time to time. In 1928, the company's artistic director, Fred Gaisberg (1873–1951), made an offer to

⁵²VÁZSONYI, *Dohnányi*, 310.

⁵³The story of Dohnányi's last recordings has been recounted by several authors. See, for example, Mrs. DOHNÁNYI, "Muzsika és küzdelem mindhalálig," 43 and 202; Béla SZÉCSI, *Zenei csillagok között* [Amongst music stars] (Munich: Paul Flach, 1984), 38; VÁZSONYI, *Dohnányi*, 310–311.

⁵⁴"Enyhén szólva felelőtlenség volt az Everest részéről azoknak a felvételeknek piacra dobása, amelyeket Dohnányi már – mondhatni – halálán betegesen csinált végig. Az előadó által soha nem autorizált Beethoven- és Dohnányi-lemezek persze az induló új cégnek hallatlan presztízst jelentettek." KOCSIS, "Dohnányi Dohnányit játszik," 65.

⁵⁵There is much less information about Everest Records; see <<https://www.cvinyil.com/labelguides/everest.php>> for the various labels of the company (last accessed September 18, 2020).

⁵⁶"While we were in New York City, Dohnányi and Kilenyi recorded the two-piano arrangement of *Suite en valse* for His Master's Voice [sic!]. On February 17, 1949, the Maestro and I were married." Mrs. DOHNÁNYI, "Muzsika és küzdelem mindhalálig," 184.

⁵⁷Ilona von Dohnányi dates the recording to 1947: "[In 1947] Dohnányi also recorded his *Six Pieces*, op. 41, which he had composed in Neukirchen, for His Master's Voice in London." DOHNÁNYI, *A Song of Life*, 164. About the unpublished 1946 recordings see CRIMP, "Dohnányi," 49–50.



Dohnányi that if they managed to complete the originally planned recordings in due time and if Dohnányi wished to continue the work, they could make some samples of *Ruralia Hungarica* that would serve as test recordings to the full series to be recorded at a later date.⁵⁸ On the other hand – according to extensive research by Alan Walker – the American release of a significant proportion of the 1956 HMV recordings were held back for some time by David Bicknell, the EMI Manager of International Artists. There were business reasons behind the decision: the two Dohnányi concerto recordings conducted by Sir Adrian Boult were not as successful as expected for the label, and it was feared that the solo piano compositions, which were much less well known than *Variations on a Nursery Song*, would attract even less interest.⁵⁹ It is therefore understandable that Andrew Schulhof's efforts to persuade the HMV management in the summer of 1957 to make a recording of Dohnányi interpreting works by other composers failed.⁶⁰

Kocsis suggests that “it is possible that His Master's Voice wanted to please Western consumers hungry for more exotic music, so they focused on genuine ‘Hungarian’ content, and Dohnányi as a performer was no longer considered a national enough product – but these are merely speculations.”⁶¹ Although not entirely correct, this hypothesis holds some truth. In 1926 sound recording reached a new level, as the use of electronic technology contributed to the quality of piano recordings, but Ernő Dohnányi was living in Hungary at the time, and the country was not among the first places where technical innovations were implemented. However, members of the next generation of Hungarian pianists, who turned out to be perhaps even more successful than their predecessors, were already becoming increasingly active abroad. The “first” in this respect was probably Lajos [Louis] Kentner, who made several recordings for the Edison Bell in Budapest in 1928; he then worked his way up in the second half of the 1930s to become one of the most acclaimed Liszt performers with his Columbia recordings of previously unrecorded Liszt works.⁶² Miklós Schwalb's first recordings were made in 1929 (Duophone); although he became better known in the LP-era. Lili Kraus appeared on the international record market in 1933 (Odeon, Parlophon), followed by Edward Kilenyi Jr. in 1937 (Pathé, later Columbia), Géza Anda in 1942 (English Columbia, Siemens Spezial, later DGG), Gyula [Julian von] Károlyi in 1943 (Polydor, Deutsche Grammophon), György Sándor in 1945 (American Columbia), Andor Földes in 1948 (Vox, Deutsche Grammophon),⁶³ Edith Farnadi in

⁵⁸“If there is time and you feel disposed, we might make a few test records of the *Ruralia Hungarica*, with an idea of getting some experience in doing a complete work at a later date.” Letter from Fred Gaisberg (The Gramophone Company) to Ernő Dohnányi, June 15 or 16, 1928, National Széchényi Library, Music Department, Dohnányi legacy.

⁵⁹ Alan Walker published an article about the 1956 HMV recordings, together with a number of previously unpublished documents; see Alan WALKER, “Dohnányi's 1956 HMV Recordings. Unpublished Correspondence in the EMI Archives, Hayes, Middlesex,” *The Hungarian Quarterly* 45/175 (Autumn 2004), 117–131.

⁶⁰WALKER, “Dohnányi,” 123.

⁶¹“Lehetséges, hogy az egzotikumra éhes nyugati fogyasztók igényeit szem előtt tartva a His Master's Voice elsősorban ‘magyar’ anyagot akart produkálni, s az előadóművész Dohnányi már nem találtatott eléggé nemzeti terméknek – ám ezek csak hipotézisek.” KOCSIS, “Dohnányi és Bartók,” 724.

⁶²Kentner later went on to make a big career at His Master's Voice, partly as Yehudi Menuhin's sonata partner.

⁶³Andor Földes had already made recordings in 1940 and 1941 under the pseudonym Andor Farkas as a chamber partner of József Szigeti, and by 1948 he became widely known as a recorded soloist under his own name.



1951 (Nixa, Westminster), Ági Jámbor in 1952 (Nixa), Béla Siki in 1954 (Parlophone), and by György [Georges] Cziffra (Supraphon and later HMV),⁶⁴ György Szoltsányi [Georges Solchany] (Columbia) and Tamás Vásáry (DGG) in 1958.⁶⁵ Among Hungarian pianists Andor Földes, György Sándor, Sári Bíró (1953, Remington LP) and Ilona Kabos (Bartók Records LPs) were also fairly popular in the US in the 1940s and 1950s. In this context, we can assume that Béla Bartók and Ernő Dohnányi were no longer considered to be new Hungarian pianists who could generate considerable profit.

2. DOHNÁNYI AND THE TECHNICAL MEDIA

One might wonder, as in the case of many other composers and performers, that Ernő Dohnányi might have failed to recognize the importance of sound recordings in the first half of the twentieth century. Although Kocsis raised the idea in 1994,⁶⁶ ten years later, writing about Dohnányi's HMV recordings, he took a decidedly different view:

It is absolutely out of the question. By 1929, gramophones and records with normal grooves were everyday objects in practically all middle-class (bourgeois) households, even in our “underdeveloped” country. The presumption that there might have been an innate aversion to recording a certain moment in time is only partly valid, because a composer is surely interested in the afterlife of his composition. Thus, the future of a musical piece depends on the quality of the recording, because it saves it for future times, for eternity.⁶⁷

It is a fact that Dohnányi was in close contact with the sound recording and with broadcasting companies throughout most of his career. He gave his first statement about recording in 1906, when he wrote a short paragraph about his experiences with Hupfeld's Phonola in Leipzig:

⁶⁴György Cziffra's first studio recordings were made in Budapest in 1954, and in 1955 he also recorded a solo LP in Prague. However, György Cziffra's name became world-known with his first HMV recordings in 1957; see: “R. F.” [review, HMV ALP 1455], *The Gramophone* 35/1 (June 1957), 10–11.

⁶⁵I conducted research on the recordings of Hungarian pianists in the spring of 2020 in London with the support of The British Library Thomas Edison Fellowship.

⁶⁶“Sejtjük: Dohnányi azért viszonyult egyfajta – talán nem is a legnemesebb értelemben vett – ‘nonchalance’-szal a hangfelvételekhez, mert voltaképpen nem érezte át igazán az utókorral való illetén kommunikáció jelentőségét.” [We tend to presume that Dohnányi's – perhaps not in the most noble sense of the word – “nonchalant” attitude towards recordings was partly due to the fact that he did not really understand the importance of this kind of communication with the future generations.] Furthermore: “Felesleges annak taglalása, hogy Dohnányi mennyire vette komolyan a stúdióban és a technikai helyiségben sürgölődő urakat, nem tekintette-e az egészet valamiféle szuvenírbusinessnek.” [It is superfluous to discuss how seriously Dohnányi took these gentlemen bustling about in the studio and the control room, as he may have simply considered it a souvenir business.] KOC SIS, “Dohnányi és Bartók,” 724.

⁶⁷“Teljesen kizárt. 1929-re a gramofonok, a normálbarázdás hanglemezek gyakorlatilag részévé váltak a polgárcsaládok otthonainak, még a mi ‘vidéki’ országunkban is. Az adott pillanat rögzítésétől való ösztönszerű idegenkedés is csak részben magyarázat, hiszen a zeneszerző számára többnyire fontos műveinek utóélete. Ennek iránya pedig egy jobban sikerült felvétellel hosszú időre – jobb esetben akár örökre – megszabható.” KOC SIS, “Dohnányi Dohnányit játszik,” 62.



I gladly accepted your invitation to entrust my playing to your Phonola, since I have heard much praise about this instrument. Today, after listening to recitals on the Phonola for the first time, I am convinced that this instrument is highly suitable to serve the pianistic art practice at home and to give pleasure in the personal skills. The new artist rolls, which naturally reproduce the original playing of first [grade] artists, are also quite amazing. Leipzig, April 27, 1906. Ernst von Dohnányi.⁶⁸

Even if this statement appears to be a polite promotional gesture, some sources from later on suggest that Dohnányi's approach to recording technology was particularly creative. When he was appointed chief music director of Hungarian Radio in 1931, the following appeared in the justification:

Every time he played the piano in the radio studio, he tried to find out more and more about the mysterious relationship between the instrument and the microphone, and eventually managed to perfectly adapt his piano-playing technique to the new requirements of the radio. As a composer, he continued experimenting, trying to find the ideal method of broadcasting the timbres of music in the highest quality, and what kind of harmony and instrumentation was best suited for radio...⁶⁹

Because of his position he was often consulted about sound recording and radio broadcasting, so his comments and writings provide an insight into what his thoughts might have been. He said about himself that he was especially interested in the acoustics of broadcasting, how the orchestra's different seating arrangements effected sound transmission, and what effect the studio equipment had on broadcasting. As he pointed out in an interview, his ultimate goal was to provide the perfect sound through radio: "I want to experiment, and I will continue doing so. By experimenting, by collecting the experience, we will eventually create a perfect radio concert."⁷⁰ As Bryan Crimp revealed, Dohnányi's 1956 HMV recordings, except for one day (August 29), were made in experimental stereo, in tandem with standard monaural recording.⁷¹ Dohnányi was thrilled about his first stereo recording experience: "I heard the stereo recording

⁶⁸Gern folgte ich Ihrer Einladung, mein Spiel Ihrer Phonola anzuvertrauen, da ich über dieses Instrument sehr viel Lob vernommen habe. Heute, nachdem ich zum ersten Male Vorträge auf der Phonola gehört habe, bin ich überzeugt, daß dieses Instrument in hohem Grade dazu geeignet ist, der pianistischen Kunstübung daheim zu dienen und Freude am persönlichen Können zu geben. Auch die neuen Künstlerrollen, die das Originalspiel erster Künstler natürlich wiedergeben, sind geradezu verblüffend. Leipzig, den 27. April 1906. Ernst von Dohnányi." N. N., *Die Phonola im Urteil der Künstler* (Leipzig: Hupfeld, 1914), 14.

⁶⁹"Akárhányszor rádióban zongorázott, kísérletezett hangszere és a mikrofon közti viszonylat titkainak feltáráásával, aminek az eredménye az lett, hogy a zongoraművészet technikáját sikerült tökéletesen alkalmaznia a rádió új követelményeihez. Mint komponista azon kísérletezett, hogyan lehetne a zenei hangszíneket tökéletesen az éterbe juttatni, milyen harmonizálás, milyen hangszerösszeállítás a legmegfelelőbb a rádiónak..." The citation is given by Bálint Vázsonyi without data, see VÁZSONYI, *Dohnányi*, 220.

⁷⁰"Kísérletezni akarok és fogok is sokat. Kísérletek útján, tapasztalatok útján eljutunk majd a tökéletes rádióhangversenyig." "Dohnányi Ernő Dr. új munkaköréről, terveiről s a rádióról nyilatkozik a *Rádióéletnek*" [Dr. Ernő Dohnányi talks about his new job, his plans and the radio to *Rádióélet*], *Rádióélet* 3/5 (January 30, 1931), 2. KUSZ (ed.), *Dohnányi Ernő: Válogatott írások* (Budapest: Rózsavölgyi & Társa, 2020), 340.

⁷¹CRIMP, "Dohnányi," 50–51. While HMV issued the mono recordings on LP, Crimp had the possibility to use the original unedited stereo tapes for the APR CD reissue.



of some of my things three years ago in '56 when I recorded for Victrola [sic!] in London, and they showed me then. That's, of course, quite wonderful."⁷² This seems to confirm Belle Schulhof's recollection of Dohnányi's recording sessions in the 1950s, according to which "Dohnányi himself was fascinated by the process of making recordings."⁷³

However, other sources reveal the ambivalent nature of Dohnányi's attitude towards technology. Contrary to the above quotations, it seems that he was not a fan of technical innovations, preferring more traditional forms of artistic performance. Although Dohnányi's pocket diaries contain several entries confirming that he went to the cinema in Budapest,⁷⁴ when asked in 1943 whether he liked the theater and cinema, he replied the following: "I like theater. I am interested in the movie while I am watching, but afterwards I regret the time wasted. Cinema is too technical, I prefer seeing the actor on the stage rather than on the screen."⁷⁵ In a 1948 lecture, he blamed the perfection of sound recording for the disappearance of home music sessions.⁷⁶ He was also disappointed that students imitated sound recordings rather than performing the music according to their own interpretation.⁷⁷ And although he received a video camera as a gift in 1957,⁷⁸ allowing him to experience filming for himself, he was similarly negative about television in 1959.⁷⁹

Not only Dohnányi's views on technology, but also his attitude as a performer, are reflected in Bálint Vázsonyi's recollection, according to which Dohnányi was reluctant to make use of audio editing that had become available at the time:

⁷²Roy FLYNN, "Interjú Dohnányi Ernő 82. születésnapján" [Interview on Ernő Dohnányi's 82nd birthday], WFSU, Tallahassee, July 24, 1959, in KUSZ, *Dohnányi Ernő: Válogatott írások*, 455. The word Victrola originally referred to a gramophone record player registered in 1905 by the Victor Talking Machine Co., and also appeared on the label of Victor Red Seal records between 1917 and 1934. See N. N., "Victor Talking Machine Co." and "Victrola," in *Encyclopedia of Recorded Sound*, ed. by Frank HOFFMANN (New York-London: Routledge, 2/2005), vol. 2, 1155 and 1160-1161.

⁷³"Dohnányi maga is el volt ragadtatva a lemezkészítéstől." SCHULHOF, *Budapest/New York*, 117.

⁷⁴For example: January 5, 1941: "mozi (Igen v[agy] nem)" [cinema (Yes v[ersus] no)]. The title refers to the 1940 movie *Igen vagy nem* [Yes or no], directed by Viktor Bánky.

⁷⁵"Szeretem a színházat. A mozit kevésbé. Amíg nézem a filmet, érdekel, de utána sajnálom a rápazarolt időt. A mozi gépies, a színészt inkább a színpadon szeretem látni, mint a vásznon." Zoltán EGYED, "Dohnányi Ernő a zene örök hatásáról, a jó és a rossz zenéről, a mester és tanítvány kapcsolatáról és a nő igaz hivatásáról" [Ernő Dohnányi on the eternal influence of music, on good and bad music, on the relationship between master and pupil and on the true mission of woman], *Film, Színház, Irodalom* 6/8 (February 19-25, 1943), 9. KUSZ (ed.), *Dohnányi Ernő: válogatott írások*, 432.

⁷⁶KUSZ, "Hangfelvétel és spontaneitás," 108. Ernő DOHNÁNYI, "Lapról olvasás" [Sight reading], in KUSZ (ed.), *Dohnányi Ernő: Válogatott írások*, 232.

⁷⁷FLYNN, "Dohnányi," 456.

⁷⁸Ilona von Dohnányi writes about the Brownie "Movey projector" [sic!] in the inventory of Dohnányi's legacy: "He received his movey camera together with projector from Mr. and Mrs. Leonard Swanson for Christmas 1957. Unfortunately there is only one single film made from him, for he never gave it out of hand, having phone in making pictures of others. He was always interested in others, never in himself." Ernő Dohnányi's legacy list. Inventory of Furniture and All Objects Located in the Room (not in the Drawers) of Ernst von Dohnányi. Tallahassee, Florida, June 2, 1960. *AHM Dohnányi*, MZA-DE-Ta-Script 9.273/2. "J. Chest of Drawers." The inventory reveals that Dohnányi also owned a slide projector.

⁷⁹FLYNN, "Dohnányi," 457.



He would never hear of recording a work in parts. And he would never allow the technicians to edit his recordings. He insisted on playing the entire work. And if there was any mistake, if anything did not justify that take to be released, he insisted on repeating it as long as there was anything to be objected to.⁸⁰

Dohnányi had fundamentally different views about sound recordings made for radio and for disc. While he remained skeptical about the latter, he came to like the former over time, thanks in large part to the technical development of sound recording for radio, a process in which the difference between piano music in a studio and a live concert became less and less apparent to him. Dohnányi performed in a radio studio for the first time in 1922,⁸¹ and this experience proved to be a very unpleasant one:

Now of course, if I remember that, it was awfully primitive and very uncomfortable. They put me in a very small room, I mean it was just alike if somebody knows this radio here, it was about [a] third of this. It was just a room for a piano there, and almost nothing more. When you came in you have the feelings that some buddy goes to your throat, wants to suffocate you, because it was full of curtains and lamps, you know. And the tone was just, I mean ... very dead. The piano was open and the microphone was always a string over the piano. And you had to struggle with the playing, because nothing sounded. ... And in the beginning, they thought in the radio the sound has to be dry, because you mustn't take pedal and nothing. That went long till the discovery – when they broadcasted from halls, concert halls. That's much better and much nicer than those broadcastings from studio.⁸²

Later, however, he himself experienced the technical improvements in broadcasting and realized that the difference between studio sound and the sound of live music in a concert hall was getting smaller and smaller.⁸³ When he became a regular guest on Hungarian Radio, and was soon appointed head of the music department, he got accustomed to playing music in the studio.⁸⁴ By 1942 he seemed to consider it equal to playing music at home: “sitting alone at the piano in the studio, one can play music as freely as if one were at home, alone with the instrument.”⁸⁵

A small hint in Belle Schulhof's memoirs reveals that Dohnányi prepared for concerts just like he did before making a recording: “Before a performance or a recording session, he would say, ‘I need to practice for fifteen minutes.’ This was virtually the equivalent of what other pianists called a warm-up. ‘Of course, I can't learn or improve with that much practise – he would add – but it keeps me in shape, it satisfies me, and I hope the audience as well.’”⁸⁶

⁸⁰Bálint Vázsonyi's recollection in Alan Walker's radio program *Dohnányi – The Pianist* (BBC, broadcast on July 27, 1966).

⁸¹KUSZ, *Dohnányi Ernő: Válogatott írások*, 404.

⁸²FLYNN, “Dohnányi,” 454–455.

⁸³*Ibid.*

⁸⁴“Dohnányi Ernő és a Rádió. (Beszélgetés a mesterrel)” [Ernő Dohnányi and the Radio. (A conversation with the master)], *Rádióélet* 1/3 (October 11, 1929), 10. KUSZ, *Dohnányi Ernő: Válogatott írások*, 402–404.

⁸⁵“Ha az ember egyedül ül a zongoránál a stúdióban, olyan szabadon muzsikálhat, mintha otthonában lenne, kettesben a hangszerrel.” Dénes SZÁNTÓ, “Beszélgetés Dohnányi Ernővel” [An interview with Ernő Dohnányi], *Magyar Nemzet* 5/55 (March 8, 1942), 10. KUSZ, *Dohnányi Ernő: Válogatott írások*, 424.

⁸⁶“Előadás vagy lemezfelvétel előtt azt mondogatta, ‘most tizenöt percet gyakorolnom kell.’ Ez gyakorlatilag egyenlő volt azzal, amit más zongorista bemelegítésnek nevezett. ‘Természetesen ennyi gyakorlással nem tudok tanulni vagy továbbfejleszteni – szokta volt mondani –, de ez formában tart, kielégít, és remélem, a közönséget is.” SCHULHOF, *Budapest/New York*, 111.



Nevertheless, we can suspect that while Dohnányi, as a concert pianist, was not bothered by any mistakes, and was rather inspired by the “unique and unrepeatable” nature of the occasion, this was no longer the case when he was in the studio, where the recordings could be rewound and replayed. The nature of interpretation, born in a given moment and gone in the next, did not find its way to the recordings that were made for posterity, so Dohnányi had to look for other tools of expression.

This may explain his opinion in the aforementioned interview from 1942:

But playing for a recording is different. It needs to be simplified. You have to artificially make it uninteresting so that it doesn't become boring. This seemingly paradox statement means that the more rubato, the more free and spontaneous fantasy one uses while making a gramophone recording, the sooner the owner of the disc will get bored by it if he plays the same song over and over. A cool and objective tone is needed here, to protect the performer of the music from premature boredom.⁸⁷

This is a particularly harsh opinion, which – assuming that Dohnányi meant what he said – does not reflect particularly well on his own gramophone recordings. Either Kocsis was not familiar with this interview, or the recordings convinced him otherwise, because in 2004 he wrote the following about Dohnányi's HMV recordings:

There is no reason to assume that Dohnányi would have played the piano in a significantly different way or would have been considerably more motivated in concert-like conditions [than in the recording studio] – especially in the case of his own compositions.⁸⁸

It is worth adding, however, that Thomas Forrest Kelly, writing about contemporary performance practice in early music, seems to agree to some extent with Dohnányi:

In many cases artists recording early music make a conscious effort not to be too spontaneous or novel or outrageous, knowing that what seems wonderfully quirky and expressive at a certain moment can be annoying when repeated endlessly.⁸⁹

It seems that Dohnányi's biggest problem with recordings was the lack of vitality and personal presence. He may have been disturbed by the definitive nature of a studio recording, as opposed to the transient, one-off experience of a radio broadcast or a concert. He preferred radio broadcasts to gramophone recordings, saying that “there is a real person performing.”⁹⁰ This is, of course, particularly understandable in the case of a composer-performer like Dohnányi,

⁸⁷“A lemezre való játék azonban más [mint a rádióban való zongorázás]. Ezt le kell egyszerűsíteni. Mesterségesen érdektelenné kell tenni, hogy unalmassá ne váljék. Úgy értendő ez a paradoxon, hogy minél több a rubato, a szabad és önkényes fantáziálás a gramofonlemezen, annál hamarabb megcsömörlik tőle a lemez tulajdonosa, ha sokszor forgatja le ugyanazt a számot. Itt tehát hűvös tárgyilagosságra van szükség, ami konzerválja a lemez előadóját a korai megünástől.” SZÁNTHÓ, “Beszélgetés Dohnányi Ernővel,” 424.

⁸⁸“Nincs okunk feltételezni, hogy Dohnányi lényegesen másképpen zongorázott vagy jócskán motiváltabb lett volna hangversenyszerű körülmények között [mint a hangfelvételi stúdióban] – különösképpen saját művei esetében.” KOC SIS, “Dohnányi Dohnányit játszik,” 63.

⁸⁹Thomas Forrest KELLY, *Early Music: A Very Short Introduction* (New York: Oxford University Press, 2011), 90.

⁹⁰“A produkció mögött élő ember áll.” KUSZ, *Dohnányi Ernő: Válogatott írások*, 403.



whose performances were said to be particularly marked by spontaneity.⁹¹ As Bálint Vázsonyi wrote: “Dohnányi did not like to perform at recording sessions. It was precisely his performance, always different, always fresh, always vivid, that the mechanical music was the least able to reproduce.”⁹² Or, as Kocsis put it, “[in Dohnányi’s case] the improvisational factor of performance is so great that it almost contradicts what is written down in the score.”⁹³ John Wilbraham also stated that

His was the interpretation of the moment, the way in which music lived for him in never quite the same way from performance to performance: and the creative instinct in him was so strong that every moment he played could sound like a new view on familiar material.⁹⁴

Veronika Kusz’s suggestion is therefore justified: perhaps Dohnányi himself believed that the concert podium was a more natural medium for his performance than the studio.⁹⁵ This is also supported by Dohnányi’s remark, based on a negative experience with sound recordings: “... to regard a record like to Bible, you know, it’s certainly a mistake.”⁹⁶

Even so, the fact remains that the long play (LP) records and tape recording technique made it possible for Dohnányi to record even longer, continuous works on disc, something that was not available to Béla Bartók. Moreover, as Bálint Vázsonyi pointed out, after 1945 gramophone records became Dohnányi’s only medium for reaching a wider audience.⁹⁷

3. CONCERT AND HOME RECORDING

It is also fortunate that Dohnányi’s surviving recordings provide an insight into one of the most important issues regarding his performing art: the relationship between studio recording, broadcast and concert recording. Dohnányi’s live recordings include both radio and concert recordings. Two groups of sources are worth mentioning separately.

