

Concepts and Criteria of “*Éditions authentiques*” in Music

International Conference on Sources, Collections and the Practice of
Critical Editing in Music

An event organized by the
Budapest Bartók Archives



14–15 November 2025

Bartók Hall

Institute for Musicology,
ELTE Research Centre for the Humanities
1014 Budapest, Táncsics Mihály utca 7.

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2509 a $\frac{10}{1-9}$ M. P. 313 $\frac{3}{4}$ dallam 8.4
 A felvétel helye: Kibéd Maros-Torda m., 1904. VI. Gy.: Bartók
 Előadta: Dósa Lidi 1 P. éves, a) nőgye
 Elterjesztés:
 Temp. giusto
 a) 1. Pi-rós al-ma le-e-set a vár-ba, ki fel-ve-ri, nem ve-ri ki-d-ba, ki fel-ve-ri,
 nem ve-ri ki-d-ba. Marosvásárhely, 1916. VIII. a 22. korszakról; kiegészítés: 2) 3) 4) 5)
 2. En fehérem, kímáson a sáítól,
 Elbucúsom a régi labántól.
 3) 4) 5)
 3. Mátér ládát b) c) nőgye:
 1. As cínaka ojan álmat kállam,
 Nyale ökörről zöld erdőben kállam.
 2. Rim becsültek kilene törü vénat,
 Örege babám, fizesd ki az árt!
 3. Rim becsültek azt a hecskedőt,
 Nem tartog en többé már vesedőt.
 c) Hát a babám hol onik vacsonát?
 Apusztiba nyergel a lovát;
 2. Fehér az égre két fekete szemet,
 Ugy nissze a régi kedvesét
 1083a

Bartók's transcription of the folk song used in Székely Folk Song (BB 34, 1904)
 Bartók System, C-III 1803a
 (Institute for Musicology, Hungarian Academy of Sciences)

Programme

14 November, Friday, morning

10:00 Greetings, Introduction

PÁL RICHTER, Director of the Institute for Musicology, RCH, ELTE
László Vikárius, Head of the Bartók Archives

EDITIONS

Chair: PÉTER BOZÓ

10:15 FRIEDEMANN SALLIS

The Evolving Premises of Editorial Practice in the Twentieth Century

10:45 WOLF-DIETER SEIFFERT

Authentic Readings in the First Edition (1796) of Mozart's Piano Concerto in D Minor, K. 466?

11:15 *Coffee break*

11:45 CARL LEAFSTEDT

© New York Bartók Archives: The Lost Bartók Editions of 1958–59

12:15 FELIX MEYER

What Facsimiles Tell Us (and What They Don't)

14 November, Friday, afternoon

AUTHENTICITY

Chair: FRIEDEMANN SALLIS

14:30 FRANÇOIS DELÉCLUSE

Genetic Criticism and Editorial Practice: Debussy's Violin Sonata as a Case Study

15:00 CHRISTOPH FLAMM

Source Problems with Stravinsky

15:30 *Coffee break*

16:00 MICHAEL BRAUN

Authenticity, Purity, Naturalness: On Related Aesthetic Concepts in
Bartók's Musical Cosmos

16:30 LÁSZLÓ VIKÁRIUS

Bartók, Editor of Music

**14 November, Friday, evening
(19:30–22:00)**

LISZT ACADEMY 150 – ANNIVERSARY CONCERT

Concert by the Liszt Academy Symphony Orchestra
1061 Budapest, Liszt Ferenc tér 8.

15 November, Saturday, morning

BARTÓK CASE STUDIES

Chair: MÁRTON KERÉKFY

10:00 VIOLA BIRÓ

Unpublished Songs in “Critical Edition”? The Case of Bartók's *Nine
Romanian Folk Songs*

10:30 ANNE VESTER

What “Remains” of the “Fassung letzter Hand”? Cuts, Revocations
and the Dialectic between *Ballet Symphonique* and Pantomime-
accentuated Aesthetics – a Challenge for the Critical Edition of
Bartók's *The Wooden Prince*

11:00 YUSUKE NAKAHARA

Reconstructing the Original Folders of Bartók's Manuscripts: The
Case of the *Nine Little Piano Pieces*

11:30 *Coffee break*

12:00 ZSOMBOR NÉMETH

Revisiting the Sources of Bartók's String Quartet No. 6: On the Set of Tissue Proofs in the Papers of Stefan Auber

12:30 VIRÁG BÜKY

How did Ditta Pásztory become "the most authentic" interpreter of Bartók's music in 1960s and '70s Hungary?

