

Theses of the DLA dissertation

Ádám Banda

The Relationship of
Jenő Hubay's Students
with Béla Bartók

Consultant: András Batta

Liszt Ferenc Academy of Music

28th Doctoral School
of Arts and Cultural History

Budapest

2017

I. Research background

Béla Bartók's life and composer activity is a fairly discovery area, within which countless valuable books, studies and more chronology were made. Valuable works have also been created about the students of Jenő Hubay by adding their relationship with Bartók, but no comprehensive review has yet been made which shows all student of Hubay in Bartók's life work. With my dissertation, I want to partially fill this gap. My aim is to provide a complete picture of the relation between Bartók and Hubay's students in the light of the joint performances and the creation of works. Using all the documents I know, my research has shown that there are shortcomings and occasionally significant differences in chronologies made on Bartók's life - in relation to violin performances. This has encouraged me to draw up a chronological chart where I can outline these performances as accurately as possible.

The other aim of my dissertation is to research the history of the Bartók Violin Concerto (1937-38) from the performer point of view. No study has yet been carried out about this subject with such approach. László Somfai, who owns a very large field of research, mentioned the deficiency in his work titled *Bartók Béla kompozíciós módszere*. I studied the stages of the work on the basis of my performer knowledge and experience, and the examination of copies of manuscripts.

II. Sources

In my work the Bartók Archives manuscript collection was a great help, where I reviewed and examined in detail the copies of Béla Bartók's violin concertos (1907-08, 1937-38), First Rhapsody, and the copies of the manuscripts of the Országh and Gertler transcriptions. Béla Bartók Jr.'s books titled *Apám életének krónikája* and *Bartók Béla műhelyében*, as well as the *Bartók Béla családi levelei* edited by him provided important data for my research. János Demény's Bartók studies and the compiled *Bartók Béla levelei* provided a wide range of knowledge on my topic.

From the works on Hubay students mentioned above, Malcolm Gillies's book *Bartók in Britain*, which contains important information about the collaboration between Bartók and the Arányi Sisters, and Claude Kenneson's book *Székely and Bartók*, which proved to be a highly valuable and unique piece of information, provided great help during the preparation of my

dissertation. Furthermore, the correspondence between Bartók and Hubay students, the critics of their concerts, and the studies have also helped me get a fuller picture of their relationship.

Studying the correspondence between Bartók and his British concert organizer, Calvocoressi revealed important details, as well as the documents and information published in the series of Denijs Dille's *Documenta Bartókiana*. The reports of contemporary newspapers and the remaining concert posters proved to be a significant source.

Last but not least Zoltán Székely's premier recording of Bartók Violin Concerto (1937-38), Péter Szerványszky's premier recording of Bartók Violin Concerto (1937-38) in Budapest, as well as Ede Zathureczky and Béla Bartók's First Rhapsody recording formed the basis of many parts of my dissertation.

III. Method

My research has run through three main lines:

1. Exploring the relationship between Bartók and Hubay students by using literature, critics and letters.
2. Complete exploration and insertion of Bartók's performance with all violinists in a detailed table. Its implementation has been made in several cases based on individual, careful decisions due to different data in the literature.
3. The deeper study of Bartók's works for violin, especially the Violin Concerto (1937-38), First Rhapsody, juvenile Violin Concerto (1907-08), the Országh and Gertler transcriptions, examining the performer instructions based on Bartók's manuscripts and published notes by merging correspondences and subsequent criticisms at the time of the work's creation. I compared the stages of the Bartók Violin Concerto with the authentic recordings of Hubay's two students, Zoltán Székely and Péter Szerványszky, based on the existing manuscripts, then I made a detailed sketch as compared to my performer experience.

I tried to expand my knowledge as much as possible to get to know the relationship between Bartók and the Hubay school from as much aspect as possible, as well as the background of the era. In addition to the exploration of the sources, I consulted with the musicologists experienced in this topic - László Somfai, László Vikárus -, with Zathureczky students still living in the time of my research (Márta Hidy, János Pallagi), and with people who personally knew József Szigeti and Zoltán Székely (Eszter Perényi, László Somfai).

IV. Results

In my first chapter of my dissertation, by following chronological order, I show the close relationship between Bartók and Hubay students – Zoltán Székely, Arányi Sisters, Ede Zathureczky, József Szigeti, Imre Waldbauer, Stefi Geyer, Endre Gertler –, the birth of works inspired by them, the premiers of these works and the circumstances of further lectures. I complement a number of performances with the background of the concerts, with Hungarian and international critics, which give a more complete picture of the joint work of Béla Bartók and the Hubay students. This chapter does not contain detailed work analysis since it would disrupt the complete overview of nearly 50 years relationship between Bartók and the Hubay students.