⁹¹See, for example, Richard Aldrich’s characterization of Dohnányi’s playing: “He played ... with imagination and a certain intensity; with something of the freedom of an improvisation.” Richard ALDRICH, “Erno [sic] Dohnanyi’s Piano Recital,” *The New York Times* (April 1, 1923), 5. Quoted by GRAYMES, “Discography,” 150. See, furthermore, the recollections of Ilona Kabos and Bálint Vázsonyi in Alan Walker’s radio program *Dohnányi – The Pianist* (BBC, broadcast on July 27, 1966).

⁹²“Dohnányi nem szeretett lemezzre játszani. Éppen az ő mindig más, mindig friss, mindig élő művészetét tudta legkevésbé visszaadni a gépzene.” VÁZSONYI, *Dohnányi*, 238. Vázsonyi goes into somewhat more detail in Alan Walker’s radio program *Dohnányi – The Pianist*: “Even in his early days, he disliked the idea of recorded music, of machine-made music to such an extent that, as we now know today, it resulted in the unfortunate fact that he has very few recordings available. But I think he had good reasons because recordings, even the best ones, can never do justice to his performance.”

⁹³“[Dohnányi esetében] az előadás improvizatív faktora oly mértékű, hogy már-már ellentmond a kottában leírtaknak.” KOCSIS, “Dohnányi Dohnányit játszik,” 62.

⁹⁴WILBRAHAM, “Dohnányi,” 13.

⁹⁵KUSZ, “Hangfelvétel és spontaneitás,” 108–109.

⁹⁶FLYNN, “Dohnányi,” 457.

⁹⁷VÁZSONYI, *Dohnányi*, 294. In connection with this, Veronika Kusz discusses the recordings made in the US and in the UK in a detailed manner: KUSZ, “Hangfelvétel és spontaneitás,” 108–115.



Only a few recordings of Dohnányi's radio broadcasts before 1945 have survived. The Hungarian recordings are found mostly in the so-called "Babits-Makai Collection," which is known internationally for the private recordings made from Béla Bartók's radio broadcasts.⁹⁸ István Makai, a Hungarian sound engineer and radio expert, made recordings for private purposes in his own studio from 1936.⁹⁹ He not only undertook to make new recordings but also made transfers from cylinders to discs, for example for Béla Bartók himself.¹⁰⁰ Furthermore, he experimented with recordings from radio broadcasts, using a record-cutting equipment he had developed himself.¹⁰¹ He was certainly the first sound engineer to use scrapped hospital X-ray foils as a sound carrier, due to a shortage of lacquer discs during World War II.¹⁰² Sophie Török (1895–1955, the pen-name of the wife of the Hungarian poet Mihály Babits [1883–1941], originally Ilona Tanner), who was an enthusiast of the technical media, commissioned several sound engineers, among others István Makai as well, to make sound recordings from radio broadcasts. She was documented to have been in contact with Makai only from 1938 onwards, and consequently it is not at all obvious, that all the recordings that survived in the Babits legacy were made by Makai.¹⁰³ István Gál was the first to draw attention to the archival recordings preserved in the legacy of Mihály Babits in the Manuscripts Collection of the National Széchényi Library (NSzL), i.e. the recordings commissioned by Sophie Török and made by various sound engineers. In his first list of recordings, which was compiled without listening to the recordings, using only their inscriptions, there were some items that can linked to Dohnányi's performing activities.¹⁰⁴ However, in the late 1970s, when the *Centenary Edition of Bartók's Records* was being prepared, research focused only on the recordings on which Bartók himself was

⁹⁸I gave a lecture on the topic, in September 2020, entitled "Hidden recordings from Hungarian Radio: The Babits-Makai Collection," at the online workshop conference organized by the Hochschule der Künste Bern, called *Bootleg Opera – The Ehrenreich Collection and the Practice of Live Opera Recording*. The text of the lecture is yet to be published. The Bartók recordings of this collection were published in 1981; see: *Bartók Hangarchívum. Bartók hangfelvételei. Centenáriumú összkiadás*. [Bartók sound archives. Bartók's sound recordings. Complete centennial edition] (Hungaroton LPX 12334–38, 1981).

⁹⁹István Makai opened his private recording studio in December 1936 under the name Magyar Stúdió – Hangíró szolgálat [Hungarian Studio – Recording Service]; later, his company operated under the name Artton Hangstúdió [Artton Sound Studio]; then, Makai continued his recording services in his own apartment. See: "(A Stúdió-Hangíró Szolgálat megnyitása.)" [The Opening of the Studio-Recording Service], *Budapesti Hírlap* 56/288 (December 17, 1936), 7. "Látogatás az 'Artton'-hangstúdióban" [A visit to the "Artton" sound studio], *Rádió Technika* 3/6 (June 1, 1938), 40. "Mi újság a piacon?" [What's new on the market?], *Rádió Technika* 3/9 (September 1, 1938), 45.

¹⁰⁰Letter of Béla Bartók to Ahmed Adnan Saygín, Budapest, January 2, 1937. János DEMÉNY (ed.), *Bartók levelei* [The letters of Bartók] (Budapest: Zeneműkiadó, 1976), letter no. 817.

¹⁰¹For Makai's recording procedure, see: István MAKAI, *Hangerősítés, hangfelvétel (Mikrofontól... hangszóróig)* [Amplification, recording (from microphone to... speaker)] (Budapest: published by the author, 1944).

¹⁰²This technology later became a well-known *bootleg* procedure in the Soviet Union. For the Soviet X-ray disc culture, see: Stephen COATES (ed.), *X-Ray Audio* (London: Strange Attractor Press, 2015).

¹⁰³For this reason, the name by which the collection is widely known is also misleading. It is evident from both the discs and Sophie Török's diaries that Mrs. Babits had József Seiber, not István Makai, make some of the Bartók recordings.

¹⁰⁴István Gál, "Babitsék saját gyártmányú Bartók-lemezgyűjteménye" [The self-made Bartók record collection of the Babits couple], *Irodalmi Szemle* [Bratislava] 12/4 (1969), 346–347.



performing, so only three of Dohnányi's recordings could be reissued after a sound restoration. The ones that were not transferred at the time of the Bartók Edition were attempted to be digitized at Hungarian Radio in the late 1990s, so some recordings are now available on CD in the Manuscripts Collection of the NSzL.¹⁰⁵ The boxes holding the X-ray discs of the legacy also contain a 1998 report written by Tibor Molnár, sound restorer at Hungarian Radio, who noted that unfortunately a significant part of the X-ray discs were no longer playable.

We know of another concert recording, made under special circumstances. Between 1942 and 1944 there was a student studio in the Cistercian High School of Pécs, in the south of Hungary. Student staff of this studio not only made radio broadcasts locally at the school but also on-the-spot recordings of important events in the city.¹⁰⁶ In May 1943, Dohnányi and the Budapest Philharmonic Orchestra gave a concert in Pécs; the program included Jenő Takács's *Tarantella* for piano and orchestra (1937). The solo part was played by the composer, who was then working in Pécs. Emil Hargittay, a student of the Cistercian High School, recorded the remarkable performance using the on-the-spot equipment of Hungarian Radio.¹⁰⁷

In terms of quantity, what stands out from the entire post-1945 discography of Ernő Dohnányi is the very large number of concert and private home recordings made during the years he lived in the US.¹⁰⁸ James A. Grymes was the first to publish a brief summary of these recordings in his 1998 article, which reveals that the original recordings were made on magnetic tape.¹⁰⁹ They were later transferred to Digital Audio Tape (DAT), Compact Cassettes

¹⁰⁵Presumably, during the re-recordings in the 1990s, János Sebestyén preserved the recording of the Schumann Sonata, performed by Dohnányi and Emil Telmányi, for himself and his radio programs, and made a copy of that available to Allan Evans, founder of Arbiter Records, who published it on the website of Arbiter Records in 2016. See: Allan EVANS, *Breaking the Time Barrier in Denmark*. Online publication on the website of Arbiter Records (2016): <<https://arbiterrecords.org/breaking-the-time-barrier-in-denmark>> (accessed January 19, 2021).

¹⁰⁶Tamás NÁDOR, "Hallható múzeum." Hangdokumentumok a Janus Pannonius Múzeumban." ["An audible museum." Audio documents at the Janus Pannonius Museum], *A Janus Pannonius Múzeum Évkönyve* 34 (1989), 191–208 [part 1]; 35 (1990), 139–162 [part 2].

¹⁰⁷The recording was registered in the recording ledger of the student studio with nr. 74, see NÁDOR, "Hallható múzeum," part 2, 146.

¹⁰⁸The original locations of the recordings: Tallahassee, Florida State University, Warren D. Allen Music Library, and Athens, Ohio State University, Ernst von Dohnányi REEL Collection.

¹⁰⁹"The collection contains forty-one DAT copies of 118 reel-to-reel tape recordings of Dohnányi performing and conducting. The recordings cover Dohnányi performances from 29 March 1951 to 22 October 1959, including faculty recitals at FSU, private performances recorded in his home, and concerts presented throughout the United States. One of these is of a lecture-recital entitled 'Romanticism in Beethoven's Sonatas,' which Dohnányi gave on 11 November 1955 at the University of Wisconsin. One tape contains five interviews with Dohnányi as well as two with Mrs. Dohnányi. The collection contains several tapes of other musicians – including Dohnányi's protégé Edward Kilenyi – performing Dohnányi's music. Many of these were sent to Dohnányi and his family by the performers. Also in the collection are tapes from radio shows about Dohnányi produced by the BBC, WFSU-FM (the National Public Radio affiliate station at FSU), and WKJM-FM (University of North Dakota)." James A. GRYMES, "The Ernst von Dohnányi Collection at the Florida State University," *Notes* 60/2 (December 1998), 338.



(MC) and CDs.¹¹⁰ A complete list of the American recordings was first published by Deborah Kiszely-Papp,¹¹¹ and since the recordings themselves are regarded as invaluable sources for research in the history of interpretation, they have been used by several researchers for interpretation analyses.¹¹²

We have very little information about how these recordings were made. After the magnetic tape recorder was invented, American universities, including Florida State University (Tallahassee, FL), began using it to record major events in the best possible quality.¹¹³ Dohnányi's recitals at Ohio University (Athens, OH) were broadcast and preserved by the local radio station.¹¹⁴ The orchestral concert in Orange, NJ in November 1956 was also recorded from a radio broadcast, as the recording preserved the voice of the commentator as well. It seems, furthermore, that the Dohnányi family started making private home recordings relatively early on. As Ilona Zachár, the third wife of Dohnányi, wrote,

[Around 1952–1953, Bertha de Hellebrandth] painted a portrait of Dohnányi by memory. All we could do in return was occasionally sent her homemade records of Dohnányi's music; he had not recorded a professional one since the few completed in 1950 for Remington.¹¹⁵

The only information about what it might have been like at these private events in Dohnányi's home are the fragments of conversations preserved along with the recordings and a postcard written by Ede Zathureczky who had first-hand impressions about the events:

¹¹⁰The history of the Dohnányi recording collection at Florida State University is only partially known. The name of the collection in the American collection lists is "Ernst von Dohnányi DAT Collection," from which we can infer that there is a DAT copy of the whole collection. Currently, we do not have information on whether these DAT cassettes still exist, or, after the completion of the subsequent CD transfers, they were discarded. The American MC transfers were marked "CAS" and are, at present, in the *AHM Dohnányi*. The covers of the CD copies, also available there, were marked "DAT," which implies that the CD copies were based on the DAT cassettes. In the discography, I listed the current shelf marks of the CDs as the sources of their locations; however, in order to identify the sources, I also cited the original DAT shelf marks.

¹¹¹KISZEY-PAPP, "Discography."

¹¹²KUSZ, "Európai házimuzsika..."; KUSZ, "Hangfelvétel és spontaneitás"; Ferenc János SZABÓ, *Egy rövid életpálya dokumentumai. Faragó György (1913–1944)* [Documents of a short career. György Faragó (1913–1944)]. Online publication on the website of the Archives of 20th–21st-Century Hungarian Music (2014). DOI: 10.23714/mza.10005_NKFIH_108306. <http://zti.hu/files/mza/docs/Evfordulok_nyomaban/Szabo_Farago_DOI_mod.pdf> (accessed on September 18, 2020). László Stachó analysed Dohnányi's American recordings in several conference papers. He also made performance analyses of some of Dohnányi's commercial recordings; see, for example, László STACHÓ, "Structural communication and predictability in Bartók's and Dohnányi's performance style," *Studia Musicologica* 53/1–3 (2012), 171–186. László STACHÓ, "Signification musicale et expressivité temporelle dans l'interprétation musicale: une vision basée sur la théorie de la pertinence," in *Narratologie musicale: Topiques, théories et stratégies analytiques*, ed. by Márta GRABÓCZ (Paris: Éditions Hermann, 2021), 251–273.

¹¹³See the excerpt from Andrew Schulhof's letter to David Bicknell (HMV) on September 18, 1957: "You remember when you were in New York we discussed briefly the idea of Dohnányi recording solo piano works where he is still one of the greatest masters and widely acknowledged, respected and admired – and which he could do either at the University of Tallahassee – where they have excellent facilities – or he could do it in New York." Quoted by WALKER, "Dohnányi," 123–124.

¹¹⁴SCHULHOF, *Budapest/New York*, 113.

¹¹⁵Mrs. DOHNÁNYI, *A Song of Life*, 197.



My darling Csecsás [nickname of the recipient, physician and violinist Béla Szécsi], it is a dreamlike experience to be with them again. They're sweet, they're good to me – and we have been playing lots of music. 4 Beethoven, 4 Mozart, a Brahms, and the "Sonata" (Doh[nányi]), Schumann's D Minor, César Franck, so you can imagine how happy I am. And all this beauty is immortalized because it is recorded on tape.¹¹⁶

Although Zathureczky does not mention the fact in his letter, it seems from the recordings themselves that they were made in the presence of a small, presumably invited, audience, in an informal mood. One other pleasant event has been preserved, the only recording of Dohnányi playing the harpsichord: he played Bach's *Chromatic Fantasy and Fugue*, and a lively conversation can be heard before both movements.

Some live recordings have been released on LPs and CDs. Initially Hungaroton released a selection on its Dohnányi album in 1979,¹¹⁷ David Canfield issued two LPs from the home recordings of Zathureczky and Dohnányi on his label "Rarissima,"¹¹⁸ and two CDs were released in the 2010s,¹¹⁹ but apart from these many of the recordings are not yet available to the public. Despite the poor technical sound quality of these live recordings, they provide a reliable document of Dohnányi's piano-playing and conducting and give us hope that there may be more such recordings of the performances of one of the twentieth century's most brilliant musicians.

4. THE RECORDED AND SURVIVING REPERTOIRE

In reviewing the repertoire described in the discography, it is important to distinguish studio recordings from concert and/or private recordings. Studio recordings are made with the intention of long-term preservation – either by the performer or by the player piano or record company. On the contrary, this may not be true in the case of the live recordings, since the artist may not even be aware of being recorded. Thus, the repertoire of concert recordings tells more about Ernő Dohnányi the concert pianist than about Dohnányi the disc performer. Furthermore, in the case of concert recordings, the repertoire may have been shaped not only by the

¹¹⁶"Csecsásom, bizony álomszerű élmény, ismét együtt vagyunk. Aranyosak, jók hozzám – és rengeteget muzsikálunk. 4 Beethoven, 4 Mozart, Brahms, a 'szonáta' (Doh[nányi]), a Schumann D-moll, a Césár [sic] Franck, hát képzelheted örömmöt. Méghozzá mindez a sok szép meg van örökítve, mert fel van véve szalagra." Ede Zathureczky's postcard to Béla Szécsi, by airmail from Ernő Dohnányi in Tallahassee, January 30, 1958. Published by SZÉCSI, *Zenei csillagok között*, 46.

¹¹⁷*Dohnányi at the Piano. (Nagy Magyar előadóművészek. Great Hungarian Performers)*. Hungaroton LPX 12085–86 (1979). Edited by Bálint VÁZSONYI and Zoltán KOCSIS, sound restoration by János BOJTI. Slightly modified reissue on CD: Hungaroton HCD 12085 (1993).

¹¹⁸Leslie Gerber, the editor of the CD reissue, reveals the story of these recordings. According to him, David Canfield "had a customer in Hungary who wanted to buy records from him but couldn't find a way to pay in dollars. They worked out a trade deal. The Rarissima discs were individually cut on acetates and sent to Dave [Canfield], who offered them only to Ars Antiqua customers." Tully POTTER, "Two Hungarian giants at home in Florida," *Classical Recordings Quarterly* 77 (Summer 2014), 4.

¹¹⁹Ernő [sic] Dohnányi. *Piano Recital*. Testament SBT2 1505 (2014); *The Last Romantic. Dohnányi's American Concert Recordings*. Rózsavölgyi és Társa, RÉTCD 089 (2017).



performer's actual intentions but also by possible shortcomings of the recording procedure: for example, not all the pieces performed at a certain concert or radio broadcast have survived.

At first, Dohnányi appears on the piano rolls primarily as a performer, playing mostly the works of others: eleven of the thirteen Welte rolls, ten of the eleven Hupfeld rolls, and all three Artechon rolls contain compositions by other composers. In the 1920s, however, the balance is sharply reversed: seventeen of the eighteen published Ampico rolls contain his own compositions or transcriptions. Ampico even elected him an honorary member of the American Piano Company¹²⁰ and emphasized in its own catalog that they regarded Ernő Dohnányi as a pianist, composer and conductor:

Dohnányi is known to the music world not only as a composer, but as a pianist and conductor. In his recordings for the Ampico we have to deal with him as a pianist and composer. He is a poet of the piano. His playing is hauntingly beautiful. His tone is exquisite, and his musical intelligence is of the highest order. His own compositions have harmonic individuality and rhythmic vitality. Their construction shows adroit musicianship, particularly in the employment of the resources of the piano, and there is spontaneity and inspiration in them, as though the composer wrote from the heart. Unquestionably one of the greatest of living masters of music.¹²¹

The gramophone discs are more evenly balanced: the first solo piano Dohnányi disc features Beethoven's *Für Elise* on one side and Dohnányi's own *Marsch* op. 17 no. 1 on the reverse. Between 1929 and 1950, the conductor Dohnányi interprets other composer's works, while Dohnányi the pianist performed his own compositions on all recordings, except for a Schumann-cycle. The record companies seem to have preferred Ernő Dohnányi the composer who interpreted his own works as a pianist.

The American LP-era brought significant progress not only technically, but also in terms of Dohnányi's recording repertoire: it enabled the complete recording and release of longer works on a single disc. Previously, except for the Mozart Piano Concerto, which was divided into eight discs, and the *Variations on a Nursery Song*, which took up five discs, Dohnányi had recorded short works or cycles of short movements. In this respect, he might even have felt more comfortable when making piano roll recordings than during gramophone recordings, since he was able to play a series of longer works, for example, Liszt's *Fantasie und Fuge über das Thema B-A-C-H* or the Hungarian Rhapsody no. 13 on piano roll. As a contrast, Dohnányi began the LP-era with the three violin sonatas by Brahms and a complete Beethoven sonata.

The organizers of the three post-1950 LP recording sessions saw Dohnányi from different perspectives: the smaller labels – Remington and Everest – thought it important to have both the performer and the composer Dohnányi in their catalogs. On the Remington recordings, apart from the Four Rhapsodies op. 11 and the Sonata for Piano and Violin op. 21 (the latter unpublished at the time, for unknown reasons), he played works by Haydn, Beethoven, Schumann and Brahms. On the Everest recordings, works by Beethoven and Dohnányi were given roughly equal space. The 1956 recording by His Master's Voice, on the other hand, feature only his own works.

¹²⁰Letter by the American Piano Company [Ampico] to Ernő Dohnányi, September 20, 1922. Library of the Institute for Musicology, Research Centre for the Humanities, Fond 4/640.

¹²¹N. N., *A Catalogue of Music for The Ampico. A List of the Recordings of Pianists Whose Art Is Thus Preserved for Present Day Music Lovers and for Posterity* (New York: The American Piano Company [Ampico], 1923), 58.



Kocsis rightly asks the following question: “Why did none of the major international labels commission a musician of this caliber to record, say, all of Beethoven’s piano sonatas ... ?”¹²² The answer is perhaps that the largest international record company of the era, His Master’s Voice, had already put together their own roster of international artists, and thus considered Dohnányi to be “easier to sell” as an interpreter of his own works. Almost all of Dohnányi’s characteristic repertoire had already been recorded by distinguished pianists by the mid-1950s. Four complete series of Beethoven’s sonatas by three different pianists were available on the international record market.¹²³ Victor had Wilhelm Backhaus’s Brahms albums in its catalogs.¹²⁴ Schumann’s more familiar, larger-scale works – *Carnaval* op. 9, *Fantasiestücke* op. 12, *Symphonic Etudes* op. 13, *Kreisleriana* op. 16, and the *Fantasia* in C Major op. 17 – were published in the early 1950s by HMV and Victor, in performances by internationally acclaimed pianists such as Alfred Cortot, Sergei Rachmaninoff, Arthur Rubinstein, Edwin Fischer and Wilhelm Backhaus.¹²⁵ Perhaps Schubert’s sonatas were the least represented in the recorded repertoire, but this was obviously due to their lack of popularity. Even so, in the early 1950s, HMV included in its catalog Arthur Schnabel’s recordings of Schubert’s last piano sonatas,¹²⁶ and by the mid-1950s smaller record companies had recognized the “niche market” and were making recordings of the unrecorded Schubert sonatas, performed by both well-known and lesser-known pianists.¹²⁷

On the basis of that, it can be stated that Ernő Dohnányi’s studio recording repertoire reflects his performing repertoire only to a limited extent.¹²⁸ He performed works by other composers much more frequently in his concerts than in the recording studio; furthermore, most of his recordings containing works by other composers are preserved on piano rolls. However, it is also a fact that the composers who played a central role in Dohnányi’s concert repertoire – Beethoven, Schubert, Schumann, Liszt – have all been recorded on piano rolls or discs by Dohnányi. This repertoire includes five recordings of four complete sonatas by Beethoven – op. 31 no. 2, op. 78, op. 109 and two recordings of op. 110, as well as the 32 variations, plus *Für Elise* and the *Andante favori*, also recorded twice. His commercial Schubert recordings include a *Moment musical* and a sonata movement. It is certainly unusual for the period that Dohnányi begins his recorded oeuvre with Schubert’s Piano Sonata in A Minor (D. 845). He performed this work

¹²²“Miért nem kért fel ilyen kaliberű muzsikust egyik nagy világcég sem, hogy rögzítse, mondjuk Beethoven összes zongoraszonátáját ... ?”. KOC SIS, “Dohnányi Dohnányit játszik,” 62.

¹²³ Arthur Schnabel, HMV; Wilhelm Kempff, American Decca and Polydor; Wilhelm Backhaus, Decca. See Francis F. CLOUGH and G. J. CUMING, *The World’s Encyclopaedia of Recorded Music* [henceforth abbreviated as *WERM*] (London: Sidgwick & Jackson, 1952), 46; CLOUGH and CUMING, *WERM*, Supplement 2 (London: Sidgwick & Jackson, 1953), 21; CLOUGH and CUMING, *WERM*, Supplement 3 (London: Sidgwick & Jackson, 1957), 47.

¹²⁴Victor Set M 202 and 321. *WERM*, 88.

¹²⁵*WERM*, 543–546.

¹²⁶*Ibid.*, 521.

¹²⁷See, for example, the recordings of Austrian pianist Friedrich Wührer specializing in Schubert’s piano sonatas. *WERM*, Suppl. 3, 403–404.

¹²⁸Ernő Dohnányi’s concert repertoire was analysed by Ilona Kovács in her two-part study: Ilona KOVÁCS, “Dohnányi Ernő zongoraművészi pályája. I. rész: 1897–1921” [Ernő Dohnányi’s Career as a Pianist. Part 1: 1897–1921], in, *Dohnányi Évkönyv 2005* [Dohnányi yearbook 2005], ed. by Márta Sz. FARKAS and László GOMBOS (Budapest: MTA Zenetudományi Intézet, 2006), 63–150 and KOVÁCS, “Dohnányi’s Career,” part 2, 303–360.



frequently in his concerts from 1899 onwards.¹²⁹ At first glance, it seems odd that only the second and third movements of the sonata were recorded in his performance, obviously due to the limited size of the piano roll, although this illustrates what Bálint Vázsonyi and Ilona Kovács wrote, that Dohnányi's Schubert repertoire was much richer than that of his pianist contemporaries. Vázsonyi even goes so far as to say that "he [Dohnányi] was the one who gained acceptance for Schubert's sonatas all over the world."¹³⁰

His studio recordings also include Schumann, Brahms and Liszt; he even recorded the *Kinderszenen* twice.¹³¹ Similarly, he made two recordings of Haydn's Variations in F Minor (once on piano roll and once on disc), and this repertoire is complemented by two short pieces by Chopin on piano rolls.

