Béla Bartók

A Research and Information Guide

THIRD EDITION

Elliott Antokoletz
and Paolo Susanni

ROUTLEDGE

Béla Bartók

ROUTLEDGE MUSIC BIBLIOGRAPHIES

RECENT TITLES

COMPOSERS

Isaac Albéniz (1998)
Walter A. Clark

C. P. E. Bach (2002)
Doris Bosworth Powers

Samuel Barber, Second edition (2010)
Wayne C. Wentzel

Béla Bartók, Third edition (2011)
Elliott Antokoletz and Paolo Susanni

Vincenzo Bellini, Second edition (2009)
Stephen A. Willier

Alban Berg, Second edition (2009)
Bryan R. Simms

Leonard Bernstein (2001)
Paul F. Laird

Johannes Brahms, Second edition (2011)
Heather Platt

Benjamin Britten (1996)
Peter J Hodgson

William Byrd, Second edition (2005)
Richard Turbet

Elliott Carter (2000)
John L. Link

Carlos Chávez (1998)
Robert Parker

Frédéric Chopin (1999)
William Smialek

Aaron Copland (2001)
Marta Robertson and Robin Armstrong

Frederick Delius, Second edition (2009)
Mary Christison Huismann

Gaetano Donizetti, Second edition (2009)
James P. Cassaro

Edward Elgar (1993)
Christopher Kent

Gabriel Fauré, Second edition (2011)
Edward R. Phillips

Alberto Ginastera (2011)
Deborah Schwartz-Kates

Christoph Willibald Gluck, Second edition (2003)
Patricia Howard

Charles François Gounod (2009)
Timothy S. Flynn

G.F. Handel, Second edition (2004)
Mary Ann Parker

Paul Hindemith, Second edition (2009)
Stephen Luttmann

Gustav Holst (2011)
Mary Christison Huismann

Charles Ives, Second edition (2010)
Gayle Sherwood Magee

Scott Joplin (1998)
Nancy R. Ping-Robbins

Zoltán Kodály (1998)
Mícheál Houlahan and Philip Tacka

Franz Liszt, Third edition (2009)
Michael Saffle

Guillaume de Machaut (1995)
Lawrence Earp

Gustav and Alma Mahler (2008)
Susan M. Filler

Felix Mendelssohn Bartholdy, Second edition (2011)
John Michael Cooper with Angela R. Mace

Olivier Messiaen (2008)
Vincent P. Benitez

Giovanni Pierluigi da Palestrina (2001)
Clara Marvin

Giacomo Puccini (1999)
Linda B. Fairtile

Maurice Ravel (2004)
Stephen Zank

Gioachino Rossini, Second edition (2010)
Denise P. Gallo

Camille Saint-Saëns (2003)
Timothy S. Flynn

Alessandro and Domenico Scarlatti (1993)
Carole F. Vidali

Heinrich Schenker (2003)
Benjamin Ayotte

Alexander Scriabin (2004)
Ellon D. Carpenter

Jean Sibelius (1998)
Glenda D. Goss

Giuseppe Verdi (1998)
Gregory Harwood

Tomás Luis de Victoria (1998)
Eugene Casjen Cramer

Richard Wagner, Second edition (2010)
Michael Saffle

Adrian Willaert (2004)
David Michael Kidger

GENRES

American Music Librarianship (2005)
Carol June Bradley

Blues, Funk, R&B, Soul, Hip Hop, and Rap (2010)
Eddie S. Meadows

Chamber Music, Third edition (2010)
John H. Baron

Choral Music, Second edition (2011)
Avery T. Sharp and James Michael Floyd

Church and Worship Music (2005)
Avery T. Sharp and James Michael Floyd

The Concerto (2006)
Stephen D. Lindeman

Ethnomusicology (2003)
Jennifer C. Post

Jazz Scholarship and Pedagogy, Third edition (2005)
Eddie S. Meadows

The Madrigal (2011)
Susan Lewis Hammond

The Musical (2011)
William A. Everett

North American Fiddle Music (2011)
Drew Beisswenger

Opera, Second edition (2000)
Guy A. Marco

Piano Pedagogy (2009)
Gilles Comeau

The Recorder, Third edition (2011)
Richard Griscom and David Lasocki

Serial Music and Serialism (2001)
John D. Vander Weg

String Quartets, Second edition (2010)
Mara E. Parker

The Violin (2006)
Mark Katz

Women in Music, Second edition (2011)
Karin Pendle and Melinda Boyd

Béla Bartók

A Research and Information Guide

Third Edition

Elliott Antokoletz
Paolo Susanni

ROUTLEDGE MUSIC BIBLIOGRAPHIES

Routledge
Taylor & Francis Group
NEW YORK AND LONDON

First published 1987
by Garland Publishing, Inc.

This edition published 2011
by Routledge
270 Madison Ave, New York, NY 10016

Simultaneously published in the UK
by Routledge
2 Park Square, Milton Park, Abingdon, Oxon OX14 4RN

Routledge is an imprint of the Taylor & Francis Group, an informa business

Library of Congress Cataloging in Publication Data
Antokoletz, Elliott.
Béla Bartók : a research and information guide / Elliott Antokoletz, Paolo Susanni. – 3rd ed.
p. cm. – (Routledge music bibliographies)
Includes bibliographical references and index.
1. Bartók, Béla, 1881–1945–Bibliography. I. Susanni, Paolo. II. Title.
ML134.B18A7 2011
016.78092–dc22
2010045160

ISBN: 978-0-415-99523-8 (hbk)
ISBN: 978-0-203-88889-6 (ebk)

Typeset in Times New Roman by
Exeter Premedia Services Private Ltd, Chennai, India

Printed and bound in the United States of America on acid-free paper.

Contents

Preface to the third edition

Since the publication of the second edition of *Béla Bartók: A Guide to Research* in 1997, a wealth of information has been proliferating in the field of Bartók research. Scholarly publications of primary source studies—autograph-manuscript studies, essays, and editions of the music—as well as secondary source studies have been accelerated by the many international conferences, symposia, and festivals held over the past decade. These developments necessitate work on a revised and expanded edition of the earlier 1988 and 1997 editions of this research guide.

International conferences in the United States and Europe have inspired several major publications of collected lectures that are expected to pave the way for a more well-rounded and integrated picture of the Hungarian composer's multifaceted contributions to twentieth-century music and scholarship. These conferences have provided opportunities to bring together outstanding senior scholars and promising younger colleagues devoted to Bartók studies in order to evaluate the most current research with respect to the man, pianist, folklorist, and composer. The following paragraphs outline several of the most prominent Bartók conferences and symposia held since the 1997 publication of this research guide.

In March 2000, the Béla Bartók International Congress at the University of Texas at Austin brought together twenty-one major Bartók scholars from Hungary, Germany, Israel, Australia, and the United States, as well as such world-renowned performers as pianist György Sándor, members of the Juilliard and Cleveland String Quartets, Cavani String Quartet, Nikita Storojev from the Bolshoi Opera, and others. The lectures have been published in volume 9 of the *International Journal of Musicology.* In March 2006, the Institute for Musicology in Budapest brought together Bartók scholars from twenty-one countries, the lectures having been published in the Hungarian journal, *Studia Musicologica* 47/3–4 (September 2006). In March 2006, an international forum was held at the University of Surrey, Guildford, England on the theoretic-analytical discipline and its application to Bartók's musical language, and in December 2006, an international Bartók symposium was held at the University of Geneva, the lectures of which are to be published in *Annales Suisses de Musicologie/Schweizer Jahrbuch für Musikwissenchaft* (which is the Journal of the Swiss Musicological Society).

Collectively, these international meetings address the most recent research into Bartók's life, his career as ethnomusicologist, and folk music materials with respect to his fieldwork, transcription techniques, classification methodology, and

influences on his compositions. They also address theoretic-analytical approaches to his music with respect to compositional technique, style, aesthetics, compositional process (sketches, drafts, revisions, editions), and performance authenticity.

The third edition of this research guide is intended to provide a general update in the field of Bartók research. Newly published books and articles have been proliferating over the past decade. Due to extensive international work in the field of Bartók research—including detailed discussions of his folk-music investigations, analyses of his musical compositions and of his surviving sketches, as well as studies of his career and personality—a comprehensive update in most areas of the Bartók discipline (as outlined in the various categories of the following annotated Table of Contents) is needed to keep abreast of the ever-expanding literature on Bartók. The changing field of Bartók research is due not only to recent publications of Bartók's compositions based on primary source studies, but also to the projected complete critical edition by the Bartók Archives and an international board of editors. The changing field of Bartók research is also revealed in the expanding body of theoretic-analytical studies, many stemming from the pioneering theoretical innovations applied to Bartók's musical language since the 1980s. Because of the newly developing theoretic-analytical methodology, there is a greater understanding of Bartók's music as well as a larger body of twentieth-century compositions. Thus, the projected third edition of *Béla Bartók: A Research and Information Guide* is intended to represent the multidisciplinary research areas in the growing Bartók literature.

Elliott Antokoletz
Paolo Susanni

Preface to the second edition

Since the publication of *Béla Bartók: A Guide to Research* in 1988, materials on the life and music of the Hungarian composer have been flooding the field of Bartók research. The proliferation of scholarly work, including publication of previously unknown or unpublished primary-source documents—letters, autograph manuscripts, essays, and editions of the music—as well as secondary-source studies, has been accelerated by the many international conferences, symposia, and festivals held in 1995 to commemorate the fiftieth anniversary of Bartók's death. These developments have necessitated work on a revised and expanded edition of the original volume.

During the past year alone, four international conferences in the United States and Hungary have inspired several major publications of collected lectures that are expected to pave the way for a more well-rounded and integrated picture of the Hungarian composer's multifaceted contributions to twentieth-century music and scholarship. These commemorative conferences have provided opportunities to bring together outstanding senior scholars and promising younger colleagues devoted to Bartók studies in order to evaluate the most current research with respect to the man, pianist, folklorist, and composer.

