

THESIS OF DLA DISSERTATION

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The Effect of Bartók and Kodály on
Violin Concertos Composed After 1945

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28. DOCTORAL SCHOOL OF ARTS
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IV. Results

For my thesis, I have drawn inspiration from the Viski, Kókai and Balassa violin concertos, each a true masterpiece.

I have found myself wanting to explore this particular period of music, not entirely unknown to me by the time I started researching the subject. These selected composers offer a deep sense of dedication, patriotism and tradition added to sheer musical genius through their work. 23 violin concertos from a 50-year span between 1947-1997 have been the focus of my research. The chapter 'Effects and counter-effects' (hatások-ellenhatások) discusses new avenues and works presented by post-Bartókian composers.

The research process for my dissertation has gradually made me realize about the many dimensions and facets of this topic, each worth exploring further. I sincerely hope to inspire further research and publication on this subject.

I. Prelude to research

The core inspiration to explore this subject came from the minute comparative analysis of violin concertos written after 1945.

My focus shifted on these particular violin concertos as a result of the privilege I had had to perform these works for concerts and CD recording sessions. Upon completion of my thesis, I realized how compelling the musical scene of this politically dark era is. As I came to discover, a number of truly timeless and valuable works were composed at the time.

Mapping the historic back scene has proved to be the most intriguing phase of my research which shed light to individual life stories, creative attempts and explorations taking shape in those selected violin concertos. The comparative analysis brought to me some rare pieces of information which assisted me in a deeper level of understanding and identifying with the concertos.

II. Resources

Several works have enabled the historical part of my research, most notably the following: *30 years of composing music in Hungary* by György Kroó, and *Székely and Bartók. The Story of a Friendship* by Claude Kenneson (in English).¹ Audio material has been mostly hard to find since most musical recordings of that era was reel canned or taped on LP. A few recordings have never been listed in any catalogue or digital database. My investigation has led me through music libraries, private collections and the archives of the Hungarian Radio. On more than one occasion did I seek the assistance of the composers themselves. They were always glad to help, direct me and furnish my research with their original music sheets and recordings. Their names are displayed on the Thank you page (köszönetnyilvánítás) of my thesis.

¹ Kroó György: *A magyar zeneszerzés 30 éve.* (Budapest: Zeneműkiadó, 1975). Claude Kenneson: *Székely and Bartók. The Story of a Friendship.* (Portland: Amadeus Press, 1994).

III. Method

The introductory chapter of my thesis aims to offer a detailed analysis of the new historic era after 1945, obviously geared towards the evolution of culture and arts. It would not be possible to take an in-depth analysis of any music without a look at the new political lineup, especially the 1945-1956 period initially commanded by Zhdanov, since it proved to be such a restrictive force on composers of the time. Following this historical outline is the analysis of three main pieces with 20 other works with shorter analyses. Last comes the essential: a summary of my research along performance aspects.

The ideal combination of agogics, dynamics, style and tempo within musical composition must not be left solely to the performer and his intuition. Rather, it comes from a conscious performance concept with its various conditions and aspects, all detailed in my thesis. It has been my ambition to put special emphasis on the intellectual approach.

**V. Documentation of the activity relating to the subject
matter of the dissertation**

September 2000, Budapest, Academy of Music Great Hall
concert with the Hungarian Radio Orchestra

Béla Bartók: Violin Concerto No. 2.

Soloist: Márta Ábrahám, conducted by Tamás Vásáry

2000, Vigadó, concert with the MÁV Shymphonic Orchestra

János Viski: Violin Concerto

Soloist: Márta Ábrahám, conducted by Imre Sallay

November 2002, Budapest, concert with the Danubia
Shymphonic Orchestra, Academy of Music Great Hall

László Király: Concertino, Shostakovich: Violin Concerto

Soloist: Márta Ábrahám, conducted by Domonkos Héja

May 2002, Győr, Richter Hall concert with the Győr
Philharmonic Orchestra

Sándor Balassa: Violin Concerto

Soloist: Márta Ábrahám, conducted by Ádám Medveczky

2006 Budapest, CD recording with Hungarian Radio Orchestra
Hungarian Radio Studio Nr.6

János Viski: Violin Concerto

Soloist: Márta Ábrahám, conducted by László Kovács