



# Zoltán Kodály

*A Guide to Research*

Mícheál Houlahan

Philip Tacka

# ZOLTÁN KODÁLY

**COMPOSER RESOURCE MANUALS**

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A GUIDE TO RESEARCH

MÍCHEÁL HOULAHAN  
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# COMPOSER RESOURCE MANUALS

In response to the growing need for bibliographic guidance to the vast literature on significant composers, Garland is publishing an extensive series of research guides. This ongoing series encompasses more than 50 composers; they represent Western musical tradition from the Renaissance to the present century.

Each research guide offers a selective, annotated list of writings, in all European languages, about one or more composers. There are also lists of works by the composers, unless these are available elsewhere. Biographical sketches and guides to library resources, organizations, and specialists are presented. As appropriate to the individual composer, there are maps, photographs, or other illustrative matter, glossaries, and indexes.



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# Preface

Zoltán Kodály (1882–1967), recognized as an international composer and acclaimed as a prominent figure in twentieth-century music education, established himself during his lifetime as a philosopher, linguist, and humanitarian. In the field of ethnomusicological research, Kodály's pioneering work has also been universally recognized.

Over the last several decades, interest in Kodály's compositions and his philosophy of music education, particularly in the United States, has been growing as witnessed by the increasing number of conferences, seminars, workshops, and an expanding body of literature devoted to the composer. This literature has created the need for an annotated bibliographic reference guide to document these developments. This *Guide to Research* is intended to fill this need.

Several bibliographic listings deserve special mention for their efforts in documenting research pertaining to the growing Kodály literature. Research on the musicological aspects of Kodály's work is represented in the many brief and non-specific bibliographies appearing within larger studies. To date there have only been three bibliographic guides devoted exclusively to Kodály studies. Though not definitive, they are the most current sources of bibliographic information available. Specifically, these references are not annotated, lack updated information, and often do not arrange their entries in a way that would be most useful for scholars.

The Hungarian research guide *Kodály's Music Educational Concept in the International Practice: A Selected Bibliography* was compiled and written by Ágnes Szögi in 1992 (item no. 1457). The primary purpose

of Szögi's work is to provide scholars, teachers, and musicians with a bibliographic guide to the archival resources of the Kodály Pedagogical Institute in Kecskemét, Hungary. The chapters in this bibliography are organized into three categories: Basic Hungarian Materials of the Kodály Concept, Published Materials, and Unpublished Materials. The table of contents includes the following subdivisions: Basic Hungarian Materials on the Kodály Concept; Theoretical and Historical Books on the Kodály Concept, including Didactic Materials and Song Collections; Unpublished Materials and Manuscripts; Audio-Visual Materials; and an index of names. Each section is subdivided into major topic headings to facilitate research. Within each major subdivision, entries are differentiated by language and presented in alphabetical order. There is no subject index. Szögi's unannotated bibliography contains a wealth of resources and materials. Unfortunately much of the current research available in the United States has not been included in this guide.

The Kaplan bibliography, *The Kodály Concept: A Bibliography of Music Education* published in 1985 (item no. 1456) brings together a collection of musical materials dedicated to the Zoltán Kodály philosophy of music education. Included in this volume are ten units: 1) Books and Monographs; 2) Articles; 3) Reports and Papers; 4) Dissertations and Theses; 5) Music, Song Collections, Textbooks Series, and Didactic Materials; 6) Selected Titles in Folk Song Literature; 7) Audiovisual Materials, including Discography, Radio, Films Videotapes, Filmstrips, Games and Transparencies; 8) Source Books; 9) Unpublished Materials; and 10) Organizations and Addresses. This guide lacks recent information and annotations and includes a number of inaccuracies and incomplete bibliographic entries.

John Barron's bibliography, *A Select Bibliography of the Kodály Concept of Music Education* published in 1979 (item no. 1455) provides an abbreviated list of books, articles, reports, papers, dissertations, audiovisual materials, source books, and unpublished materials. The format of the publication is clear, and the citations are consistent in presentation. The scope and breadth of the publication is restricted in part because of its focus on music education.

We have chosen to create an annotated bibliography that includes current representative research relating to the work of Zoltán Kodály as a composer, ethnomusicologist, and music pedagogue. Our intention is to compile as many of Kodály's published writings as are available in Hungarian, English, French,

German, and Italian. In general Kodály's writings are varied as to genre and therefore difficult to categorize. They include essays on the study of folk music, art music, music education, textbooks, prefaces, reviews, and surveys dealing with musical events. In Chapter II primary source materials are organized chronologically. With the exception of his letters, each citation is presented in chronological order, is annotated, and documents subsequent reprintings and/or translations.

This guide also includes a brief biographical outline and a catalogue of published compositions. To date there are no catalogues or standard classifications for Kodály's compositions. The information contained in this list is based on the authors' own study of the scores, consultation with László Eöszé (Kodály's biographer), Mihály Ittész (head librarian at the Zoltán Kodály Pedagogical Institute in Kecskemét, Hungary), and the following sources: Ferenc Bónis and László Eöszé, "Zoltán Kodály's Werke," *Zoltano Kodály octogenario sacrum* (Budapest: Akadémiai Kiadó, 1962); Eöszé, László, *Zoltán Kodály, His Life and Work* (London: Collet's Holdings Ltd., 1962); Halsey Stevens, "The Choral Music of Zoltán Kodály," *Musical Quarterly* 54.2 (April 1968); Percy Young, *Zoltán Kodály: A Hungarian Musician* (London: Ernest Benn, 1964).

The inclusion of secondary sources has necessitated a selective rather than comprehensive approach to the vast literature on Kodály. The authors have made extensive studies of relevant archival materials in Hungary and in the United States and maintain personal contact with the pre-eminent Kodály scholars throughout the world. Through this position we remain aware of the main issues and trends relating to Kodály research and are familiar with those scholars whose names appear most frequently in the literature. Chapter III includes articles and books devoted to biographical and historical studies. Chapter IV includes studies of Kodály's musical compositions. Chapter V is devoted to the Kodály Concept of Music Education. Particular attention has been given to the work of Kodály scholars in the United States. The close relationship between folk music studies and the Kodály Concept necessitates the inclusion of selected ethnomusicological writings in this chapter. Because of the emerging interest in the adaptation of educational practices associated with the Kodály concept we have included an annotated list of doctoral dissertations and a list of masters' theses to illustrate the breadth of current investigations.

Some entries have been selected for their historical interest and occasionally, because the difficulty of locating this material, we have been unable to examine these citations. Our final selection is intended as a representation of the core literature in Kodály studies in English, Hungarian, German, French, and Italian.

The intention of this volume is to make the greatest amount of information on Kodály accessible with the least amount of effort for the researcher. Each entry contains an annotation that details the essence of the citation. When available, the citations have been provided with ISBN, ISSN, ML and/or Dewey classification numbers. Items preceded by an HB indicate that they are housed at the National Széchényi Library in Budapest. Lack of consistency in citations can be attributed to the peculiar style of certain journals. For example, the *Bulletin of the International Kodály Society* was first published in 1976, but volume numbers were first cited beginning with the Spring of 1991. In a few citations, where the content of the item is self-evident, no in-depth annotation has been provided. Because of the authors' expertise, we have chosen to quote from the authors' abstract and have included annotations from *RILM Abstracts* and the *Music Index*. We have also included annotations and abstracts from leading scholars in the field, most notably, Elliott Antokoletz's, *Béla Bartók: A Guide to Research*, 2nd. ed. (New York & London: Garland Publishing, 1997). In Chapter VII, dissertation annotations were quoted from the authors' abstract. Some annotations were made from reprints or translations of the original article or book.

*Zoltán Kodály: A Guide to Research* has been compiled to facilitate research in Kodály studies for an English-speaking audience. We regard this work as a continuing project. If we have provided Kodály scholars and teachers with a pedagogical tool to further their own research on this composer, then we have accomplished our goal.

# Acknowledgments

We owe an immense debt of gratitude to our colleague and friend, Dr. László Eősze for providing assistance with a number of primary source items in this *Guide*. His intimate knowledge of Kodály's life and compositions has placed him in the forefront of Kodály studies, and it was his willingness to contribute his expertise to this work that has resulted in a more valuable research tool. The international Bartók scholar, Professor Elliott Antokoletz, author of *Béla Bartók: A Guide to Research*, not only provided us with a model for our work, but also shared his expertise and practical insights in the fields of Bartók and Kodály studies that influenced this work. Appreciation is due to Professor Mihály Ittzés, assistant director of the Kodály Institute in Kecskemét, Hungary, for his assistance in reviewing the catalogue of musical compositions. We would also like to thank the staff of the Kodály Archives in Kecskemét for their valued assistance. Our research in Budapest, Hungary was facilitated by Éva Kelemen, and Katálin Szerző of the National Hungarian Library and the staff of the Hungarian Embassy in Washington, D.C.

Appreciation is due Jean Sinor, Dean of Undergraduate Studies at Indiana University School of Music, Bloomington, Indiana and Denise Bacon, former director of the Kodály Center of America, now in Providence, Rhode Island. We wish to thank the Board of the Organization of American Kodály Educators, most especially Glenys Wiggles, and Grant Newman, editor of the *Kodály Envoy*. Library assistance from Kathy Jullian at the Joseph Mark Lauinger Library of Georgetown University and Elaine Pease of the Ganser Library at Millersville University and the staff of the music library at the Benjamin T. Rome School of Music, The Catholic University of

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## CHAPTER I

# Zoltán Kodály: A Biographical Outline

### THE EARLY YEARS: 1882–1905

Kodály's early musical experiences and education prepared him for a career as an artist and a scholar. His father, an amateur violinist, and his mother, an amateur pianist and singer, filled the Kodály house with chamber music of the European masters. Songs sung by his classmates introduced Kodály to the unspoiled melodies of the Hungarian countryside. Kodály would later immortalize these musical memories of his childhood in *Dances of Galánta* and *Bicinia hungarica*.