One of these publications, *Bartók Perspectives* (item no. 1291), combines the lectures of the first and last conferences of the commemorative year: the International Bartók Conference at Radford University in Virginia (item no. 1314), held in conjunction with the fifteenth annual Bartók-Kabalevsky International Competition (item no. 1293), and Bartók in Retrospect: A Pre-Conference International Symposium of the Society for Ethnomusicology at the University of California, Los Angeles (item no. 1292). Collectively, these lectures address the most recent research into Bartók's life, his career as ethnomusicologist, and folk music materials with respect to his fieldwork, transcription techniques, classification methodology, and influences on his compositions. They also address theoretic-analytical approaches to his music with respect to compositional technique, style, aesthetics, compositional process (sketches, drafts, revisions, editions), and performance authenticity.

Studia musicologica 36/3–4 (1995) is based on lectures presented at the International Bartók Colloquium 1995 (item no. 1313) in Szombathely, Hungary, which was similar to the latter two conferences in intention and scope. The essays in this issue of *Studia musicologica* could not be annotated separately in this new edition of the *Guide*, since the indexes were completed before the appearance of the journal volume. Another volume, *Bartók and His World* (item no. 1284), based on lectures presented at The Bard Music Festival Rediscoveries: Béla Bartók and

His World (item no. 1283) at Bard College in New York, differs from the other conference volumes in its more specialized approach to recent Bartók scholarship. The volume editor's stated intention was to close the gap in Bartók scholarship that has resulted from socio-cultural and linguistic barriers to Western scholars. The volume provides information that has been isolated from the international audience, including many historical sources that have been unavailable outside the Hungarian language. Furthermore, both the Szombathely and Bard occasions each featured many concerts of Bartók's works by major performers. The School of Music at the University of North Carolina, Greensboro, also commemorated the fiftieth anniversary of Bartók's death with a three-day international symposium of concerts and lectures, entitled *Focus on Piano Literature: Béla Bartók*, though without projected publication of the lectures.

Other collected volumes published during the past decade also point to extensive international research that has been contributing to a more comprehensive and integrated perspective of the Bartók field. The main general volume is *The Bartók Companion* (item no. 1311), which, in contrast to the long-available *Companion* volumes on Beethoven, Mozart, and other composers, was published for the first time only in 1993. Fifteen international scholars discuss Bartók's aesthetics, style, musical language, and compositional processes, his activities as pianist, teacher, and ethnomusicologist, and other issues of biographical, historical, philosophical, folkloristic, compositional, theoretical, and analytical significance. In the same year, the *Companion* editor also brought back into print Halsey Stevens's classic monograph on Bartók (item no. 249) in its third edition.

In spite of these developments in Bartók research, there have been few new bibliographic surveys of the Bartók literature since the original publication of this *Guide,* and none of these addresses the broad spectrum or provides an update. Nevertheless, each in its own way provides some important perspective and brings to our attention some little-known items. David Clegg's concisely annotated "Select Bibliography of Articles and Interviews by and About Bartók Published in Britain Between 1904 and 1946" (item no. 1254) is directed toward a special body of literature produced during Bartók's lifetime. The unannotated listing in Gábor Kiss's "A Bartók Bibliography, 1980-1989" (item no. 1261) is useful for some new items not included in the original publication of this *Guide.* The more specialized, unannotated list by Yves Lenoir in his "Bibliographie de Denijs Dille sur Béla Bartók" (item no. 1263) covers the writings of the original director of the Budapest Bartók Archívum exclusively.

By the end of the fifty-year period following Bartók's death, the extant Bartók sources have been determined and are being made available for study and evaluation, thanks to the foresight of the Bartók heirs, the Hungarian Republic, the trustees of Bartók's New York estate, and charitable donations to public institutions. These developments have led to new writings on primary-source documentation and the compositional process (item nos. 1110–1197 *passim*), preparatory work on the thematic catalogue and complete critical edition (item nos. 1151 and 1159–1161, especially), corrected printed editions (item nos. 983

and 991), performance authenticity (item nos. 1200–1240 passim), and other areas of Bartók research. The intention in this enlarged edition of the *Guide* has been to include the most updated authoritative writings in these categories.

Given the ever-widening scope of the Bartók literature and the seemingly unattainable goal of reflecting the entire field of Bartók research thoroughly, one can only look forward to each new edition for some sense of fulfillment in this task. It is my hope that this new edition will at least serve as an important intermediary stage toward a more complete and definitive picture of the composer and his music.

Elliott Antokoletz
Austin, Texas
June 1996

Preface to the first edition

Since his death in 1945, Béla Bartók has been recognized, along with Igor Stravinsky and members of the Vienna Schoenberg circle, as one of the major figures of twentieth-century music. In addition to his stature as a composer, Bartók had established himself during his lifetime as a piano virtuoso, pedagogue, editor of a significant body of keyboard music (from the Baroque through Romantic eras), linguist, and humanitarian. In the field of ethnomusicological research, he has been universally recognized for his pioneering work in collecting, transcribing, analyzing, and classifying thousands of folk melodies from Eastern Europe, North Africa, and Turkey.

Increasing interest in Bartók's music since 1945 has been reflected by the number of score publications, recordings, concerts, and international festivals devoted to the composer. Conferences and scholarly publications dealing with Bartók's life and works have been flourishing in the last several decades as well. The massive and complex nature of the literature has created the need for an updated and annotated bibliographic reference source to keep pace with these scholarly developments. This *Guide to Research* is intended to fill this need. There are many relatively brief, topically nonspecific, and generally unannotated bibliographies appearing within larger studies of Bartók's life and works. Although there have been several publications devoted exclusively to providing bibliographic information, or at least to substantial bibliographic listings within larger volumes, they lack updated information and for the most part do not include annotations and topical ordering that would increase their usefulness for Bartók researchers. Nevertheless, several of these substantial bibliographic listings deserve special mention for their pioneering efforts in coping with the growing Bartók literature and research problems. The excellent compilation by Halsey Stevens (see item nos. 1271 or 249) is the most extensive early Bartók bibliography (up to the date of its publication in the early 1950s) to provide a significant list of books and articles by and about Bartók. Stevens also provides a comprehensive list of Bartók's musical compositions, including basic publisher and dedication information. The unannotated, chronologically ordered bibliography by András Szőllősy (item no. 1125), which appeared several years later, is exclusively based on a selective list of primary-source writings. This bibliography provides useful publication information (including reprinted and translated versions, etc.) not found in Stevens. The book by József Ujfalussy (item no. 250), which appeared in 1971, incorporates and expands Szőllősy's primary-source list. It includes the list of Bartók's writings up to the composer's death and the first posthumous publications but not subsequent translations. The main area of

Ujfalussy's expansion of the Szőllősy list is seen in the newly added discography as well as in his unannotated bibliography of secondary sources. Ujfalussy also provides some basic topical subdivisions for the otherwise alphabetically ordered entries. A more updated selective bibliography by Todd Crow (item no. 1145), which contains 315 excellently chosen entries, is intended as a listing of the most significant books and articles on Bartók between 1963 and 1973. The more recent compilation by András Wilheim (item no. 1128), published in 1981, is quite useful for its intensive focus on the major books, dissertations, and articles produced between 1970 and 1979. While also limited by its lack of annotations, its year-by-year ordering provides us with a chronological view of research developments in the Bartók world during this decade in which the Bartók literature continued to flourish. William Austin's bibliographic listing in his larger book on twentieth-century music (item no. 1096) was prepared as a supportive bibliography for his Bartók chapter. However, because the source annotations are too brief and general, this list does not readily lend itself to in-depth scholarly research.

Bartók's scholarly contributions have been published and translated into many languages in approximately fifteen volumes devoted to folk music (exclusive of several volumes that have remained unpublished) and in numerous essays. These essays range from the study of folk music to diverse aesthetic, stylistic, and technical questions in connection with both traditional and contemporary art-music as well as broader political and social issues. In the interest of providing the most complete and well-rounded picture of Bartók's multifaceted contributions as well as providing direct insight into his personality, psychology, and philosophical attitudes, the intention in this *Guide* is to compile systematically as many of Bartók's published writings as are available. These primary-source writings are organized into several categories in Chapter II. Bartók's published essays, books, and other primary-source documents, which include approximately 200 items, are presented in chronological ordering within each of these categories to reflect both the evolution of his thinking and its correlation with historical events. Furthermore, each annotation includes a comprehensive listing of the main journals or books in which the cited original publication was subsequently reprinted or translated. These are the criteria for the selection of the primary-source entries.

Selection of the secondary-source entries is based on very different criteria from those of the primary sources. Extensive international work in the field of Bartók research since the 1930s—including detailed discussions of his folk-music investigations, analyses of his musical compositions and of his surviving sketches, as well as studies of his career and personality—has, in part, necessitated a selective rather than comprehensive approach to the vast literature on Bartók. My own research led me to study the archival materials in New York and Budapest, to do an extensive review of the secondary sources, and to maintain personal contact (at international Bartók conferences, in joint lectures, and through correspondences) with widely recognized scholars in the Bartók field.

These experiences led to my awareness of the main issues and problems in Bartók research as well as to the names of those scholars who have appeared in the literature most frequently over a significant period of time and have been most widely quoted. This has permitted me to make judgments regarding scholarly value and/or uniqueness of contribution. On this basis, I have been able to make a calculated reduction of the original 2,500 items I had collected and indexed to a final listing of about 700 items. This final selection is intended as a representation of the core of the literature on Bartók. At the same time, many excellent contributions that deserve to be part of this core were excluded, since they tend toward duplication of discussions that have been developed more substantially in other writings. On the other hand, certain items that were largely repetitions of other items were included when such items also contributed some unique information.

