**Method, influence and individuality: Bartók and early twentieth-century piano pedagogy**

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In 1927, when sketching the pedagogical portrait of his piano professor at the Hungarian Royal Academy of Music, Béla Bartók outlines his own self-portrait as a piano pedagogue (teaching piano major at the Academy from 1906 to 1934). However, the distance between the ideal and the reality leads to an enlightening explanation to the contradiction in Bartók's academy classes: apparently, he did use the pedagogical 'methods' attributed to his Academy professor, István Thomán – one of the most important Hungarian Liszt pupils – but exerted a contrary influence on the artistic personality of his pupils. The method of direct showing (i.e. showing-by-playing), inherited from the Liszt–Thomán lineage and seriously criticised by several influential pedagogues of the era both in Hungary and abroad, transformed itself in Bartók's classroom into a mechanical showing-and-imitating from the 1920's on, when Bartók usually forced his students to imitate his interpretations with punctilious precision. While it may have seemed to Bartók's early students that he did encourage their individuality, most of his later students experienced a paralysing, or even wrecking, influence. In my talk, I attempt to analyse the process of the emotional subordination in Bartók's teaching, based on a comprehensive analysis of recollections on his classes, as well as Bartók's mainly unconscious way of teaching the art of execution through an over-precise – and in his later years, almost obsessive – elaboration of the musical expression.

**László Stachó** is a musicologist, psychologist and musician working as a senior lecturer at the Liszt Academy of Music (Budapest) and at the Faculty of Music of the University of Szeged. His academic activity involves the teaching of music theory, psychology of music, chamber music, and twentieth-century performing practice history, as well as recently introduced subjects in Hungary, such as the psychology of musical performance and practice methodology. His research focuses on Bartók analysis, twentieth-century performing practice (especially the performing style of the composer–pianists Bartók and Dohnányi), emotional communication in musical performance, and music pedagogy (effective and creative working and practice methods and enhancement of attentional skills in music performance). As a pianist, he regularly performs chamber music and conducts practice methodology workshops and chamber music coaching sessions at masterclasses. He is currently a CMPCP Visiting Fellow based at the University of Cambridge.