Given all this, the recorded material that American universities have saved for posterity is truly invaluable. Looking only at Beethoven's works, the American recordings include eight complete sonatas: the "Pathétique," op. 13, op. 27 no. 2, all three sonatas of op. 31, and the last three (op. 109, 110 and 111), two separate sonata movements, the *Diabelli Variations* op. 120, the 32 *Variations* (WoO. 80), the *Variations* op. 76, the *Polonaise* in C Major op. 89 and two further recordings of the *Andante favori*. It is important to note at this point that the majority of American concert recordings are evidently from the repertoire of the elder Dohnányi. Thus, apart from a considerable amount of chamber music, only two Schubert impromptus and the Piano Sonata in G Major (op. 78), a few piano works of Schumann and Liszt (also recorded in studio) and three Brahms piano pieces are available in Dohnányi's concert interpretation.

On the other hand, the composer's interpretation of his own works is well documented in the form of studio recordings. From the early pieces (*Four Piano Pieces*, op. 2) to the late works (*Three Piano Pieces*, op. 44), there are numerous Dohnányi pieces performed by the composer, including complete cycles of greater length, such as the Four Rhapsodies op. 11, *Winterreigen* op. 13, *Three Piano Pieces* op. 23, *Suite in Olden Style* op. 24, *Variations on a Hungarian Folksong* op. 29, and *Six Piano Pieces* op. 41 (recorded twice). Also, if we add up the various recordings of *Ruralia Hungarica* (op. 32a), for disc and piano roll, we arrive at the complete cycle. These are complemented by two studio recordings of *Variations on a Nursery Song* (op. 25) from 1931 to 1956, and the complete recordings of the Piano Concerto no. 2 (op. 42), *Suite en Valse* (op. 39a), and Sonata for Piano and Violin (op. 21). The recordings of Dohnányi playing the same composition at different times offer countless opportunities for comparative performance analysis, and if this repertoire is enriched with the American concert recordings, a vast corpus is available for research (see Table 1) – assuming that the recordings are accessible.¹³²

It is especially interesting to note that Dohnányi made piano rolls only from the first two and the last of the Four Rhapsodies, op. 11, in the 1920s. For the moment, we have no information as

¹²⁹KOVÁCS, "Dohnányi's Career," part 1, 85.

¹³⁰VÁZSONYI, *Dohnányi*, 213 and KOVÁCS, "Dohnányi's Career," part 1, 85.

¹³¹In addition to the two recordings of *Kinderszenen* and a recording of a Schumann romance, five of Brahms's and four of Liszt's piano works survived in Dohnányi's studio performances. All of the Liszt pieces are on piano rolls.

¹³²The accessibility of the recordings is not self-evident. As can be observed from the data of the present discography, a number of player-piano recordings are not available in modern audio format. Only the Welte rolls have a complete CD release: *The Welte Mignon Mystery. Vol. VI. Ernst von Dohnányi. Tacet 145* (2007). The re-recordings were made on a Steinway D model piano with Welte-Vorsetzer mechanics in 2006.



Table 1. Works by Ernő Dohnányi as interpreted by the composer

Title	Studio Recording	Concert Recording
<i>Scherzino</i> op. 41 no. 2	2	9
<i>Cascades</i> op. 41 no. 4	2	8
Sonata for Piano and Violin op. 21	1	6
<i>Ruralia Hungarica</i> op. 32a, 6. <i>Adagio</i>	2	5
<i>Pastorale</i>	2	4
<i>Valses nobles</i> (Schubert–Dohnányi)	2	4
Rhapsody in F# Minor op. 11/2	3	3
<i>Gavotte and Musette</i>	3	2
<i>Marsch</i> op. 17 no. 1	3 or 4	1
<i>Variations on a Nursery Song</i> op. 25	2	2 concert + 1 recording with Dohnányi conducting
<i>Burletta</i> op. 44 no. 1	1	4
<i>Nocturne</i> op. 44 no. 2	1	4
<i>Schatzwalzer</i> (Strauss–Dohnányi)	3	1
<i>Six Piano Pieces</i> op. 41 (complete set)	2	2
<i>Capriccio</i> op. 23 no. 3	1	2
<i>Pavane with Variations</i> op. 17 no. 3	1	2
<i>Variations on a Hungarian Folksong</i> op. 29	1	1 concert + 1 rehearsal
Piano Concerto no. 2 op. 42	1	2

to why the third Rhapsody (in C) was not recorded or why it may be missing. It is possible that Dohnányi also made a recording of the Rhapsody in C, but for some technical reason it could not be published, or that Dohnányi did not authorize its publication. Peter Phillips' research shows that Ampico only published the second Rhapsody (in F# Minor) in 1921, and that the first and last Rhapsodies were withheld and only came to the attention of the public on an LP issue much later, in the 1970s.¹³³ However, the fact that Ampico also released the Rhapsody in C in 1923, performed by Lester Donahue,¹³⁴ suggests that they wanted to have the complete set in their repertoire, but did not have a publishable recording of Dohnányi performing the work.

One of the most widely reissued studio recordings of Ernő Dohnányi performing works of other composers is the Columbia release of Mozart's Piano Concerto in G Major (K. 453). This is a particularly valuable recording because it is the first complete recording of the piece and the earliest recording of a Piano Concerto performed by Hungarian musicians. Apart from this,

¹³³PHILLIPS, "Rarities," 2. The details of the LP edition mentioned by Phillips are currently unknown.

¹³⁴Ibid.



however, Dohnányi only recorded his own piano concertos. The American concert recordings are also of considerable value in this respect, since they include – apart from the Dohnányi concertos already mentioned – a total of three recordings: two Mozart piano concertos and one Beethoven piano concerto.

Similarly, the series of American recordings enriches the repertoire of Dohnányi's chamber music recordings. While the four sonatas with Spalding and the piano four-hands with Kilényi have been preserved on disc, there are also live recordings of four four-hand concert programs by Kilényi and Dohnányi and three sonata recitals by Spalding and Dohnányi. These are accompanied by the Edinburgh sonata recital with Alfred Campoli and a series of larger chamber music productions (piano trios and quintets). And although, as mentioned above, the repertoire of American live recordings does not reflect any conscious intention to preserve a given repertoire, the private recordings with Zathureczky are a special exception in this respect. In fact, the three Brahms sonatas recorded with Spalding are noticeably absent from their program. Apart from this one omission, the repertoire played with Zathureczky, however, contains the pillars of Dohnányi's chamber music repertoire: four Mozart sonatas, four Beethoven sonatas, and sonatas by Schumann, Franck and Dohnányi. They might have chosen these particular pieces in order to record the repertoire so dear to Dohnányi at least at home, as tape recorded made it possible to record longer compositions.

The studio recordings of Dohnányi as a conductor were made exclusively during his middle, Budapest period (1915–1944). Before 1926, the acoustic recording technique was still rudimentary in its ability to transmit orchestral sound, but the possibility of electric recording brought a significant improvement in quality. This coincides with the fact that Dohnányi's conducting activities increased from the mid-twenties onwards, as he became the president and chief conductor of the Budapest Philharmonic Orchestra in 1919.¹³⁵ As Kovács has noted, as far as his performing activities in Hungary are concerned, Dohnányi appeared more often as a conductor than as a pianist after 1934.¹³⁶ The evolution of the technology of sound recording and the actual state of sound recording technology in Hungary are well reflected by the fact that Dohnányi first conducted in a recording studio in London between 1928 and 1931, while his first Budapest recording of conducting an orchestra took place after 1937. By that time, it became possible to make gramophone recordings with a full symphony orchestra at the studio of Hungarian Radio in Sándor Street (now: Bródy Sándor Street).¹³⁷ After 1945, however,

¹³⁵VÁZSONYI, *Dohnányi*, 193. For Ernő Dohnányi's conducting work, see Anna Laskai's articles: Anna LASKAI, "Nekem nem kellenek kritikuskok." A karmester Dohnányi és az 1924-es sajtóbotrány eseményei" ["I don't need critics." Dohnányi, the conductor, and the events of the press scandal in 1924], Online publication on the website of the Archives for 20th–21st-Century Hungarian Music (2019). DOI: 10.23714/mza.10011_NKFIH_123819. <http://zti.hu/files/mza/docs/Forraskutatas_2019/Nekem_nem_kellenek_kritikusok_Laskai_tanulmany.pdf> (accessed on January 5, 2021). Anna LASKAI, "A Filharmóniai Társaság külföldi turnéi a zenekar Dohnányi-korszakának első évtizedében" [The foreign tours of the Philharmonic Society in the first decade of the orchestra's Dohnányi era], *Magyar Zene* 58/1 (2020), 33–53. Anna LASKAI, "A karmester Dohnányi fogadtatása az 1920-as és 1930-as években Jemnitz Sándor és Tóth Aladár kritikáinak tükrében" [The reception of Dohnányi as a conductor in the 1920s and the 1930s in light of Sándor Jemnitz's and Aladár Tóth's reviews], in *Járdányi és kora. Tanulmányok a 20. századi magyar zene történetéből (1920–1960)* [Járdányi and his age. Studies from the history of the 20th-Century Hungarian Music (1920–1960)], ed. by Anna DALOS and Viktória OZSVÁRT (Budapest: Rózsavölgyi és Társa, 2020), 137–161.

¹³⁶KOVÁCS, "Dohnányi's Career," part 2, 309.

¹³⁷On the exact location of pre-1934 Hungarian orchestral recordings, we seldom find any data.



international record companies no longer asked Dohnányi to appear as a conductor, employing him exclusively as a pianist.

The spectrum of Dohnányi's recording repertoire as a conductor is very narrow: apart from two short compositions of his own, he tended to conduct only "popular" pieces during his studio sessions. The orchestral recordings he made abroad – due to the programming policy of the major international labels – mostly consist of Hungarian music: Liszt's Hungarian Rhapsody no. 1 for orchestra (the orchestral version of the Hungarian Rhapsody no. 14 for piano), Berlioz's *Rákóczi March* (that is, the *Marche Hongroise* from the first part of *La damnation de Faust*, op. 24, in two recordings), the Hungarian National Anthem (*Himnusz*) by Ferenc Erkel, *Szózat* by Béni Egressy, the orchestral version of Ernő Dohnányi's *Hiszekegy* [Hungarian Creed], and the finale of *Ruralia Hungarica*. Unusually, HMV made two recordings of *Szózat* and Dohnányi's *Hiszekegy* on June 18, 1928. Matrix nr. CR 2088 contains both of them on one side of a 12" (30 cm) diameter disc, while BR 2090 and BR 2091 contain the same works separately on two sides of a 10" (25 cm) diameter disc.

The program of the orchestral recordings made in Budapest was most likely linked to Ernő Dohnányi's official duties at Hungarian Radio: not only could they be of interest to people buying records, but Hungarian Radio also made use of the recording of the Hungarian National Anthem (*Himnusz*) in two different versions, with and without choir, on many occasions. The funeral march from Ferenc Erkel's *Hunyadi László* and Mihály Mosonyi's *Gyászhangok Széchenyi István halálára* [Mourning sounds for the death of István Széchenyi] were often played at funeral ceremonies of prestigious people during the period.¹³⁸ The recordings of these two orchestral pieces were first broadcast on October 6, 1942 on Hungarian Radio, as part of a memorial service dedicated to The 13 Martyrs of Arad. It may be surprising to see the name of Mihály Mosonyi in Dohnányi's conducting repertoire, as well as in his discography. Also interesting is the fact that, apart from the composer's folk-inspired art songs that became

¹³⁸The Funeral March of Ferenc Erkel's *László Hunyadi*, as the best-known Hungarian piece of mourning music, was performed by the Budapest Philharmonic Orchestra, conducted by Ernő Dohnányi at prime minister Pál Teleki's funeral in 1941. It was also performed by the Orchestra of the Opera House, conducted by Ernő Dohnányi, at István Horthy's funeral in 1942. N. N., "A nemzet megihatott részvéte kísérte Teleki Pált utolsó útjára" [The nation's touching condolences accompanied Pál Teleki on his last journey], *Nemzeti Újság* 23/80 (April 8, 1941), 6 and N. N., "A budapesti és a kenderesi temetési szertartás rendje" [The funeral orders of Budapest and Kenderes], *Esti Újság* 7/192 (August 25, 1942), 3. Mihály Mosonyi's *Gyászhangok Széchenyi halálára* [Sounds of mourning for Széchenyi's death] was performed for the first time in the twentieth century in March 1926, at the music history concert of the National Conservatory, see: N. N., "A keddi rádióműsor" [Tuesday's Radio Program], 8 *Órai Újság* 12/55 (March 9, 1926), 11. Afterwards, it was performed a number of times in Budapest; for example, around the last Sunday of May (Memorial Day of the Hungarian Heroes), October 6 (Memorial Day of the Martyrs of Arad), or November 2 (All Souls' Day). The details of the concerts are available in the concert database of the Archives for 20th–21st-Century Hungarian Music [hence: MZA Concert Database]: <http://db.zti.hu/koncert/koncert_Kereses.asp>. See, for example, October 9, 1927, Pesti Vigadó, "First Hungarian Concert of the Székesfőváros Orchestra (Past)," conducted by Adolf Szikla, MZA Concert Database, ID_7433; November 1, 1931, Pesti Vigadó, concert by the Székesfőváros Orchestra, conducted by Dezső Demény, MZA Concert Database, ID_9596; May 27, 1934, Academy of Music, concert by the Székesfőváros Orchestra, conducted by Dezső Bor, Gusztáv Schnitzl, and Viktor Vaszy, MZA Concert Database, ID_10390.



repertoire pieces of Hungarian Gypsy bands, this is the first known recording of Mosonyi's music.¹³⁹ Mihály Mosonyi was important to Dohnányi: perhaps he, as a composer who was born in Pozsony (Bratislava), felt sympathetically towards the former composer who studied in the same city. Moreover, emphasizing the Hungarian culture of Pozsony became a form of political statement after the Trianon Treaty. As Bálint Vázsonyi points out, Dohnányi, in his first year as music director of Hungarian Radio, revised and performed Mosonyi's Hungarian Cantata (in fact, the first Hungarian cantata), *A tisztulás ünnepe az Ungnál* [The feast of purification at the river Ung].¹⁴⁰

Although these recordings are also significant, the question raised by Kocsis is perhaps even more valid than the one quoted earlier: "Why is it that in comparison to his conducting career the number of discs on which he conducts is so small?"¹⁴¹ From this point of view, the corpus of concert recordings is indeed a much richer field for an analysis of interpretation. Most of these recordings contain Dohnányi's own compositions – the Suite in F# Minor op. 19, *Variations on a Nursery Song* op. 25, *Ruralia Hungarica* op. 32b, *Symphonic Minutes* op. 36, Violin Concerto no. 2 op. 43, *Stabat Mater* op. 46, *American Rhapsody* op. 47 – but also orchestral works, concertos and oratorios by Haydn, Mozart, Beethoven, Brahms and Bruckner, conducted by Dohnányi.

5. KNOWN AND LESS KNOWN HIATUSES

In the case of Ernő Dohnányi's recordings, we need to account for several hiatuses. The number of recordings which we know existed but which were destroyed, or which are in hiding, or which survived but can, perhaps, no longer be played, is relatively high.

In her memoirs, Dohnányi's third wife described a special concert of media-historical significance at which Dohnányi handled a pianola by himself:

In 1923, the Chickering firm, whose pianos Dohnányi usually played at his concerts, celebrated its hundredth birthday. Several recitals and concerts took place in connection with this event. On 26 March 1923, in Chicago, Dohnányi played his Piano Concerto with Frederick Stock conducting. The concert was planned to demonstrate the technological advances that had been made by the American Piano Company, which owned the Chickering firm. For this unique performance, Dohnányi played only the first and third movements of the Concerto. The second movement was performed by an Ampico player-piano roll that had been placed in the piano Dohnányi was playing. He remained sitting at the player piano, regulating it by means of a button that brought the roll into action at the parts the soloist was to play, and stopping it for the orchestral parts. After the Concerto Dohnányi conducted his Suite in F# Minor for Orchestra.¹⁴²

¹³⁹The movements of Mosonyi Mihály's *Hat népdal* [Six folk songs], composed to Kálmán Tóth's texts, were popular in the twentieth century as Hungarian folk-inspired art songs. On early commercial recordings, see for example the recordings of *Felleg borult az erdőre* [A cloud falls on the forest], performed by Izsó Sajó (Olympia no. 6768), or by Szinegh Viola, accompanied on piano by Albert Hetényi Heidlberg (Baby Record no. 5286), etc.

¹⁴⁰VÁZSONYI, *Dohnányi*, 220.

¹⁴¹"[Dohnányi] Karmesteri karrierjéhez képest miért oly csekély azoknak a lemezeknek száma, amelyeken vezényel?" KOC SIS, "Dohnányi Dohnányit játszik," 62.

¹⁴²Mrs. DOHNÁNYI, *A Song of Life*, 80.



This instance is also mentioned by Bálint Vázsonyi and János Mácsai; Mácsai adds, however, that the rolls are missing from the Ampico catalogs, which implies that they were not released.¹⁴³

Bryan Crimp quotes a correspondence between the Austrian branch and the London Head Office of His Master's Voice from 1928. According to that, Dohnányi was to be invited to record "a potpourri of Hungarian folk songs, even if we have to pay as high as £100."¹⁴⁴ This plan was never realized, but the request can be considered as a forerunner of the 1929 solo piano HMV recordings by Dohnányi.

Obviously, countless radio recordings were made with Ernő Dohnányi as both pianist and conductor.¹⁴⁵ Although it would be possible to collect the details of the radio concerts based on the published radio programs, the contemporary radio supplements in newspapers mostly provided incomplete data; therefore, we would not necessarily obtain meaningful information on the recordings.¹⁴⁶ Furthermore, it is not known which studio concerts of Dohnányi were preserved at Hungarian Radio on lacquer discs. It is known that Dohnányi recorded all the piano concertos by Mozart with his own *cadenzas* at Hungarian Radio in 1941 and 1942.¹⁴⁷ These recordings, according to our present knowledge, were destroyed during World War II.¹⁴⁸ However, the 1066th episode of the Hungarian World News (July 1944) preserved a complete sound recording of *Szózat* by Béni Egressy in a newly orchestrated version by Dohnányi.¹⁴⁹ The recording was made for the purpose of being aired by Hungarian Radio.

A particularly painful hiatus in Dohnányi's oeuvre is the mystery of the Hungarophon disc series, revealed by Enikő Veöreös.¹⁵⁰ On June 19, 1941, Péter Pál Kelen, head of Durium Records, signed a recording contract with Ernő Dohnányi for 50 discs, the intention of which was to represent Dohnányi as a pianist, conductor and composer.¹⁵¹ The project's artistic director was the musicologist Viktor Papp, a personal as well as professional friend of Dohnányi and a member of the Music Board of the Radio, while executive director Ottó Conrad, on behalf of the Hungarian Commercial Bank of Pest, supported the production of the record series.¹⁵² From a letter written

¹⁴³VÁZSONYI, *Dohnányi*, 184–185; MÁCSAI, "Dohnányi Ernő," 728.

¹⁴⁴Quoted by CRIMP, "Dohnányi," 52.

¹⁴⁵Béla Szécsi recalled a moment when he had the opportunity to listen back to a pre-recorded Dohnányi performance on the Radio together with Dohnányi himself. See SZÉCSI, *Zenei csillagok között*, 32.

¹⁴⁶For instance: Budapest I, June 11, 1939, 10 pm, "Brahms: Zongora-hegedű szonáta. Előadja Dohnányi Ernő és Telmányi Emil (hangfelvétel)." [Brahms: Piano-Violin Sonata. Performed by Ernő Dohnányi and Emil Telmányi (Recording)]. See: *Pesti Napló* 90/129 (June 8, 1939), Radio supplement.

¹⁴⁷See the recording dates: KOVÁCS, "Dohnányi's Career," part 2, 336.

¹⁴⁸Veronika KUSZ, "A Mozart-andantétól a rostélyosig" [From the Mozart Andante to the steak], *Muzsika* 59/10 (2016), 15.

¹⁴⁹The excerpt is available online: <<https://filmhiraadokononline.hu/watch.php?id=5774>> (last accessed: April 21, 2022.)

¹⁵⁰See VEÖRÖS, *A magyar hangfellelírás története*.

¹⁵¹For the text of the contract, see: VEÖRÖS, *A magyar hangfellelírás története*, 44–45. She cites the Z 36, knot 55, 1077. shelfmark of the Hungarian National Archives. As informed by András Körösmezei, the chief archivist of the Hungarian National Archives, the Z 36 mark refers to the documents of the Hungarian Commercial Bank and its companies between 1911 and 1950. The files are now categorized differently, however, and the item in question can no longer be found there. Letter of András Körösmezei, October 28, 2020. (Archival registration number: MNL/OL-GL/29234-2/2020.)

¹⁵²VEÖRÖS, *A magyar hangfellelírás története*, 10.



by Péter Pál Kelen to Ottó Conrad in January 1942 we learn that the recording of Beethoven's "Pathétique" Sonata, made presumably in the autumn of 1941, turned out "quite brilliant," and that they were preparing to record the "Moonlight" Sonata and "other orchestral works."¹⁵³ Two entries from November 1941 in Dohnányi's calendar probably refer to these recordings.¹⁵⁴ Péter Pál Kelen created a separate label (Hungarophon) for this record series, but – for reasons not yet known – the series did not materialize; in fact, even the completed recordings remained unpublished. We have no further information on the Hungarophon record label either.¹⁵⁵

The Hungarophon series was not the only one that never materialized. When Andrew Schulhof was informed that HMV would record Dohnányi's piano-playing in 1956 in experimental stereo, he also suggested that the firm add further pieces to the repertoire: Mozart's Piano Concertos K. 271 and K. 503, Mozart's Fantasia K. 397 and Piano Sonata K. 331, Beethoven's Sonata op. 109, the Diabelli Variations and the 32 Variations.¹⁵⁶

The archive recordings of the Babits legacy preserved in the Manuscript Collection of the National Széchényi Library must be mentioned on their own. On the basis of a comparison of the list published by István Gál in 1969 with both the later registers and the currently available records, it can be stated that the discs of the following recordings existed at the end of the late 1960s, at least, or that they are still accessible but are not or only partially playable:¹⁵⁷

- Wolfgang Amadé Mozart: Piano Concerto in Eb [Köchel no. unspecified]. At least 2 sides. Performed by Ernő Dohnányi with an unknown orchestra. Without date. Fond III/2331/4. János Sebestyén also mentioned the existence of this recording in an interview in 1995.¹⁵⁸
- Robert Schumann: Violin Sonata in D Minor. 2 sides. Performed by Emil Telmányi and Ernő Dohnányi. Without date. Fond III/2331/4. Transferred to CD.
- Béla Bartók: *The Miraculous Mandarin Suite*. 4 sides numbered as 3 to 6. Inscription on the discs: "vez. Dohnányi. B[artók]. 60. születésnapján." [Cond. by Dohnányi, on the 60th birthday of Bartók]. Performed by the Orchestra of the Royal Hungarian Opera, conducted by Ernő Dohnányi. Royal Hungarian Opera, March 24, 1941. Fond III/2331/12, 3 discs (the first disc is currently missing).

¹⁵³Péter Pál Kelen's letter to Ottó Conrad, quoted by VEÖREÖS, *A magyar hangfellelgyártás története*, 10.

¹⁵⁴"6 1/2 Gramofon," on November 19, 1941, and "11 gram[ofon]" on November 28, 1941.

¹⁵⁵I have not come across any discs, so far, with the Hungarophon label. It only appears in one advertisement, indeed in connection with Péter Pál Kelen's record company: "Pátia–Durium–Hungarophon Hangfellelgyezetek. Ultravox és más villamos lemezjátszók." [Pátia–Durium–Hungarophon Records. Ultravox and other electric record players]. See the reproduction of the advertisement: Klára BAJNAI and Géza Gábor SIMON, *Képes Magyar hangfellelgyártás-történet. Hungarian Recording History in Pictures*, trans. by Katherine CHAPMAN (Budapest: JOKA, 2012), 84.

¹⁵⁶CRIMP, "Dohnányi," 52, note 3.