Several other, more specific criteria have also been basic in selecting the secondary-source items. The extreme diversity of Bartók's activities as scholar and composer dictated the need for representation in many areas of scholarly research. In addition to the varied categories that are subsumed under the general chapter topics (see Contents), a more detailed breakdown of subjects dealing with the stylistic and technical features of the musical language also determined the selection of items: due to the numerous theories that have been applied to Bartók's music, a varied and extensive number of special studies are required to provide adequate representation in dealing with his musical language. Since certain theories have been more widely recognized than others, they have received greater representation in the entries. The inevitable result has been some repetition of information in certain items, such repetition being acceptable when these items also provided important additional, sometimes unique information.

Comprehensive international representation also seemed necessary in the selection of the secondary-source writings. The international relevance of Bartók's ethnomusicological activities and the resulting interest in Bartók's methodological approach among scholars of different national backgrounds have made the wide international selection of items in this volume imperative. Another significant determinant has been the diversity and distinctness of the many theoretical approaches to Bartók's music on the international level. Such diversity appears to be influenced to some extent by geographical separation, which has prevented accessibility to or familiarity with those national folk sources as well as archival materials relevant to Bartók research. Language barriers have also contributed to some extent to the lack of integration of information and the fostering of distinct "schools" of theory and analysis. However, no less significant in the development of internationally diverse and often contradictory approaches to Bartók's musical language is the complexity and diversity of that language itself.

The secondary-source selections also include as many scholars as possible who worked with Bartók or knew him personally. In general, priority has been

given to those who have been involved extensively with the primary sources. These include writings based on first-witness reports and interviews with Bartók as well as writings dealing with the folk-music collections, sketches, manuscript drafts, letters, and other primary-source documents.

The intention in this volume is to make the greatest amount of information on Bartók accessible with the least amount of effort for the reader. Certain basic information is therefore provided in the annotations in order to facilitate library research. The annotations are aimed at providing concise yet specific and, when necessary, detailed description of content. In those cases where the content of an item is self-evident from the citation itself, in-depth annotation seems unnecessary. Reference is also made to the inclusion of bibliographies, indexes, music examples, facsimiles, illustrations, and other such supportive materials. In addition, most of the items are provided with ISBN, ML, and/or Dewey classification numbers where these numbers are appropriate and available. However, some of the early Hungarian or other European journals in which Bartók's own writings were originally published have been unavailable or difficult to obtain in the United States. Since many of these journals are housed at the National Széchényi Library in Budapest, the special accession numbers employed by that library are given in the citation. These special numbers are preceded by the letter "H" or, occasionally, "HA," "HB," or "HC." In several cases, where I had no access to the original publication, annotations were made from reprints or translations (usually German, French, or English) of the original primary-source article or book. In fewer cases, where the original page numbers had not been supplied in bibliographic sources that otherwise refer to the original publication, I have indicated "n.p." in my citation. However, the annotation of each primary-source item includes the main publications in which reprints or translated versions of the original subsequently appeared. Where annotations of secondary-source items were obtained from *RILM Abstracts,* the *RILM* number and year are given.

Information used to compile the complete list of Bartók's published compositions in Chapter I was derived from several sources: the Dille catalogue (see item no. 1257), the Szőllősy/Ujfalussy catalogues (item nos. 1276/256), the chronological list of works compiled by Halsey Stevens (see item no. 249), the Somfai/Lampert list in the *New Grove* entry on Bartók, and finally the available information contained in the published musical scores themselves. Since it has been impractical to retain the numbering system as established by Dille and Szőllősy in their catalogue listings of Bartók's musical compositions—my listing is by genre rather than by an exclusively chronological ordering—I have used my own numbering system in this *Guide.*

Béla Bartók: A Guide to Research has been compiled with the intention of providing Bartók scholars and students with a tool to facilitate research into historical, biographical, theoretical, analytical, pedagogical, and ethnomusicological issues. Performers and concert-goers should also find this *Guide* a useful source

that provides access both to scholarly and general information on the teaching, performance, and appreciation of Bartók's music. If I have closed some of the bibliographic gaps that have been a source of obstruction in Bartók research, then I feel my task will have been fulfilled.

Elliott Antokoletz
Austin, Texas
October 1987

History of Bartók's musical development: an introduction

1. Basic sources of Bartók's style

Béla Viktor János Bartók (March 25, 1881 to September 26, 1945) was born in the town of Nagyszentmiklós in the Torontál district of Hungary. When two-thirds of Hungarian territory was distributed among Romania, Yugoslavia, and Czechoslovakia after the signing of the Treaty of Trianon in June 1920, Bartók's birthplace was absorbed into the western tip of Romania and renamed Sînnicolau Mare. This national tragedy was to have great psychological ramifications for Bartók in the course of his personal and musical development. He recurrently expressed his grief and pessimism and advocated a philosophy based on his desire for brotherhood among nations. The evolution of his musical aesthetics is a direct reflection of his philosophy. As a result of his broad international interests and activities, he was to absorb both divergent folk- and art-music sources into a highly original musical language and style.

In the late nineteenth and early twentieth centuries, several conflicting musical forces became evident in Europe, the most prominent of which were German late Romanticism, French Impressionism, and the folk music of Eastern Europe. Increasing nationalist demands during the decades of international tension prior to World War I contributed to the independent developments of these forces. Non-Germanic composers began to react against the ultrachromaticism of the Wagner-Strauss period as they turned away from the long tradition of German musical hegemony toward the new spheres of influence in France and Eastern Europe. These conditions served as the social and musical framework from which Bartók's art was to emerge.

Bartók's pioneering musical role is best understood in the context of international political developments. As part of a dual monarchy, Hungary was absorbed into the German political sphere as a member of the Triple Alliance (which included Germany, the Austro-Hungarian Empire, and temporarily Italy), so that, in 1918, Hungary suffered defeat along with Germany and Austria. Ruled by the Germanized Magyar aristocracy, the Hungarian peasants and the national minorities (especially Romanians, Serbo-Croatians, and Slovaks) opposed the domination of their country by the Austrian Habsburgs. Intense nationalistic sentiment had already burst forth in the Hungarian Revolution of 1848, which was led by the patriot Lajos Kossuth. While the Hungarians achieved independence, this autonomy was short lived. In 1849 Austria, with the aid of both Russia and the rebellious Slavic and Romanian minorities, ruthlessly suppressed Kossuth's nationalist regime.

2. Early Germanic musical influences from 1897 to 1902

Bartók ardently felt the nationalist spirit, but his musical training and knowledge were deeply rooted in the Germanic tradition. His early compositions, dating from the 1890s in Pozsony (now Bratislava, capital of Slovakia), reveal a distinctly Brahmsian style, which was transformed during his student days at the Royal Academy of Music in Budapest (1899–1903) by his intensive studies of the chromatic scores of Wagner (particularly *Tristan und Isolde*). However, Bartók soon became discouraged with the possibilities of further evolving his style in the Germanic tradition.

This problem was temporarily resolved when he heard a performance of Richard Strauss's symphonic poem, *Also sprach Zarathustra,* by the Philharmonic Orchestra on February 2, 1902, which led Bartók out of a period of stagnation: the Strauss work contained "the seeds for a new life."[1] In the same year Bartók transcribed Strauss's *Ein Heldenleben,* for piano solo: his memorized, virtuoso performance made a profound impression in Budapest and later, on January 26, 1903, at the Tonkünstlerverein in Vienna.

His own compositions began to reveal the harmonic, tonal, and motivic influences of Strauss. This idiom guided him toward the creation of a new type of chromatic melody, later exemplified in such works as movement I of his *First String Quartet* (1908–1909).[2] Although the chromatic line of the quartet evokes the romantic restlessness expressed in the musical thread of Wagner's *Tristan und Isolde,* Bartók's freer tonality (largely achieved by sudden major–minor mixtures) and an almost continuously dissonant texture (based on pervasive use of appoggiaturas and sevenths) may be primarily associated with the more daring harmonic fabric of Strauss's works, for example, his opera *Elektra* (1906–1908).[3] Both the Bartók quartet and Strauss opera are based on the assumptions of triadic harmony, but their constantly shifting tonalities frequently result in polytonal relations.

Straussian characteristics can also be observed in other works of the same year. Both the early *Concerto for Violin and Orchestra,* Op. posth., and *Two Portraits* for orchestra are based on the same leitmotif, D-F#-A-C#, which is also recognizable in the *First String Quartet* as well as No. XIV of the *Fourteen Bagatelles,* Op. 6, for piano. This leitmotif has programmatic significance, symbolizing the violinist Stefi Geyer with whom Bartók was in love. In addition to the romantic feature, these works are also structurally related: Bartók had incorporated the first movement of the then unpublished *Concerto*[4] into the *Two Portraits,* with some alteration, and combined it with an orchestral version of No. XIV of the *Bagatelles.*[5]

3. Influence of Liszt, the Magyar nóta, and first contact with authentic Hungarian folk music (1902–1905)

In the spring of 1903, resurgent patriotic movements throughout Hungary further roused Bartók's nationalism. He adopted national dress, spoke Hungarian rather

than German, and dropped the prefix "von" from his family name, i.e., some of his early compositions were signed "Béla von Bartók." As a patriotic gesture, he wrote *Kossuth,* a symphonic poem on the life of the revolutionary hero.[6]

Stemming from Bartók's piano studies with István Thomán, one of Liszt's most gifted pupils, we now find the influence of Liszt as much in evidence as that of Strauss. Bartók had already given his debut in Budapest in October 1901, with a performance of Liszt's *Sonata in B Minor.* The characteristic style of Liszt's *Hungarian Rhapsodies* is apparent in Bartók's "Fantasy II" and "Scherzo" from *Four Piano Pieces* (1903), *Rhapsody for Piano,* Op. 1 (1904), and especially *Kossuth.* At the same time, other works written between 1902 and 1905 had also begun to reveal Bartók's inclination toward the development of a new national style, in particular, the *Four Songs* set to the folk-like texts of Lajos Pósa, *Violin Sonata,* and the *Piano Quintet.*

This new style, derived from Hungarian urban folk song (i.e., popular art song or "Magyar nóta"), developed in the nineteenth century from a similar type of German urban folk song known as the "Volkstümlichlied." These songs, usually with piano accompaniment, are generally strophic in form with an architectonic (or rounded) ABA structure. Numerous Hungarian imitations were composed by amateurs from the educated classes and disseminated along with the verbunkos (recruiting dance) and csárdás by urban Gypsy bands.[7] (The "Magyar nóta" was not exclusively urban, however, since Gypsy bands were invited to peasant gatherings in small villages as well.)