15 November, Saturday, afternoon

RECORDINGS

Chair: CARL LEAFSTEDT

14:30 FERENC JÁNOS SZABÓ

Complete Editions of Sound Recordings and of Their Metadata:
Methodological Reflections Based on Bartók Recordings

15:00 SARAH M. LUCAS

On the Making of a "Definitive Recording" of Bartók's Concerto for Orchestra

15:30 *Coffee break*

16:00 MÁRTON KERÉKFY

A Historic Recording of *Duke Bluebeard's Castle* from 1941 and Its
Relevance for the Critical Edition

16:30 JUDIT FRIGYESI

East Ashkenazi Prayer Melodies – Research, Archiving, Critical
Edition

BARTÓK EXHIBIT

Remembering the 80th anniversary of Bartók's passing
in 1945 in New York

Foyer of the Museum of Music History

**SHORT CONCERT
AT THE INSTITUTE FOR MUSICOLOGY**

Programme

Recently published folk song arrangements
for voice and piano
from Vol. 10 of the Bartók Complete Edition

JUDIT RAJK (alto),
FERENC JÁNOS SZABÓ (piano)
Bartók Hall

- Székely Folk Song* (BB 34, 1904)
Hungarian Folk Songs [Volume I] (BB 42, 1906), nos. 1 and 2
Two Hungarian Folk Songs (BB 44, 1907), no. 1
Hungarian Folk Songs, Volume II (BB 43, 1906–1907), no. 2
Four Slovak Folk Songs (BB 46, 1907?), no. 4
Slovak Folk Song (BB 73, 1916)
Eight Hungarian Folk Songs (BB 47, 1907–1917), early version, nos. 4 and 5
Nine Romanian Folk Songs (BB 65, 1912?), nos. 4–9
Five Hungarian Folk Songs (BB 97, 1928), nos. 1, 2, and 4
Twenty Hungarian Folk Songs (BB 98, 1929), no. 3
Hungarian Folk Songs, Volume II (BB 43, 1906–1907), no. 10

Abstracts and Biographies

VIOLA BIRÓ

(Budapest Bartók Archives)

Unpublished Songs in “Critical Edition”? The Case of Bartók’s *Nine Romanian Folk Songs*

Volume 10 of the Béla Bartók Complete Critical Edition (BBCCE), containing all folk song arrangements for voice and piano, features an unusual large number of works that remained unpublished during Bartók’s lifetime. While the motivations behind withholding a composition in each case might be unique – and often impossible to determine with certainty –, these works may reveal something about the genre itself, of the role it had in the composer’s workshop or how Bartók’s appreciation of the genre changed over the decades. Publishing works not intended for publication, however, raises serious questions in terms of “authenticity.” Since such works regularly lack a *Fassung letzter Hand*, a fully developed finalized form authorized by the composer, preparing them for critical edition could often be problematic. Besides the countless editorial questions – which often require difficult decisions or even interventions in the musical text – one wonders in some cases whether these can actually be considered finished “works” at all. In my lecture, I will provide a general overview of the “unpublished” works – included as Appendix – in Volume 10 of the BBCCE, followed by a closer examination of probably the least known of these works: the *Nine Romanian Folk Songs* (BB 65). I will consider questions related to the choice of the folk melodies – and texts –, the organization of the cycle, and the style of arrangement, while addressing specific problems of editing the work.

Viola Biró studied musicology in Cluj-Napoca and Budapest. Since 2013, she has been on the staff of the Budapest Bartók Archives. She wrote her PhD dissertation on Béla Bartók’s research into Romanian folk music and its influence on his compositions. She was co-editor of Volume 4 of the *Bartók Béla Írásai* [Béla Bartók Writings] series, and contributed to editing of volumes of László Lajtha’s writings and György Ligeti’s interviews. She co-edited the online version of Vera Lampert’s *Folk Music in Bartók’s Compositions* and the online database of *Bartók Writings*. She was also co-editor of a volume of essays in honor of Vera Lampert and of Volume 10 of the Béla Bartók Complete Critical Edition.

MICHAEL BRAUN

(University of Regensburg, Germany)

Authenticity, Purity, Naturalness: On Related Aesthetic Concepts in Bartók's Musical Cosmos

Encountering the terms “authenticity” and “Bartók” together, readers are likely to associate them first with folk music rather than with the editing of art music. Yet authenticity plays a vital aesthetic role in both spheres of Bartók's musical cosmos, albeit with differing nuances. Taking his 1932 motion as a point of departure, this paper examines differences and connections between notions of authenticity in Bartók's approach to music editing and his engagement with folk music. Alongside ideas of “purity” and “naturalness,” the paper also considers the importance of acts of translation and the pursuit of immersion as central themes.

Michael Braun is currently assistant professor in the Department of Musicology at the University of Regensburg. He is the author of a monograph on Bartók's original vocal compositions (*Béla Bartók's Vokalmusik*, 2017) and has published several articles related to the Hungarian composer. More recently, his research is directed at the early symphony and its image in music historiography. Another field of interest is film music, a research topic Braun has contributed to from different perspectives.

VIRÁG BÜKY

(Budapest Bartók Archives)

How Did Ditta Pásztory Become “the Most Authentic” Interpreter of Bartók's Music in 1960s and '70s Hungary?

In his motion submitted to the Permanent Committee of Arts and Letters of the League of Nations, Bartók's criterion for an authentic edition – “The expert entrusted with the editing [...] does his best to restore the text according to the intention of the composer” – bears a remarkable resemblance to his description of his wife's “authentic” piano playing, recalled by Agatha Fassett in her book about Bartók's American years. “You did play excellently [...] Your performance always comes the nearest of all to my intention. [...] [Y]ou perform my works in the truest style.” In both cases, his requirement is the same: to come as close as possible to the composer's intentions. It is therefore no surprise that Bartók entrusted his wife with preserving his performance style.

