

DLA Dissertation Abstract

Pál Kadosa the Composer, the Pianist,  
the Teacher

by Ilona Lucz

Liszt Ferenc Academy of Music  
Doctoral School No. 28.  
Department of Sciences of Art and Cultural History

Budapest  
2009

The turn and the first third of the 20<sup>th</sup> century was an extremely exciting period in the arts, rich in new creative endeavours and tendencies from which excellent artists and works of art emerged in Europe and all over the world. In Hungary one of the outstanding and versatile personalities of the generation after Béla Bartók and Zoltán Kodály was Pál Kadosa, the composer, pianist and teacher whom I could be a student. The theme of my dissertation is the intense, many fold and creative artistic activity of Pál Kadosa, including the presentation of his personality and the values he put on the altar of the culture during his life-time. For us, his one-time pupils it is necessary to save these values as the work and the life of a man who was greatly respected in the world of the arts can not sink into oblivion.

Before the writing of the dissertation a large research let me get an insight into the artistic bequest of Kadosa, mostly unknown up to this time. It was an experience for me to read the manuscripts of his compositions and the texts of his lectures, to see his concert placards, his photos and the critiques collected and saved by his first wife Márta Szabó. It is a great pleasure for me to share this experience with the readers of this dissertation. I studied the annual of the famous Fodor Music School and the jubilee almanac of its successor, the Tóth Aladár Music School. Thanks to these works, I could get to know the work of this excellent music institution whose functioning is mostly unknown for the musicians of our days.

From my bibliography I would underline the book entitled 13 Hours with Pál Kadosa by János Breuer and The List of the works of Pál Kadosa by András Wilhelm. It was great help to me to study the two monographies on him by Anna Dalos and Ferenc Bónis. The volumes edited by Ferenc Bónis were also important sources.

I divided my dissertation into three main parts, entitled as it follows: the composer, the pianist and the teacher. The chapter entitled the composer is the most extensive one, which acquaints the reader with the first great and important creative period of Kadosa (1921-30), revealing the facts that effected and formed his style. In accordance with all this, I discuss not only his years of study with Kodály but also the role of folk music in Central Europe, the formation of the Hungarian folklore, the inestimable work of Bartók and Kodály, the intensity of their spiritual influence on the young generation of musicians, their exemplification. Furthermore, I make mention of the new European art tendencies (expressionism, dodecaphony, Neo-classicism), and their stylistical characteristics and representatives.

I have chosen to analyse some of the piano pieces written between 1921-38, dividing into three parts this period of creation. From the works written during the years of study (1921-24) I focus on the essential features of the followings:

1st Suite for Piano op.1. no.1

2nd Suite for Piano op.1. no.2

Seven Bagatelles op.1. no.4

Epigrams op.3

A strong, definitive change can be felt in the style of the piano compositions written between 1926-37, which on the influence of Bartók and as a consequence of Kadosa's becoming acquainted with the modern European tendencies, resulted in the works of an accomplished personality. From the works composed in this period I examine thoroughly the followings:

1st Sonata op.7

2<sup>nd</sup> Sonata op.9

I present the further piano pieces written until the 2<sup>nd</sup> Piano Concerto (1938), including the children's pieces, as an enumeration. One of the most popular works of Kadosa, the 2<sup>nd</sup> Piano Concerto (Concertino) op.29 (1938), is analysed in detail. I write about his activities in public life, referring to his active participation in different associations and creative societies, his jury-memberships and his work as a festival and competition organiser.

In the chapter entitled The Pianist I deal with his studies at the Music Academy, his most important concerts in the 1920s and with the opinions concerning his piano playing which had common features with the performing style of Bartók. I present a writing of documentary value of Kadosa, in which he tells about the art of piano playing of his great model, Bartók. It was the disc published on the occasion of Kadosa's 75th anniversary, edited by Zoltán Kocsis, that helped me to form an idea about his performing.

The third chapter is the portrayal of the teacher. The reader can get to know Pál Kadosa's first workplace, the music school of Ernő Fodor, its foundation, its excellent work and Kadosa's activity as a teacher of this school (1927-42). The professor of the Music Academy, the later head of the piano department and his personality are recalled by the memory of his one-time students and by my own experiences as his pupil. The students interviewed are the followings:

Edit Hambalkó

Mariann Ábrahám

Zsuzsanna Esztó

Jenő Jandó

Zoltán Kocsis

Dezső Ránki

Edit Klukon

Thanks to the remembering thoughts of a close family member, Júlia Orbán engineer-economist (the one-time foster-child of Pál Kadosa) and to a distant relative, M. Ferenc Csillag, teacher, I intended to give an inside view of the family legendary as well.

I hope that my dissertation resulted in an overall work focusing on Pál Kadosa's talent, his spiritual greatness, his intellect and his deep humanity and at the same time it can draw the reader's attention on an exceptional artist. My dissertation is a homage to the memory of the Master.

