

# THESIS

FOR DISSERTATION OF

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PABLO CASALS' ART AND  
HIS LIFE'S CONNECTIONS TO HUNGARY

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### Premises of research

Shortly after I started collecting materials for my dissertation I had to face the fact that on the Hungarian aspects of Pablo Casals' life there exist no written documents with comprehensive character. Thereafter I decided to fulfil this gap with my paper.

I started the work with a biographical chapter for which I used the next bibliography:

- Corredor, J. Ma. *Beszélgetések Pablo Casalsszal. [Conversations with Casals]* (Budapest: Gondolat, 1960).
- Kahn, Albert E. *Öröm és bánat. [Joy and sorrow]* (Budapest: Zeneműkiadó, 1973). Első kiadás.
- Stanley Sadie (szerk.). *The New Grove Dictionary of Music and Musicians*, Vol. 5, (London: Macmillan Publishers Limited, 2001)

### Method of research

It was clear that I needed further research for the next chapters of my dissertation so I had to discover all other available materials on he subject. In this effort I discovered first a comprehensive list including the date, place and program of seventeen concerts given in Hungary by the Master. This list was put at my disposal by László Gombos, member of the Institute of Musicology of the Hungarian Academy of Sciences. This was the foundation for the next steps of my exploration.

Investigating written documents was the other possibility of getting further information. Biographies of great Hungarian musicians, old newspapers, magazines, and documents from the Bartók and Dohnányi Archives helped my orientation in the Hungarian bearings of Casals' life.

Third step of my inquiry led me to the Archives of the Hungarian Radio and Television.

Next, I made interviews with persons who ever met Casals or had been in connection with him. Thus I met Mrs. Végh, László Szilvász, László Mező and Miklós Perényi.

At last I investigated the internet and I made inquiries via e-mail in Hungarian cities that at present lay outside Hungary.

## Results of research

Casals had established many connections to Hungary and to musicians that were either Hungarian or of Hungarian origin. The second chapter gives account of the fact that Casals during his long life has heard Joseph Joachim play the violin, and has been acquainted of made friendship with Hungarian (or Hungarian descent) artists like: Jenő Hubay, János Richter, Emánuel Moór, Jelly Arányi, Stefi Geyer, Antal Molnár, Leó Weiner, Ernő Dohnányi, Dávid Popper, Jenő Ormándy, Antal Fleischer, Adolf Schiffer, György Széll, Zoltán Kodály, Béla Bartók, József Szigeti and Sándor Végh.

The third chapter reports on a Hungarian relationship of Casals' private life. This relationship between Mrs. Zipszer and Pablo Casals up to the present had been unknown by most musicians including myself. The analysis of the correspondence among Mrs. Zipszer (Sacher Lili) and Pablo Casals that lasted for about 60 years is not my independent work since the chapter was based on the scientific proceeding of Vámos Éva-Kendi Mária „Casals ismeretlen magyar kapcsolata,” document that constitutes a chapter in *A magyar-katalán kapcsolatok ezer éve* book (editor: Anderle Ádám, Szeged: Hispánia, 2001). As I did not have the chance to consult the letters found at the National Széchényi Library I relied on the cited document.

Beginning with the first decade of the 1900s Casals had made several visits to Hungary. The fourths chapter tells about the circa fifty concerts given in Hungary by the Master in the period between 1908 and 1964. The two-thirds of his concerts were given before the year 1914. After this year he gave concerts only in Budapest. It is a historical sad fact that from this point on he gave no more concerts at countryside.

The fifth and last chapter includes reviews of the relationship with Casals, of the art, humanity and teaching methods of the Master, as experienced by two Hungarian Casals' students, Mr. László **Mező** and Mr. Miklós **Perényi**.