

1998th Concert

March 3, 1991

GYORGY SANDOR, *pianist*

PROGRAM

J. S. Bach-Busoni Chorale Prelude in G Minor

Ludwig van Beethoven Sonata No. 32 in C Minor
(1770-1827) Opus 111 (1821-22)

Maestoso; Allegro con brio ed appassionato
Adagio molto semplice e cantabile

Robert Schumann Symphonic Etudes, Opus 13
(1810-1856) (1821-22)

INTERMISSION
(Twelve Minutes)

Frédéric Chopin Three Mazurkas
(1810-1849)

Scherzo No. 2 in D-flat Major
Opus 31 (1837)

Claude Debussy Ondine from Préludes, Book II
(1862-1918) (1913)

Masques (1904)

Béla Bartók Intermezzo interrotto
(1881-1945) (from Concerto for Orchestra)

Washington Premiere Performance

Franz Liszt Funérailles
(1811-1886) (from Harmonies poétiques et religieuses)

Tonight the National Gallery is pleased to be continuing its fiftieth anniversary concert season with a return engagement by pianist GYORGY SANDOR, who performed four recitals at the Gallery in 1943 and 1944, during his U.S. Army tour of duty in World War II. Since then his career has spanned six continents and brought him the highest critical acclaim in both recitals and concerts with the leading orchestras of Europe, North and South America, and the Far East, and Australia. Born in Budapest, Mr. Sandor graduated from the Liszt Academy, where he studied piano with Béla Bartók and composition with Zoltán Kodály. Mr. Sandor has presented the world premiere performances of a number of works by his former teacher: In 1945, he performed for the first time Bartók's own piano version of his *Dance Suite* in Carnegie Hall, with the composer present. This was followed in 1946 by the world premiere performance of Bartók's now famous *Third Piano Concerto*, which Gyorgy Sandor performed with Eugene Ormandy and the Philadelphia Orchestra. In February of 1990, Mr. Sandor played the world premiere of Bartók's recently discovered piano version of his *Concerto for Orchestra* in Chicago's Orchestra Hall. Winner of the *Grand prix du disque* in 1965 for his recording of the entire piano repertory of Bartók, Mr. Sandor has also recorded the complete piano works of Prokofiev and Kodály. His recent releases on CD include Bartók's piano transcriptions of the *Concerto for Orchestra*, *Dance Suite*, and *Petite Suite* on the CBS and SONY Classical labels. In addition, he has been the featured soloist in recordings of works by Bach, Beethoven, Chopin, Liszt, and de Falla, with the New York Philharmonic, Philadelphia, Vienna Symphony, Hungarian State and Luxembourg Radio Orchestras.

Gyorgy Sandor recalls the following incident relative to the composition of Bartók's *Concerto for Orchestra*: "In September 1945, during the last weeks of his life, Bartók was under pressure to proof-read the final galleys of his *Concerto for Orchestra* to meet his publisher's deadline of September 30. When I was visiting him at the West Side Hospital in New York on September 21st, he put me in charge of completing the proof-reading and mailing the galleys to Boosey & Hawkes before the deadline. That was my last contact with Bartók—he died on September 26th—and he never saw the finished proofs. In 1985, the composer's son, Peter Bartók, asked me to prepare the piano version of the *Concerto for Orchestra* for publication and performance. He had discovered among his father's effects a compressed, two-hand piano version of the work, which Bartók had prepared in 1944 for a projected ballet choreography by the American Ballet Theatre in New York. This superhuman attempt — to reduce one of the richest orchestral scores of the repertory to the capabilities and possibilities of a pianist's ten fingers — was motivated by the necessity of avoiding the expense of a full orchestra for ballet rehearsals. Bartók was most successful in this attempt, even though he had to resort to indicating with additional staves the presence of additional instruments of the orchestra, which were simply unplayable by the pianist. Peter Bartók entrusted me with this piano version with the explicit indication not to save any difficulties in trying to squeeze in some of the 'unplayable' orchestral voices in the re-editing of the piano score."

This performance marks the Washington premiere of the piano version of the *Intermezzo interrotto* from Bartók's *Concerto for Orchestra*.