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WORLD COMPETITION & FESTIVAL
Piano 2019

BARTÓK AND THE PIANO
MUSICOLOGICAL SYMPOSIUM

14 SEPTEMBER 2019





BARTÓK AND THE PIANO
MUSICOLOGICAL SYMPOSIUM



Saturday, 14 September 2019
in the Bartók Hall
of the Institute for Musicology,
Research Centre for the Humanities of the
Hungarian Academy of Sciences
Budapest I, Táncsics M. u. 7.



| BARTÓK AND THE PIANO

MORNING SESSION, SATURDAY, 14 SEPTEMBER 2019

9:00 Greetings and Introduction

Pál Richter [director of the Institute for Musicology]
and **László Vikárius** [head of the Budapest Bartók Archives]

9:15 Keynote Speech

Malcolm Gillies [Australian National University/King's College London]:
Bartók and Virtuosity: The Three Studies Op. 18

9:45 Paper Session [I], chair: **Malcolm Gillies**

Llorenç Prats Boscà [Liszt Academy of Music, Budapest/Music University of Balearic Islands, Mallorca]: Traces of Bartók's Piano Style in 1926: An Analysis of His Concert Arrangements [Transcriptions] of Italian Baroque Keyboard Music
Zsuzsanna Könyves-Tóth [Liszt Academy of Music, Budapest]: Noises, Frogs, and a Shepherd: Heritage and Progressivity in Bartók's Night Music for Piano
Yusuke Nakahara [Budapest Bartók Archives]: "Six Dances in Bulgarian Rhythm": Pedagogical and Social [Re-]Considerations

10:45 Discussion

10:55 Coffee break

11:10 Continuation of Paper Session [I]

Viola Biró [Budapest Bartók Archives]: "In Walachian Style":
The Formation of a Musical Character

Martin Elek [Institute for Musicology, Research Centre for the Humanities, Hungarian Academy of Sciences/University of Cambridge]: Parlando-Rubato in Bartók's Piano Playing

Javier López Jorge [Liszt Academy of Music, Budapest]: Bartók's Performing Editions of Mozart Piano Sonatas: A Graphic Representation of the So-Called Vienna-Budapest Tradition and Bartók's Personal Performing Practice

12:10 Discussion

12:20 Lunch break



AFTERNOON SESSION, SATURDAY, 14 SEPTEMBER 2019

14:00 Keynote Speech

Richard Taruskin [University of California, Berkeley]: Stravinsky, Ditta, and the First Piano Concerto

14:30 Paper Session [II], chair: **Richard Taruskin**

Sarah Lucas [Texas A&M University, Kingsville]: Early Editions of Bartók's First Piano Concerto: An Examination of the Publication and Distribution Process

Virág Büky [Budapest Bartók Archives]: Mozart, Ditta, and the Third Piano Concerto: Some Questions about the Mozartian Character of Bartók's Last Piano Concerto

15:10 Discussion

15:20 Coffee break

15:35 Continuation of Paper Session [II]

Kristína Gotthardtová [Music Department, Slovak Academy of Sciences]: Bartók and His Slovakian Contemporaries

István Csaba Németh [Institute for Musicology, Research Centre for the Humanities, Hungarian Academy of Sciences]: "The entire sounding universe in all its diversity": Péter Vermesý's Works for Piano and Orchestra, and Their Bartókian Models

16:15 Discussion

16:25 Coffee break

16:40 Béla Bartók, *Works for Piano 1914–1920*, ed. László Somfai, Béla Bartók Complete Critical Edition Vol. 38

László Somfai [Budapest Bartók Archives]: Introduction

Imre Rohmann [Mozarteum, Salzburg]: *Works for Piano 1914–1920*: Bartók's Harvard Lectures as Key to the Compositions



Malcolm Gillies first came to study at the Budapest Bartók Archives in 1983 as an overseas Hungarian Government Scholar, where his mentor was László Somfai. He holds a PhD from the University of London and higher doctorate in musicology from the University of Melbourne. Gillies has written or edited half a dozen volumes about Bartók, including *Bartók Remembered* and *The Bartók Companion*, and authored the New Grove Bartók entry. Since 1998 he has edited the Oxford University Press series *Studies in Musical Genesis, Structure and Interpretation*, and since 2015 sits on the advisory board of the Béla Bartók Complete Critical Edition. After a decade as president of two London universities, he is now an emeritus professor in humanities at the Australian National University, and a senior research fellow in music at King's College London.