In 1904, however, and quite by chance, Bartók first came into contact with authentic Hungarian folk music. He heard a peasant girl named Lidi Dósa singing a popular art song with modal inflection and attenuated stanzaic structure. Her rendition was remarkably different from the Gypsy-styled café versions, which he originally thought, as did Liszt and Brahms, to be the authentic folk music of his country.

Thus, Bartók was impelled to investigate the musical repertory of Lidi Dósa's native Transylvanian village and its environs as a new source for his own compositions. Together with Zoltán Kodály (1882–1967), with whom Bartók had formed a lasting relationship at the end of 1905, the two young composers visited Hungarian villages in July of 1906 to collect and record peasant music: Bartók in the eastern part of the country, Kodály in the north.

4. Bartók's first folk-music investigations, his discovery of Debussy, and early compositional results (1905 to World War I)

Various composers in the late nineteenth and early twentieth centuries turned to the modalities of their native folk music as the basis for composition, but it was Bartók who most thoroughly and extensively transformed these modes into the materials of a new musical language. In his autobiography, Bartók discussed the influence of these sources.[8]

In his desire to move away from traditional Western influences, Bartók had to find the means for deriving new pitch structures to harmonize both authentic folk melodies of Eastern origin and his own original inventions, which might include imitations of folk melodies. The folk tunes themselves showed him new ways of harmonization. Using Edison phonograph cylinders, he and Kodály were able to record multiple thousands of melodies on the spot and later transcribe (notate), analyze, and order them according to a modified classification system developed by Ilmari Krohn.[9] In Bartók's early explorations into the sources of Hungarian peasant music, certain musical styles became apparent. He found that the peasants, in their oral musical tradition, naturally tended to transform the elements of their music, giving rise to numerous variants of one or another melody.[10] Some peasant groups who had been minimally exposed to outside cultural influences (as with a segment of the Romanian population) tended to preserve their old traditions without change. Other peasant groups, having had intercommunication with surrounding tribes and with urban centers, absorbed foreign elements into their existing music, creating a new style that probably began its development only at the turn of the eighteenth century. Thus, Bartók found older and newer styles present alongside one another in some nations (e.g., the Moravians and the Slovaks), while a single homogeneous style several centuries old was preserved in other nations.

Among the Hungarian peasants, the newer style developed in the nineteenth century side by side with the older traditions, gradually replacing them. Peasants found it desirable to imitate certain cultural features of the upper classes from the towns, thereby absorbing and transforming them into a new yet entirely homogeneous Hungarian peasant style. Furthermore, with greater intercommunication, foreign elements from neighboring peoples (e.g., especially from the Romanians and Slovaks, coming mostly by way of the West) infiltrated Hungarian villages. This acculturation resulted in melodies exhibiting heterogeneous ethnic characteristics. Thus, of the diversely collected folk materials, Bartók distinguished three categories: (1) melodies in the old Hungarian peasant-music style; (2) melodies in the new Hungarian peasant-music style; and (3) a group of diverse melodies exhibiting no unity of style.[11] Bartók considered the old and new styles far more significant than the mixed style, and it is these that pervade his own musical compositions. These early investigations culminated in Bartók's many articles and his classic study, *A magyar népdal* (The Hungarian folk song), published in Budapest in 1924.

As Hungarian cultural life was becoming reoriented toward that of France, Bartók found yet another source for his musical language in the works of Debussy.[12] Bartók's appointment in 1907 as a teacher of piano at the Academy of Music in Budapest was important for his development in both areas. Firstly, it permitted him to settle in Hungary and continue his investigations of folk music. Secondly, at the instigation of Kodály, who was also appointed as composition teacher there, he began to study the music of Debussy thoroughly. According to the contents of Bartók's library (now in the Bartók Archívum in Budapest), Bartók

purchased Debussy's *String Quartet* and other works during October 1907, and, between 1907 and 1911, a number of the piano pieces, including *Pour le piano, L'isle joyeuse, Images I* and *II,* and *Préludes I.*[13]

Bartók's own *Quatre nénies* (Four Dirges), Op. 9a, reveals significant connections with the Debussy works, not only in the use of a French title but also in the prominent use of pentatonic formations in the *Second Dirge.* Bartók was surprised to find in Debussy's work "pentatonic phrases" similar to those in Hungarian peasant music, attributing this to influences of folk music from Eastern Europe, particularly Russia.[14] More extensive similarities between the musical languages of Bartók and Debussy may be seen in the use of modal and whole-tone formations, for example, in Bartók's *First String Quartet* (1908–1909) and his opera, *Duke Bluebeard's Castle* (1911). The opera libretto by Béla Balázs, like that of Debussy's *Pelléas et Mélisande,* finds its inspiration in Maurice Maeterlinck's dramatic symbolism, so the pervasive interactions of modal and whole-tone materials similarly found in the symbolist-impressionist contexts of these two operas hardly appear to be coincidental.

The *Eight Hungarian Folk Songs* for voice and piano (1907–1917) were among Bartók's earliest folk-song arrangements for concert performance. The first five were collected in 1907 during his folk-song expedition to the Csík District of Transylvania. The last three were collected from Hungarian soldiers in 1916–1917, when expeditions to the villages were severely restricted by the war, and are based on soldiers' texts. Both sets were joined in one volume and published in 1922. Six of the eight songs belong to the old style, four of which are exclusively pentatonic, and pentatonic segments are prominent in the vocal lines of two of the songs that are otherwise modally heptatonic.

5. Expanded folk-music investigations and first mature compositions

Following his initial investigations of Hungarian folk music in 1906, Bartók also began to explore the folk music of other nations. Unlike Kodály, whose folk-music activities remained limited to the Hungarian villages, Bartók's increasingly international interests led him to collect the melodies of the Slovaks in the autumn of the same year and of the Romanians in the summer of 1909. In 1910, he made his first attempts to collaborate with Slovaks and Romanians in a project for the publication of scientific studies of his respective folk-music collections. In 1913, his collecting tours also took him to the Biskra District in Algeria, where he recorded Arab folk music. These as well as his other expeditions were to result in the collection, transcription, and analysis of thousands of melodies from Eastern Europe (Bulgaria, Hungary, Romania, Ruthenia, Slovakia, and Yugoslavia), from North Africa, and in 1936 from Turkey. His scholarly contributions in the field of folk-music research have been published in various languages in many books and a substantial number of shorter essays.[15]

Bartók's expanded folk-music research also resulted in wider influences that were absorbed into his own musical compositions. The Slovak collection provided source material for *Four Slovakian Folksongs* for voice and piano (the first three ca. 1907, the fourth in 1916); the fifth piece of the *Fourteen Bagatelles,* Op. 6, for piano (1908; based on a Slovakian folksong from the province of Gömör); the second volume of piano pieces from *Gyermekeknek* (For Children, 1908–1909); and, between 1917 and 1924, transcriptions for vocal solo, and male and female choruses.

In the *Bagatelles,* which represented for Bartók "a new piano style that appeared in reaction to the exuberance of the romantic piano music of the nineteenth century,"[16] we find, in addition to the general exploitation of progressive compositional techniques (e.g., polytonality in No. I, ostinato rhythmic patterns in Nos. II and V, and modally derived fourth chords in No. XI), experiments with the irregular rhythm (No. V) and tritone (e.g., Nos. VIII, XI, and XIII) of the Slovaks. Bartók's Romanian research also broadened the scope of his compositions, leading to an early arrangement of a Romanian folksong in the fifth of the*Vázlatok* ("Sketches," 1908–1910) and a number of other transcriptions in 1915, including the *Sonatina, Romanian Folk Dances from Hungary, Romanian Christmas Songs (Colinde),* which are all for piano, *Two Romanian Folksongs* for a four-part women's chorus, and *Nine Romanian Songs* for voice and piano (unpublished). Influences from his Arab folk-music research in 1913 are evident in movement III of his *Piano Suite,* Op. 14 (1916), and the *Second String Quartet* (1915–1917). Bartók's plans to expand his sphere of research to Russian folk music were prevented by the outbreak of World War I in 1914, and, two years later, Romania's military involvement forced discontinuation of further expeditions to Transylvania.

6. Toward synthesis of divergent art- and folk-music sources

Despite the reaction against the prevailing Germanic influences in Budapest at the turn of the century and the search for new sources of artistic inspiration, many of Bartók's compositions continued to manifest certain characteristics prevalent in the Germanic musical tradition. Fundamental features of this tradition were to be absorbed into his compositions and eventually synthesized with those of the peasant melodies and French musical sources. However, in his early mature works of 1908–1909, these sources were only juxtaposed in a given movement or work, rather than being synthesized, fused, or transformed into a unified style.