## BIBLIOGRAPHY

- Albert Mária: *Száz esztendeje született Kadosa Pál* Muzsika, 2003. 9.szám
- Barna István ismertető szövege Kadosa Pál szerzői hanglemezen (Qualiton LPX 1199)
- Barth Márta-Ispánki Ferenc szerkesztésében: *100 éves a Tóth Aladár Zeneiskola 1903-2003 Jubileumi Emlékkönyv* Kiadja a Tóth Aladár Zeneiskola Budapest 2003
- Breuer János: *Tizenhárom óra Kadosa Pállal* Zeneműkiadó Budapest 1978
- Bónis Ferenc: *Kadosa Pál Mai magyar zeneszerzők* Zeneműkiadó Budapest 1965
- Bónis Ferenc szerkesztésében: *Üzenetek a XX. századból* Püski kiadó Budapest 2002
- Bónis Ferenc szerkesztésében: *Így láttuk Bartókot* Zeneműkiadó Budapest 1981
- Kodály Zoltán: *Utam a zenéhez, Öt beszélgetés Lutz Besch-sel* Zeneműkiadó Budapest 1972
- Bónis Ferenc szerkesztésében: *Kodály Emlékkönyv 1997* Püski Kiadó Budapest 1997
- Tallián Tibor közreadásával *Bartók Béla írásai/1* Zeneműkiadó Budapest 1989
- Eősze László: *Kodály Zoltán élete képekben és dokumentumokban* Zeneműkiadó Budapest 1971
- Horák Magda: *OMIKE* ( Országos Magyar Izraelita Közművelődési Egyesület 1909-1944) Háttér Kiadó Budapest 1998
- Kodály Zoltán: *A zene mindenkié* Zeneműkiadó Budapest 1975
- Kodály Zoltán - Vargyas Lajos: *A magyar népzene* Zeneműkiadó Budapest 1973
- Kovács Sándor: *A XX. század zenéje* jegyzet Nemzeti Tankönyvkiadó 1994
- Kovács Sándor: *Bartók Béla A Világ Legnagyobb Zeneszerzői* Mágus Kiadó 1995
- Kroó György: *A magyar zeneszerzés 30 éve* Zeneműkiadó Budapest 1975
- Pándi Marianne: *Hangverseny kalauz IV. Zongoraművek* Zeneműkiadó Budapest 1980
- Szabolcsi Bence: *Úton Kodályhoz* Zeneműkiadó Budapest 1972
- Szabolcsi Bence – Tóth Aladár: *Zenei lexikon* Zeneműkiadó Budapest 1965
- Szabó Zoltán: *Kadosa Pál* Muzsika, 1983. 6. Szám
- Salzman Eric: *A 20. század zenéje* Zeneműkiadó Budapest 1980
- Ujfalussy József: „*Modern és új. Megjegyzések egy zongoraversenyhez*” Muzsika I/7 (1958. július)
- Ujfalussy József – Nemes Katalin – Dr. Tímár István: „ *Kadosa Pál 70 éves*” Muzsika XVI/9 (1973. szeptember)
- Ujfalussy József szerkesztésében *A Liszt Ferenc Zeneművészeti Főiskola 100 éve*

Zeneműkiadó Budapest 1977

- Veress Sándor: „Kadosa Pál” ( Közreadja: Breuer János) Muzsika XXVI/11 (1983. november)
- Wilhelm András: *Kadosa Pál műveinek jegyzéke* (kézirat)
- Fodor Ernő Magán zeneiskolájának évkönyvei
- [http:// enciklopédia. fazekas.hu/irodalom/ Expresszionizmus](http://enciklopedia.fazekas.hu/irodalom/Expresszionizmus)
- <http://www.kislexikon.hu>
- <http://www.hung-art.hu>

*The list of the works and articles not mentioned in the references but related to the dissertation is the following:*

- A Zeneművészeti Egyetem évkönyvei
- Bónis Ferenc szerkesztésében: *Így láttuk Kodályt* Zeneműkiadó Budapest 1982
- Bónis Ferenc szerkesztésében: *Kodály Zoltán és Szabolcsi Bence emlékezete*
- Dalos Anna: *Kadosa Pál, Magyar zeneszerzők* 26. Mágus Kiadó Budapest
- Feuer Mária: *Pillanatfelvétel Magyar zeneszerzés 1975-1978* Zeneműkiadó Budapest 1978
- Feuer Mária: *88 muzikus műhelyében* Zeneműkiadó Budapest 1978
- Frideczky Frigyes: *Magyar Zeneszerzők* Athenaeum 2000 Kiadó 2000
- Kecskeméti István: *Kadosa Pál: Concertino zongorára és zenekarra* A hét zeneműve (1976/4)
- László Zsigmond: „Kadosa Pál” Muzsika II/6 (1959. június)
- Sárai Tibor: „Kadosa Pál <konokságának> néhány gyanús eleméről.” Magyar Zene XIV/3 (1973. szeptember)
- Szabolcsi Bence: *A magyar zenetörténet kézikönyve* Zeneműkiadó Budapest 1979