

**Scholarly Research and Performance Practice  
in Bartók Studies:**

**The Importance of the Dialogue**



**Colloquium Program,  
Biographies of Speakers  
and  
Abstracts of Papers**

Budapest – Szombathely, 2011

# Conference Program

**Friday, July 15, 15.00 to 18.00**

## **Introductory session**

at the Institute for Musicology, Budapest

## **Opening address**

Tibor TALLIÁN

**Bartók: Nine Little Piano Pieces** (1926) BB 90, Vols. II–III

Pianist Zsuzsa TAKÁCS plays on Bartók's own Bösendorfer piano

## **Introduction to the Budapest Bartók Archives**

László VIKÁRIUS, Adrienne GOMBOCZ and Staff Members of the Bartók Archives

## **Reception**

**Saturday, July 16, morning session, 9.50 to 13.00**

Szombathely

**Chair:** Judit FRIGYESI

9.50 – 10.00 Opening of the Szombathely Sessions

10.00 – 10.30 Malcolm GILLIES: Bartók Performance Practice through Correspondence

10.30 – 11.00 László SOMFAI: Critical Edition with or without Notes for the Performer

—*coffee break*—

11.30 – 12.00 Elliott ANTOKOLETZ: Bartók's Viola Concerto Manuscript: Some Questions and Speculations

12.00 – 12.30 Péter LAKI: Bartók's Violin Concerto: Philology and Performance Practice

12.30 – 13.00 Márton KERÉKFY: The Role of Practical Considerations in Bartók's Compositional Process: The Case of *Contrasts*

**Saturday, July 16, afternoon session, 14.00 to 16.00****Emerging Work On Bartók****Chair:** László VIKÁRIUS14.00 – 14.20 Daniel-Frédéric LEBON: *Le mandarin merveilleux* and the *Apache* from Paris

14.20 – 15.40 Cathy BYRNE: The Interrelation of Rhythm and Pitch in Bartók's First Piano Concerto

14.40 – 15.00 László STACHÓ: Structural Communication and Predictability in Bartók's Performance Style

—*coffee break*—15.20 – 15.40 Anne VESTER: *Der Holzgeschnitzte Prinz* als "ballet á clef"?

15.40 – 16.00 Michael BRAUN: Bartók's originale Vokalmusik: Gemeinsamkeiten in Stil, Textwahl und Textbehandlung

**Sunday, July 17, morning session, 9.30 to 13.00****Chair:** Richard TARUSKIN9.30 – 10.00 Klára MÓRICZ: Echoes of the Self: Cosmic Loneliness in Bartók's *Bluebeard's Castle*10.00 – 10.30 William KINDERMAN: Folklore Transformed: Bartók's *Dance Suite*10.30 – 11.00 Judit FRIGYESI: Bartók's *Miraculous Mandarin* as Transformation Ritual—*coffee break*—

11.30 – 12.00 Vera LAMPERT: Notation and Performance in Bartók's Vocal Music

12.00 – 12.30 Nobuhiro ITO: Slovakian Folk Song Arrangements by Bartók and their Relationship to Stravinsky's *Les Noces*

12.30 – 13.00 Csilla Mária PINTÉR: The Music of Words in Béla Bartók's Twenty-Seven Choruses

## Sunday, July 17, afternoon session, 14.00 to 16.00

**Chair:** David SCHNEIDER

14.00 – 14.40 László SOMFAI and G. HENLE Verlag: *The Béla Bartók Thematic Catalog* in Progress

—*coffee break*—

15.00 – 15.20 Carl LEAFSTEDT: Victor Bator and the Early Years of the American Bartók Archive: An Appreciation

15.20 – 16.00 Elliott ANTOKOLETZ: Genesis and History of the New York Bartók Archive

## Monday, July 18, morning session, 9.30 to 13.00

**Chair:** Klára MÓRICZ

9.30 – 10.00 Richard TARUSKIN: Stravinsky Meets Bartók on the Field of Mozart

10.00 – 10.30 Mineo OTA: Bartók's Wrists and the 19<sup>th</sup>-century Performance Practice: An Essay on the Historicity of Piano Technique

10.30 – 11.00 Virág BÜKY: Bartók's heiress

—*coffee break*—

11.30 – 12.00 Jürgen HUNKEMÖLLER: Über das Beginnen

12.00 – 12.30 Ullrich SCHEIDELER: Der Schaffensprozess bei Arnold Schönberg und Alban Berg im Lichte der Quellen: Zum Verhältnis von Einfall und Ausarbeitung in einigen um 1910 entstandenen Werken und den Konsequenzen für eine Edition

12.30 – 13.00 András WILHEIM: In Dialog with Traditions

## Monday, July 18, afternoon session, 14.00 to 16.00

**Chair:** Péter LAKI

14.00 – 14.30 Mehdi TRABELSI: Etude complémentaire de manuscrits des transcriptions et des enregistrements sonores algériens de Béla Bartók

14.30 – 15.00 László VIKÁRIUS: Bartók's Bulgarian Dances and the Order of Things

—*coffee break*—

15.30 – 16.00 Closing discussion

**Biographies of Speakers  
and  
Abstracts of Papers**



**Elliott Antokoletz**, Professor of Musicology at the University of Texas at Austin, has held two endowed Professorships. His scholarly contributions earned him the Béla Bartók Memorial Plaque and Diploma from the Hungarian Government in 1981. He received the Ph.D. Alumni Award from the City University of New York in 1987.

He has lectured throughout Europe and the United States and has also given lectures in Australia and Latin America. He is the author of six books and editor of several others, and is editor of the *International Journal of Musicology*. Antokoletz majored in violin with Delay and Galamian at the Juilliard School of Music (BS, 1964) and Musicology at the City University of New York (PhD, 1975). He taught theory at Queens College, where he was a member of the Faculty String Quartet and was also concertmaster of the New Repertory Ensemble of New York.

### **Bartók's Viola Concerto Manuscript: Some Questions and Speculations**

Elliott ANTOKOLETZ  
(University of Texas, Austin)

The question of authenticity in the creation of Bartók's Viola Concerto has been one of the most enigmatic in the viola repertoire. Inconsistencies among revisions of the work by different scholars since the first attempt by Tibor Serly in 1946 reveal that the task of uncovering an authentic final version by scrutinizing the manuscript itself is not always a clearcut or "purely mechanical" endeavor. Following a brief overview of the manuscript's layout, this lecture addresses some ambiguous details based on a number of puzzling indications. Some of these questions can only be resolved by acquiring an in-depth knowledge of Bartók's musical language. The manuscript draft is thereby approached not only by studying the primary-source materials alone, but also by means of a theoretic-analytical approach. The latter takes into account principles of modality, poly-modal combination, and more abstract types of pitch sets, such as hybrid modes, the octatonic scale, and other more chromatic configurations. General types of scalar or modal construction are discussed as basic determinants in performing certain figural details. Such principles as diatonic expansion, chromatic compression, and polymodal chromaticism are shown, for instance, to be essential for understanding the content and function of the trill figures and the larger linear constructions to which they belong. Thus, we may assume that the combined levels of research and analysis suggested above are essential in arriving at Bartók's authentic conception.



