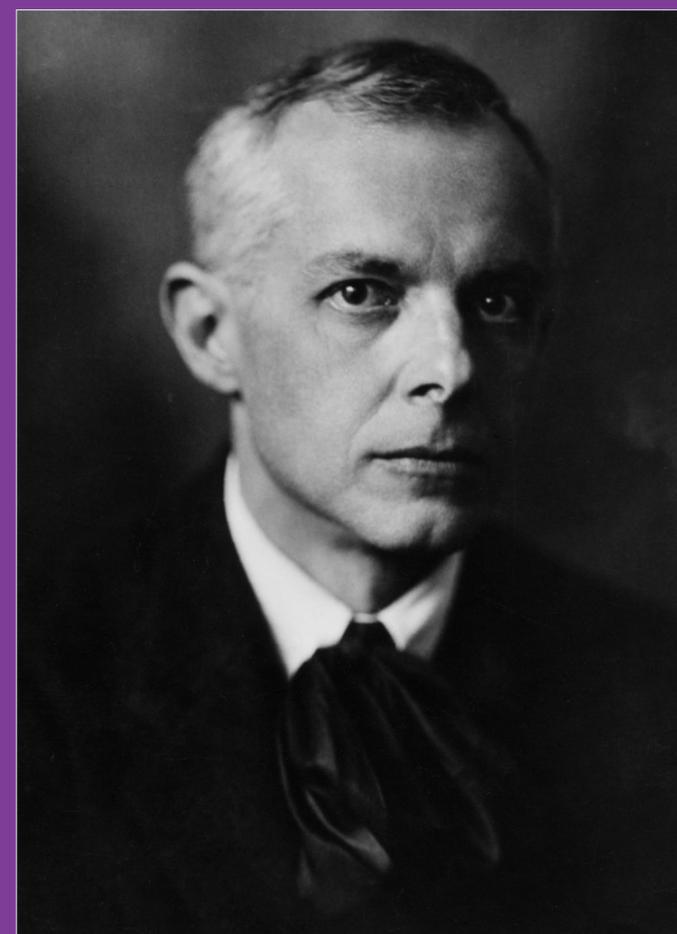




BARTÓK

Connections

A guide for performers and programmers



by
Malcolm Gillies

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www.boosey.com



Photo: courtesy Peter Bartók

with his phonograph machine in Bucharest



Photo: courtesy Bartók Archive Budapest

with his son Peter in Switzerland (early 1930s)



Photo: courtesy Peter Bartók

at his Bösendorfer piano

Cover image
portrait aged 41 (1922)
Photo Lajos Bátyi /
courtesy Bartók Archive Budapest

BARTÓK

Reading & Listening

This handbook brings together key information about Bartók and his works.

Further reading is listed in the on-line Bartók articles of *The New Grove Dictionary of Music and Musicians* (www.grovemusic.com) and *Die Musik in Geschichte und Gegenwart* (www.mgg-online.com).

For more detailed studies of Bartók's works see:

György Kroó, *A Guide to Bartók* (Budapest: Corvina, 1974)

Elliott Antokoletz, *The Music of Béla Bartók* (Berkeley: University of California Press, 1984).

David Yeomans, *Bartók for Piano* (Bloomington: Indiana University Press, 1988)

The Bartók Companion, ed. Malcolm Gillies (London: Faber & Faber, 1993)

Lászlo Somfai, *Béla Bartók: Composition, Concepts, and Autograph Sources* (Berkeley: University of California Press, 1996).

Useful websites:

Boosey & Hawkes www.boosey.com

Universal Edition www.universaledition.com

Editio Musica Budapest www.emb.hu

Bartók Records www.bartokrecords.com

Bartók Archives Budapest www.zti.hu/bartok

For further information and resources for festival programming, please contact our Promotion Department:

North America

Boosey & Hawkes Inc
35 East 21st Street, New York, NY 10010 6212
USA

Tel: +1 (212) 558 5500
Email: composers.us@boosey.com

UK (and rest of world)

Boosey & Hawkes Music Publishers Ltd
Aldwych House, 71-91 Aldwych, London, WC2B 4HN
UK

Tel: +44 (0)20 7054 7200
Email: composers.uk@boosey.com

Germany

Boosey & Hawkes/Bote & Bock GmbH & Co
Lützowufer 26, D-10787 Berlin
Germany

Tel: +49 (030) 2500 1300
Email: composers.germany@boosey.com

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Photo: Ernest Nash / courtesy of Peter Bartók

with Ditta in New York (1940)

Malcolm Gillies

Malcolm Gillies is Vice-President (Development) of the Australian National University and Chair of the Australian Youth Orchestra. As a musicologist he has written half a dozen studies of the life and works of Béla Bartók, including *Bartók Remembered*, *The Bartók Companion*, *Bartók in Britain* and *The New Grove Dictionary's* extended article on Bartók. As a musician he has associated with the Emerson, Belcea, New Zealand, and Australian quartets in presentations of Bartók's cycle of quartets, and co-curated a Bartók festival at Wigmore Hall, London, in 2006. In 2007 he becomes the President of City University London.

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Photo: courtesy Bartók Archive Budapest

photo portrait (1916)

BARTÓK Connections

A guide for performers and programmers

by **Malcolm Gillies**

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“A very original and powerful character”

Alban Berg, 1920

BOOSEY & HAWKES

BARTÓK

Renewed

at a US performance of *Piano Concerto No.1*



Photo: courtesy Peter Bartók

Béla Bartók was a Hungarian whose nationality lies at the heart of his musical inspiration and innovation. And it led him to the rich veins of other East European traditions, and to his ultimate cosmopolitanism as a musician and man. But Bartók's nationality has also been a stumbling block to his acceptance as a musical master of the stature of Johannes Brahms or Igor Stravinsky.

Overshadowed by the musical supremacy of Germany and Austria, any talented Hungarian in Bartók's day was faced with the dilemma of staying at home, and being considered a merely provincial phenomenon, or leaving for the international 'hot spots' of western Europe or north America. The conductor Georg Solti left early. Zoltán Kodály stayed put. Bartók and his colleague Ernő Dohnányi dallied – patriotic yet disillusioned – but ultimately they left, but too late to establish worthy new careers abroad. Their musical fates came to hang on the whims of posterity, and the advocacy of others.

Today's inheritance of Bartók's repertory is patchy and not always a good reflection of the ultimate quality of his music – or its relevance to the ears of new twenty-first-century audiences. The works we now know best usually started out with early exposure on the international stage, during Bartók's frequent but fleeting visits abroad in the 1920s and 1930s. Mostly they are instrumental works, usually involving pianos or strings somewhere in the mix. His most popular work over the ages is, interestingly, a small set of six Romanian Folk Dances (1915), available in myriad arrangements from solo piano to full orchestra.

Bartók's choral and vocal works, by contrast, are neglected, although artistically they lack nothing at all. With original texts in languages such as Hungarian, Romanian or Slovak, they continue to lurk – despite European Union expansion eastwards – behind an iron curtain of language and culture. Yet listen to *Village Scenes* or the *Cantata Profana* and you realize how vocal Bartók has its own mastery. And little wonder, given those thousands of folksongs he spent half his life analyzing and categorizing!

Born in 1881 in a provincial Hungarian town (now part of Romania), Bartók soon dedicated himself to the national cause. His early symphonic poem *Kossuth* (1905), for instance, lamented the abortive Hungarian War of Independence of 1848-49. But Bartók's unique Hungarianness only began when he realized that this heroic Hungarian lament was nothing but a pastiche of his Germanic inspiration of the moment, Richard Strauss.

Bartók's real Hungarian innovation was to take the tunes of the swineherd and the peasant girl into the concert hall in all forms of dress and combination. He did that, in part, through arrangements – some disarmingly simple (like his first setting, 'Red Apple'), some alarmingly complex and dissonant (like his Improvisations of 1920). But he also digested these influences to produce, in his longer and later pieces, a fully integrated, utterly distinctive yet still folk-inspired style. We hear that powerful homogenized utterance, for instance, in any of the six string quartets or in the stunning Music for Strings, Percussion and Celesta – perhaps his consummate work of the 1950s. So, folk Bartók begat art Bartók.

Unlike Kodály, Bartók ranged very widely in his ethnographic thinking. Within a couple of years of starting to collect folk music he had discovered equally fertile fields among the Romanian and Slovak communities of Old Hungary. Later, he wandered wider still, visiting the Berbers of North Africa and the Turks of Anatolia. Such compositions as the Piano Suite, Dance Suite and *Mikrokosmos* reflect these non-European inspirations, sometimes with the same glowing intensity heard in works of Arabic influence by the Pole Karol Szymanowski or the Briton Gustav Holst.

Between the wars Bartók gradually became a citizen of the world. Radio, the gramophone and new opportunities for travel helped him to transcend artistic and political boundaries. His years on a League of Nations' committee in the 1930s also brought out a new purpose of artistic internationalism. Bartók's *Cantata Profana* was the first of an intended "Danube trilogy", and a prelude to the increasingly pan-national style of his 'golden years' as a composer: 1934-59. From these pre-War years come so many of the Bartók chamber classics, but also the little-known three songs *From Olden Times* for male chorus and his challenging Violin Concerto No.2.

No self-respecting orchestra can overlook the late-flowering, mellow fruits of Bartók's years of exile in America: the Concerto for Orchestra and Third Piano Concerto. And for the chamber audience, the Sonata for Solo Violin that Yehudi Menuhin commissioned from Bartók in 1944 remains as breath-taking, beautiful and strong as ever.

With such a strong portfolio of instrumental works for the concert hall, Bartók's gift for the stage is sometimes overlooked. Yet *The Miraculous Mandarin* pantomime, written during heady days of influenza pandemic, war

surrender and revolution (1918-19), is an unrivalled masterpiece – truly Bartók's answer to Igor Stravinsky's ballet *The Rite of Spring* and Alban Berg's opera *Wozzeck*.

Although Bartók was not a film-music composer of the ilk of Saint-Saëns, Korngold or Shostakovich, the percussive and rhythmic qualities of his music adapt superbly to stage and screen. It is not by chance that so many of his works, or individual movements, include the word 'dance' in their titles. Stanley Kubrick's horror movie *The Shining* (1980) three times returns to the eerie third movement of Bartók's Music for Strings, Percussion and Celesta (1936) to build the film's incredible tension. Other music with superb filmic potential includes the supernatural moments of *The Miraculous Mandarin* (1918-19), and the rich, Finno-ugric sounds of Bartók's unaccompanied male choruses.

Bartók died within weeks of the end of the Second World War. As soon as he was dead, it seems, the popularity of his music took off, at least in the West. While newly Communist Hungary suppressed his more 'abstract' works for some years, the diaspora of great Hungarian musicians – conductors like Reiner and Doráti, the violinists Székely and Szigeti, and such pianists as Kentner and Sándor – promoted his works across the world more effectively than Bartók himself could ever have conceived. The new LP era pushed Bartók, for several decades, into lists of the top half-dozen best-selling twentieth-century composers. The six string quartets led at the quality end of the classical market, while works like Romanian Folk Dances were happily positioned at the more popular end. Among composers acknowledging a direct influence from Bartók are Messiaen, Ginastera, Copland, Crumb, Lutosławski, and Benjamin Britten. As with many post-War Hungarians György Ligeti showed strong Bartókian influence in his early works of the 1950s but also in his later works, from the 1980s.

Now 60 years after his death, Bartók's reputation as a musical genius is undiminished. However, history's tendency to reduce the richness of diversity into a few sanctioned examples – the inner canon – needs to be resisted. Bartók means more than a small cluster of quartets, orchestral pieces and piano works. To renew audiences, continually challenge performers, and provide the simple tonic of the less familiar, each generation needs to find its own answers to the essential qualities of his greatness. In short, to confront Bartók afresh.

“Here was an extraordinary personality”
Aaron Copland, 1970

BARTÓK Connected

*It is impossible to pigeonhole Bartók, although many have tried. His music confidently defies easy 'solutions' to its forms or structures. Beneath a logical and orderly exterior there lies strong and relentless passion. His activity as composer, performer, teacher and ethnomusicologist resulted in a unique blend of features in his music. This is not just a matter of style, but also of ideology, pedagogy and personal intent. Below are ten themes that his music readily suggests. These themes are useful in connecting Bartók's life and his works, but also in connecting Bartók with other composers of his day, and beyond. Excerpts from works marked in **bold** appear on the accompanying Bartók Connections CD.*



Photo: courtesy Bartók Archive Budapest

with his sister, aunt and mother (1901)

In the Beginning

Truly great composers begin a long way from their destinations. It is this startling journey of new inspirations and unexpected turns that distinguishes the genius from the everyday artist. Bartók's schoolboy and Academy exercises in composition are conservatively late-Romantic. Then, from around 1902/3 a more individual and

charismatic voice emerges – still utterly Romantic in its vocabulary, but pushing towards something new, whether it be in setting an expressionist poem for male chorus (***Evening***), penning his first Lisztian-styled work for piano and orchestra (the **op.1 Rhapsody**), or in the simple arrangement of a Transylvanian folk song, '**Red Apple**', that set Bartók on his quest for a clean and clear source for new compositional directions.



Photo: Mary Evans Picture Library

the River Danube in Budapest (1930s)

Bartók at Home

Vienna had its Second Viennese School of Schoenberg, Berg and Webern. Budapest, too, had its trio of 'greats' in this same generation: Bartók, Kodály and Dohnányi. The three Hungarians began in similar styles, but each then pursued a different course. Dohnányi remained comfortably post-Brahmsian, while Kodály explored more modern but strongly Hungarian directions. Bartók headed right through Hungarianism and modernism to achieve a stylistically blended, classic internationalism. To celebrate the fiftieth anniversary of the union of Buda and Pest in 1923, the Budapest Three were each commissioned to write a work and what a great investment this proved to be. The very titles reflect their different approaches and allegiances: Dohnányi produced his ***Festival Overture***, Kodály his ***Psalmus Hungaricus*** and Bartók the trans-national ***Dance Suite*** that rapidly became his first big international success with orchestras.

Bartók and Contemporaries

Bartók's ears were always open, even if he was a little more coy than Stravinsky about borrowing from others. He was a keen supporter of the International Society for Contemporary Music because of the opportunities it offered to review the latest musical trends. In 1926 he heard Stravinsky's new ***Piano Concerto***, and immediately, with its stringless sound in his ears, set to work on his own ***Piano Concerto No.1***. In similar ways, the sound of Szymanowski's war-time violin works broadened the palette of his own violin and orchestral writing in the early 1920s, and the revelation of

Ára 5 korona.