Because his parents believed music was “no occupation for a gentleman,” Kodály pursued a broad academic curriculum. He studied language and literature at Eötvös University and composition at the Ferenc Liszt National Academy of Music in Budapest, Hungary. He earned degrees in both composition and teaching in 1904 and 1905, respectively. In April 1906 he was awarded the Ph.D. for his thesis *A Magyar népdal strófaszervezete* [The Stanzaic Structure of Hungarian Folk Song]. Compiling research material from existing Hungarian folk music collections, Béla Vikár's phonograph cylinder recordings, and music Kodály gathered in Galánta, the work reflects his interests and scholarship in the interdisciplinary aspects of music and language. After receiving his doctorate, Kodály settled in Buda and began an ambitious investigation of Hungarian folk tradition.

- 1882 Kodály born 16 December in Kecskemét.
- 1883 Family moves to Szob.
- 1885 Family moves to Galánta.
- 1892 Family moves to Nagyszombat.  
Attends Archepiscopal Grammar School.  
First attempt at composition with an overture for his school orchestra.
- 1898 February: First public appearance as a composer. Béla Toldy conducts overture composed by Kodály for school orchestra.
- 1900 Enrolls at Pázmány Péter University of Sciences (Budapest), reads Hungarian and German language and literature; studies English, French, and German simultaneously at Eötvös College from September 1900-June 1904.  
Enrolls in National Ferenc Liszt Academy of Music, where his composition teacher is Hans Koessler.
- 1902 Writes incidental music for students' annual carnival.
- 1903 Initial studies of Hungarian folk music from recorded music on phonographic cylinders at the Ethnographic Department of National Museum.
- 1904 Awarded diploma in composition.  
Given subsidy enabling travel to Bayreuth.  
Studies Sievers' work on the musical quality of language.  
Conducts student orchestra.  
Settles in Buda in September.
- 1905 Earns Hungarian-German teacher's diploma.  
Composes *Adagio*.  
Introduced to Béla Bartók.  
August: Records 150 folk tunes in Galánta.  
Writes doctoral thesis, "The Stanzaic Structure of Hungarian Folk Song." Eötvös College, Budapest.  
Kodály and Bartók start collecting folk songs.

## THE YOUNG COMPOSER: 1905–1922

In 1906, Kodály took part in a study tour in Berlin and Paris and then began his teaching career as a music theory instructor at the Budapest Ferenc Liszt Academy of Music. At the same time, Kodály continued collecting folk songs, composing, and offering musical criticism. His folk song collection grew to over three thousand songs. His compositions included piano, chamber, and choral works. Kodály's musical criticism appeared in literary journals and newspapers.

Association with Béla Bartók led to a joint concert of their works in 1910. Contradictory criticism of the concert was consistent with the style of commentary for the period. Kodály's use of folk tunes and unfamiliar harmonies earned for him the title "deliberate heretic." He was accused of holding "both thought and melody in contempt." Yet, critic Béla Reintz hailed Kodály's style stating "... In the future ... his name will be added to the list of distinguished men who have upheld the culture of our country ...."

- 1906      April: Receives Ph.D. Thesis: "The Strophic Structure of Hungarian Folk Song."  
September: Symphonic work *Summer Evening* composed; performed as final exam composition on 22 October.  
Six-month visit to Berlin and Paris.  
19 December, publication of *Hungarian Folk Songs*, with simple piano accompaniment; joint publication with Bartók.
- 1907      A trip to Paris provides him with an opportunity to examine the music of Debussy.  
Composes *Méditation sur un motif de Claude Debussy*, for piano, on a motif from Debussy's string quartet.  
September: Appointed to fill vacant chair of music theory at Academy of Music. He introduces music dictation and places greater emphasis on Hungarian folk songs in the theory curriculum.
- 1908      Assumes instruction of first-year composition students from Hans Koessler (1853–1926).  
Composes *Songs for Voice and Piano, Two Folk Songs from the Zobor Area* (villages surrounding the Zobor mountain in Nyitra)

- county, Slovakia) for female chorus, *Music for Piano*, Op. 3, and *String Quartet*, No. 1, Op. 2.
- 1909 Composes *Énekszó*, Op. 1 (sixteen songs on Hungarian popular words/folk texts; these were composed between 1907 and 1909. Completes *String Quartet*, C Minor, Op. 2, and *Music for Piano*, Op. 3.
- 1910 February: Completes *Sonata for Cello and Piano*.  
 12 March: *Sonatina for Cello and Piano*. The second and third movements were performed at Festival Hongrois in Paris—first performance of a Kodály work abroad.  
 17 March: Kodály and Bartók organize joint concerts of their works.  
*String Quartet*, No. 1, Op. 2, performed for the first time.  
 August: Marries Emma Sándor.  
 Kodály's works are published for the first time, by Rózsavölgyi and Sons, Budapest.
- 1911 4–11 April: Attends International Congress of Musicians in Rome.  
 Together with Bartók attempts to set up an independent orchestra.
- 1912 Kodály's position as professor at the Academy of Music becomes permanent.  
 Folk song expedition to Transylvania; collection grows to 3,000. This is Kodály's and Bartók's joint collection at that time.
- 1913 Kodály and Bartók's *Plan for a New Universal Collection of Folk Songs* offered to the Kisfaludy Society.
- 1914 Completes *Duo for Violin and Cello*, Op. 7.  
 Folk song collecting tour to Bukovina.
- 1915–1916 Composes *Sonata for Solo Cello*, Op. 8, *Seven Songs*, Op. 6, *Seven Piano Pieces*, *Five Songs*, Op. 9, and *String Quartet*, No. 2, Op. 10.  
 Short studies in *Ethnographia*.
- 1917 First performance of *Two Folk Songs from the Zobor Area*.

Serves as music critic for progressive literary journal *Nyugat* and in daily newspapers.

Composes *Lark Song*, incidental music to a play by Zsigmund Móricz (this work has no primary importance; it is a first attempt at writing music for theatre).

Writes article, "The Pentatonic Scale in Hungarian Folk Music."

1918 Serves as music critic for radical daily paper *Pesti Napló*.

March: Completes *String Quartet*, No. 2, Op. 10.

May: First performance of *Duo for Violin and Cello*, *Sonata for Solo Cello* and *String Quartet*, No. 2, Op. 10. in Budapest.

1919 14 February: Appointed Deputy Director of National Academy of Music of Hungary.

March: Proclamation of the Hungarian Republic of Councils, Kodály, Bartók, and Ernő von Dohnányi serve as mentors of the Musical Directory. They plan the reform of music education in the elementary schools.

August: Overthrow of the Republic of the Councils.

November: Kodály is reprimanded for part he played during the Republic of the Councils.

1920 March: Completes *Serenade for Two Violins and Viola*, Op. 12 premieres in April.

16 April: *Sonata for Solo Cello* performed by the Verein für musikalische Privataufführungen in Vienna directed by Arnold Schoenberg.

July: Disciplinary Committee annuls appointment as Deputy Director, and Kodály is not permitted to continue teaching.

Granted leave of absence from Music Academy for 1920–1921 term.

26 August: Contract with Universal Edition Wien [Vienna] for publication of Kodály's compositions.

Writes essay "The Song of Argyrus" (investigation of ancient Hungarian romances).

Based on Kodály's earlier recommendation, Antal Molnár introduces the teaching of solfege at the Academy of Music.

1921 January: Dohnányi conducts first performance of *Two Songs*, Op. 5.

Resumes task of supervising studies of younger generation of composers.

Critique "Bartók's Kinderstücke" [Bartók's Pieces for Children] appears in *Musikblätter des Anbruch*.

Article "Béla Bartók" appears in *La revue musicale* (Paris).

1922 22 April: Kodály's first English article, a review of Budapest's musical scene, appears in the *Musical Courier* in New York.

Establishes friendship with Edward J. Dent, Chair of the International Society of Contemporary Music (ISCM) joins founding members of ISCM.

September: Begins teaching, again at the Academy of Music; Students include Antal Doráti, Paul Henry Lang, Géza Fried, Ödön Pártos, Mátyás Seiber, Tibor Serly, Lajos Bárdos, and Jenő Ádám.

### THE CREATIVE PERIOD: 1923–1939

The years 1923–1939 were Kodály's most prolific, both as a composer and an author. His most noted compositions of the period were written for the opera and chorus. Kodály wrote *Psalmus Hungaricus*, for choir and orchestra, to mark the 50th anniversary of Budapest. The period saw the premiere, first in Hungary then abroad, of the singspiel *Háry János*, *Dances of Galanta*, and the *Concerto*. Kodály made his conducting debut with the Concertgebouw Orchestra in 1927.

His scholarly works of the period included a number of articles in which Kodály sought to define the nature of Hungarian folk music. Kodály contributed a historical survey of Hungarian folk music to the *Zenei lexikon* [Dictionary of Music]. He then published his own work on the topic, entitled *Folk Music of Hungary*.

Kodály said that 1925 was the year in which his attention was directed towards the musical education of children. Beginning in 1927, Kodály's former students started the Youth Choral Movement in Hungary. The most famous of these were: Jenő Ádám, Lajos

Bárdos, György Kerényi, Zoltán Vásárhelyi, Endre Borus, and Adrienne Sztojanovits. The first choral collection, *Little Pieces for Children's Choir*, was published in 1928 and edited by György Kerényi. In 1929 Kodály realized that music education must be methodical and that only music materials of the highest quality should be included in the curriculum. In addition, he came to the realization that the only form of music education accessible for every child is based on singing.