¹⁵⁷Based on a few missing items, it seems that István Gál had access to more records in the Babits legacy than are available today. Their fate is currently unknown. See the list: István GÁL, "Babitsék saját gyártmányú Bartók-lemezgyűjteménye" [The self-made Bartók record collection of the Babits couple], *Irodalmi Szemle* 1969/4, 346–347.

¹⁵⁸Péter ZSIDAI, "Gazdag, hiányos múltunk. Beszélgetés Sebestyén Jánossal a hetvenéves Magyar Rádióról" [Our rich, incomplete past. A conversation with János Sebestyén about the seventy-year-old Hungarian Radio], *Magyar Hírlap* 28/305 (December 30, 1995), 13.



- Béla Bartók: *Rhapsody for Piano and Orchestra*, op. 1. 2 sides. Inscription on the discs: “Bartók: Rapszódia zongorára és zenekarra [1]941. március. játsza: Faragó György Bartók 60. születésnapján” [Bartók: Rhapsody for piano and orchestra. March [1]941. Performed by György Faragó on the 60th birthday of Bartók]. Performed by György Faragó, the Orchestra of the Royal Hungarian Opera, conducted by Ernő Dohnányi. Royal Hungarian Opera, March 24, 1941. Fond III/2331/12.
- Béla Bartók: Suite no. 1. 8 sides. Inscription on the discs: “Bartók 1. Suite Opera, vez. Dohnányi. [1]940. febr[uár]. 5.” [Bartók 1. Suite, Opera, cond. by Dohnányi, February 1940]. The recording is presumably identical with the recording transferred to CD at the end of the 1990s: Béla Bartók: Suite no. 1, excerpts from movements 1, 2 and 5, Orchestra of the Royal Hungarian Opera, conducted by Ernő Dohnányi. The date on the CD (Budapest I, December 14, 1940) cannot be identified in the Concert Database of the Archives of 20th–21st-Century Hungarian Music, or in the published radio programs.
- Béla Bartók: *Two Pictures*, op. 10. Excerpts. 3 sides. Inscription on the discs: “Bartók: Két kép. [1]940. január 12. Filharmoniai Társ[aság]. vez. Dohnányi[.] Virágzás.” [Bartók: Two Pictures. January 12, [1]940., Philharmonic Society, cond. by Dohnányi. In Full Flower]. Performed by the Budapest Philharmonic Orchestra, conducted by Ernő Dohnányi. Royal Hungarian Opera, January 12, 1940. Fond III/2331/12.

This list of hiatuses is considerable. There is hope, however. As audio engineer István Makai's X-ray discs, which were handed over to János Sebestyén by his widow after his death, were also added to the Music Collection of the National Széchényi Library in 2012, and based on the first comparisons of the two collections, it became clear that István Makai kept copies of several records made for Mrs. Babits in his own collection. The exploration and comparison of the two collections are still in progress, and the recordings on the discs are not yet accessible; as a result, it is not always viable to compare the different lists, the markings, and the extant media. The hand-scratched inscriptions are the only basis on which we can attempt to identify the contents of the discs. Nevertheless, we can hope that at least some recordings, damaged and unheard up to now, will become available sometime in the future.

6. DIFFICULTIES OF DATING RECORDINGS AND PROBLEMS RELATED TO DISCOGRAPHY

Given that in the following discography the recordings are listed in chronological order, it is essential to determine the date of each recording and each session as accurately as possible. There are cases in which these pieces of information are detectable with accuracy in respect of date, and already validated in the literature;¹⁵⁹ however, there are cases in which details are unknown or only partially accessible.

¹⁵⁹See, for instance, the detailed description of the recording, playback, and authorizing process of the Welte piano rolls: Eszter FONTANA, “Ernő Dohnányi,” in *The Welte Mignon Mystery Vol. VI. Ernst von Dohnányi today playing all his 1905 interpretations. Selected works by Schubert, Liszt, Beethoven, Brahms, Chopin, Schumann and Dohnányi*. CD booklet. (Tacet 145, 2007), 7–9.



The piano rolls – mostly due to János Mácsai's rollography – can be dated with reasonable accuracy.¹⁶⁰ Based on research regarding the archival records of Hupfeld, in Leipzig, however, we need to review the dating of Dohnányi's piano rolls by the company. Dohnányi signed the contract with Hupfeld on April 27, 1906, according to which he undertook to play ten music pieces for a fee of 2,000 German marks.¹⁶¹ From the documents available to the research, it is not clear why, but Dohnányi, in the end, played eleven works onto Hupfeld's piano rolls. Six of those rolls were already published in 1906, while the entirety of the recordings was in circulation by 1912 at the latest.¹⁶²

The dating of the Ampico recordings seems to be the most problematic among the piano rolls. Several do appear in an Ampico Catalog from 1923,¹⁶³ but the Ampico rolls of Dohnányi also include two movements of *Ruralia Hungarica* which were composed in 1923–1924. Taking this into consideration, János Mácsai rather estimates the date of the recordings to be around 1926. Peter Phillips, however, claims that the recording of the Rhapsody in F# Minor was already available in 1921.¹⁶⁴ As we know that Dohnányi toured America almost yearly in the first half of the 1920s,¹⁶⁵ it seems likely that the Ampico recordings were made in a number of different sessions, but the current information does not yet allow us to be more precise in our assessment.

The case of the gramophone recordings is similarly varied: while details of the recordings by His Master's Voice and Columbia are relatively well-processed, difficulties can arise in the case of record companies that are of a smaller scale with a less explored history.

Frank Andrews and Bill Dean-Myatt, in their volume on Edison Bell, dated Dohnányi's record released by the company to 1934 based on the matrix numbers EB 1188–1189.¹⁶⁶ Notwithstanding that, in 1934 Dohnányi certainly did not travel to London as he, due to his thrombosis, barely gave concerts, even in Hungary.¹⁶⁷ Consequently, the disc marked with the matrix numbers EB 1188–1189 is not the original release, but its later reissue published, presumably, in 1934.¹⁶⁸

¹⁶⁰Larry SITSKY (comp.), *The Classical Reproducing Piano Roll. A Catalogue-Index*, vol. 1: *Composers*; vol. 2: *Pianists* (New York–Westport, CT/London: Greenwood Press, 1990) [= *Music Reference Collection*, 23], vol. 2, 749–750 and MÁCSAI, “Dohnányi Ernő.” In the case of eight Welte rolls, we know for certain that they were recorded on September 13, 1905. Although the recording dates of five rolls (489, 494, 498, 501, 502) remain unknown, there is consensus in the literature that they were also recorded on that day; see FONTANA, “Dohnányi.”

¹⁶¹The contract is kept at the Staatsarchiv in Leipzig (Staatsarchiv Leipzig, Leipziger Pianofortefabrik Hupfeld–Gebr. Zimmermann AG). I am grateful to Jörg Holzmann for making its digital copy available.

¹⁶²See the data of the Ludwig Hupfeld AG catalogs in the relevant section of the discography.

¹⁶³N. N., *A Catalogue of Music for The Ampico. A List of the Recordings of Pianists Whose Art Is Thus Preserved for Present Day Music Lovers and for Posterity* (New York: The American Piano Company [Ampico], 1923), 58–59.

¹⁶⁴PHILLIPS, “Rarities,” 2.

¹⁶⁵Ernő Dohnányi's American tours in the 1920s comprise the following dates: April 1921; March–April 1923; February 1924; January–February 1925; October 1925–January 1926; October 1926–January 1927. I am grateful to Anna Laskai for sharing the data of her research with me.

¹⁶⁶Frank ANDREWS and Bill DEAN-MYATT, *Edison Bell Records*. (= CLPGS Reference Series, no. 41) (London: City of London Phonograph and Gramophone Society, 2017). See the discography on the CD supplement.

¹⁶⁷VÁZSONYI, *Dohnányi*, 236; furthermore, KOVÁCS, “Dohnányi's Career,” part 2, 309.

¹⁶⁸See the review of the 1934 edition: “C. M. C.,” “Instrumental” *The Gramophone* 138 (November 1934), 219.



However, this is not the only uncertainty regarding Dohnányi's first solo piano gramophone record. The disc in question is known in the Hungarian Eternola Edison Bell Catalog – in a quite unusual manner – by two different sets of catalog and matrix numbers (H 1055, matr. H 372–373, and H 1156, matr. H 455–456). The lower matrix numbers are from a dubbing made by the British Institute for Recorded Sound in April 1961,¹⁶⁹ while the higher ones are legible on an original gramophone record that survived. Both sets of sticker numbers fit into the recordings of the Eternola series between 1928 and 1930. Two explanations can be given for the two issues of the same repertoire at the same company with different number sets, neither of which seems rational. It is possible that the same two recordings were reissued at a later date with a new catalog number, although labels tend to keep the original matrix numbers in such cases. The other possibility is that the recordings on the two discs are not identical as Dohnányi, due to a technical or a musical error, repeated the takes. If so, it is highly unusual, nevertheless, that both recordings were released.¹⁷⁰

The lower matrix numbers mark recordings that were made on October 29, 1928.¹⁷¹ From the notes of audio engineer Paul Voigt it is evident that a few technical problems did indeed occur during the recordings. Voigt's note for matrix number H 372 (Beethoven's *Für Elise*) indicates that some sort of cable noise filtered through the test recording, which required the microphone to be replaced, but the recording ended up too loud and resulted in defects on the surface of the disc.¹⁷² Voigt identified the same problems for the next recording (Dohnányi's *Marsch*).¹⁷³ We should add, however, that based on the copy accessible today the sound quality of the H 372 and H 373 Dohnányi recordings is hardly bad. Despite Voigt's opinion, the recordings were still pressed in London and released by Edison Bell. We have no reason to assume that the figures registered on the catalog entry of the dubbing by the staff of the BIRS were invalid; consequently, we can also consider their catalog number (H 1055) to be extant.

Nevertheless, the detailed comparison of the two recording pairs deepens the mystery that surrounds them. Based on a computational analysis, we can state that the two recordings of *Für Elise* marked by different matrix numbers (H 372 and H 455) appear to be identical, while the two recordings of Dohnányi's *Marsch* op. 17, no. 1 are not: in the lower-numbered one (H 373), we can hear two incorrect beats (on the sixth eighth note of measure 17, at 0:37 and on the fourth eighth note of measure 44, at 1:26),¹⁷⁴ which are no longer noticeable in the higher-numbered one (H 456).¹⁷⁵

¹⁶⁹Jonathan Summers, classical music curator of The British Library, provided me with the information.

¹⁷⁰The rationale behind the decision by Eternola Edison Bell to include Dohnányi's *Marsch* performance (op. 17, no. 1) in their catalog twice remains bewildering, as Lajos [Louis] Kentner also recorded the piece for the company (Eternola Edison Bell H 1050, matr. H 212).

¹⁷¹I am grateful to Florin Caloianu for providing me with the data from audio engineer Paul Voigt's 1928 notebook pertaining to the H 372 and 373 recordings. Paul Voigt's legacy is kept in the Library and Archives of Canada (Paul Voigt Fonds).

¹⁷²"Trouble with Cable noise" and "Too loud in places & spoilt-by surface. Surface Rotten. Slightly Electrical." The latter entry was probably added to the notebook when the test recordings were played back in London.

¹⁷³"Ditto, louder tune" and "Also too loud for Soundbox in places. Surface audible All through." The latter entry was probably added to the notebook when the test recordings were played back in London.

¹⁷⁴Although Dohnányi plays a two-measure prelude from the *basso ostinato* of the piece in both recordings, I refer to the measure numbers of the published score. Other differences can also be observed between the recordings and the published score; for example, Dohnányi plays a dominant seventh chord instead of a major triad in measure 24.

¹⁷⁵For the comparison the computer softwares Audacity and Sonic Visualizer were used.



Given these, it seems probable that the record company re-recorded the two piano pieces in the next recording sessions in Budapest – in either 1929 or, perhaps, 1930 –, but at any rate Dohnányi's *Marsch* for certain. However, the second recording pair was likely not pressed in London but in Zagreb, at the Edison-Bell-Penkala factory, which was connected to Edison Bell International Ltd.; and the staff of Edison Bell in London was perhaps not aware that new recordings of the two piano pieces existed. Thus, it is explicable that, following the merger of Decca and Edison Bell in 1932, when reissuing the recordings in 1934 (still maintaining the Edison Bell label) and hoping to profit from Dohnányi's fame, they opted for the first two matrices, used in London, with altered matrix numbers (EB 1188 and EB 1189).

Hence, it seems that even if the two recordings of *Für Elise* are identical, Dohnányi made two different recordings of the *Marsch*. At the same time, it is quite bewildering that, apart from the two tiny, incorrect beats, the two recordings appear to be identical; the timings are, empirically speaking, the same. Provided that our research and sources are not mistaken, and based on the striking extent of the interpretive, agogic and temporal correspondences between the two recordings, we need to assert that Dohnányi, in the autumn of 1928 and at a later point, played his own piece, and even the Beethoven piece, with the *very same* timings. Yet, that would be in stark contrast with our image of Ernő Dohnányi's disposition as a spontaneous pianist, even if Kocsis characterized that spontaneity as follows: "a romantic baseline does not mean a lack of performative schemes, templates, and models. If we take the two recordings of the *Pastorale* – recorded a quarter-of-a-century apart – under scrutiny, we can pinpoint the same, or quasi-identical, agogics and rubatos in them."¹⁷⁶ By all accounts, it is inferred that Dohnányi's Edison Bell recordings can function as a basis for further research.

The majority of the Patria records are only known, if at all, as modern reissues. In their cases, the lack of a matrix number hinders the dating process, even renders it impossible. The series of catalog numbers used on certain Hungarian Durium-Patria records tempts the researcher to equate the first item of the catalog number – which, according to our present data, rises to 39 on the early discs, then, after a significant gap, from 43 to 48 – with the year of release. This system seems somewhat plausible, although it cannot be substantiated by documents, and it proves to be flawed precisely in the case of the Dohnányi records, cataloged as DMB 43.106 and 43.107, as we know that Dohnányi's Erkel and Mosonyi recordings were already broadcast by Hungarian Radio as "Celebrity Records" on October 6, 1942, which means that they must have been available on disc in 1942.¹⁷⁷ Given that Mosonyi's piece was still being performed live at the Radio on November 3, 1941,¹⁷⁸ it can be assumed that Dohnányi's recordings were made in 1942.

¹⁷⁶ „Az alapvetően romantikus alapállás nem jelenti azt, hogy nincsenek előadói sémák, sablonok, modellek. Ha górcső alá vesszük a *Pastorale* két negyedszázados eltéréssel rögzített felvételét, ha nem is hajszála, de gyakorlatilag ugyanazokat az agogikákat, ugyanazt a rubatót fedezzük fel bennük.” KOC SIS, "Dohnányi Dohnányit játszik," 62.

¹⁷⁷ The funeral march of *László Hunyadi* started the program on October 6, 1942, at 8 am, while Mosonyi's *Gyászhangok Széchenyi halálára* [Sounds of mourning for Széchenyi's death] was played at 2 pm on the program called "Magyar művészlemez" [Hungarian celebrity records], *Nemzeti Újság* 24/223 (October 2, 1942), Radio supplement.

¹⁷⁸ In all probability, it was on the occasion of All Souls' Day, that on November 3, 1941 a program took place in which, alongside Mosonyi's *Gyászhangok Széchenyi halálára*, Brahms' *Tragic Overture*, Schubert's "Tragic" Symphony, Liszt's *Tasso Lament* [sic!], István Mikus-Csák's *Elegy*, and an excerpt entitled "The Exiled" from Károly Aggházy's *Rákóczi Cantata* were also played. The orchestra of the Opera House was conducted by Frigyes Fridl. *Pesti Hírlap* 63/249 (October 31, 1941), Radio supplement.



In the case of the post-1938 recordings, there is an important group of sources available for research: Dohnányi's pocket calendars from 1938 onwards.¹⁷⁹ They contain numerous, extremely valuable pieces of information; due to the nature of the medium, however, there are instances when it is rather difficult to decode entries that are, at times, abbreviated to a few letters. Dohnányi marked the radio activities – rehearsals, live broadcasts, and other tasks – by a sole “R” in his calendar; only in a few cases did he add a start time, a contributor, or a composer next to it. It follows that any of the radio engagements could refer to one of the few Patria recordings in question. Regarding the pocket calendars, it is also essential to note that “Rec.” can be an abbreviation for both recital and recording; Dohnányi already used the word “recital” in the 1920s, and also later in his pocket calendars from Budapest and Tallahassee for his solo concerts.¹⁸⁰ Similarly, the abbreviation “felv.” can also refer to both a recording (“felvétel”) and an entrance exam (“felvételi”) at the Academy of Music.¹⁸¹ Dohnányi, during his recordings in 1956 in London, wrote the abbreviated form of the name of the record company – or, perhaps, that of the medium? – in his calendar: gr[amophone] and gram[ophone].

Unfortunately, not all of the pocket calendars survived. The missing ones are precisely from 1950 to 1960, which could reveal Dohnányi's daily schedule during the time of the Remington and Everest recordings. These years, however, overlap with Ilona von Dohnányi's diaries, which could reveal the details of a few recordings.

We also need to be aware that the entries of the pocket calendars that otherwise seem unambiguous do not provide specific information in every case. The exact date of the performance of Schumann's Violin Sonata in D Minor, and that of the radio broadcast preserved on the X-ray disc, are unknown. Although the entry on December 9, 1939 reads, “1/2 4 Viasz R[ádió] Telm[ányi],” [that is, 3.30pm Wax R[adio] Telm[ányi]], it is by no means certain that the information refers to the surviving recording. On the one hand, Dohnányi and Telmányi regularly played together on the Radio, the occasions of which were recorded on wax discs several times.¹⁸² On the other hand, in the radio programs, there is no broadcast around December 9, 1939, during which Dohnányi and Telmányi played the Schumann sonata.

The information that brought me closer to dating the recording was that the sound engineer István Makai started using X-ray foils for his recordings around 1939, and that during the radio broadcast on March 9, 1941, the Schumann Sonata in D Minor was indeed performed by Dohnányi and Telmányi. Nevertheless, pairing the X-ray disc and the date remains a hypothesis.

¹⁷⁹The pocket calendars are accessible in *AHM Dohnányi*.

¹⁸⁰See, for example, the facsimile of a list compiled from the advertisements of Dohnányi's concerts in the 1920s: KOVÁCS, “Dohnányi's Career,” part 2, 326. Instances from the pocket calendars: January 11, 1939: “Bp. Vig. Rec.”; February 20, 1941: “Rec. Beeth. op. 13, op. 27, no. 2, 110, 31/3”; or January 5, 1949: “este [night] Rec. 8:30.”

¹⁸¹For example: September 14, 1940: “felv. 9 Zongora Z[ene] A[kadémia]” [Piano entrance exam at 9, at the Music Academy].

¹⁸²Apart from the late-night radio broadcast mentioned above, see also from 1939: July 19, 1939, Budapest I, 10 pm: “Mozart: B-dúr zongora-hegedűszonáta (K. 454. sz.). Előadja Dohnányi Ernő és Telmányi Emil (hangfelvétel).” [Mozart: Piano-Violin Sonata in B^b Major (K 454), performed by Ernő Dohnányi and Emil Telmányi. (Recording).] *Népszava* 67/138 (July 15, 1939), Radio supplement, II.



A Discography of Ernő Dohnányi

The following list contains the recordings of Ernő Dohnányi's interpretations, divided into two groups – studio recordings and concert and private recordings – and arranged chronologically by recording session and live event. In the first group, I consider the recordings themselves as the basic unit of the discography, and pair them with commercially released sound carriers. In the second group, on the other hand, I do not describe primarily the sound carriers, but rather provide a list of the pieces recorded during particular private or public events. In this case I locate the primary source of the sound recordings (collections and shelf marks). Furthermore, if some of the recordings were also published commercially, I give their data as well. The list does not contain those editions which are only available for download or stream.

Within the studio recordings, different information is considered as the basic unit of the discography, according to the characteristics of the three types of sound carriers: the unique identification number for piano rolls, the matrix number for 78rpm recordings and the musical pieces played during an LP recording session. The details of the performers are given in the most complete form possible from the sources. After each recording session, the release data of the recordings belonging to that group are given. The release data include the reissues in chronological order, if the date of a publication is known. Where only a part of a session is included in a release, the details are specified in square brackets, with a unique identification number, or the name of the composer, or, if needed, an abbreviation of the title of the work or the opus number. The title of a reissue is also included if relevant. Details of the publication and physical characteristics of the carrier (diameter) have been provided where available. Other contents of publications not exclusively consisting of recordings by Ernő Dohnányi have been indicated only where relevant. Notes are given after the data series where appropriate.

In the case of live recordings, I have only listed the works preserved on the recording, so the series of data do not necessarily include the complete programme of a concert. I have given the venue and the performers according to the information in the sources, supplemented where necessary and possible in square brackets. After the series of data for each occasion, I have indicated the location of the sound carrier and, where available, the details of the reissues as described above.

Audiovisual recordings are listed as an appendix.

Abbreviations of recording characteristics

78rpm = Gramophone disc (78 rpm)¹⁸³

LP = Long Play (33 1/3 rpm)

EP = Extended Play

CD = Compact Disc

matr. = matrix number (together with, if available, the take number)

p = date of the release

ø = diameter of the disc

¹⁸³In this case, "78rpm" refers to the standard speed of normal groove discs, and not to the actual rpm value of the sound carrier.



Abbreviations of personnel and instruments

cond. = conductor

clar. = clarinet

pno. = piano

vcl. = violoncello

vla. = viola

vn. = violin

Abbreviations of collections:

MZA = Archives for 20th–21st-Century Hungarian Music, Institute for Musicology, Research Centre for the Humanities ELKH

NSzL = National Széchényi Library (Budapest)

I. STUDIO RECORDINGS

I.1. Piano rolls

September 13, 1905, Leipzig, Welte & Söhne

Welte 489 – Franz SCHUBERT, Piano Sonata in A Minor, op. 42 mov. 2

Welte 490 – Franz SCHUBERT, Piano Sonata in A Minor, op. 42 mov. 3

Welte 491 – Franz LISZT, *Consolations* no. 3 in D \flat , LW A111b, no. 3

Welte 492 – Franz LISZT, Hungarian Rhapsody no. 15

Welte 493 – Franz LISZT, *Fantasie und Fuge über das Thema B–A–C–H*

Welte 494 – Franz LISZT, Hungarian Rhapsody no. 13

Welte 495 – Ludwig van BEETHOVEN, Piano Sonata in F \sharp Major, op. 78

Welte 496 – Franz SCHUBERT–Franz LISZT, *Soirées de Vienne* no. 4: Valse caprice in E \flat

Welte 497 – Johannes BRAHMS, Capriccio in B Minor, op. 76 no. 2

Welte 498 – Frédéric CHOPIN, Waltz in C \sharp Minor, op. 64 no. 2

[Welte 499 – unreleased]

Welte 500 – Ernő DOHNÁNYI, *Gavotte and Musette*

Welte 501 – Robert SCHUMANN, Romance in F \sharp Major, op. 28 no. 2

Welte 502 – Ernő DOHNÁNYI, Capriccio in B Minor, op. 2 no. 4

Dohnányi's Welte piano rolls were published in two editions: first on red paper, and later, in the 1920s, on a green roll with a technically improved coding.¹⁸⁴

LP: [Welte 492, 497, 500, 502] The Welte Legacy of Piano Treasures 676 (p1964, \varnothing 30 cm). The disc features piano roll recordings of Béla Bartók and Ernő Dohnányi. The Bartók re-recordings were made in 1962 on Artur Rubinstein's Steinway Concert Grand (263) piano.¹⁸⁵

LP: [Welte 492, 497, 500, 502] Recorded Treasures GCP 771 (p[?], \varnothing [?])

LP: [Welte 492] Welte Franz Liszt (p1986, \varnothing 30 cm). The re-recordings were made in 1986 on a Steinway Grand piano with Welte-Vorsetzer mechanics.

¹⁸⁴MÁCSAI, "Dohnányi Ernő," 727.

¹⁸⁵László SOMFAI, Zoltán KOCSIS and János SEBESTYÉN (eds.), *Bartók zongorázik. 1920–1945. Eredeti hangfelvételek. Gépzongora felvételek. Koncertfelvételek.* [Bartók plays the piano. 1920–1945. Commercial gramophone discs. Piano Rolls. Concert Recordings.] LP booklet (Budapest: Hungaroton, 1981), 5.



LP: [Welte 492] EMI EL 27 0448 1 [Franz Liszt Klavieraufnahmen auf Welte-Mignon] (LP, p1986, 30 cm)

LP: [Welte 492] Welte LCC 5866 (p[?], ø [?])

LP: [Welte 492] Welte 5867 (p[?], ø [?])

LP: [Welte 497] Rhapsody 6008 (p[?], ø [?])