**Michael Braun**, 1983 in Weiden in der Oberpfalz geboren, begann nach Abiturabschluss und Zivildienst sein Studium der Musikwissenschaft und der Geschichte an der Universität Regensburg. Seit 2007 zählt er zu den Mitarbeitern des dortigen Instituts für Musikwissenschaft. Seinen Abschluss als Magister Artium erreichte er im Frühjahr 2010, seine Magisterarbeit beschäftigte sich mit Béla Bartóks Fünf Liedern op. 15. Im Herbst 2010 hat er mit David Hiley als Doktorvater die Arbeit an seiner Dissertation mit dem Arbeitstitel „Die originale Vokalmusik Béla Bartóks“ begonnen.

### **Bartóks originale Vokalmusik: Gemeinsamkeiten in Stil, Textwahl und Textbehandlung**

Michael BRAUN  
(Universität Regensburg)

Der überschaubare Bestand an originalen Vokalkompositionen Béla Bartóks ergibt zunächst ein heterogenes Bild: Die Oper *Herzog Blaubarts Burg*, die Liedersammlungen opp. 15 und 16, die *Cantata profana* für Soli, Chor und Orchester und schließlich die A-Cappella-Werke *El múlt időkből* und die 27 *zwei- und dreistimmigen Chöre* formieren in Sachen Besetzung, Form, Textherkunft und Ausdruckshaltung keine offensichtlich einheitliche Gruppe. Gemeinsam ist ihnen aber grundsätzlich die Entstehung als originale Musik aus gegebenen Texten heraus: Sie sind – abgesehen von einigen Frühwerken – die einzigen grundlegend originalen Textvertonungen Bartóks. Durch stilistische Merkmale und Eigenheiten in Textwahl und -behandlung lassen sich Verknüpfungen und Parallelen unter den originalen Vokalwerken aufzeigen. Es entsteht somit ein Bild von Bartóks Prinzipien bei der Textvertonung und der Stimmbehandlung.



**Virág Büky** graduated in musicology from the Liszt Academy of Music in Budapest in 2002 with the thesis “A vokális moresca. Egy népszerű műfaj a 16. század végi Itáliában”. [The moresca vocale: A popular genre in late 16<sup>th</sup>-century Italy]. 2001–2004 she was a post-graduate at the Liszt Academy. At present she is a junior research fellow, working on her Ph.D. dissertation on Bartók and exoticism of the turn of the 20<sup>th</sup> century.

Since 2000 she has been working at the Bartók Archives of the Institute for Musicology of the Hungarian Academy of Sciences. Her activities include: digitizing Bartók autographs, collecting data for a Bartók bibliographic database, the computer setting of musical examples for the editorial notes of the sample volumes of the Béla Bartók Complete Critical Edition in preparation.

## Bartók's Heiress

Virág BÜKY

(Bartók Archives, Budapest)

In her book about Bartók's American years (*The Naked Face of Genius*, Boston 1958), Agatha Fasset recalls Bartók's words about Ditta's pianistic qualities. "Your performance always comes to the nearest of all to my intention. The simplest, the most articulate, the purest. . . . And still I am not saying that you are absolutely the best pianist. . . . Just that you perform my works in the truest style. And always remember, you are the one who will have to preserve this style, keep it alive, keep it going."

Ditta's discography (containing recordings from the 1960s) and some radio and television broadcastings testify more than anything else that she took her assignment seriously. However, we have only a few documents which help us to understand how Ditta came to her heritage (e.g. documents from her years of study): some allusions in interviews, the recollection of her school-fellows and a pile of her notebooks which, thanks to Krisztina Voit, the former owner of Ditta's estate, was deposited at the Bartók Archives in 2006.

In the first part of the paper I attempt to give a rough description of Ditta's formative years, her long apprenticeship under Bartók's guidance. In the second part, analysing a few recordings (including selected pieces from *Mikrokosmos* and passages from Piano Concert no. 3) I will attempt at finding out what she succeeded in preserving from Bartók's style.



**Cathy Byrne** is a Ph.D. student at the National University of Ireland, Maynooth, currently exploring links between pitch and rhythm in Bartók's music. Her background as a pianist, combined with an interest in folk music from Eastern Europe, led to the study of Bartók during the course of her Bachelor of Music degree.

Her M.Litt thesis, "Contradictions and Synthesis in the Late Works of Béla Bartók" (2009), discussed Bartók's compositional use of folk-based musical ideas in an art-music setting, and his application of modality and geometry in a "synthesis of East and West".

Cathy has presented papers at conferences of the Society for Musicology in Ireland and NUI Maynooth, including recent presentations on "Rhythmic Restructuring in Bartók's Sonata for Piano (1926)" and "Musical Humour in Bartók's Piano Music". She also teaches piano at the university, and continues to play and teach in her home town of Mullingar.



## The Interrelation of Rhythm and Pitch in Bartók's First Piano Concerto

Cathy BYRNE

(National University of Ireland, Maynooth)

The central hypothesis of this paper is that rhythmic patterns in Bartók's melodies correlate with intervallic structure. Notes of short duration occur mainly in stepwise movement. Notes approached or left by leap characteristically coincide with longer note values, ties, or rests. Repeated notes are also frequently longer and more accented than the surrounding scalar motion.

Recognition of a motif or phrase as a distinct musical idea depends on its rhythmic character as well as its ordering of pitches. In Bartók's music, rhythm often varies while the melodic identity is retained. Equally, his use of chromaticism and inversion as forms of melodic variation often occur with the rhythmic identity intact. Many rhythmic patterns form phrases that undergo such extreme changes of pitch that the phrase is defined by rhythm. In the *martellato* sections of the first movement of Concerto no. 1 for Piano and Orchestra (1926), rhythm frequently overrides pitch in characterising the music.

Rhythmic asymmetry is also significant to the rhythm-pitch interrelation theory. This paper examines irregular rhythms and variable time signatures with reference to melodic structures, and rhythm is found to be influenced by melody. The composer's practice of placing bar lines before accented notes in folksong notations indicates that emphasis of notes in performance was more important than even measurement of bars. This is also a feature of the piano concerto.

The uneven, variable or asymmetric rhythms that result from this notational style are, therefore, subordinate to expression and phrasing of melodic lines. This analysis of the exposition of the concerto's first movement examines the extent to which rhythm is organised according to melody.



**Judit Frigyesi**, associate professor at Bar Ilan University, Israel, is a musicologist and ethnomusicologist, the author of the book *Béla Bartók and Turn-of-the-Century Budapest* (California University Press). She wrote extensively on the music of the twentieth century and its socio-cultural context as well as on Jewish prayer chant. She has recently completed her new book *Silence behind the Words* – an anthropological memoir recounting her research among the traditional Jewish communities in Communist Hungary. She has been active also as a poet (English and Hungarian) and creator of projects that combine her works in various media (poetry, film, audio, photograph).

## **Bartók's *Miraculous Mandarin* as Transformation Ritual**

Judit FRIGYESI

(Bar Ilan University, Tel Aviv)

Béla Bartók's pantomime, *The Miraculous Mandarin*, is arguably the strongest statement about the destructive nature of the modern city among the musical-theatrical works composed in the first half of the twentieth century. The story of Bartók's pantomime is usually interpreted as representing the clash between the cold-blooded brutality of the city and the force of primeval passion. As such, the work is seen as an expressionist/naturalist drama with a strong symbolic-moralistic message. Although I do not challenge this view, I would argue that the *Mandarin* has several further layers of meaning, which allow for a deeper and more precise interpretation of the musical/dramatic process. In this lecture, I would like to propose that the *Mandarin*, rather than following the model of a naturalistic-expressionist drama, is structured more like a ritual – in particular, one of transformation (a “transformation rite” or “rite of passage”). Although I have not yet found documentation of Bartók actually using these words in relation to the piece, various primary sources, among them his sketches, suggest that the idea of a transformation ritual was crucial in shaping the style and the final dramatic form of the work.



