A Study of Béla Bartók with Analysis and the Experience of Performing His Piano Concerto No. 3

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บทคัดย่อ

เบลา บาร์ตอก (ค.ศ. 1881-1945) คีตกวีชาวฮังการีได้แสดงให้เห็นถึงความสามารถทางดนตรีอันโดดเด่นตั้งแต่วัยเยาว์ บาร์ตอกได้เข้าศึกษาที่สถาบันดนตรีบูดาเปสต์ ในปี ค.ศ. 1899 โดยศึกษาด้านการบรรเลงเปียโนกับอิสท์วาน โทมานซึ่งเป็นหนึ่งในนักเรียนของฟรานซ์ ลิสท์ และศึกษาด้านการประพันธ์ดนตรีกับยาโนช โคสเลอร์ซึ่งเป็นผู้ชื่นชอบผลงานของโยฮันเนส บราห์มส์ เป็นอย่างยิ่ง ผลงานชิ้นแรก ๆ ของบาร์ตอกนั้นจะแสดงให้เห็นถึงอิทธิพลจาก ลิสท์ บราห์มส์ และริชาร์ด สเตราส์ ในปี ค.ศ. 1915 บาร์ตอกได้พบกับโซลทาน โคดายซึ่งได้กลายมาเป็นเพื่อนสนิท และได้ร่วมกันทำงานวิจัยโดยการจดบันทึกเพลงพื้นบ้านเป็นจำนวนหลาย 1,000 เพลงจากหมู่บ้านตามพื้นที่ต่าง ๆ ในประเทศฮังการี สโลวาเกียและโรมาเนียซึ่งได้ทำไปจนถึงปี ค.ศ. 1918 บาร์ตอกได้นำองค์ประกอบสำคัญหลายประการจากเพลงพื้นบ้านที่ได้รวบรวมมานั้นใส่ลงไปในงานประพันธ์ของตัวเอง นอกจากนี้ เขายังได้รับอิทธิพลจากโคลด เดอบุสซีและอิกอร์ สตราวินสกี อีกด้วย เปียโนคอนแชร์โตหมายเลข 3 เป็นผลงานชิ้นสุดท้ายของบาร์ตอกซึ่งประพันธ์เสร็จในปี ค.ศ. 1945 ขณะที่เขาอาศัยอยู่ที่สหรัฐอเมริกา บาร์ตอกได้ใช้ช่วง 5 ปีสุดท้ายของชีวิตที่นี่โดยต้องต่อสู้กับความเจ็บป่วยและปัญหาทางการเงิน ผู้เขียนได้แสดงคอนแชร์โตบทนี้ร่วมกับวงดุริยางค์ฟิลฮาร์โมนิกแห่งประเทศไทยในปี ค.ศ. 2017 และได้เขียนอธิบายถึงบทเพลงนี้อย่างละเอียด พร้อมทั้งยังเขียนถึงประสบการณ์ในการเตรียมตัวและการแสดงบทเพลงนี้ด้วย

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ABSTRACT

The Hungarian Composer Béla Bartók (1881–1945) displayed his prominent talent in music from a very young age. He entered the Budapest Academy of Music in 1899, studying piano with István Thomán, a student of Franz Liszt; and composition with János Koessler, a devotee of the music of Johannes Brahms. Bartók's early compositions reflect the influences of Liszt, Brahms, and Richard Strauss. In 1915 he met Zoltán Kodály, with whom he became a lifelong friend and conducted joint research, collecting and transcribing thousands of folksongs from remote villages in Hungary, Slovakia, and Romania until 1918. He incorporated folk-oriented elements into his compositions. He was also influenced by the works of Claude Debussy and Igor Stravinsky. The Piano Concerto No. 3 was his last composition, written in 1945 while in America, where he spent his last five years battling illness and economic hardship. The author performed the concerto with the Thailand Philharmonic Orchestra in 2017 and describes the concerto in detail, discussing her experience of preparing and performing it.

Keywords: Bartók, Piano Concerto, Night Music

Bartók was born on March 25, 1881 in Nagyszentmiklós, Hungary (now in Romania). He began studying piano with his mother when he was five and gave his first performance at the age of 11, which included the first movement of Ludwig van Beethoven's Piano Sonata No. 21 in C major, Op. 53 *('Waldstein'),* and his own composition called *The River Danube*[2].