Following her husband's death, Ditta Pásztory experienced physical and mental breakdowns. Upon returning home from the U.S. in December 1946, she retired from public life for almost two decades. Her name did not appear in public again until 1962, when she released the complete *Mikrokosmos* series on LP, which was followed by other recordings. It seemed that she had finally begun to fulfil Bartók's wishes. However, the Ditta who returned to Hungary was not the same person as the one who had left it behind in 1940. Without her husband at her side, in a

deteriorated mental state, and in her sixties with increasingly rigid joints, she was unable to reproduce what she had done at the height of her career. Despite this tragic change, many people either could not or would not acknowledge this and remained convinced that she could fulfil her mission perfectly.

Focusing on the circumstances surrounding her greatest achievement during this period, the recording of the Piano Concerto No. 3 and its reception, the process through which she became “the most authentic” Bartók-interpreter will be examined.

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]. She earned her PhD in 2021 with a thesis on Ditta Pásztory, *“Különleges tanítványa voltam” – Bartók Béláné Pásztory Ditta, zongoraművész és művésztárs*. [“I was an Exceptional Pupil of Him” – Ditta Pásztory Bartók, the Pianist and the Fellow Artist.] Since 2000, she has been working in the Budapest Bartók Archives of the Institute for Musicology.

FRANÇOIS DELÉCLUSE

(Institut de recherche en musicologie – IReMus, Paris, France)

Genetic Criticism and Editorial Practice: Debussy’s Violin Sonata as a Case Study

Genetic literary criticism redefines the notion of the text by situating it in dialogue with its *avant-texte* – the set of documents related to its genesis. This decentering of the text has blurred the boundaries of what constitutes the text and its authenticity, prompting literary scholars to develop models of genetic editing. A genetic edition generally provides access to both the various editions of a work and its *avant-texte*, accompanied with a commentary on the creative process. In this presentation, I will explore the principles of genetic editing in music through the edition of the sources of Debussy’s Violin Sonata that I recently published. This edition includes the complete *avant-texte* of Debussy’s Violin Sonata – handwritten notes, correspondence, and, most notably, musical sketches that I have classified according to their function within the compositional process, as well as elements of the editorial process, including preserved proof copies. In this sense, such an edition of the sources can serve as a counterpart to a critical edition: rather than establishing a definitive version of the text, it reveals the history of the text’s formation. Drawing on other existing examples of genetic editions, this contribution also seeks to examine how to articulate the potential of genetic editing projects conceived alongside the critical edition of Debussy’s Complete Works, thereby opening new avenues for editorial practice and musicological research.

François Delécluse is a CNRS Researcher at the Institut de recherche en musicologie (IReMus). He has taught at several universities and conservatories in France and served as an FNRS Research Fellow at the Université libre de Bruxelles.

His research focuses on French music at the turn of the 19th and 20th centuries, with particular attention to creative processes and the work of Claude Debussy. He edited *Esquisses musicales: Enjeux et approches du XIXe au XXe siècle* and authored *Claude Debussy's Violin Sonata: The Sources of the Creative Process* (Brepols). His forthcoming book, *Dans l'atelier de Debussy*, will be published by Sorbonne Université Presses in early 2026.

CHRISTOPH FLAMM

(University of Heidelberg, Germany)

Source Problems with Stravinsky

Igor Stravinsky's cosmopolitan life and work have produced an unusually heterogeneous set of sources, which poses major problems for those wishing to produce an authentic edition of his works. These problems begin with the linguistic diversity encountered in his vocal compositions: the vocal texts are in Russian, French, English, Latin and Hebrew, while the performance instructions are usually in Italian. Moreover, the Russian appears in the historical, pre-revolutionary orthography, which has been almost universally ignored, not only by Russian musicologists. The problem would be less serious if Stravinsky had chosen to use only one language, but in many cases the works have title variants in several languages (partly by Stravinsky himself), and it is not always easy to determine which of these is the original, "authentic" variant. In addition, some works have become more firmly established in translation than in their original language, so that the habits of musical practice and reception offer a certain resistance to the desire for authenticity. Some of the "original" translations contain gross or misleading errors that theoretically ought to be corrected. The situation is therefore similar in some respects to that of Bartók. To complicate matters further, Stravinsky created several versions of many of his works. Although Kirchmeyer's existing catalogue of works strives for absolute linguistic correctness, such philological questions do not seem to play a role in either publishing or research literature. Last but not least, authenticity would mean that the graphic design of some autographs, insofar as it represents a level of meaning, would also have to be taken into account (as in the case of Erik Satie, for example). My presentation will use selected examples to highlight the problem and put forward ideas for discussion on how a critical complete edition could address it.

Christoph Flamm studied musicology, art history and German language and literature in Heidelberg. He worked on the editorial board of the encyclopedia MGG 1994–2001, then at the Istituto Storico Germanico in Rome 2001–2004. He habilitated at Saarland University. After professorships in Berlin, Klagenfurt and Lübeck, he has been Professor of Musicology at the University of Heidelberg since 2020.