**Malcolm Gillies** first came to study at the Budapest Bartók Archives in 1983 as a Hungarian Government Scholar, where his mentor was László Somfai. He has written or edited half a dozen volumes about Bartók, including *Bartók Remembered* and *The Bartók Companion*, and authored the *New Grove* Bartók entry. *Bartók Letters: The Musical Mind* (edited with Adrienne Gombocz), although completed in 1995, remains unpublished. In recent years Gillies has been President of City University London and now of the London Metropolitan University. Since 1998 he has edited the Oxford University Press series *Studies in Musical Genesis, Structure and Interpretation*. During 2011 Gillies is series consultant to Esa-Pekka Salonen's *Bartók: Infernal Dance* series of the Philharmonia Orchestra in London.

## **Bartók Performance Practice through Correspondence**

Malcolm GILLIES

(London Metropolitan University)

Béla Bartók's letters are an important source of information about performance of his own music. Other than letters to family members, most of his correspondence was with fellow musicians, in particular performers, (ethno)musicologists,

critics, concert organisers, publishers, and fellow composers. While Bartók was tight-lipped about the creative act itself or sources of compositional inspiration, he was more communicative in his comments about preparation of scores, notational details, and techniques of performance. This paper surveys what the letters of Bartók's later period (1926-45) say about precise questions of articulation and playing (or vocal) technique, as well as broader issues of stylistic representation, variant forms, and formal juxtapositions.



**Jürgen Hunkemöller.** Geboren 1939 in Coesfeld (Westfalen). Studium der Schulmusik an der Musikhochschule Heidelberg und der Musikwissenschaft, Germanistik, Philosophie und Kunstgeschichte an den Universitäten Köln und Heidelberg. 1965 Staatsexamen für das Lehramt an Gymnasien (Heidelberg). 1968 Promotion in Musikwissenschaft (Heidelberg). 1968–73 Wissenschaftlicher Assistent an der Universität Heidelberg (R. Hammerstein, E. Jammers). 1973–2004 Professor für Musikwissenschaft an der Pädagogischen Hochschule Schwäbisch Gmünd. Seit 1969 zunächst Lehrbeauftragter, dann Honorarprofessor für Musikgeschichte an der Staatlichen Hochschule für Musik und Darstellende Kunst Mannheim (ehemals Heidelberg). Gastprofessuren und Lehraufträge an den Universitäten Heidelberg, Kiel und Bern sowie an der Franz-Liszt-Musikuniversität Budapest. MGG-Fachbeirat für den Themenkomplex Jazz. Forschungsschwerpunkte: Musikgeschichte des 18.–20. Jahrhunderts; Jazz, Afro-amerikanische Musik; Musik und Religion.

## Über das Beginnen

Jürgen HUNKEMÖLLER

(Staatliche Hochschule für Musik und Darstellende Kunst, Mannheim)

Obwohl Beginnen und Schließen „*Grundkategorien musikalischer Formung*“ sind (H.H. Eggebrecht), hat die Musikwissenschaft die Frage nach dem Beginnen vernachlässigt. In der Studie untersucht werden Strategien des Beginnens bei Béla Bartók. Ausgewählt wurden Kompositionen aus allen Gattungen der Instrumentalmusik von 1905 bis 1945, freilich eingeschränkt auf originäre Satzkonzepte Bartóks (Adaptationen der Bauernmusik, Palindrome, Kompositionen mit Zitaten, Kompositionen mit einstimmigen Einleitungen). Ergebnisse: 1. Das Beginnen in Auseinandersetzungen mit den *objets trouvés* der Bauernmusik läßt verschiedenartige Gestaltungsmöglichkeiten zu. 2. Palindrome tragen dem veränderten Stellenwert von Beginn und Schluß Rechnung. 3. Das Beginnen mit einem (geborgten) Zitat zielt auf Programmatik von kryptoreligiöser Qualität. 4. Der Beginn mit einer einstimmigen Einleitung hat Bekenntnischarakter; er markiert wechselnde Positionen auf dem kompositorischen Weg Bartóks.



**Nobuhiro Ito** is Professor of Musicology at Osaka University. In 1992–3, he conducted research at the Liszt Academy of Music and also at the Bartók Archives in Budapest on Bartók's ethnomusicological activity. Then he published a book on this topic in Japanese in 1997. He is also the translator of the Japanese version of Bartók's *Hungarian Folk Music*. For the past ten years, Ito has researched Roma music in Hungary, Romania, and Bulgaria and in 2009 published a book on the relationship between village musicians in East European countries and avant-garde music in twentieth century. Both books were awarded prestigious prizes in Japan. His article "The Last Few Pieces of the Jigsaw Puzzle: The Original Source of No. 8, 'Slovakian Song,' in the Forty-Four Duos by Bartók" appeared in *Parlando* (2008/6) translated into Hungarian by Dr. László Vikárius.

### **Slovakian Folk Song Arrangements by Bartók and their Relationship to Stravinsky's *Les Noces***

Nobuhiro ITO  
(Osaka University)

My presentation investigates the development of Béla Bartók's Slovakian folk song arrangements and confirms the strong influence of Igor Stravinsky on them.

Bartók left behind over 300 pieces of folk song arrangements. In the field of vocal works, three series are rooted in Slovakian folk songs: Five Slovak Folk Songs for Male Chorus (1917, BB 77), Four Slovak Folk Songs (1917, BB 78) and *Village Scenes* (1924, 1926, BB 87). They share a strong connection in terms of contents of texts, concepts of works and treatment of folk melodies. In *Village Scenes*, Stravinsky's influence is also highly evident. Here not only was Bartók "influenced" by Stravinsky but he also imitated and even "quoted" Stravinsky's *Les Noces* (1924).

In this presentation, I will examine this relationship between the works of Bartók and Stravinsky using "Hungarian Folk Music and New Hungarian Music," an essay written by Bartók himself in 1928.



**Márton Kerékfy** (b. 1981, Budapest) is musicologist and composer. He studied musicology and composition, the latter with János Vajda, at the Liszt Academy of Music in Budapest between 2000 and 2007. He received his degree in musicology with a dissertation on György Ligeti's music composed between 1950 and 1956, under the supervision of László Vikárius. Between 2007 and 2010 he was Ph.D. student at the same institution. The subject of his forthcoming Ph.D. dissertation is going to be on the influence of folk music and traditional music in György Ligeti's oeuvre (supervisor: Anna Dalos). His main field of research is the music of Ligeti and Bartók. Since 2005 he has been on the staff of the Budapest Bartók Archives. He translated into Hungarian and published the selected writings of György Ligeti in 2010.

## **The Role of Practical Considerations in Bartók's Compositional Process: The Case of *Contrasts***

Márton KERÉKFY  
(Bartók Archives, Budapest)

Most analyses of Bartók's *Contrasts* focus on abstract compositional ideas, such as musical language, form, and motivic unity. Manuscript sources, however, show that practical considerations play an equally important role in the compositional process. Bartók adventurously exploited the potentials of both the instruments (clarinet, violin and piano) and the musicians (Benny Goodman and Joseph Szigeti) for whom he composed the piece, but, within certain boundaries, he was also ready to make concessions to them.