Szombaton, 1921. április 23-án este 6 órakor
a Zeneakadémia nagytermében

DEBUSSY-SZTRAVINSZKY-EST

Közreműködnek: BARTÓK BÉLA, H. GERVAI ERZSI
és SZÉKELY ZOLTÁN

MŰSOR.

1. DEBUSSY CLAUDE . Préludes (1900–1912)

1. Danses de Delphes.
2. Le vent dans la plaine.
3. Feuilles mortes.
4. La puerta del Vino (Habana).
5. Les fées sont d'exquises danseuses.
6. General Lavine – eccentric – (Cake-Walk).
7. Ce qu'a vu le vent d'Ouest.
8. La terrasse des audiences du clair de lune.
9. Ondine.
10. Les collines d'Anacapri. (Zongora.)

2. SZTRAVINSZKY IGOR 1. Quatre chants russes (1918).

- a) Canard (Ronde).
- b) Chanson pour compter.
- c) Le moineau est assis . . .
- d) Chant dissident.

2. Histoires pour enfants (1917) No. 2.
(Les canards, les cygnes, les oies . . .).
Ének és zongora.)

S Z Ű N E T.

3. SCHÖNBERG ARN. op. 11-ből (1909) 1. és 2. szám.
SZTRAVINSZKY IGOR Piano-Rag-music (1919). (Zongora.)

4. DEBUSSY CLAUDE . Szonáta zongorára és hegedűre (1916–1917.)
Allegro vivo. — Intermède (fantastique et léger)
Finale (très animé).
FODOR rendezése.

A „Bösendorfer”-féle hangverseny-zongorát CHMEL J. és FIA cég szállította.

Zeneakadémia. Vasárnap, 1921. április 24-én.
M. HAVAS GYÖNGYIKE
DALESTÉLYE. (FODOR rendezése.)

VIGADÓ. Szerdán, 1921. április 27-én
FEUERMANN ZSIGMOND hegedű-estje.
Műsor: CSAJKOVSKY: Hegedűverseny, BACH, PAGANINI, SARASATE stb.
(FODOR rendezése.)

PARADIA-TYRKA, BUDAPEST

BB BARTÓK ARCHIVUM 2050/30 BUDAPEST

Photo: courtesy Bartók Archive Budapest

Bartók performs a programme of Debussy, Stravinsky and Schoenberg in Budapest (1921)

Debussy's soundworld around 1907 hugely influenced his works for the following five years, including the opera *Duke Bluebeard's Castle*, the first of the Two Portraits and two of the **Four Orchestral Pieces**. His **Violin Concerto No.2**, finished in 1938, provided a very elegant answer to the twelve-tone school, demonstrating in its third movement, that “one can compose tonally, even using twelve tones”.

Bartók at War

Sandwiched between Austria-Germany and Russia, Hungarians have, understandably, held a fatalistic attitude to war. For a millennium the Hungarians have been trampled over by marauding hordes from east or west, and

sometimes squashed from both sides at the same time. Of course, every now and then they tried a bit of trampling themselves. Bartók's early symphonic poem, *Kossuth* (1903), depicted Hungarian heroism in the War of Independence of 1848-49 against the Austrians. But General Kossuth's battle is ultimately lost. As expressed in the concluding 'Marcia funèbre', “Hungary lies in deepest woe, in deepest mourning. A hopeless silence reigns.”

Bartók's music shows complex, less starkly programmed responses to the two world wars. Rather than a fast finale, his **String Quartet No.2** (1914-17) ends with slow, grim and muted music – an unrelieved anticlimax to the work. So, too, as the world slid to war in 1939, Bartók rejected his drafted fast finale to the **String Quartet No.6**, and instead allowed the melancholy of his opening theme to infect and ultimately to consume all brighter, faster and sharper sounds in his final movement.

Bartók on Stage

Bartók's three stage works – an opera, a ballet and a pantomime – all date from the turbulent decade of the 1910s and each was problematic to him. His opera, **Duke Bluebeard's Castle**, forged a new folk-influenced course for Hungarian opera, but languished for years. The stage work he liked least (*The Wooden Prince* ballet) gained performance most easily, while the one he loved most (*The Miraculous Mandarin* pantomime) was never performed in Budapest during his lifetime, although it did achieve 1920s performances in Czechoslovakia and Germany – until Cologne's Mayor Conrad Adenauer shut it down. Its story was too coarse and its music too riotous for it to have an



Photo: courtesy Bartók Archive Budapest

costume design for the premiere of *The Wooden Prince* (1917)

easy birth in Bartók's own time. In a 1932 letter to his publisher he lashed out: “As long as all kinds of rubbish are performed, but such a work as this is not, then all publicity for my orchestral works is just a waste of time.” Time has now healed this insult, with *The Miraculous Mandarin* becoming one of Bartók's more performed works, at least in its orchestral suite version. And its plot is not quite so shocking in an age of ubiquitous on-screen sex and violence.

'Arabic' Bartók

By 1913 Bartók felt his career had stalled. He looked for new inspiration in a trip to North Africa (now Algeria), where he studied the music of the Berbers. He took great care in recording many of their pieces on his phonograph. One of them, for **yeita (oboe) and darbuka (drum)**, is found on the accompanying CD. This 'Arabic' music was so different – to his ears, so deliciously 'primitive' – that it opened up new compositional vistas galore. One of the earliest 'Arabic' examples was the third movement of his **Suite** for piano,



Photo: courtesy Bartók Archive Budapest

on a field trip to Anatolia (1936)

with its urgent rhythms and fragmentary tunes. So, too, when he came to write **Forty-four Duos**, for young violinists, he included an Arabic tune. Other 'Arabic' moments include two movements of his Dance Suite, passages from his first two piano concertos, and a couple of his *Mikrokosmos* pieces.

Bartók in Love



Photo: courtesy Bartók Archive Budapest

with his second wife, Ditta Pásztory, in New York (1940)

of his **Fourteen Bagatelles**. His affection for a forester's teenage daughter during the First World War, led to his little-known **Five Songs** (BB71), with its curious centrepiece, 'Night of Desire'. And his immediate affinity with violinist Jelly d'Arányi led rapidly in the early 1920s to two violin sonatas, in Bartók's most extreme style. **Violin Sonata No.1** drew early critical comment that the two instruments, like a man and a woman, seemed to be playing in the same time space but on entirely different planes. The opening of the First Sonata's second movement dispenses with the piano-man entirely, allowing the violin-woman to speak without interruption – a precursor of Bartók's complete essay for solo violin twenty years later.

Bartók's steely, percussive reputation belies an intensely passionate man. Half a dozen women, including his mother and his two wives, inspired or influenced a huge proportion of his output, as the dedications of his works make clear. But each woman's influence was different, and differently reflected in his music. His confused, high principled love for the violinist Stefi Geyer led to the twisted genius of the 'ideal' portrait of his **Violin Concerto No.1**, and then the grim 'She is Dead' music of the thirteenth

Vocal Bartók

The voice was the essential folk instrument, so it is not surprising that Bartók wrote hundreds of pieces for solo voices or choirs and transcribed many thousands more. For programmers today the challenge is not just that the originals are in East European languages little known by singers and choirs, but also that translations into English or German can conflict fundamentally with the stress of those languages, and hence with the inflections of the music. There is no solution, as Kodály early realized, other than to transcend the inherent linguistic barrier, and embrace this beautiful music on its own terms. Bartók's music for voices is not just from his earlier years. In his later career he wrote for all manner of choirs. His **Village Scenes**, with its



Photo: Béla Bartók, courtesy of Bartók Archive Budapest

field trip photo of Slovakian peasants (1915)

boisterous 'Lads' Dance', exists in a finely rendered arrangement for female voices and chamber orchestra. The **Twenty-seven Choruses** are for children's and women's choirs, including the snappy song 'Loafer', while in the same year his **From Olden Times**, for unaccompanied male chorus, explores the world of the peasant, both its unhappy and its happy sides. The culminating work of Bartók's writing for voices has to be the **Cantata Profana: The Nine Enchanted Stags**, to a Romanian text that Bartók

himself fashioned into Hungarian. Its interplay between soloists, choir and orchestra is nowhere better expressed than in the cantata's finale, which in a few lines sums up just about everything central to Bartók the artist:

Once there was an old man whose treasure was nine fair sons, fair and sturdy.

Naught of work he taught them, nay, neither trade nor farming,

But only to wander, hunting, nine huntsmen, a-hunting, And farther, farther, on and on they wandered.

All were changed to stags, then, there in the forest shadows.

And so their antlers cannot pass through doorways, only roam the forest meadows and groves;

Their dainty legs can never stand the hearthstone, only tread the leafy mold;

Their slender bodies never can be clothed, but only wear the wind and sun;

Now their mouths no longer drink from crystal glasses, only cooling mountain springs;

From clear and cooling mountain springs.

Jazzy Bartók

The ‘King of Swing’, Benny Goodman, and Bartók are curious musical bedfellows. Yet in 1940 they came together in New York to perform and record **Contrasts**, which Goodman had commissioned from Bartók. The composer had diligently studied recordings of Goodman’s trio, and came up with a work truly of ‘contrasts’, a kind of deliciously filtered Hungarian jazz. Many other jazzy turns are found in Bartók’s **Mikrokosmos** pieces. He himself pointed out the Gershwin influence in No.151, but the influence is more than passing. Jazz pianist Andrea Keller observed that Bartók’s **Mikrokosmos** pieces appear as if “arranged for jazz ensemble”. With her ensemble, she creatively interpreted sixteen of them on the CD, **Mikrokosmos**, of 2003. And a recent review of Chick Corea’s **Trio Music** could only comment that “the effect is often more like Bartók than anything else”.



Photo: Béla Bartók, courtesy of Bartók Archive Budapest

recording **Contrasts** with József Szigeti and Benny Goodman (1940)

At the End

Was Bartók in some way corrupted by America, turning from his true, uncompromising self into something more ‘accessible’, more marketable? Certainly, works like **Concerto for Orchestra** (1943) and **Piano Concerto No.3** (1945) have a glossier surface than many of their predecessors. They started with popularity, and have remained among his most performed works ever since. But, actually, Bartók had been returning to a more measured and tonal style for two decades, so his American works are just one further stage of development from the last European works, such as the **Violin Concerto No.2** or his **Divertimento**. Personally, Bartók did not fit well into war-time America, but his compositions



Photo: Mary Evans Picture Library

ship arriving in New York (1930s)

written there certainly suited the emerging tastes of post-War America. Drawing the full circle between Bartók’s early and later years, in 1941 he also came up with an imaginative arrangement for two pianos of an early work that he much liked, the orchestral **Suite No.2** (1905-7). And, for pure craft, nothing surpasses his **Sonata for Solo Violin**, written to Yehudi Menuhin’s order in 1944. Its taxing four-part **Fuga** pushes even the most ambidextrous violinist to the limit.

At the end, Bartók’s **Viola Concerto** remained unfinished but was sufficiently sketched out for it to be completed by Tibor Serly, and then later revised under Peter Bartók’s supervision. It is now an essential work for all serious players of the viola.

“I am convinced that he is a part of immortality”

Ernst Krenek, 1966

BARTÓK

Works

with programming tips



Photo: P.F. Angelo / courtesy of Peter Bartók

photo portrait (1930s)

Although Bartók's first compositions date from 1890, when he was eight years old, the works of individual distinctiveness emerge around 1902, with the Pósa Songs, and the Four Pieces for piano of the following year. In 1908, he himself identified the Rhapsody of 1904 as his mature 'Opus 1'. Half a dozen works dating from 1897 to 1902 have been published (see Bartók work list in www.grovemusic.com).

They are adolescent musical curiosities, useful

for quiz shows, to fill out a few spare minutes of broadcast time, or as teasing encores after more mature Bartók works.

The chronological listing of Bartók's significant works uses the BB numbers outlined by László Somfai in his Béla Bartók: Composition, Concepts and Autograph Sources (1996). Work timings are taken from the 29-CD Hungaroton Bartók Complete Edition (2000). Times vary not just according to interpretation, but also because of choice of particular variant endings or revisions. Be warned that Bartók's own timings provided within scores are often less than the true reality in live performances, sometimes by as much as fifteen per cent.

As well as the works listed below there are various arrangements by others that Bartók authorized, and a growing number of arrangements made since his death. The best source of information on those arrangements is found on the websites of the main publishers of Bartók's works:

www.boosey.com

www.universaledition.com

www.emb.hu

Works represented on the accompanying Bartók Connections CD are identified with an asterisk ().*

Four Songs BB24 (1902) 5'
for voice and piano, to texts of Lajos Pósa
Bard Brothers

Four Piano Pieces BB27 (1903) 27'
Bartók's opening Study for the Left Hand (9 minutes) is a serious sonata movement, rather than a freak piece. The composer modestly commented after an early Berlin performance that it sounds "as if played by three hands".

M 080 02335 8 Piano score

Editio Musica Budapest

Represented by Boosey & Hawkes in the USA, UK, British Commonwealth (excluding Australia and New Zealand) and Eire

Sonata for Violin and Piano BB28 (1903) 29'
Three movements

M 080 05366 9 Violin part and piano score

Editio Musica Budapest

Represented by Boosey & Hawkes in the USA, UK, British Commonwealth (excluding Australia and New Zealand) and Eire

Evening BB29 (1903) 4'
for voice and piano, to text by Kálmán Harsányi

Editio Musica Budapest

Represented by Boosey & Hawkes in the USA, UK, British Commonwealth (excluding Australia and New Zealand) and Eire

***Evening** BB30 (1903) 4'
for male chorus, to text by Kálmán Harsányi

Editio Musica Budapest

Represented by Boosey & Hawkes in the USA, UK, British Commonwealth (excluding Australia and New Zealand) and Eire

These two settings of Harsányi's expressionist text are surprisingly different in effect: the vocal setting is more complex, colorful and tense, while the choral is more solemn and grand.

***Kossuth, symphonic poem** BB31 (1903) 22'
Ten sections, for large orchestra

This is Bartók's bold out-Straussing of its undisguised model, Ein Heldenleben – except that the Hungarians lose (hence, the Marcia funèbre at the end). Its skilful parody of the Austrian national hymn, Gott erhalte, caused some well-publicized dissension in the orchestra at its Budapest première in 1904. If you are thinking of programming a familiar Strauss tone poem, Kossuth is a ready alternative.