In 1929 Kodály drew attention to the musical potential latent in Hungarian youth when he organized a concert entirely devoted to children's choirs. As a result, in 1931 Lajos Bárdos, György Kerényi, and Gyula Kertész established the music publishing house Magyar Kórus [Hungarian Choir]. Their aim was to popularize old choral music as well as new Hungarian choral music. In 1934 the first official Singing Youth Concert was held at the large concert hall of the Academy of Music in Budapest.

1923 August: Composes *Psalmus hungaricus*, Op. 13

November: *Psalmus hungaricus* performed on occasion of 50th anniversary of unification of Pest, Buda, and Óbuda into Budapest. Bartók wrote his *Dance Suite* for the same event.

Examines reason for contemporary interest in folk music in *The Evolution of Musical Folklore*.

Kodály and Bartók publish collection of folk songs including a preface and notes, *Hungarian Folk Songs of Transylvania*.

Critique "Les sonates de Béla Bartók" appears in *La revue musicale* (Paris).

1924 Begins to compose and arrange *Magyar népzene* [Hungarian Folk Music] (songs with piano accompaniment).

Begins composition of the folk ballad *Székely fonó* [Spinning Room].

1925 Premieres 2 April, *The Straw Guy*, and *See the Gypsies* (first of Kodály's songs to be published with English text in 1928).

Critical appreciations of Kodály's work published in Austrian *Musikbote* and American *Modern Music*. Publishes first two volumes of series *Hungarian Folk Music for Voice and Piano*.

May: Kodály answers a criticism of *Neues Pester Journal* in which he described his aims to innovate Hungarian music.

In May Kodály answers a criticism about his students' concert.

1926 17–18 July: Andrea Volkmar conducts first performance of *Psalmus Hungaricus* abroad in Zurich at the International Festival of Contemporary Music.

October: Premiere of the singspiel *Háry János* in Budapest Opera House.

1927 Composes *Theatre Overture*.

17 March: Piano version of *Dances of Marosszék* premiers in Budapest, pianist Louis Kentner.

March: Six-movement suite drawn from *Háry János*.

April: Conducting debut with Concertgebouw Orchestra.

November-December: Kodály's first visit to England where he conducts *Psalmus Hungaricus*.

1928 Children's choruses: *God's Blacksmith*, *The Deaf Boatmen*, and *Gypsy Lament* performed in recital.

August: First visit at Three Choirs Festival, held in Gloucester, England.

Establishes Hungarian section of International Society of Modern Music.

March: World premiere of *Háry János Suite* in Barcelona.

Conducts *Háry János Suite* in London.

October: Italian premiere of *Psalmus Hungaricus* in Milan, conducted by Toscanini.

A three-volume solfege handbook and a collection of canons by Antal Molnár are published.

1929 April: Organizes concert devoted entirely to children's choruses. An article titled "Children's Choirs" is published in connection with this concert.

Reworks *Summer Evening*.

- Composes orchestral version of *Dances of Marosszék* and *Three Songs for Tenor and Orchestra*, Op. 14.
- 1930 Completes orchestral version of *Dances of Marosszék*.  
March: First visit to his native town Kecskemét as a composer.  
3 April: Toscanini premieres revised version of *Summer Evening* with the New York Philharmonic Orchestra.  
September: Kodály gives series of lectures on Hungarian folk music at Budapest University.  
November: *Summer Evening* and *Dances of Marosszék* premiered in Budapest.
- 1931 Historical article surveying various types of folk music entitled "Hungarian Folk Music" appears in *Zenei lexikon*.
- 1932 24 April: First performance of *Spinning Room* by Budapest Opera.
- 1933 January: *Spinning Room* performed at the Teatro LaScala in Milan, Italy.  
October: composes *Dances of Galánta* for 80th anniversary of foundation of Budapest Philharmonic Society.  
Publishes "Ethnography and Musical History" (*Ethnographia* 44).
- 1934 July: *Jesus and the Traders*, *The Aged*, and *Too Late* performed for the first time in Kecskemét.  
Writes "Characteristic Melodic Structures in Cheremiss Folk Music."
- 1935 March: Budapest Opera produces *A Rebel's Tale*, ballet based on *Dances of Galánta* and *Dances of Marosszék*.  
Writes "Folk Tradition and Musical Culture."
- 1936 Completes *The Angels and the Shepherds* for children's chorus, *To the Magyars* (canon), *Ode to Franz Liszt*, *Molnár Anna*, and *Te deum of Budavár* (composed as part of celebration of 250th anniversary of Buda's liberation from the Turks).  
Writes article on Bartók's *Children's Choruses*.
- 1937 June: Bartók-Kodály open air concert of Singing Youth.

July: Hungarian press denounces Kodály and Bartók, condemning their music as destructive and Bolshevik.

Composes *The Peacock* for male choir, for the 30th anniversary of Workers Choirs' Association.

Scholarly work *Folk Music of Hungary* published.

First volume of *Bicinia Hungarica* published.

Kodály introduces relative solmization in this volume.

1938 Composes *Hymn to Saint Stephen*.

August: Edward J. Dent tours Hungary as guest of Kodály.

*Singing ABC*, a music textbook containing folk music materials and based on relative solmization is published by György Kerényi and Benjamin Rajeczky.

1939 October: Composes *Concerto* for 50th anniversary of Chicago Symphony Orchestra.

November: Completes *Peacock Variations* for 50th anniversary of Concertgebouw of Amsterdam.

Publishes "What Is Hungarian in Music?"

### THE EDUCATOR: 1940–1967

In his later years Kodály pursued with even greater zeal the improvement of musical education in Hungarian schools. He edited numerous songbooks tailored specifically for children and set forth principles for early musical education in works such as "Zene az ovodában" [Music in the Kindergarten]. In 1946, a specialized primary school was established in keeping with Kodály's principles. His article, "100 éves terv" [A Hundred Year Plan] was published in *Énekszó*. Later, Kodály lobbied Hungarian leaders for the better education of singing in the schools. He was able to ultimately convince authorities not to reduce the number of singing lessons in the schools. The Hungarian minister of education recognized his efforts and invested Kodály with the Grand Cross of the Order of the Republic in 1948. He was a member and then president of the Hungarian Academy of Sciences (1946–1949), where he established the folk music research group.

Further accolades were bestowed upon Kodály in his final years. During this time Kodály was presented with three Kossuth prizes as

well as honorary degrees from Oxford, Humboldt, and Toronto Universities. Kodály became a citizen of the world. He was invited to conduct in Great Britain, the Soviet Union, and the United States. He was selected to chair conferences held by the International Folk Music Council and the International Society for Music Education. He was an honorary president of the latter. As a final tribute from his own people, Kodály received the title of "Eminent Artist" from the Hungarian People's Republic.

- 1940            June: Composes *Norwegian Girls*.  
                  A teacher's manual, *Éneklő iskola* [Singing School] is published by György Kerényi and Benjamin Rajeczky.  
                  October: completes *Concerto* for the 50th anniversary of the Chicago Symphony Orchestra.  
                  December: Gives lecture, "Music in the Kindergarten," which is expanded and published in March, 1941.  
                  Begins to work at the Hungarian Academy of Sciences continuing Bartók's work categorizing folk music.
- 1941            Publishes *Let Us Sing Correctly! Two Part Exercises for Chorus*, *15 Two Part Exercises*, and "Zene az ovodában" [Music in the Kindergarten].  
                  February: Frederick Stock conducts premiere of *Concerto* in Chicago.
- 1942            1942 proclaimed "Kodály Year" by the National Federation of Choral Societies of Hungary.  
                  Presented with honorary citizenship of city of Galánta (Slovakia).  
                  Retires from the Academy of Music.
- 1943            Kodály conducts Municipal Orchestra of Budapest in first European performance of *Concerto*.  
                  Elected Corresponding Member of Academy of Sciences.  
                  Composes *Organ Mass* (first version of *Missa brevis*) and *Advent Song*.

- Publishes 333 *Reading Exercises, Collection of Choruses, Vol. II* (Choruses for Mixed Voices), and *Song Collection for Schools, Vols. I and II* with György Kerényi.
- 1944 Composes *Wainamoinen Makes Music, The Son of an Enslaved Country*, and *Still, by a Miracle of the God Our Country Stands*.
- Publishes "The Purpose of School Musical Societies."
- May: Premiere of the *Organ Mass* in Budapest.
- Publishes *Collection of Choruses, Vol. III* (Choruses for Male Voices).
- Events of World War II compel Kodály to go into hiding.
- Methodological Teaching Based on Relative Solmization*. A handbook to Kodály's *School Song Collection* and to the *Szó-mi Songbook* by Kodály and Jenő Ádám is published.
- Receives honorary degree from Kolozsvár (Cluj, Romania).
- Publishes *Collection of Choruses, Vol. 1*.
- 1945 January: Composes *The Feast of Saint Agnes*.
- February: First performance of the choral and organ version of the *Missa Brevis*.
- Elected president of newly formed Arts Council.
- Chosen by National Assembly to sit in Parliament as distinguished artist and representative public figure.
- Publishes *Pentatonic Music, Vols. I-IV, 1945-1948*, and *24 Little Canons on the Black Keys*.
- Gives lecture "Hungarian Musical Education" in Pécs.
- 30 May: Elected member of the Hungarian Academy of Sciences.
- 1946 Conducts concerts in Moscow, Leningrad.
- Elected president of Hungarian Academy of Sciences.
- September: Visits Britain.
- September: First specialized primary school established in keeping with Kodály's music education principles; founded in Békéstarhos by György Gulyás.