Since Bartók was commissioned to write the piece, the composition had to fill a number of essentially practical requirements. When he began composing, some of the basic characteristics of the work, the instrumentation, the need to include virtuoso cadenzas for both soloists, the number, the tempi and the approximate durations of movements, as well as some stylistic features Bartók had to regard as given. Even so, the composer did not adhere strictly to all of the requirements. The compositional process of *Contrasts*, therefore, can be interpreted as a simultaneous realization of both practical and abstract ideas.



**William Kinderman** has been described by Alfred Brendel as a “very rare bird” on account of his ability to combine scholarship and performance. Kinderman's books on music include *Beethoven's Diabelli Variations*, *Artaria 195: Beethoven's Sketchbook for the Missa solemnis and the Piano Sonata in E Major, Opus 109* (3 vols.), *The String Quartets of Beethoven*, *Mozart's Piano Music*, and the comprehensive study *Beethoven* (new expanded edition, 2009). As pianist he has recorded Beethoven's Diabelli Variations and last sonatas; his double CD of the Diabelli Variations is available through Arietta Records. In March 2010 Kinderman received a Research Prize for lifetime achievement from the Humboldt Foundation. He is Professor at the University of Illinois and has taught as DAAD Guest Professor at the University of Munich. His current projects include two books: *The Creative Process in Music: Essays in Genetic Criticism from Mozart to Kurtág*, and *Wagner's Parsifal: Genesis, Drama, Interpretation*.

### **Folklore Transformed: Bartók's *Dance Suite***

William KINDERMAN  
(University of Illinois)

Bartók's *Dance Suite* from 1923 is a sometimes underestimated piece which displays a provocative relation to the political circumstances of its composition. Theodor Adorno regarded it rather dismissively, but an analysis of the work and



its genesis supports a different view, whereby the *Dance Suite* appears as an ambitious and original project, embodying what Bartók himself once described as an “Integritäts-Idee” (“idea of integrity”), a term alluding at once to a quality of unbroken wholeness and to a state of uprightness or unimpaired soundness.

The *Dance Suite* shows a different political attitude than had earlier been characteristic of Bartók. The composer was dismayed by the nationalistic conflicts besetting the new states carved out of the former Austro-Hungarian Monarchy after the World War I. How then did this former Hungarian nationalist regard his own role as a composer of art music who was deeply interested in rural music of diverse regions? Bartók described his aim in the *Dance Suite* as the achievement of “a sort of idealized folk music,” and examination of manuscripts held at the Sacher Foundation in Basel sheds light on the scope of his sources as well as some points of connection between the *Dance Suite* and his music for *The Miraculous Mandarin*, the controversial one-act pantomime ballet that was orchestrated shortly after the *Dance Suite* was composed. Analysis of the musical design of the *Dance Suite* shows how Bartók makes reference in the Finale to all of the preceding movements except for the nocturnal *Molto tranquillo*. Contrary to Adorno’s view, Bartók does “strive of synthesis” here, while avoiding literal repetition of the musical content of the earlier dances, each of which absorbs and sometimes combines elements drawn from different regional traditions.

This composition is delicately balanced between cultural plurality and integration, reflecting what David E. Schneider has described as Bartók’s “peculiar blend of national pride and openness to many cultures.” One is reminded in this regard of Bartók’s contemporary Stefan Zweig, who looked back at the land of his youth and early manhood, the Austro-Hungarian monarchy of the pre-World-War-I era, as a “world of security” in which “everything had its form, its appropriate measure and weight”. After the collapse of the monarchy in 1918, the virtues of that lost “world of security” became more apparent to Bartók; the earlier critic of the monarchy became its belated defender.



A native of Budapest, Hungary, **Péter Laki** studied piano, voice, composition, and musicology in his home city. He graduated from the Liszt Academy of Music in Budapest, and subsequently studied at the Sorbonne in Paris and the University of Pennsylvania in Philadelphia, where he earned his Ph.D. in 1989. His dissertation was about 17th-century Italian secular vocal music (“The Madrigals of Giambattista Marino and Their Settings for Solo Voice, 1602–1635”).

From 1990 to 2002, Dr. Laki was on the staff of The Cleveland Orchestra as Program Annotator and continues to be affiliated with the orchestra as an independent contractor. In addition, he has taught and lectured at American universities (Case Western Reserve, Kent State, John Carroll, Oberlin College), at the Liszt Academy of Music in Budapest, at the International Bartók Festival in Szombathely, Hungary, and at international symposia such as “Strings of the

Future,” held in Ottawa, Canada in the spring of 1997. He is currently on the faculty of Bard College.

Peter Laki is the editor (and one of the authors) of the volume of essays *Bartók and His World*, published by Princeton University Press (1995), and his scholarly articles have been published in periodicals such as *The Musical Quarterly*, *MLA Notes*, and others. He has read papers at numerous international conferences in the United States and Europe.

### **Bartók’s Violin Concerto: Philology and Performance Practice**

Péter LAKI

(Bard College, Annandale-on-Hudson, NY)

The world premiere recording of Bartók’s Violin Concerto, played by Zoltán Székely has been a classic for 72 years now. Since that time, dozens of artists have committed the work to disc and hundreds more – from concert artists to conservatory students – have played the concerto. Székely’s extremely subtle, almost chamber-music-like interpretation has been widely admired but many violinists in past decades have favored, by and large, a more robust approach, one that stresses the work’s connections to the Romantic concerto tradition. The question is: can a careful reading of the musical text – the final version as well as the various manuscript sources – help a player make practical stylistic decisions? A comparative examination of selected passages from a number of older and more recent recordings will be set against what textual analysis can tell us, as a test case for a productive dialog between scholarship and performance.



**Vera Lampert** studied musicology at the Liszt Academy of Music in Budapest between 1964 and 1969. Formerly a staff member of the Budapest Bartók Archives, she moved to the United States and, since 1983, she has been working as music librarian at Brandeis University. Her research is focused on Bartók’s scholarly work in the field of ethnomusicology, and the influence of folk music on Bartók’s compositions. Her catalog of the folksongs used in Bartók’s compositions, first published in 1980, appeared in 2005 with a compact disc containing most of the surviving original field recordings of the melodies. She prepared a volume of Bartók’s essays on folk music in the new Hungarian edition of Bartók’s writings. Her essays appeared, among others, in *The Bartók Companion*, *Bartók and his World*, and *The Cambridge Companion to Bartók*. She is participating in the preparation of the Béla Bartók Complete Critical Edition.

## Notation and Performance in Bartók's Vocal Music

Vera LAMPERT  
(Brandeis University)

Performance markings in the vocal lines of Bartók's compositions are surprisingly sparse compared to how carefully the instrumental parts are furnished with detailed instructions to indicate the desired interpretation. The few markings in vocal parts, especially in the folk song settings, are mostly meant to create special effects. One possible explanation for this discrepancy might be found in the spontaneous, simple performance of the folk singers Bartók came across during his research. In his vocal folk song settings, he presumably intended them to be performed in the same unaffected way that characterized the original folk performance. Comparison of these and the sound recordings that preserved Bartók's vocal folk song settings with the composer at the piano can put this endeavor to the test.