JUDIT FRIGYESI

(Professor Emeritus, Bar-Ilan University, Israel)

East Ashkenazi Prayer Melodies – Research, Archiving, Critical Edition

The subject of this lecture is an archive of ethnographic recordings of the traditional prayer melodies of the Jews of East-Europe. The collection in question is unique in that it documents the art of the non-professional prayer leader. The importance of this tradition cannot be overestimated. Although it was art-music, this musical culture was known to virtually everyone in the traditional milieu. It was the musical mother tongue, the fundament of musical thinking, sensitivity and aesthetics for millions of Jews before the Shoah.

The collection documenting this tradition is the result of the work of the author of this lecture. The larger part of the recordings, analyses, written documents, transcriptions and interviews exist still in one copy in the researcher's apartment. But even though, by now, over a hundred hours of sound have been digitized and made accessible on the internet site of the Sound Archive of the National Library of Israel, the material is still like a black box for researchers and listeners.

The first part of the lecture attempts to summarize briefly the nature and significance of this musical culture, addressing also the problem of its recording. The main part of the lecture will discuss the scientific challenges: how to organize, preserve, disseminate, research, publish in critical edition, and perhaps most important: how to make sense of this unique culture for future generations.

Judit Frigyesi Nirán is a teacher, musicologist and ethnomusicologist. Besides her works on composers of the past two centuries (Bartók, Mendelssohn, Kurtág, Feldman), she recorded, transcribed, studied, and built an archive of East-Ashkenazi traditional prayer chant. She is a writer, poet and photographer, creator of installations, short films and multi-media projects.

MÁRTON KERÉKFI

(Budapest Bartók Archives; Editio Musica Budapest Zeneműkiadó)

A Historic Recording of *Duke Bluebeard's Castle* from 1941 and Its Relevance for the Critical Edition

Of all the performances of *Duke Bluebeard's Castle* given during Bartók's lifetime, only one has survived: a recording of a performance broadcast on Budapest Radio from the Royal Hungarian Opera on 28 March 1941. The performance featured Mihály Székely and Ella Némethy and was conducted by Sergio Failoni. The recording was first released in 1994 on a disc included with a documentary volume on Failoni, but, to my knowledge, it has not yet been evaluated by musicologists. Though the sound quality is far from impeccable, the recording has a unique documentary value because Bartók was involved in preparing the production, even though he was not present at this particular performance. The recording features

several notable differences from the printed score, including cuts and changes affecting Bluebeard's role. Most of these changes were entered in the manuscript sources used in the Budapest Opera, so it is reasonable to assume that they were approved by the composer. I will discuss the history of the recording and evaluate it as a source for the critical edition of the work.

Márton Kerékfy is Senior Research Fellow at the Budapest Bartók Archives and editor of the Béla Bartók Complete Critical Edition. He is also the editor-in-chief of Editio Musica Budapest Zeneműkiadó, a music publishing company. He has published extensively on 20th-century Hungarian music with a particular focus on Béla Bartók and György Ligeti. He was co-editor of *György Ligeti's Cultural Identities* (2018), *Ligeti Labyrinth* (2023), and a Hungarian volume of Ligeti's selected interviews (2025), and he edited Ligeti's selected writings in Hungarian (2010). He was president of the Hungarian Musicological Society from 2019 to 2025.

CARL LEAFSTEDT

(Trinity University, San Antonio, Texas, USA)

© New York Bartók Archives: The Lost Bartók Editions of 1958–59

In the publication history of Bartók's music, understandably little attention has been paid to the editions prepared by the New York Bartók Archives in the late 1950s. Recently, a trove of these privately produced editions has come to light in the United States. Remarkably intact and well preserved after almost 70 years, this massive collection belonged to the New York Bartók Archives itself. An estimated 11 shelf feet of material has survived: over 475 individual copies of scores, representing a total of 41 individual works. The scores are preserved in their original Archives binders. Also preserved are those rarest of relics from 20th-century diazotype music publishing: original production materials, including onionskin master sheets. Each copy is marked "Published by / Béla Bartók Archives / New York N.Y." They all bear one of two publication dates: 1958 or 1959.

My lecture today will provide a visual tour of these scores and their distinctive features. Most are pointedly stamped with a copyright symbol that identifies as their copyright holder "Victor Bator, Executor, Béla Bartók Estate." As a group they show many signs of their larger purpose as legal chess pieces in the ever widening conflict over who controlled the copyrights for Bartók's music during the Cold War. Their rediscovery represents a welcome complication to what we thought we knew about the publication history of Bartók's music in the 1950s.

Carl Leafstedt is a musicologist on the faculty of Trinity University in San Antonio, Texas. A specialist in the music of Béla Bartók, he recently completed a book on the history of the New York Bartók Archives during the Cold War (Helena History Press, 2021). A graduate of Williams College, where he majored in chemistry and music, he received his PhD in Music from Harvard University. Reinhold Brinkmann served as his doctoral advisor and mentor. His first book, on

Bartók's opera *Duke Bluebeard's Castle*, was published by Oxford University Press (1999). He has contributed essays and articles on Bartók's music to a number of publications. For the American Musicological Society he has served on the AMS Council and as President of the Southwest Chapter. At Trinity he teaches courses on 19th- and 20th-century music, and Co-Chairs the University's innovative Arts, Letters, and Enterprise program. Interest in nonprofit management led to his most recent new course, Advanced Topics in Fundraising, taught in Spring 2025 through Trinity's School of Business. He is currently working on a book about music in 19th-century San Antonio.