In terms of the Germanic style, the *First String Quartet,* like Strauss's opera *Elektra,* is historically transitional in its interaction of triadic harmonies with chromatic melodic lines that unfold according to nonfunctional voice-leading patterns.[17] Both works epitomize late Romantic music on the threshold of a new chromatic idiom. However, while Strauss never crossed that threshold, Bartók's *First Quartet* was only the beginning of his new chromaticism. At the same time, we also find the "parlando-rubato" style of Eastern European folk music as well

as direct references to certain impressionistic passages of Debussy's *String Quartet* in the quiet flow of inverted parallel triads. These three divergent sources are also reflected throughout the work by the juxtapositions of chromatic, pentatonic/modal, and whole-tone passages.

The latter two sources (Hungarian folk music and French impressionism) are especially evident in Bartók's opera *Duke Bluebeard's Castle* (1911), the libretto inspired by Maeterlinck's symbolist drama. Bartók dedicated the work to his first wife, Márta Ziegler, whom he married in the autumn of 1909. The opera was rejected as unperformable in a competition for a national opera because its genuine Hungarian qualities were unrecognizable to an audience accustomed to hearing Italianate or Germanized settings of Hungarian texts. Due to the failure of this work as well as of the New Hungarian Musical Association (UMZE), which Bartók and other young Hungarian composers organized to promote new Hungarian music, Bartók withdrew from public musical life in 1912.

Due to the outbreak of World War I in 1914, Bartók had to give up much of his ethnomusicological fieldwork. As a result, he devoted more of his time to the systematic arrangement of the large quantities of folk material he had accumulated. This new stage in work with the folk material and the greater amount of time that he was able to spend in composing partly account for the developments in his compositional creativity.

The first products of this period, in addition to the Romanian and Slovak settings mentioned earlier, were the one-act ballet, *The Wooden Prince* (1916), on a Balázs libretto, the *Piano Suite* (1916), two sets of songs of five songs each, *Öt dal,* Op. 15 (1915) and *Öt dal*, Op. 16 (1916), the latter composed to poems of Endre Ady, and the *Second String Quartet* (1915–1917). The works of this period, especially the *Second Quartet*, reveal a greater fusion of those diverse sources found in his earlier compositions, with a tendency toward more pervasive manifestations of the folk-music sources, including the influences of Arab folk music. Furthermore, the *Second Quartet* reveals, more than any of Bartók's preceding works, a greater transformation of traditional modal elements into abstract pitch formations and marks a radical break from the harmonic progression in the *First Quartet.*

7. End of World War I to mid-1920s

The war ended with the defeat of the Alliance, the fall of the Habsburg Empire, and severe political and economic deterioration. The revolution in 1918 brought an independent republic under Count Mihály Károly, whose more liberal rule was soon replaced by the communist dictatorship of Béla Kun in March 1919. Kun's overthrow by Romanian soldiers in July 1919 paved the way for the extreme nationalism of Admiral Miklós Horthy, who was made regent in 1920. Despite these conditions, Bartók was able to produce several significant works between 1918 and 1920, including the *Three Studies*, Op. 18, for piano (1918), the one-act

pantomime *The Miraculous Mandarin*, Op. 19 (1919), on a libretto by Menyhért Lengyel, and the *Eight Improvisations on Hungarian Peasant Songs*, Op. 20, for piano (1920). All three works now reveal remarkable developments in style and musical language.

The *Studies* deal with specific pianistic problems not occurring in the etudes of Chopin, Debussy, Stravinsky, or Prokofiev.[18] Although they encompass a smaller range of expression, they are technically and tonally beyond anything occurring in his earlier piano works. Particularly notable is the new concern with the extensions and contractions of the pianist's hand. While the *Studies* were premiered with the Ady songs (*Öt dal*, Op. 16) and the *Piano Suite*, Op.14, at one of the "composer's concerts" arranged for Bartók in 1919, the *Mandarin* was not to be performed in Budapest during his lifetime, despite the profound and striking quality of the music. Part of the antagonism it aroused was due to the nature of its plot.

After the signing of the Treaty of Trianon in 1920, Hungary had lost much of her prewar territory to surrounding nations, including Romania, Czechoslovakia, and the Kingdom of Serbs, Croats, and Slovenes (the former Yugoslavia).[19] This national loss was also a personal tragedy for Bartók: the severed territories were no longer open to the Hungarian folk-music collector. Conditions since the end of the war had already led Bartók to consider an extended leave of absence from his teaching position at the Academy of Music, as expressed in a letter of October 23, 1919.[20]

Although Bartók ultimately remained in Hungary and continued to teach at the academy, he was forced to shift his activities during this period more toward composition and an intensive concert career. This change of activity can be observed in part in his approach to those compositions that continued to include authentic folk melodies, the approach now best described as composing with folk song rather than folk-song arranging.

In the *Eight Improvisations on Hungarian Peasant Songs*, Op. 20, for piano (1920), the underlying tunes themselves, which were collected from Felsőiregh (in the District of Tolna), Hottó (Zala), Kórógy (Szerém), Csíkgyimes (Csík), Lengyelfalva (Udvarhely), and Diósad (Szilágy), are secondary to the added materials: the elements of the tunes are systematically developed, modified, and transformed into highly abstract pitch sets and interactions.

The significance of Bartók's change of activities in the 1920s can also be seen in his increased contact with international composers and their works. In his two *Sonatas for Violin and Piano* (1921 and 1922), Bartók came closer than in any of his other works to a kind of atonal chromaticism and harmonic serialization typical of the expressionistic works of the Schoenberg school. At about the same time, Schoenberg was producing his first completely serial twelve-tone works.[21]

In Bartók's works written in the mid-1920s, the transformation of his musical language into further abstractions (or at least fusions) of the modal elements of folk music may have been given some direction toward extreme systematization by his contact with other contemporary composers and their works: in 1921 he

met Ravel and Stravinsky in Paris, through the musical writer Henri Prunières, and in 1922 he participated with members of the Schoenberg circle, Stravinsky, Milhaud, Hindemith, Busoni, and others in the first performances of the International Society for Contemporary Music (ISCM). It was at this time that interest in Bartók as a composer was fostered in Britain by two young composer-critics, Philip Heseltine (Peter Warlock) and Cecil Gray.[22] This contributed to his first substantial recognition outside of Hungary.

In the next couple of years, Bartók produced little because of his heavy concert schedule and work at the academy. His most successful work at this time was the *Dance Suite* for orchestra (1923), which was also arranged for solo piano (1925). The work reveals an increased economy of material based on a synthesis of a wider variety of folk sources than previously; the first and fourth dances show certain Arab influences, the second, third, and ritornel Hungarian, and the fifth Romanian; all of these sources are synthesized in the finale.[23] Other scholars also point to the combination of modal folk sources in this work.[24]

8. Final period (1926–1945)

Following *Village Scenes* (1924) for voice and piano, based on five Slovak folk songs, Bartók moved into a new phase of productivity in terms of piano composition. In the year 1926 alone, he composed the *Sonata, the Out of Doors* cycle of five pieces, *Nine Little Piano Pieces, First Piano Concerto*, and several short compositions that were eventually to become part of the *Mikrokosmos* (completed in 1939), a collection of 153 progressive pieces in part written for didactic purposes.

At the time of the ISCM in London three years earlier (1923), Bartók had met the American composer Henry Cowell. Impressed by the latter's use of tone clusters, Bartók asked him if he could use them in his own compositions. Although these piano works of the mid-1920s bear little relationship to the percussive sonorities as conceived by Cowell, they nevertheless tended toward greater textural and harmonic density. While Bartók composed these works partly out of the practical necessity of providing himself with concert repertoire, they also represented in many ways a new stage in the synthesis of his musical language.[25] The *Piano Concerto*, first performed at the ISCM at Frankfurt on July 1, 1927, is representative of the new percussive style, in which the melody is in a simpler folk-like style while the harmonic dimension is more abstract and dissonant.[26] Another source is also apparent in this as well as the other piano works of this year. Bartók toured Italy during 1925, during which time, in addition to his own performances of Baroque Italian music, he was inspired to investigate contrapuntal techniques in the keyboard works of Benedetto Marcello, Michelangelo Rossi, Azzolino Bernardino della Ciaia, Girolamo Frescobaldi, and Domenico Zipoli, transcribing some of their works for piano.[27]

At the ISCM concert in Baden-Baden on July 16, 1927, Bartók performed his own *Piano Sonata* on the same program as Berg's *Lyric Suite* for string quartet. Shortly afterward, Bartók completed his *Third* and *Fourth String Quartets* (September 1927 and September 1928, respectively). Although the Bartók works show little stylistic resemblance to the lush romantic textures of the *Lyric Suite*, one may observe a superficial yet striking similarity in their common use of exotic instrumental colors as well as certain common assumptions underlying their symmetrical pitch relations. This comparison is not meant to suggest that Bartók was influenced by Berg's use of pitch symmetry but, rather, that these quartets of the two composers reveal parallel historical developments; Bartók had already exploited principles of inversional symmetry in No. II of his *Bagatelles*, Op. 6, for piano, in 1908, and many works since then.[28]

Bartók's move toward ever-greater abstraction and synthesis of divergent art- and folk-music sources had reached its most intensive stage of development in the *Fourth Quartet.* The large-scale arch form of the five-movement plan serves as a carefully constructed framework within which Bartók organizes diversified melodic, harmonic, and rhythmic formations into a highly systematic network of interrelationships. Despite the more abstract medium, rhythmic and structural properties of folk music are nevertheless still very much in evidence. Elements from Hungarian and other folk sources provide materials that contribute to the distinctive styles of the different movements. The cello line that opens the slow movement is in the parlando-rubato rhythm of the old Hungarian folksong style, or the *horă lungă* (long song) that Bartók discovered in Romanian folk music,[29] and is accompanied by a typical Eastern-European bagpipe-like drone. The complex tempo-giusto dance rhythm of the last movement includes an unequal-beat rhythmic ostinato (3 + 2 + 3/8) typically occurring in Bulgarian folk music.