Malcolm GILLIES (Australian National University/King's College London)

BARTÓK AND VIRTUOSITY
THE THREE STUDIES OP. 18

Bartók studies have never reached a consensus on whether Bartók was a virtuoso. As a grand-pupil of Liszt, he certainly inherited much from 19th-century virtuosic traditions, and early sought to emulate his older contemporary, Dohnányi, but he then developed a more modernist and folk-influenced world view, often unsympathetic to the values of romantic virtuosity.

This paper reconsiders the historical evidence as to how much Bartók might have been a virtuoso pianist, composer, or writer in genres often associated with virtuosity, such as the concerto or the (transcendental) étude. It then looks at his generally neglected Three Studies, op. 18 (1918), as a test case for such technical, stylistic, and genre concerns, drawing on a wide variety of sources: German and Japanese (especially on motor skill capacities and formative pedagogic studies), American and Hungarian (including the new documentary source of vol. 38, *Works for Piano 1914–1918* of the Béla Bartók Complete Critical Edition [ed. Somfai, 2019]), and various aspects of recent British performance research.

Gillies concludes that there are several valid bases for claiming Bartók as a virtuoso, but that Bartók himself did not, in maturity, feel comfortable in the role. Never playing his Studies op. 18 after their première in 1919, and experiencing great difficulty in having his First Piano Concerto successfully programmed and published, Bartók increasingly saw the negative side of associations with virtuosity.



Richard Taruskin is professor of music emeritus at the University of California at Berkeley, where he taught from 1987 to 2014, after twenty-six years at Columbia University [man and boy]. He is the author of the *Oxford History of Western Music* and of *Stravinsky and the Russian Traditions* and ten other books. For many years he was a regular contributor to *The New York Times* and *The New Republic*. This is his thirteenth visit to Budapest, his scholarly home away from home, since 2006. In 2016 he was elected an honorary member of the Hungarian Academy of Sciences.

Richard TARUSKIN [University of California, Berkeley]:
STRAVINSKY, DITTA, AND THE FIRST PIANO CONCERTO

In a memorable letter of 18 March 1926, brought to the attention of Anglophone scholars by David Schneider, Bartók's second wife Ditta Pásztory described her reaction [obviously also reflecting that of her husband's] to Stravinsky's Piano Concerto just after listening to its Budapest première with the composer at the piano as being attracted to the machine music but missing in it what she called her "homeland." In the present paper I should like to show that the machine music described as intimidating is no more threatening than a sewing machine, because the inspiration for it was 1920s-style performances of Bach. Furthermore, despite his notorious rhetoric, Stravinsky too aimed at exaltation and catharsis. Parallels between the climaxes in Bartók's First Piano Concerto and those in Stravinsky's [especially in the first movement] might reveal the real kinship between the two works. At the same time, Bartók's obviously different approach to Bach, testified in his few fragmentary recordings, may help us understand the differences of aesthetics between the two composers in their respective neoclassical style showcased in the most important genre for a concertizing pianist.



László Somfai, retired Head of the Budapest Bartók Archives of the Institute for Musicology of the Hungarian Academy of Sciences [1972–2004]; parallel to the research job since 1969 professor of musicology at the Liszt Academy of Music in Budapest, director of the PhD Programme [1997–2007], currently professor emeritus. Somfai’s researches focus on Haydn and Bartók and their time, with special stress on the complex investigation of primary sources and the historically oriented performance. He published over 140 studies and ten books; assisted facsimile editions, critical editions, and complete recordings. Recently Somfai works on the thematic catalogue of Bartók’s compositions and on volumes of the Béla Bartók Complete Critical Edition [*Works for Piano 1914–1920* appeared in 2019].

László SOMFAI

INTRODUCTION TO LECTURE BY IMRE ROHMANN

László Somfai, founding editor of the Béla Bartók Complete Critical Edition series launched in 2016 and editor of the recently published Vol. 38, *Works for Piano 1914–1920*, discusses the significance of the new critical edition volume to introduce pianist Imre Rohmann’s presentation of selected pieces from it. “Piano compositions of the war years,” as characterized in the historical introduction to the new volume, include eight compositions, Hungarian and Romanian folk song arrangements, *Fifteen Hungarian Peasant Songs* [1914, rev. 1918, including previously unpublished pieces], *Three Hungarian Folk Tunes* [1914–1918, rev. 1941], *Romanian Christmas Songs*, *Romanian Folk Dances*, and *Sonatina* [all three 1915], as well as important modernistic works with opus number, *Suite op. 14* [1916], *Studies op. 18* [1918], and *Improvisations on Hungarian Peasant Songs op. 20* [1920]. This introductory lecture will reflect on the significance of the new critical edition that presents these works together with their complete composition history, sources, and questions of their notation and interpretation.