3(1=picc).picc.3.corA.2.E|cl.bcl.3.dbn—8.5.3.1.2ttuba—timp.perc:cym/s/tam-1/tgl/BD/small dr—2harps—strings(16.16.12.10.8)

Marcia funèbre arranged for solo piano

Boosey & Hawkes / Editio Musica Budapest

Piano Quintet BB33 (1903-4) 38'
Four movements

M 080 06338 5 Score and parts (Editio Musica Budapest)

Boosey & Hawkes / Editio Musica Budapest

***'The Red Apple'** Székely (Transylvanian) folksong BB34 (1904) 2'
for voice and piano

Bartók's very first folksong setting, inspired by the singing of a Transylvanian nursemaid.

Documenta Bartókiana (published by Akadémiai Kiadó)

- Scherzo** op.2 BB35 (1904) 30'
for orchestra and piano, originally 'Burlesque'
Awkwardly indebted both to Liszt and to Richard Strauss, Bartók rapidly put this work aside. Described by Tibor Tallián as "undoubtedly the young Bartók's strangest work", it only gained its première in 1961.
5.2.2.5—4.5.3.1—timp.perc—2harp—strings
Editio Musica Budapest
Represented by Boosey & Hawkes in the USA, UK, British Commonwealth (excluding Australia and New Zealand) and Eire
- Rhapsody** op.1 BB36a (1904) 21'
Two movements, for piano
* Version for piano and orchestra, with added introduction (BB 36b, 1905), originally titled 'Morceau de Concert' 25'
3.5.2.2—4.2.3.1—timp.perc:tg/cym/BD—strings
Bartók's Opus 1 served as his main orchestral solo piece until the First Piano Concerto of 1926. As the years went by audiences became more and more confused, as the work sounded so romantic – yet they had heard that this Bartók was barbaric! A worthy and exotic contender for the Romantic concerto slot on concert programs.
M 080 01971 9 Piano score
M 080 40077 7 Study score (orchestral version)
Editio Musica Budapest
Represented by Boosey & Hawkes in the USA, UK, British Commonwealth (excluding Australia and New Zealand) and Eire
- Suite No.1** op.3 BB39 (1905) 36'
Five movements, for orchestra
picc.3.2.corA.5.bcl.5.dbn—4.5.3.1—timp.perc:SD/BD/tgl/cyms/glsp—2harps—strings
M 080 40053 3 Study score
Editio Musica Budapest
Represented by Boosey & Hawkes in the USA, UK, British Commonwealth (excluding Australia and New Zealand) and Eire
- Suite No.2** op.4 BB40 (1905, 1907) 34'
Four movements, for (small) orchestra, originally 'Serenade'
2(II=picc).2(II=corA).2(I=E),II=bcl).2(II=dbn)—5.2.0.0—timp.perc:gong/cyms/tgl/BD/tamb—2harps—strings
see also 1941 reworking as *Suite for Two Pianos*, op.4b, BB 122
Boosey & Hawkes
Bartók saw the First Suite as ending his student apprenticeship, and the Second as a more mature and expressive work, with its last movement unveiling the simplicity of his new folk-derived style. In his final American years he arranged and, with his wife, performed a two-piano version of this Suite (BB122). As Bartók did not ever get around to writing a full symphony, these works can well fill the after-interval symphonic slot. Alternatively, at about the same length as the Concerto for Orchestra, they can substitute for that work.
- Hungarian Folksongs** BB42 (1906, rev.1928, 1938) 15'
Ten songs, for voice and piano, BB 42, Sz 33
(the remaining ten songs arr. by Kodály)
M 080 05779 7 Vocal score (E)
M 080 05766 7 Vocal score (G)
M 080 01175 1 Vocal score (H)
Editio Musica Budapest
Represented by Boosey & Hawkes in the USA, UK, British Commonwealth (excluding Australia and New Zealand) and Eire
- Hungarian Folksongs** BB43 (1906-7) 15'
Ten songs, for voice and piano
see also two pieces arranged for piano solo in *For Children* (BB55)
M 080 14377 3 Vocal score
Editio Musica Budapest
Represented by Boosey & Hawkes in the USA, UK, British Commonwealth (excluding Australia and New Zealand) and Eire
- Two Hungarian Folksongs** BB44 (1907) 3'
for voice and piano
Editio Musica Budapest
Represented by Boosey & Hawkes in the USA, UK, British Commonwealth (excluding Australia and New Zealand) and Eire
- From Gyergyó** BB 45a (1907) 2'
for recorder and piano
arranged for piano as *Three Hungarian Folksongs from Csik* (BB 45b, 1907)
M 080 05744 7 Recorder and piano score
M 080 01764 7 Piano score
M 080 02142 2 Flute part and piano score (arr.János Szebenyi)
M 080 02467 6 Oboe part and piano score (arr.Tibor Szeszler)
M 080 01919 1 Clarinet part and piano score (arr.György Balassa)
Editio Musica Budapest
Represented by Boosey & Hawkes in the USA, UK, British Commonwealth (excluding Australia and New Zealand) and Eire
- Four Slovak Folksongs** BB46 (1907/16) 8'
for voice and piano, No.2 lost
Editio Musica Budapest
Represented by Boosey & Hawkes in the USA, UK, British Commonwealth (excluding Australia and New Zealand) and Eire
- Eight Hungarian Folksongs** BB47 (1907/17) 8'
for voice and piano
M 060 01152 8 Vocal score (E/G/H)
Boosey & Hawkes
With these many, generally simple settings of tunes (BB42-47), Bartók (and Kodály) wanted to expose the beauty of the original tunes, rather than (as later) extract more radical compositional ideas from them. These songs do not need to be performed as Bartók grouped them together, but can be mixed and matched, as he did in his own programs.
- “One could say that glory was waiting for the demise of dear Bartók in order brilliantly to assert itself.”*
Darius Milhaud, 1955

***Violin Concerto No.1** op.posth BB48a (1907-8) 20'
Two movements, for violin and orchestra (withdrawn as op.5)



Photo: courtesy Bartók Archive Budapest

violinist Stefi Geyer (1905)

A 'lost' work, only first performed in 1958, after its dedicatee, the violinist Stefi Geyer, had died. The first movement is a radiant idealization of Bartók's true love; the second, a more boisterous picture of Geyer. This work is truly "written from the heart". In essence, it is (unlike his Violin Concerto No.2) a late-Romantic concerto. Bartók salvaged the music of the first movement in his Two Portraits (see below). That pairing is perhaps more dramatically effective for the audience, but leaves the solo violinist wondering what to do in the second Portrait, which does not have a separate solo violin part.

2(II=picc).2.corA.2(II=bcl).2—4.2.2.1—timp.perc:tgl/BD—2harps—strings

M 060 01136 8 Study score

M 060 01137 5 Reduction for violin and piano

Boosey & Hawkes / Editio Musica Budapest

Two Portraits op.5 BB48b (1907-10) 15'
for violin soloist and orchestra, the 'ideal' portrait is the first movement of the Violin Concerto (above); the 'grotesque' portrait is the orchestration of the last of his Fourteen Bagatelles (BB50).

2(II=picc).2(II=corA).2(II=bcl).2—4.2.2.1—timp.perc:cym/tam-t/tgl/BD/tamb—2harps—strings

M 080 40053 1 Study score (Editio Musica Budapest)

Boosey & Hawkes (UK and Commonwealth) / Editio Musica Budapest

Two Elegies op.8b BB49 (1908-9) 16'
for piano

M 080 02128 6 Piano score

Editio Musica Budapest

Represented by Boosey & Hawkes in the USA, UK, British Commonwealth (excluding Australia and New Zealand) and Eire

***Fourteen Bagatelles** op.6 BB50 (1908) 22'
for piano

"At last something truly new", commented Busoni. The Bagatelles are the distilled essence of the young Bartók's new techniques, as is Mikrokosmos thirty years later for the older Bartók. The set ranges from folksong settings through contrapuntal exercises to lament and parody. Because of the disparate nature and huge range in performing demands of the individual pieces, Fourteen Bagatelles does not work so well in performance as a complete set. At its concert première in 1910, for instance, Bartók performed thirteen of the pieces (omitting No.8).

M 080 00934 5 Piano score

Editio Musica Budapest

Represented by Boosey & Hawkes in the USA, UK, British Commonwealth (excluding Australia and New Zealand) and Eire

Ten Easy Piano Pieces BB51 (1908) 20'

Includes Bartók favourites such as, 'Bear Dance' and 'Evening in the Country' (also known as 'Evening in Transylvania'). As with the Fourteen Bagatelles, there is no need to perform these pieces as a set.

M 080 00500 8 Piano score

Editio Musica Budapest

Represented by Boosey & Hawkes in the USA, UK, British Commonwealth (excluding Australia and New Zealand) and Eire

String Quartet No.1 op.7 BB52 (1908-9) 30'
Three movements

The six Bartók quartets hold the highest position in twentieth-century chamber music, both as a cycle and separately. The first Quartet shows influences of Reger and Beethoven and some early folk ideas, but Bartók is already utterly his own man, and this work can be showcased in any company. It is sometimes paired with Quartets Nos. 3 and 5 in two-recital performances of the complete cycle. This tends to work better than performance of the cycle in strict chronological order.

M 080 40054 0 Study score

M 080 01937 5 Parts

Editio Musica Budapest

Represented by Boosey & Hawkes in the USA, UK, British Commonwealth (excluding Australia and New Zealand) and Eire

For Children BB55 (1908-9, rev.1945) 75'
Eighty-five (later, seventy-nine) pieces in four (later, two) volumes, for piano

Some of these pieces were transcribed for violin and piano (BB109), and for orchestra (BB103). Bartók, the piano teacher, is evident here, as also in many instructive editions of standard piano classics (Bach, Beethoven, Mozart) that he edited at around this time.

M 060 11230 0 Vol.1 Piano score

M 060 11231 7 Vol.2 Piano score

Boosey & Hawkes (excluding Hungary, Romania, the Czech Republic, Slovakia, Poland, Bulgaria, Albania, Germany, Austria, China and the former territories of the USSR and Yugoslavia) / Editio Musica Budapest

Seven Sketches op.9b BB54 (1908/10) 14'
for piano

M 080 01762 3 Piano score

Editio Musica Budapest

Represented by Boosey & Hawkes in the USA, UK, British Commonwealth (excluding Australia and New Zealand) and Eire

Three Burlesques op.8c BB55 (1908-11) 7'
for piano

This is a more virtuosic and integrated set of recital pieces than many of the shorter, student-oriented piano pieces of these years, and is worthy of inclusion in today's recital programs.

M 080 01763 0 Piano score

Editio Musica Budapest

Represented by Boosey & Hawkes in the USA, UK, British Commonwealth (excluding Australia and New Zealand) and Eire

- Two Romanian Dances** op.8a BB56 (1909-10) 10'
for piano
see also *Romanian Dance* for orchestra (BB61, 1911)
As well as the orchestral arrangement by Bartók of No.1 – one of the composer's best known tunes – both dances were also arranged for orchestra by Bartók's compatriot, Leó Weiner.
M 080 00060 1 Piano score
Editio Musica Budapest
Represented by Boosey & Hawkes in the USA, UK, British Commonwealth (excluding Australia and New Zealand) and Eire
- Four Dirges** op.9a BB58 (c.1909-10) 11'
for piano
M 080 01765 4 Piano score
Editio Musica Budapest
Represented by Boosey & Hawkes in the USA, UK, British Commonwealth (excluding Australia and New Zealand) and Eire
- Two Pictures** op.10 BB59 (1910) 18'
for orchestra
Here French impressionism ('In Full Flower') meets with peasant rough and tumble ('Village Dance'). Halsey Stevens claimed that "the panels of the diptych lack congruence", but this work above all furthered Bartók's career abroad. It was scheduled for the 1914 London Proms (but replaced, when war broke out, by Holbrooke's Imperial March!) and was probably Bartók's first orchestral work played in the United States, under Varèse, in 1919. In its eighteen minutes of performance the Two Pictures beautifully summarize the art and folk influences upon Bartók in his pre-War years. It is worth considering on programmes where Debussy or Ravel might first have come to mind.
3(III=picc).2.corA.3(III=bcl).3(III=dbn)—4.4.3.1—timp.perc:cym/BD/t.bells—2harps—cel—strings
also arranged for piano (1910-11)
M 080 01765 4 Study score
M 080 00867 6 Piano score
M 080 08534 9 Two piano score (arr.Zoltán Kocsis)
Editio Musica Budapest
Represented by Boosey & Hawkes in the USA, UK, British Commonwealth (excluding Australia and New Zealand) and Eire
- Four Old Hungarian Folksongs** BB60 (1910-12, rev. c1926) 4'
for male chorus
M 008 05068 0 Choral score (TTBB)
Boosey & Hawkes (USA only) / Universal Edition
- Romanian Dance** BB61 (1911) 6'
for orchestra
arrangement of No.1 of *Two Romanian Dances*, BB56
2(II=picc).2.2.2—4.2.5.0—timp.perc:cym/BD/tgl/2SD/tam-t—harp—strings
M 080 40052 6 Study score
Editio Musica Budapest
Represented by Boosey & Hawkes in the USA, UK, British Commonwealth (excluding Australia and New Zealand) and Eire
- *Duke Bluebeard's Castle** op.11 BB62 (1911) 54'
One-act opera, to libretto of Béla Balázs
Often now well paired with Schoenberg's Erwartung or Stravinsky's Oedipus Rex, Bartók's opera was originally performed as a companion work to his ballet, The Wooden Prince. His librettist, Béla Balázs, wanted "to depict a modern soul in the primary colours of folksong". The partnership worked better here, dramatically and musically, than in their balletic collaboration a few years later. As the opera lasts for under one hour, involves only two singing voices, and is a psychological drama, concert performances are also highly effective.
S,B, 5mimes, speaker (optional)
4(III,IV=picc).2.corA.3(III=bcl).4(IV=dbn)—4.4.4.1—timp.perc(2):BD/*small dr/tam-t/cym/susp.cym/xy/tgl—2harp—cel—org—strings*
On-stage: 4tpt.4trbn
M 008 01652 5 Vocal score
M 008 01951 7 Study score
M 008 06916 1 Libretto
Boosey & Hawkes (USA only) / Universal Edition
- Allegro Barbaro** BB63 (1911) 3'
for piano
The quintessential Bartók to the ears of the broader public. Its 'barbaric' title arose as the composer's reaction to being called a 'barbarian' in the French press. As well as heading a clutch of earlier Bartók piano works, Allegro Barbaro is an effective ear-cleanser after a set of Romantic piano music.
M 008 00028 7 Piano score (rev.Peter Bartók)
Boosey & Hawkes (USA only) / Universal Edition
- *Four Orchestral Pieces** op.12 BB64 (1912, orch.1921) 24'
These orchestral pieces are transitional works, which he soon set aside, and only returned to orchestrate nearly a decade later when a performance was offered. Here, especially in the first and third movements, we witness the last gasp of Bartók's indebtedness to the French impressionists.
4(IV=picc).5(III=corA).5.bcl.4(IV=dbn)—4.4.4.1—timp.perc:glsp/cym/tgl/*tam-t/BD/SD—2harps—cel—pft(4 hands)—strings*
M 060 06577 4 Study score
Boosey & Hawkes
- Piano Method** BB66 (1915) 9'
Co-authored with Sándor Reschofsky, including forty-eight pieces
Eighteen of Bartók's pieces were presented as *The First Term at the Piano*
Good for the briefest of encores!
M 080 05220 4 Piano score (E)
M 080 04656 4 Piano score (H)
M 080 06179 4 Piano score (F)
Editio Musica Budapest
- Romanian Christmas Songs** (Carols, Colinde) BB67 (1915) 11'
Two series of ten pieces each, for piano
M 008 00050 0 Piano score (rev.Peter Bartók)
M 008 00763 7 Score and parts (arr.for recorder choir by Christa Sokoll)
Boosey & Hawkes (USA only) / Universal Edition

Romanian Folk Dances BB68 (1915)

Six pieces, for piano

Bartók's cute settings of folksongs, of which the third, 'In One Spot', is a truly masterful example of music which goes nowhere, but says everything. The set's very popularity annoyed Bartók, who saw it as a snub to his more challenging works. Available now in many transcriptions, as shown below.