[2] Stewart Gordon, *A History of Keyboard Literature* (New York: Schirmer Books, 1996), 73.

Bartók became friends with Ernö Dohnányi, four years his senior in his school, who became another prominent composer in Hungary. Bartók entered the Budapest Academy of Music in 1899, studying piano with István Thomán, Dohnányi's former teacher and Franz Liszt's former student; and composition with János Koessler, who was also Dohnányi's teacher, Max Reger's cousin, and a devotee of the music of Johannes Brahms.

Bartók met Richard Strauss in 1902; the Budapest premiere of R. Strauss's *Also sprach Zarathustra* at that time greatly influenced the young Hungarian's compositions. After the success of his first major orchestral work, *Kossuth* (1903), Bartók became recognized as one of the most important composers in Hungary. His early piano works, such as Four Piano Pieces (1903) and Rhapsody, Op. 1 (1904), showed a Romantic style reminiscent of Brahms and Liszt[3]. In 1905 he entered the Anton Rubinstein Competition for both piano and composition; while he took second prize in piano after Wilhelm Bachhaus, the first prize winner. He was highly disappointed by the result in composition having received no prize.

During the years 1913-1914, being active as a pianist and a composer, he began showing an interest in folk music. In 1905 he met Zoltán Kodály, with whom he became a lifelong friend, and they conducted joint research on folksongs. Beginning in 1906 until 1918 Bartók undertook annual field trips to remote villages in Hungary, Slovakia, and Romania, collecting and transcribing more than 8,000 folksongs[4].

In 1907 Bartók was appointed piano professor at the Budapest Academy and remained in the position for 30 years. Claude Debussy exercised a strong influence on Bartók after Kodály introduced him to the French composer's works. Bartók visited Paris and met Debussy in 1909. Debussy's influence can be seen in the first piece, 'In Full Bloom', of *Two Pictures*, Op. 10 (1910-1911), the ballet *The Wooden Prince* (1914-1916), and the String Quartet No. 2 *(*1915-1917).

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[3] David Burge, *Twentieth-Century Piano Music* (Lanham, MD: Scarecrow Press, 2004), 74.

[4] Paul Griffiths, *Bartók*, trans. Akira Wada (Tokyo: Tairyusha, 1986), 47.

Another composer who elicited a strong influence on Bartók was Igor Stravinsky. The pantomime ballet *The Miraculous Mandarin* (1918-1924) is an example. Bartók possessed the score of Stravinsky's *Le Sacre du printemps* (*The Rite of Spring)* before composing the pantomime music and premiered *The Rite of Spring* in Hungary in a piano performance. In an interview in 1924 Bartók praised Stravinsky's work as the greatest composition of the past 30 years[5].

The year 1926 was a fruitful year for Bartók; the Sonata (dedicated to his second wife Ditta), the Piano Concerto No. 1, and the *Out of Doors* suite for his first concert tour of the United States as a composer-pianist. 'The Night's Music', the fourth movement of the suite, was also dedicated to Ditta and depicts Bartók's love for nature, including the imitation of nocturnal sounds of birds, frogs, crickets, and cicadas. Until1939 Bartók produced many more important works such as the String Quartets No. 3 (1927), No. 4 (1928), No. 5 (1934), No. 6 (1937), the Piano Concerto No. 2 (1931), Music for Strings, Percussion, and Celesta (1936), the Sonata for Two Pianos and Percussion (1937), and Divertimento for String Orchestra (1939).

World War II broke out in 1939. Bartók was strongly opposed to the Nazis and Hungary's alliance with Germany. After the great shock of his beloved mother's death in December of that year[6], he decided to emigrate to the United States, arriving in New York with Ditta in October 1940. The following five years in America turned out to be miserable for Bartók; as a composer and pianist who had already achieved international fame and recognition, in America he gained little artistic satisfaction and endured a lack of local interest, economic hardship, cultural and living discomfort, anxiety for his beloved homeland and people there, and most of all, deteriorating health. For a couple of years, he stopped composing and worked primarily on his ethnomusicological research at Columbia University. Because of the war he was not able to receive royalties from his publisher in Germany, and he had few concert offers.

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[5] Ibid., 170–171.