The year 1928 was one of the most prolific for Bartók. In addition to the *Fourth Quartet*, he wrote two *Rhapsodies* for violin and piano, both arranged for violin and orchestra, the *First Rhapsody* appearing in a version for cello and piano as well. Both works are prominently founded upon certain folk characteristics which foreshadow Bartók's renewed interest in folk-music settings. That same year Bartók participated in the International Folk Music Congress in Prague, and his new folk-song arrangements and transcriptions during the next decade reveal his increasing interest in folk texts.

The *Twenty Hungarian Folksongs* for voice and piano were composed in 1929, followed by *Four Hungarian Folksongs* for mixed chorus, a cappella (1930), *Transylvanian Dances* for orchestra (1931), which are a transcription of the earlier *Sonatina* for piano (1915), *Hungarian Sketches* for orchestra (1931), *Székely Songs* for male chorus, a cappella (1932), *Hungarian Peasant Songs* for orchestra (1933, which are transcriptions of pieces from the *Fifteen Hungarian Peasant Songs* of 1914–1917), *Hungarian Folksongs* for voice and orchestra (1933, which are transcriptions of pieces from the *Twenty Hungarian Folksongs* of 1929), *Twenty-Seven Choruses* for two- and three-part children's or women's chorus (1935), and *From Olden Times*, on old Hungarian folk- and art-song texts,

for three-part male chorus, a cappella (1935), as well as many pieces from the *Mikrokosmos* for piano (1926–1939).

As in the earlier *Rhapsody*, Op. 1 (1904), the *Second Sonata* for violin and piano (1922), and later *Contrasts* for violin, clarinet, and piano (1938), and the general characteristics of many other Bartók compositions, the two *Rhapsodies* are based on highly ornamented folk materials and are divided into the conventional lassú (slow "parlando rubato") and friss (quick "tempo giusto") of the *Verbunkos* style.[30] The Gypsy association is also evident in the use of the dulcimer-like cimbalom in the orchestral version of the *First Rhapsody.*

In the increasingly repressive political atmosphere of the 1930s, Bartók withdrew from performing his own works in Budapest. In 1930, he also composed one of several planned cantatas to express his ideal view of the brotherhood of neighboring nations—Romania, Slovakia, and Hungary. The *Cantata Profana*, which is the only completed work of the group, represents the most explicit musical embodiment of his philosophy.[31] Throughout his life, Bartók felt a deep personal commitment to the principles of national independence and artistic freedom.[32] Stylistically, the *Cantata* reveals a neoclassical approach in its use of earlier forms and procedures, including canon, fugue, aria, cadenza, turba, and double choruses as well as an orchestral introduction resembling the opening of Bach's *St. Matthew Passion.* The fusion of all these familiar features into a highly systematic network of relationships produces one of Bartók's most personal expressions.

During the 1930s, Bartók continued his folk-music research primarily with institutional sources. He attended the International Congress of Arab Folk Music in Cairo in 1932, studied Romanian folk music at the Bucharest Phonogramme Archives in 1934, began work on the publication of his Hungarian folk-music collection in the same year, became a member of the Hungarian Academy of the Sciences in 1936, and visited Turkey for his last folk-music collecting tour that same year.

During this period, he composed the *Second Piano Concerto* (1931), *Forty-Four Duos* for two violins (1931), *Fifth String Quartet* (1934), *Music for Strings, Percussion, and Celesta* (1936), commissioned by Paul Sacher, whom Bartók met in Basel in 1929, *Sonata for Two Pianos and Percussion* (1937), *Contrasts* (1938), which was dedicated to Benny Goodman and Joseph Szigeti, *Violin Concerto* (1938), completion of the *Mikrokosmos* (1939), *Divertimento* for string orchestra (1939), and *Sixth String Quartet* (1939).

Bartók's first performance of the *Second Piano Concerto* in 1933 was his last concert in Germany. Finally, in October 1937, he withdrew permission for the broadcasting of his works by the radio stations of Fascist Italy and Nazi Germany and transferred publication of his music from Universal Edition in Vienna, which was becoming nazified, to Boosey and Hawkes in London in 1937. In April 1938, in a letter to Mrs. Müller-Widman in Switzerland, Bartók expressed his concern about the progress of Nazi power in Eastern Europe, following Germany's unprovoked attack on Austria. Fearful that Hungary, too, would fall under German domination and contemplating the possibility of emigration, Bartók requested his Swiss friend to "give shelter" to his manuscripts.[33]

9. Last years in the United States (1940–1945)

After the death of his mother in 1939, Bartók no longer had reason to remain in Europe, and so, in October 1940, he and his wife emigrated to New York city. These last years were difficult for Bartók both because of exile from his native national sources and general lack of acceptance of his performances of his own music, which led to severe financial straits. However, a grant from Columbia University made it possible for Bartók to work on the Parry collection of Yugoslav folk-music recordings (held at Harvard University) from March 1941 to the end of 1942, at the same time editing his own Romanian and Turkish materials.

Bartók's health began to decline in 1942, and he gave his last performance in January 1943, in which he and his wife played the *Concerto* arrangement of his *Sonata for Two Pianos and Percussion.* In the same year, Bartók composed the *Concerto for Orchestra.* Several important events led to its composition[34]: (1) his discovery of a recording of Dalmatian two-part chromatic folk melodies while transcribing Yugoslav folk music at Columbia University; (2) a request from his London publisher Ralph Hawkes in 1942 for "a series of concertos for solo instrument or instruments and string orchestra . . . or combinations of solo instruments and string orchestra"; (3) a broadcast in 1942 of the Shostakovich "Leningrad" *Symphony No. 7*, in which Bartók, surprised to hear repetitions of a theme that "sounded like a Viennese cabaret song," was to satirize the work by using a variant of this theme in the *interrotto* of movement IV of the *Concerto*; and (4) a commission by Koussevitzky in 1943 for an orchestral work to be performed by the Boston Symphony Orchestra. This *Concerto*, which appears to be Bartók's most popular work, is based on the most extensive "synthesis of Eastern folk-music materials and Western art-music techniques."[35]

In late 1943, Yehudi Menuhin commissioned the *Sonata for Solo Violin*, which Bartók completed for him in 1944, during a period of temporary improvement in his health. His last two works, the *Third Piano Concerto* and *Viola Concerto*, were composed simultaneously in 1945, the latter work left as an incomplete, fragmented piano version just a few weeks before his death on September 26. This work, commissioned by violist William Primrose, was reconstructed by Tibor Serly from Bartók's first draft.[36] Thus, in his contributions to the aesthetics and techniques of modern composition and musicological methodology, Bartók was to serve as one of the most influential models for both composers and musical folklorists since the end of World War II.

NOTES

1 See Bartók's "Selbstbiographie," which originally appeared in several versions, the first in *Musikblätter des Anbruch* (Vienna) 3/5 (March 1921): 87–90; see also Béla Bartók, *Essays* (New York: St. Martin's Press, 1976), p. 410.

2 Elliott Antokoletz, *The Music of Béla Bartók: A Study of Tonality and Progression in Twentieth-Century Music* (Berkeley and Los Angeles: University of California Press, 1984), p. 14.

3 This relationship should not be construed to mean that the quartet is influenced by the opera but, rather, that they demonstrate parallel developments. While the general impact of Strauss' idiom on Bartók was decisive, he expressed a specific dislike for *Elektra* in an essay written in 1910; see "Elektra. Strauss Richard operája," *A zene* (Budapest) 2/4 (April 1910): 57–58.
4 Published posthumously by Boosey & Hawkes (London) in 1958.
5 Halsey Stevens, *The Life and Music of Béla Bartók* (New York: Oxford University Press, 1954; revised 1964. Third edition, prepared by Malcolm Gillies, Oxford: Clarendon Press, 1993), p. 265.
6 *Béla Bartók Letters*, ed. János Demény, trans. Peter Balaban and István Farkas, rev. Elizabeth West and Colin Mason (London: Faber & Faber; Budapest: Corvina Press, 1971), p. 29.
7 See Béla Bartók, *The Hungarian Folk Song*, ed. Benjamin Suchoff (Albany, NY: State University of New York Press, 1981), pp. xv–xvi; also see Benjamin Suchoff, "Ethnomusicological Roots of Béla Bartók's Musical Language," *The World of Music* (1987): 2.
8 "Selbstbiographie," *Musikblätter des Anbruch* (March 1921): 87–90; see also *Essays*, p. 410.
9 Finnish ethnologist (1867–1960). Later, Bartók independently developed his own methodological approach to the classification of musical folklore.
10 See Bartók, "Hungarian Peasant Music," *Musical Quarterly* 19/3 (July 1933): 267–289, and *Essays*, p. 81.
11 See Bartók, *Essays*, p. 84.
12 See Bartók, "Hongrie," *La revue musicale* 2 (December 1938): 436.
13 See Anthony Cross, "Debussy and Bartók," *Musical Times* 108 (1967):126.
14 Musorgsky is a major forerunner of this tendency, and there is evidence that Debussy acquired certain features of folk music primarily from the Russian composer.
15 See below, under "Primary sources."
16 See Bartók, *Essays*, pp. 432–433.
17 With the disappearance, in the early part of the twentieth century, of the traditional triad as the basic harmonic premise, greater importance was placed on the interval as a primary means of harmonic and melodic integration.
18 Stevens, *The Life and Music of Béla Bartók*, p. 125.
19 Failure to recover these territories led to the Hungarian alliance with Nazi Germany in 1941.
20 *Béla Bartók Letters*, ed. Demény, p. 144.
21 Bartók once commented that he "wanted to show Schoenberg that one can use all twelve tones and still remain tonal": Yehudi Menuhin, *Unfinished Journey* (New York: Alfred A. Knopf, 1977), p. 165.
22 See Malcolm Gillies, *Bartók in Britain: A Guided Tour* (Oxford: Clarendon Press, 1989), especially the chapter, "1922: In the Limelight," pp. 30–49. Gillies also explores, more widely, Bartók's many visits to Britain on concert tours between 1904 and 1938.
23 Stevens,*The Life and Music of Béla Bartók*, p. 270.
24 Benjamin Suchoff, "The Impact of Italian Baroque Music on Bartók's Music," *Bartók and Kodály Revisited*, ed. György Ránki (Budapest: Akadémiai Kiadó, 1987), pp. 187–188.