Version for (small) orchestra (1917)

2.0.2.2—2.0.0.0—strings(8.8.6.4.4)

M 008 00027 0 Piano score (rev.Peter Bartók)

M 008 00910 5 Violin part and piano score (arr.Zoltán Székely)

M 008 01005 7 Cello part and piano score (arr.Luigi Silva)

M 008 01128 3 Clarinet part and piano score

(arr.Zoltán Székely/Kálmán Berkes)

M 008 00687 6 Two guitar score (arr.Zoltán Tokos)

M 008 00345 5 Flute and Guitar parts (arr.Arthur Levering)

M 008 01961 6 Study score

Boosey & Hawkes (USA only) / Universal Edition

Sonatina BB69 (1915)

Three movements, for piano

for orchestral version see *Transylvanian Dances* (BB 102b, 1931)

M 080 00117 2 Piano score

M 080 00117 2 Violin part and piano score (arr.Endre Gertler)

M 080 01920 7 Clarinet part and piano score (arr.György Balassa)

Editio Musica Budapest

Represented by Boosey & Hawkes in the USA, UK, British Commonwealth (excluding Australia and New Zealand) and Eire

*** Suite** op.14 BB70 (1916)

Four (originally, five) movements, for piano

At around ten minutes, Bartók's Suite makes an excellent recital opener. Its energy grows inexorably towards the third movement, in fierce Arabic style, after which there is a lilting denouement. A further movement was withdrawn by Bartók before first performance, but was recently published under the title, "Andante". It originally appeared as the second movement of the five movements, for those interested in restoring Bartók's original plan.

additional fifth movement published as *Andante*

M 008 00029 4 Piano score (ed.Peter Bartók)

M 008 06177 6 Piano score (additional Andante)

Boosey & Hawkes (USA only) / Universal Edition

*** Five Songs** op.15 BB71 (1916)

for voice and piano, to poems by Klára Gombossy and Wanda Gleiman

This is another of Bartók's 'lost' works. It is one of Bartók's most peculiar opuses, about which more still remains to be told. Written to erotic poems by two teenage girls and based around the cycle of seasons, Bartók's op.15 was neither performed nor published in his lifetime. Since then, it has gained a questionable reputation, largely because of the provenance of the poetry. Its musical qualities, however, are similar to those of its companion set of songs, op.16. Zoltán Kodály recognized this by orchestrating the entire set in 1961.

arranged for medium voice and orchestra (orch. by Kodály):

2.2.2.2—3.0.0.0—pft—strings

M 008 01394 2 Vocal score

Universal Edition

Five Songs op.16 BB72 (1916)

for voice and piano, to poems by Endre Ady

Written to words, largely of despair, by iconoclastic Hungarian poet Endre Ady, this set unveils some of Bartók's most unrelievedly dark and melancholy writing. The songs are suited to a soprano and a pianist of virtuoso temperament.

Special print Vocal score (Boosey & Hawkes)

Boosey & Hawkes

***The Wooden Prince** op.13 BB74 (1914-17)

One-act ballet, to libretto of Béla Balázs

"A kind of elaborate symphonic poem to be danced to", explained Bartók. Despite the success of its premiere in 1917, he came to realize that there was much musical padding in the work (for which he blamed the librettist, Béla Balázs). Over the following fifteen years he made many cuts in the stage version, and produced two leaner orchestra suites, but still felt it was the least successful of his three works for stage. Although the only acknowledged ballet of Bartók's output, the dance impulse in many of his other works lends itself naturally to balletic presentation.

4(III,IV=picc).4(III,IV=corA).4(III=E♭cl,IV=bcl).asax.tsax.4(III,IV=dbn)—4.2crt.4.5.1—timp.perc(5)—2hp—cel—strings(16.16.12.10.8)

Small orchestral suite (c1925, ed. Dille):

4(III,IV=picc).4(IV=corA).4(III=E♭cl,IV=bcl).asax.tsax.4(III,IV=dbn)—4.2crt.4.5.1—timp.perc(4)—2hp—cel—strings(16.16.12.10.8)

Large orchestral suite (c1932, ed. Dille):

4(III,IV=picc).4(III,IV=corA).4(III=E♭cl,IV=bcl).asax.tsax.4(III,IV=dbn)—4.2crt.4.5.1—timp.perc(4)—2hp—cel—strings(16.16.12.10.8)

M 008 01950 0 Study score

M 008 01631 8 Piano score (reduction)

Boosey & Hawkes (for the USA) / Universal Edition

***String Quartet No.2** op.17 BB75 (1914-17)

Three movements

M 008 01800 8 Study score

M 008 01864 0 Parts

Boosey & Hawkes (for the USA) / Universal Edition

Slovak Folksongs BB77 (1917)

Five songs, for male chorus

All five songs are about war and the lot of being a soldier.

M 051 30280 2 Choral score

Boosey & Hawkes

Four Slovak Folksongs BB78 (1916)

for mixed chorus and piano

M 060 01176 4 Choral score

Boosey & Hawkes

Fifteen Hungarian Peasant Songs BB79 (1914/18)

for piano

for orchestral versions of nine songs see *Hungarian Peasant Songs* (BB107, 1935)

M 008 00259 7 Piano score

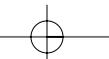
Boosey & Hawkes (for the USA) / Universal Edition

Three Hungarian Folk Tunes BB80b (1914/18)

for piano

M 060 01244 0 Piano score

Boosey & Hawkes



Three Studies op.18 BB81 (1918)
for piano

Although Bartók was no slouch at the keyboard, he confessed in later life that he could not play these fiendish *Three Studies*. They are only for the pianist with big hands (tenths required), good memory and (Bartók himself suggested) a “non-provincial” audience. The *Studies* find good avant-garde program companions in the two violin sonatas, and also his *Sonata for piano* of 1926. The *Three Studies* make excellent competition pieces for the young pianist wanting to demonstrate astounding technical prowess along with interpretative skills of the highest order.

M 060 01232 7 Piano score
Boosey & Hawkes

***The Miraculous Mandarin** op.19 BB82 (1918-19, orch.1924) 32'
One-act pantomime, to libretto of Menyhért (Melchior) Lengyel

programme for premiere of *The Miraculous Mandarin* (1926)

3(II,III=picc).5(III=corA).5(II=E♭cl,III=bcl).5(III=dbn)—4.5.5.1—
timp.perc(6):xy/tgl/cym/tam-t/SD/TD/BD—harp—cel—pft—org—
strings—choir(TB)

Concert suite for orchestra:

3(II,III=picc).5(III=corA).5(II=E♭cl,III=bcl).5(III=dbn)—4.5.5.1—
timp.perc(6):xy/tgl/cym/tam-t/SD/TD/BD—harp—cel—pft—org—strings

M 008 06200 1 Study score
M 008 06201 8 Piano score (reduction)
M 008 06202 5 Two piano score
M 008 06249 0 Revisions to two piano score
UE7707 Choral score TB

Boosey & Hawkes (for the USA) / Universal Edition

Improvisations on Hungarian Peasant Songs op.20
BB85 (1920)

Eight pieces, for piano

Perhaps Bartók's most radical setting of folksongs, indeed forming an original composition in its own right. Its virtuosic nature almost rivals the *Three Studies*, with which Bartók's op.20 can well be paired, provided some recovery time is left afterwards.

M 060 01182 5 Piano score
Boosey & Hawkes

***Violin Sonata No.1** (withdrawn as op.21) BB84 (1921) 32'
Three movements, for violin and piano

M 008 00862 7 Violin part and piano score (rev.Peter Bartók)
Boosey & Hawkes (for the USA) / Universal Edition

Violin Sonata No.2 BB85 (1922) 20'
Two movements, for violin and piano

These two sonatas are very much for an equal pairing of violin and piano, and written as pieces for immediate performance by Bartók and their dedicatee, Jelly d'Arányi. In early programs with d'Arányi featuring the *First Sonata*, they provided sonata 'foils' in the form of Bach (E major), Mozart (D major) or Beethoven ('Kreutzer') sonatas. Critics then, and now, comment on the utterly idiomatic use of piano (vertical) and violin (horizontal) sonorities, making the listener wonder sometimes if the two parts are tethered at all.

M 008 00861 0 Violin part and piano score (ed.Peter Bartók)
Boosey & Hawkes (for the USA) / Universal Edition

***Dance Suite** BB86a (1923) 18'
Six movements, for orchestra

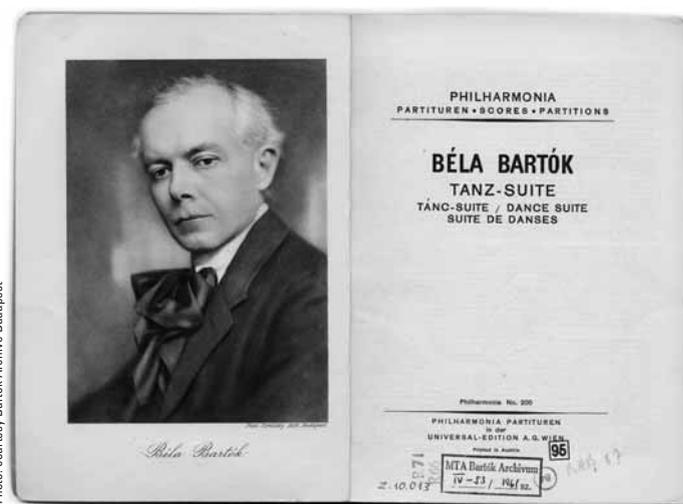
Bartók's runaway success of the mid-1920s, being performed in sixty cities in 1925-26 alone. Although the various movements have different national folk types (and Bartók did originally intend an extra, Slovak movement, as well), his recurring interlude theme provides an easy continuity that listeners rarely find in his other works of this period. Unlike his many folksong settings, the *Dance Suite* is sufficiently long and structured to be a substantial feature on a concert program. Its potential as a ballet score was also early realized.

2.2.2.2—4.2.2.1—timp.perc(5)—harp—cel—pft—str

also arranged for piano solo (BB86b, 1925)

M 008 07410 3 Manuscript score (facsimile)
M 008 07412 7 Full score
M 008 01946 3 Study score
M 008 00215 1 Piano score (reduction) (ed.Peter Bartók)
Boosey & Hawkes (for the USA) / Universal Edition

Bartók's dramatic tour-de-force! Along with *Concerto for Orchestra* and the setting of *Village Scenes*, it demonstrates his most effective use of orchestral resource. Homolya described it as “folk music... now dissolved in an even more complex idiom of art music”. *Mandarin* is equally effective as an orchestral suite, the full pantomime or the full pantomime music presented in concert setting. On the stage, *Mandarin* is ideal as the culmination of a Bartók triple bill, or in association with Stravinsky's *Rite of Spring* or Petrushka ballets.



title page of first edition Universal Edition score of *Dance Suite* (1923)

Five Village Scenes BB87a (1924)

for female voice and piano

During the years 1923-26 Bartók composed little; indeed he confessed to having become an 'ex-composer'. In the middle of this fallow period, he produced these settings of Slovak songs about every-day village life, particularly marriage. This is Bartók's answer to Stravinsky's Les Noces, and shows some of his most imaginative writing for orchestra.

* Nos 3-5 arranged for female voices and chamber orchestra as *Three Village Scenes* (BB 87b, 1926):

1.1.2.1—1.1.1.0—perc—harp—pft—strings

M 008 01395 9 Vocal score (ed.Peter Bartók)

M 008 01715 1 Vocal score (Three Village Scenes)

M 008 05043 7 Choral score (Three Village Scenes)

Boosey & Hawkes (for the USA) / Universal Edition

Sonata BB88 (1926)

Three movements, for piano

M 008 07148 5 Piano score

M 008 00210 6 Piano score (rev.Peter Bartók)

M 008 07147 8 Facsimile piano score (ed.Peter Bartók)

Boosey & Hawkes (for the USA) / Universal Edition

Out of Doors BB89 (1926)

Five pieces, for piano

M 008 00204 5 Piano score (vol.1: 1-5) (rev.Peter Bartók)

M 008 00205 2 Piano score (vol.2: 4-5) (rev.Peter Bartók)

Boosey & Hawkes (for the USA) / Universal Edition

Nine Little Piano Pieces BB90 (1926)

M 008 00191 8 Piano score (rev.Peter Bartók)

Boosey & Hawkes (for the USA) / Universal Edition

***Piano Concerto No.1** BB91 (1926)

Three movements, for piano and orchestra

1926 was Bartók's 'Piano Year', in which he kitted himself out with a new repertory, ranging from difficult, percussive essays in the Concerto and Sonata, to more mild-mooded, folksy (and easier) sets of pieces. Outstanding among these pieces is the exquisite 'The Night's Music' (Out of Doors) which was inspired by sounds of the Hungarian plain, and founded a sub-style of Bartók's slower movements in later years. (Its resonances can still be heard in the slow movement of the Piano Concerto No.3, two decades later.)