[6] Agatha Fassett, *The Naked Face of Genius*, trans. Mizuho Nomizu (Tokyo: Misuzu Shobo, 1973), 34.

He and Ditta worried about their son, Peter, who had to stay in Hungary to finish high school, and was supposed to join them later in the United States. Bartók was not only physically weakening but also mentally becoming isolated and depressed on account of his illness.

By late 1943 the composer was diagnosed with leukemia, but this news was kept from Bartók and his wife. Harvard University and then the American Society of Composers, Authors and Publishers (ASCAP) took over the costs of his medical care and long-term recuperation[7]. In May 1943 he was visited in his hospital room by Serge Koussevitzky, the conductor of the Boston Symphony Orchestra, who commissioned him for an orchestral piece that became the great Concerto for Orchestra (1943). In 1944 the well-known violinist Yehudi Menuhin also commissioned Bartók to write a Sonata for Solo Violin.

He worked on the Piano Concerto No. 3 during the summer of 1945 as a birthday present for Ditta on her 42nd birthday on October 31. He had hoped that it would provide her with some income after his death. Bartók also completed a draft of his Viola Concerto but was unable to complete its orchestration. By this time, he was already gravely ill; one day before his death, he told his friend, "The only sadness I have is to leave with a full trunk"[8]. When his friend, the composer Tibor Serly, saw him on the evening of September 21, Bartók was working on the orchestral score of the Piano Concerto No. 3; Peter had drawn the measure bars for him, and with the manuscript scattered on his bed he was struggling to fill in the last few measures[9]. He was taken to a hospital on the following day and died on September 26, 1945, at age 64.

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[7] Malcolm Gillies, "Bartók in America," in *The Cambridge Companion to Bartók*, ed. Amanda Bayley (Cambridge: Cambridge University Press, 2001), 194.

[8] Peter Bartók, *My Father*, trans. Yasuhiro Murakami (Tokyo: Stylenote, 2013), 181.

[9] Halsey Stevens, *The Life and Music of Béla Bartók*. (Oxford: Clarendon Press, 1993), 105–106.

Bartók was able to finish the piano concerto before his death, with the exception of the last 17 bars, which he noted in a kind of musical shorthand. These last 17 bars were deciphered and scored by his friend Tibor Serly, who also completed the Viola Concerto.

The concerto was premiered on February 8, 1946, by the Philadelphia Orchestra conducted by Eugene Ormandy, with György Sándor as piano soloist. Ditta went back to Budapest in 1946 after her husband's death and recorded the concerto in later decades.

The Piano Concerto No. 3 was published by Boosey & Hawkes in 1947 with editorial markings in Bartók's original score, in which there were only a few expression marks, pedaling marks, and tempo indications, and no metronome marks[10]. That was probably due to his illness. Throughout his career Bartók had been extremely meticulous in his directions on articulations, tempi with metronome marks, and even the duration of each piece or movement in the score. Boosey & Hawkes published a revised edition in 1994 with several corrections and changes prepared by Eve Beglarian and Nelson Dellamaggiore[11]

Another edition is available by the Russian publisher Muzyka[12]. The score is a reduction arranged for two pianos by Mátyás Sejber (the two-piano reduction published by Boosey & Hawkes was also made by Sejber) and edited by Alexander Mndoyants, a piano professor at the Moscow Conservatory, who provided fingering, pedaling, and some performance suggestions.

The Piano Concerto No. 3 follows the traditional concerto plan of three movements in a fast-slow-fast pattern. It has a clear tonality of E major and a lucid,

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[10] Béla Bartók, *Piano Concerto No. 3: Reduction for 2 Pianos* (London: Boosey & Hawkes Music Publishers, 1994), i.

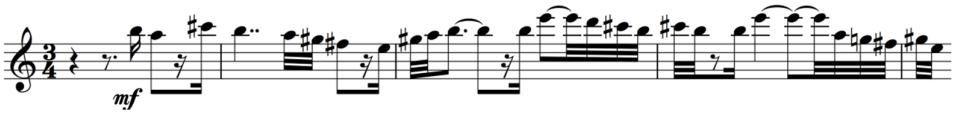
[11] Ibid., 1.

