

## INTRODUCTION TO MY TRANSCRIPTIONS

My most important desire and wish was to one day give my experiences with the Piano over to each pianist, and future young performer. But I have never seen myself as a teacher in the general meaning of the word. Rather I see in myself someone who sheds light, one who directs with a small lamp those similar to himself. My intentions may appear presumptuous to some, but it is what I have found my calling to be. One day without searching, I just found that this is what I can give. It was as if destiny was pulling the plow, and I was just following behind. Being led through storms and into unknown territories.

Throughout my whole youth I have been enthralled by improvisational art, and during occasional concert as a pianist, I had wanted to finish with such a short piece, that, personally, could stand alone, and which was not prepared for eternity. When I improvise I feel as if I become one with myself, and my body is freed from all earthly pain. It is truly a process of going beyond my own talents, which makes it possible at each occasion to step over the known boundaries of the technical side of the piano performance. While I give myself over completely to the moment of inspiration, while I give the field of form and theme over completely to my imagination I always try to maintain a discipline of my thoughts on the following two-three tracks, so that my hands can follow the path of my vision. The practice of this at one time tender and at another time enchanting method, made it possible for me in the moments of creation to discover the future form of piano performance.

A few months after my arrival in France, in the Paris studio Pathé-Marconi, the art director suggested we improvise a few known melodies in front of the microphone. It was not necessary for him to ask a second time, for I have always loved to amuse myself that way. At that time Rossini was my favourite. The product of a few hours of improvisation became *La Danza* (The Dance) and then the *Paraphrase sur l'ouverture de Guillaume Tell*. (Paraphrase to the opera William Tell.) After listening to the tape of improvisations, the paraphrases and rewriting which followed, I found that destiny had decided, that I should open a different road in the music world and a new field in piano performance. This was a mighty undertaking.

The following years I studied very carefully these works of creation. I saw so many things in them that were new, I at times became frightened. But I could do nothing against it. That is how it was. I was but a servant to art. And what an art it was. For it was at this time that I came to realize can establish for the future of piano performance the method of methods. However, there was one problem. It is extremely difficult to put on paper the product of an improvisational session. To put on paper the uniqueness of the improvisational form. But it was important to try, to make it a real work of art, so that other artists could read and play them. One needs an ear, and untiring patience with the piano. From those who have attempted to tackle this titanic work, many have stepped back. Even when we played back on tape slowly the creations, we saw insurmountable difficulties.

One day my son George said that he would like to give it a try. At this time he was 25 years old. With a tremendous amount of energy and enthusiasm he took on the work. Slowing down the tape in both directions, he wrote down the place of each sound, and slowly after a point he was able to give form to a certain amount of my musical creations. Finally I too became involved in writing down the musical notes, which now turned into true composition – which mirrored my thoughts and emotions. I must say that this work represented for me the excitement of creation. Later, I asked the Hungarian piano performer expert István Kassai, who I had a great deal of trust in, to look over and inspect what we now had in written form.

When certain musicians see this collection, they might possibly declare: 'This cannot be played'. I can assure them that that is not the case. In his time, when Ferenc Liszt published his own works, everyone thought that only he could play it. But times change: techniques develops, and today a professional piano performer – and one or two amateur – with great pleasure and not too many mistakes in interpretation, are able to follow his large virtuosos. I think that today's piano performers learn these works easier. It becomes more 'natural', and my hopes are that one day they will become part of musical culture.

In the following outlines I would like to diagram those piece which we will become familiar with tonight.