2.2.2.2—4.2.5.0—timp.perc(5)—strings(10.10.6.6.6)

M 008 05655 0 Full score

M 008 05797 7 Study score

M 008 00209 0 Reduction for two pianos

Boosey & Hawkes (for the USA) / Universal Edition

Three Rondos on Folk Tunes BB92 (1916/27)

for piano, originally titled Three Little Rhapsodies

M 008 00199 4 Piano score (rev.Peter Bartók)

Boosey & Hawkes (for the USA) / Universal Edition

String Quartet No.3 BB93 (1927)

One movement, four sections

M 008 01801 5 Study score

M 008 01865 7 Parts (rev.Peter Bartók)

Boosey & Hawkes (for the USA) / Universal Edition

12'

Rhapsody No.1 BB94a (1928, rev.1929)

Two movements, for violin and piano

Available in a variety of authorized versions, the First Rhapsody, and its Second companion, provide further examples of the slow-fast movement pairings very popular in Bartók's earlier years. These Rhapsodies' orchestral versions can interchange on programs with the somewhat more extensive Two Portraits or Two Pictures.

arranged for violin and orchestra (BB94b, 1928-9):

2(II=picc).2.2(II=bcl).2(II=dbn)—2.2.1.1—timp.perc:tgl—cimbalom(harp and pft)—strings

arranged for cello and piano (BB 94c, 1928-9)

M 060 01210 5 Study score

M 060 11650 6 Violin part and piano score

M 060 01212 9 Cello part and piano score

Boosey & Hawkes

10'

String Quartet No.4 BB95 (1928)

Five movements

Bartók's most concentrated Quartet, and a leading chamber-music exemplar of the century. Despite the work's miraculous symmetry, the fourth, all-pizzicato movement arose as an after-thought, to connect Bartók's slow movement to his finale. Many quartet players see this as the most gratifying of the six quartets to play, being more fully formed than the Third, yet less stylized than the Fifth. For some audiences it may be a harder nut to crack.

M 008 00544 8 Study score

M 008 01867 1 Parts

Boosey & Hawkes (for the USA) / Universal Edition

15'

22'

16'

15'

Rhapsody No.2 BB96a (1928, rev.1935)

Two movements, for violin and piano

arranged for violin and orchestra (BB 96b, 1929; rev.1935):

2(II=picc).2(II=corA).2(II=bcl).2—2.2.1.1—timp.perc:cymstgl/BD/SD—harp—cel(=pft)—strings

M060012136 Full score

M060012143 Study score

M060012150 Violin part and piano score

Boosey & Hawkes

11'

10'

22'

Twenty Hungarian Folksongs BB98 (1929)

for voice and piano

A beautifully crafted set of mature folksong settings, five of which Bartók later orchestrated as an eleven-minute-long collection. They mark the beginning of a renewed interest in the setting and rearranging of folksongs.

for five pieces arranged for medium voice and orchestra, see *Hungarian Folksongs* (BB108, 1933)

M 060 08307 5 Vol.1 Vocal score

M 060 08308 2 Vol.2 Vocal score

M 060 08309 9 Vol.3 Vocal score

M 060 08310 5 Vol.4 Vocal score

Boosey & Hawkes

37'

8'

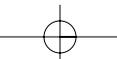
Hungarian Folksongs BB99 (1930)

Four songs, for mixed chorus

M 051 45488 4 Choral score

Boosey & Hawkes

12'



***Cantata Profana** BB100 (1930)

20'

Three movements, for tenor, baritone, double mixed chorus and orchestra, to Romanian folksong texts in Hungarian translation arr. by Bartók

Bartók laboured over the text as well as the music of this beautiful three-movement cantata, and was well pleased with the result, as are audiences today, who find its style surprisingly mellow. It is his only work for this most extensive outlay of performers, and culminates in an ethereal short finale of exquisite manners.

5.5.5.5—4 2 5 1—timp.perc(3)—harp—strings

M 008 01948 7 Study score

M 008 01707 0 Vocal score

M 008 06955 0 Choral score

Boosey & Hawkes (for the USA) / Universal Edition

Once upon a time there
Was an aged man, he
Had nine handsome boys, they
Came to life through him, he
Has not taught them any
Trade nor handicraft:
Neither ploughing lands, nor
Herding cows and hogs, nor
Rearing horses, even.
Yet he has them taught to
Hunt in forests dark.

Off they went to hunt in
Forests dark and wild.
There they hunted till they
Found a brook, a bridge, and
Traces of woodroads.
These they traced, hunted,
So they all got lost and
Changed into stags.

Yet their father could not
Bear to stay at home: he
Took his bow and went to
Forests dark and wild.
There he found the brook and
Traces of woodroads, deer
After them he went and
To a spring he came:
There he saw nine stags.
Down he knelt at once to
them, at one of them.
Lo! the tallest stag, he
Spoke to him these words:
"Dearest father mine! oh
Do not shoot at us!
Else we will thee seize by
Antlers tall and strong
And we will thee throw from

Mountain tops to slopes, from
Mountain woods to woods, from
Rocks to rocks so fast:
Nec! there wilt, dear father,
On the rugged boulders
Break to smithereens."
Yet their father unto
Them he spoke these words:
"Oh, my dearest boys, my
Children most beloved!
Come, oh come with me to
Your beloved mother!
Ye a ring is your mother
Woful, sad, for you:
Lighted are the torches,
Laid the tables on, and
Full of wine the cups.
Cups are on the table,
Crying stands she there;
Cups replete with wine yet
Sobbing sits she there."
But the tallest stag, he
Spoke to him these words and
Gave him answer thus:
"Father, dearest father,
Go thou home, go home to
Our beloved mother!
Yet we shall not go.
We'll not go with you, for
Never shall our antlers
Enter gates and doors, but
Only woods and shrubs;
Never shall our bodies
Wear a shirt and coat, but
Only foliage;
Nevermore, our feet shall
Walk on houses' floors, but
Only on the sward;

Nevermore our mouth shall
Drink from cups and jugs,
From the peasant springs,
(recapitulation)
Once upon a time there
Was an aged man, he
Had nine handsome boys,
Never has he taught them
Any handicraft, he
Taught them only how to
Hunt in forests dark.
There they roamed, hunted,
Till the year around, and
Changed into stags on
Forests dark and wild.
Never will their antlers
Enter gates and doors, but
Only woods and shrubs;
Never will their bodies
Wear a shirt and coat, but
Only foliage;
Nevermore their feet will
Walk on houses' floors, but
Only on the sward;
Nevermore their mouth will
Drink from cups and jugs,
From the peasant springs.

67 FSFC 2
Estate
Béla Bartók

Photo: Bartók Estate © 2005, Peter Bartók

Bartók's English rendering of the text of *Cantata Profana*

Piano Concerto No.2 BB101 (1930-31)

29'

Three movements, for piano and orchestra

*Bartók's less hair-raising, but longer, companion to the 1926 concerto. He said he wanted a work "less bristling with difficulties for the orchestra and whose thematic material would be more pleasing". He characterized this concerto's themes as "light and popular", which, given Bartók's recent history, they are – comparatively. This concerto is quite often paired now with a Prokofieff or Shostakovich symphony after the interval. At its earliest London performance it shared the all-Bartók program with *Cantata profana* and *Two Portraits*, producing a very satisfying (if lavish) evening of instrumental and vocal soloists, along with chorus and large orchestra.*

3.2.2.3—4 5 3 1—timp.perc(2)—strings

M 008 01945 6 Study score

M 008 00154 5 Reduction for two pianos

Boosey & Hawkes (for the USA) / Universal Edition

Transylvanian Dances BB102b (1931)

5'

Three movements, for orchestra
arrangement of *Sonatina* for piano (BB69, 1915)

2(II=picc).2.2(II=bcl).2—2.2.2.1—timp.perc:tgl—harp(pft)—strings

M 080 40071 5 Study score

Editio Musica Budapest

Represented by Boosey & Hawkes in the USA, UK, British Commonwealth (excluding Australia and New Zealand) and Eire

Hungarian Sketches BB103 (1931)

13'

Five pieces, for orchestra
arrangements of pieces selected from *Ten Easy Pieces*, *Four Dirges*, *Three Burlesques* and *For Children*

2.2.2.2—2.2.2.1—timp.perc—strings

Editio Musica Budapest

Represented by Boosey & Hawkes in the USA, UK, British Commonwealth (excluding Australia and New Zealand) and Eire

***Forty-four Duos** BB104 (1931-32)

49'

for two violins

*Bartók wrote these duos for a German compendium of graded violin repertory. Most use original folk themes, of half a dozen national types. The duos are not intended as an hour-long performance set. Some of the later Duos do, however, cohere well together, to form 5-6 minute performing brackets of pieces. Individual pieces are useful as encores at two-violin or even quartet concerts. Bartók liked the idea of a graded collection so much that it pushed him toward his larger *Mikrokosmos* series for young pianists. He imaginatively reworked half a dozen of the duos for piano as *Petite Suite*. A range of transcriptions of selections from the Duos are also available.*

for piano arrangements of five (later, six) pieces see *Petite Suite* (BB113, 1936, rev.1945)

M 008 00885 2 Vol.1 Two violin score

M 008 00935 4 Vol.2 Two violin score

M-008-05924-7 Arranged for viola and cello (selections)

M-008-00649-4 Arranged for two guitars (selections)

Boosey & Hawkes (for the USA) / Universal Edition

"I would prefer to try new ways and means instead of deducing theories"

Béla Bartók, 1943

***Mikrokosmos** BB105 (1926, 1932-39) 152'
153 pieces, 35 exercises, in 6 books, for piano; also including vocal parts to four pieces (3') and optional second piano parts to four pieces.



cover of first edition of Mikrokosmos

Bartók stressed that this collection was not a complete "progressive method", but rather a twentieth-century base to which works from earlier centuries should be added. He mentioned Bach and Czerny in this regard, and even recommended ten of the Mikrokosmos pieces as especially suitable for playing on the harpsichord. Selections from Books V and VI work well in concert performance, although only one definite set is found, the 'Six Dances in Bulgarian Rhythm' (Nos 148-153). 'From the Diary of a Fly' makes an excellent two-minute encore. As well as Bartók's two-piano transcriptions, there is

Tibor Serly's arrangement of five Mikrokosmos pieces for String Quartet and also his Mikrokosmos Suite for full orchestra.

Seven pieces arranged for two pianos, as *Seven Pieces from Mikrokosmos* (BB120, 1939-40) 9'

Five Pieces from Mikrokosmos arranged for string quartet by Tibor Serly

25 progressive clarinet duos from Mikrokosmos arranged by Suchoff

Eight Pieces from *Mikrokosmos* arranged for orchestra by Tibor Serly: 17'

3(III=picc).2(II=corA).2(II=bcl).2(II=dbn)—4.3.5.1—timp.perc:t.bells/xyl/tom-/cyms/sleigh bells/tam-t/igl/wdbl/BD/SD/tamb/rattle—harp—cel—strings

- M 060 08001 2 Vol.1 Urtext piano score (E/F/G/H)
- M 060 09731 7 Vol.1 Urtext piano score (E/J/Sp/P)
- M 060 08002 9 Vol.2 Urtext piano score (E/F/G/H)
- M 060 09732 4 Vol.2 Urtext piano score (E/J/Sp/P)
- M 060 08003 6 Vol.3 Urtext piano score (E/F/G/H)
- M 060 09733 1 Vol.3 Urtext piano score (E/J/Sp/P)
- M 060 08004 5 Vol.4 Urtext piano score (E/F/G/H)
- M 060 09734 8 Vol.4 Urtext piano score (E/J/Sp/P)
- M 060 08005 0 Vol.5 Urtext piano score (E/F/G/H)
- M 060 09735 5 Vol.5 Urtext piano score (E/J/Sp/P)
- M 060 08006 7 Vol.6 Urtext piano score (E/F/G/H)
- M 060 09736 2 Vol.6 Urtext piano score (E/J/Sp/P)
- M 060 01195 1 Harp Score

Boosey & Hawkes

Székely Folksongs BB106 (1932) 11'
Six songs, for male chorus

M 080 04675 3 Choral score TTBB

Editio Musica Budapest
Represented by Boosey & Hawkes in the USA, UK, British Commonwealth (excluding Australia and New Zealand) and Eire

Hungarian Peasant Songs BB107 (1933) 10'
Nine pieces, for orchestra

arrangements of Nos 6-12, 14-15, of *Fifteen Hungarian Peasant Songs* (BB79, 1914/18)

During the Depression years Bartók was encouraged by his publishers to deliver extra value from popular early piano pieces in their lists, hence the arrangements of BB102b, 103, 107 (above). The orchestrations are effective if somewhat restrained by the simpler type and the increasingly distant era of their originals.

2.2.2.2—2.2.2.1—timp—harp—strings

M 008 01971 5 Full score

Boosey & Hawkes (for the USA) / Universal Edition

Hungarian Folksongs BB108 (1935) 11'

Five pieces, for medium voice and orchestra
arrangements of five of *Twenty Hungarian Folksongs* for voice and piano (BB98, 1929)

1.picc.2.2.2(II=dbn)—2.2.2.1—timp.perc:cyms/tam-t/igl/BD/SD—harp—pft—strings

Boosey & Hawkes

Hungarian Folksongs BB109 (1931-34) 10'

Nine pieces, for violin and piano
arrangements of nine *For Children* piano pieces (BB55, 1908-9), by Tivadar Országh, with Bartók

M 080 01527 8 Violin part and piano score (Editio Musica Budapest)

Boosey & Hawkes (excluding Hungary, Romania, the Czech Republic, Slovakia, Poland, Bulgaria, Albania, Germany, Austria, China and the former territories of the USSR and Yugoslavia) / Editio Musica Budapest

String Quartet No.5 BB110 (1934) 50'

Five movements

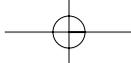
M 008 01805 9 Study score

M 008 01866 4 Parts

Boosey & Hawkes (for the USA) / Universal Edition

Bartók's analysis of String Quartet No.5 (1935)

Photo: courtesy Bartók Archive Budapest



*Twenty-seven Two- and Three-Part Choruses

BB111 (1935-36)

for children's and women's choruses

Most striking in their original forms for unaccompanied upper voices, these choruses are not just educational, but also concert, gems. Only some are readily available in English translations, such as 'Hussar', 'Loafer' and 'Bread Baking'.

M 080 01103 4 Choral score

Editio Musica Budapest

Represented by Boosey & Hawkes in the USA, UK, British Commonwealth (excluding Australia and New Zealand) and Eire

Six Songs BB111 (1935-36, orch.1937/41?)

for children's or women's chorus and chamber orchestra

2(II=picc).2.2.2—4.2.0.0—timp.perc:tgl/cym/SD/BD—2pft—strings

Boosey & Hawkes

*From Olden Times BB112 (1935)

Three songs, for male chorus

Of the five works for a cappella male chorus this is the longest and the most polished. Encouraged by Kodály and by recent study of Palestrina's works, Bartók wrote an elegant triptych which, over its course, increasingly idealizes peasant life. From Olden Times finds its counterpart for upper voices in the Twenty-seven Choruses (see above). A concert companion of similar duration is Schoenberg's Six Pieces for Male Chorus, written just a few years before Bartók's.