SARAH M. LUCAS

(Texas A&M University, Kingsville, USA)

On the Making of a “Definitive Recording” of Bartók’s Concerto for Orchestra

That the Chicago Symphony Orchestra's 1955 recording of Bartók's Concerto for Orchestra is today viewed as a definitive source is perhaps well-known among scholars, performers, and enthusiasts alike, particularly in the United States. But how did it earn that designation, and what does that appellation really mean when numerous recordings of merit exist? For example, the work's early recording history includes two others that may be considered “authentic editions,” as the conductors each had intimate knowledge of Bartók's unpublished score and corrections. Koussevitzky's 1944 live recording holds significance as the first and likely the only surviving one made in the composer's lifetime, and Reiner's 1946 recording with the Pittsburgh Symphony Orchestra was the work's first commercial recording.

Drawing on numerous recordings, historical and contemporary reviews, and Reiner's own writings and interviews, this paper offers a more nuanced understanding of the CSO recording's enduring prominence. Improved recording technologies in the 1950s as well as the orchestra's apparent musicianship certainly eschew potential “distortions,” lending to the recording's perceived supremacy, but period perceptions of Reiner's supposed insider knowledge of Bartók's “intentions” among the musical press likewise bolstered its status as the unadulterated recorded standard. By situating the CSO's recording in the context of these tangible and rhetorical factors, I suggest a critical assessment of its assumed authenticity, highlighting the concerted and constructed nature of the recording's legacy and the “finality” of recorded editions themselves.

Sarah M. Lucas serves as Musicology Area Coordinator and Assistant Professor of Musicology at Texas A&M University-Kingsville (USA). Lucas also serves as an Associate Editor for the journal *Hungarian Cultural Studies*, on the Board of Directors of the American Hungarian Educators Association, and as Secretary for the American Musicological Society's Southwest Chapter. She earned a PhD in Musicology from the University of Iowa (2018) and conducted dissertation research

as a Fulbright affiliate of the Budapest Bartók Archives at the Hungarian Institute for Musicology (2016–2017).

FELIX MEYER

(Director Emeritus, Paul Sacher Foundation, Basel, Switzerland)

What Facsimiles Tell Us (and What They Don't)

The emergence of music facsimiles in the 1860s, resulting from the advances in photomechanical printing techniques, was very much in keeping with, and responding to, a growing interest in composers' autographs and other musical sources. Since then, and especially in the decades since the Second World War, a huge number of such facsimiles have been produced. While they all promise to convey a special sense of "authenticity," they differ greatly in quality and perform a range of different tasks: they can serve, for instance, as collectors' items, or as expedients for preserving the contents of fragile original manuscripts whose legibility is deteriorating; or they can serve musicians and musicologists as important research tools. It is this latter function which will be highlighted here; accordingly, the emphasis in this talk will be on scholarly facsimile volumes that contain, in addition to the manuscripts reproduced, supplementary elements such as historical or analytical commentaries or contextual source material. What are the possibilities of such facsimile editions, and what are their limitations? These are the two main questions that will be considered. The author will draw on his personal experience in producing several facsimile volumes published by the Paul Sacher Foundation, in particular his edition of Béla Bartók's Sonata for Two Pianos and Percussion.

Felix Meyer served the Paul Sacher Foundation first as curator of music manuscripts, and later, from 1999 until his retirement in 2022, as its director. He studied at the University of Zurich, where he obtained his PhD in 1989. His book publications include, among others, facsimile editions of works by Béla Bartók, Igor Stravinsky and Dmitri Shostakovich as well as documentary volumes on Edgard Varèse and Elliott Carter; and he co-edited the collection of essays *Crosscurrents: American and European Music in Interaction, 1900–2000* (The Boydell Press, 2014), as well as the exhibition catalogue *Ignition: Beethoven. Reception Documents from the Paul Sacher Foundation* (The Boydell Press, 2020).

YUSUKE NAKAHARA

(University of Osaka, Japan; Budapest Bartók Archives)

Reconstructing the Original Folders of Bartók's Manuscripts: The Case of the *Nine Little Piano Pieces*

It has been a great concern for Bartók philologists to reconstruct the original state of Bartók's manuscripts at the time of composition, since the knowledge of the genesis of the work may significantly affect our understanding of it (e.g., the original form of the third movement of the Piano Sonata with a "Musettes" episode; the original, four-

movement form of the Fourth String Quartet). This task is, however, greatly complicated by the fact that the original bifolios have been separated by the staff members at the New York Bartók Archives for preservation purposes (or, occasionally, even by the composer himself), and, subsequently, the separate folios have been reorganised in order to better serve research.

