

LÁSZLÓ FASSANG
Press Notices

“Fassang’s performance of the *D major Prelude and Fugue*, one of the most treacherous of the major Bach works, was a true marvel ...”

The Calgary Herald

“Putty under his fabulous fingers, Fassang gave the performance of the day (Liszt *Fantasy and Fugue on Ad nos ...*), which was talked about in terms of wonderment in the lobby.”

The Calgary Herald

“Fassang transformed the movements (Bach *Toccatà, Adagio, and Fugue in C major*) into fiery oratory.” “His performance (Duruflé *Toccatà*) brought many in the audience to their feet, despite there being a remaining piece ...”

The Birmingham News, November 2008

Chartres Competition 2004

“... the jury had no trouble deciding between the finalists in the interpretation trials and awarded the first grand prize to László Fassang of Hungary. From the beginning to the end of the four required works, László Fassang knew how to find the right style and tempo, the élan and poetic sense of each work, captivating the numerous listeners who crowned him a second time in awarding him, by an overwhelming majority, the public prize given by the city of Chartres.”

La Lettre du Musicien

“László Fassang deserved the Grand Prize: a student of the Académie Franz Liszt in Budapest, he has become as skilled as the best masters of French organ. He proved his perfect mastery of the instrument at Chartres as well as of the program.”

Le Figaro

An organist with clarity and charm - Los Angeles Times, 13 Febr. 2007

"Engaging Hungarian László Fassang brings out the best in Bach while having fun with the audience at his Disney Hall recital."



Fassang! – Élet és Irodalom, December 22, 2006

"Without a doubt [...] László Fassang is an extremely talented member of the young organist generation. His artistic abilities attract both the audience and the orchestra playing with him, which also means that he will set an example worthy to be followed by the Hungarian musical world."



Music has become statuesque – Fejér Megyei Hírlap, July 26, 2006

"For us, lovers of organ music, it was an uplifting experience to listen to a media star organist, who is not only a star, but also an excellent musician that can truly play the organ well. This is not always the case. [...] One of the greatest accomplishments of László Fassang's style is that when he plays, music becomes statuesque – one can almost touch the form in front of one's eyes."



Organ recital, conversation, improvisation – fidelio.hu, Nov. 22, 2004

"László Fassang's interpretation of Bach's Trio Sonata in E minor (BWV 528) has further enriched our image of him: it's not only his hands and feet that are quick, but – if I may say it thus – his mind as well. He played even this incredibly difficult piece without notes while maintaining clear articulation. [...] Jean-Louis Florentz's piece, Mary's Harp, is supposed to be so difficult that it's almost impossible to play – well, this was not at all apparent at Fassang's recital."



Bleu de Chartres – Le Figaro, September 7, 2004

"László Fassang received the Grand Prize for a good reason. After completing his studies at the Franz Liszt Academy in Budapest, he came to France to perfect his skills with the greatest French organists. [...] He was able to play all of the pieces with complete regard for the style and yet with perfect freedom: his Bach was crystal clear, and he made Jehan Alain's Three Dances' "Joy" movement a real expression of inner rejoicing."