Imre ROHMANN, born in Budapest, Hungary, commenced piano playing at the age of four. He studied at the Bartók Conservatory piano and composition, later at the Liszt Academy of Music in Budapest piano and chamber music with Kornél Zempléni, Ferenc Rados, György Kurtág, András Mihály and Albert Simon. In 1980–1981 he further studied conducting with Karl Österreicher at the Music Academy in Vienna. He also took part in master classes by Jörg Demus. He won the Special Prize of the Hungarian Radio's Piano Competition, the Third Prize of the International Liszt-Bartók Competition in Budapest and the First Prize of the International Chamber Music Competition in Bloomington, USA.

Since 1974 he has performed internationally as a soloist with several orchestras including the Berlin Symphony Orchestra, the Mozarteum Orchestra, and the Liszt Chamber Orchestra, and with partners such as Eugen Jochum, Péter Eötvös, Iván and Ádám Fischer, Jörg Demus, Thomas Riebl, András Keller, Stefan Ruha, Miklós Perényi, Erich Höbarth, Thomas Zehetmair, András Schiff, the Bartók String Quartet, the Pro Arte Quartett, Chicago Symphony Chamber Players. He has formed a Piano-Duo with his wife Tünde Kurucz since 1985.

He was piano professor at the Liszt Academy of Music in Budapest, Hochschule der Künste, Berlin, and, since 1990, he has been teaching at the Mozarteum in Salzburg where he currently lives. Since 1976, he has appeared as a pianist and has led master classes in Japan [e.g., at Toho Gakuen University and Showa University] nearly every year. Since 2001 he has been guest professor of the University of Alcalá de Henares in Spain. He was regularly invited for master classes to the International Bartók Seminar from 1986. He is one of the founders of the Auer Summer Academy for Music in Veszprém, Hungary. Since 2002 he has been a conductor of the Budapest Chamber Symphony.

He published his own transcriptions [of J. S. Bach, Johann Strauss, Stravinsky, Richard Strauss, etc.] at the Edition Simonffy and arranged the piano-reduction of Péter Eötvös's Piano Concerto for Schott in 2006. His recordings appeared at Hungaroton, Denon, BMC, and Preiser Records.

Viola Biró studied musicology at the Gh. Dima Academy of Music in Cluj-Napoca [Kolozsvár], Romania [2004–2008], and at the Liszt Academy of Music in Budapest [2008–2010]. Between 2010 and 2013 she attended doctoral studies in musicology at the same institution. Since September 2013 she has been junior research fellow of the Bartók Archives at the Institute for Musicology of the Research Centre for Humanities of the Hungarian Academy of Sciences. She was co-editor of vol. 4 of the *Bartók Béla Írásai* [Béla Bartók Writings] series [ed. Vera Lampert], published in 2016. She wrote her PhD dissertation on Béla Bartók's research into Romanian folk music and its influence on his compositions [supervisor: László Vikárius].

Viola BIRÓ [Budapest Bartók Archives]

"IN WALACHIAN STYLE": THE FORMATION OF A MUSICAL CHARACTER

Several compositions written around 1909 and 1910 bear witness of the deep impression that the first encounter with Romanian folk music made on Bartók's creative imagination. As his very first arrangement of a Romanian folk melody – the harmonization of a parlando song from Bihor county published as no. 5 of the *Seven Sketches* for piano [1908–1910] – indicates, Bartók's interest turned primarily towards a peculiar example of the relevant folk music that differed essentially from folk melodies known to him until then, moreover that could offer him new compositional possibilities. In the same piano cycle "Romanian Folk Melody" is followed by Bartók's first composition of original invention written "In Walachian Style," a miniature of extreme economy. The idea of using themes inspired by Romanian folk motives turned out to be fruitful, as three other works written at least partially under the influence of Romanian folk music followed in quick succession [*Two Romanian Dances* for piano and *Two Pictures* for orchestra no. 2 "Village Dance"]. Despite the evident differences in format and complexity of these four original compositions they have certain common traits, primarily regarding their thematic material. In my paper I will try to determine the stylistic elements that make us feel that these works are "of Romanian style." Besides a comparative examination of the relevant musical materials I will attempt to trace the evolution of this "Romanian" character through the individual works. Taking into consideration manuscripts and sound recordings of Bartók's first Romanian collection I will also discuss the relation of these thematic materials to their potential folkloristic prototype, or their function and compositional treatment within these works of ever more complex structure.