[12] Béla Bartók, "Concerto No. 3 for Piano and Orchestra," ed. Alexander Mndoyants (Moscow: Muzyka, n.d.), accessed June 1, 2016, file:///C:/Users/Kitti/Downloads/IMSLP98897-PMLP203160-Bartok.-.Piano-Concerto-No.3.-_Arr.-for-two-pianos_%20(3).pdf.

concise structure. Lacking the harshness of Concerto No. 1, and the bravura aspects of Concerto No. 2, Concerto No. 3 achieves a sense of serenity and lyrical simplicity. The texture has become leaner, with the writing for the piano being often a single-line voice.

The first movement, Allegretto, is in straightforward sonata form in E major. Unlike the first two piano concertos, which begin aggressively, the third concerto starts gently, with a murmuring chordal accompaniment in the second violins and violas, supported by a dominant-tonic progression in the timpani. The piano presents the first theme (Example 1), a simple melody with one note in each hand, two octaves apart.

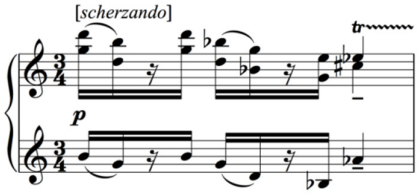
Example 1 Bartók: *Piano Concerto No. 3*, I, First Theme, bars 2-6.



The theme is a bimodal melodic mixture of E-Mixolydian (E major with D♮) and E-Dorian (E minor with C♯). The appearance of both G♮ and G♯ suggests E major and E minor harmonies. The theme has the flavor of Romanian peasant music, *doina*, which is a free-rhythm, highly ornamented, improvisatory tune. Bartók discovered the *doina* in northern Transylvania in 1912. Following the piano, the first violins restate the theme in bar 18, this time in G-Lydian mode (G major with C♯).

The second theme, marked scherzando, begins in bar 54 (Example 2). The axial pitch G is established in the theme as the initial tonality with both major and minor qualities[13]. The theme features a humorous motif with falling and rising thirds, recalling Debussy's *Le petite nègre*. The falling interval of a third returns as a closing theme in G major in the form of a dialogue between the piano and the clarinet before the development. The falling third in the closing theme may be an imitation of the sound of the cuckoo.

Example 2 Bartók: *Piano Concerto No. 3*, I, Second Theme, bar 54.



The development begins in bar 75 a half-step higher, in A♭ major. The piano becomes an arpeggiated accompaniment while the woodwinds play the *cantabile* melody in unison. Here Bartók indicates the use of the *sostenuto* pedal to lessen the thickness of the lower register of the piano. After the piano repeats the woodwind's theme in B♭ major in bars 87–98, a new section with the frequent use of trills ascends in a whole-tone sequence of major keys from C major to G♯ major in bars 99-110.

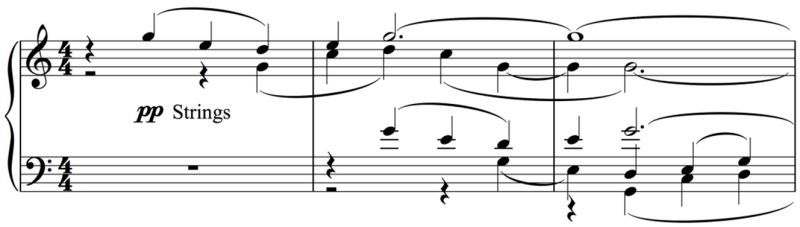
In the recapitulation, the opening chordal accompaniment is reduced to a trill figure in the violins. Instead, the opening theme in the piano starting in bar 118 is filled with counterpoint. The material of the exposition recurs regularly. The restatement of the opening theme in the violins appears in bar 136 in C major. The

[13] Elliott Antokoletz, *The Music of Béla Bartók: A Study of Tonality and Progression in Twentieth-Century Music* (Berkeley: University of California Press, 1984), 201.

second theme is now in E-major-minor mode, including falling and rising tenths instead of thirds. The closing theme with the 'cuckoo' falling thirds is played by the piano, clarinet, and flute, along with strings *pizzicati*.

The second movement is marked Adagio religioso, a first appearance for this tempo marking in Bartók's music. It is in ternary form. The opening section begins in C major and has a sacred or spiritual quality, with a gentle theme in the strings entering canonically (Example 3).