M 080 06079 7 Choral score TBB

Editio Musica Budapest

Represented by Boosey & Hawkes in the USA, UK, British Commonwealth (excluding Australia and New Zealand) and Eire

Petite Suite BB115 (1936, rev.1945)

Five (1945 revision, six) pieces, for piano

arrangements of five, later six, of *Forty-four Duos* for violins (BB 104, 1931)

M 008 00155 0 Piano score (rev.Peter Bartók)

Boosey & Hawkes (for the USA) / Universal Edition

45'

Music for Strings, Percussion and Celesta BB114 (1936) 30'

Four movements, for chamber orchestra

Bartók's ultimate masterwork is equally effective as a concert piece, ballet music, or, in excerpts with film. The first of three commissions of Paul Sacher, it has every ingredient of Bartókian success. The frozen symmetry of the first and third movements is counterpoised with the sonata-form second movement and a fast-paced medley of tunes in the finale, preceding Bartók's grand apotheosis. The use of percussion here, and in the following Sonata (1937), is as creative and exposed as it would ever be in Bartók's hands. In programs, the Music contrasts well with such works as the Suite No.2 (1905-7) or the Violin Concerto No.1. On chamber-orchestra or sinfonietta programs it makes a contrasting companion to Grieg's Holberg Suite or even a Mozart symphony, and – looking forward – matches well with chamber works of Ligeti or Lutoslawski, both of whom were influenced by this work, in particular.

timp.perc(2)—xyl—harp—cel—pft—strings

M 008 01947 0 Study score

Boosey & Hawkes (for the USA) / Universal Edition

30'

16'

Sonata for Two Pianos and Percussion BB115 (1937) 25'

Three movements

Bartók was personally very attached to this work. He, and his wife, took part in its Swiss première in 1938, and also gave its earliest performances in several European countries and the United States. It is now a mainstay of the percussion and two-piano literature. Although intended for two very nifty percussionists, some early performances seem to have required a battery of approaching half a dozen players! Bartók included two-piano works by Mozart, Debussy and Stravinsky, as well as the two-piano arrangement of his Suite op.4b, to accompany this Sonata on his programs.

arranged as *Concerto for Two Pianos, Percussion, and Orchestra* (BB121, 1940)

M 060 01222 8 Study score

M 060 01223 5 Two piano score

M 060 01224 2 Percussion part

Boosey & Hawkes

6'

thematic transformation in Felix Meyer's preface to a facsimile edition of the manuscript of *Music for Strings, Percussion and Celesta* (2000)

3) mvt. 1, mm. 1-4 and mvt. 4, mm. 203-08



chromatic scale



"acoustic scale"



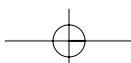
"acoustic scale" (transposed)



mvt. 1, mm. 1-4



mvt. 4, mm. 203-08



***Contrasts** BB116 (1938)

17'

Three (original two) movements, for violin, clarinet, and piano, earlier titled Rhapsody, then Two Dances, then Three Dances

Contrasts grew from a six-minute, two-movement commission by Goodman to become a seventeen-minute masterpiece that can be described as "a kind of deliciously filtered Hungarian jazz". Particularly intriguing is the middle movement, entitled 'Relaxation', where Bartók further explores the notions of static music that he had already been developing for over a decade. Stravinsky gave his answer to Contrasts seven years later in the Ebony Concerto, which Goodman also recorded, with Stravinsky conducting.

M 060 11501 1 Study score

M 060 11500 4 Parts and piano score

Boosey & Hawkes



Photo: courtesy Peter Bartók

recording *Contrasts* with József Szigeti and Benny Goodman (1940)

***Violin Concerto No.2** BB117 (1937-38)

35'

Three movements, for violin and orchestra

This is the only violin concerto that Bartók himself officially recognized. It is, perhaps, the most polished of all his concertos, and – as with the Sonata for Solo Violin a few years later — shows his consummate understanding of writing for strings. By good fortune its 1939 première, prepared with Zoltán Székely as soloist, was recorded, and remains a priceless document of performance practice. This concerto's natural siblings include the inter-war violin concertos of Berg, Weill and Szymanowski.

2(II=picc).2(II=corA).2(II=bcl).2(II=dbn)—4.2.3.0—timp.perc(2):cym/s/
tam-t/tgl/BD/SD—harp—cel—strings

M 060 01138 2 Full score

M 060 01139 9 Study score

M 060 01140 5 Reduction for violin and piano

Boosey & Hawkes

Divertimento BB118 (1939)

26'

Three movements, for string orchestra

Bartók's last commission for Paul Sacher, written in the Swiss Alps on the verge of war, is less intense or complex than the preceding works. Its outer movements bustle with a sunny optimism, not shared by the twists and turns of his brooding middle movement. Divertimento programs well with, or stands in for, other Hungarian works for string orchestra by Weiner (for instance, his 1938 Divertimento, op.24) or Dohnányi, or, for a lighter touch, with Bartók's own Romanian Folk Dances.

string orchestra

M 060 01149 8 Study score

Boosey & Hawkes

***String Quartet No.6** BB119 (1939)

28'

Four movements

This was Bartók's last string quartet, although he did sketch a few ideas for a seventh quartet in his final year. Its sombre ritornello theme reflects his growing pessimism as the world again turned to war. The middle movements, however, hark back to some of the lighter moments of Contrasts.

M 060 01231 0 Parts

M 060 01230 3 Study score

Boosey & Hawkes

Seven Pieces from Mikrokosmos BB120 (1959-40)

9'

for two pianos, four hands

M 060 01246 4 Two piano score

Boosey & Hawkes

Concerto for Two Pianos, Percussion, and Orchestra

27'

BB121 (1940)

Three movements

arrangement of *Sonata for Two Pianos and Percussion* BB115

2(II=picc).2(II=corA).2.2(II=dbn)—4.2.3.0—perc(3or2):xy/cym/susp.cym/s/
tam-t/tgl/BD/SD—cel—strings

M 060 01135 7 Full score

M 060 01154 4 Study score

M 060 01223 5 Two piano score

M 060 01224 2 Percussion part

Boosey & Hawkes

***Suite** op.4b BB122 (1941)

30'

Four movements, for two pianos

arrangement of Suite No.2, op.4, for orchestra (BB40, reworked)

Both of these transcriptions (BB121, 122) were undertaken to create greater variety in the two-piano presentations of Bartók and his wife. Unfortunately, they did little to boost the Bartóks' modest fortunes on the American platform.

M 060 01236 5 Two piano score

Boosey & Hawkes

***Concerto for Orchestra** BB125 (1943)

37'

Five movements

Bartók's most popular piece for full orchestra, the Concerto began as a work of gratitude on recovering sufficiently from serious illness. Despite a "lugubrious death-song" as the third movement (Elegia), the Concerto's general lightness, humour and systematic exposure of all parts of the orchestra made it an immediate success when it was performed in late 1944 by the Boston Symphony Orchestra, under the work's commissioner, Serge Koussevitzky. Interesting comparative works of the period are the Concerto for Orchestra that the Chicago Symphony Orchestra commissioned from Kodály and premièred in 1941, and Lutosławski's Concerto for Orchestra (1950-54).

5(III=picc).5(III=corA).5(III=bcl).5(III=dbn)—4.3.3.1—timp.perc:cym/s/
tam-t/igl/BD/SD—2harps—strings

arranged for piano, by the composer

M 060 01128 3 Full score (rev.Peter Bartók 1995)

M 060 10535 7 Full score (Masterworks)

M 060 11242 3 Piano score

Boosey & Hawkes

Sonata for Solo Violin BB124 (1944)

25'

Four movements

Inspired by Menuhin's playing of Bach's solo violin sonatas, Bartók's blend of baroque and folk influences is most evident in the first-movement Tempo di ciaccona and the second-movement Fuga. Interesting companion or contrast pieces, in addition to Bach's masterpieces, are the solo violin sonata of 1919/20 by Bartók's colleague, Zoltán Székely, and that of 1935 by his pupil Sándor Veress. Bartók's quarter-tone and third-tone variants to the final movement were excluded from the original edition, but are included in the latest 'Urtext' edition.

M 060 01220 4 Violin score Original version edited by Yehudi Menuhin

M 060 09185 4 Violin score Revised 'Urtext' edition

Boosey & Hawkes

Piano Concerto No.3 BB127 (1945)

25'

Three movements, for piano and orchestra
ed. Tibor Serly and others (1945-6)

This most lucid, technically easiest and most popular of the three piano concertos was written as a birthday gift for Bartók's wife, Ditta. Bartók lived to complete all but the orchestration of its last few bars, which was undertaken by Tibor Serly.

2(II=picc).2(II=corA).2(II=bcl).2—4.2.3.1—timp.perc(2):zyl/cym/s/
tam-t/igl/BD/SD—strings

M 060 01130 6 Full score (ed.Peter Bartók)

M 060 01131 3 Study score

M 060 01132 0 Reduction for two pianos

Boosey & Hawkes

***Viola Concerto** BB128 (1945, incomplete)

20'

On his death-bed Bartók left a draft of what appears to be almost all of the solo viola part, but debate still persists on whether he really intended a four or a three-movement work. The orchestration is largely Serly's although Bartók left fairly frequent short-hand prompts to what he had in mind. The revised edition, by Peter Bartók and Nelson Dellamaggiore, has restored many original Bartók features, but has not fundamentally challenged the orchestration. Along with the Walton Viola Concerto, it is among the most popular viola works of all time. An adaptation for cello is also available. There was some debate in the late 1940s over whether it might be better issued as a Cello Concerto, until the work's commissioner, the legendary William Primrose, stepped in to assert its primary form.

Completed and orchestrated by Tibor Serly (1947-8)

2.picc.2.2.2—3.3.2.1—timp.perc:cym/BD/SD—strings

Revised Edition by Peter Bartók and Nelson Dellamaggiore (1995)

2.picc.2(II=corA).2.2(II=dbn)—4.3.2.1—timp.perc(3):SD/BD/igl/large cym/s/
susp.cym—strings

arranged by Tibor Serly (1947), for cello and orchestra
scoring as Serly version of *Viola Concerto* above

M 060 01142 9 Full score (ed.Tibor Serly)

M 060 01143 6 Study score ed.Tibor Serly

M 060 01141 2 Reduction for viola and piano (ed.Tibor Serly)

M 060 09649 5 Full score (ed.Peter Bartók and Nelson Dellamaggiore)

M 060 09854 3 Reduction for viola and piano (ed.Peter Bartók and
Nelson Dellamaggiore)

M 060 10370 4 Full score (facsimile edition)

M 060 01144 3 Cello score (arr.Tibor Serly)

Boosey & Hawkes

“He was a wonderful pianist and musician. The beauty of his tone, the energy and lightness of his playing were unforgettable. It was almost painfully beautiful.”

Otto Klemperer, 1955

BARTÓK

and world

Timelines

Events in Bartók's life

Born on 25 March in Nagyszentmiklós, Hungary (now Sînnicolau Mare, Romania), son of an agricultural school headmaster and a teacher, both amateur musicians



Photo: courtesy Bartók Archive Budapest

Portrait as a young boy (1886)

Receives his first musical instrument, a drum

Begins piano lessons with his mother

Events in the wider world

1881 *Picasso, Pope John XXIII, Atatürk born; Mussorgsky, Vieuxtemps die; Brahms Tragic Overture, Bruckner Symphony No.6; Tsar Alexander II (Russia) assassinated*

1882 *Stravinsky, Kodály, Szymanowski, Grainger born; Premiere of Wagner's Parsifal in Bayreuth; Triple Alliance formed between Germany, Austria-Hungary and Italy; Berlin Philharmonic Orchestra founded*

1883 *Casella, Webern born; Wagner dies; Brahms Symphony No.3, Delibes Lakmé; Secret alliance formed between Austria-Hungary and Romania; First run of the Orient Express*

1884 *Smetana dies; Bruckner Te Deum; Opening of the Budapest Opera House; Greenwich meridian established as prime international meridian*

1885 *Berg, Klemperer, D.H. Lawrence born; Franck Symphonic Variations, Sullivan The Mikado; Serbian invasion of Bulgaria leading to Peace of Bucharest; Nietzsche Also sprach Zarathustra*

1886 *Kokoschka born; Liszt dies; Saint-Saëns Carnival of the Animals; Manufacture of first motor car by Daimler; Krafft-Ebing Psychopathia Sexualis*

1887 *Nadia Boulanger, Chagall, Chiang Kai-shek born; Borodin dies; Verdi Otello; Hertz produces radio waves; Sardou, La Tosca*

His father dies; the family moves frequently in the following six years as Bartók's mother seeks teaching work in provincial Hungarian schools

1888 *T.S. Eliot, T.E. Lawrence born;*
Alkan dies;
Mahler Symphony No.1,
R. Strauss Don Juan,
Tchaikovsky Symphony No.5;
Wilhelm II becomes German Kaiser;
Van Gogh Sunflowers

1889 *Hüler, Cocteau born;*
Crown Prince Rudolf (Austria-Hungary)
commits suicide;
R. Strauss Tod und Verklärung;
Paris International Exhibition;
Eiffel Tower completed

First compositions, starting with a waltz

1890 *Ho Chi Minh, Eisenhower,*
de Gaulle born;
Franck, Van Gogh die;
Mascagni Cavalleria Rusticana,
Satie Trois Gnossiennes;
Bismarck dismissed as German
Chancellor;
Start of rapid industrial expansion in
Hungary (to 1906)

*“We knew that one of the living
geniuses of the twentieth century
was in that [Budapest] classroom.”*

Georg Solti, 1988

1891 *Bliss, Prokofieff born;*
Delibes dies;
Brahms Clarinet Quintet;
Pan-German League founded;
Pope Leo XIII's encyclical Rerum
novarum on working conditions

First public performance as a pianist,
in Nagyszentmiklós, including
his work *The Course of the Danube*

1892 *Honegger, Milhaud, Nijinsky born;*
Tennyson, Whitman die;
Leoncavallo I Pagliacci;
Major earthquake in California;
Toulouse-Lautrec At the Moulin Rouge

1893 *Mao Tse-tung born;*
Tchaikovsky, Gounod, Ferenc Erkel die;
Tchaikovsky 'Pathétique' Symphony,
Puccini Manon Lescaut, Verdi Falstaff;
Judson invents zip fastener;
Wilde, Salome

The Bartók family settles in Pozsony, Hungary (now
Bratislava, Slovakia), allowing for his more orderly
musical and general education

1894 *Khrushchev born;*
Lajos Kossuth dies;
Debussy Prélude à l'après-midi d'un faune,
Mahler 'Resurrection' Symphony;
Dreyfus trial in Paris

Succeeds Ernő (Ernst) Dohnányi as his school's organist

1895 *Hindemith born; Pasteur dies;*
Dvořák Cello Concerto in B minor;
Marconi transmits message by wireless;
Röntgen discovers X-rays;
first moving pictures

1896 *Bruckner, Verlaine die;*
R. Strauss Also sprach Zarathustra,
Puccini La Bohème;
First modern Olympic Games held in
Athens;
Celebrations of the Hungarian
millennium



Photo: courtesy Bartók Archive Budapest

Portrait aged 18 (1899)

Performs his own piano sonata and parts of a piano quartet; visits Vienna, where he is offered a scholarship at the Conservatory

Commences studies in piano and composition at the Academy of Music in Budapest; serious lung problems emerge



Photo: courtesy Bartók Archive Budapest

card sent from Budapest (1901)

Gains first major success as a pianist in Budapest playing Liszt's *Piano Sonata*; his interest in the works of Liszt and Wagner grows

Hears Strauss's *Also sprach Zarathustra*, which renews compositional inspiration

Performs Strauss's *Ein Heldenleben* in his own piano transcription in Vienna, and performs in Berlin; presents his first public solo recital, in Nagyszentmiklós.

