

ABSTRACT

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THE EARLY PIANO WORKS OF LÁSZLÓ LAJTHA

The first published compositions of László Lajtha were written for the piano. These early pieces amount to almost three-quarters of all his works for piano solo. They are linked to each other by the choice of instrument, a firm musical resolution and their composition style. After these works László Lajtha's interest was attracted towards chamber music genres; his homogeneous style gradually changed. According to the literature on Lajtha, the early piano works are devoid of any impact; their style is individual, but was later abandoned by the composer. In spite of this Lajtha could not remain free of the style of his models, mainly Béla Bartók. The impact of Bartók can be felt not only in the sonority of these works, but also in their particular details. In this study I examine Lajtha's piano works written before 1918, the personality and pianistic peculiarities of the young composer, and I demonstrate the unavoidable profound influence of Bartók on the young Lajtha.

Ferenc János Szabó (1985, Pécs) musicologist, pianist. Secondary studies in choir conducting, composition and piano in Pécs and Budapest. Graduated with honours from the Ferenc Liszt Music Academy as a piano pupil of Jenő Jandó and Sándor Falvai in 2008. In the same year he started doctoral studies for DLA degree in piano playing and PhD in musicology (supervisor for both: Anna Dalos), and a master course in chamber music at Kunstuniversität Graz. In the first half of 2011 he worked as a contributor at the Liszt Ferenc Memorial Museum and Research Center. Since September of the same year he has been a junior researcher at the Institute for Musicology (Research Centre for the Humanities, The Hungarian Academy of Sciences). He has won several prizes at international competitions as the pianist of the Piano Trio „Trio Duecento Corde”. He holds the Annie Fischer scholarship. His research field as a musicologist is the history of Hungarian sound recording and Hungarian operatic performance. He has given papers and published studies on these themes and on Liszt. Since July 2012 he has been a member of the Archives and Research Group of 20th–21st Century Hungarian Music at the Institute for Musicology; since March 2013 he has been a piano accompanist at the Ferenc Liszt Music Academy in the classes of Éva Marton and Andrea Meláth. From September 2013 he holds a postdoctoral scholarship of the Hungarian Academy of Sciences.