25 For a detailed study of the stylistic and structural problems in these works, see László Somfai, "Analytical Notes on Bartók's Piano Year of 1926," *Studia musicologica* 26 (1984): 5–58.
26 Stevens, *The Life and Music of Béla Bartók*, p. 68.
27 In addition to a variety of folk sources, the impact of Frescobaldi's toccatas and della Ciaia's Canzone on the *First Concerto* is demonstrated by Suchoff in "The Impact of Italian Baroque Music on Bartók's Music," *Bartók and Kodály Revisited*, ed. György Ránki (Budapest: Akadémiai Kiadó, 1987), p. 189.
28 See Antokoletz, *The Music of Béla Bartók*, p. 21 and Chap. VI.
29 See Péter Laki, "Der lange Gesang als Grundtyp in der internationalen Volksmusik" [The long song as basic type in international folk music]. *Studia musicologica* 24/3–4 (1982): 393–400.
30 *Verbunkos* (from the German *Werbung*), or "recruiting," was a Hungarian dance that served as a method of enlistment during the imperial wars of the eighteenth century. The main part of the dance, which consisted of the alternation between slow and quick figures, was performed by a group of hussars led by a sergeant. The musicians, who were mostly gypsies, accompanied them with simple folk tunes and improvised instrumental accompaniments. The idiom was developed by Hungarian violin virtuosi in the early nineteenth century and has survived primarily in the csárdás; see John S. Weissmann, "Verbunkos," *The New Grove Dictionary of Music and Musicians*, ed. Stanley Sadie (6th ed., London: Macmillan, 1980), pp. 629–630.
31 In a letter of January 10, 1931, Bartók asserted his ideals of international brotherhood. See *Béla Bartók Letters*, ed. Demény, p. 201.
32 Serge Moreux, in *Béla Bartók, sa vie, ses oeuvres, son langage* (Paris: Richard-Masse, 1949), p. 81, has suggested that the *Cantata Profana* was a protest against the restrictions of the Regent of Hungary, Miklós Horthy.
33 See *Béla Bartók Letters*, ed. Demény, p. 267.
34 See Benjamin Suchoff, "Program Notes for the Concerto for Orchestra," *Béla Bartók: A Celebration* (New York: Book-of-the-Month Records, 1981), pp. 6ff.
35 Ibid.; for a detailed analysis of this work in terms of progression and integration, based on the interaction of diatonic, octatonic, and whole-tone sets, as well as the generation of interval cycles, see Antokoletz, *The Music of Béla Bartók*, Chaps. VII and VIII.
36 See Tibor Serly, "A Belated Account of the Reconstruction of a 20th Century Masterpiece," *College Music Symposium* 12 (1975): 7–25; see also Sándor Kovács, "Reexamining the Bartók/Serly Viola Concerto," *Studia musicologica* 23 (1981): 295–322.

I

Published compositions according to genre: with publishers, archives, collections, and catalogues

Publishers

In this list of the main publishers of Bartók's music, only current publishers' addresses are given. These are offered as a source of inquiry regarding practical matters related to Bartók's musical scores.

Archive Edition, Dover, New York
180 Varick Street
New York, NY 10014

Bárd Ferenc és Fia, Budapest
(published Bartók's early pieces)

Boosey and Hawkes, Inc., New York
24 East 21st Street
New York, NY 10010–7200

Boosey and Hawkes Music Publishers Limited, London
295 Regent Street
London W1R 8JH

Magyar Kórus, Budapest
(originally a private publisher of Bartók's choruses but taken over by the state in 1950; no longer exists)
For copies of the music, write to:
Országos "Széchényi" Könyvtár
1827 Budapest

Rózsavölgyi és Társa, Budapest
(one of Bartók's publishers from 1904 to 1915)

Rozsnyai Károly, Budapest
(published some of Bartók's works from 1903 to 1910)

Universal Edition A. G. Vienna
Postfach 3
A-1015 Wien

Universal Edition (London) Limited
Music Publishers
2/3 Fareham Street, Dean Street
London W1V 4DU

Zeneműkiadó Vállalat (= Editio Musica), Budapest
Vörösmarty Tér 1
H-1370 Budapest
Postacím: 322

Archives and collections

Bartók Archívum, Budapest
László Somfai, Director
Magyar Tudományos Akadémia
Zenetudományi Intézet
Budapest I., Táncsics Mihály u. 7.
H-1250 Budapest Pf. 28

Bartók Hagyaték (Bartók estate)
in the Bartók Archívum
Budapest I., Táncsics Mihály u. 7.
H-1250 Budapest Pf. 28

Országos Széchényi Könyvtár
(Széchényi National Library)
Pollack Mihály-tér 10
1827 Budapest

Péter Bartók's Collection
(formerly New York Bartók Archive)
Péter Bartók, Director
Bartók Records
P.O. Box 399
Homosassa, Florida 34487

Some of Bartók's manuscripts are housed in the following libraries:

British Library (London)
Library of Congress (Washington, D.C.)
Paul Sacher Stiftung (Basel)
Pierpont Morgan Library (New York)
Stadt– und Landesbibliothek and Österreichische Nationalbibliothek (Vienna)
University of Pennsylvania (Philadelphia)

CATALOGUE OF COMPOSITIONS

Two of the following items are generally accepted as the standard classifications of Bartók's musical compositions. The numbering system established by Denijs Dille for the youthful works is indicated by DD. The classification employed by András Szőllősy for the remaining body of Bartók's compositions is indicated by Sz. The classification employed by László Somfai in the forthcoming Bartók thematic catalogue is indicated by BB. These numbering systems from the following items are incorporated into the present catalogue of compositions:

(1) Denijs Dille. *Thematisches Verzeichnis der Jugendwerke Béla Bartóks 1890–1904.* Budapest: Akadémiai Kiadó, 1974. 295p. (DD)

(2) András Szőllősy. "Bibliographie des oeuvres musicales et écrits musicologiques de Béla Bartók." In Bence Szabolcsi, ed. *Bartók, sa vie et son oeuvre.* Budapest: Corvina, 1956. pp. 299–345. Slightly revised numbers derive from the English translation of József Ujfalussy. *Bartók Béla.* Budapest: Corvina, 1965; English translation by Ruth Pataki, revised by Elizabeth West. Budapest: Corvina, 1971. pp. 395–430. (Sz)

(3) László Somfai. "Appendix: List of Works and Primary Sources." In *Béla Bartók: Composition, Concepts, and Autograph Sources.* Berkeley and Los Angeles: University of California Press, 1996. pp. 297–320. Classification numbering for the forthcoming Bartók thematic catalogue. (BB)

The following catalogue includes Bartók's published compositions, each given in the language of the original title. English translations are given in brackets. Movements of a work are indicated by Roman numerals, individual pieces within a work by Arabic numerals. Each listing includes some or all of the following: period of composition or its official date of completion (indicated by Date); the person or group to whom dedicated, as referred to by Bartók in the score (indicated by Ded); date, performer(s), and location of the first performance (indicated by Perf); publisher and date of publication (indicated by Pub); and one of the three main catalogues of Bartók's works given above (indicated by Cat). For detailed data on the autograph sources for each work, see item no. 1159.

1. Piano solo

Youthful works

1. *Drei Klavierstücke* [Three Piano Pieces] Op. 13
   1. Tavaszi dal [Spring Song]
   2. Valcer [Waltz]
   3. Oláhos [In Wallachian Style]

   Date—1896–1897
   Pub—No. 1, in Denijs Dille, *Der junge Bartók II*, Zeneműkiadó 1965
   Cat—DD 45, BB 8

2. *Scherzo oder Fantasie für das Pianoforte* [Scherzo or Fantasie for Piano] Op. 18
   Date—1897
   Ded—Gabriella Lator
   Pub—in Denijs Dille, *Der junge Bartók II*, Zeneműkiadó 1965
   Cat—DD 50, BB 11

3. *Drei Klavierstücke* [Three Piano Pieces] Op. 21
   1. Adagio-Presto
   2. (Without title or tempo indication)
   3. Adagio, sehr düster

   Date—1898, Pozsony
   Ded—Gabriella Lator
   Pub—Nos. 1–2, in Denijs Dille, *Der junge Bartók II*, Zeneműkiadó 1965
   Cat—DD 53, BB 14

4. *Változatok F.F. egy témája fölött* [Twelve Variations on a Theme of Felicie Fábián)]
   Date—1900–1901
   Pub—in Denijs Dille, *Der junge Bartók II*, Zeneműkiadó 1965
   Cat—DD 64, BB 22

5. *Négy zongoradarab* [Four Piano Pieces]
   1. Tanulmány balkézre [Study for the Left Hand]
   2. I. bránd [Fantasy I]
   3. II. bránd [Fantasy II]
   4. Scherzo

   Date—1903
   Pub—Bárd Ferenc és Fia 1904 (four pieces published separately); Nos. 1–3, Boosey & Hawkes 1950; Zeneműkiadó 1956, 1965; Archive 1981
   Cat—DD 71, BB 27

6. *Marche funèbre* [Funeral March], arrangement of *Kossuth*, tableau 10
   Date—1903

Pub—Kunossy Szilágy és Társa, Budapest 190?, Magyar lant 1905, Rozsnyai 1910?, Zeneműkiadó 1950, Archive 1981
Cat—DD 75b, BB 31