LP: [Welte 497] The Welte Legacy of Piano Treasures. 1968–1969 Sampler of the Encore release. SPLR 1001 (p1969, ø 30 cm)

LP: [Welte 497] American Stereophonic Corporation A119 (p[?], ø [?])

LP: [Welte 497] Collection RHA 6006 (p[?], ø 30 cm)

CD: [Welte 492] EMI 2-70448-1 (p[?])

CD: [Welte 502] Dolphin DDC 937 [The Condon Collection. Rarities. Volume 1] (p1993)

CD: [Welte 502] Denon Japan COCO-80215 [The Condon Collection. Rarities. Volume 1] (p1996)

CD: [Welte 502] Dal Segno DSPRCD 006 [Masters of the Piano Roll] (p2003)

CD: The Welte Mignon Mystery Vol. VI. Ernst von Dohnányi today playing all his 1905 interpretations. Tacet 145 (p2007). The re-recordings were made in 2006 on a Steinway D model with Welte-Vorsetzer mechanics. The original piano rolls were provided by Sammlung Mucheyer (Mainz) and Sammlung Hans-W. Schmitz (Stuttgart).

April 1906, Leipzig, Ludwig Hupfeld AG

Phonola 12176 – Ludwig van BEETHOVEN, Piano Sonata in A^b Major, op. 110, movs. 1 and 2
= Animatic 88-er 53032–53033

Phonola 12177 – Ludwig van BEETHOVEN, Piano Sonata in A^b Major, op. 110, mov. 3
= Animatic 88-er 53832

Phonola 12178 – Johannes BRAHMS, Ballade in G Minor, op. 118 no. 3
= Animatic 88-er 51758

Phonola 12179 – Johannes BRAHMS, Intermezzo in E Major, op. 116 no. 4
= Animatic 88-er 50056

Phonola 12180 – Johannes BRAHMS, Intermezzo in B Minor, op. 119 no. 1
= Animatic 88-er 50058

Phonola 12181 – Johannes BRAHMS, Hungarian Dance no. 5
= Animatic 88-er 51359 = DEA 28015

Phonola 12182 – Johannes BRAHMS, Hungarian Dance no. 6
= Animatic 88-er 53499 = DEA 28016

Phonola 12183 – Johannes BRAHMS, Hungarian Dance no. 7
= Animatic 88-er 53500 = DEA 28017

Phonola 12184 – Frédéric CHOPIN, Mazurka in F[♯] Minor, op. 59 no. 3
= Animatic 88-er 52705

Phonola 12185 – Ernő DOHNÁNYI, *Gavotte and Musette*
= Animatic 88-er 55868

Phonola 12186 – Joseph HAYDN, Andante con variazioni in F Minor, Hob. XVII:6
= Animatic 88-er 51861 = DEA 25487

Phonola 12187 – Franz SCHUBERT–Franz LISZT, *Soirées de Vienne* no. 4: Valse caprice in E^b
= Animatic 88-er 53803

Several editions of the piano rolls have been published (Phonola 73, Animatic 88, Triphonola 88, and DEA). The first publication of the rolls was not simultaneous: in Hupfeld's 1906 catalog, rolls



12178–12180, 12184–12185 and 12187 are listed. The 1912 Hupfeld catalog and the 1921 Phonola 73 and Animatic 21 catalogs include all the rolls, while the 1924 Triphonola catalog includes only four (12178, 12182–12183, 12186). The post-1928 catalogs no longer include Dohnányi's Hupfeld piano rolls, perhaps because his gramophone recordings were available at that time.

LP [Hupfeld Phonola 12183]: Abacca 001 (p1975, ø 30 cm). The re-recording was made with a Meisterspiel-DEA-Klavier at the Werner Baus Mechanisches Musikmuseum.

Before 1921, Artecho

Artecho 2018 – Johannes BRAHMS, Capriccio in B Minor, op. 76 no. 2

Artecho 2023 – Franz LISZT, Hungarian Rhapsody no. 5

Artecho 3197 – Robert SCHUMANN, Romance in F# Major, op. 28 no. 2

LP: [Artecho 2018, 3197] Telefunken WE 28024 (LP, p[?], 25 cm)

János Mácsai does not consider the data of the Artecho roll 2023 to be authentic. In his opinion, the Artecho rolls are reproductions of the Welte piano rolls no. 497 and 501, and Hungarian Rhapsody 5 is in fact a reissue of the Hungarian Rhapsody no. 15.¹⁸⁶

1921–1926, USA, Ampico [American Piano Company]

Alternative dates in the sources: 1923 or before,¹⁸⁷ 1926.¹⁸⁸ The issue dates given below are based on Peter Phillips' catalogs.

Issued in 1974

Ampico 5676 – Ernő DOHNÁNYI, Rhapsody in G Minor, op. 11 no. 1

Ampico 5677 – Ernő DOHNÁNYI, Rhapsody in E♭ Minor, op. 11 no. 4

Issued in 1921

Ampico 59431 H = Ampico 41001 K, 100525 (2) – Ernő DOHNÁNYI, *Valse impromptu*, op. 23 no. 2

Ampico 59683 H = Ampico 151032 M – Ernő DOHNÁNYI, *Winterreigen*, op. 13 no. 5: Sphaerenmusik

Ampico 59721 H = Ampico 61002 M – Ernő DOHNÁNYI, *Marsch*, op. 17 no. 1

Ampico 59973 H = Ampico 91003 M,¹⁸⁹ 100525 (3) – Ernő DOHNÁNYI, Rhapsody in F# Minor, op. 11 no. 2

Issued in 1922

Ampico 61063 H – Franz SCHUBERT, Moment musical in A♭ Major, op. 94 no. 2

Issued in 1924

Ampico 63141 G = Ampico 100525 (1) – Ernő DOHNÁNYI, *Der Schleier der Pierrette*, op. 18 – Hochzeits-Walzer

Ampico 63321 H – Ernő DOHNÁNYI, *Winterreigen*, op. 13 no. 8: *Tolle Gesellschaft*

Issued in 1925

Ampico 64033 H – Ernő DOHNÁNYI, *Aria*, op. 23 no. 1

Ampico 64573 H – Ernő DOHNÁNYI, *Ruralia Hungarica*, op. 32a no. 6

¹⁸⁶MÁCSAI, "Dohnányi Ernő," 727–728.

¹⁸⁷N. N., *A Catalogue of Music for The Ampico. A List of the Recordings of Pianists Whose Art Is Thus Preserved for Present Day Music Lovers and for Posterity* (New York: The American Piano Company [Ampico], 1923), 58–59.

¹⁸⁸MÁCSAI, "Dohnányi Ernő," 731–732.

¹⁸⁹According to James A. Grymes, the number of this recording is Ampico 91002 M. See GRYMES, "Discography," 72.



Ampico 64811 H – Ernő DOHNÁNYI, *Ruralia Hungarica*, op. 32a no. 2¹⁹⁰

Ampico 65221 G – Ernő DOHNÁNYI, *Winterreigen*, op. 13 no. 6: *Valse aimable*

Issued in 1926

Ampico 65591 H – Ernő DOHNÁNYI, Concert Etude in E Major, op. 28 no. 5

Issued in 1927

Ampico 67013 H – Franz SCHUBERT–Ernő DOHNÁNYI, *Valses nobles*

Issued in 1929

Ampico 69533 H – Léo DELIBES–Ernő DOHNÁNYI, Waltz from *Coppélia*

Ampico 70053 H – Johannes BRAHMS–Ernő DOHNÁNYI, *Rondo alla Zingarese*

[without number] – Ernő DOHNÁNYI, Piano Concerto in E Minor, op. 5, mov. 2¹⁹¹

LP: [Ampico 5676, 5677] Peter Phillips mentions that these two piano rolls were released on LP in the 1970s. Details of the publication are currently unknown.¹⁹²

LP: [Ampico 65221 G, 67013 H] Allegro LEG-9021 (p[?], ø [?])

LP: [Ampico 65221 G, 67013 H] Allegro [US] 1573 (p[?], ø [?])

LP: [Ampico 65221 G, 67013 H] Allegro Records [UK] ALL 761 [Famous Composers at the Keyboard Play Their Own Compositions] (p1965, ø [?])

LP: [Ampico 65221 G, 67013 H] Allegro-Royale 1573 (p[?], ø [?])

LP: [Ampico 65591 H] ARGO DA 43 [The Golden Age of Piano Virtuosi Vol. 3] (p1966, ø 30 cm)

CD: [Ampico 69533 H, 70053 H] Newport Classic 60030 (p[?])

CD: [Ampico 5676, 5677, 59973] Eleced PAA-006 [Ampico Piano Rolls in the 21st Century] (p2010). The re-recordings were made on a Bösendorfer CEUS Imperial piano.

Ampico 5676 and 5677 were not issued on piano rolls.

James A. Grymes mentions in his discography the following recording:

Duo-Art 74337 – Johann STRAUSS Jr.–Ernő DOHNÁNYI, *Schatzwalzer*¹⁹³

Neither the roll nor the sound recording could be traced, and the currently available Duo-Art catalogs and other sources do not contain any relevant information.

I.2. Commercial gramophone disc (78 rpm) recordings

June 16, 1928, London

Columbia Record

Budapest Philharmonic Orchestra, Ernő DOHNÁNYI (cond.)

WAX 3786-1 Franz LISZT–Franz DOPPLER, Hungarian Rhapsody no. 1, part 1

WAX 3787-2 Franz LISZT–Franz DOPPLER, Hungarian Rhapsody no. 1, part 2

WAX 3788-2 Franz LISZT–Franz DOPPLER, Hungarian Rhapsody no. 1, part 3

WAX 3789-1 Hector BERLIOZ, *Rákóczi March* from *La damnation de Faust*

78rpm: Columbia 9550–9551 (p1928, ø 30 cm)¹⁹⁴

¹⁹⁰According to János Mácsai, the number of this recording is 68411 H.

¹⁹¹This recording is unpublished; see part 5 of this article.

¹⁹²PHILLIPS, “Rarities,” 2.

¹⁹³This recording does not appear in Mácsai’s rollography and is only mentioned by Grymes; see GRYMES, “Discography,” 74.

¹⁹⁴Review: “K. K.,” “Columbia,” *The Gramophone* 68 (January 1929), 356–357.



78rpm: Columbia M 50155 (p[?], ø 30 cm)

CD: BPO BR 0275–76 [150 Years of the Budapest Philharmonic Orchestra] (p2003), source is given as “Hungarian Radio Recording.”

The sound recording was available on 78rpm disc between December 1928 and March 1942.¹⁹⁵

June 17, 1928, London

Columbia Record

Budapest Philharmonic Orchestra, Ernő DOHNÁNYI (pno., cond.)

WAX 3790-1 Wolfgang Amadé MOZART, Piano Concerto in G Major, K. 453, mov. 1, part 1

WAX 3791-1 Wolfgang Amadé MOZART, Piano Concerto in G Major, K. 453, mov. 1, part 2

WAX 3792-2 Wolfgang Amadé MOZART, Piano Concerto in G Major, K. 453, mov. 1, part 3 (Cadenza: Ernő DOHNÁNYI)

WAX 3793-2 Wolfgang Amadé MOZART, Piano Concerto in G Major, K. 453, mov. 2, part 1

WAX 3794-1 Wolfgang Amadé MOZART, Piano Concerto in G Major, K. 453, mov. 2, part 2

WAX 3795-2 Wolfgang Amadé MOZART, Piano Concerto in G Major, K. 453, mov. 2, part 3 (Cadenza: Ernő DOHNÁNYI)

WAX 3796-1 Wolfgang Amadé MOZART, Piano Concerto in G Major, K. 453, mov. 3, part 1

WAX 3797-2 Wolfgang Amadé MOZART, Piano Concerto in G Major, K. 453, mov. 3, part 2

78rpm: Columbia L 2215–2218 (p1928, ø 30 cm)¹⁹⁶

78rpm: Columbia 67559D–67562D (p[?], ø 30 cm)

78rpm: Columbia M 111 (p[?], ø 30 cm)

78rpm: Columbia Set 111 (p[pre-1941], ø 30 cm)

LP: BBC Records REH 757 (p1990, ø 30 cm)

LP: Past Masters PM 8 (p[?], ø 30 cm)

Musicasette: BBC ZCR 757 (p[?])

CD: BBC Records CD 757 (p1990)

CD: Koch 311136 (p1990)

CD: Dante HPC 040 (p1996) [erroneously dated to 1935]

CD: Pavilion Records, Pearl GEM 0018 (p1998)

CD [mov. 3 only]: BPO BR 0275–76 [150 Years of the Budapest Philharmonic Orchestra] (p2003), gives the date as 1927, and the source as “Hungarian Radio Recording.”

The sound recording was available on 78rpm disc between 1929 and 1942.¹⁹⁷ It is mistakenly listed on the website worldcat.org as an Edison Bell recording.¹⁹⁸

June 18, 1928, London, Queen’s Hall

His Master’s Voice

Sound engineers: A. S. Clarke, A. J. Twine

Budapest Philharmonic Orchestra, Ernő DOHNÁNYI (cond.)

¹⁹⁵Ronald TAYLOR, *Columbia Twelve-inch Records in the United Kingdom 1906–1930: A Discography* ([s. l.]: Symposium Records, 1994), 84.

¹⁹⁶Review: “K. K.,” “Columbia,” *The Gramophone* 69 (February 1929), 398.

¹⁹⁷TAYLOR, *Columbia*, 177.

¹⁹⁸<http://www.worldcat.org/title/erno-dohnanyi/oclc/42844992&referer=brief_results> (accessed January 5, 2021).



CR2088-1▲ a) Béni EGRESSY, *Szózat*; b) Ernő DOHNÁNYI, *Hiszekegy* [Hungarian Creed] (Face Numbers: 0270587; 0270589)

BR2089-1▲ Ferenc ERKEL, *Magyar himnusz* [Hungarian National Anthem] (Face Numbers: 2-270993; 2-270994)

BR2090-1▲ Béni EGRESSY, *Szózat* (Face Number: 2-270995)

BR2091-1▲ Ernő DOHNÁNYI, *Hiszekegy* (Face Numbers: 2-270992; 2-270996)

CR2092-1▲ Hector BERLIOZ, *Rákóczi March* (Face Number: 0270588)

BR2093-1▲ Ernő DOHNÁNYI, *Ruralia Hungarica*, op. 32b no. 5 (Face Number: 2-270997)

78rpm: [BR 2089] HMV AM 1281 (p[?], 25 cm)

78rpm: [BR 2089, BR 2090] HMV EG 6055 (p[?], 25 cm)

78rpm: [BR 2089, BR 2090] HMV AM 1283 (p[?], 25 cm)

78rpm: [BR 2089, BR 2090] HMV HU 2 (p[?], 25 cm)

78rpm: [CR 2088] HMV AN 148 (p[?], 30 cm). The other side of the disc features a speech by Prime Minister Count István Bethlen.

78rpm: [CR 2088, CR 2092] HMV AN 149 (p[?], ø 30 cm)

78rpm: [CR 2088 or BR 2091] Victor V-1109 (p[?], ø [?])¹⁹⁹

78rpm: [CR 2088, CR 2092] Victor V 60001 (p[?], ø 30 cm)

78rpm: [BR 2091] HMV AM 1282 (p[?], ø 30 cm). The other side of the disc features a speech by the Minister of Culture, Count Kuno von Klebelsberg.

78rpm: [BR 2091, BR 2093] HMV AM 1284 (p[?], ø 25 cm)

78rpm: [CR 2092] HMV AN 227 (p[?], ø 30 cm). The other side of the disc features a recording of the Orchestra of the Royal Hungarian Opera, conducted by Nándor Rékai.

CD [BR 2018]: BPO BR 0275–76 [150 Years of the Budapest Philharmonic Orchestra] (p2003), dated to 1938.

CD [BR 2089]: Pannon Classic PCL 8051–8052 [Hommage à Ferenc Erkel] (p2009)

Alan Kelly claims that the orchestra was made up of 110 performers, based on the recording documentation in the EMI Archives.²⁰⁰ In his jubilee book on the history of the Philharmonic Society, published in 1943, Béla Csuka lists 95 permanent members and 8 external members from 1928, which was the 75th anniversary year of the Orchestra.²⁰¹

October 29, 1928, Budapest

Edison Bell

Sound engineer: Paul Voigt

Ernő DOHNÁNYI (pno.)

H 372 Ludwig van BEETHOVEN, *Für Elise*, WoO. 59

H 373 Ernő DOHNÁNYI, *Marsch*, op. 17 no. 1

78rpm: Edison Bell Record H 1055 (Dohnányi matr. H.373B, Beethoven matr. H.372C) (p[?], 25 cm). The recordings and the data of them survive in the form of a BIRS dubbing from April 1961, which is located now at The British Library.

¹⁹⁹Source of the data is: GRAYMES, "Discography," 81.

²⁰⁰Alan KELLY, *The Gramophone Company Catalogue. 1898–1954*. [s. l.], private edition on CD-ROM, 2002.

²⁰¹Béla CSUKA, *Kilenc évtized a magyar zeneművészet szolgálatában. A Filharmóniai Társaság Emlékkönyve 90 éves jubileuma alkalmából* [Nine decades in the service of Hungarian music. Commemorative book of the Philharmonic Society on the occasion of its 90th anniversary] (Budapest: Filharmóniai Társaság, 1943), 96–101.



78rpm: Edison Bell A.5675 (p1934, ø 25 cm) – Modified matrix numbers (control numbers): EB 1188 [Beethoven] and EB 1189 [Dohnányi].

1929 [?], Budapest

Edison Bell

Sound engineer: Paul Voigt [?]

Ernő DOHNÁNYI (pno.)

H 455 Ludwig van BEETHOVEN, *Für Elise*, WoO. 59

H 456 Ernő DOHNÁNYI, *Marsch*, op. 17 no. 1

78rpm: Eternola Edison Bell H 1156 (p[?], ø 25 cm) – matrix numbers: H 455B and H 456B.

78rpm: Edison Bell Electron F 3016 (p[?], ø 25 cm) – matrix numbers: H 455C and H 456C.

LP: Past Masters PM 8 (LP, p[?], 30 cm)²⁰²

LP: Hungaroton LPX 11759 [100 éves a Zeneművészeti Főiskola] (LP, p1975, 30 cm). The source of the recordings is given as “from the archive discs of Hungarian Radio.”

November 22, 1929, Budapest

His Master’s Voice

Sound engineer: F. C. Bulkley

Ernő DOHNÁNYI (pno.)

CV807-1 Robert SCHUMANN, *Kinderszenen*, op. 15, nos. 1–4 (Face Number: 72–651)

CV808-2 Robert SCHUMANN, *Kinderszenen*, op. 15, nos. 5–7 (Face Number: 72–652)

CV809-1 Robert SCHUMANN, *Kinderszenen*, op. 15, nos. 8–10 (Face Number: 72–653)

CV810-1 Robert SCHUMANN, *Kinderszenen*, op. 15, nos. 11–13 (Face Number: 72–654)

78rpm: HMV AN 456–AN 457 (p[?], ø 30 cm)

Two recordings of each side were made. The take numbers above indicate the published version.

November 23, 1929, Budapest

His Master’s Voice

Sound engineer: F. C. Bulkley

Ernő DOHNÁNYI (pno.)

CV812-3 Léo DELIBES–Ernő DOHNÁNYI, Waltz from *Coppélia* (Face Number: 72–639)

CV813-1 Ernő DOHNÁNYI, *Pastorale* (Face Number: 72–640)

78rpm: HMV AN 443 (p[?], 30 cm)

CD: Appian Publications & Recordings APR 7038 [Dohnányi, The Complete HMV Solo Piano Recordings 1929–1956] (p2004)

February 21, 1931, London, Kingsway Hall

His Master’s Voice

Ernő DOHNÁNYI (pno.); London Symphony Orchestra; Lawrence COLLINGWOOD (cond.) [op. 25], Ernő DOHNÁNYI (cond.) [op. 32b/2].

2B 469-1 Ernő DOHNÁNYI, *Variations on a Nursery Song*, op. 25, part 1

2B 470-1 Ernő DOHNÁNYI, *Variations on a Nursery Song*, op. 25, part 2

²⁰²In the absence of a currently available copy, we cannot say with certainty that the Past Masters PM 8 disc contains either H 455–456 or H 372–373, but Paul Voigt’s notes mentioned above suggest that the later recordings were reissued.



2B 471-3 Ernő DOHNÁNYI, *Variations on a Nursery Song*, op. 25, part 3

2B 472-1 Ernő DOHNÁNYI, *Variations on a Nursery Song*, op. 25, part 4

2B 473-2 Ernő DOHNÁNYI, *Variations on a Nursery Song*, op. 25, part 5

2B 474-2 Ernő DOHNÁNYI, *Ruralia Hungarica*, op. 32b no. 2

78rpm: HMV D 2054–2056 (p[?], ø 30 cm)

78rpm: Victor 11436–11438 (p[?], ø 30 cm)²⁰³

78rpm: HMV D 7423 (p[?], ø 30 cm)²⁰⁴

78rpm: [Variations] Victor Set M 162 (p[?], ø 30 cm)

78rpm: [Variations] Victor Set AM 162 (p[?], ø 30 cm)

78rpm: [Variations] Victor Set DM 162 (p[?], ø 30 cm)

78rpm: HMV AW 270–272 (p[?], ø 30 cm)

78rpm: HMV ED 675 (p[?], ø 30 cm)

CD: [Variations] EMI Classics 7243 5 5501 2 1 (p1994)

CD: [Variations] EMI CDC 5550312 [Composers in Person] (p1994)

CD: Koch 311136 (p1990), dated mistakenly to May 1931.

CD: Pearl GEM 0018 (p1998)

The dates of the recordings vary in different publications and sources. In Alan Kelly's discography it is February 23, in the booklet of the Pearl CD February 21 and 23, while the booklet of the Koch CD has May 1931. The date in this discography is based on the recording ledgers of EMI, which are available at The British Library. It is unclear from the recording ledgers whether the excerpt from *Ruralia Hungarica* was conducted by Dohnányi or Collingwood, the information being derived from a later review.²⁰⁵

February 25, 1931, London, Small Queen's Hall, Studio C (Steinway piano)

His Master's Voice

Ernő DOHNÁNYI (pno.)

2B 391-2 Johann STRAUSS Jr.–Ernő DOHNÁNYI, *Schatzwalzer*²⁰⁶

2B 392-3 Johann STRAUSS Jr.–Ernő DOHNÁNYI, *Du und Du*

78rpm: HMV C 2363 (p1932, ø 30 cm)²⁰⁷

78rpm: HMV AN 772 (p[?], ø 30 cm)

78rpm: HMV AN 777 (p[?], ø 30 cm)

LP: Past Masters PM 8 (p[?], ø 30 cm)

CD: VAI Audio 1019 (p[?])

CD: Dante HPC 040 (p1996), mistakenly dated to 1927–1928.

CD: Pearl GEM 0018 (p1998)

CD: Appian Publications & Recordings APR 7038A [Dohnányi, The Complete HMV Solo Piano Recordings 1929–56] (p2004)

²⁰³ According to James A. Grymes, the numbers of this issue are V-12346, 12347, and 12348. GRYMES, "Discography," 81.

²⁰⁴ This issue does not appear in Alan Kelly's Gramophone Company discography, only in record dealer catalogs.

²⁰⁵ "W. R. A.," "Orchestral," *The Gramophone* 252 (May 1944), 180.

²⁰⁶ According to the EMI recording ledgers, available on microfilm at The British Library, three takes were made from the 2B 391 recording as well. The second take was chosen for the issue.

²⁰⁷ Review: "W. R. A.," "Instrumental," *The Gramophone* 110 (July 1932), 66–67.



CD: Appian Publications & Recordings APR 5540 [Johann Strauss, Transcriptions & Paraphrases for solo piano] (p2005)

CD [2B 391]: Naxos Historical 8.111226 (p2007)

**Between October 18 and December 14, 1937, Budapest, Studio of Hungarian Radio
Durium Hanglemez Kereskedelmi Kft.**

Budapesti Hangversenyzenekar [Budapest Concert Orchestra], Székesfővárosi Énekkar [Metropolitan Choir of Budapest], Ernő DOHNÁNYI (cond.)

9402/2 Ferenc ERKEL, *Magyar himnusz* [Hungarian National Anthem] (orchestral version)

9403/4 Ferenc ERKEL, *Magyar himnusz* [Hungarian National Anthem] (for choir and orchestra)

78rpm: Patria Ultravox MR 401 (p[?], ø 30 cm)

78rpm: Patria Ultravox EK 401 (p[?], ø 30 cm)

78rpm [9403/4]: Patria Ultravox EK 402 (p[?], ø 30 cm)

CD [9403/4]: Pannon Classic PCL 8051–8052 [Hommage à Ferenc Erkel] (p2009), mistakenly dated to 1939.