In my paper, I offer a new approach to this problem: to reconstruct historical folders of manuscripts at the time when Bartók moved the majority of his autographs to Switzerland in 1938. Even if the content of these reconstructed folders might not be identical to the original state of the manuscripts, it nevertheless provides essential clues for understanding the creative process. This approach is useful for the manuscript complex from 1926, especially in the case of the *Nine Little Piano Pieces* manuscripts.

Yusuke Nakahara studied musicology at the Liszt Ferenc Academy of Music in Budapest (2007–2012), and continued PhD study there on a Hungarian state scholarship (2012–2015). He received PhD degree in 2021 with the dissertation titled “Genesis and the ‘Spirit’ of Bartók’s *Mikrokosmos*.” Since September 2015, he has been working at the Budapest Bartók Archives, and since April 2024, he is also a postdoctoral fellow of the Japan Society for the Promotion of Science working at the University of Osaka. He has been contributing as editor to the volumes of the Béla Bartók Complete Critical Edition series, including Volumes 40–41 (*Mikrokosmos*) and Volume 30 (the Critical Commentary volume of the string quartets).

ZSOMBOR NÉMETH
(Budapest Bartók Archives)

Revisiting the Sources of Bartók’s String Quartet No. 6: On the Set of Tissue Proofs in the Papers of Stefan Auber

According to the text “On the Complete Critical Edition,” found in every main volume of the Béla Bartók Critical Edition (BBCCE), the BBCCE not only presents the most authentic versions of the works, but also documents their genesis and all sources related to this topic.

Traditionally, Bartók scholars focused nearly exclusively on sources available in one of the major Bartók collections, given the vast amount of material preserved within these corpuses alone. However, in the case of string quartets some documents, especially those related to early performances, remained with the performers and in fortunate cases passed down through them to collections located in all directions of the wind rose. At first glance, these sources may seem of secondary importance, but with knowledge of the entire chain of sources, they can become even key documents. Thus, BBCCE volume 30 (*String Quartets Nos. 1–6: Critical Commentary*) endeavored to document all sources for which any information was available, including sources that appeared to be lost and existing sources that were – at the moment, for various reasons – inaccessible to scholars in Budapest.

My paper will focus on a set of tissue proofs of Bartók's Sixth String Quartet that survives in the estate of Stefan Auber, cellist of the Kolisch Quartet from 1939 to 1942. This source was documented in BBCCE/30 based on the online catalog of the New York Public Library as a mechanical copy. Therefore, it did not receive its own siglum and was only briefly mentioned in connection with another set of tissue proofs that survived through Rudolf Kolisch. When its existence was noted in around 2020–2021, it was not easily accessible and seemed that dealing with it would be much ado about nothing, merely consuming scarce time and energy that could be spent on the finalization of the volume in due time. However, it was recently discovered that the set of tissue proofs preserved in Auber's papers is not just a simple copy but an important item in the source chain of Bartók's String Quartet No. 6 (BB 119, 1939), which also contains annotations by the composer.

Zsombor Németh pursued his studies at the Ferenc Liszt Academy of Music in Budapest from 2008 to 2013. He embarked on his doctoral studies in the same institute in 2014 and defended his PhD dissertation in 2024, titled "From *choreae* to *aspirationes*: Ferenc Farkas's Rákóczi-themed compositions." Since September 2017, he has been associated with the Budapest Bartók Archives of the Institute for Musicology (at present ELTE Research Center for the Humanities). Alongside László Somfai Zsombor Németh was the co-editor of volume 29 (*String Quartets Nos. 1–6*) and was the main editor of volume 30 (*String Quartets Nos. 1–6: Critical Commentary*) of the Béla Bartók Complete Critical Edition. He is currently preparing volume 31 (*Sonatas for Violin and Piano Nos. 1–2*). His further research interests lie in Hungarian music of the 20th century (especially the life and work of Béla Bartók, Ferenc Farkas, and Imre Waldbauer), and music for violin family instruments from the 17th and 18th centuries. In addition to his scholarly pursuits, he is also an active musician, primarily performing on period instruments, and received an MA in Historical Violins at the University of Music and Arts of the City of Vienna. Zsombor Németh is currently a grantee of the Art Scholarship Program of the Hungarian Academy of Arts and was awarded with the György Kroó-plaque of the Hungarian Musicological Society in 2025.

FRIEDEMANN SALLIS

(Professor Emeritus, University of Calgary, Canada)

The Evolving Premises of Editorial Practice in the Twentieth Century

The concept of authenticity is often associated with museum collections made up of objects the origin of which is undisputed. Objects of doubtful authenticity are normally excluded. Outside of museums, such black and white distinctions can be much more difficult to draw. Béla Bartók's call for the publication of authentic texts, capable of giving "*une idée juste des intentions originales du compositeur*," provides an interesting example. Most observers now agree with Georg Feder for whom Urtexts and authentic editions of music are "*eben ein Ziel als eine Tatsache*." Consequently, these descriptors tend to be replaced by the term "critical edition," because no matter how solid the evidence of surviving sources appears to be today, further research often

shows that a revised edition is necessary. I propose to examine the context within which Bartók formulated his proposal a century ago and to contrast it with editorial practice as it evolved during the second half of the twentieth century. In so doing, I will briefly examine Bartók's own editorial practice.

