

career. It is joyful that violin contests named after him have already been organised two occasions so far for the age-group of school of music in Budapest in 2006 and in 2009. The scene of both contests was provided by The School of Music of the 13th district of Budapest. The patron of the Rados Violin Contest was Eszter Perényi the violinist and university professor, the chairman of the jury was László Dénes retired head of department, associate professor of academy. The idea of the event came from Éva Ácsné Szily, the teacher of Tóth Aladár School of Music. The Rados Violin Contest III is planned to be organised in 2012.

#### **V. The documentation of the work connected with the theme of the dissertation**

During the several decades of my career as a violin teacher, teacher of violin methodology and course teacher at intermediate and advanced level I have been able to make good use of the methodological instructions that I had got to know from Dezső Rados's notes and explanations of etudes. While compiling the dissertation I have enriched my knowledge with further new information, which I intend to hand down to my future students.

Thesis of DLA Doctoral Dissertation

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### **The Harmony of Awareness and Naturalness in the Violin Pedagogy of Dezső Rados (1891–1974)**

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## **I. The premises of the research**

The theme of the dissertation is the work of Dezső Rados the violinist professor, born in 1891, Győr and died in 1974, Budapest. His name is closely linked with violin teaching and its methodology, of which he is still considered to be a highly appreciated expert in the field of violin training of Hungary. He did teaching work at basic, intermediate as well as advanced level for more than six decades.

His work as a professor is connected with three towns: Szabadka (1913–1918), Szombathely (1918–1920) and Budapest (1920–1974). At the beginning of his career he also gave concerts in addition to his teaching work. After 1920 he gave up performing concerts devoting all his life to his career as a teacher. He was the violin teacher of Fodor School of Music in Budapest for more than two decades. In this period his teaching career attracted Béla Bartók's attention, too, which can be read in his letter of recommendation to Dezső Rados preserved in the Bartók archives. (Attila Retkes: "Dezső Rados". Great Masters, Famous Disciples. Anniversary of 125 of the Academy of Music. Liszt Ferenc Academy of Music, Budapest. Academy of Music, 2000). From 1943 to 1945 he

repetition. The essence of my method is to make Rados's methodological thoughts acquainted as entirely as possible.

In the third chapter the portrait of the empathetic pedagogue is drawn in the mirror of his students' memories.

## **IV. Conclusions**

The present dissertation set it as an aim to present a teacher thinking in a methodical way, who devoted all his life to education, and also an artist who was engaged in searching for the secrets of violin playing by experimenting unceasingly. He also went deeply into anatomy. He made good use of this knowledge any number of times thus helping not only violinists.

Dezső Rados's sense of vocation, working capacity and enthusiasm was unique. He didn't cease to do his pedagogical work in the hardest moments of life, in the cruellest historical times either. (The First World War, The Second World War, Hungarian Soviet Republic, The Revolution of 1956) This is well justified and at the same time demonstrated by the ceaseless respect of his students who are made to speak in the last chapter.

I tried to do my utmost to set an example by him to young musicians practicing or preparing for the pedagogical

### III. The method of the research

My dissertation is divided into three main chapters.

In the first chapter we can trace the career of Dezső Rados. The second one presents Rados's publications, and it first contains a comparative analysis. I compare certain chapters of the book of methodology written by his former teacher and model, József Bloch (1862–1922) with the ideas of Rados's lecture notes. (The methodology of Violin Teaching. Temporary Notes based on the lectures of Dezső Rados. Department of Musicology of Liszt Ferenc Academy of Music, academic year 1950/51. Library number: 150616) I have the intention of pointing out the similarities and the differences between the methodological conceptions of the two masters.

In the first subdivision of the second chapter I gave the titles on the basis of Rados's notes. The seven chapters deal with violin methodological questions of primary importance; however several essential elements of playing violin are omitted. The reason for this is given by the adjective 'temporary' written in the original issue of his notes. From among his methodological explanations of the etudes I analyse the previously omitted violin methodological subjects to avoid

was the director of Goldmark School of Music, then he taught violin in the National School of Music for two years from 1945. From 1947 to his death he was the professor of Liszt Ferenc Academy of Music teaching main subject as well as methodology of violin teaching.

In the academic year 1950/51 his lecture notes entitled "The Methodology of Violin Teaching" was published by the Musicology Department of Liszt Ferenc Academy of Music. These notes are still considered to be recommended syllabuses to the subject of violin methodology in the higher education of Hungary.

In February, 1951 his writing entitled "Certain Problems of Violin Teaching" was issued in The New Review of Music, the periodical of the Association of The Hungarian Musicians. To our knowledge this was his only publication written in a periodical.

He wrote methodological explanations on two collections of etudes: J. Don't: Gradus ad Parnassum Op. 38, booklets I-II-II – first publication in 1956 – and the two volumes of etudes by P. Fejervölgyi – first publication in 1957. He fitted out the F. Fiorillo etudes with marks of bow, order of fingers and marks of dynamics – first publication in 1960. All

of his three works were published by Editio Musica Budapest and later they were republished several times.

In 1968 he was awarded the Merited Artist of the Hungarian People's Republic.

He taught a great number of generations to play the violin. His publications prove that his pedagogical and methodological conceptions are still up-to-date.

It is inequitable that only a few sentences are mentioned on him in different sorts of encyclopaedias as for example the Encyclopaedia of Music compiled by Bence Szabolcsi and Aladár Tóth. (Edition by Andor Győző, 1931, Budapest), Encyclopaedia of Music by Brockhouse Riemann (Publishing House of Musical Compositions, 1983, Budapest), Hungarian Jewish Encyclopaedia (MAKKABI, 2000, Budapest). The present dissertation has the intention of meeting this want.

## II. Sources

Hardly any references can be found for the presentation of Dezső Rados's career as a violinist and a violin teacher. Compiling my dissertation I could lean on the collection of books and periodicals of the libraries available, the almanacs issued there (Central Library of Liszt Ferenc Academy of Music, Somogyi Library, Library of Tóth Aladár School of

Music, Central Library of University of Szeged), as well as my own publications on the subject.

In the first place I mention the book which has the title "The Musical Life in Szabadka 1900–1918" written by Tibor Pekár. This volume closely follows Rados's performances documented precisely in detail. This book is especially important as we know that later he gave up concerts. I could obtain some further particulars of great value on Dezső Rados's period of life he spent in Szombathely (1918–1920) in the publication by Antal Békefi (Vas Review XXIII/4, 1969). On the pages of the book written on Dénes Kovács (Remembrances of Dénes Kovács, the Master Violinist, Europe Publishing House, 2007, Budapest) he thinks back on the teacher of his childhood with touching sincerity.

What meant the greatest experience to me - and at the same time the most authentic source during the introduction of Dezső Rados's personality- were the interviews made with his former students. Here are a few names from among the disciples who he taught violin as the main subject and methodology of violin: István Bodonyi, Ágnes Deák, László Szatmári, László Dénes, Eszter Perényi, Sándor Devich and János Rolla.