- October: Conducts *Concerto*, *Missa brevis* and *Jesus and the Traders* in London on the BBC.
- 1947 Elected an honorary citizen of the City of Kecskemét.
- First American tour between 28 October 1946 and 5 February 1947: includes concerts in New York, Philadelphia, Pittsburgh, Washington, Detroit, Dallas, and Chicago.
- 1948 Invested with Grand Cross of the Order of the Republic by Minister of Education.
- March: Awarded newly instituted Kossuth prize.
- March: *Czinka panna* (incidental music) performed for first time by Budapest Opera Company; written to commemorate the centenary of the Hungarian War of Independence of 1848; fails after only two performances.
- 25 March: Lecture, "Bartók and the Hungarian Youth".
- Commissioned to edit new series of songbooks for use in primary schools.
- September: Kodály conducts first performance of orchestral version of *Missa brevis* at Three Choirs Festival in Worcester, England.
- Publishes *Song Book for Forms* (8 volumes) with Jenő Ádám.
- Composes *Fiftieth Geneva Psalm*.
- 1949 Assumes responsibility for preparation of *Corpus Musicae Popularis Hungaricae* [Thesaurus of Hungarian Folk Music].
- Elected honorary president of newly formed Association of Music.
- Travels to France and Britain.
- Resigns post as president of Hungarian Academy of Sciences.
- First solfege competition at the Academy of Music.
- 1950 January/February: Kodály conducts his works in London.
- September: Speaks at ceremony marking 5th anniversary of Bartók's death; denounces the shameful attack of Hungarian Zhdanovists on Bartók.

- Memorial concert at Budapest Opera on 5th anniversary of Bartók's death.
- Unified music curriculum devised as a result of a method developed by Kodály and his collaborators.
- First music primary school started in Kecskemét, led by Márta Nemesszeghy.
- Establishes Folk Music Research Group at the Hungarian Academy of Sciences.
- Reinshagen conducts full version of *Háry János Suite* in Zurich.
- 1951 Elected Chair of Committee of Musicology of the Academy of Sciences.
- Writes preface for Lajos Lőrincze's book, *Language and Life*.
- First volume of *Corpus musicae popularis hungaricae* [A Hungarian Folk Music Thesaurus] is published.
- Kodály teaches solfege and folk music for the newly established Department of Musicology at the Academy of Music.
- 1952 Composes *Geneva Psalm No. 114* for mixed voices and organ.
- Publishes *The Folk Song Collection of János Arany* with Ágost Gyulai to celebrate the 70th anniversary of the poet Arany's death.
- March: Awarded second Kossuth prize.
- Awarded First Division of the Order of the Hungarian People's Republic and title of "Eminent Artist."
- Volume of essays published by Institute of Cultural Relations.
- 1953 Composes *Wish for Peace* and *Orphan I Am*.
- Gives a speech at the closing ceremony of the academic year at the Academy of Music titled: "Who Is a Good Musician?"
- 1954 Publishes 33 *Two-Part Singing Exercises*, 44 *Two-Part Singing Exercises*, 55 *Two-Part Singing Exercises*, and *Tricinia*.
- Musical Reading and Writing* by Erzsébet Szőnyi with a preface by Kodály is published.

- 1955 Composes *Zrínyi szózata* [Hymn of Zrínyi/Zrínyi's Appeal] for solo baritone and mixed voice. First performance: December.  
November: Gives radio address entitled "Bartók Remembered."
- 1956 Debate with leaders of Hungarian education for the better instruction of singing in schools.
- 1957 15 March: Awarded third Kossuth prize.  
June: Elected Chair of the Music Council of the Ministry of Culture.
- 1958 22 November: Wife Emma dies.
- 1959 Composes *I Will Go Look for Death*.  
Attends celebrations to commemorate the 150th anniversary of the death of Haydn; serves as Chair of the Hungarian Haydn Memorial Committee.  
December: Marries Sárolta Péczely.  
Invited to write new choral work, *Fancy*, to a passage from *The Merchant of Venice*.
- 1960 1 May: Receives honorary degree from Oxford University.  
Composes *Media vita in morte sumus*, dedicated to the memory of Mátyás Seiber.
- 1961 16 August: Ferenc Fricsay conducts premiere of Kodály's *Symphony* in Luzern, Switzerland.  
Elected president of International Folk Music Council.  
Composes *Te deum* of Sík Sándor.
- 1962 June: Presented with gold medal by Accademia Santa Cecilia in Rome.  
16 December: Grand festivals held for 80th birthday of Kodály; Students present him with variations on his themes.  
Convinces government not to cut the number of singing lessons in schools.
- 1963 March: Elected honorary member of American Academy of Arts and Literature.

5–12 August: Chairs the Conference of the International Folk Music Council in Jerusalem.

December: Attends first Moscow stage performance of *Háry János Suite*.

Composes *An Ode for Music*, commissioned by the Cork Choral Festival, Ireland.

1964 Composes *The Music Makers, An Ode for Merton College*, Oxford. First performance: May.

25 June–3 July: International Recognition of the achievements attained by Hungarian school music teaching at the Budapest Conference of the International Society for Music Education.

17–25 August: Chairs the Budapest Conference of the International Council of Folk Music.

October: Receives honorary degree from the Humboldt University of Berlin.

1965 April: Awarded the Herder Prize by the Rector of Vienna University for activities in developing cultural relations between East and West.

July/August: Second visit to the United States.

July: Mario di Bonaventura presents a series of Kodály's works at Dartmouth College.

August: Studies system of musical education in American universities as guest of the Ford Foundation.

1966 February: Completes final work, *Laudes Organi* for mixed choir and organ.

April: Addresses the Congress of the Federation Internationale des Jeunesses Musicales.

August: Attends Seventh International Conference of the International Society for Music Education, held at Interlochen, Michigan.

August: Chairs conference on music education at the University of California at Santa Barbara.

September: Presented with honorary degree by the University of Toronto.

Serves as Honorary Chair of the International Society for Music Education.

1967 Composes 77 *Two-Part Exercises*, his last pedagogical collection.

Kodály dies in Budapest on 6 March.



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## CHAPTER II

# Published Compositions According to Genre

## PUBLISHERS

This is a list of the main publishers of Kodály's music and abbreviations:

BH	Boosey and Hawkes, Inc., 24 West 57th Street New York, N.Y. 10019
Author	Published by the Author
BH-London	Boosey and Hawkes Music Publishers, Ltd. 295 Regent Street London W1R 8JH
MK	Magyar Kórus [no longer exists, for copies of the music write: Országos Széchényi Könyvtár 1827 Budapest]
OUP	Oxford University Press 198 Madison Avenue New York, N.Y. 10016
U	Universal Edition A. G., Postfach 3 Vienna, A-1015

ZV	Zeneműkiadó Vállalat
EMB	[Became Editio Musica, Budapest (EMB)] Editio Musica Vörösmarty tér 1 H-1051 Budapest [Note: EMB is the copyright holder of earlier Hungarian publishers like Magyar Kórus].
R	Rózsavölgyi és Társa, Budapest
WPV	Wiener Philharmonischer Verlag

## CATALOGUE OF COMPOSITIONS

The information contained in this catalogue is based on the authors' own study of the scores, consultation with László Eősze (Kodály's biographer), Mihály Ittész (head librarian at the Zoltán Kodály Pedagogical Institute in Kecskemét, Hungary), and the following sources:

- Bónis, Ferenc and László Eősze. "Zoltán Kodály's Werke," *Zoltano Kodály octogenario sacrum*. Budapest: Akadémiai Kiadó, 1962. 399 p. ML410 .K58 Z7.
- Eősze, László. *Zoltán Kodály, His Life and Work*. London: Collet's Holdings Ltd., 1962. 183 p.
- Eősze, László. "Kodály Zoltán." [Zoltán Kodály]. *The New Grove Dictionary of Music and Musicians*. Vol. 10. London: Macmillan. 1995, pp.136-145.
- Stevens, Halsey. "The Choral Music of Zoltán Kodály." *Musical Quarterly* 54.2 (April 1968): 147-67. ISSN 0027-4631. ML1 .M9.
- Young, Percy. *Zoltán Kodály: A Hungarian Musician*. London: Ernest Benn, 1964. 231 p.

Our catalogue includes Kodály's published compositions which are given in the language of the original title. English translations are in brackets. All entries include year composed, year published, original and subsequent publishers, author of text, and language of text. Information may include: period of composition or its official date of completion (indicated by Date); the person or group to whom the work is dedicated (indicated by Ded); the date, performer(s), and location of the first performance (indicated by Perf); cast (indicated by Cast); performers/voicings (indicated by Per); instrumentation

(indicated by Inst); publisher (indicated by Pub); and scored for (indicated by Score). Movements of a work are indicated by Roman numerals, while individual pieces within a work are indicated by Arabic numerals.