Friedemann Sallis, Professor Emeritus at the University of Calgary, retired from active teaching in 2018. His research has focused on twentieth-century music and the study of the creative process. Recent publications include *John P.L. Roberts, the CBC/Radio Canada and Art Music* (Cambridge Scholars Publications, 2020), *Live Electronic Music: Composition, Performance, Study* (Routledge, 2018) and *Music Sketches* (Cambridge University Press, 2015). A Chinese translation of the latter is scheduled to be published by Cambridge University Press and Shanghai Conservatory of Music Press in 2025.

WOLF-DIETER SEIFFERT

(Retired General Manager, G. Henle Verlag, Munich, Germany)

Authentic Readings in the First Edition (1796) of Mozart's Piano Concerto in D Minor, K. 466?

First editions are usually regarded as sources of no value in scholarly Mozart editing. Exceptions are some of the more or less authorized Viennese Artaria editions (e.g. the six quartets dedicated to Haydn or the C-minor "Fantasy and Sonata"). Also, if the autograph is missing the text of the first edition may replace the better, but lost source (e.g. Mozart's last piano sonata, K. 576).

The case that I am going to present in my paper gives reason to re-think the standard approach to first editions in Mozart. Because exact comparison of the first edition (André, Offenbach 1796) with the autograph of Mozart's famous piano concerto in D minor K. 466 (February 1785) reveals several musically highly convincing deviations ("readings") – despite the many engraving mistakes. Because of the stylistically enormous quality of these emendations, they may stem from Mozart himself who possibly improved/corrected the – lost – orchestral parts during rehearsals or after a performance. It is plausible that the source for André's first edition was Mozart's original Viennese performance material from 1785 which he verifiably used several times himself – and not the partially outdated autograph.

As a side result I can show that Mozart's premiere of the piano concerto February 11, 1785, did not take place without any rehearsal – a common misinterpretation of Leopold Mozart's relevant letter.

Of course, these exciting readings of André's first edition may also document unauthorised corrections from a later stage because Constanze Mozart, the widow, was in possession of the original performance material, and she organized several concerts (for her benefit) of the D minor concerto before the print.

Now the question is how to deal with these non-authorized readings in a serious Urtext edition in order to present the latest wishes of the author?

Wolf-Dieter Seiffert was General Manager of the music publishing house G. Henle Verlag (2000–2023), after having served there as chief editor (since 1990). He earned his PhD with a dissertation on “Mozart’s Early String Quartets” in 1990. He was the scholarly editor of very many Urtext editions (G. Henle Verlag) of works by Mozart, Schubert, Schumann and Reger, the author of “Critical Reports” for the Neue Mozart-Ausgabe and the author of many musicological articles and reviews with a focus on the chamber music of Mozart and Schubert. He has given lectures worldwide about editing “Urtext” editions and about the palaeography of music. He was a freelance lecturer at the Universities of Munich, Augsburg, Salzburg and Hamburg. He has also written numerous concert and CD introductions and loves to present public concert lectures. He was member of the University Council (Hochschulrat) of the Hochschule für Musik und Theater München since 2011 and served as chairman of the Council between 2014–2019. Since 1999, he has also been member of the curatorship (“Mozart-Akademie”) of the Internationale Stiftung Mozarteum in Salzburg.

FERENC JÁNOS SZABÓ

(Institute for Musicology, RCH, ELTE, Budapest; Liszt Ferenc Academy of Music)

Complete Editions of Sound Recordings and of Their Metadata. Methodological Reflections Based on Bartók Recordings

Béla Bartók was one of the most important figures in the history of Hungarian sound recording. He came into contact with the new medium in many ways: he used it for scientific purposes, experimented with it at home, made recordings for piano rolls and gramophone records, ordered copies of phonograph cylinders onto gramophone records, wrote about mechanical music, was preoccupied with the idea of a sound recording collection, and – albeit only for a short time – participated in the work of the Patria Series of Hungarian folk music recordings. However, my presentation does not deal with Bartók’s creative approach to the audio media, but rather with the methodological question of how Bartók’s rich performing and compositional oeuvre relates to the problem of complete editions in the field of sound recordings. I examine this question on two levels: on the one hand, from the perspective of the complete edition of the recordings, and on the other hand, from the perspective of the complete edition of the metadata of the recordings, that is, discography. In my presentation, I will review the history of complete editions of Béla Bartók’s works on record, as well as complete editions of Bartók’s recordings. I will also discuss the research history of the Bartók discography from these two aspects (Bartók as composer and performer). I also seek to answer the methodological question of what makes a complete edition scholarly – that is, critical – in the case of sound recordings and in the genre of discography.

Ferenc János Szabó, pianist and musicologist. He has doctor’s degrees DLA as pianist (2012) and PhD in musicology (2019). As a pianist, he won several prizes at international chamber music competitions. He is associate professor at the Voice

Department of the Liszt Ferenc Academy of Music and research fellow at the Institute for Musicology in Budapest. His research fields are the history of Hungarian sound recordings, discography, and performance practice. Besides several postdoctoral scholarships, he won the Edison Fellowship of the British Library (2019) and the János Bolyai research grant from the Hungarian Academy of Sciences (2022).