**Carl Leafstedt** is on the faculty of Trinity University in San Antonio, Texas, where he is currently Chair of the Music Department. A chemistry/music double major in his undergraduate years at Williams College (B.A., 1986), he received his Ph.D. in music from Harvard University in 1994. He's been at Trinity since 2001. He has also taught at Southwestern University, the University of North Carolina at Greensboro, and Duke University. His book on *Bluebeard's Castle* was published by Oxford University Press in 1999. He served as President of the American Musicological Society's Southwest Chapter from 2005–7, and has held numerous board appointments to arts organizations in South Texas. He is currently board president of the San Antonio Chamber Choir. A violist and pianist by training, he is currently working on a book on Bartók's years in America, 1940–45, and editing the unpublished biography of American composer Ernst Bacon.

### Victor Bator and the Early Years of the American Bartók Archive: An Appreciation

Carl LEAFSTEDT  
(Trinity University, San Antonio, TX)

Bartók's American estate dates its origins to 1943, when he entrusted his music manuscript collection to the care of two fellow Hungarian emigrés, Gyula Baron and Victor Bator, both then living in the United States. After his death in 1945 the estate devolved into their care, in accord with the legal provisions of the will. For the next 22 years it was carefully managed by Bator, a lawyer and businessman who lived in New York City for the rest of his life. The onset of Cold War politics in the late 1940s presented numerous challenges to the estate, out of which emerged the tangled thicket of rumor, litigation, misunderstanding, con-



fusion, and personal animosity that has been the American Bartók estate's unfortunate legacy since the 1950s.

As one of Hungary's most significant cultural assets located outside the country's borders, the American Bartók estate has since 1981 been under the control and careful supervision of Peter Bartók, now the composer's only remaining heir. All but forgotten is the role Victor Bator played in managing the estate during the difficult years after World War II, when its beneficiaries became separated by the Iron Curtain, setting in motion legal and emotional difficulties that no one in the immediate family could have predicted. Equally overlooked is the role he played in enhancing the collection to become the world's largest repository of Bartók materials.

A considerable amount of Bator's personal correspondence related to the early years of the Bartók estate has recently come to light in the U.S. Together with U.S. court documents and information gleaned from recent interviews with Bator's son, Francis Bator, still living in Massachusetts, and Ivan Waldbauer, still living in Ohio, we can now reconstruct with reasonable accuracy the early history of Bartók's estate. A strikingly favorable picture of Bator emerges. Bartók, it turns out, chose his executors wisely. A cultivated and broadly learned man, by the late 1920s Victor Bator had gained recognition as one of Hungary's most prominent legal minds in the field of international business and banking law. His professional experience became useful to the Bartók estate as the Communist party gradually took hold of Hungary after World War II, seizing assets and nationalizing property previously belonging to individual citizens. His comfort in the arena of business law also thrust him into prominence as a public advocate for increased fees for American composers in the late 1940s – a matter of tremendous urgency for composers of serious music at the time. By reconstructing Bator's professional career prior to 1943 his actions as executor and trustee become more understandable. We gain new insight into a figure of tremendous personal importance for Bartók and his family.



**Daniel-Frédéric Lebon** was born in 1982 and raised up bilingually (German and French). He attended the Lycée Français de Hambourg – Antoine de Saint-Exupéry and took the Baccalauréat (A-Levels) in 2001. After a social year at the German Red Cross, he successfully completed his apprenticeship as a publisher salesman. Afterwards he studied historical musicology and German language and literature at the University of Hamburg. 2008 he attained his master's degree (Magister Artium) and received the verdict 'very good'. Besides his academic studies he has worked at the Deutsche Grammophon GmbH since 2006, first at International Marketing & Promotion than at Artists & Repertoire and until now in the score archive. Supported by a grant of the University of Hamburg, he has been working on his doctoral thesis on Béla Bartók's ballets since 2009.

### *Le mandarin merveilleux* and the *Apache* from Paris

Daniel-Frédéric LEBON  
(University of Hamburg)

In the well-discussed introduction to Béla Bartók's pantomime *The Miraculous Mandarin* the composer depicts the musical stylised image of an anonymous metropolis. In this context the term 'Autohupen-Motif' ('klaxon-motif') came up in musicology. But Bartók very likely referred to a very specific city, at least the *Mandarin* plot once stood in connection with the European capital of the (long) 19<sup>th</sup> century: Paris. This precise geographic attribution is possible due to Bartók's repeated use of the term "*apache*" or "*apacs*", referring to the three thugs. "Apache" designates first of all indian tribes but secondly also Parisian thugs. The term came up in this second meaning at the beginning of the 20<sup>th</sup> century. It was omnipresent in French press and French cultural life at a time when Bartók, in 1905, first visited this city that impressed him so much and necessarily came across the term. As Bartók began to think about the *Mandarin* in 1917 he came back to this term, that by now had been integrated into Hungarian too, to describe the thugs adequately as Parisian *apache*.



A graduate of the Liszt Academy of Music and the University of California at Berkeley, **Klára Móricz** is currently Joseph E. and Grace W. Valentine Professor of Music at Amherst College. Her book, *Jewish Identities: Nationalism, Racism and Utopianism in Twentieth-Century Art Music*, was published by University of California Press in 2008. She has published articles in *JAMS*, the *Cambridge Opera Journal*, *Twentieth-Century Music*, and *Studia Musicologica*. Her essays on Bloch's *America* and Bartók's *Bluebeard's Castle* are forthcoming respectively in *American Music* and *Modernism and Opera*. A contributor to the award-winning collection of essays *Western Music and Race* (Cambridge University Press, 2007), she is presently co-editing a volume of essays entitled *The End of Russia: Essays on Arthur Vincent Lourié* for Oxford University Press. With Christopher Hailey she is editor of *Journal of Musicology*.

### Echoes of the Self: Cosmic Loneliness in Bartók's *Bluebeard's Castle*

Klára MÓRICZ  
(Amherst College)

The only surviving thematic sketch for Bartók's opera *Bluebeard's Castle* is in a black pocket book that Bartók used for compositional sketches between 1907 and 1922. The preceding page in the sketchbook contains the continuity draft of the third of Bartók's *Four Dirges*, a series of piano pieces composed around the same time as the opera. In this paper I argue that the physical proximity of these two sketches opens interpretative possibilities for *Bluebeard* that point far beyond the

chronological and stylistic proximity between opera and piano piece. With its insistent hollow fifths in the low register, ringing pedal tones, and characteristic diminished fourths in the left hand, Bartók's *Third Dirge* bears a striking resemblance to Schubert's *Der Doppelgänger*, a setting of a poem by Heinrich Heine. Heine's *Doppelgänger* is an early poetic expression of dissociation or out of body experience that would haunt artists to the end of the century and beyond as a metaphor for existential loneliness. Although dressed in lush, impressionistic orchestral garb, *Bluebeard* preserves the dark colors, hollow sounds, and most crucially, the existential despair expressed in the *Third Dirge* and its model, *Der Doppelgänger*. Comparing *Bluebeard* to *Doppelgänger* via the *Third Dirge* highlights the existential question posed in Bartók's opera.

Another nineteenth-century precursor of *Bluebeard* is Wagner's *Lohengrin*, which, like Bartók's opera, is about the forbidden question. But while in *Lohengrin* darkness is associated with evil and light with the angelic purity of Elsa, in *Bluebeard* potential evil penetrates Bluebeard's dark castle in the alluring form of light, conjured by the female protagonist Judith. Reading the polarized representation of gender relations in *Bluebeard* as inspired by Wagner and at the same time resisting Wagner's redemptive resolution helps locate the source of Bartók's existential anxiety in the fear of women. The comparison shows not only Bartók's debt to nineteenth-century Romantic paradigms, but also reveal the transformation of woman from Wagner's redeeming female into Bartók's paradigmatic *fin-de-siècle* femme fatale. Instead of saving man through self-sacrifice, this new woman reinforces man's existential loneliness, compelling him to look for redemption not in love, but in a utopian folk community. Bartók thus translates Romantic feelings of loneliness, isolation, and longing for redemption through love into modernist notions of the self and its longing for community.