## STAGE WORKS

1. *Notre Dame de Paris* (Incidental music for a small play)  
Date: 1902  
Inst: Small orchestra  
Perf: February 1902
2. *A nagybácsi* [The Uncle] (Incidental music for students' play at Eötvös College)  
Date: 1902  
Inst: Choir and orchestra (manuscript)  
Perf: 1904
3. *Le Cid* (Incidental music for parody play )  
Date: 1903  
Inst: Small orchestra  
Perf: Budapest, 1903
4. *Pacsirtaszó* [Lark Song]. Music for a play by Zsigmond Móricz  
Date: 1917  
Inst: Small orchestra  
Pub: Unpublished  
Perf: 1917
5. *The Adventures of Hány János from Nagyabony to the Burg Castle*, Op 15. Comic opera in four (originally five) adventures, with prologue and epilogue; text by Béla Paulini and Zsolt Harsányi
  - I. Adventure Along the Russian Border
  - II. Adventure in the Garden of Emperor Franz II
  - III. Adventure Before the Castle of Milan
  - IV. Adventure at the End of the World (later omitted)
  - V. Adventure in Hány's Room at the Vienna BurgDate: 1926 (1937–8, 1948–52)

- Inst:** 3 flutes, 3 piccolos, 2 oboes, 2 clarinets, saxophone, 2 bassoons, 4 horns, 3 trumpets, 3 cornets, 3 trombones, tuba, cimbalom ( if not available, substitute piano or harpsichord), piano, celesta, timpani, cymbals, bass drum, side drum, triangle, military drum, strings. Military band
- Per:** 3 female soloists, 2 tenors, 2 baritones, children's choir, female and male choir, ballet
- Cast:** Háy János: Imre Palló; Örzse, his betrothed: Izabella Nagy; Emperor Franz: Sándor Pusztai; Empress: Sári Sebeök; Emperor's Mother-in-law: Teréz Fazekas; Napoleon: Dr. Viktor Dalnoki; Marie Louise, Napoleon's wife: Rózsi Marschalko; Uncle Marci, imperial coachman: János Körmendy; Knight Ebelasztin: Gyula Toronyi (plus 14 spoken parts), generals, Hungarian and French soldiers, Ruthenian girls, bands of soldiers, people at the borders and at court, and dragoons (only in the first version).
- Set:** The prologue and epilogue are set in the Nagyabony Inn
- Perf:** Budapest, 16 October 1926, Hungarian Royal Opera House, conductor: Nándor Rékai, producer: László Márkus. Sets: Gusztáv Oláh, choirmaster: Vilmos Roubal.
- Pub:** 1929, 1931, U, Z 1955, Moscow: Izdatelstvo Muzika. (vocal score).

6. *Székely fonó* [The Transylvanian Spinning Room]

- Date:** 1924–1932
- Inst:** Piccolo, 2 flutes, 2 oboes (the second doubling cor anglais), 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, timpani, percussion (bass drum, cymbals, triangle, side drum, tambourine), strings
- Per:** Soprano, 2 contraltos, tenor, 2 baritones, mixed choir, ballet.
- Cast:** Housewife: Mária Basilides; Lover: Imre Palló; Neighbor: Mária Budanovits; A youth: Endre Rösler; A girl: Anna Báthy; A mummer disguised as a flea: Oszkár Maleczky; Mute characters: two gendarmes, an old woman and a little girl.

Perf: Budapest, 24 April 1932, Hungarian Royal Opera House; conducted by Sergio Failoni; produced by László Márkus; sets and costumes: Gusztáv Oláh; choir-master: Vilmos Roubal; choreography: Jan Cieplinsky  
Pub: U 1932, 1960 (vocal/piano score)

7. Czinka panna

Date: 1946–1948

Perf: 15 March 1948

Note: Incidental music to a singspiel by Béla Balázs

## ORCHESTRAL WORKS

8. Overture in D Minor

Date: 1897

Inst: Orchestra

Perf: February 1898, Nagyszombat

9. *Nyári este* [Summer Evening]

Date: September 1906.

Ded: Arturo Toscanini

Inst: Flute, oboe, English horn, 2 clarinets, 2 bassoons, 2 horns, strings

Perf: Budapest, 22 October 1906, Hungarian Royal Opera House Orchestra. Revised version: New York, 3 April 1930, New York Philharmonic Orchestra conducted by Arturo Toscanini

Pub: U 1930, BH 1939, WPV

Note: Original score not extant. Revised 1929.

10. *Régi magyar népdalok* [Old Hungarian Folk Songs].

Date: 1917

Inst: 2 clarinets, bassoon, strings.

Perf: First performance under German title: *Alte ungarische Volksweisen für kleines Orchester*, gesetzt von Professor Zoltán Kodály; Vienna, 12 January 1918 on the occasion of a concert organized by the Ministry of Defense of Austro-Hungarian Monarchy. Deutschmeister Orchestra, conductor: Wilhelm Wacek

Pub: EMB 1976

Note: Melodies from old Hungarian soldier songs. Transcription for cello and piano first performed in 1927 is called *Magyar rondó* [Hungarian Rondo]

11. *Ballet Music* "Dance of the Dragoons from the Omitted IV Adventure of Háy János."

Date: 1925

Inst: As in the comic opera

Perf: 22 August 1927, Saxohon Hall, Budapest, Philharmonic Society Orchestra, conducted by Ernő von Dohnányi

Pub: U 1936

Note: Piano transcription by Andor Földes, 1937

12. *Háy János Suite*.

I. Prelude. The Fairy Tale Begins

II. Viennese Musical Clocks

III. Song

IV. The Battle and Defeat of Napoleon

V. Intermezzo

VI. Entrance of Emperor and His Court

Date: 1926–1927

Perf: Barcelona, 24 March 1927, Gran Teatro del Liceo, Pablo Casals Orchestra, conducted by Antal Fleischer

Inst: Orchestra as in opera

Pub: U 1927, BH, EMB, WPV

Note: The Intermezzo was transcribed by József Szigeti for violin and piano. Pub: BH 1951, U 1952. The Intermezzo was arranged for solo harp by Aristad von Würtzler and a concert transcription was made for piano by Andor Földes.

13. *Színházi nyitány* [Theatre Overture]

Date: 1927, 1929–1932

Inst: As in the comic opera

Perf: Vienna, between 25 April 1928 and end of June, Gesellschaft der Musik-Freunde, conducted by Robert Heger.

Pub: U 1932

Note: Originally composed for *Háry János*.

14. *Marosszéki táncok* [Dances of Marosszék] (2 versions: for piano and for orchestra)

Date: 1923–1927, orchestral version completed 8 October 1929

Inst: Orchestral version: 2 flutes (second doubling piccolo), 2 oboes, 2 clarinets, bassoon, double-bassoon, 4 horns, 2 trumpets, kettledrum, side drum, bass drum, cymbals, strings.

Perf: Hungarian Radio, 14 March 1927 concert performance: Budapest, 17 March 1927, Louis Kentner (piano version); Dresden Opera House, 28 November 1930, Sächsische Staatskapelle, conducted by Fritz Busch (orchestral version) Ballet: Hagen, between January and March 1931, City Theatre, Choreography: Günter Hess.

Pub: Piano version: U, EMB; Orchestral version: U 1930, WPV, BH 1939, EMB, Z 1955

15. *Galántai táncok* [Dances of Galánta]

Date: Completed in 1933

Inst: 2 flutes (second flute doubling piccolo), 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, timpani, side drum, triangle, glockenspiel, strings

Perf: Budapest, 23 October 1933, gala concert. Orchestra of the Budapest Philharmonic Society conducted by Ernő von Dohnányi.

Pub: 1. Score: U 1934, Hawkes and Son 1939, EMB. 2. Piano score by Jenő Kenessey: U, EMB

16. *Variations on a Hungarian folk song 'Felszállott a páva'* [The Peacock Has Flown]

Date: 1937–1939

Inst: 3 flutes, (third doubling piccolo), 2 oboes, (second doubling English horn), 2 clarinets, 2 bassoons, 4 horns, 3 trumpets, 3 trombones, timpani, cymbals, bell, harp, strings

Perf: Amsterdam, 23 November 1939, Concertgebouw Orchestra, conducted by Willem Mengelberg  
 Pub: Author 1941, EMB 1947, BH 1947, Z 1957

17. *Concerto for Orchestra*

Date: 1939–1940

Inst: 3 flutes (third doubling piccolo), 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 3 trumpets, 3 trombones, tuba, timpani, triangle, harp, strings

Perf: Chicago, 6–7 February 1941, Chicago Symphony Orchestra, conducted by Frederick Stock

Pub: BH 1958, EMB 1958

18. *Honvéd parad march*

Date: 1948

Inst: Brass band

Note: from *Háry János*.

19. *Minuetto serio*

Date: 1953

Inst: Orchestra

Pub: EMB 1953

Note: Concert version of a movement from *Ballade of Czinka Panna*, singspiel by Béla Balázs.

20. *Symphony in C*

1. Allegro

2. Andante moderato

3. Vivo

Date: From the 1930s to 1961

Inst: 3 flutes (third doubling piccolo), 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 3 trumpets, 3 trombones, tuba, timpani, triangle, cymbals, strings

Perf: Luzerne, 16 August 1961, Luzerne festival, Swiss Festival Orchestra, conducted by Ferenc Fricsay.

Pub: BH 1962, EMB

21. *Five Songs of Béla Bartók, Op. 15*

Date: 1961

Inst:

Pub: U 1962

Note: Orchestral arrangement by Kodály

## CHAMBER AND INSTRUMENTAL WORKS

22. *Menuetto for String Quartet*  
Date: 1897
23. *Romance lyrique*  
Date: 1898  
Inst: Cello and piano
24. *String Trio in E-flat*  
Date: 1899  
Inst: Two violins and viola
25. *String Quartet*  
Date: 1899
26. *Adagio*  
Date: 1905  
Inst: Violin and piano. Transcriptions for viola and cello date from 1910  
Pub: R 1910, U, ZV [EMB] Z 1953. (Orchestral transcriptions by Ernő Pór (1929); Géza Fried, published in Germany; Géza Kresz, unpublished)
27. *Intermezzo*  
Date: 1905  
Inst: String trio  
Perf: 20 June 1905 at a students' concert together with a movement for String Quartet  
Pub: In *Zenetudományi tanulmányok Zoltán Kodály 75 születésnapjára* 1957, EMB 1976 (score and parts)
28. *Méditation sur un motif de Claude Debussy*  
Date: 1907, Budapest  
Inst: Piano  
Pub: U 1925, 1953 EMB

29. *String Quartet*, No. 1, Op. 2

1. Andante poco rubato; Allegro
2. Lento assai; Tranquillo
3. Presto
4. Allegro

Date: 1908–1909

Perf: 17 March 1910, Budapest, Waldbauer-Kerpely String Quartet

Pub: R 1910, U 1920, EMB, Z 1950

30. *Zongoramuzsika* [Nine Piano Pieces], Op. 3.