ANNE VESTER

(Éducation nationale, Vizille, France)

What “Remains” of the “*Fassung letzter Hand*”? Cuts, Revocations and the Dialectic between *Ballet Symphonique* and Pantomime-accentuated Aesthetics – a Challenge for the Critical Edition of Bartók’s *The Wooden Prince*

This lecture examines Béla Bartók’s one-act ballet *The Wooden Prince*, Op. 13 (BB 74) as a key work that highlights the limitations of the traditional concept of the “*Fassung letzter Hand*” for stage compositions. The existence of multiple authorized versions demands the recognition of authenticity of a process from music philology, posing the central challenge of its practical realization in a critical edition.

Based on critical source analysis, this paper examines three crucial stages in the work’s genesis. After its successful premiere in 1917, Bartók made extensive revisions to his *Tanzspiel* in 1932. These radical revisions can be interpreted as a compositional modernization program, whereby the work achieved “perfection,” as Bartók himself wrote. Bartók sought to emphasize the pantomime-like ballet aesthetic and eliminate musical redundancies. These revisions also reinforced the grotesque character of the music. The genesis of the work culminated in a partial revocation of cuts in 1935 and 1939 (marked “*marad*,” meaning *stet*, i.e., it remains). It is assumed that these revocations were made in close consultation with the choreographers during new productions. They were partly due to dramaturgical requirements, but at the same time they also signal a return to the symphonic principle without rejecting the pantomime-like accentuation.

The paper concludes by arguing that the various versions of the work should not be viewed as contradictory or more or less authentic, but rather as an expression of Bartók’s ongoing exploration of his first ballet and his search for balance between pantomimic small-scale structure and symphonic coherence. A critical edition must reveal this complexity and the composer’s struggle for an individual, modern musical language by disclosing all authorized paths to the work, thereby becoming an important source for understanding this key work of Hungarian modern ballet.

Anne Vester studied musicology, medieval and modern history, and philosophy at the University of Cologne. After completing her Master of Arts degree in 2008, she worked as a freelancer for the music dramaturgy department of Westdeutscher Rundfunk (WDR). From September 2009 to August 2012, Anne Vester participated in the doctoral programme at the Liszt Ferenc Academy of Music, supported by a scholarship from the DAAD (German Academic Exchange Service) and the MÖB (Hungarian Scholarship Board). In the winter semester of 2013/14, she held a

BA/MA seminar at the Liszt Academy of Music. From September 2014 to March 2015, she worked as a research assistant at the Institute for Musicology of the Hungarian Academy of Sciences. From 2014 to 2019, she worked as a freelance editor and translator for Editio Musica Budapest. She received her PhD in 2016. She has been living in France with her family since 2015, where she works as a music teacher.

LÁSZLÓ VIKÁRIUS

(Budapest Bartók Archives; Liszt Ferenc Academy of Music)

Bartók, Editor of Music

Bartók had an unusually wide range of experience in editing music, both classical and, what was generally called at the time, “folk” music of various peoples. At the same time, being both a concert pianist most of his life and a piano teacher at the Academy of Music in Budapest, he had constant contact with performance practice of both classical and new repertoires. While he edited music from the Baroque to the Romantic era in pedagogical or, occasionally, critical editions, and he also published concert arrangements of Baroque organ and cembalo pieces, his most special field became the transcription of oral folk music. For his transcriptions, he often developed special notational signs and methods. Thus, for instance, in his Arab collection, he used special notation in the transcriptions of melodies with unusual scales or percussion accompaniments with peculiar performance techniques. Characteristically, but very necessarily, he included a chapter explaining special signs in the music notations in most of his monographs. In his own music, he is remembered for the introduction of innovative notational practices, the “Bartók pizzicato” being just one particularly well known among them. Finally, in his last scholarly study written on Milman Parry’s Serbo-Croatian collection, he even discussed such questions as “Objectivity and Subjectivity in Transcribing and Grouping Folk Music” or “Variability in Folk Music.” Such a level of self-reflection in notation should make any editor of his music aware of the presence of an unusually systematic mind in his handling of any kind of music. By trying to “map” Bartók’s various fields of experience in editing analytically, the paper will also consider in what way his experiences in recording and editing music can and possibly should inspire musicologists working on the critical edition of his compositions.

László Vikárius is head of the Budapest Bartók Archives (Institute for Musicology, ELTE Research Centre for the Humanities) and editor-in-chief of the Béla Bartók Complete Critical Edition, founded by László Somfai. With Vera Lampert, he edited the first published volume of the series, *For Children: Early Version and Revised Version* (2016). He is also professor of music and programme director of PhD in musicology at the Liszt Ferenc Academy of Music in Budapest, regularly publishing articles in English, German and Hungarian, and curating exhibitions on Bartók. He edited with commentary the facsimile of the earliest surviving autograph score of Bartók’s opera *Duke Bluebeard’s Castle* (2006) and has recently contributed to the edition of the Bartók–Stefi Geyer correspondence (2024).