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**Organ compositions of
Tibor Pikéthy**

**Doctoral dissertatio
Theses**

Composer Tibor Pikéthy (1884-1972), choir master at the Bishop's Cathedral in Vác, is a little-known character in the history of Hungarian music. His religious and organ compositions make up the majority of his works. He composed piano pieces and songs written in the style of a folk song as well, especially in the first part of his life.

The dissertation deals with the organ compositions (54 opuses) and the vocal works accompanied by organ (12 opuses), thus 66 compositions in all. They cover more than the half of his complete oeuvre consisted of 105 numbered works. No detailed treatise on the works of Pikéthy have been written up to the present. There are only two catalogues compiled by Ferenc Solymosi and Lajos Zeke. Thus the study is composed relying on the original handwritten documents and scores, therefore its target and result are the basic research: starting point for further researches, assistance for the performers in getting familiar with the organ compositions of the composer.

Although some of the organ compositions were published, they with few exceptions were made on the basis of the manuscript of the composer without indicating the publisher. Thus several works are only accessible in the Music Collection of the National Széchenyi Library.

The gist of the study is that it contains a catalogue on the first staff of each work, the data of their composing and of the manuscripts, the dedications, the review of each variation, the publishers of the issued scores, and in the interest of being found easier the call numbers of the works registered at the National Széchenyi Library of course. Each text available in the scores is listed including letters, notes made by the composer himself, private jottings, the lyrics of the vocal works, and in the appendix their translation as well.

An interesting result of this research work is that it shows the work done by the composer through the genesis of three works. The manuscripts of these works survived in so large quantities and variations that it made possible to reconstruct the process of the creative work. Meanwhile the stylistical characteristic can be also learnt. It can be found in an other chapter as well after the review of the artistic forms characteristic of his style.

The chapter titled Questions on Interpreting in which the tempo, the organ-stops and the articulation are discussed means practical result. With answering of the discussed questions help the period dispositions

and the original building plans available in the supplement of the organ in the Bishop's Cathedral in Vác.

The study try to reply the question what made Pikéthy feel prompted to be the „preserver“ of the romanticism in the 20th century. One of the main reason is that he was a committed traditionalist. It is supported by a brief summery in the chapter at the beginning of the study in which his opinion and viewpoint on certain subjects selected from the articles written by him and arranged according to subjects can be read. It reveals his commitment for the ancestors, the respect of the values which includes the local history researches and the foundation of the town school of music as well, or the admiration for Bach's ability of composing such astonishing fugues. Pikéthy wasn't a real classical extreme romantic, but much rather „the artist of remembrance“ (as Lajos Zeke called him aptly in his centenary speech told at an exhibition in 1982). His devotion to the past times didn't let him join to the trends of his age, he can most be called a neoromantic composer.

The appendix and the supplement of the dissertation include several documents related to the composer as complementary material: the catalogue of his complete oeuvre and the performing apparatus, the review of the list containing the sketches, the texts of the reports, the material of his own keepsake album. Besides the material is completed by sound records: including the records of the works which are handwritten and considered world premiere „in the modern times“. The reconstruction of the series titled Devotion to Bach (op. 103) can also be found among these records in the interpretation of the writer of the dissertation. In addition the complete material of the composer's keepsake album and his own catalogue note-book in the form of photographs, moreover several other relics the part of which is available in the Archives in Vác. In the appendix an illustration of nearly thirty pages in printed form can be seen, which shows original documents and photographs of the scene of Pikéthy's activity. All of these different means sketch out the composer's character and style; involve the way of seeing things through the eyes of an artist who was going to be an aquarrelist in his youth and became a church musician in the end, giving us a special way of seeing which has an individual voice despite its roaming into the past.