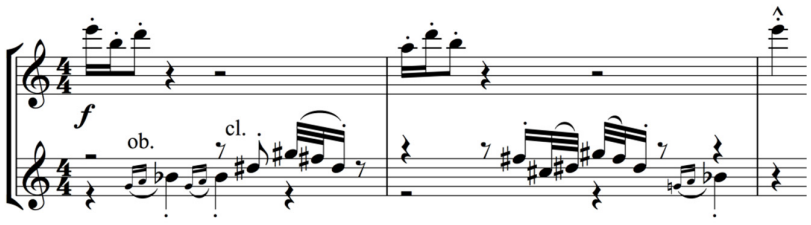
Example 3 Bartók: *Piano Concerto No. 3*, II, Opening Theme, bars 1-3.



The atmosphere recalls the third movement of *Beethoven's String Quartet, Op. 132*, which was written after the composer recovered from a serious illness. Was Bartók hoping to recover from his sickness as he composed the concerto? As the strings fade away the piano enters unaccompanied, with a chorale-like passage, again in a religious character. This also recalls the slow movement of *Brahms's Concerto No .1 in D minor*. The strings and piano continue alternating with canonic and chorale-like solo statements and with increasing intensity. The use of the chorale theme and the manner of the emotionally charged exchanges between the strings and piano also remind me of the slow movement of *Beethoven's Concerto No. 4 in G major*. Because I have recently performed both Brahms's and Beethoven's concertos, in 2014 and 2015 respectively, with the Thailand Philharmonic Orchestra, I may have been attracted to the Bartók third concerto because of the spiritual similarity that I found among their slow movements.

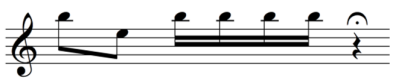
The middle section is highly contrasting, in Bartók's 'night music' idiom. The music seems to imitate insects buzzing and birds chirping in the same manner as in the fourth movement of the suite *Out of Doors*. In fact it is based on actual birdcalls he had heard while he was recuperating in Asheville, North Carolina, from December 1934 to April 1944[14]. He left a small piece of tissue paper, in his handwriting, of six birdsongs[15], one of which was used on the piano in bars 60-62 of this section (Example 4).

Example 4 Bartók: *Piano Concerto No. 3*, II, Piano Right Hand, Oboe I, and Clarinet I, bars 60-62.



Bartók transcribed another kind of birdcall (Example 5)[16] that he heard in Asheville into music notation in the letter to his son Peter dated April 22, 1944[17], and adopted it in the piccolo, flute, and oboe in bar 80 of the movement.

Example 5 Birdcall.



[14] Barbara Nissman, *Bartók and the Piano: A Performer's View* (Lanham, MD: Scarecrow Press, 2002), 286.

[15] László Somfai, *Bartók: Composition, Concepts, and Autograph Sources* (Berkeley: University of California Press. 1996), 54–55.

[16] P. Bartók, 379.

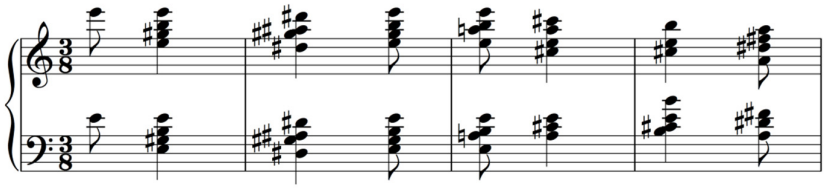
[17] Ibid., 378–379.

The atmosphere of the middle section also reminds me of the mysterious "Introduction" of Stravinsky's *Rite of Spring*.

The last section recurs not in the dialogue style of the beginning but as a new texture, in which the chorale theme is played by the woodwinds, interwoven with a new two-part invention on the piano. At the end of each phrase, the piano embellishes the theme with cadenza-like passages. Following a highly intense moment in the piano, reinforced by the appearance of the tam-tam, the opening gentle canonic theme briefly returns in the strings in a modified rhythm and later in the piano, bringing the movement unexpectedly to a conclusion in E major.

