

ADAMGYORGY

October 10, 2009

Collège des
Bernardins
29th September 2009



Adam Gyorgy in Paris Collège des Bernardins

By Alan Cochard (translated by Jackson Braider)

It's all a question of choice. In the morning hour when I enter the newspaper office, I have no idea as to how it's going to go -- the concert of Chopin piano concertos with Daniel Barenboim under the direction of Eschenbach at the Pleyel -- surely a much sought-after engagement. But like the numerous listeners who preferred to go the Collège des Bernardins to hear Adam Gyorgy's French debut, I am convinced I made the right decision. New to the Hexagone, the young Hungarian pianist is well on his way in the world, amid his performances in Hungary and China; I must mention his acclaimed recital on Nov. 2, 2008, at Carnegie Hall in New York.

A product of the Hungarian piano school, this tall, smiling young man moves elegantly and looks sincerely; even as he does a particular thing of beginning his recitals with improvisations of his own making. An exercise few of his colleagues practice, this had the virtue, in the span of three pieces last night, to offer a place

for the listener to decompress after just leaving the work day, the metro, the traffic snarls. Beautiful rhythmic and melodic invention:

Adam Gyorgy established a complicit relationship with his audience before entering the works of the repertoire. The quality of his touch and his narrative sense augurs well: The pages that follow are only going to confirm this first impression. A singing quality, the clarity of the counterpoint, the richness of sonority all at once full, round, and luminous: the "Jesu, Joy of Man's Desiring" in Myra Hess's arrangement, is a moment of pure humanity and poetry.

As for Chopin's Ballade No. 1 which followed, it showed the artist had solid technique but without arrogance -- a way of playing the piano closely that brings out "the fruit" of the music. Gyorgy never rushes, takes the time to mold his sound, to tell the story.

Even in the most virtuosic passages, the note never barks, capturing the magic

of Chopin. The piano of the storyteller and poet filled the gallery, the player's musicianship evident as every note hits its target. The paraphrase from Rigoletto is a celebration of bel canto, delivered with style and a crazy charm, like La Campanella where the instrument twinkles with a thousand colors.

A devotee of Vladimir Horowitz -- his doctoral dissertation is titled "Horowitz and his influence on the music of the 20th century" -- Adam Gyorgy finished his recital with two pages in homage to the great virtuoso: the Carmen Fantasy and Mendelssohn's Wedding March, adapted by Liszt, brought to life by Horowitz and ... Gyorgy... With the Mendelssohn, he ended the evening with grace, lyricism, and irresistible elegance. The seduction was complete: a standing ovation was rewarded with two encores of the same stature: the Hungarian Rhapsody no. 2 of Liszt and Flight of the Bumble Bee.

Adam Gyorgy: You won't have to wait long to hear talk of him!