**Mineo Ota** was born in Tokyo in 1969. In 1996, after taking his degree of M.A. at the University of Tokyo with a dissertation on Bartók, he moved to Budapest and continued his research at the Budapest Bartók Archives. In 2000 he moved back to Tokyo and enrolled for the Ph.D. program at the University of Tokyo. Since then he wrote several papers in Japanese and in English (e.g. "Why is the 'Spirit' of Folk Music so Important? – On the Historical Background of Béla Bartók's Views of Folk Music." *International Review of the Aesthetics and Sociology of Music*, vol. 37/1 (Zagreb: 2006), pp. 17-32.). In 2009 he took his doctorate at the University of Tokyo with the dissertation entitled "Cultural Nationalism and Modernism in Béla Bartók's Activities – On the Role of 'Peasant Music' " (written in Japanese). Since April 2009 he has been working at the University of Tokyo as assistant professor.

## **Bartók's Wrists and the 19<sup>th</sup>-century Performance Practice: An Essay on the Historicity of Piano Technique**

Mineo OTA  
(University of Tokyo)

In contrast to the general assumption today, two of Bartók's pupils – Mária Comensoli and Júlia Székely – testify that their teacher's hands were "small." And the historical recording of Bartók's *Second Sonata for Violin and Piano* played by József Szigeti and the composer himself seems to support this: When Bartók played the chords with ninth or tenth, he did so mostly in *arpeggio*. Probably he relied much more on the coordination of hand, wrist, and arm, and on the frequent use of pedal than most of the pianists of our age.

Relating to this, contemporary documents also suggest that one of Bartók's technical merits was the flexibility of his wrists. Flexibility is of course a part of physical abilities, but in Bartók's case it also may have been a fruit of conscious training led by István Thomán, his piano teacher. At least the writings by this pupil of Liszt suggest that Thomán, like his master, cherished "active" use of wrists, even though he basically supported modern, "synthetic" piano technique propagated by Breithaupt, who consistently recommended the "passive" use of the wrists. It is likely that, through Thomán, Bartók could have learned many things from the 19<sup>th</sup>-century performance practice.



**Csilla Mária Pintér** studied musicology at the Liszt Academy of Music between 1992 and 1999, and graduated with a diploma in musicology from there with a dissertation on Olivier Messiaen's *Vingt regards sur l'Enfant-Jésus* ("Reflexió és kontempláció Messiaen zenéjében" [Reflection and contemplation in Messiaen's music], supervisors: Sándor Kovács and Tibor Tallián). She continued her studies as a Ph.D. student at the Liszt Academy between 1999 and 2002. She wrote her Ph.D. dissertation on Bartók's rhythm (*Emblematic Stylistic Marks in Bartók's Rhythm*, 2010, supervisor: László Somfai). She received a Zoltán Kodály scholarship between 2000 and 2002 and has been on the staff of the Bartók Archives of the Institute for Musicology of the Hungarian Academy of Sciences since then.

## **The Music of Words in Béla Bartók's Twenty-Seven Choruses**

Csilla Mária PINTÉR  
(Bartók Archives, Budapest)

Bartók's two- and three-part choruses for children's and female voices are his best-known choral works worldwide. Nevertheless, the vocal cycle as a whole does not enjoy a wide popularity outside of Hungary. The reason for this lies in the fact that it is a textually inspired composition written in an inaccessible

language, rarely performed due to difficulties of pronunciation and accentuation – not to mention the difficulties of translation.

Text has a very special role in Bartók's vocal works, where words do not act only through their meaning, nor do they function merely as a supplementary element of music, but are both an essential shaping force in the field of rhythm and a fundamental factor of timbral colours.

The subject of this paper is a survey of some difficulties in performing the *Twenty-Seven Choruses* with particular emphasis on the role of the text in the pieces' rhythmic style. The relation between words and timbre and, in connection with that, the orchestral version of seven choruses are also examined.



**Ullrich Scheideler** studierte Musikwissenschaft, Neuere Geschichte, Philosophie und Musiktheorie in Berlin und London. 1993 schloss er das Studium mit dem Magister mit einer Arbeit über Alban Bergs Streichquartett op. 3 ab. 2006 wurde er mit einer Dissertation über musikalischen Historismus im frühen 19. Jahrhundert promoviert.

Zwischen 1995 und 2005 war er wissenschaftlicher Mitarbeiter an der Arnold Schönberg Gesamtausgabe; im Jahr 2005 wurde er Dozent und Leiter des Lehrgebiets Musiktheorie an der Humboldt-Universität zu Berlin. Seine Publikationen schließen unter anderem die Edition von *Erwartung* und *Die glückliche Hand* im Rahmen der Schönberg Gesamtausgabe sowie *Autorschaft als historische Konstruktion* (2001, herausgegeben zusammen mit Andreas Meyer) ein.

### **Der Schaffensprozess bei Arnold Schönberg und Alban Berg im Lichte der Quellen: Zum Verhältnis von Einfall und Ausarbeitung in einigen um 1910 entstandenen Werken und den Konsequenzen für eine Edition**

Ullrich SCHEIDELER  
(Humboldt-Universität, Berlin)

Die Jahre zwischen ca. 1908 und 1913 markieren im Oeuvre Arnold Schönbergs mit ihrem Übergang zur Atonalität und zum aphoristischen Stil nicht nur kompositorisch einen radikalen Einschnitt, sondern waren zugleich mit einer neuen Art des Komponierens verbunden: Nicht mehr das sorgfältig geplante und durch Skizzen und Entwürfe hervorgebrachte Kunstwerk, sondern der spontane musikalische Einfall war jetzt zur obersten Maxime geworden. Und in der Tat sind Werke wie die Klavierstücke op. 11 und 19, die Orchesterstücke op. 16, das Monodram *Erwartung* op. 17 oder *Pierrot lunaire* op. 21 ohne längere Skizzen entstanden. Erst seit 1912 geriet Schönberg in eine Krise, die nicht nur die Fertigstellung des Dramas mit Musik *Die glückliche Hand* mehrere Jahre lang verzögerte, sondern schließlich die Abkehr von dieser Art des musikalischen Denkens unumgänglich machte.



Trotz des von Schönberg betonten Vorrangs des ersten Einfalls ist es im Zuge der Ausarbeitung und Drucklegung immer wieder zu Änderungen des Notentextes gekommen. Am Beispiel einiger Kompositionen Schönbergs dieser Zeit soll in dem Vortrag versucht werden, diese Änderungen zu systematisieren und ihre Relevanz für eine Edition der betreffenden Werke zu bewerten.

Im Vergleich hierzu wird abschließend anhand des Streichquartetts op. 3 (1910) Alban Bergs Arbeitsweise, in der Skizzen und Entwürfe stets eine wesentliche Rolle gespielt haben, vorgestellt. Auf diese Weise soll die Besonderheit der Schaffensprozesse bei beiden Komponisten verdeutlicht werden.



