

**UNIVERSITY OF PÉCS
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**Ede Zathureczky:
Artistry and Craftsmanship**

**The imprint of the special characteristics of the Hubay
Violin School in the performance style of Ede Zathureczky
and György Pauk based on the use of portamento**

DLA dissertation

Thesis

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Thesis

I am a violinist. A Hungarian violinist.

I needed 5 years of studying at the Ferenc Liszt University of Music in Budapest and two additional years at the Royal Academy of Music in London to realize that rich national past which was present in the frontline of the 19th century's musical world, and the heritage of that past we inherited and carry inside ever since. This ambition of Jenő Hubay to build a world class violin school gave a lot of geniuses not just to all music lovers but to professional violinists throughout the world like József Szigeti, Ferenc Vecsey, Stefi Geyer, Ede Zathureczky, Sándor Végh, György Pauk, Fehér Ilona, and Kovács Dénes. The start of their work and career all rooted there at the turn of the century. Those times when classical musical concerts were social events, when people adored musicians and artists, when everyone had a definite opinion of yesterday's concerts, performers and musical pieces, and music was one of the main subjects of common talk. Because of the relative isolation, the difficulties in traveling it raised dust when a foreign guest artist arrived. Without too much comparison it was easy to exaggerate values, individual features, the impression and memories of the personalities imprinted in the audience more deeply. This was a golden age of charismatic personalities. Concerts became fiestas, numerous reports and critics were written in the papers, influencing the knowledge and point of views of the masses. In this era, a versatile, informed, accomplished man with connections stood there as the centerpiece of Hungarian musical life. Having had a bright career in Western Europe, his mission became to revive Hungarian culture. The master trained the talented students to be excellent violinists, and supreme artists. Hubay's name was the brand of our national violin school. His legendary playing, technique, his enchanting atmosphere were confirmed by both coherent recollections of friends, pupils and concert reports. These qualities are not the results of selective remembrance. This is real.

We can also ascertain ourselves about the values of Hubay's playing, and have a glance at his universe, by listening to his approximately two dozen recordings

available. Nevertheless, he is not in the spotlight of my dissertation, but someone who is closer to us in time, someone who can be compared to the master himself, someone who was also the Head of the Violin classes, and director of the Academy of Music. This person continued the work of his teacher, and led the Hungarian violin school. His unforgettable playing was remembered forever once heard. Hubay handpicked him to carry on with his legacy.

This commemoration is for Ede Zathureczky, who took a mayor part in saving the values, and led the Hungarian violinist to new heights. I try to display his life, his career as a soloist and pedagogue. Or even more. A universal insight into the musical taste of the era, the aspects of crating an interpretation, about the knowledge of playing the instrument, and how to use and exploit that knowledge. My statement is that the tools and performance style of playing the violin of both Hubay and his pupils show direct connections. They are reflected in the recordings and the memoirs of the contemporaries. In my essay I attempt to find and introduce those components of the relations via the original recordings. To stay as objective as possible, I try to follow the usual scientific method to atomize the elements of their playing and make it measurable. This method is the analytical comparison. In my investigation I look for the parallels and the differences of the selected three artists playing the same piece. One of the violinists was Zathureczky's master, Jenő Hubay, the other was one of his finest students, György Pauk. The first choice was natural, but choosing the second was entirely subjective. I studied two years in the class of György Pauk in London, UK.

In the focus of the comparative analysis there is the use of the portamento. This technique that was a common use in the early decades of the previous century can be suitable for this comparison based on facts. Naturally, it is important to discover the relations and aspects of the portamento, not only simplifying the facts into numbers. With deeper inspection one can see its shades and types. Applying the system of Matthew Richard Stein, student of Wesleyan University, Middletown Connecticut, USA, I brake down the subject. This unique method imply musical views too, unlike pure physical measuring.