**November 1941, Budapest, Studio of Hungarian Radio
Hungarophon**

These recordings were not released and are presumably lost. They can be linked to the following entries in Dohnányi's pocket diaries:

November 19, 1941: “6 ½ Gramofon”

November 28, 1941: “11 gram[ofon].”

Further, currently unidentified, entries in Dohnányi's pocket diaries probably refer to recording sessions:

March 11, 1938: “5 [.....] Studió”

December 9, 1939: “1/2 4 Viasz R[ádió] Telm[ányi]” [Wax, Radio, Telmányi]

December 15, 1943: “1/2 12 R[ádió]. lemezek” [Radio, discs]

In his discography James A. Grymes mentions the following recording:

Patria P 5131, Ernő DOHNÁNYI, *Marsch*, op. 17 no. 1²⁰⁸

Neither the disc nor the sound recording could be traced, and the currently available Patria catalogs and other sources do not contain any relevant information. So far I have not come across any catalog numbers with P prefix on Patria discs, but it is possible that this number indicates a matrix number.

**[1942], Budapest, Studio of Hungarian Radio
Durium Hanglemez Kereskedelmi Kft.**

Budapest Philharmonic Orchestra, Ernő DOHNÁNYI (cond.)

P 5201 [?] Ferenc ERKEL, *Hunyadi László* – Funeral March

78rpm: Durium-Patria DMB 43.106 (p[?], ø 30 cm) (On the other side of the disc: Antal Náray: *Ave Maria*. Performers: Ilonka Farkas, Orchestra of the Guard-Battalion of Budapest, cond.: Géza Pongrácz)

LP: Hungaroton LPX 11759 [100 éves a Zeneművészeti Főiskola] (p1975, 30 cm). The source is given as “from the archive discs of Hungarian Radio.”

²⁰⁸GRYMES, “Discography,” 78.



CD: BPO BR 0275–76 [150 Years of the Budapest Philharmonic Orchestra] (2CD, p2003), dated to c1930. The source is mistakenly given as “Hungaroton recording.”

The recording is mentioned by James A. Grymes and Deborah Kiszely-Papp with catalog number P 5201.²⁰⁹ Other sources give the catalog number of the disc as DMB 43.106. However, during my research, I could not find any copy corresponding to either of these numbers. It is possible, however, that the two numbers are related, in which case P 5201 is not a catalog number but a matrix number. This would fit in with the matrix numbers of Durium Hanglemez Kereskedelmi Kft., in which the DMB 43.100 series is to be found in the matrix block above P 5180.

[1942], Budapest, Studio of Hungarian Radio

Durium Hanglemez Kereskedelmi Kft.

Budapest Philharmonic Orchestra, Ernő DOHNÁNYI (cond.)

[?] Mihály MOSONYI, *Gyászhangok Széchenyi István halálára* [Mourning sounds for the death of István Széchenyi], part 1

[?] Mihály MOSONYI, *Gyászhangok Széchenyi István halálára*, part 2

78rpm: Patria DMB 43.107 (p[?], ø 30 cm)

CD: BPO BR 0275–76 [150 Years of the Budapest Philharmonic Orchestra] (p2003)

November 8, 1946, London, Abbey Road, Studio 3 (Steinway piano 299)

His Master's Voice

Ernő DOHNÁNYI (pno.)

2EA 11385-1 Ernő DOHNÁNYI, Six Piano Pieces, op. 41 no. 1: *Impromptu*

2EA 11386-2 Ernő DOHNÁNYI, Six Piano Pieces, op. 41 no. 2: *Scherzino* and no. 3: *Canzonetta*

2EA 11387-1 Ernő DOHNÁNYI, Six Piano Pieces, op. 41 no. 4: *Cascades* and no. 5: *Ländler*

2EA 11388-1 Ernő DOHNÁNYI, Six Piano Pieces, op. 41 no. 6: *Cloches*

Unissued on 78rpm disc and LP.²¹⁰

CD: Appian Publications & Recordings APR 7038 [Dohnányi, The Complete HMV Solo Piano Recordings 1929–1956] (p2004)

The date of the recording is unclear. Alan Kelly dated these matrix numbers to November 8, 1946, and a letter from Dohnányi confirms the date of the recording.²¹¹ However, Ilona von Dohnányi dates the recording to 1947.²¹² The contract with The Gramophone Company Ltd. dated January 13, 1948 refers to an existing recording of the Six Piano Pieces, but it is not clear when exactly it was made.²¹³ Two takes of each side of the disc were made, and the take numbers given above refer to the published version.

²⁰⁹GRYMES, “Discography,” 78; KISZELY-PAPP, “Discography,” 189.

²¹⁰About these recordings see CRIMP, “Dohnányi,” 49–50.

²¹¹“This week I am playing the Neukirchen pieces for [His] Masters Voice [sic], and also these on the 12th at 10.45 in the B.B.C.” [“E héten a [His] Masters Voice-nak [sic] játszom a neukircheni darabokat, s ugyancsak ezeket 12.-én este ¾ 11-kor a B.B.C.-ben.”] Letter of Ernő Dohnányi to Mária Dohnányi, London, November 4, 1946. Éva KELEMEN (ed.), *Dohnányi Ernő családi levelei* [Family letters of Ernő Dohnányi] (Budapest: OSZK/Gondolat Kiadó/MTA Zenetudományi Intézet, 2011), 180.

²¹²Mrs. DOHNÁNYI, *A Song of Life*, 164.

²¹³For a copy of the contract with The Gramophone Company Ltd. dated January 13, 1948, see Florida State University [Kilényi-]Dohnányi Collection, folder “Dohnányi Letters, 1948–1957,” 3.



February 21, 1949, New York

Columbia Records

Ernő DOHNÁNYI (pno.); Edward KILÉNYI Jr. (pno.)

XCO 41023 Ernő DOHNÁNYI, *Suite en Valse*, op. 39a, mov. 1: *Valse symphonique*, part 1

XCO 41024 Ernő DOHNÁNYI, *Suite en Valse*, op. 39a, mov. 1: *Valse symphonique*, part 2

XCO 41025 Ernő DOHNÁNYI, *Suite en Valse*, op. 39a, mov. 2 : *Valse sentimentale*

XCO 41026 Ernő DOHNÁNYI, *Suite en Valse*, op. 39a, mov. 3: *Valse boiteuse*; mov. 4: *Valse de fête*, part 1

XCO 41027 Ernő DOHNÁNYI, *Suite en Valse*, op. 39a, mov. 4: *Valse de fête*, part 2

XCO 41028 Ernő DOHNÁNYI, *Suite en Valse*, op. 39a, mov. 4: *Valse de fête*, part 3

78rpm: Columbia Records 72876D–72878D (p[?], ø 30 cm). Coupling of the sides: 1–6, 2–5, 3–4

78rpm: Columbia Set MM 868 (p[?], ø 30 cm)

LP: Columbia [Canada] ML 4256 (matr. XLP 1472–1473) (p1949, ø 30 cm). The album also includes Dohnányi's arrangements of Schubert's *Valses nobles* and of the Waltz from Delibes' *Naïla*, both performed by Edward Kilényi Jr. (recorded on December 16, 1946, matr. CO 37183–37186). These recordings were probably not issued on 78 rpm discs.

LP: Columbia [US] ML 4256 (matr. XLP 1472–1473) (p1950, ø 30 cm).

CD: Pearl GEM 0126 (p[2000]).

According to David Seubert, Columbia was likely recording on 16" lacquers at this time, so the movements of the *Suite en valse* would have been recorded as complete movements and split and assigned matrix numbers later.²¹⁴

There are several entries referring to the recordings in Dohnányi's pocket diaries. He arrived in New York on February 14. That day: "6–8 Edi [Edward Kilényi]", on February 16 "11 Baldwin (Edi)." The wedding of Dohnányi and Ilona Zachár took place on February 17, that day "11'30 Gramofon ½ 10." On February 18 "5–7 Edi," and on February 21 "7–10 Record (Suite)."

According to Ilona von Dohnányi, these recordings were made for His Master's Voice, but this is incorrect.²¹⁵

1.3. Commercial LP recordings

1.3.1. Remington, October 10–18, 1950, New York, USA. Bálint Vázsonyi's comment on the Remington recordings ("In addition to a few solo discs, he recorded a series of chamber music with his old friend Albert Spalding.")²¹⁶ and the details of Ilona von Dohnányi's diaries quoted below suggest that the three Brahms sonatas, the Dohnányi sonata and the solo piano pieces were recorded at the same time.²¹⁷

²¹⁴On the basis of the letter of David Seubert (UCSB), September 18, 2020.

²¹⁵Mrs. DOHNÁNYI, *A Song of Life*, 184.

²¹⁶"Néhány szóló-lemez mellett egy sor kamarazeneművet vesz fel régi barátjával, Albert Spaldinggal." VÁZSONYI, *Dohnányi*, 294.

²¹⁷The date is confirmed by Marion Ursula RUETH, *The Tallahassee Years of Ernst von Dohnányi* (MA Thesis, Florida State University, Robert Manning Strozier Memorial Library, 1962), 197.



October 10–18, 1950, New York, USA

Ernő DOHNÁNYI (pno.); Albert SPALDING (vn.)

Johannes BRAHMS, Violin Sonata in G Major, op. 78

Johannes BRAHMS, Violin Sonata in A Major, op. 100

Johannes BRAHMS, Violin Sonata in D Minor, op. 108

LP: [op. 100, 108] Remington RLP 199-49 (p1951, ø 30 cm)

LP: [op. 78] Remington RLP 199-84 (p1952, ø 30 cm). The disc also features Spalding playing Brahms' Hungarian Dances nos. 7, 9 and 17, transcribed by Joseph Joachim, with Anthony Kooiker at the piano.

LP: [op. 100, 108] Remington RLP 199-49 (p1953, ø 30 cm). Black and old label design, different from the previous edition.

CD: [op. 78] Forgotten Records (p2019)

According to Rudolf A. Bruil, the recordings of Remington R-199-49 and R-199-84 were made in 1949, before Dohnányi took up his professorship at Florida State University.²¹⁸

October 17, 1950, New York, USA

Ernő DOHNÁNYI (pno.); Albert SPALDING (vn.)

Ernő DOHNÁNYI, Sonata for Piano and Violin, op. 21

Not issued on Remington label.

LP: Varèse Sarabande VC 81048 [Dohnányi plays Dohnányi, Enesco plays Enesco] (p1978, ø 30 cm)

CD: Pristine Audio PASC 381 (p2013), dated to 1952.

Although James A. Grymes mentions a Remington edition dated 1949 with catalog number HV 24014,²¹⁹ the recording was not issued according to the literature on Remington. It was first issued by Donald H. Gabor's colleague Tom Null in 1978, as part of Varèse Sarabande's "The Remington Series."

Entry in Ilona von Dohnányi's diary, October 17, 1950: "At 1/2 1 I went to the gramophone society [sic] where Ernő and Spalding played Ernő's sonata divinely."²²⁰

October 1950, New York, USA

Ernő DOHNÁNYI (pno.)

Ludwig van BEETHOVEN, *Andante favori*

Ludwig van BEETHOVEN, Piano Sonata in D Minor, op. 31 no. 2

Joseph HAYDN, Andante con variazioni in F Minor, Hob. XVII:6

Robert SCHUMANN, *Kinderszenen*, op. 15 (with Dohnányi's introductions in English before each piece)

Ernő DOHNÁNYI, Four Rhapsodies, op. 11

²¹⁸"The liner notes, written by Edward Tatnall Canby, suggest that these performances with Spalding were recorded in the fall of 1949 when Dohnányi came to New York when visiting the United States, before he took up the post of professor at the Florida School of Music." Rudolf A. BRUIL, *Ernst von (Ernő) Dohnányi (1877–1960)*. Online publication (2002): <<http://www.soundfountain.org/rem/remdohn.html>> (accessed on September 18, 2020).

²¹⁹GRYMES, "Discography," 79.

²²⁰"1/2 1kor azért elmentem a grammofontársulathoz [sic], ahol Ernő s Spalding Ernő szonátáját istenien játszotta." Diary of Ilona von Dohnányi, 1950, page 151. The digital copy is available at the Dohnányi Collection, Institute for Musicology, Research Centre for the Humanities, DE-Dig_00032.



LP: [Beethoven, Haydn] Remington R 199-16 (p[?], ø 30 cm)²²¹

LP: [Beethoven, Haydn] Remington RLP 199-16 [Ernst von Dohnányi Plays Beethoven and Haydn] (p1951, ø 30 cm)

LP: [DOHNÁNYI, SCHUMANN] Remington RLP 199-43 (p1951, ø 30 cm)

EP: [excerpts of SCHUMANN; DOHNÁNYI, Rhapsody in F# Minor] Remington REP 10 (p[?], ø [?])

LP: [DOHNÁNYI, SCHUMANN] Concerteum ECR 71 (p[?], ø [?])

CD: [BEETHOVEN, op. 31/2; HAYDN] Dante HPC 040 (p1996)

CD: [DOHNÁNYI] Pristine Audio PASC 381 (p2013)

Entry in Ilona von Dohnányi's diary, October 13, 1950: "Friday. Ernő lies down and in the afternoon he plays the 6 little pieces and the rhapsodies into the gramophone. Divine."²²² It is not clear what Ilona von Dohnányi meant by "the 6 little pieces," since no Remington recording of the Six Piano Pieces, op. 41, is known.

1.3.2. His Master's voice, August and September 1956, London, Abbey Road, Studio 3.

Sound engineer: Peter Edward Andry

Stereo sound engineers: Bob Gooch and Christopher Parker

Experimental stereo (except for August 29). While HMV issued the mono recordings on LP, the original unedited stereo tapes were used for the APR CD reissue.²²³

Entries referring to the HMV recordings in Dohnányi's pocket diaries:

August 28, 1956: "gramm. 2pm"

August 29, 1956: "Gr. 2pm"

August 30, 1956: "Gr. 2pm"

August 31, 1956: "Gr. 2 pm"

September 3, 1956: "7–10 gr."

September 7, 1956: "2–5 gr."

September 10, 1956: "Gr. 2.30"

September 11, 1956: "Gr. 2.30"

September 12, 1956: "10 Record –12"

August 28, 1956, London, Abbey Road, Studio 3 (Steinway piano) (Stereo)

Ernő DOHNÁNYI (pno.)

Ernő DOHNÁNYI, Six Piano Pieces, op. 41

LP: EMI/HMV ALP 1552 (p1958, ø 30 cm)

CD: Appian Publications & Recordings APR 7038 [Dohnányi, The Complete HMV Solo Piano Recordings 1929–1956] (p2004)

²²¹The first mention of the issue: Harold C. SCHONBERG, "Letter from America," *The Gramophone* 334 (March 1951), 220.

²²²"Péntek. Ernő fekszik, délután gramofonba játssza a 6 kis darabot s a rapszodiákat. Isteni." Diary of Ilona von Dohnányi, 1950, p. 149. The digital copy is available at the Dohnányi Collection, Institute for Musicology, Research Centre for the Humanities, DE-Dig_00032.

²²³CRIMP, 50 and 51.



August 29, 1956, London, Abbey Road, Studio 3 (Steinway piano)

Erő DOHNÁNYI (pno.)

Erő DOHNÁNYI, *Pastorale*

Erő DOHNÁNYI, Intermezzo in F Minor, op. 2 no. 3

Erő DOHNÁNYI, *Ruralia Hungarica*, op. 32a no. 6Erő DOHNÁNYI, *Variations on a Hungarian Folksong*, op. 29

LP: EMI/HMV ALP 1552 (p1958, ø 30 cm)

CD: Appian Publications & Recordings APR 7038 [Dohnányi, The Complete HMV Solo Piano Recordings 1929–1956] (p2004)

August 29–31, September 7 and 12, 1956, London, Abbey Road, Studio 3 (Steinway piano)

Erő DOHNÁNYI (pno.)

Erő DOHNÁNYI, *Winterreigen*, op. 13

LP: EMI/HMV ALP 1553 (p1958, ø 30 cm)

CD: Appian Publications & Recordings APR 7038 [Dohnányi, The Complete HMV Solo Piano Recordings 1929–1956] (p2004)

August 31, September 3, 7 and 12, 1956, London, Abbey Road, Studio 3 (Steinway piano) (Stereo)

Erő DOHNÁNYI (pno.)

Erő DOHNÁNYI, *Suite in Olden Style*, op. 24

LP: EMI/HMV ALP 1553 (p1958, ø 30 cm)

CD: Appian Publications & Recordings APR 7038 [Dohnányi, The Complete HMV Solo Piano Recordings 1929–1956] (p2004)

September 3, 1956, London, Abbey Road, Studio 3 (Steinway piano) (Stereo)

Erő DOHNÁNYI (pno.)

Erő DOHNÁNYI, *Pavane with Variations*, op. 17 no. 3

LP: EMI/HMV ALP 1553 (p1958, ø 30 cm)

CD: Appian Publications & Recordings APR 7038 [Dohnányi, The Complete HMV Solo Piano Recordings 1929–1956] (p2004)

September 3 and 9, 1956, London, Abbey Road, Studio 3 (Steinway piano) (Stereo)

Erő DOHNÁNYI (pno.)

Franz SCHUBERT–Erő DOHNÁNYI, *Valses nobles*

LP: EMI/HMV ALP 1553 (p1958, ø 30 cm)

CD: Appian Publications & Recordings APR 7038 [Dohnányi, The Complete HMV Solo Piano Recordings 1929–1956] (p2004)

September 10, 1956, London, Abbey Road Studio

Erő DOHNÁNYI (pno.); Royal Philharmonic Orchestra, Adrian BOULT (cond.)

Erő DOHNÁNYI, *Variations on a Nursery Song*, op. 25 (2XEA-1113)

Erő DOHNÁNYI, Piano Concerto no. 2 in B Minor, op. 42 (2XEA-1114)

LP: HMV [UK] ALP 1514 (p1957, ø 30 cm). The disc was commercialized between 1957 and 1961.

LP: Angel Records [US] 35538 (p [post 1969], ø 30 cm)



LP: Angel Records [US] S-35538 (p [post 1969], ø 30 cm)
 LP: [Variations] HMV Greensleve ED 2912751 (p1987, ø 30 cm)
 LP: [Variations] EMI ED 291275 (p[?], ø 30 cm)
 CD: [Variations] Angel 63183 (p[?])
 CD: [Variations] EMI CDM 7631832 (p[?])
 CD: [Piano Concerto] Pristine Audio PASC 381 (p2013)

September 12, 1956, London, Abbey Road, Studio 3 (Steinway piano) (Stereo)

Ernő DOHNÁNYI (pno.)
 Ernő DOHNÁNYI, *Gavotte and Musette*
 Ernő DOHNÁNYI, *Burletta*, op. 44 no. 1
 Ernő DOHNÁNYI, *Nocturne*, op. 44 no. 2
 LP: EMI/HMV ALP 1552 (p1958, ø 30 cm)
 CD: Appian Publications & Recordings APR 7038 [Dohnányi, The Complete HMV Solo Piano Recordings 1929–1956] (p2004)

I.3.3. Everest, January 21 to February 5, 1960, New York, Bayside. Ernő DOHNÁNYI (pno.)

Ludwig van BEETHOVEN, Piano Sonata in E Major, op. 109
 Ludwig van BEETHOVEN, Piano Sonata in A^b Major, op. 110
 Ludwig van BEETHOVEN, 32 Variations, WoO. 80
 Ludwig van BEETHOVEN, *Andante favori*
 Ernő DOHNÁNYI, Rhapsody in F[#] Minor, op. 11 no. 2
 Ernő DOHNÁNYI, Three Piano Pieces, op. 23
 Ernő DOHNÁNYI, Concert Etude in B^b Minor, op. 28 no. 4
 Ernő DOHNÁNYI, Concert Etude in E Major, op. 28 no. 5
 Ernő DOHNÁNYI, Concert Etude in F Minor, op. 28 no. 6
 Ernő DOHNÁNYI, *Ruralia Hungarica*, op. 32a nos. 1, 3–5, 7
 Johann STRAUSS Jr. – Ernő DOHNÁNYI, *Schatzwalzer*
 LP: [BEETHOVEN, op. 109, 110] Everest 6109 (p[?], ø 30 cm)
 LP: [BEETHOVEN, op. 109, 110] Everest LPBR 6109 (p[?], ø 30 cm)
 LP: [BEETHOVEN, op. 109] World Record Club [UK] T 193 (p[?], ø [?])
 LP: [BEETHOVEN, op. 109] World Record Club [UK] ST 193 (p[?], ø [?])
 LP: [BEETHOVEN, op. 110] World Record Club [UK] T 205 (p1963, ø [?])
 LP: [BEETHOVEN, op. 110] World Record Club [UK] ST 205 (p1963, ø [?])
 LP: [BEETHOVEN, *Andante favori*, WoO. 80, op. 109, 110] Everest 3109 (p1969, ø [?])
 LP: [BEETHOVEN, *Andante favori*, WoO. 80, op. 109, 110] Everest DT-143 (p[?], ø [?])
 LP: [BEETHOVEN, *Andante favori*, WoO. 80, op. 109, 110] Everest SDBR 3109 (p[?], ø [?])
 LP: [DOHNÁNYI, op. 11/2, 23, 28/4–6, 32a, *Schatzwalzer*] Everest 6061 (p[?], ø 30 cm)
 LP: [DOHNÁNYI, op. 11/2, 23, 28/4–6, 32a, *Schatzwalzer*] Everest LPBR 6061 [A Memorial Edition. The Works of Ernst von Dohnányi. Recorded and Played by Ernst von Dohnányi – January 1960] (p1960, ø 30 cm)
 LP: [DOHNÁNYI, op. 11/2, 23, 28/4–6, 32a, *Schatzwalzer*] Everest 3061 (p[?], ø 30 cm)
 LP: [DOHNÁNYI, op. 11/2, 23, 28/4–6, 32a, *Schatzwalzer*] Everest LPBR 3061 (p[?], ø 30 cm)
 LP: [DOHNÁNYI, op. 11/2, 23, 28/4–6, 32a, *Schatzwalzer*] Everest SDBR 3061 [Ernst von Dohnányi Plays His Own Music for Piano – A Memorial Album] (p1960, ø 30 cm)



LP: [DOHNÁNYI, op. 11/2, 23, 28/4-6, 32a, *Schatzwalzer*] Everest SDBRPL 3061 (p[?], ø 30 cm)
 CD: [DOHNÁNYI, op. 11/2, 23, 28/4-6, 32a, *Schatzwalzer*] Everest Records 0848033066767 (p[?])
 CD: [BEETHOVEN, *Andante favori*, DOHNÁNYI, op. 11/2, 23, 28/4-6, 32a, *Schatzwalzer*] Philips Legendary Classics 422 308-2 [Dohnányi Plays Dohnányi] (p1989)
 CD: [DOHNÁNYI, op. 11/2, 23, 28/4-6, 32a, *Schatzwalzer*] Naxos Classical Archives 9.81047 (p[?])
 CD: [DOHNÁNYI, op. 32a/7] Menuetto Classics 0848033091776 (p2020)
 CD: [Dohnányi op. 32a/7] appendix to the book: Mátyás IVASIVKA Attila KOVÁCS: *Pécsi Concerto. Fejezetek Pécs zenetörténetéből. Világhírű külföldi, magyar és helyi zeneszerzők kapcsolata Péccsel és Baranyával.* [Pécs Concerto. Chapters from the Music History of Pécs. The Relationship of World-famous Foreign, Hungarian and Local Composers with Pécs and Baranya County] (Pécs: Alexandra, 2010).

II. CONCERT, BROADCAST AND PRIVATE RECORDINGS

February 16, 1936, London, BBC, broadcast recording

Ernő DOHNÁNYI, *Symphonic Minutes*, op. 36, mov. 1: Capriccio; mov. 2: Rapsodia; mov. 3: Scherzo; mov. 5: Rondo
 BBC Symphony Orchestra; Ernő DOHNÁNYI (cond.)
 Source: British Library, 30B/6974, Leech 246 (Leech collection)
 CD: Testament SBT2 1505 (p2014)

February 18, 1936, London, BBC, broadcast recording

Ernő DOHNÁNYI, *Rhapsody in C Major*, op. 11 no. 3
 Ernő DOHNÁNYI (pno.)
 Source: British Library, C738/421, Leech 247 (Leech collection)
 CD: Testament SBT2 1505 (p2014)

October 26, 1936, Budapest, Royal Hungarian Opera, concert recording

Johann Sebastian BACH, *Keyboard Concerto in A Major*, BWV 1055, mov. 1 (fragment)
 Wolfgang Amadé MOZART, *Concert Rondo in A Major*, K. 386 (fragment)
 Béla BARTÓK (pno.), Budapest Philharmonic Orchestra, Ernő DOHNÁNYI (cond.)
 Lacquer disc.
 Source: NSzL Manuscript Collection, Legacy of Mihály Babits, Fond III/2331
 LP: Hungaroton LPX 12334-38 (p1981, ø 30 cm)
 CD: Hungaroton HCD 12334-37 (p1995)

April 30, 1939, Budapest, concert recording from radio broadcast

Béla BARTÓK, *Rhapsody*, op. 1, for piano and orchestra (5 fragments)
 Béla BARTÓK (pno.), Orchestra of the Royal Hungarian Opera, Ernő DOHNÁNYI (cond.)
 X-ray foil.
 Source: NSzL Manuscript Collection, Legacy of Mihály Babits, Fond III/2331
 LP: Hungaroton LPX 12334-38 (p1981, ø 30 cm)
 CD: Hungaroton HCD 12334-37 (p1995)
 CD: BPO BR 0275-76 [150 Years of the Budapest Philharmonic Orchestra] (p2003). The source is given as "Hungaroton recordings."