Virág Büky graduated in musicology from the Liszt Academy of Music in Budapest in 2002 with the thesis *A vokális moresca. Egy népszerű műfaj a 16. század végi Itáliában*. [The *moresca vocale*: A Popular Genre in late 16th-Century Italy]. In 2001–2004 she was a postgraduate at the Liszt Academy of Music. At present she is research assistant, working on her PhD dissertation dealing with Ditta Pásztor's life, her career as a pianist and Bartók's works dedicated to her. Since 2000 Büky has been working at the Bartók Archives of the Institute for Musicology of the Hungarian Academy of Sciences. She has published articles in Hungarian and English on Ditta Pásztor Bartók and Bartók's night music topos. She was also co-curator of the exhibition *Bartók the Pianist* in 2016.

Virág BÜKY

MOZART, DITTA, AND THE THIRD PIANO CONCERTO SOME QUESTIONS ABOUT THE MOZARTIAN CHARACTER OF BARTÓK'S LAST PIANO CONCERTO

In the literature on Bartók's Third Piano Concerto, there are a few recurring themes which appear in almost every analysis of the work. Thus, we can compile a list of the composers whose influence can be detected in this composition. Besides Liszt, Erkel, and the Hungarian *verbunkos* tradition, Beethoven, especially in connection with the *Adagio religioso*, Bach and baroque counterpoint and even Tchaikovsky are among the composers mentioned. The composer whose name is never missing is, however, Mozart with reference to the beautiful Mozartian tone or character of the concerto. Undoubtedly, Mozart had a very important part in Bartók's pianistic education. Apart from his childhood interest, however, it was not until the 1920s that Bartók turned his attention again to Mozart's work. While the change in his interest was mirrored also in his solo and chamber music programmes, the significance of Mozart's works was nowhere more conspicuous than in his two-piano repertoire. Additionally, Bartók included several of Mozart's works in the curriculum for his wife Ditta's piano studies. According to Ditta's notes made in the 1960s, she studied several Mozart concertos and chamber works with Bartók. She also played Mozart's F major Concerto [K. 459] in her debut as a soloist on the famous farewell concert on 8 October 1940 at the Budapest Music Academy. On the basis of these data, we can rightly suppose that she was an excellent Mozart pianist. Considering the importance of Mozart's works in Ditta's early performance career, is it possible that Ditta's engagement with Mozart's style played some role in the formation of the concerto dedicated to her?

Martin Elek received his BA and MA diplomas with the highest honours from the Liszt Academy of Music [Budapest] where he studied musicology. He was recently made an offer by the University of Cambridge to pursue doctoral studies under the supervision of Professor John Rink. His main interest lies in the performance practices of the 19th and 20th centuries, that of orchestral and instrumental music in particular. Since October 2016 he has been a professional staff member at the Department for Hungarian Music History of the Institute for Musicology, Research Centre for the Humanities, Hungarian Academy of Sciences, in which capacity he has been participating in the multifaceted activities of the department. He regularly publishes opera and concert reviews in the Hungarian musical press and writes programme notes for the Liszt Academy Concert Centre.

Martin ELEK [Institute for Musicology, Research Centre for the Humanities, Hungarian Academy of Sciences/University of Cambridge]

PARLANDO-RUBATO IN BARTÓK'S PIANO PLAYING

Béla Bartók's performing style has emerged as a major theme of the musicological discourse in the last decades. Following the trailblazing work of László Somfai, a number of analysts examined the characteristics of the composer's piano playing. In addition to recognizing traits of his style typical of early-twentieth-century performing practice in general – arpeggiation, dislocation, substantial use of rubato – scholars pinpointed distinguishing features of his playing: richness of touch, narrative content, and a distinctive speech-like, declamatory rubato. This paper explores the last aspect. Due to his intense engagement with folk music, Bartók acquired intimate knowledge of the peasant songs' modes of delivery. One type in particular – the parlando – not only arrested his attention as an ethnographical phenomenon, but also informed his own piano playing. The parlando, or parlando-rubato, denotes a singing style in which the rhythm is mainly dictated by the prosody of the lyrics. Bartók integrated this method into his own performing style, developing a seemingly contradictory technique: textless but text-driven rhythm. With the use of computer analysis I will demonstrate the similarities and differences between the original and Bartók's parlando style, taking note of the idiom's notational aspect. Furthermore, I will juxtapose performances of the composer with that of pianists of following generations as a means to trace the changes in performing preferences.