1. Lento
2. Andante poco rubato
3. Lento; Andante
4. Allegretto scherzoso
5. (quos ego...) Furioso
6. Moderato triste
7. Allegro giocoso
8. Allegretto grazioso
9. Allegro commodo; Burlesco

Date: 17 March 1909, Budapest.

Pub: Rózsavölgyi 1910, Delkas 1945 (Los Angeles), BH 1983, Z 1950, 1955

Inst: Piano

Note: This composition was originally titled Ten Pieces and included *Valsette*, which was composed in 1905. (*Valsette* was published separately in 1921 by Rózsavölgyi and omitted in later editions of the *Piano Pieces*. This piece was arranged by Emil Telmányi for violin and published by Boosey and Hawkes in 1965) EMB 1952.

31. *Seven Pieces for Piano*, Op. 11

1. Lento.
2. Rubato, parlando (Székely-Transylvanian Lament)
3. Allegretto malincolio (“...il pleut dans mon coeur comme il pleut sur la ville...”) Verlaine
4. Rubato (Epitaph)

5. Tranquillo
6. Poco rubato (Székely-Transylvanian Song)
7. Rubato

Date: 1910–1918

Pub: U 1921, 1968 ZV [EMB], Z 1952

Note: These were orchestrated by György Ránki in 1962.  
Poco rubato was arranged for solo harp by Aristad von Würtzler.

32. *Sonatina for Cello and Piano*

Date: 1909

Pub: In *Zenetudományi tanulmányok Zoltán Kodály 75 születésnapjára 1957*; EMB 1969 (ed. Lev Giuzburg, Soviet Russian cello professor)

33. *Sonata for Cello and Piano, Op. 4*

- I. Fantasia
- II. Allegro con spirito

Date: 1909–1910

Perf: Festival Hongrois, Paris, 12 March 1910, János Miháلكovics (cello), Béla Bartók (piano) second and third movements only. March 17, 1910, all three movements, Jenő Kerpely (Cello) Béla Bartók (piano)

Pub: U 1922, BH 1966, Z 1969

34. *Duo, Op. 7*

- I. Allegro serioso non troppo
- II. Adagio; Andante
- III. Maestoso e largamente ma non troppo lento; Presto

Date: Budapest, 1914

Inst: Violin and cello

Perf: Budapest, 7 May 1918 by Imre Waldbauer (Violin), Jenő Kerpely (Cello)

Pub: U 1922, 1949, 1952

35. *Sonata for Solo Cello, Op. 8*

- I. Allegro maestoso ma appassionato
- II. Adagio
- III. Allegro molto vivace

Date: 1915

Ded: Jenő Kerpely  
 Perf: Budapest, 7 May 1918, Jenő Kerpely  
 Pub: U 1921

36. *Capriccio for Solo Cello*

Date: 1915  
 Pub: EMB 1969 (ed. László Mező), U 1921, 1952, Z 1969

37. *String Quartet No. 2, Op. 10*

I. Allegro  
 II. Andante; Allegro giocoso  
 Date: 1916-March 1918  
 Perf: Budapest, 7 May 1918, Waldbauer Kerpely String  
 Quartet  
 Pub: U 1921

38. *Serenade, Op. 12*

I. Allegramente  
 II. Lento, ma non troppo  
 III. Vivo  
 Date: 1919-March 1920  
 Inst: Two violins and viola  
 Perf: Budapest, 8 April 1920, Imre Waldbauer (first violin),  
 János Temesváry (second violin), Egon Kornstein  
 (Kenton), Viola  
 Pub: U 1921, 1952

39. *Hívogató tábortűzhöz* [Calling to Campfire]

Date: 1930  
 Inst: Clarinet

40. *Preludium for Organ*

Date: 1931  
 Pub: U  
 Note: Originally composed for *Pange Lingua*

41. *Gyermektáncok* [Children's Dances]. Twelve dances for piano  
 on the black keys

1. Allegretto

2. Allegretto cantabile
3. Vivace
4. Moderato cantabile
5. Allegro moderato, poco rubato
6. Vivace
7. Vivace, quasi marcia
8. Friss
9. Allegro marcato
10. Allegro leggiero
11. Vivace
12. Allegro comodo

Date: May 1945, Budapest

Pub: BH 1947, 1965, EMB 1953, Z 1969

Perf: Some of the above pieces were played by Péter Frankl, Éva and Zsófia Szepessy and Annie Fischer during a lecture given by Kodály on Hungarian instrumental teaching in May/June of 1946.

Note: Arranged for solo harp by Aristad von Würtzler.

42. *Gavotte*

Date: 1952?

Inst: 3 violins, cello

Pub: EMB 1982

43. *Epigrammák* [Epigrams]

Date: 1954

Inst: Nine pieces for one or two melodic instruments with piano accompaniment. Originally voice and piano.

Pub: EMB 1954, BH 1963 (as part of Choral Method Series)

Note: Transcriptions for organ by Gábor Trajtles published by EMB.

## MASSES

44. *Messefragment*

Date: c. 1897

Inst: Mixed choir and organ

Pub: Manuscript lost. Fragments only

45. *Organ Mass*

Date: 1942

Inst: Organ

Perf: Budapest, 11:30 Low Mass, at St. Stephen's Basilica, 7  
May 1944 Organist: Sebestyén Pécsi

Pub: MK, BH

46. *Missae brevis* (Organ Version)

I. Introitus

II. Kyrie

III. Gloria

IV. Credo

V. Sanctus

VI. Benedictus

VII. Agnus Dei

VIII. Ite Missa Est

Date: 1942–1944

Inst: Organ

Per: Soprano, mezzo soprano, contralto, tenor, bass solo,  
mixed choirPerf: Budapest, 11 February 1945, ground-floor cloak room  
of the Opera House, Júlia Orosz, Lilian Birkás, Livia  
Dobay, Mária Budanovits, László Nagypál, Imre Palló,  
János Fodor, Oszkár Maleczky, Mihály Székely  
(vocalists), Gusztáv Oláh (harmonium)

Pub: MK, BH 1947, Z 1959

47. *Missae brevis* (Orchestral Version)

Date: 1948

Inst: 3 flutes (third doubling as piccolo), 2 oboes, 2 clarinets,  
2 bassoons, 4 horns, 3 trumpets, 3 trombones, tuba,  
timpani, organ (ad lib), strings. Vocalist as in the organ  
version.Perf: Worcester Cathedral, Three Choirs' Festival, 9  
September 1948, conducted by: Zoltán Kodály, with  
the Festival Choir, London Philharmonic Orchestra,  
Isabel Baillies, Eva Mitchell, Mary Jarred, William  
Herbert, Norman Walker (vocalists).

Pub: BH 1950

48. *Organoedia ad missam lectam*. (Revised version of the *Organ Mass*, with Sebestyén Pécsi's suggested registrations, edited by Martin Hall. Revision: 1966)  
Date: 1965?  
Pub: BH 1966
49. *Magyar mise* [Hungarian Mass]  
Date: 1966  
Inst: For unison voices and keyboard  
Pub: Catholic Publishing House "Saint Stephen Association," Budapest, 1972.

## SONGS

50. *Ave Maria* in F  
Date: c. 1897  
Inst: Voice and organ  
Pub: Manuscript only
51. *Ave Maria* in E-flat  
Date: c. 1897  
Inst: Voice and string orchestra  
Pub: Manuscript only
52. *Ave Maria* in A  
Date: c. 1898  
Inst: Voice and organ  
Pub: Manuscript only
53. *Vadonerdő a világ* [A World Is a Wildwood]  
Date: Before 1900  
Inst: Voice, piano, and violin
54. *Szeretném itthagyni a fényes világot* [I Should Like to Leave This Bright World]  
Date: 1905  
Inst: Voice, piano, and violin
55. *Magyar népdalok* [Hungarian folk songs]

11. Virágom, veled elmegyek [Queen of Flowers]
12. Magos a rutafa [Green Rue]
13. Azért, hogy én huszár vagyok [As a Soldier I Must Leave You]
14. A Nád Jancsi csárdában [At the Tavern Janek's Hiding]
15. Ha felülök, csuhaj [Here's My Horse]
16. Gerencséri ucca [Scarlet Roses Growing]
17. Láttad-e te babám [Poplar Leaves Are Falling]
18. Török már a réteke [Now the Fields Are Being Ploughed]
19. Isten hozzád Szülöttem föld [The Prisoner]
10. Fére bölem búbána [Drinking Song]

Date: 1906

Inst: Voice and piano

Pub: With Bartók. 1st edition, Rozsnyai Károly, Budapest 1906, Z 1960, 1967, 1969

Note: The first ten are arranged by Bartók, the remaining ten arranged by Kodály. English words by Nancy Bush

56. *Négy dal ének zongora* [Four Songs for Voice and Piano]