November 4, 1939, Košice, concert recording from radio broadcast

Franz LISZT–Hans von BÜLOW, *Concerto pathétique*, LW C18

Béla BARTÓK (pno.), Ernő DOHNÁNYI (pno.)

X-ray foil.

Source: NSzL Manuscript Collection, Legacy of Mihály Babits, Fond III/2331

LP: Hungaroton LPX 12334–38 (p1981, ø 30 cm)

LP: [excerpt] Hungaroton PR 783 [Bartók Centenárium Bemutató Lemez = Bartók Centenary Sample Record] (p1981, ø 30 cm)

CD: Hungaroton HCD 12334–37 (p1995)

January 12, 1940, Budapest, Royal Hungarian Opera, concert recording from radio broadcast

Béla BARTÓK, *Two Pictures*, op. 10 (fragments)

Budapest Philharmonic Orchestra, Ernő DOHNÁNYI (cond.)

3 sides of x-ray foils.

Source: NSzL Manuscript Collection, Legacy of Mihály Babits, Fond III/2331/12. According to our current data, the discs are not playable.²²⁴

February 5, 1940, Budapest, concert recording from radio broadcast

Béla BARTÓK, Suite no. 1, op. 3 (excerpts)

Orchestra of the Royal Hungarian Opera, Ernő DOHNÁNYI (cond.)

X-ray foil.

Source: NSzL Manuscript Collection, Legacy of Mihály Babits, Fond III/2331

[unknown date, broadcast presumably on March 9, 1941, Budapest, Hungarian Radio I, 7.45pm]

Robert SCHUMANN, Sonata no. 2 for Violin and Piano in D Minor, op. 121 (excerpts)

Emil TELMÁNYI (vn.), Ernő DOHNÁNYI (pno.)

X-ray foil.

Source: NSzL Manuscript Collection, Legacy of Mihály Babits, Fond III/2331/4.

The recording was provided by János Sebestyén to Allan Evans, who published it on the Arbiter Records website.²²⁵

March 24, 1941, Budapest, Royal Hungarian Opera, concert recording from radio broadcast

Béla BARTÓK, *The Miraculous Mandarin Suite* (on 3 x-ray foils)

Béla BARTÓK, Rhapsody, op. 1, for Piano and Orchestra (fragments on 1 x-ray foil)

György FARAGÓ (pno.), Orchestra of the Royal Hungarian Opera, Ernő DOHNÁNYI (cond.)

X-ray foils.

Source: NSzL Manuscript Collection, Legacy of Mihály Babits, Fond III/2331/12. According to our current data, the discs are not playable. The first x-ray foil of *The Miraculous Mandarin Suite* is missing.²²⁶

²²⁴See Part 5 of this article.

²²⁵Allan EVANS, *Breaking the Time Barrier in Denmark*. Online publication on the website of Arbiter Records (2016): <<https://arbiterrecords.org/breaking-the-time-barrier-in-denmark/>> (accessed January 19, 2021).

²²⁶See Part 5 of this article.



May 3, 1943, Pécs, National Theatre, concert recording

Jenő TAKÁCS, *Tarantella* for piano and orchestra

Jenő TAKÁCS (pno.), Budapest Philharmonic Orchestra, Ernő DOHNÁNYI (cond.)

Decelith disc, ø 30 cm.

The disc is currently missing and is being tracked down.²²⁷ The original disc is currently unavailable. Tamás Nádor (1925–1996), staff member of the Pécs Regional Station of Hungarian Radio from 1953 to 1985 and former leader of the Studio of the Cistercian High School, made transfers of some of the most valuable recordings of the Studio for the sound archives of the Janus Pannonius Museum of Pécs and for the Pécs Regional Station of Hungarian Radio. The latter was probably the source of the copy of the recording which Jenő Takács received on the occasion of his 100th birthday in 2002. Jenő Takács had some copies made for his closest friends, including Éva Radics to whom I offer my thanks for sharing this information with me. At the moment, the archives of the Pécs Regional Station is not available for the research. Attila Kovács, a former colleague of Tamás Nádor informed me that the Regional Station indeed had a tape copy of a recording of Takács' *Tarantella*, performed by the composer; however, the box of the tape contained incomplete information, in which Dohnányi's name was not listed. It is not clear why Tamás Nádor did not put Dohnányi's name on the box of the tape, possibly because of Dohnányi's problematic political situation in Hungary at the time. Nevertheless, it is unlikely that there were made more than one recording of Jenő Takács performing his *Tarantella* in Pécs, so it can be assumed that the tape preserved in the Pécs Regional Station of Hungarian Radio contains the recording of the concert performance conducted by Dohnányi in 1943. A fragment of the recording was copied on cassette by Tamás Nádor in the 1970s as part of an unfinished radio program, with his own introductory speech about the Student Studio of the Cistercian High School of Pécs. This recording is available at the Sound Archive of the Janus Pannonius Museum in Pécs (shelf mark: K-87). CD: [a longer excerpt] appendix to the book: Mátyás IVASIVKA – Attila KOVÁCS: *Pécsi Concerto. Fejezetek Pécs zenetörténetéből. Világhírű külföldi, magyar és helyi zeneszerzők kapcsolata Péccsel és Baranyával*. [Pécs Concerto. Chapters from the Music History of Pécs. The Relationship of World-famous Foreign, Hungarian and Local Composers with Pécs and Baranya County] (Pécs: Alexandra, 2010).

[unknown date, before 1945], Budapest, concert recording from radio broadcast

Wolfgang Amadé MOZART, Piano Concerto in E \flat Major, K. number unknown (excerpts)

Ernő DOHNÁNYI (pno., cond.), unidentified orchestra

X-ray foil.

Source: NSzL Manuscript Collection, Legacy of Mihály Babits, Fond III/2331/4. According to our current data, the discs are not playable.²²⁸

1950, Columbus, Ohio, private recording [?]

Johann Sebastian BACH, Chromatic Fantasy and Fugue in D Minor, BWV 903

Ernő DOHNÁNYI (pno.)

Copy on a CD.

Source: MZA, MZA-DE-DA 4.069

²²⁷See Part 3 of this article.

²²⁸See Part 5 of this article.



According to the inscription on the CD cover, the original owner of the recording is Robert Tiff (Dallas), but he is not familiar with the recording. It cannot be discounted that the recording was copied by János Sebestyén from his own collection for the former Dohnányi Archives of the Institute for Musicology (Hungarian Academy of Sciences), as the rest of the CD contains recordings by János Sebestyén, and thus the reference to Robert Tiff is also from him.²²⁹

March 29, 1951, Tallahassee, FL, Florida State University, Concert recording

FSU Chamber Music Festival

Ernő DOHNÁNYI, Piano Quintet in C Minor, op. 1

Ernő DOHNÁNYI (pno.); FSU String Faculty: Karl KUERSTEINER (vn.), Robert SEDORE (vn.), Eugene CRABS (vla.), Owen SELLERS (vcl.)

Tape transferred to DAT and CD

Source: MZA (DAT 01). MZA-DE-Ta-AV 2.001–2

April 26, 1951, Tallahassee, FL, Florida State University, concert recording

Ernő DOHNÁNYI, Violin Concerto, op. 43 no. 2

Frances MAGNES (vn.); FSU Symphony; Ernő DOHNÁNYI (cond.)

Tape transferred to DAT and CD

Source: MZA (DAT 02). MZA-DE-Ta-AV 2.001–2

January 11, 1952, Tallahassee, FL, Florida State University, concert recording

FSU Faculty Recital

Ludwig van BEETHOVEN, Violin Sonata in A Major, op. 47

Wolfgang Amadé MOZART, Sonata for Piano and Violin in B \flat Major, K. 454

Ernő DOHNÁNYI, Sonata for Piano and Violin, op. 21

Ernő DOHNÁNYI, *Burletta*, op. 44 no. 1 (encore)

Albert SPALDING (vn.); Ernő DOHNÁNYI (pno.)

Tape transferred to DAT and CD

Source: MZA (DAT 03). MZA-DE-Ta-AV 2.003

CD: [MOZART, movs. 1–2, Dohnányi op. 21, mov. 2, Dohnányi op. 44 no. 1] Budapest: Rózsavölgyi és Társa, RÉTCD 089 (p2017)

February 25, 1952, Florida, Concert recording

Ernő DOHNÁNYI, *Ruralia Hungarica*, op. 32b

State Symphony of Florida; Ernő DOHNÁNYI (cond.)

Tape transferred to DAT and CD

Source: MZA (DAT 04). MZA-DE-Ta-AV 2.004–5

March 9, 1952, Athens, OH, Ohio University, Concert recording

Ernő DOHNÁNYI, *Ruralia Hungarica*, op. 32b

Ohio University Symphony; Ernő DOHNÁNYI (cond.)

Source: MZA (OSU CD-2). MZA-DE-Ta-AV 2.045

²²⁹ About the former Dohnányi Archives, see KUSZ, “From Budapest to Florida,” 658–672.



March 21, 1952, Tallahassee, FL, Florida State University, concert recording*FSU Faculty Recital*Ludwig van BEETHOVEN, *Andante favori*

Ludwig van BEETHOVEN, Piano Sonata in C Minor, op. 111

Erő DOHNÁNYI, *Burletta*, op. 44 no. 1Erő DOHNÁNYI, *Nocturne*, op. 44 no. 2Johann STRAUSS Jr.–Erő DOHNÁNYI, *Schatzwalzer*Erő DOHNÁNYI, *Scherzino*, op. 41 no. 2

Erő DOHNÁNYI (pno.)

Tape transferred to DAT and CD

Source: MZA (DAT 05). MZA-DE-Ta-AV 2.004–5

LP: [BEETHOVEN, op. 111] Tape-Mates RTTMS 123 (p[?], ø [?])

1953, [Tallahassee, FL?], Florida, private recording

Johann Sebastian BACH, Chromatic Fantasy and Fugue in D Minor, BWV 903

Erő DOHNÁNYI (harpsichord [sic])

Tape transferred to DAT and CD

Source: MZA, MZA-DE-DA 4.069

According to the inscription on the CD cover, the original owner of the recording is Robert Tifft (Dallas), but he is not familiar with the recording. It cannot be excluded that the recording was copied by János Sebestyén from his own collection for the former Dohnányi Archives of the Institute for Musicology (Hungarian Academy of Sciences), as the rest of the CD contains recordings by János Sebestyén, and thus the reference to Robert Tifft is also from him.²³⁰

January 16, 1953, Tallahassee, FL, Florida State University, concert recording*FSU Faculty Recital*

Ludwig van BEETHOVEN, Violin Sonata in G Major, op. 96 (excerpt from mov. 4)

Johannes BRAHMS, Violin Sonata in D Minor, op. 108

Albert SPALDING (vn.); Erő DOHNÁNYI (pno.)

Tape transferred to DAT and CD

Source: MZA (DAT 06). MZA-DE-Ta-AV 2.006–7

April 28, 1953, Athens, OH, Ohio University, concert recording

Johannes BRAHMS, Violin Sonata in A Major, op. 100

Franz SCHUBERT, Rondo in B Minor for Violin and Piano, D. 895

Ludwig van BEETHOVEN, *Andante favori*

Albert SPALDING (vn.); Erő DOHNÁNYI (pno.)

Tape transferred to DAT and CD

Source: MZA (DAT 07). MZA-DE-Ta-AV 2.006–7. The CD also contains the Preludium and the Gavotte movements of the Partita for Violin Solo BWV 1006 by Johann Sebastian Bach.

May 3, 1953, Athens, OH, Ohio University, concert recording

Ludwig van BEETHOVEN, Mass in C Major, op. 86

Ludwig van BEETHOVEN, *Choral Fantasy*, op. 80

²³⁰ About the former Dohnányi Archives, see KUSZ, “From Budapest to Florida,” 658–672.



Joy HAZERRIGG (pno.); Betty STEWART (S); Helen FRIEND (A); Hollace ARMONT (T); Bertram ROWE (B); Ohio University Chorus; Ohio University Symphony; Ernő DOHNÁNYI (cond.)

Tape transferred to DAT and CD

Source: MZA (OSU CD-3). MZA-DE-Ta-AV 2.046

November 9, 1953, New York, concert recording

Ernő DOHNÁNYI, Piano Concerto no. 2 in B Minor, op. 42

Ernő DOHNÁNYI (pno.); National Orchestra Association; Leon BARZIN (cond.)

Tape transferred to DAT and CD

Source: MZA (DAT 08). MZA-DE-Ta-AV 2.008–9, mistakenly dated to November 1, 1953.

Note on the CD: “átvétel lemezről” [“transferred from disc”]. The New York concert was presumably cut to record and copied for Florida State University or for Dohnányi himself.

January 8, 1954, Tallahassee, FL, Florida State University, concert recording

FSU Faculty Recital

Wolfgang Amadé MOZART, Sonata for Two Pianos in D Major, K. 448

Robert SCHUMANN, Andante and Variations in B \flat Major, for Two Cellos, Horn and Two Pianos, op. 46

Ernő DOHNÁNYI (pno.); Edward KILÉNYI Jr. (pno.); Owen SELLERS (vcl.); Harriet HEIMERT (vcl.); Joseph WHITE (horn)

Tape transferred to DAT and CD

Source: MZA (DAT 09). MZA-DE-Ta-AV 2.008–9

February 21, 1954, Athens, OH, Ohio University, concert recording

Ernő DOHNÁNYI, *American Rhapsody*, op. 47

conversation of Ernő DOHNÁNYI and other people

Ernő DOHNÁNYI, *Symphonic Minutes*, op. 36

Ernő DOHNÁNYI, *Stabat Mater*, op. 46

Ohio University Orchestra; Ohio University Chorus, Ernő DOHNÁNYI (cond.)

Tape transferred to DAT and CD

Source: MZA (DAT 10). MZA-DE-Ta-AV 2.010

Note on the CD cover: the recording of *Stabat Mater* sounds a second low.

February 28, 1954, Athens, OH, Ohio University, concert recording

Wolfgang Amadé MOZART, Fantasy in C Minor, K. 475

Ludwig van BEETHOVEN, Piano Sonata in E \flat Major, op. 31 no. 3

Ernő DOHNÁNYI, *Scherzino*, op. 41 no. 2

Franz SCHUBERT, Impromptu in F Minor, D. 935, no. 4

Franz SCHUBERT, Impromptu in G \flat Major, D. 899, no. 3

Frédéric CHOPIN, Ballade in G Minor, op. 23

Ernő DOHNÁNYI, *Pavane with Variations*, op. 17 no. 3

Ernő DOHNÁNYI, *Burletta*, op. 44 no. 1

Ernő DOHNÁNYI, Nocturne, op. 44 no. 2

Ernő DOHNÁNYI, *Gavotte and Musette*

Ernő DOHNÁNYI, Capriccio in B Minor, op. 2 no. 4



Ernő DOHNÁNYI, *Ruralia Hungarica*, op. 32a no. 6

Ernő DOHNÁNYI (pno.)

Tape transferred to DAT and CD

Source: MZA (DAT 11/1-2). MZA-DE-Ta-AV 2.011/1-2

June 7, 1954, Tallahassee, FL, Florida State University, concert recording

Southeastern Music Workshop

Franz SCHUBERT, Fantasy in F Minor, D. 940

Camille SAINT-SAËNS, Variations on a Theme of Beethoven, op. 35

Johannes BRAHMS, Hungarian Dance no. 1

Johannes BRAHMS, Hungarian Dance no. 11

Johannes BRAHMS, Hungarian Dance no. 4

Johannes BRAHMS, Hungarian Dance no. 3

Johannes BRAHMS, Hungarian Dance no. 6

Ernő DOHNÁNYI, *Suite en Valse*, op. 39a, no. 3: *Valse Boiteuse*

Ernő DOHNÁNYI, *Suite en Valse*, op. 39a, no. 4: *Valse de Fête*

Ernő DOHNÁNYI (pno.), Edward KILÉNYI Jr. (pno.)

Tape transferred to DAT and CD

Source: MZA (DAT 13). MZA-DE-Ta-AV 2.013, mistakenly dated to July 7, 1954.

CD: [SCHUBERT] Rózsavölgyi és Társa, RÉTCD 089 (p2017)

June 12, 1954, Athens, OH, Ohio University, concert recording

Ludwig van BEETHOVEN, Polonaise in C, op. 89

Ludwig van BEETHOVEN, Piano Sonata in D Minor, op. 31 no. 2

Ernő DOHNÁNYI, *Pastorale*

Ernő DOHNÁNYI, *Cascades*, op. 41 no. 4

Ernő DOHNÁNYI, *Cloches*, op. 41 no. 6

Robert SCHUMANN, Romance in F# Major, op. 28 no. 2

Frédéric CHOPIN, Impromptu in A \flat Major, op. 29

Franz LISZT, Hungarian Rhapsody no. 13

Franz LISZT, *Consolations* no. 3 in D \flat Major, LW A111b, no. 3

Ernő DOHNÁNYI, *Scherzino*, op. 41 no. 2

Ernő DOHNÁNYI (pno.)

Tape transferred to DAT and CD

Source: MZA (DAT 12). MZA-DE-Ta-AV 2.012

The beginning of the Beethoven Polonaise is missing from the recording.

May 1, 1955, Athens, OH, Ohio University, concert recording

Johann Sebastian BACH, *Italian Concerto*, BWV 971

Ludwig van BEETHOVEN, Piano Sonata in A \flat Major, op. 110

Frédéric CHOPIN, Impromptu in F# Major, op. 36

Frédéric CHOPIN, Mazurka in C Major, op. 56 no. 2

Johannes BRAHMS, Intermezzo in E \flat Major, op. 117 no. 1

Johannes BRAHMS, Capriccio in B Minor, op. 76 no. 2

Johannes BRAHMS, Rhapsody in E \flat Major, op. 119 no. 4

Ernő DOHNÁNYI, Rhapsody in F# Minor, op. 11 no. 2



Ernő DOHNÁNYI, *Pastorale*

Ernő DOHNÁNYI, *Ruralia Hungarica*, op. 32a no. 6

Franz SCHUBERT–Ernő DOHNÁNYI, *Valses nobles*

Ernő DOHNÁNYI, *Cascades*, op. 41 no. 4

Ernő DOHNÁNYI, *Scherzino*, op. 41 no. 2

Tape transferred to DAT and CD

Source: MZA (DAT 14). MZA-DE-Ta-AV 2.014

LP: [BRAHMS, op. 117/1; CHOPIN, op. 36, op. 56/2; DOHNÁNYI, *Pastorale*] Hungaroton, LPX 12085–86 (p1979, ø 30 cm)

CD: [BRAHMS, op. 117/1; CHOPIN op. 36, op. 56/2; DOHNÁNYI, *Pastorale*] Hungaroton, HCD 12085 (p1993)

CD: [BACH] Rózsavölgyi és Társa, RÉTCD 089 (p2017)

May 7, 1955, Athens, OH, Ohio University, concert recording

Joseph HAYDN, *Die Schöpfung*, Hob. XXI:2

Esther NOBLE (S), Helen Ledford THOMAS (S), Alexander LEWIS (T), David NOBLE (Bar), George MUNS (BBar), Ohio University Orchestra, Ohio University Chorus, Ernő DOHNÁNYI (cond.)

Tape transferred to DAT and CD

Source: MZA (DAT 15/1–2). MZA-DE-Ta-AV 2.015/1–2

Note on the CD cover: “deficient and incomplete recording.”

May 10, 1955, Athens, OH, Ohio University, concert recording

Johannes BRAHMS, Cello Sonata no. 1 in E Minor, op. 38

Ludwig van BEETHOVEN, Cello Sonata in C Major, op. 102 no. 1

Ernő DOHNÁNYI, Sonata for Violoncello and Piano, op. 8

Maurice EISENBERG (vcl.); Ernő DOHNÁNYI (pno.)

Tape transferred to DAT and CD

Source: MZA (DAT 16). MZA-DE-Ta-AV 2.016

CD: [BRAHMS, mov. 1; DOHNÁNYI, movs. 3–4] Rózsavölgyi és Társa, RÉTCD 089 (p2017)

November 16, 1955, Madison, University of Wisconsin, concert recording

“Romanticism in Beethoven’s Sonatas,” lecture recital

Ludwig van BEETHOVEN, Piano Sonata in D Minor, op. 31 no. 2, mov. 1

Ludwig van BEETHOVEN, Piano Sonata in A Major, op. 101, mov. 1

Ludwig van BEETHOVEN, Piano Sonata in E Major, op. 109

Ernő DOHNÁNYI, *Burletta*, op. 44 no. 1

Ernő DOHNÁNYI, *Nocturne*, op. 44 no. 2

Ernő DOHNÁNYI, *Pastorale*

Franz SCHUBERT–Ernő DOHNÁNYI, *Valses nobles*

Ernő DOHNÁNYI, *Scherzino*, op. 41 no. 2

Tape transferred to DAT and CD

Source: MZA (DAT 17). MZA-DE-Ta-AV 2.017

LP: [BEETHOVEN, op. 101] Hungaroton, LPX 12085–86 (p1979, ø 30 cm)

CD: [BEETHOVEN, op. 109] Rózsavölgyi és Társa, RÉTCD 089 (p2017)



November 20, 1955, Madison, University of Wisconsin, concert recording*Dohnányi Festival Concert*

Erő DOHNÁNYI, Piano Concerto no. 2 in B Minor, op. 42

Erő DOHNÁNYI (pno.); University of Wisconsin Orchestra; Richard CHURCH (cond.)

The recording also includes:

Erő DOHNÁNYI, *Symphonic Minutes*, op. 36

Erő DOHNÁNYI, *American Rhapsody*, op. 47

University of Wisconsin Orchestra; Richard CHURCH (cond.)

Tape transferred to DAT and CD

Source: MZA (DAT 18). MZA-DE-Ta-AV 2.018

January 1, 1956, [unknown location, USA], private recording

Elena de HELLEBRANDT, *Lake Balaton* (two recordings)

Elena de HELLEBRANDT, *Love Is Love* (two recordings)

Erő DOHNÁNYI (voice, pno.)

Tape transferred to DAT and CD

Source: MZA (DAT 19). MZA-DE-Ta-AV 2.019

March 1, 1956, Tallahassee, FL, Florida State University, concert recording*FSU Repertory Class*

Ludwig van BEETHOVEN, *Diabelli Variations*, op. 120

Tape transferred to DAT and CD

Source: MZA (DAT 20). MZA-DE-Ta-AV 2.020

LP: Rarissima 18 (p[?], ø [?]). The disc was issued in 10 copies.

March 10, 1956, Tallahassee, FL, Florida State University, concert recording*FSU Faculty Recital*

Johannes BRAHMS, Sonata for Two Pianos in F Minor, op. 34b

Johannes BRAHMS, *Variations on a Theme by Haydn*, op. 56b

Johannes BRAHMS, *Liebeslieder-Walzer*, op. 52

Erő DOHNÁNYI (pno.); Edward KILÉNYI Jr. (pno.); Edith KAMP (S); Phillis PEKALB (A),

Walter JAMES (T), Robert FARRALL (B)

Tape transferred to DAT and CD

Source: MZA (DAT 21). MZA-DE-Ta-AV 2.021

April 15, 1956, Athens, OH, Ohio University, concert recording

Ludwig van BEETHOVEN, 32 Variations, WoO. 80

Ludwig van BEETHOVEN, Piano Sonata in C# Minor, op. 27 no. 2

Wolfgang Amadé MOZART, Piano Sonata in A Major, K. 331

Erő DOHNÁNYI, Six Piano Pieces, op. 41

Frédéric CHOPIN, Nocturne in B Major, op. 62 no. 1

Franz LISZT, *Consolations* no. 3 in Db Major, LW A111b, no. 3

Franz SCHUBERT–Erő DOHNÁNYI, *Valses nobles*

Tape transferred to DAT and CD

Source: [BEETHOVEN, MOZART, DOHNÁNYI] MZA (DAT 22). MZA-DE-Ta-AV 2.022



LP: [MOZART, BEETHOVEN, op. 27 no. 2, CHOPIN, LISZT, SCHUBERT–DOHNÁNYI] Hungaroton, LPX 12085–86 (p1979, ø 30 cm)

CD: [MOZART; BEETHOVEN, op. 27 no. 2; CHOPIN, LISZT, SCHUBERT–DOHNÁNYI] Hungaroton, HCD 12085 (p1993)

CD: [CHOPIN, LISZT] appendix to the book: Franz LISZT, *Chopin*, transl. by Ottilia WASS, notes by Alex SZILASI (Budapest: Gondolat, 2010).

