

Thesis of a DLA Dissertation

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William Primrose and Yuri Bashmet
Their Life, and Art

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I. Research Background

It was the primary aim of my dissertation in order for me to present the development of the viola literature, and let me elucidate that aspect hereby, what kind of influence the twentieth century practised for this unworthily harmfully onto a marked musical instrument. The life story and ars poetic of these two artists depict this phylogeny well, for which one it was one single of his aim that all of them are the universal lecturer art, all of them let the audience handle the musical instrument as an equal half though, and the instrumental performers.

There were attempts in the past centuries in order for this change to be furthered naturally, but some with me the essential transformation for the musicological and phylogeny era of the twentieth century due. During my research it turned out that from William Primrose and Yuri Bashmet' life and their working class there is not a documentation which can be found on a Hungarian language. Partly I try the replacement of these, the deficiencies in my dissertation.

II. Resources

My dissertation's primary source is a book of William Primrose *Walk on the North Side*, which his autobiographical book. This book offers insight into his more important and decisive events in his life –

according to Primrose – from his childhood to his senior years. Apart from this likewise my help was a book which was devised by David Dalton – previous Primrose pupil –, *Playing the Viola* title book, in which the violist wrote his methodology, and I may have gained an insight into his life story details. The correspondence continued with the *American Viola Society*, and the *Birgham Young University Primrose International Viola Archive* which meant very important help.

III. Methods

My dissertation, as opposed to the previous literatures, puts the emphasis William Primrose, and Yuri Bashmet's life-path, their career at what his more thorough making a map, their opinion formed about the musical art acquainting. In the first chapter of my dissertation collected the all compositions what were written for solo viola. These musical works were determining factor of the viola literature until the twentieth century. In a chapter wrote about the connection between Bartók and Primrose which offers insight into the aspect of Primrose.

The last chapter tries to reveal the analysis of their prepared recording from the most determining literature of musical works and the most typical features of performer changes with.

IV. Results

William Primrose, and Yuri Bashmet were elected as the topic of my doctoral paper because of more reasons. The first was, that in spite of the fact that their playing are accessible on innumerable sound recordings, very little information stands from their artistic activity, their path of life for a provision on Hungarian language after all. In my opinion the other determining factor was the historical turning point of the twentieth century, which was a final point following the centuries-old attempts served as a fact, was at a standstill to a transformation. Their commitment for their musical instrument not broken, and their exemplary *Ars poetica* could help a lot. Not only themselves, but more generations an artist's career was influenced by them, and was created hereby the space of a totally new, individual opportunity.

I open up the historical background of this turning point in my dissertation. Books dealt with Primrose and Bashmet life, his art already, but a hypotenuse until this time did not appear on a Hungarian language publication. In the course of the writing of my paper continually rather assured myself about this is an extensive topic onto which offers numberless cognition and absorption worthy area yet. I hope it will be the continuation of work started by me in the future.

V. Documentation of Activities Related to the Topic of the Dissertation

I played on two concerts the Op. 120/1 F minor viola Sonata by Brahms and the Paganini-Primrose *La Campanella* at the International Santander Music Festival in 2004. During this festival I had opportunity to take part some masterclass as well. I had possibility to work with Prof. Paul Neubauer, who was a student of William Primrose during few years. Prof. Neubauer shared his previous master's legacy with me with pleasure. My additional plans include fitting the other Primrose transcriptions to my concert programs, and also popularizing Primrose's, and Bashmet's works.