1897 *Brahms dies;*
Dukas The Sorcerer's Apprentice;
Second Colonial Conference, London;
Pissarro Boulevard des Italiens

1898 *Hemingway born;*
Mallarmé, Bismarck die;
Dohnányi Piano Concerto No.1,
R. Strauss Ein Heldenleben;
Empress Elizabeth (Austria-Hungary) murdered in Geneva;
Zeppelin invents airship

1899 *Poulenc born;*
Schoenberg Verklärte Nacht,
Elgar Enigma Variations;
Aspirin is invented;
Monet starts Water Lilies paintings (to 1926)

1900 *Weill, Krenek, Copland born;*
Sullivan, Nietzsche, Wilde die;
Puccini Tosca, Sibelius Finlandia,
Mahler Symphony No.4;
Planck details quantum theory;
Chekhov, Uncle Vanya



Photo: courtesy Bartók Archive Budapest

"to the memory of my first concert" (1903)

1901 *Disney born;*
Verdi, Queen Victoria die;
Ravel Jeux d'eau,
Rachmaninoff Piano Concerto No.2,
Dohnányi Symphony No.1;
Start of defence appropriation crisis in Hungarian parliament;
Mann Buddenbrooks

1902 *Walton, Khomeini born;*
Zola, Rhodes die;
Debussy Pelléas et Mélisande,
Delius Appalachia;
Renewal of Triple Alliance between Germany, Austria-Hungary and Italy;
Bayliss and Starling discover hormones

1903 *Wolf, Pissarro, Gauguin die;*
Sibelius Violin Concerto,
Schoenberg Pelleas und Melisande;
First controlled aeroplane flight by Wright brothers;
Hofmannsthal Elektra

His symphonic poem *Kossuth* (1903) is performed in Budapest and Manchester; composes op.1 *Rhapsody* and op.2 *Scherzo*; his interest in folk music is first aroused

Competes unsuccessfully, as pianist and as composer, in the Rubinstein Competition in Paris; starts folk-music collaboration with Zoltán Kodály; composes his orchestral *Suite No.1* and the first three movements of *Suite No.2*.

Tours Spain and Portugal as an accompanist; with Kodály publishes first Hungarian folksong settings; starts annual expeditions collecting folk music using an Edison phonograph

1904 *Dvořák, Chekhov, Mór Jókai die; Janáček Jenůfa, Puccini Madama Butterfly; Establishment of Entente cordiale between France and Britain; Barrie, Peter Pan*

1905 *Tippett, C. Lambert born; Debussy La Mer, R. Strauss Salome, Lehár The Merry Widow; Abortive revolution in Russia; Einstein enunciates his first theory of relativity*

1906 *Shostakovich born; Cézanne, Ibsen die; Schoenberg Chamber Symphony No.1, Kodály Summer Evening; Stolypin introduces agrarian reforms in Russia; San Francisco earthquake*

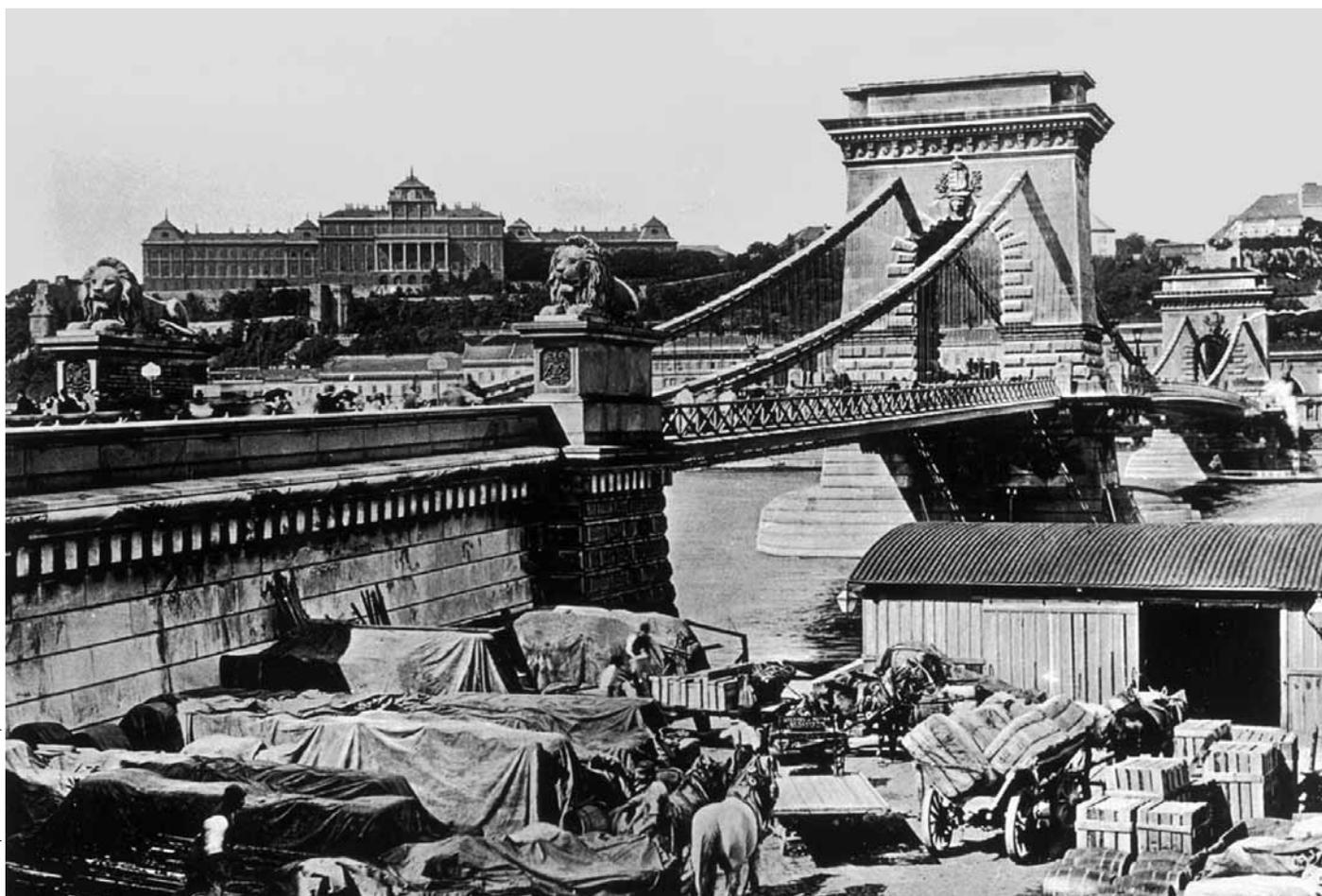


Photo: Mary Evans Picture Library

Budapest in the early 1900s

Appointed to the piano staff of the Budapest Academy of Music (to 1934); his interest in the works of Debussy and Reger is aroused; completes his *Suite No.2*

First folk-music article and first of many instructive editions of piano classics are published in Budapest; starts to investigate Romanian folk music; completes his *Violin Concerto No.1* (op.posth.) and composes many piano pieces, including *Fourteen Bagatelles*

Marries Márta Ziegler (1893-1967); completes his *String Quartet No.1* and a variety of short piano pieces

1907 *Auden born;*
Grieg, Joachim die;
Triple Entente formed between Britain, France and Russia;
Lumière invents colour photography;
Picasso and Braque pioneer Cubism;
Kokoschka Murderer, Hope of Women

1908 *Messiaen, Karajan born;*
MacDowell, Rimsky-Korsakov die;
Schoenberg first atonal works,
Ives The Unanswered Question,
R. Strauss Elektra,
Stravinsky Fireworks,
Ravel Rapsodie espagnole;
Austria annexes Bosnia and Herzegovina;
Endre Ady Blood and Gold poems

1909 *Rachmaninoff Piano Concerto No.3,*
Mahler; Symphony No.9,
Schoenberg Erwartung,
Kodály String Quartet No.1;
Peary reaches the North Pole;
Diaghilev's Russian Ballet starts its Parisian seasons



Photo: courtesy Bartók Archive Budapest

with peasant style furniture in his Budapest home (1908)



Photo: courtesy Bartók Archive Budapest

with Kodály and the Waldbauer-Kerpely Quartet (1910)

A Hungarian festival in Paris features his works; composes *Two Pictures*; his elder son, Béla, is born

1910 *Balakirev, Tolstoy, Twain die;*
Elgar Violin Concerto,
Stravinsky Firebird, Berg String Quartet;
Population of Hungary 18.2 million, of which 55 per cent are native Hungarian speakers, 16 per cent Romanian, 11 per cent Slovak, 10 per cent German, 8 per cent other;
120,000 emigrate from Hungary to the United States in this year

With friends founds the New Hungarian Musical Society (which soon fails); composes the opera *Duke Bluebeard's Castle* and *Allegro Barbaro*

Starts to withdraw from Hungarian musical life, although continues to teach at the Academy; composes his *Four Orchestral Pieces* (orchestrated in 1921)

Collects folk music in French north Africa (Algeria); his first ethnomusicological book, about Romanian folk music from Bihar county, appears in Bucharest

War breaks out; he is rejected for military service; starts to compose his ballet *The Wooden Prince*

Collects folk music during several visits to Slovak regions; composes many piano works, including *Sonatina*, *Romanian Folk Dances* and *Romanian Christmas Songs*

Composes his *Suite* for piano and two sets of songs (BB71, 72), as well as several Slovak folksong settings

Completion and well-received Budapest première of *The Wooden Prince*; completes *String Quartet No.2*

Budapest première of *Duke Bluebeard's Castle*; makes final folk-music collection in Hungary; contracts Spanish influenza; concludes negotiations with Universal Edition, Vienna, to publish his compositions; completes *Fifteen Hungarian Peasant Songs* and composes *Three Studies*, both for solo piano

1911 *Menotti, R. Reagan born;*
Mahler dies;
Stravinsky Petrushka,
Elgar Symphony No.2;
Chinese Revolution, leading to republic
under Sun Yat-sen;
Amundsen reaches South Pole

1912 *Cage, János Kádár born;*
Massenet, R. Scott die;
Schoenberg Pierrot Lunaire,
Debussy Jeux, Ravel Daphnis et Chloé;
Sinking of the Titanic;
Bernhardt stars in the silent film
Queen Elizabeth

1913 *Britten, Lutosławski, Camus,*
R. Nixon born;
Stravinsky The Rite of Spring,
Skryabin Prometheus;
Second Balkan War;
Proust, Du côté de chez Swann

1914 *Reger Variations and Fugue on a*
Theme of Mozart,
Dohnányi Variations on a Nursery Song;
Opening of the Panama Canal;
Outbreak of First World War;
Russian attempted invasion of Hungary
Joyce, Dubliners

1915 *A. Miller born;*
Skryabin dies;
R. Strauss An Alpine Symphony,
Debussy En blanc et noir;
Einstein's general theory of relativity
enunciated;
Picasso Harlequin

1916 *Menuhin, Mitterand born;*
Reger, Granados die;
Stravinsky Renard, Holst The Planets,
Szymanowski 'Song of the Night'
Symphony;
Franz Joseph I (Austria-Hungary) dies;
Dadaist anti-art movement in Zürich

1917 *J.F. Kennedy born;*
Rodin dies;
Prokofiev 'Classical' Symphony,
Satie Parade;
Pfitzner Palestrina;
United States joins war;
Armistice declared on Eastern Front;
Russian Revolution;
Jung, The Unconscious

1918 *Bernstein, Billy Graham, Mandela born;*
Debussy dies;
Stravinsky L'histoire du soldat;
Allies sign separate armistices with
Germany and Austria-Hungary;
Global influenza epidemics (into 1919)



Photo: courtesy Bartók Archive Budapest

portrait (mid-1910s)



Photo: courtesy Bartók Archive Budapest

portrait aged 31 (1912)



Photo: courtesy Bartók Archive Budapest

with singers and director at
premiere of *Duke Bluebeard's Castle*
(1918)

Re-emerges into Budapest's concert life; accepts a position with the short-lived Communist Republic of Councils; initial completion of his pantomime *The Miraculous Mandarin* (orchestrated in 1924)

Starts to re-establish Western European contacts and seriously thinks of emigrating; writes of approaching an atonal goal in recent compositions; composes his *Improvisations for piano*

Writes many articles for foreign journals; completes his study, with Kodály, of Transylvanian folksongs, and contracts to publish his Slovak collection; composes his *Violin Sonata No.1*, inspired by violinist Jelly d'Arányi

Tours Romania, Britain, France, and Germany, with great success; participates in founding the International Society for Contemporary Music (ISCM) in Salzburg; composes his *Violin Sonata No.2*

Divorces, and marries Ditta Pásztor (1903-82); tours further as composer-pianist in Western Europe; composes orchestral *Dance Suite*, in a more accessible style

1919 *Renoir, Ady die; Falla* The Three-Cornered Hat, *Prokofieff* The Love for Three Oranges; Communist revolts in Berlin, Bavaria, Hungary; *Versailles Peace Conference; Nazi Party (Germany) and Fascist Party (Italy) formed*