CD: [LISZT] Hungaroton HCD 32704 (p2011).

April 22, 1956, Athens, OH, Ohio University, concert recording

Wolfgang Amadé MOZART, Piano Concerto in E \flat Major, K. 271 (cadenzas: Ernő DOHNÁNYI)

Wolfgang Amadé MOZART, Piano Concerto in C Major, K. 503 (cadenzas: Ernő DOHNÁNYI)

Ernő DOHNÁNYI (pno.); Ohio University Orchestra; Karl AHRENDT (cond.)

Tape transferred to DAT and CD

Source: MZA (DAT 23). MZA-DE-Ta-AV 2.023

July 3, 1956, Tallahassee, FL, Florida State University, concert recording

FSU Faculty Recital

Johannes BRAHMS, Trio for Clarinet, Violoncello and Piano in A Minor, op. 114

Ludwig van BEETHOVEN, Trio for Piano, Clarinet and Violoncello in B \flat Major, op. 11

Johannes BRAHMS, Sonata for Clarinet and Piano in F Minor, op. 120 no. 1

Ernő DOHNÁNYI (pno.); Harry SCHMIDT (clar.); Owen SELLERS (vcl.)

Tape transferred to DAT and CD

Source: MZA (DAT 24). MZA-DE-Ta-AV 2.024

August 19, 1956, Edinburgh, concert recording

Edinburgh International Festival (BBC Broadcast)

Ernő DOHNÁNYI, Intermezzo, op. 2 no. 3

Ernő DOHNÁNYI, Capriccio, op. 23 no. 3

Ernő DOHNÁNYI, *Pastorale*

Ernő DOHNÁNYI, *Ruralia Hungarica*, op. 32a no. 6

Ernő DOHNÁNYI, Rhapsody in F \sharp Minor, op. 11 no. 2

Ernő DOHNÁNYI, *Variations on a Hungarian Folksong*, op. 29 (test recording and concert recording)

Lacquer disc.

Source: British Library, Leech collection 1LL0009466, 1LL0009464.

LP: [op. 11 no. 2] Hungaroton, LPX 12085–86 (p1979, ø 30 cm). Date and venue are mistakenly given as “BBC London, October 1956.”

CD: [op. 11 no. 2] Hungaroton, HCD 12085 (p1993). Date and venue are mistakenly given as “BBC London, October 1956.”

CD: [op. 11 no. 2, op. 23 no. 3, op. 29 (concert recording), op. 32a no. 6, *Pastorale*] Testament SBT2 1505 (p2014)

In the documents of the Dohnányi album of Hungaroton, the recording of the Rhapsody in F \sharp Minor is credited as “BBC London, October 1956.” This is definitely incorrect. On August 13, 1956 Ernő Dohnányi and his wife arrived in Edinburgh, where Dohnányi gave several concerts. From August 27 to September 13, 1956, they were in London, where Dohnányi made gramophone recordings for HMV almost every day, so it is unlikely that any radio recordings were made during these days. Nor do his



wife's diaries contain any evidence of radio recordings. They left England for America on September 13, 1956. Therefore, Dohnányi could not have performed in London in October 1956. An empirical comparison of the Hungaroton LP and the Testament CD recordings leads to the conclusion that the two recordings are identical, i. e. the Hungaroton recording was made at the Edinburgh Festival.

August 26, 1956, Edinburgh, concert recording

Edinburgh International Festival

Wolfgang Amadé MOZART, Sonata for Piano and Violin in A Major, K. 526

Ernő DOHNÁNYI, Sonata for Piano and Violin, op. 21

Ernő DOHNÁNYI, Six Piano Pieces, op. 41

Ernő DOHNÁNYI, *Ruralia Hungarica*, op. 32c

Alfred CAMPOLI (vn.); Ernő DOHNÁNYI (pno.)

Source: MR A-132433. Copied to: MZA (MR CD4). MZA-DE-DA 4.027

LP: BBC Transcription Disc 89646 (ø [?])

November 12, 1956, Orange, NJ, concert recording

Ludwig van BEETHOVEN, Piano Concerto in C Major, op. 15 (cadenzas: Ernő DOHNÁNYI)

Ernő DOHNÁNYI, *Variations on a Nursery Song*, op. 25

Franz SCHUBERT–Ernő DOHNÁNYI, *Valses nobles*

Ernő DOHNÁNYI, *Cascades*, op. 41 no. 4

Ernő DOHNÁNYI (pno.); New Jersey Symphony Orchestra; Samuel ANTEK (cond.)

Tape transferred to DAT and CD

Source: MZA (DAT 25). MZA-DE-Ta-AV 2.025

March 1957, Athens, OH, private recordings of a rehearsal

Ernő DOHNÁNYI, Sonata for Piano and Violin, op. 21

Christine AHRENDT (vn.); Ernő DOHNÁNYI (pno.)

Ernő DOHNÁNYI, Piano Quintet in C Minor, op. 1 (excerpts)

Ernő DOHNÁNYI (pno.); Christine AHRENDT (vn.); Karl AHRENDT (vn.); Sally COMIN (vla.); Leighton CONKLING (vcl.)

Tape transferred to DAT and CD

Source: MZA (OSU CD-2). MZA-DE-Ta-AV 2.045. On MZA (OSU CD-4), MZA-DE-Ta-AV 2.047, the same recording of the rehearsal of the Violin Sonata is available, but the end of the first movement was erased. MZA (OSU CD-5), MZA-DE-Ta-AV 2.048, contains the same recording of the rehearsal of the Piano Quintet, with better sound quality.

March 31, 1957, Athens, OH, Ohio University, concert recording

Ernő DOHNÁNYI, Sonata for Violoncello and Piano, op. 8

Ernő DOHNÁNYI, Sonata for Piano and Violin, op. 21

Ernő DOHNÁNYI, Piano Quintet in C Minor, op. 1

Ernő DOHNÁNYI (pno.); Leighton CONKLING (vcl., op. 1 and 8); Christine AHRENDT (vn., op. 1 and 21); Karl AHRENDT (vn., op. 1); Sally COMIN (vla.)

Tape transferred to DAT and CD

Source: MZA (DAT 27). MZA-DE-Ta-AV 2.027

Source: [DOHNÁNYI, op. 21] MZA (OSU CD-5). MZA-DE-Ta-AV 2.048

CD: [DOHNÁNYI, op. 1, movs. 1 and 2] Rózsavölgyi és Társa, RÉTCD 089 (p2017)



November 15, 1957, Minneapolis, Cyrus Northrop Auditorium, USA, concert recording

Wolfgang Amadé MOZART, Piano Concerto in C Major, K. 503 (cadenza: Ernő DOHNÁNYI)

Ernő DOHNÁNYI (pno.); Minneapolis Symphony; DORÁTI Antal (cond.)

Tape transferred to DAT and CD [?]

Source: MZA-DE-DA 4.104

The online catalog of The British Library lists this sound recording as “FSU DAT,” however, the FSU DAT collection does not have the recording.

January 13, 1958, Tallahassee, FL, Florida State University, concert recording

Ernő DOHNÁNYI, *Variations on a Nursery Song*, op. 25

Előadó: Catherine SMITH (pno.), FSU Symphony Orchestra, Ernő DOHNÁNYI (cond.)

Tape transferred to DAT and CD

Source: MZA (DAT 29). MZA-DE-Ta-AV 2.029

January 24, 1958, Tallahassee, FL, private recording in the home of Ernő Dohnányi

Wolfgang Amadé MOZART, Sonata for Piano and Violin in B \flat Major, K. 454

Ludwig van BEETHOVEN, Violin Sonata in F Major, op. 24

Ernő DOHNÁNYI, Sonata for Piano and Violin, op. 21

Ernő DOHNÁNYI (pno.); Ede ZATHURECZKY (vn.)

Tape transferred to DAT and CD

Source: MZA (DAT 30/1). MZA-DE-Ta-AV 2.030/1

LP: [BEETHOVEN] Rarissima 4 (p[?], ø [?]). The date is given as 1959.

CD: [BEETHOVEN] Dis PCCD 20185–86 (p2000s). Reissue of the Rarissima LP.

CD: [DOHNÁNYI, mov. 2] Rózsavölgyi és Társa, RÉTCD 089 (p2017)

January 25, 1958, Tallahassee, FL, private recording in the home of Ernő Dohnányi

César FRANCK, Violin Sonata in A Major

Wolfgang Amadé MOZART, Sonata for Piano and Violin in G Major, K. 301/293a

Robert SCHUMANN, Sonata no. 2 for Violin and Piano in D Minor, op. 121

Ernő DOHNÁNYI (pno.); Ede ZATHURECZKY (vn.)

Tape transferred to DAT and CD

Source: MZA (DAT 31/1). MZA-DE-Ta-AV 2.031/1

LP: [SCHUMANN] LP: Rarissima 4 (p[?], ø [?]). The date is given as 1959.

CD: [SCHUMANN] Dis PCCD 20185–86 (p2000s). Reissue of the Rarissima LP.

CD: [SCHUMANN, mov. 1] Rózsavölgyi és Társa, RÉTCD 089 (p2017)

January 29, 1958, Tallahassee, FL, private recording in the home of Ernő Dohnányi

Wolfgang Amadé MOZART, Sonata for Piano and Violin in B \flat Major, K. 378

Ludwig van BEETHOVEN, Violin Sonata in C Minor, op. 30 no. 2

Ernő DOHNÁNYI, Sonata for Piano and Violin, op. 21

Ernő DOHNÁNYI (pno.); Ede ZATHURECZKY (vn.)

Tape transferred to DAT and CD

Source: MZA (DAT 30/2). MZA-DE-Ta-AV 2.030/2

It is possible that the recording of the Mozart sonata was made on January 24.

January 29, 1958, Tallahassee, FL, private recording in the home of Ernő Dohnányi

Ludwig van BEETHOVEN, Violin Sonata in A Major, op. 47



Ludwig van BEETHOVEN, Violin Sonata in G Major, op. 30 no. 3
 Wolfgang Amadé MOZART, Sonata for Piano and Violin in E Minor, K. 304
 Ernő DOHNÁNYI (pno.); Ede ZATHURECZKY (vn.)
 Tape transferred to DAT and CD
 Source: MZA (DAT 31/2). MZA-DE-Ta-AV 2.031/2
 LP: Rarissima 4 (p[?], ø [?]). The date is given as 1959.
 CD: Dis PCCD 20185–86 (p2000s). Reissue of the Rarissima LP.
 CD: [BEETHOVEN, op. 47, mov. 1] Rózsavölgyi és Társa, RÉTCD 089 (p2017)

February 20, 1958, Tallahassee, FL, Florida State University, concert recording

Inaugural Program

Ernő DOHNÁNYI, Piano Sextet in C Major, op. 37
 Ernő DOHNÁNYI (pno.); Robert SEDORE (vn.), Eugene CRABB (vla.), Owen SELLERS (vcl.),
 Harry SCHMIDT (clar.), Joseph WHITE (horn)
 Tape transferred to DAT and CD
 Source: MZA (DAT 32). MZA-DE-Ta-AV 2.032
 CD: [movs. 3 and 4] Rózsavölgyi és Társa, RÉTCD 089 (p2017)

April 15, 1958, Athens, OH, Ohio University, radio broadcast of a concert

Ludwig van BEETHOVEN, Piano Sonata in C Minor, op. 13
 Frédéric CHOPIN, Nocturne in B Major, op. 62 no. 1
 Frédéric CHOPIN, Scherzo in C# Minor, op. 39
 Ernő DOHNÁNYI, *Suite in Olden Style*, op. 24 no. 4: Sarabande
 Ernő DOHNÁNYI, *Suite in Olden Style*, op. 24 no. 5: Menuet
 Ernő DOHNÁNYI, *Pavane with Variations*, op. 17 no. 3
 Ernő DOHNÁNYI, Capriccio, op. 23, no. 3
 Ernő DOHNÁNYI, *Ruralia Hungarica*, op. 32a no. 6
 Ernő DOHNÁNYI, *Cascades*, op. 41 no. 4
 Tape transferred to DAT and CD
 Source: MZA (DAT 33). MZA-DE-Ta-AV 2.033
 LP: [BEETHOVEN] Hungaroton, LPX 12085–86 (p1979, ø 30 cm)

April 27, 1958, Athens, OH, Ohio University, radio broadcast of a concert

Johannes BRAHMS, *Alto Rhapsody*, op. 53
 Ernő DOHNÁNYI, *Stabat Mater*, op. 46
 Anton BRUCKNER, *Te Deum*
 Marlene BUMGARDNER (voice); Olive FREDERICKS (voice); Patricia SOHLES (voice); Ohio
 University Chorus; Ohio University Orchestra; Ernő DOHNÁNYI (cond.)
 Tape transferred to DAT and CD
 Source: MZA (DAT 34). MZA-DE-Ta-AV 2.034
 CD: [DOHNÁNYI excerpts] Rózsavölgyi és Társa, RÉTCD 089 (p2017)
 The recordings are fragmentary.

January 12, 1959, Tallahassee, FL, Florida State University, concert recording

Ludwig van BEETHOVEN, Piano Concerto in E♭ Major, op. 73
 Joseph RUNNING (pno.), FSU Symphony Orchestra, Ernő DOHNÁNYI (cond.)



Tape transferred to DAT and CD

Source: MZA (DAT 35). MZA-DE-Ta-AV 2.035

March 24, 1959, Tallahassee, FL, Florida State University, concert recording

Faculty Recital

Ludwig van BEETHOVEN, Piano Sonata in G Major, op. 31 no. 1

Ludwig van BEETHOVEN, Six Variations, op. 76

Ernő DOHNÁNYI, *Cascades*, op. 41 no. 4

Tape transferred to DAT and CD

Source: MZA (DAT 36). MZA-DE-Ta-AV 2.036

CD: [BEETHOVEN, op. 31 no. 1] Testament, SBT2 1505 (p2014). The date is mistakenly given as March 1, 1959.

April 19, 1959, Athens, OH, Ohio State University, concert recording

Ludwig van BEETHOVEN, Piano Sonata in G Major, op. 31 no. 1

Ludwig van BEETHOVEN, Six Variations, op. 76

Franz SCHUBERT, Piano Sonata in G Major, op. 78

Ernő DOHNÁNYI, *Marsch*, op. 17 no. 1

Ernő DOHNÁNYI, *Cascades*, op. 41 no. 4

Ernő DOHNÁNYI, *Scherzino*, op. 41 no. 2

Tape transferred to DAT and CD

Source: [BEETHOVEN] MZA (DAT 37/1–2). MZA-DE-Ta-AV 2.037/1–2

Source: [SCHUBERT; DOHNÁNYI, op. 17 no. 1, op. 41 no. 2, op. 41 no. 4] MZA (DAT 40). MZA-DE-Ta-AV 2.040

LP: [BEETHOVEN, op. 31 no. 1; SCHUBERT] BBC Radio Enterprises, REGL 4M [DOHNÁNYI, His Last Recital] (LP, p1967)²³¹

LP: [DOHNÁNYI, op. 17 no. 1, op. 41 no. 4] Hungaroton, LPX 12085–86 (p1979, ø 30 cm)

CD: [DOHNÁNYI, op. 17 no. 1] Hungaroton, HCD 12085 (p1993)

CD: [SCHUBERT, DOHNÁNYI] Testament, SBT2 1505 (p2014). The date is mistakenly given as March 1, 1959, Tallahassee.

April 26, 1959, Athens, OH, Ohio University, concert recording

Johannes BRAHMS, Piano Concerto in B♭ Major, op. 83

Johannes BRAHMS, Symphony no. 2 in D Major, op. 73

Eugene JENNINGS (pno.); Ohio University Symphony; Ernő DOHNÁNYI (cond.)

Tape transferred to DAT and CD

Source: MZA (DAT 38/1–2). MZA-DE-Ta-AV 2.038/1–2

October 22, 1959, Atlanta, concert recording

Ernő DOHNÁNYI, *Variations on a Nursery Song*, op. 25

Ernő DOHNÁNYI, Suite in F♯ Minor, op. 19

Ernő DOHNÁNYI (pno.); Atlanta Symphony; Henry SOPKIN (cond.) [op. 25]

Atlanta Symphony; Ernő DOHNÁNYI (cond.) [op. 19]

²³¹The issue was made from the BBC radio program of July 27, 1966 (“Dohnányi: His Last Recital”). John Wilbraham gives the date of the publication of this disc as “around 1968.” WILBRAHAM, “Dohnányi,” 13.



Tape transferred to DAT and CD

Source: MZA (DAT 39). MZA-DE-Ta-AV 2.039

[unknown date], [unknown location], concert recording

Franz SCHUBERT, Military March in D Major, D. 733, no. 1

Franz SCHUBERT, Characteristic March in C Major, D. 968b, no. 1

Ernő DOHNÁNYI (pno.); Edward KILÉNYI Jr. (pno.)

Tape transferred to DAT and CD

Source: MZA (DAT 40). MZA-DE-Ta-AV 2.040

[unknown date], Athens, OH, Ohio University, concert recording

Recorded at the Bakers

Johannes BRAHMS, Violin Sonata in G Major, op. 78

Frédéric CHOPIN, Impromptu in A \flat Major, op. 29

Frédéric CHOPIN, Nocturne in F \sharp , op. 15 no. 2

Christine AHRENDT (vn.) [BRAHMS]; Ernő DOHNÁNYI (pno.)

Tape transferred to DAT and CD

Source: MZA (OSU CD-1). MZA-DE-Ta-AV 2.044

[unknown date], Athens, OH, Ohio University [?], concert recording

Ernő DOHNÁNYI, Nocturne, op. 44 no. 2

Ernő DOHNÁNYI, *Gavotte and Musette*

Ernő DOHNÁNYI, Capriccio in B Minor, op. 2 no. 4

Ernő DOHNÁNYI, *Ruralia Hungarica*, op. 32a no. 6

Ernő DOHNÁNYI, *Scherzino*, op. 41 no. 2

Ernő DOHNÁNYI (pno.)

Tape transferred to DAT and CD

Source: MZA (OSU CD-6). MZA-DE-Ta-AV 2.049

[unknown date], [unknown location], concert recording

Frédéric CHOPIN, *Berceuse*, op. 57

Frédéric CHOPIN, Impromptu in A \flat Major, op. 29

Frédéric CHOPIN, Scherzo in C \sharp Minor, op. 39

Léo DELIBES–Ernő DOHNÁNYI, Waltz from *Naïla*

Johann STRAUSS Jr.–Adolf SCHULZ-EVLER, *Arabesken über Themen des Walzers An den schönen blauen Donau* (excerpt)

Source: MZA (DAT 40). MZA-DE-Ta-AV 2.040

Although this recording was preserved in the Dohnányi Collection at Florida State University, some of the repertoire is not typical of Dohnányi. Of his own transcriptions of Delibes, he played mostly the *Coppélia* waltz in both recordings and concerts, and he is not known to have ever performed Schulz-Evler's Strauss paraphrase. It cannot be ruled out that the recording was not made by him but possibly by Edward Kilényi Jr. who made a recording of the *Naïla* waltz during Dohnányi's lifetime.

[unknown date], [unknown location], USA, private recordings

9 improvisations on piano

Tape transferred to CD



Source: MZA MR CD 7

The circumstances of this recording are unknown. Judging by the background noise, the surviving audio recordings were presumably transferred from a tape that was used several times. The music of two improvised fugues is identical, but one of them has many uncertainties and miscues. On the basis of the information currently available to the research, it cannot be proved beyond doubt that Dohnányi is indeed playing the piano on these recordings.

In compiling the discography, I have used a variety of sources, including record dealer catalogs. These often include incomplete data sets and, due to the lack of availability of the original medium, it was not always possible to identify exactly which recordings were included on an advertized disc. In order to make the data as complete as possible, I list below the details of the LP and CD compilations on which additional Dohnányi recordings are to be found:

Allegro AL 39 (LP, p[?] ø [?]) (transfers of piano rolls)

ASCO A 119 (LP, p[?] ø [?]) [Great Pianists] (transfers of piano rolls)

Allegro LEG 9021 (LP, p[?] ø [?]) (transfers of piano rolls)

Documents 291398 [Creators – Composers Playing Their Own Works at the Piano, Vol. 8] (CD, p[?]) (Ernő Dohnányi: Capriccio, op. 2 no. 4, *Ruralia Hungarica*, op. 32 no. 6, Canzonetta, op. 41 no. 3, *Cascades*, op. 41 no. 4, Ländler, op. 41 no. 5, *Burletta*, op. 44 no. 1)

Eurodisc 30249 (LP, p[?] ø [?]) [Hungarian Rhapsodies by Liszt]

Melodiya D 011423–011426 (LP, p1963, ø [?]) [Выдающиеся Пианисты Прошлого/ Outstanding Pianists of the Past] [a Strauss–Dohnányi transcription]. Further releases of this disc: Akkord D 011423–011428 (LP, p1963, ø [?]); Aprelevsky Zavod 33D-011423–011426 (LP, p1963, ø [?]); Melodiya 33D-011423–011428 (LP, p1964, ø [?])

Royale 1402 (LP, p[?] ø [?]) [An Hour of the Master Pianists] (DOHNÁNYI, *Winterreigen*, op. 13 no. 2, *Marsch der lustigen Brüder*)²³²

Rádiófónia MRCD 002 [STRAUSS–DOHNÁNYI, *Schatzwalzer* and BERLIOZ, *Rákóczi March*] (CD, p1993)

TAP 14068 (LP, p[?]) [Great Pianists of the 19–20th Centuries] (transfers of piano rolls)

APPENDIX: AUDIOVISUAL RECORDINGS

Compiled by Anna LASKAI and Ferenc János SZABÓ

October 1935, Budapest

Hector BERLIOZ, *Rákóczi March*

Budapest Philharmonic Orchestra, Ernő DOHNÁNYI (cond.)

Excerpt of the movie *Halló, Budapest!* (Director: László Vajda). The movie survives in fragments.

January 1940, Budapest, Royal Hungarian Opera

Béla BARTÓK, *Two Pictures*, op. 10 no. 2: Village Dance (fragments)

Budapest Philharmonic Orchestra, Ernő DOHNÁNYI (cond.)

Hungarian World News, 830 (January 1940). <<https://filmhiradokononline.hu/watch.php?id=3629>>

²³²GRYMES, “Discography,” 79.



July 1943, Budapest, Hungarian Radio

Ernő DOHNÁNYI, *Symphonic Minutes*, op. 36, mov. 5: Rondo (fragments)

Budapest Philharmonic Orchestra [?], Ernő DOHNÁNYI (cond.)

Hungarian World News, 1014 (July 1943). Dohnányi Concert at the Radio on the 66th Birthday of the Artist. <<https://filmhiradokonline.hu/watch.php?id=5104>>

October 1943, Budapest, Magyar Művelődés Háza [House of Hungarian Culture]

Franz LISZT, *Les Préludes* (fragment)

Orchestra of the Hungarian Radio, Ernő DOHNÁNYI (cond.)

Hungarian World News, 1025 (October 1943). <<https://filmhiradokonline.hu/watch.php?id=5189>>

July 1944, Budapest, Music Academy

Béni EGRESSY, *Szózat*

Unidentified Choir, Budapest Philharmonic Orchestra [?], Ernő DOHNÁNYI (cond.)

Hungarian World News, 1066 (July 1944). <<https://filmhiradokonline.hu/watch.php?id=5774>>

[unknown date, before 1945], Budapest, different venues

Ernő DOHNÁNYI, *Variations on a Nursery Song*, op. 25 (excerpts)

Ernő DOHNÁNYI (pno., cond.), unidentified orchestra

Short clip, in which Dohnányi is walking in his garden, playing the piano, teaching at the Music Academy and conducting an orchestra.

National Film Institute, Clip Catalog, MÜV 23

1957, Tallahassee, FL, and perhaps also Jacksonville, FL

We know of a television programme recorded in 1957. The programme featured Dohnányi playing his own compositions.

English translation by Katalin AVAR

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Pécs); Michael Spring (Appian Publications and Recordings), Jonathan Summers (The British Library, London); Christian Zwarg (Truesound Transfers, Berlin); as well as Klára Bajnai, Florin Caloianu, Zoltán Csermák, Éva Radics, Géza Gábor Simon, Michael Gray, Jolyon Hudson, Rainer Lotz, Michael Seil, Robert Tifft, Zsófia Tímár and Oliver Wurl.