Kristína Gotthardtová is a Slovak musicologist. She is doing her postgraduate study in the Music Department [Ethnomusicology] of the Slovak Academy of Sciences. Previously, she graduated from the Academy of Performing Arts in Bratislava, where she studied music theory. Her research is focused on 20th-century Slovak composers. In her bachelor's thesis, she analyzed song cycles of Tibor Frešo, and for her master's thesis, she carried out research on film music by Šimon Jurovský.

Kristína GOTTHARDOVÁ [Music Department, Slovak Academy of Sciences]
BARTÓK AND HIS SLOVAK CONTEMPORARIES

Béla Bartók's ethnomusicological work *Slovenské ľudové piesne/Slowakische Volkslieder I–III* constitutes a great contribution to the Slovak musical heritage. As he took interest in Slovak music he became, in part, influential for a number of Slovak composers who reflected his musical style. Bartók studied in Pressburg [Pozsony/Bratislava], from where part of his family came and he later studied the Slovak language thoroughly, which was essential for his ethnomusicological research. Moreover, Bartók's knowledge of the Slovak language and investment in Slovak cultural heritage may be one of the reasons for his good relationships with his Slovak contemporaries. Among his friends were Alexander [Sándor] Albrecht and Štefan [István] Németh-Šamorínsky, who also were his students for a short time. This brings us to our intention to compare their piano music works containing folklore idioms with Bartók's work [*Three Rondos on Folk Tunes*, BB 92, based on Slovak folk songs]. The aim of this paper is to analyze the musical language of these composers in order to find musical symbols they share, as well as to describe differences between their styles.

Zsuzsanna Könyves-Tóth is a third-year PhD candidate in musicology at the Liszt Academy of Music. Her research concerns two operas of Péter Eötvös, both based on Imre Madách's drama *The Tragedy of Man*, supervised by Lóránt Péteri, head of the Musicology Department at the Liszt Academy. She finished her master's studies in 2014 with a topic of Bartók and worked as a musical journalist, later at the Communication Directorate of her *alma mater*. Currently she is also a music history teacher at Eötvös Loránd University [ELTE], Department of Music and at Szent István Király Conservatory of Music.

Zsuzsanna KÖNYVES-TÓTH [Liszt Academy of Music, Budapest]

NOISES, FROGS, AND A SHEPHERD

HERITAGE AND PROGRESSIVITY IN BARTÓK'S NIGHT MUSIC FOR PIANO

Researchers, musicians, and enthusiasts of Bartók's music all around the world use the term night music to describe the musical style of some movements and passages of his works, but not many of them explain what they mean exactly when using this label. The expression is from Bartók himself, who gave the title "The Night's Music" to the fourth movement of his *Outdoors* piano cycle of 1926. However, a long time had to pass until someone tried to describe this phenomenon: the first was Jürgen Hunkemöller in 2003 who also made a very limited list of the night music compositions, mostly focusing on the titles of the pieces. David Schneider followed him in 2006 with a longer, but still incomplete collection of movements and pieces, including one composed before 1926. In my paper I will try to define what night music means in the case of Bartók with an emphasis on the piano pieces, also making my own list of compositions. I will go back to the roots of this musical topos: writing music especially for night is not a new thing in music history. There are several genres used by composers that include the word "night" in different languages, such as nocturne or serenade. I would like to show how night music is a logical consequence of Bartók's musical heritage, while also describing the techniques he used to create some of his most modern pieces, which also had a long-lasting influence on Hungarian composers.

Born in Santiago de Compostela, **Javier López** is a passionate musician and pianist who approaches a wide range of repertoire and styles from chamber music to lied and solo repertoire. After his graduation with high distinction from his bachelor's degree, he went to London to complete the master's degree in Performance at the Royal College of Music with Andrew Ball. He continued his studies at the Liszt Academy of Music in Budapest under the guidance of András Kemenes, Rita Wagner, and Péter Nagy. Thanks to a generous scholarship from the Kodály Foundation and the Kodály Institute in Kecskemét, he could continue his studies at the Doctoral School of the Liszt Academy, developing his research topic on Bartók's performing editions of Mozart's piano sonatas [supervisor: László Vikárius].

