

PhD Theses

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Chamber music for strings by András Szöllősy

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I. History of the research

I met the music of András Szöllősy through the piece entitled Concerto no. 3. As a chamber orchestra leader, I basically map the string orchestra repertoire, when János Rolla brought to my attention the masterpiece they presented, the Concerto no. 3. I received the score and listened to the recording: very exciting new sounds and a profound world unfolded in front of me, with which it was clear that I wanted to deal more. Later, I got to know his other works, among which his three laments seemed outstanding to me: Tristia, Passacaglia and Addio. It was then that I realized that the subject of my doctoral dissertation would be András Szöllősy's string chamber music. Later, when I found the other chamber music of his oeuvre, I came across the string quartet, the analysis of which forms a large part of the thesis. Regardless of this, I kept the original approach and wanted to present Szöllősy's work through his string chamber music.

II. Sources

The book András Szöllősy by János Kárpáti proved to be an essential source for reviewing András Szöllősy's oeuvre. This was the starting point for all further steps. Finding and reading through all the studies in this book's bibliography was the first comprehensive large background material, for which I am very grateful. After that, the analysis of the sheet music was the most important step, since the main part of my thesis is the analysis of the string works, so I searched for the composer through the described works. Many studies, reports, and interviews were published in the columns of Muzsika about Szöllősy's concerts and pieces, so the articles published in the magazine also helped me with an important point of view in the preparation of my dissertation. Finally, the recollections in live speech from students, fellow composers, pupils and everyone who met András Szöllősy, also shaped and filled the thesis with content.

III. Method

My thesis András Szöllősy's string chamber music is basically an analysis thesis. First, I briefly presented the author's life and work, then I presented the number and different forms of his chamber music, after which I developed the aspect on the basis of which I dealt separately with the five compositions written for strings only. The Concerto no. 3 received a separate analysis as a guiding piece. I briefly analysed and compared the three laments - Tristia, Passacaglia and

Addio - in one chapter. The extremely complicated string quartet received an in-depth, voluminous analysis. At the end of the dissertation, there are one or two summarizing thoughts, and I presented special forms of composer behaviour related to Szőllősy.

IV. Results

The basic goal of my thesis is to make the string chamber music of András Szőllősy more widely known and to make his works more understandable. I am convinced that Szőllősy's quality as a composer and his individual soundscape, his mournful pieces full of peculiar bells, elevate him to the rank of the greatest Hungarian composers of the 20th century. However, his works are rarely heard in concert halls, which I trust that this dissertation can change a little.

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

October 27, 2017 - Nádor Hall

Anima Musicae Chamber Orchestra

András Szőllősy: Tristia (Maros' lament)

András Szőllősy: Addio

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András Szőllősy: Passacaglia Achatio Máthé in memoriam

András Szőllősy: Concerto no. 3

November 29, 2016 - MOM Cultural Center

Júlia Pusker and Anima Musicae

Arthur Honegger: Hymn H 33

Johann Sebastian Bach: Violin Concerto in D minor 1052r

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András Szőllősy: Addio ("Under the bow of György Pauk")

Dimitri Shostakovich: Chamber Symphony Op. 110a

Júlia Pusker - violin

Artistic director: László G. Horváth