1. *Haja, haja* [Alas! Alas!] (János Arany 1817–1882) 1907
2. *Nausikaa* (Anon) 1907
3. *Mezei dal* [Meadow Song] (Anon) 1907
4. *Fáj a szívem* [My Heart Aches] (Zsigmond Móricz 1879–1942), from the play *Lark Song*

Date: 1907–1917

Pub: U 1925, BH, EMB

57. *Énekszó, Op. 1 Dalok népi versekre, ének-zongora* [16 Songs on Hungarian Popular Words for Voice and Piano]

1. *Három út előttem* [Three the Ways I Must Go]
2. *Jöjj te hozzám* [Come to Me My Little Birdie]
3. *Kinyílt a kalitka* [The Cage Is Open Wide]
4. *Sem szántok, sem vetek* [I Neither Toil nor Spin]
5. *Isten adta kis barnája* [My Delightful Brown Haired Mistress]
6. *Jaj de régen nem láttalak* [Oh, How Long It Is Since We Met!]
7. *Ha ki szépet szeret* [He Who Loves a Fair One]
8. *Csak aztat csudálom* [I Have Always Wondered]

9. *Vékony a pókháló* [Slender Is a Silk Thread]
10. *Azt gondolod rózsám* [Ah, My Beloved]
11. *Ne sajnáld galambom* [Let Not Your Anger Rise]
12. *Ki-kiderül, meg beborul* [Now It's Clear and Now It's Cloudy]
13. *Sohasem cslekszem* [Never Again Shall I Do What I Have Just Done]
14. *Azt gondolod, hogy én bánom* [Do You Think That I Would Sorrow]
15. *Tudtad, tudtad* [Ah, But You Know]
16. *Kötöttem bokrétát* [I Plucked the Fairest Flowers]

Date: 1907–1909

Pub: R 1921, EMB 1954, Z 1955

Perf: These works were not originally performed as a song cycle.

Note: Published with English text by Cecil Gray.

58. *Megkésett melódiák* [Belated Melodies], Op. 6. Seven songs for voice and piano.

1. *Magányosság* [Solitude] (Dániel Berzsenyi, 1776–1836) Budapest, 1912
2. *Levéltöredék barátnémhoz* [From a Lover's Letter] (Dániel Berzsenyi) Budapest, 1916
3. *Az élet dele* [Life's Noontide] (Dániel Berzsenyi) Budapest, 1913
4. *A tavasz* [Spring] (Dániel Berzsenyi) Budapest, 1913
5. *Búsan csörög a lomb* [Sadly Rustle the Leaves] (Ferenc Kölcsey, 1790–1838) Budapest, 1915
6. *Elfojtódás* [Weeping] (Ferenc Kölcsey) Budapest, 1913
7. *A farsang búcsúszavai* [Farewell Carnival] (Mihály Csokonai Vitéz, 1773–1805), Budapest, 1916.

Date: 1912–1916

Perf: 7 May 1918, Oszkár Kálmán, bass; Béla Bartók, piano

Pub: U 1923, BH 1939, EMB, Z 1955

Note: English version Elisabeth Lockwood; German version, B. Szabolcsi. Text based on 19th-century poems.

59. *Két ének* [Two Songs], Op. 5. For low male voice and orchestra

1. *A közelítő tél* [Approaching Winter] (Dániel Berzsenyi, 1776–1836)

2. *Sírni, Sírni, Sírni* [Cry, Cry, Cry] (Endre Ady, 1877–1919)

Date: 1913–16

Inst: *A közelítő tél* [Approaching Winter]

3 flutes, 2 oboes, English horn, 2 clarinets, 3 bassoons, 4 horns, timpani, harp, strings

*Sírni, Sírni, Sírni* [Cry, Cry, Cry]

3 flutes, piccolo, 2 oboes, English horn, 2 clarinets, bass clarinet, 3 bassoons, contra-bassoon, 4 horns, 2 trumpets, 3 trombones, bass tuba, timpani, tamtam, triangle, harp, strings

Perf: 10 January 1921, Béla Venczell, bass, Orchestra of the Budapest Philharmonic Society, cond. Ernő von Dohnányi

Pub: U 1923, BH, EMB, Z 1955

60. *Öt dal* [Five Songs], Op. 9. For voice and piano

1. *Ádám, hol vagy?* [Adam, Where Art Thou?] (Endre Ady) Budapest, 1918

2. *Sappho, szerelmes éneke* [Sappho's Love Song] (Endre Ady) Budapest, 1916

3. *Éjjel* (Night) (Béla Balázs, 1884–1949). Budapest, 1915

4. *Kicsi virágom* (My Little Flower) (Béla Balázs) Budapest, 1915

5. *Az erdő* [The Forest] (Béla Balázs), 1916

Date: 1915–1918

Pub: U 1924, BH 1939, EMB, Z 1956

61. *Három ének* [Three Songs], Op. 14. For voice and piano. (Orchestrated Version: Songs 1 and 3: 1929; song 2: before 1947).

1. *Siralmas nékem* [Exile/Sad am I] (Bálint Balassi 1554–1594)

2. *Imhol nyitva én kebelem* [Heart of Fire/My Heart Is Open] (anon. 17th-century)

3. *Várj meg madaram* [Stay, Sweet bird/Wait for Me My Bird] (anon. 17th-century)

Date: 1924–1929

Pub: U 1929, BH 1939, EMB, Z 1955

Note: Instrumentation for orchestral version: 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horn, timpani, percussion, strings. Published U 1937.

62. *Magyar népzene* [Hungarian Folk Music]

**For Low Voice**

I. *Öt székely ballada és dal* [Five Transylvanian Ballads and Songs]

1. *Mólnár Anna* [Annie Miller]
2. *Ahol én elmegyek* [I Rove]
3. *Egy kicsi madárka* [Came a Bird A-Flying]
4. *Kit kéne elvenni?* [Which One Should I Marry?]
5. *Apró alma lehullott* [From the Tree an Apple Fell]

II. *Öt székely ballada és dal* [Five Transylvanian Ballads and Songs]

6. *Három árva* [The Three Orphans]
7. *Kitrákotty mese* [Cockricco!]
8. *A rossz feleség* [The Heartless Wife]
9. *Szomorú fűzfa* [The Weeping-Willow]
10. *Egy nagyóru bóha* [Long Nose]

III. [No title]

11. *Elkiáltom magamat* [Far Across the Village Green]
12. *Kocsi, szekér* [Wheelcart, Barrow]
13. *Meghalok, meghalok* [Woe Is Me]
14. *Virágos kenderem* [All the Hemp]
15. *Akkor szép az erdő* [Lovely Is the Forest]
16. *Asszony, asszony, ki az ágyból* [Woman, Woman, Out of Your Bed!]

IV. [No title]

17. *Barcsai* [Barcsai]
18. *Kádár Kata* [Katie Kádár]
19. *A nővérek* [The Sisters]
20. *Tücsöklakodalom* [The Cricket's Wedding]
21. *Zöld erdőben* [In the Forest]
22. *A három asszony* [Three Women]
23. *Most jöttem Erdélyből* [I Have but Just Arrived]
24. *Cigánynóta* [Gypsy Song]

V. [No title]

25. *Magas kösziklának* [Love's Anodyne]
26. *Jaj de szerencsétlen időre jutottam* [A Psalm of Supplication]

27. *Ifjúság mint sólyommadár* [A Little Sad Song]
28. *Tőlem a nap* [Shades of Eve]
29. *Csillagom, révészem* [The Ferryman]
30. *Szőlőhegyen keresztül* [Kitty and Johnny]
31. *Dudanóta* [Piper Johnny]

### For High Voice

- VI. *Katonadalok* [Soldiers Songs]
  32. *Katona vagyok én* [Called to Serve My Country]
  33. *Arról alúl* [Over Yonder]
  34. *Huszárnóta* [Hussar's Song]
  35. *Doberdói dal* [Song on Doberdo]
  36. *Verbunk* [Recruiting]
- VII. *Régi Harcokról* [About Old Battles]
  37. *Kádár István* [Stephen Kádár]
  38. *Siralmas volt nékem* [All My Days Are Clouded]
  39. *Megégett Rácország* [All Our Homes]
  40. *Labanc gúnydal a kurucra* ["Labantz" Mocking "Kurutz"]
  41. *Körtefa* [The Pear Tree of Gyöngyös]
  42. *Rákóczi kesergője* [Rákóczi's Lament]

### For Low Voice

- VIII. [No title]
  43. *Virágok vetélkedése* [In the Cornfields]
  44. *Szabó Erzsé* [Poor Elsie]
  45. *A búbanat keserűség* [Bitterness and Sorrow]
  46. *Elmenyek, elmenyek* [Far Away]
  47. *Lúdaim, Lúdaim* [My Geese]
- IX. *Bordalok* [Drinking Songs]
  48. *Hej, a mohi hegy borának* [Hey! The Wine of Mohi Vintage]
  49. *Puciné* [Mistress Prue]
  50. *Vasárnap bort inni* [Sit and Drink All Sunday]
  51. *Öreg vagyok* [I Am Old and Bald Now]
  52. *Dus* [A Pledge]

### For High Voice

- X. [No title]
  53. *Árva vagyok* [Fatherless Am I]
  54. *Megizenem az édesanyámnak* [Dearest Mother, Busy Now You Must Be]
  55. *A csitári hegyek alatt* [From Distant Mountains]

56. *Árva madár* [Lonely Bird]  
 57. *Ne búsuljon senki menyecskéje* [The Young Wife]

**For Low Voice**

## XI. [No title]

58. *A mohácsi malomgátba'* [Hear the Rushes Rustling]  
 59. *Este rózsám, ne jöjj hozzám* [Do Not Come Tonight]  
 60. *Kis kertet kerteltem* [On the Shore of the Sea]  
 61. *Az alföldi csárdában* [On the Puszta]  
 62. *Megvettem a feleségem* [Now I've Paid a Hundred  
 Thalers]

Date: 1924–1932, 1960

Inst: Voice and piano

Pub: I-X 1924–1932; Composers Edition, Rózsavölgyi, U,  
 OUP, XI EMB, BH 1964

Note: Collection of 57 ballads and folk songs for voice and piano. These works were published at different times. English version by A.H. Fox Strangways.