Javier LÓPEZ JORGE [Liszt Academy of Music, Budapest]

BARTÓK'S PERFORMING EDITIONS OF MOZART PIANO SONATAS

A GRAPHIC REPRESENTATION OF THE SO-CALLED VIENNA-BUDAPEST TRADITION AND BARTÓK'S PERSONAL PERFORMING PRACTICE

"As long as music was an essential part of life, it could emanate only from the contemporary world." This straightforward assertion written by Nikolaus Harnoncourt in his book *Musik als Klangrede* describes perfectly the limits that every musician confronts during the study and the performance of pieces written centuries ago. As László Somfai asserts in his article "Nineteenth-Century Ideas Developed in Bartók's Piano Notation in the Years 1907–14," not only the music of Bach, Mozart, Haydn, or Beethoven bears a message which is partially hidden to our knowledge and our culture nowadays; Bartók's music, with around a hundred years of distance, also presents many questions which we should attend in order to achieve a correct performance. In the case of Bartók we have sources of extreme importance, such as his recordings, which show that his personal style of playing was deeply influenced by the so-called Vienna-Budapest tradition, and his performing editions of works by Bach, Mozart, Haydn, Beethoven, and others, which are a graphic representation of his musical conception and an essential source for the study of his notation. In my paper, I will use Bartók's performing edition of Mozart's piano sonatas [for instance, the *Adagio* of Mozart's Fantasy in C minor K. 475 or the Piano Sonata K. 533] in order to describe the main characteristics of the so-called Vienna-Budapest performing tradition [flexibility of rhythm and tempo, the deep influence of improvisation practice, etc.] and, also with the help of some of his recordings, Bartók's own and unique performing style.

Sarah Lucas, Lecturer of Music History, Music Theory, and Ear Training in the Music Department of Texas A&M University, Kingsville [USA], graduated from the University of Iowa's doctoral programme in musicology in December 2018. During the 2018–2019 academic year, she taught music history and world music at Drake University and led the Des Moines Symphony's Classical Conversations series in Des Moines, Iowa. From 2016–2017, she carried out dissertation research at the Budapest Bartók Archives with the support of a Fulbright Award, and in 2014 she conducted preliminary research there, supported by a Stanley Grant for International Graduate Research. Her research concerns the connection between Béla Bartók and conductor Fritz Reiner, as well as Bartók's first American tour. Her master's work at the University of Missouri [2010–2012] culminated in her thesis "Béla Bartók and the Pro-Musica Society: A Chronicle of Piano Recitals in Eleven American Cities during his 1927–1928 Tour."

Sarah LUCAS [Texas A&M University, Kingsville]

EARLY EDITIONS OF BARTÓK'S FIRST PIANO CONCERTO

AN EXAMINATION OF THE PUBLICATION AND DISTRIBUTION PROCESS

Bartók's First Piano Concerto, one of several pieces written during his "piano year" of 1926, was featured in the composer's performances with several European orchestras in 1927 and 1928, and in his appearances with two American orchestras during his first U. S. tour. Universal Edition, Bartók's publisher at the time, printed and distributed the first edition of the score in 1927, and the edition was used for at least some early performances of the work. Due to errors in the preparation of this score, Universal Edition hastily prepared and issued a second edition, recalling all copies of the first edition and retaining ten for Bartók's own collection. The Composer's Copy no. 5, the only remaining first edition preserved for Bartók, has been an important source for scholars examining Bartók's First Piano Concerto. Ivan Waldbauer described the score in his 1965 article on the concerto's publication history that focused mainly on an erroneous tempo marking introduced to the first movement in the Concerto's second edition. Additionally, Waldbauer also noted the importance of numerous corrections in a "neat hand" likely belonging to an employee of Bartók's publisher. This score, which was likely used by Serge Koussevitzky for his 1928 performances with the Boston Symphony Orchestra, and two recently discovered first-edition scores associated with Fritz Reiner, provide additional insight into the additions in the "neat hand" described by Waldbauer. Consideration of these sources may be useful in preparation of further editions of the work.

Yusuke NAKAHARA, born in Japan, studied musicology at the Liszt Academy of Music in Budapest (2007–2012), and continued his PhD study there on a Hungarian state scholarship (2012–2015). His doctoral dissertation is on the creative process of Béla Bartók’s *Mikrokosmos*. Since September 2015, he has been a research assistant at the Budapest Bartók Archives. He has been contributing to work on the Béla Bartók Complete Critical Edition, and is the editor of the *Mikrokosmos* volumes to be published in 2020.