Unfortunately it is impossible to use the same musical piece for this task, because of the differences of their repertoire and the possibilities of making recordings regarding the time limits back in the day. Therefore it was necessary to choose a second musical piece to make the comparison. The first piece is Air by J. S. Bach connecting Hubay to Zathureczky, and the second is the middle movement (Canzonetta) of Tchaikovsky's Violin Concerto in D major connecting Zathureczky to Pauk. Naturally this analysis is not limited merely to the usage of the portamento. I have taken into consideration other features of the player's performing habits such as building musical structures, timing, tones, fingering, characters, gestures, proportions, alteration of the rhythm, atmosphere, message.

Discussing the theories and the scientific observations has also been inevitable. Recognition of the documents, resources, principles conclude to help performance practice. Starting with the definition of the musical performer, what we mean by exceptional musical achievement, we gradually reach the subject of the violinist's tools of the performing arts, the special methods of realizing musical expressions. I show the life and work of Ede Zathureczky, his artistic portrait, his way of thinking in music and his assets to manifest these details in the performance practice. So I seek the answer to the question: can we find similarities in the performances of different generations of the Hungarian Violin School, and if so, what are these similarities?

Regarding musical talent and exceptional performing skills I reclined upon the works of László Stachó. The thoughts of Jenő Hubay, Leopold Auer, Kató Havas and György Pauk guided me in connection with tone production on the violin. Clearing up the relations in between singing and playing the violin regarding the techniques of interpretation I used the books and essays of Leech-Wilkinson, Clive Brown, and Emma Williams. To find the definite answer to the meaning of legato, glissando and portamento, the basic source were the violin schools by Spohr, García, Vaccai, Corri and Carl Flesch. I have elaborated Zathureczky's biography with the help of the publications by István Homolya, Péter Ottó and György Pauk, the legacy of Zathureczky owned by the Ferenc Liszt University of Music, and the archive newspapers contained in the Arcanum Digitheca.

I could examine the rare and unique collection of audio recordings of Jenő Hubay and Ede Zathureczky in the National Széchényi Library and the Music Archives of the MTVA. To complete the oeuvre I also purchased all kinds of available musical recordings. I attach the full list of Zathureczky's recordings in the photographic appendix. This appendix also includes the list of Ede Zathureczky's students between 1929 and 1957, and his repertoire.

The portamento analysis shows how the realization of making a portamento has changed through the decades. By the time the trait method of Hubay's portamento has refined, the audibility of the whole interval between the starting and finishing note, decreased. Parallel to this the vibrato appeared during portamento. S-portamentos with the same finger and bariolage technique occur more and more often in Zathureczky's playing. The tempos of Pauk's portamentos are evidently accelerating. To sum up the gradual tendency in the playing of the three violinists, we can say that the initially emphasized, glissando-like form of the portamento have disappeared. Tempo of the portamento has increasingly intensified, and the audible distance has diminished during the decades. From being entirely vibratoless, the portamento arrived back this lack of oscillation after a time of using it together with the portamento in the middle. The striking of the fingers (what we here can also call intermediary note) have altered to be decisively heard and desirable characteristic of the portamento.

In conclusion of my research we can see a decisive philosophical approach emerging, that seems to fade away in the performance practice and the way of thinking of the violinists, since the second half of the 20th century. To create unique, authentic and magnetic performances, we need this creativity, sense of improvisation, freedom and self-confidence. In these passionate, temperamental, individual performances we equally find proportion, building musical and narrative structures, and sense of classical styles. The artists genuinely feel, or even know the exact place of the boundaries, take risks to push these limits. The humbleness towards the composer and the piece itself does not pale to a colorless interpretation but to a flamboyant creation resurrected and impregnated with the personality of the artist. In this philosophy courage, discovery, self-criticism and self-hearing are united. In my

opinion, the disappearance of these qualities are partly the result of today's school system (focusing on administration, quantity and teaching facts instead of the contexts) and the teachers working in it who can't or don't want to adopt this qualities in the life and violin playing of the next generation. Apart from the beauty and quality of the tone this philosophy is the other main principle of the Hubay – Zathureczky – Pauk school. I believe that their lasting way of thinking is worth saving and bring it into fashion again in the 21st century.

My mission will be accomplished, if I can influence the contemporary violinist's community by identifying the connections through generations, and showing the mentality of the great predecessors.

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