

Hungarian Radio/Radio Hongroise – care of MTVA



SÁNDOR László

Hungarian composer, violinist

Born: 13th August 1975 Budapest

Studies: Béla BARTÓK Conservatory Budapest
Liszt Academy Budapest

Degree: 1998. Violin teacher – chamber artist

Prises:

2005 – Attila JÓZSEF Composition Competition – Hungary: 1st prize

2008 – Hungarian Composer's Union – Benedek ISTVÁNNFY prize

2011 – UMZF – Composition Competition – Hungary: EMB and B. BARTÓK
Conservatory Budapest special prizes

2013 – Duna Symphony Orchestra Composition Competition – Hungary: – 1st prize

2013 – UMZF – Composition Competition – Hungary: symphonic category 3rd prize,
Fidelio Magazine and Palace of Arts special prizes

2014 – Liszt Academy – Composition Competition 1st prize

Et transfiguratus est

(And he was transfigured) – for symphonic orchestra
Hungarian Radio Orchestra conducted by Gergely Vajda
16.09.2013. Béla Bartók National Concert Hall)

13:00

„The transfiguration of our Lord: After six days Jesus took with him Peter and James and John his brother, and led them up a high mountain apart. And he was transfigured before them, and his face shone like the sun, and his garments became white as light. And, behold, there appeared unto them Moses and Elias talking with him.” (St. Matthew Chapter 17, 1-3)

In the period lasting from dawn to evening, the Sun is making a semicircular arc. It starts from „below”, the level of horizon, then reaches „the top of the hill”, the peak of its brightness, at noon and is setting slowly for reaching again the horizon by evening. It is making the same semicircle also in one year; it starts three days before Christmas from deep darkness and is back after 365 days, reaching its full brightness on 21st June. And is doing the same during half a world year (approx. 12600 years) when it is most glorious during its stay in the constellation of lion.

Human life is making the same arc. Man’s birth is dawn, the zenith of his life is noon, and his declining years (his return) are evening. The smallest perceptible unit of this fractal relationship is breathing where the peak is the instant - the last one before the start of expiration – when the lung is being filled with air.

The disciples, following Jesus, go up the Hill, notice the greatest Brightness and return when the vision fades away. It is only natural that the piece is also making this arc – from silence to silence, while reaching the greatest intensity of sound that the performing ensemble can realise. Then we are easily tempted to seek for and wait, with full knowledge of the above sentences, the dramatic moment of transfiguration in the work. But it’s important to note that during the composition of the piece, the musical expression of the dramatic character of the scene was not aimed at. We much more intended to express the symbolics of the story by using musical symbols, mostly numerical messages, and temporal proportions i.e. symmetry and Golden Ratio. This intention explains the presence of the two powerful climaxes in the piece. As we know it well, Gold is also a Light and Sun Symbol. And Golden Ratio is the visible (geometric) appearance of the Light (Lux, Lumen) which is the source of all kinds of creative activity and inspiration.