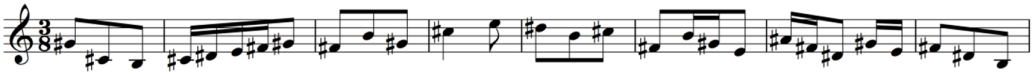
The third movement, Allegro vivace, follows without a break. It conveys a joyful, energetic outlook that offers no hint of its creator's grave illness. It is a rondo in E major with two fugal episodes and a coda. Its character and the use of 3/8 meter may recall the Allegro vivace part in the first movement of the Concerto for Orchestra; however, the meter in the piano concerto mostly remains regular (except for the second fugal part in 2/4 and the coda in 3/4), while that in the Concerto for Orchestra changes frequently to 2/8 and 4/8. The primary rhythms of the thematic material in the two pieces are also different. The opening theme of the finale of the piano concerto (Example 5) has the characteristic rhythm of an iamb (short-long) followed by a trochee (long-short), derived from a certain type of Hungarian folksong.

Example 6 Bartók: *Piano Concerto No. 3*, III, Opening Theme, bars 141-144.



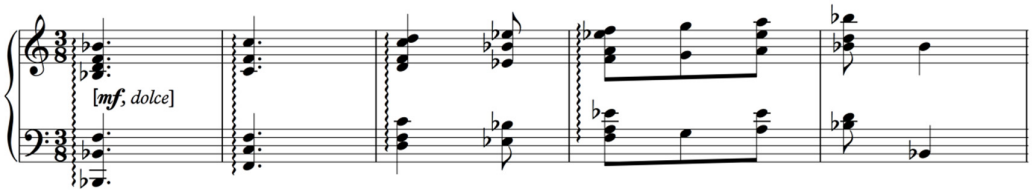
The middle section shows Bartók's skillful use of contrapuntal techniques. He employed fugues abundantly in the first two concertos; here he reduces the structure to a simpler, leaner texture of two-voice fugato with imitations, strettos, and inversions. The subject of the first fugato episode in bars 228-235 (Example 7) is based on C♯-Dorian mode (C♯ minor with A♯) in an up-and-down shape similar to the Allegro vivace theme in the first movement of the Concerto for Orchestra.

Example 7 Bartók: *Piano Concerto No. 3*, III, First Episode, bars 188-295.



The second episode begins in bar 392 in the remote key of B♭ major (Example 8). The theme in the piano, marked *dolce,* is built of diatonic ascending scales, first in B♭ major followed by F major, each in a phrase of five bars. Famous examples of a composer using five-bar phrases are Brahms, who used them in the opening themes of *Variations on a Theme by Haydn*, Op. 56; and in the Intermezzo, Op. 117, No. 3; the Ballade, Op. 118, No. 3, and the Rhapsody, Op. 119, No. 4. The counter melody in the strings, marked grazioso, may recall the chorale theme of the second movement. Another fugato section is suddenly inserted in bars 427-472 in 2/4 meter before the five-bar-phrase theme returns in F major.

Example 8 Bartók: *Piano Concerto No. 3*, III, Second Episode, bars 392-396.



The opening theme returns brilliantly in the orchestral tutti in bar 527. The coda begins in bar 644. Interestingly, the initial bass note of the long *glissando* in the piano in bar 730, a low G, does not exist on standard 88-key pianos. Bartók was probably writing it with a Boesendorfer piano in mind; the Boesendorfer model that he owned when he lived in Budapest has extra keys in the bass. A few notes in the second movement of his Sonata can also be played only on pianos with extended-range keyboards.

The last 17 bars were still incomplete in September 26, 1945. However, following the last bar, Bartók had written the Hungarian word *vége*, meaning 'end'. It was also the end for him.

It was May 2016 when the Thailand Philharmonic Orchestra (TPO) first contacted the author with an offer for a concerto performance in January 2017. After a lot of discussion on the repertoire with Jeffery Meyer, the conductor for the concert, we agreed upon the Bartók concerto in the beginning of June. Due to other concert engagements, my preparation for the concerto did not begin before August. I dedicated myself to learn and memorize the concerto by the end of September, which coincided with the end of the first semester at the College of Music, Mahidol University. In October I had to stop working on the concerto due to my travel to Japan to judge the Osaka International Music Competition and give three concerts, including one full recital. After the trip I had two full months to work on the piece in depth (of course on top of my full teaching load). In November I worked on solving technical problems, securing memory, finding a suitable interpretation, and developing accuracy and confidence. By the beginning of December I was more or less comfortable with the concerto and felt ready to play it for people. In December I started rehearsing the concerto with a piano accompanist. Gun Chaikittiwatana and Anant Changwaiwit, two excellent piano students of mine, helped me tremendously in learning the very difficult piano reduction of the orchestral part, rehearsing with me, and performing together a few times in front of my colleagues and students at Mahidol.