In the next part of my dissertation, there is the table containing all of Bartók's performances with violinist, including non-Hubay students. This chronology detailing 150 lectures is not included in Bartók's literature in such a complete set of compilations. Based on contemporary documents - concert posters, correspondence, reviews - in most cases I have reconstructed the exact date, program, contributors. The number of concerts I collected exceeds the number of violin performances of previous chronologies. Following the table it can be well seen that in what proportion the Hubay students were Bartók's chamber partners.

In my closing chapter I deal with the Violin Concerto (1937-38) and the phases of its formation. Based on the premier recording sounding as the result of the joint work of Bartók and Zoltán Székely, the unpublished audio material of the Budapest performance, as well as the examining of manuscript copies from the performer point of view, such facts were proved, which have been partially or completely unexplored in the field of Bartók research. One of the most significant results of my research was that during the detailed and careful analysis of the recording of the Budapest performance, I highlighted that this is the only document we know that fully preserved the condition of the Violin Concerto before the changes made by Székely, completed by Bartók at the end of 1938. This discovery also answered that which were the real changes made by Székely, based on which it was possible to identify the possible timely formation of the changes recorded in the Bartók piano accompaniment manuscripts. As part of the analysis based on the manuscript copies of the Violin Concerto, I examined those performer instructions, which were suggested by Zoltán Székely in the final phase of the work, then I compared the manuscripts without the Székely changes and those containing them with the Szervánszky recording. I describe my observations in details in my dissertation. An overview

of these outline points and analyses may prove useful to performers when they working with the work.

V. Documentation of the activity related to the subject of the dissertation

14 September 2008

Bartók Béla Memorial House

Bartók:

First Rhapsody for violin and piano BB 94a

Second Rhapsody for violin and piano BB 96a

Bartók-Székely: Romanian Folk Dances

piano: Balázs Szokolay

10 January 2009

Nyíregyháza

Memorial concert of the 75th anniversary of Béla Bartók and Ede Zathureczky concert in Nyíregyháza

As part of the concert:

Bartók: First Rhapsody for violin and piano BB 94a

piano: Tamás Vasvári

20 July 2009

Kecskemét

Kodály Festival Opening Concert

Bartók: Violin Concerto (1937-38) BB 117

Kecskemét Symphony Orchestra

conductor: Roni Porat

22 October 2009

Pécs

Bartók: First Rhapsody for violin and piano BB 94

Pannon Philharmonic Orchestra

conductor: Zoltán Kocsis

30 October 2009

Budapest Liszt Ferenc Academy of Music Grand Hall

Diploma Concert

Bartók: Violin Concerto (1937-38) BB 117

Liszt Academy Symphony Orchestra

conductor: András Ligeti

24 October 2010
Toronto Mazzoleni Hall
As part of the concert:
Bartók: Second Rhapsody for violin and piano BB 96a
Bartók-Székely: Romanian Folk Dances
piano: Jeanie Chung

29 January 2011
New York UNESCO
Bartók: Sonata for Solo Violin BB 124

10 March 2011
Prague
As part of the concert:
Bartók: First Sonata for Violin and Piano „Op.21” BB 84
piano: László Borbély

3 October 2012
Amsterdam Concertgebouw
As part of the concert:
Bartók: Second Rhapsody for violin and piano BB 96a
piano: Orsolya Soós

6 November 2012
Vienna Musikverein
As part of the concert:
Bartók: Sonata for Solo Violin BB 124

13 January 2013
Paris Cité de la Musique
As part of the concert:
Bartók: Sonata for Solo Violin BB 124

19 January 2013
Hamburg Laeiszhalle
As part of the concert:
Bartók: Sonata for Solo Violin BB 124

3 February 2013
Budapest Palace of Arts
Bartók Marathon
Bartók: Violin Concerto (1907-08) BB 48a
MÁV Symphony Orchestra
conductor: Péter Csaba

12 April 2013

Stockholm Konserthuset

As part of the concert:

Bartók: First Rhapsody for violin and piano BB 94a

piano: Orsolya Soós

1 October 2015

Brussels

Concert on the 70th anniversary of Béla Bartók's death

Bartók:

First Rhapsody for violin and piano BB 94a

Second Rhapsody for violin and piano BB 96a

Andante for Violin and Piano

Sonata for Solo Violin BB 124

Bartók-Zathureczky: For Children

Bartók-Székely: Romanian Folk Dances

piano: Nikolaas Kende