**László Somfai** (b. 1934), retired Head (1972–2004) of the Bartók Archives of the Institute for Musicology of the Hungarian Academy of Sciences, since 1969 professor of musicology at the Liszt Academy of Music, currently professor emeritus. He is member of the H.A.S. (1995), corresponding member of the A.A.A.S. (1997), B.A. (1998), and A.M.S. (1988), founder-president of the Hungarian Musicological Society (1994–1998), between 1997–2002 president of the I.M.S. From the late 1960s he lectured in the U.S.A., furthermore in England, Germany, Austria, Canada, Denmark, Finland, Netherlands, Belgium, Switzerland, Italy, Spain, South Africa, etc.

His researches focus on Haydn and Bartók with special stress on the investigation of the compositional process and the historically oriented performance. He published over 160 studies and twelve books including *Joseph Haydn's Keyboard Sonatas* (U. of Chicago Press 1995, 2nd ed. 2010), and *Béla Bartók: Composition, Concepts, and Autograph Sources* (U. of California Press 1996). Recently Somfai works on the thematic catalogue of Bartók's compositions and on the preparation of the *Béla Bartók Complete Critical Edition*.

### **Critical Edition with or without Notes for the Performer**

László SOMFAI  
(Bartók Archives, Budapest)

The concept of the *historisch-kritische Gesamtausgabe* series of the 1950s (the New Bach, Mozart, Haydn, etc., editions) is rightly questioned today. None the least because in making an impeccable text of a scholarly edition a certain kind of self-defensive attitude of editors had priority over the interest of the intelligent user: the “text” should be eternal, and the editor would not take the responsibility to answer justifiable questions of the performer. In case of the 20<sup>th</sup>-century composers the source chain of a work from sketches to the printed and revised version(s) is not only much better documented than in the music of Baroque and Classical masters, but some composers (Schoenberg, etc.) explained their special use of performance instructions. In this respect Bartók is an intriguing and well-

studied case, however, performers are often misled by contradictory information or supposed authentic traditions. The forthcoming complete critical edition in each volume – not within the Critical Commentaries but before the score – will offer two texts: *On Bartók's Notation* (partly standard, partly genre-oriented basic information), and *Editorial Notes for the Performer* (on each composition of the volume). The paper will discuss problems related to these two texts.

### **The *Béla Bartók Thematic Catalog* in Progress**

László SOMFAI

(Bartók Archives, Budapest)

On the occasion of the Bartók International Congress 2000 in Austin, Texas, I discussed basic questions related to the forthcoming thematic catalog (“Desiderata Bartókiana: A Survey of Missing Links in Bartók Studies,” in E. Antokoletz, M. v. Albrecht, ed., *International Journal of Musicology*, Vol. 9, Frankfurt a/M: Peter Lang, 2006, pp. 385–420), including the temporary text of one item (BB 50 Fourteen Bagatelles and fragments). In addition to the continuation of the complex research on, and finalization of, new items, due to the interest of G. Henle Verlag basic re-editing of the already written catalog units have been carried out. As regards to the organization of information, the visual concept and typography (without footnotes) – although only in one volume and in English – the Bartók catalog will be similar to Henle’s new Reger *Werkverzeichnis*.

Apart from providing insight into this basic project that will account for both the entire source material and the evolution of each of Bartók’s works, the presentation will also discuss problems of a catalog due to the growing number of reprint editions, doctored editions, new editions from the years after the end of copyright protection (in the U.S.A.), Japanese revised editions, and last but not least editions revised or first published by Peter Bartók.



**László Stachó** (b. 1977) is a musicologist, psychologist, and theoretical linguist. He is currently working as an assistant professor at the Liszt Academy of Music (Budapest) and at the Department of Music of the University of Szeged, teaching the psychology of musical performance, music theory, history of performance practice, and chamber music. His Ph.D. research, carried out at the Liszt Academy and with the Finnish Center of Excellence in Interdisciplinary Music Research (University of Jyväskylä), focuses on Bartók’s models and ideals for his performing style. His field of research includes Bartók analysis, 20<sup>th</sup>-century performing practice (especially Bartók performing practice) and emotional communication in music performance. He won the ESCOM Young Researchers Award 2006.

## **Structural Communication and Predictability in Bartók's Performance Style**

László STACHÓ

(Liszt Academy of Music, Budapest)

My research focuses on microtiming patterns characteristic of the Hungarian performing tradition of the Liszt school, including the performing style of Béla Bartók. I attempt to demonstrate that an important aspect of Bartók's playing, together with other performers of the Liszt school (e.g., Ernő Dohnányi) and of the era to a certain extent, is the mainly unintentional slowing down at relatively important or structurally surprising moments in terms of musical meaning and, respectively, the speeding up of relatively unimportant or highly predictable moments. Relatively important or structurally surprising moments in terms of musical meaning include the appearance of a new theme, structural boundaries, atypical modulations, and the like; relatively unimportant or highly predictable moments include sequences, transitional passages, and certain cadential formulae. Computer-assisted analysis of microtiming patterns of representative recording samples as well as their comparison with preliminary results of listening experiments suggests a tight connection of Bartók's rubato patterns with structural importance and predictability.



**Richard Taruskin** is Class of 1955 Professor of music at the University of California at Berkeley. Before that he taught at Columbia University. His books include monographs on Stravinsky and Musorgsky, a collection of essays on historical performance practice, and a six-volume history of music in the western literate tradition published in 2004 by the Oxford University Press.

## **Stravinsky Meets Bartók on the Field of Mozart**

Richard TARUSKIN

(University of California, Berkeley)

Their recordings of music by others reveal more about their fundamental incompatibility, perhaps, than any other angle. Of particular interest in this regard are a pair of two-piano recordings of Mozart: Igor and his son Soulima Stravinsky recorded the C minor Fugue for two pianos, K. 426, on June 6, 1938, in Paris, while Béla and Ditta Bartók performed the D-major Sonata for two pianos, K. 448, in the Hungarian Radio on April 23, 1939, a performance from which six fragments totaling about 15 minutes survive. The paper as such will juxtapose the two recordings with readings from the sixth chapter ("De L'exécution")



from Stravinsky's almost exactly contemporary *Poétique musicale*, the Harvard lectures of 1939–40.



Né en 1972, **Mehdi Trabelsi** est de nationalité tunisienne. Après ses études musicales en Tunisie, il poursuit sa formation en France et en Belgique. Diplômé en piano du Conservatoire Royal de Bruxelles et Docteur en musicologie de l'Université de la « Sorbonne » à Paris, Mehdi Trabelsi est actuellement Maître-assistant à l'Institut Supérieur de Musique de Tunis.

### **Etude complémentaire de manuscrits des transcriptions et des enregistrements sonores algériens de Béla Bartók**

Mehdi TRABELSI

(Institut Supérieur de Musique de Tunis)

Lors de son séjour en juin 1913 à Biskra en Algérie, Béla Bartók a rapporté une collection de près de deux cents pièces enregistrées sur un phonographe à cylindre. Les travaux de Bartók sur cette région, et qui restent uniques en leur genre, ont été le sujet de notre thèse de Doctorat en musicologie soutenue en janvier 2003 à l'Université de Paris IV « Sorbonne » à Paris. La thèse n'a abordé que la moitié de la collection arabe de Bartók jusqu'alors disponible dans le *Bartók Archivum* de Budapest. Cependant, en 2006, la publication du CD Rom intitulé « *Bartók and arab folk music* » par la *Commission nationale hongroise de l'UNESCO*, par l'*European folklore institute* et par l'*Institut de musicologie de l'Académie hongroise des sciences*, nous livre tous les manuscrits des transcriptions et les enregistrements sonores disponibles et qui expriment la quasi-totalité de la collection arabe de Béla Bartók.