I used the Russian edition of the concerto that I had downloaded from the Internet for my initial study. Although the edition has useful fingering suggestions by the editor and pianist Alexander Mndoyants, I had to find fingering more suitable for my small hands. Good fingering enables pianists to do many things; it can achieve a certain kind of dynamics and accents, precise articulations including beautiful *legato*, increased speed and accuracy of execution, good voicing, ease in performance and memorization, convenience in comparison to preceding or following material, production of beautiful sound or certain sound qualities, etc. To me, effectiveness is often more important than convenience.

I often practiced with a metronome. Some passages required mechanical practice with repetitions to precisely control tempo and rhythm. I used the metronome for practicing the third movement slowly, with three ticks to each bar. I also used it to increase speed and fluency for passagework. For example, I started practicing bars 674-704 in the third movement at a very slow tempo, perhaps ♩ = 120, repeating the section with the same tempo until it became clean, and then increasing the tempo gradually up to ♩ = 240 by raising the metronome mark by two levels each time (meaning that I repeated the section at least 60 times for 60 levels of speed).

I often practiced the left hand alone, first with music and later by memory, for many sections, especially the fugato part and passagework in the coda of the third movement, in order to let my ear pay more attention to the material in the left hand and reinforce my memory.

Determining the grouping of phrases was also important in studying this concerto. An example is bars 203-222, right before the first fugato section in the third movement, in which the piano plays repeated low E's in the manner of timpani for 11 bars, followed by the timpani solo for 15 bars. I decided to subdivide the 11 bars of my quasi-timpani part into groups of 2 + 4 + 4 + 1 according to the orchestra's phrasing, and count the next 15 bars of the timpani's solo as five groups of three bars

each. The section in bars 501-515 in the same movement was also tricky to count due to its canonic texture and different rhythms written for the orchestra and the piano. Subsequently, following a useful suggestion by Maestro Jeffery Meyer, I counted 15 bars as three groups of two bars followed by three groups of three bars.

I studied the orchestral score closely. It is important to know which instrument plays a certain melody or rhythm, plays what type of articulations, enters together with the piano, plays the same line with the piano, or makes a dialogue with the piano, in order to produce a perfect group ensemble. I often practiced my part as I sang the orchestral part. This included all the orchestral interludes where the piano has rests, and the sections that the orchestra plays melody while the piano has subordinate material. Examples of the latter were the development of the first movement and the reprise of the opening theme in the second movement. I also practiced the piano reduction of the orchestral score to hear and digest the orchestra part by heart. For some intricate parts I recorded some individual orchestral parts on the piano and practiced my solo part together with the recording. This was particularly helpful for the fugato section in the third movement.

I had three rehearsals with the TPO before the first performance on Friday, January 13, 2017. The task for orchestra members to learn their parts of a concerto and perform it in one week is significant and different from the soloist's experience of spending many months of meticulous work. It involves a totally different approach and procedure, and in this sense, the orchestra players are highly professional. It was my responsibility to demonstrate to the conductor and orchestra my interpretation and intention clearly from the first rehearsal so that we could proceed in the same direction and reach the best performance possible in such a limited time.

The performances took place at Prince Mahidol Hall at Salaya Campus of Mahidol University on January 13 and 14, 2017. The question of whether it was successful or not should be entrusted to the concert attendees. Even if I thought it was great, my impression would be meaningless if my performance did not reach the

listener's heart. And one listener may not have the same feeling towards the performance as another listener in the very next seat. In my opinion, the value of music performance does not have to be determined by a consensus or music experts. Everyone can appreciate music and can have different impressions of it. Both listener and performer are in a particular mood, under particular circumstances, and happen to be present at that auditorium on a particular day to hear or perform a piece of music. This results in a one-time experience, and even a recording of the performance cannot reproduce the specific experience or inspiration. I am simply happy to make music and continue searching for the true meaning in the works of great composers, constantly seeking a greater level of perfection.

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