

Földes, Andor

## Concert: Földes Returns

By RAYMOND ERICSON

Andor Földes, the Hungarian-born pianist, was a frequent performer here between 1941 and 1956. They were years in which he was a champion of the music of contemporary composers, particularly that of his countryman Bartók. After an 18-year absence, he returned for a recital at the Metropolitan Museum of Art on Friday night. Now, in his more mature years, he is settling for traditional works. His program was Mozart's Sonata in C (K. 330), Schumann's "Kinderscenen" and Beethoven's "Moonlight" and "Pathétique" sonatas.

These are pieces with a surface simplicity that makes them that much harder to play. Mr. Földes's approach was that of the classicist. The performances were clear, logical, shapely, the two hands beautifully balanced in sonority. The tone was particularly bright and ringing, because

the pianist had dispensed with the cloth backdrop on the stage of the small wood-paneled Grace Rainey Rogers Auditorium.

The Mozart sonata was, quite naturally, neat and tidy, not without its graces, although repeated-note figures could have had more pizcany. The lack of sentimentality in Mr. Földes's playing was welcome in the familiar quietude of "Träumerei" in the Schumann cycle. This was a lovely performance. Others of the miniatures seemed less tender or humorous than they might have.

The two Beethoven sonatas were solidly played. The "Pathétique," to which Mr. Földes brought a degree of intensity he had not shown before, was given the best performance of the evening. There was a fine vigor and urgency, a Beethovenish brusqueness, if you will, that suited the music perfectly.

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