63. *A beneknek gyors kaszási* [Himfy Song/The Quick Reapers of the Grove] (Sándor Kisfaludy). For voice and piano

Date: 1925

Pub: EMB 1982

Note: Published in the Italian periodical *La lettura* in 1933 (in Italian translation "Rivelazione d'amore").

64. *Kállai kettős* [Double Dance of Kálló]

I. Slow dance

II. Allegro

III. Presto

Date: 1937

Inst: First version for voice and piano published in volume *Gyöngyösbokréta*

Pub: *Gyöngyösbokréta* [Pearl Bouquet] Vajna & Co. Pub. Budapest 1937

Note: Arrangement of folk dances from Nagykovács. English title, *Kálló Folk Dances*. English words by Nancy Bush. Authorized transcription for violin and piano by Fejgin (EMB 1960).

65. *Mólnár Anna* [Annie Miller]

Date: 1942

Inst: Low voice and chamber orchestra

Pub: Unpublished

Note: Orchestral transcription of a Transylvanian folk ballad from *Magyar népzene* [Hungarian Folk Music] Vol. I, no. 1. The original score was lost during the war. The composer made a reconstruction in 1959.

66. *Kádár kata*. [Mother listen] Transylvanian folk ballad.

Date: 1943

Inst: Low voice and chamber orchestra; original orchestration unknown

Perf: Sung by Margit Silászy for a film

Pub: Unpublished; Author, 1950

67. *Öt hegzi-mari népdal* [Five Folk Songs of the Mountain Cheremes] (Hungarian translation by Géza Képes). For voice and piano.

Date: 1960

Pub: EMB 1961

Perf: 1960, on the occasion of the 1st Finno-Ugrian Congress, Erzsébet Török, voice; Pál Arató, piano

68. *Epitaphium Joannis Hunyadi* (Janus Panmonius, 15th century). For voice and piano

Date: 1965

Pub: EMB, Z 1961, 1965

Note: Composed as a sight-reading task for young singers.

69. *Nyolc kis duett* [Eight Little Duets]. For soprano and tenor; with piano accompaniment

1. *Igy kezdődik a Kalevala*, vol. II, no. 61 [Kalevala Starts Like This] (Finnish folk tune translated by Béla Vikár)
2. *Arany ezüstért*, vol. III, no. 107 [Gold and Silver]
3. *Egy kicsi madárka*, vol. III, no. 112 [A Little Bird]
4. *Kis bece lányom*, vol. II, no. 78 [My Little Daughter]
5. *Leányszépség* (Sándor Kisfaludy), vol. I, no. 59. [Girl's Beauty]
6. *Hej! tulipán, tulipán*, vol. II, no. 79 [Tulip, Tulip]
7. *Csillagoknak teremője*, vol. II, no. 80 [Creator of Stars]

8. *Kiolvasó*, vol. I, no. 58 [Counting Song]  
Date: 1953  
Perf: 21 October 1953. Anna Báthy, soprano; Endre Rösler, tenor  
Pub: EMB 1954, Z 1954, BH 1957  
Note: Vol. and no. refer to arrangements of melodies from *Bicinia Hungarica* Vol I-IV. English version by Thomas Rajna.

### ACCOMPANIED CHORAL WORKS

70. *Ave Maria*  
Date: c. 1899  
Inst: Mixed chorus and organ
71. *Offertorium (Assumpta est)*  
Date: 1902  
Inst: Baritone soloist, mixed choir, and orchestra  
Pub: Manuscript
72. *Psalmus hungaricus*, Op. 13  
Date: Budapest, 1923  
Inst: 3 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 3 trumpets, 3 trombones, timpani, cymbals, harp, organ, strings, solo tenor, mixed choir, children's choir  
Perf: 19 November 1923, Ferenc Székelyhidý, the Palestrina Choir, the Budapest Philharmonic Society Orchestra, conducted by Ernő von Dohnányi  
Pub: U 1924, 1942, EMB, WPV  
Note: The text is a paraphrase of the 55th Psalm by the 16th-century poet, Michael Vég of Kecskemét. English translation by Edward J. Dent, German translation by Bence Szabolcsi.
73. *Tantum ergo V* [Tantum ergo V]  
I. Maestoso  
II. Andante  
III. Con moto  
IV. Sostenuto  
V. Moderato  
Date: 1928

Inst: Treble choir (SSA) and organ  
 Pub: Latin; Author 1928, U 1941, MK  
 Note: Five settings of the "Tantum ergo" text.

74. *Pange lingua*

Date: 1929  
 Inst: Mixed choir and organ  
 Pub: U 1931, 1958, BH 1939  
 Note: A transcription of *Tantum ergo V* with an organ Praeludium (1931). Setting of a hymn text by St. Thomas Aquinas (1263).

75. *Katonadal* [Soldier's Song]

Date: 1934  
 Inst: Male choir (TBB), trumpet and drum  
 Pub: Hungarian, German, English; MK 1934, BH 1951  
 Note: Folk song. English version by Nancy Bush after a translation by Mátyás Seiber.

76. *Karácsonyi pásztortánc* [Christmas Dance of the Shepherds]

Date: 1935  
 Inst: Treble choir (SA) and piccolo  
 Pub: Hungarian, German, English; MK 1936, EMB, U 1938  
 Note: Based on a folk song collected by István Volly. English words by Elisabeth M. Lockwood.

77. *Budavári te deum* [Te deum of Buda Castle]

Date: 1936 (Date of completion at the end of the printed score: 10 July 1936)  
 Inst: 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 3 trumpets, 3 trombones, tuba, timpani, organ (ad libitum), strings  
 Per: Soprano solo, tenor solo (ad libitum contralto and bass solos, may be sung by choir), mixed choir  
 Cast: Irén Ritter (soprano) Melanie Kisfaludy (contralto), István Laczó (tenor). Zsigmond Mezey (bass), Antal Várhelyi (organ), choir and orchestra of the Matthias Church, conducted by Viktor Sugár  
 Perf: Budapest, 2 September 1936, Matthias (Coronation) Church in Buda Castle  
 Pub: U 1937, BH 1939

78. *Ének Szent István királyhoz* [Hymn to St. Stephen]

Date: 1938

Inst: Treble unison choir and organ; male choir; treble choir; mixed boys' choir; small mixed choir; large mixed choir

Pub: Treble unison choir and organ (MK 1939, Z); male choir (MK 1938); treble choir (MK 1939, Z); mixed boys' choir (MK 1939, Z); small mixed choir (MK 1939, Z); large mixed choir (MK 1939, BH, Z)

Note: Text is taken from a religious song book: *Bozóby-énekeskönyv* (1797). English title, *Hymn to St. Stephen*. Versions are not simply transcriptions but are different arrangements of the same text and melody.79. *Vejnemőjnen muzsikál* [Wainamoinen Makes Music]

Date: 1944

Inst: Treble choir (SSAA) and harp or piano

Pub: Hungarian, English; Author 1950, MK 1944, EMB, Z 1950, 1963

Note: Based on an original song from *The Kalevala*; Hungarian text by Béla Vikár. English translation by W.F. Kirby (assigned to BH 1966).80. *Vértanúk sírjánál* [At the Graves of Martyrs]

Date: 1945

Inst: Mixed choir and orchestra

Pub: EMB 1982

Note: Vocal section is a version of *Hymn to St. Stephen*81. *Jézus és a gyermekek* [Jesus and the Children]

Date: 1947

Inst: Treble choir and organ

Pub: In the collection *Kirelejszom* by György Kerényi and Dénes Szedő; MK 1947

Note: Text by Dénes Szedő (1902–1983).

82. *Kállai kettős* [Double Dance of Kálló]

I. Slow dance

II. Allegro

III. Presto

Date: 1950

Inst: First version for voice and piano published in volume *Gyöngyösbokréta* ; mixed choir (SATB) folk orchestra (2 clarinets, Hungarian cimbalom, strings)Pub: *Gyöngyösbokréta* [Pearl Bouquet] Vajna & Co. Pub. Budapest 1937; mixed choir Hungarian, German; Z 1952, BH 1954Note: Arrangement of folk dances from Nagykálló. English title, *Kálló Folk Dances*. English words by Nancy Bush. Authorized transcription for violin and piano by Fejgin (EMB 1960).83. *A 114, genfi zsoltár* [Geneva Psalm 114]

Date: 1952

Inst: Mixed choir (SATB) and organ

Pub: Hungarian, German, French, English; Z 1958, BH 1959

Note: From the French Psalter. Translated by Albert Szenczi Molnár (1604). English title, *Psalm 114*. German translation by Ernst Roth. No source given for the English text.84. *Intermezzo from Háry János*

Date: 1956

Inst: Mixed choir (SATB) and piano

Pub: Hungarian; Z 1957

Note: Text by Károly Vargha.

85. *The Music Makers, An Ode*

Date: 1963

Inst: Mixed choir and orchestra (strings, 3 trumpets, 3 trombones)

Pub: BH 1970

Note: Setting of an *Ode* by William O'Shaughnessy (1844–1881), composed for the 700th anniversary of the founding of Merton College, Oxford. First performed 31 May 1964.