Yusuke NAKAHARA [Budapest Bartók Archives]

“SIX DANCES IN BULGARIAN RHYTHM”

PEDAGOGICAL AND SOCIAL (RE-)CONSIDERATIONS

Among Bartók’s 153 *Mikrokosmos* pieces, the last six pieces, titled “Six Dances in Bulgarian Rhythm” may be regarded exceptional. These dances have been considered an essentially independent suite within *Mikrokosmos*. For instance, the composer himself frequently performed these dances in the published order, while he quite freely organized other *Mikrokosmos* pieces in his concert performances. In addition to this, the composer planned to orchestrate (possibly all) these dances; the plan was, however, not realized due to the difficult circumstances of the composer’s late life. It can be considered one of the special features of the “Six Dances” (but especially of No. 148, the first of them) that Bartók uses extraordinarily rich, orchestra-like texture, which is almost entirely missing from the preceding *Mikrokosmos* pieces. It is important, however, that these dances were originally drafted in simpler texture, with thinner sonority and without octave doubling. The avoidance of octave doubling could have been natural, as Bartók usually composed pedagogical pieces without octaves. Yet it is interesting to consider why he eventually decided to include octave spans, even if it may have led to the modification of the original concept of the *Mikrokosmos*. The present paper seeks an answer by taking into consideration a provoking comment left by the composer that these dances are hybrids of Hungarian and Bulgarian folk music, which might have been related to his late article titled “Race Purity in Music.”

István Csaba Németh studied musicology at the Gh. Dima Academy of Music in Cluj [1996–2003] and the Liszt Academy of Music in Budapest [1999–2004] where he also attended the Doctoral School in Musicology. An assistant research fellow at the Department for Hungarian Music History of the Institute for Musicology, Research Centre for the Humanities, Hungarian Academy of Sciences, from 2003, he has been lecturing at the Folk Music Department of the Liszt Academy since 2010. In 2012, he became assistant editor of *Studia Musicologica*, the international journal of musicology of the Hungarian Academy of Sciences. He has given papers and published on 20th-century Transylvanian composers, including Péter Vermesy.

István Csaba NÉMETH [Institute for Musicology, Research Centre for the Humanities, Hungarian Academy of Sciences]

“THE ENTIRE SOUNDING UNIVERSE IN ALL ITS DIVERSITY”
PÉTER VERMESY’S WORKS FOR PIANO AND ORCHESTRA,
AND THEIR BARTÓKIAN MODELS

Romanian composer of Hungarian descent, Péter Vermesy [1939–1989] studied piano and choral conducting at the Cluj/Kolozsvár Music Secondary School and composition at the Gh. Dima Academy of Music in the same town, where he obtained his diploma in 1962 and defended his doctoral thesis in 1983. He spent the last five years of his life in the Federal Republic of Germany, in Baden-Württemberg. As a disciple of Mihály Guttman, János Jagamas, Gábor Jodál, and Sigismund Toduță, Vermesy was a respected member of the Cluj/Kolozsvár school of composition. Although he never composed a work labelled as “Piano Concerto,” his multi-movement pieces for piano and orchestra, written both in Transylvania – such as *Scherzo concertante* [1958], *Concertino da camera* [1966, revised in 1974], *Epitáfium* [1967], *Suita per Orchestra* [1976], *Symphony No. 2 „Salum ex clara fonta”* [1981], and *Symphony No. 3* [1984] – and during his exile in West-Germany – *Musica buffa “la mascarada”* [1986] and *Die fehlgeschlagene Serenade* [1986] – owe a great deal to Bartók, and specifically to his Piano Concertos. Some of Vermesy’s pieces enumerated above have a solo piano part, while others contain a “pianoforte quasi solo” part. The paper will offer a survey of these compositions, focusing on Bartók’s influence in the use of the piano. It will also take into consideration Vermesy’s self-reflexive statements discussing Bartók, a model of paramount importance for Péter Vermesy’s lifework.