1920 *Stravinsky Pulcinella, Hába* String Quartet No.2, using quarter tones; Formation of the 'Group of Six' composers in France; Hungarian regency of Miklós Horthy commences (to 1944); Treaty of Trianon reduces Hungarian land area by two-thirds; native Hungarian speakers now 89 per cent of national population

1921 *Caruso, Humperdinck, Saint-Saëns die; Honegger* King David, *Webern* Traktl Songs; *Schoenberg* develops serial techniques; *Munch* The Kiss

1922 *Xenakis* born; *Proust, A. Bell die; Walton* Façade; Discovery of the tomb of Tutankhamun in Egypt; *Dezső Kosztolányi* The Bloody Poet

1923 *Callas, Ligeti* born; *Stravinsky* Les noces, *Kodály* Psalmus Hungaricus, *Zemlinsky* Lyric Symphony, *Honegger* Pacific 231; Union of Soviet Socialist Republics established



Photo: Sidney J. Loeb / courtesy Bartók Archive Budapest

with violinists Jelly and Adila d'Arányi in London (1923)

His study of Hungarian folk music appears in Budapest; composes *Village Scenes*; his younger son, Peter, is born

1924 *Nono, George Bush Sr born; Busoni, Fauré, Puccini, Lenin die; Gershwin Rhapsody in Blue, Respighi The Pines of Rome, Ravel Tzigane, Dohnányi Ruralia Hungarica; League of Nations reorganizes central European finances*

Continues with European concert tours; his *Dance Suite* gains international popularity

1925 *Berio, Boulez, Thatcher born; Satie, Sun Yat-sen die; Shostakovich Symphony No.1, Nielsen Symphony No.6; Premiere of Berg's Wozzeck (Berlin) and Busoni's Doctor Faust (Dresden); Hitler; Mein Kampf, Volume I*

Makes first radio appearances as a pianist; attends controversial première of *The Miraculous Mandarin* in Cologne; composes the *Piano Sonata, Out of Doors, Nine Little Piano Pieces*, and *Piano Concerto No.1*, which reflect Baroque interests; later comments that around this year he moved from a Beethovenian to a more Bachian creative aesthetic

1926 *Henze, Kurtág, Elizabeth II (Britain) born; Monet dies; Berg Lyric Suite, Krenek Jonny spielt auf, Kodály Háry János Suite; Hirohito becomes Emperor of Japan (to 1989); Milne, Winnie the Pooh*

Undertakes his first tour of the United States (into 1928), to mixed reception; completes his *String Quartet No.3*, gaining equal first prize (with Casella) in a Philadelphia competition

1927 *Benedict XVI born; Stravinsky Oedipus rex, Varèse Arcana, Lambert The Rio Grande; Allies relinquish military control of Hungary; First talking films released*

Makes first commercial gramophone recordings of his works; composes two *Violin Rhapsodies* and *String Quartet No.4*

1928 *Stockhausen, Chomsky, Kubrick born; Janáček, T. Hardy die; Weill Threepenny Opera, Webern Symphony for small orchestra; Kingsford-Smith flies across the Pacific; German airship crosses the Atlantic; Zsigmond Móricz The Gentleman's Way of Having Fun*



Photo: courtesy Bartók Archivé Budapest

with violinist Zoltán Székely at his home in Nijmegen (1925)



Photo: courtesy Dohnányi Archivé Budapest

on a train journey with Dohnányi (1929)



Photo: courtesy Bartók Archivé Budapest

with second wife Ditta Pásztory, sister Elza and younger son Peter (1926)



Photo: courtesy Dohányi Archivé Budapest

with Hindemith in Egypt where they attended an Arab music conference in Cairo (1932)

Tours the Soviet Union; composes *Twenty Hungarian Folksongs*, for voice and piano

Decides no longer to perform his own works in Budapest (to 1936); the first full-length study of his works, by Edwin von der Nüll, appears in Halle; composes *Cantata Profana*, and *Hungarian Folksongs* for mixed chorus

Joins the literature and arts committee of the League of Nations' Commission for Intellectual Cooperation; completes his *Piano Concerto No.2*

Attends a conference on Arabic music in Cairo; composes *Székely Folksongs* for male chorus; completes a set of violin duos for students, and starts to write for his *Mikrokosmos* collection of graded piano pieces

1929 *Crumb, Pousseur, Previn born; Diaghilev, Hofmannsthal die; Walton Viola Concerto, Schoenberg Von heute auf morgen; Stock market crash in New York, leading to Depression; Second Surrealist Manifesto*

1930 *Takemitsu, W. Buffett born; D.H. Lawrence dies; Stravinsky Symphony of Psalms; Last Allied troops leave Germany; Population of Budapest reaches one million*

1931 *Gorbachev born; Melba, Nielsen, Edison die; Ravel two piano concertos; Revolution in Spain; Japanese invasion of Manchuria; Empire State Building completed*

1932 *Malipiero Violin Concerto No.1, Shostakovich Lady Macbeth of Mtsensk, Schoenberg Moses und Aron; Neutrons and Vitamin D discovered*



Photo: courtesy Peter Bartok

at Paul Sacher's house in Basel (1937)

Premières his *Piano Concerto No.2* in Frankfurt am Main (last appearance in Germany)

Is released from teaching at the Budapest Academy of Music and joins the folk-music section of the Hungarian Academy of Sciences (to 1940); composes his *String Quartet No.5*, to a commission from the Library of Congress in Washington

Refuses award of the Hungarian Greguss Prize for his orchestral *Suite No.1* (1905); publishes his study of *Romanian Christmas Songs*; composes *From Olden Times* for male chorus and most of *Twenty-seven Choruses* for children's and women's choruses

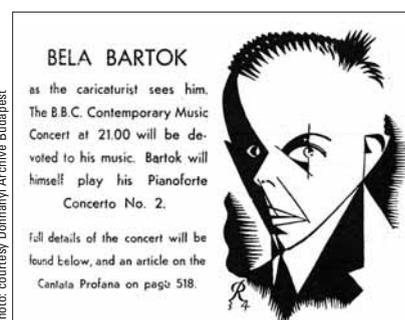


Photo: courtesy Dohányi Archive Budapest

Radio Times material relating to premiere of *Cantata Profana* in London (1934)

1933 *Penderecki* born; *S. George* dies; *Varèse* Ionisation, *Kodály* Dances of Galánta, *Prokofieff* Lieutenant Kijé; *Roosevelt* becomes US President (to 1945); *Hitler* becomes German Chancellor (to 1945); *Orwell* Down and Out in Paris and London

1934 *Birtwistle*, *Gagarin* born; *Delius*, *Elgar*, *Holst*, *Hindenburg*, *Dollfus* die; *Rachmaninoff* Rhapsody on a Theme of Paganini, *Stravinsky* Perséphone; *Hitler* becomes German Führer; start of Russian Communist Party purges

1935 *E. Presley* born; *Berg*, *Dukas*, *T.E. Lawrence* die; *Hindemith* Mathis der Maler, *Berg* Violin Concerto, *Gershwin* Porgy and Bess; Beginning of the 'swing' period; Germany repudiates aspects of Versailles Treaty; Italy invades Abyssinia

Presents his inaugural address, about Liszt's music, before the Hungarian Academy of Sciences; visits Turkey to perform, collect folk music and advise on music education; composes the *Music for Strings, Percussion, and Celesta*, to a commission from Paul Sacher

Forbids relay broadcasts of his concerts over German or Italian radio; composes the *Sonata for Two Pianos and Percussion*

Starts negotiations with Boosey & Hawkes to take over publication of his works from Universal Edition, Vienna; starts to send his most valuable manuscripts out of Hungary; performs for the last time in Britain; composes *Contrasts*, to a commission from Benny Goodman, and completes the *Violin Concerto No.2*

Makes final concert tours of France, Switzerland, and Italy; formally contracts with Boosey & Hawkes; his mother dies, and he starts serious planning to leave Hungary; completes his six-volume *Mikrokosmos* collection; composes *Divertimento* and *String Quartet No.6*

1936 *S. Reich* born;
Glazunov, Kipling die;
Orff *Carmina Burana*;
First commercial television broadcasts, in Britain;
Italy, Austria and Hungary form Power Pact;
German-Japanese agreement

1937 *P. Glass, S. Hussein* born;
Gershwin, Ravel, Szymanowski, Marconi die;
Bliss *Checkmate*,
Ginastera *Danzas Argentinas*,
Shostakovich *Symphony No.5*;
Exhibition of 'degenerate art' in Munich;
Picasso *Guernica*

1938 *Chaliapin, Atatürk, Čapek* die;
Copland *Billy the Kid*,
Stravinsky 'Dumbarton Oaks' *Concerto*;
Austria annexed by Germany;
First *Vienna Award* increases Hungary's land area;
First *Jewish Law* in Hungary;
Huizinga *Homo Ludens*

1939 *Freud, Yeats* die;
Kodály 'Peacock' *Variations*,
Shostakovich *Symphony No.6*;
Outbreak of Second World War;
German and Russian invasions of Poland;
Hungary declares itself non-belligerent, although affiliated with *Axis* powers;
Gone with the Wind (film)



Photo: courtesy Peter Berdák

on USS Excalibur emigrating to the USA (1940)

Tours the United States and later in the year settles in New York; receives an honorary doctorate from Columbia University; arranges his *Sonata for Two Pianos and Percussion* as a concerto

1940 *J. Lennon* born;
N. Chamberlain, Trotsky die;
Stravinsky *Symphony in C*,
Webern *Variations for orchestra*,
Barber *Violin Concerto*;
Second Vienna Award increases Hungary's land area by a further 52 per cent;
Disney *Fantasia*



Photo: courtesy Peter Bartók

with Ditta at Saranac Lake, New Jersey (1943)



Photo: C. Lelrens / courtesy Peter Bartók

one of his last photos, aged 64

Takes up a research fellowship in ethnomusicology at Columbia University; gives occasional concerts, often with his wife; arranges his *Suite No.2* for two pianos

Experiences depression at dwindling concert, lecturing, and publishing opportunities, and onset of illness; puts most of his energies into his ethnomusicological work

Makes final concert appearances, with his wife, performing the *Concerto for Two Pianos, Percussion and Orchestra* in New York; takes up visiting professorship at Harvard University but soon has to relinquish his responsibilities because of ill health; completes his study of Turkish folk music (published in 1976); composes *Concerto for Orchestra*, to a commission from the Koussevitzky Music Foundation

Completes his study of Serbo-Croatian folksongs (published in 1951); moves to his final New York apartment after many months of recuperation at health resorts; composes and hears Menuhin première his *Sonata for Solo Violin* in New York; attends première in Boston of *Concerto for Orchestra*, under Koussevitzky

Completes his monumental study of Romanian folk music (published in 1967-75); composes the *Piano Concerto No.3*; sketches the *Viola Concerto* (commissioned by William Primrose) and some ideas for his next string quartet; dies of leukaemia in New York on 26 September

1941 *Dylan, Kim Jong-Il born; Paderewski, V. Wolff, Baden-Powell die; Messiaen Quatuor pour le fin du temps, Tippett A Child of Our Time; US joins the war; Hungary actively joins war on Axis side*

1942 *M. Ali born; Zemlinsky, Fokine die; R. Strauss Capriccio, Britten Hymn to Saint Cecilia, Hindemith Ludus tonalis; Magnetic tape is invented; Camus L'Étranger*

1943 *Ferneyhough, Jagger born; Rachmaninoff dies; Prokofiev War and Peace; Rodgers and Hammerstein Oklahoma!; Mussolini overthrown, Italy surrenders; Penicillin first successfully used to treat disease*

1944 *Kandinsky, Munch, Rommel die; Copland Appalachian Spring, Messiaen Vingt regards sur l'enfant Jésus, Stravinsky Babel; D-Day initiates Allied invasion of Europe; siege of Budapest by Russians commences*

1945 *Mascagni, Webern, Hitler, Roosevelt, Keynes, Mussolini die; Britten Peter Grimes, R. Strauss Metamorphosen, Kodály Missa Brevis; War ends in Europe, then in Pacific; foundation of the United Nations; Orwell Animal Farm*

“His eyes, my God, his eyes – large, knowing, penetrating, transfixing – the eyes of a prophet, just stepping out from the Bible.” Antal Doráti, 1981

BARTÓK

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Photo: courtesy Peter Bartók

on a field trip in Turkey with László Rásonyi

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 Forty-four Duos (violins) 15
From Gyergyó (recorder, piano) 9
 Piano Quintet 8
 Rhapsody No.1 (violin, piano) 14
 Rhapsody (No.1) (cello, piano) 14
 Rhapsody No.2 (violin, piano) 14
 Seven Pieces from *Mikrokosmos* (two pianos) 18
 Sonata for Solo Violin 19
 Sonata for Two Pianos and Percussion 17
 Sonata (violin, piano, 1905) 8
 String Quartet No.1 10
 String Quartet No.2 12
 String Quartet No.3 14
 String Quartet No.4 14
 String Quartet No.5 16
 String Quartet No.6 18
 Suite (two pianos, arr. of Suite No.2) 18
 Violin Sonata No.1 (violin, piano) 13
 Violin Sonata No.2 (violin, piano) 13

"I never liked his music anyway"

Igor Stravinsky, on hearing of Bartók's death, 1945



Photo: courtesy Peter Bartók

with Ditta and Peter in Switzerland (early 1930s)

Solo Piano

- Allegro Barbaro* 11
 Dance Suite 13
 Fifteen Hungarian Peasant Songs 12
First Term at the Piano 11
For Children 10
 Four Dirges 11
 Four Pieces 8
 Fourteen Bagatelles 10
 Improvisations on Hungarian Peasant Songs 13
Marcia funèbre 8
Mikrokosmos 16
 Nine Little Piano Pieces 14
Out of Doors 14
Petite Suite 17
 Rhapsody (BB56a) 9
 Romanian Christmas Songs 11
 Romanian Folk Dances 12
 Seven Sketches 10
 Sonata 14
 Sonatina 12
 Suite 12
 Ten Easy Pieces 10
 Three Burlesques 10
 Three Hungarian Folksongs from Csík 9
 Three Hungarian Folk Tunes 12
 Three Rondos on (Slovak) Folk Tunes 14
 Three Studies 13
 Two Elegies 10
 Two Romanian Dances 11

Voice, with piano accompaniment

- Evening* (BB29) 8
 Five Songs (BB71) 12
 Five Songs (Ady, BB72) 12
Five Village Scenes (BB87a) 14
 Four Songs (Pósa, BB24) 8
 Hungarian folksongs (BB42,43,44,47, 98,109) 9, 14, 16
 Slovak folksongs (BB46) 9
 Székely folksong (BB54) 8