Notre communication apportera un complément de recherche par rapport à ces nouvelles données. Nous donnerons des commentaires et analyses de quelques transcriptions et enregistrements et nous mettrons en exergue l'importance des travaux arabes de Béla Bartók au service de la recherche ethnomusicologique du monde maghrébin.



**Anne Vester**, geboren 1981, studierte Musikwissenschaft, Mittlere und Neuere Geschichte und Philosophie an der Universität Köln. 2004/05 besuchte sie mit dem Erasmus-Austauschprogramm die Eötvös Loránd Universität und die Franz-Liszt-Musikakademie. 2008 beendete sie das Studium mit dem Magister Artium mit der Arbeit „Bartóks Weg zum Werk: Der holzgeschnitzte Prinz“. Berufserfahrung sammelte sie u.a. im Bereich Dramaturgie beim WDR. Seit Herbst 2009 nimmt sie am dreijährigen

PhD-Programm der Franz-Liszt-Musikakademie teil, unterstützt mit einem Stipendium des DAAD und der Ungarischen Stipendienkommission (MÖB). In ihrer Dissertation beschäftigt sie sich philologisch-hermeneutisch mit dem Holzgeschnitzten Prinzen und erhält hierfür die Möglichkeit, im Bartók-Archiv zu arbeiten.

### **Der *Holzgeschnitzte Prinz* als „ballet á clef“?**

Anne VESTER

(Franz-Liszt-Musikakademie, Budapest)

Ein Prinz schnitzt sein Ebenbild in Form einer hölzernen Groteske, die erreichen soll, was ihm verwehrt erscheint: die hochmütig-schöne Prinzessin für sich zu gewinnen, welche sich wiederum erst in den wirklichen Prinzen verliebt, nachdem sie die Puppe als Puppe und darin den wahren Menschen erkannt hat. Das „Werk“ im Werk ist ein durchaus mehrfaches: die Puppe, das Ziel des Prinzen und das Ballett als Visitenkarte des Komponisten für größere Aufgaben. Zugleich stellt das Ballett eine Art kompositorischer Begründung und Herleitung des ästhetischen Konzepts auf Basis eines Künstler-Märchens dar. Ist es also geradezu ein Schlüsselwerk wie Tibor Tallián anmerkte?

In meiner Forschungsarbeit beschäftige ich mich daher mit dem ästhetischen Programm Bartóks, dessen Musik als Ausdruck einer Dialektik von „progressiven“ und „regressiven“ Kräften in der musikalischen Moderne nach 1900 begriffen wird. Im Zusammenhang damit ist zunächst seine kompositorische Arbeitsweise zu vergegenwärtigen, welche konkret am Fall des „Holzgeschnitzten Prinzen“ und seiner Primärquellen untersucht wird. Die Notwendigkeit, die Spannung zwischen Regress und Fortschritt aushalten zu müssen – neben der Problematik, den aufführungspraktischen und ökonomischen Bedingungen entsprechen zu müssen und dabei eigene Werkideen dennoch kompositorisch adäquat umzusetzen – schlägt sich in entsprechenden Um- und Nacharbeitungen im Schaffensprozess des Balletts nieder. Es gilt daher, die entsprechenden Quellen nicht nur in Hinblick auf die wesentlichen Stationen der Entstehung des Werks einer grundlegenden Analyse zu unterziehen, sondern diese auch mit einer weitgehenden Klärung der Fragen nach den Gründen von Streichungen, Kürzungen und Erweiterungen zu verknüpfen. Dies möchte ich in meinem Referat skizzieren und zur Diskussion stellen.



**László Vikárius** (b. 1962), had been on the staff of the Bartók Archives of the Institute for Musicology of the Hungarian Academy of Sciences as László Somfai's assistant since 1989 and was appointed as head of the Archives in 2005. He has also been lecturer at the Liszt Academy of Music in Budapest since 1996 where he had graduated

with a thesis on a late medieval source on plainchant theory (1992). He also studied at the Basel Insitut für Musikwissenschaft in the academic year 1992/93. His main field of research is centred on Bartók's life, style and, especially, compositional sources. He has published articles in the *Danish Yearbook of Musicology*, *Hungarian Quarterly*, *International Journal of Musicology*, *Magyar Zene*, *Musical Quarterly*, *Muzsika*, *Studia Musicologica* and *Studien zur Wertungsforschung*. His Ph.D. dissertation *Modell és inspiráció Bartók zenei gondolkodásában* [Model and inspiration in Bartók's musical thinking] was published in 1999 (Pécs: Jelenkor) and his most recent publications include the facsimile edition of Bartók's autograph draft of *Duke Bluebeard's Castle* (Budapest: Balassi Kiadó, 2006). He co-edited, with Vera Lampert, the *Somfai Fs* (Lanham, Maryland: Scarecrow Press, 2005), the revised English edition of Vera Lampert's *Folk Music in Bartók's Compositions* (Budapest: Helikon, 2008) and, with János Kárpáti and István Pávai, *Bartók and Arab Folk Music*, CD-ROM (Budapest: European Folklore Institute, 2006). He is currently president of the Hungarian Musicological Society and programme director for the Ph.D. course of the Doctoral School at the Liszt Academy.

### **Bartók's Bulgarian Dances and the Order of Things**

László VIKÁRIUS

(Bartók Archives, Budapest)

Bartók's "Six Dances in Bulgarian Rhythm," the only formally self-contained set within the *Mikrokosmos*, is the crowning series of pieces in this huge compendium of the composer's later piano music and a veritable *ars componendi*. Since Bartók recorded all six dances, although not as a set but in groups of two pieces always combined with a third piece from the series, in 1940, they are ideal for an investigation of performance issues. The recordings from the *Mikrokosmos*, although relatively late, are fortunately close to the composition of most of the pieces and this fact makes the recordings all the more "authentic" sound documents of the composer's own understanding of the works. While the source value of the recordings of the Bulgarian Dances will be touched upon, the paper will rather focus on the concept of the series visiting the compositional manuscripts, discussing the evolution of the individual pieces and the emergence of the idea of the set (first intended to comprise only five pieces), which unusually if, perhaps, not accidentally bears a somewhat enigmatic dedication to the British pianist Harriet Cohen. Finally, the significance of order and ordering in Bartók's creative work, a hitherto little discussed common central element in the various fields of his activity, collecting, performing and composing, will also be considered.



**András Wilhelm** obtained his diploma as a musicologist at the Liszt Academy of Music in 1974. Then he worked at the Bartók Archives till 1990. His field of interest is 20<sup>th</sup>-century music and he has published studies on Bartók, Satie, Varèse, Webern and Cage. As a member of the Budapest New Music Studio, he often performs at concerts and has taken part in several recordings as a soloist or artistic director. He has been entrusted by the Editio Musica Budapest with the compilation of a catalogue of the works of György Kurtág. In 1995 he was invited to lecture at the Centre Acanthes Music Seminar in Avignon. Since 1980 he has regularly given lectures at the Bartók Seminar, Szombathely. Awards: 1979 Kassák Award (Paris), 2005 Ferenc Erkel Award.

### **In Dialog with Traditions**

András WILHEIM

(Liszt University of Music, Budapest)

An analysis of the Fourth Dialogue (in Nine little piano pieces), with a hypothetical reconstruction of its probable models, based on the published score rather than the manuscript sources.

**Organizers of the  
International Bartók Colloquium 2011:**



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