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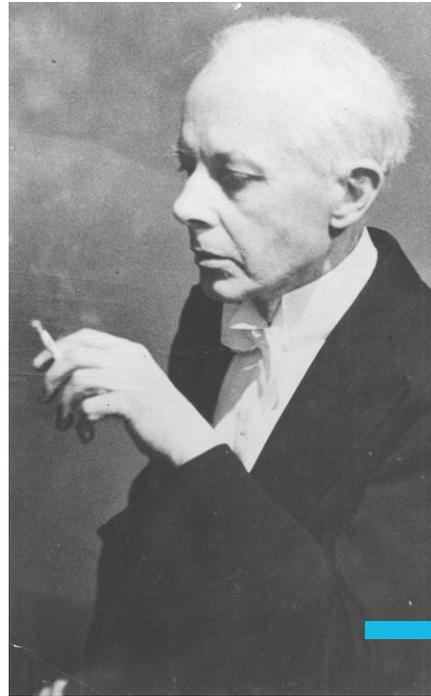
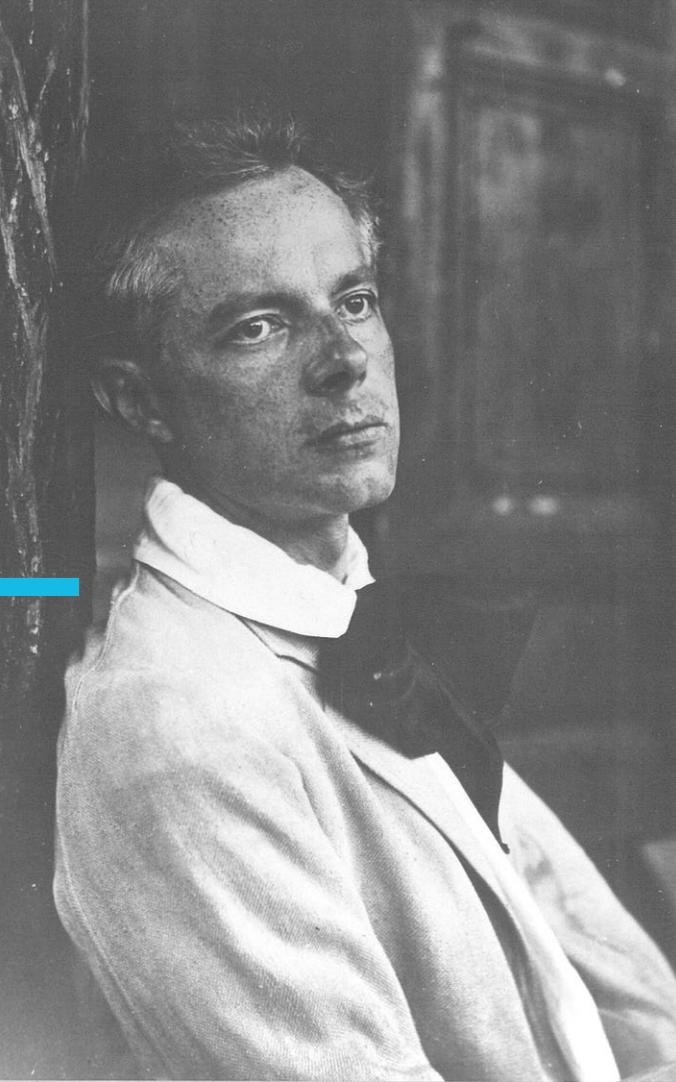
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TRACES OF BARTÓK'S PIANO STYLE IN 1926

AN ANALYSIS OF HIS CONCERT ARRANGEMENTS [TRANSCRIPTIONS] OF ITALIAN BAROQUE KEYBOARD MUSIC.

Bartók's change of style in his piano pieces of 1926–1927 has been a topic of interest for many scholars. His relation to the instrument then was perhaps more intense than ever, as he did not only compose for but also performed extensively on it during that time. Among the pieces that complemented his recital programmes in that season, we can find a wide set of concert settings of Italian Baroque keyboard music, which caught Bartók's attention during his trips to Italy in 1925–1926. Some of them are available to us, as they were published as written transcriptions. It has already been stated that those pieces inspired and propelled him into that style change, starting by Bartók's own assessment in a letter to Edwin von der Nüll in late 1927 about a self-detected connection between his study of pre-J. S. Bach music and both the First Piano Concerto and the *Nine Little Piano Pieces*. However, aside from an isolated article by Benjamin Suchoff on the topic, a thorough study is still deserved in order to answer two questions: [1] Which aspects of these pieces most interested Bartók the composer and pianist, and why? [2] How were his new style and piano playing reflected in the transcriptions, perhaps also in connection to some of his compositions of the period? In this paper I will focus on the second of these questions, presenting some examples of how Bartók transcribed these pieces for the piano, trying to understand and classify the manifold possible reasons and consequences of the choices he took.







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