Mature works

7. *Rapszódia* [Rhapsody] Op. 1 (also transcribed for piano and orchestra; and for two pianos)
   Date—November 1904
   Ded—Emma Gruber
   Perf—solo version, November 4, 1906, composer, Pozsony
   Pub—Adagio mesto: Rózsavölgyi 1909. Complete: Rózsavölgyi 1923, Zeneműkiadó 1955, Archive 1981
   Cat—Sz 26, Sz 27, BB 36a, BB 36b

8. *Petits morceaux pour piano* [Two Little Pieces for Piano] arrangement and transcription of the following songs:
   1. Add reám csókodat, el kell már búcsúznom [Kiss Me, for I Must Take My Leave]
   2. őszi szellő [Autumn Breeze], from Four Songs on poems of Lajos Pósa (1902)

   Date—1905–1907?
   Pub—in Denijs Dille, *Der junge Bartók II*, Zeneműkiadó 1965
   Cat—Sz 29/2, DD 67/1, BB 38, BB 24

9. *Három csíkmegyei népdal* [Three Hungarian Folksongs from the Csík District]
   1. Rubato
   2. L'istesso tempo
   3. Poco vivo

   Date—1907
   Pub—Rozsnyai 1910, Boosey & Hawkes 1950, Zeneműkiadó 1954, Archive 1981
   Cat—Sz 35a, BB 45b

10. *Tizennégy zongoradarab* [Fourteen Bagatelles] Op. 6
    1. Molto sostenuto
    2. Allegro giocoso
    3. Andante
    4. Grave (arr. of Hungarian folksong "Mikor gulyásbojtár voltam")
    5. Vivo (arr. of Slovak folksong "Ej' po pred naš, po pred naš")
    6. Lento
    7. Allegretto molto capriccioso
    8. Andante sostenuto
    9. Allegretto grazioso

10. Allegro
11. Allegretto molto rubato
12. Rubato
13. Elle est morte (Lento funebre)
14. Valse: ma mie qui danse (Presto)

Date—May 1908, Budapest
Perf—June 29, 1908, Vienna (Busoni's piano class)
Pub—Rozsnyai 1908, Boosey & Hawkes 1950, Zeneműkiadó 1953, Archive 1981
Cat—Sz 38, BB 50

11. *Tíz könnyű zongoradarab* [Ten Easy Pieces]
Ajánlás [Dedication]
1. Paraszti nóta [Peasant Song]
2. Lassú vergődés [Frustration]
3. Tót legények tánca [Slovakian Boys' Dance]
4. Sostenuto
5. Este a székelyeknél [Evening in Transylvania (Evening with the Széklers)]
6. Gödöllei piactéren leesett a hó [Hungarian Folk Song]
7. Hajnal [Dawn]
8. Azt mondják, nem adnak [Slovakian Folk Song]
9. Ujjgyakorlat [Five-Finger Exercise]
10. Medvetánc [Bear Dance]

Date—June 1908, revised 1945
Perf—No. 10, November 15, 1909, Budapest; No. 5, March 15, 1910, Budapest
Pub—Rozsnyai 1909, Zeneműkiadó 1951, Archive 1981
Cat—Sz 39, BB 51

12. *Két elégia* [Two Elegies] Op. 8b
1. Grave
2. Molto adagio, sempre rubato

Date—No. 1, February 1908; No. 2, December 1909
Perf—No. 1, April 21, 1919, composer, Budapest
Pub—Rozsnyai 1910, Boosey & Hawkes 1950, Zeneműkiadó 1955, Archive 1981
Cat—Sz 41, BB 49

13. *Gyermekeknek; Pro dêti* [For Children]
Eighty-five pieces originally in four volumes. Volumes I and II (I: Nos. 1–21, II: Nos. 22–42) are based on Hungarian folk tunes, III and IV (III: Nos. I–22, IV: Nos. 23–42) are based on Slovakian folk tunes. The revised version (January 1945), which omitted Nos. II/25, II/29, IV/27, IV/33, and IV/34 of the original version, contains 79 pieces in two volumes.

Vols. I and II:

1. Allegro. Süssünk, süssünk valamit [Let's Bake Something]
2. Andante. Süss fel nap [Dawn, O Day]
3. Andante. Elvesztettem páromat [I Lost My Young Couple]
4. Allegro. Elvesztettem zsebkendőmet [I Lost My Handkerchief]
5. Poco allegretto. Cziczkom, Cziczkom [Kitty, Kitty]
6. Allegro. Hej tulipán, tulipán [Hey, Tulip, Tulip]
7. Andante grazioso. Keresd meg a tűt [Look for the Needle]
8. Allegretto. Ej görbénye, görbénye [Hey, Görbénye, Görbénye]
9. Molto adagio. Fehér liliomszál [White Lily]
10. Allegro molto. Az oláhok, az oláhok facipőbe járnak [The Wallachians, the Wallachians Wear Wooden Shoes]
11. Molto sostenuto. Elvesztettem páromat [I Lost My Young Couple]
12. Allegro. Láncz, láncz, este láncz [Chain, Chain, Floral Chain]
13. Andante. Megöltek egy legényt [A Lad was Killed]
14. Allegretto. A csanádi legények [The Poor Lads of Csanád]
15. Allegro. Icike, picike az istvándi ucca [Teeny-Weeny is the Street of Istvánd]
16. Andante rubato. Nem loptam én életembe [I Never Stole in My Whole Life]
17. Adagio. Kis kece lányom [My Little Graceful Girl]
18. Andante con molto. Nagyváradi kikötőbe [In the Harbor of Nagyvárad]
19. Allegretto. Ha bemegyek, ha bemegyek, ha bemegyek a dobozi csárdába [When I Go, When I Go, When I Go into the Inn at Doboz]
20. Poco Allegro. (Drinking Song)
21. Allegro robusto
22. Allegretto. Debrecenbe kéne menni [One Ought to Go to Debrecen]
23. Allegro grazioso. Így kell járni, úgy kell járni [You Must Walk This Way, That Way]
24. Andante sostenuto. Víz, víz, víz [Water, Water, Water]
25. Allegro. Három alma meg egy fél [Three Apples Plus a Half]
26. Andante. Kerülj rózsám kerülj [Go Round, Sweetheart, Go Round]
27. Allegramente.
28. Parlando. Fehér László lovat lopott [László Fehér Stole a Horse]
29. Allegro. Ej, haj, micsoda [Oh! Hey! What Do You Say]
30. Andante. Felhozták a kakast [They Brought up the Rooster]
31. Allegro scherzando. Anyám édesanyám [Mother, Dear Mother]
32. Allegro ironico. Besüt a nap a templomba [The Sun Shines into the Church]
33. Andante sostenuto. Csillagok, csillagok, szépen ragyogjatok [Stars, Stars, Brightly Shine]
34. Andante. Fehér fuszujkavirág [White Lady's Eardrop]

35. Allegro non troppo. Kertbe virágot szedtem [I Picked Flowers in the Garden]
36. Allegretto. Nem messzi van ide Margitta [Margitta Is Not Far Away]
37. Poco vivace. Ha felmegyek a budai nagy hegyre [When I Go up Buda's Big Mountain]
38. (No tempo indication) Tíz litero bennem van [Ten Liters Are Inside]
39. Allegro. Házasodik a trücsök, szúnyog lányát kéri [The Cricket Marries]
40. Molto vivace. Adjon az úr isten [May the Lord]
41. Allegro moderato. Elmész ruzsám? El bíz én [Do You Go, Darling? I Should Think So]
42. Allegro vivace. Házasodik a trücsök (The Cricket Marries)

Vols. III and IV:

1. Allegro. Keby boly čerešne, čerešne, višne, višne [If There Were Cherries, Cherries, Morellos, Morellos]
2. Andante. Kalina, malina [Kite Settled on the Branch]
3. Allegretto. Pod lipko, na lipko edná mala dve [Above the Tree, Under the Tree Two Roses Bloom]
4. Lakodalmas [Wedding Song]. Andante. Ej, Lado, Lado [Hey, Lado, Lado]
5. Változatok [Variations]. Molto andante. Lecela pava, lecela [Flew, the Peacock, Flew]
6. Rondo I [Round Dance I]. Allegro. Stará baba zlá [There Is an Old Witch]
7. Betyárnóta [Sorrow]. Andante
8. Táncdal [Dance Song]. Allegro. Hej, na prešovskej tudni dva holubky šedza [Hey, Two Pigeons Sit on the Tower of Presov]
9. Rondo II [Round Dance II]. Gyermekdal [Children's Song]. Andante. Zabelej sa, zabelej, zabelej [Unfold Yourself, Blossom, Blossom]
10. Temetésre szól az ének [Mourning Song]. Largo. V mikulásskej kompanii [In the Barracks of Mikulás]
11. Lento. V tej bystrickej bráne [On the Field of Bystrov]
12. Poco andante. Suhajova mati [Mother of My Lover]
13. Allegro. Anička mlynárova [Anička Mlynárova]
14. Moderato. Ore, ore šest volov [Plowing, Plowing Are Six Oxen]
15. Dudanóta [Bagpipe Tune]. Molto tranquillo. Tancuj, dievča, tancuj [Dance, Maiden, Dance]
16. Panasz [Lament]. Lento
17. Andante. Sluzilo dievča na fare [The Girl Was the Priest's Maidservant]
18. Gúnydal [Teasing Song]. Sostenuto. Mau som ta dievča [Once I Was Your Lover]

19. Románc [Romance]. Assai lento. Daťel na dube, žalostne dube [Bird on the Branch]
20. Kergetőző [Game of Tag]. Prestissimo. Nechocže ty, Hanulienka z rana do trňa [Don't Go at Dawn, Hanulienka, to the Thorny Bush]
21. Tréfa [Pleasantry]. Allegro moderato. Sadla dola, plakala [She Flew Down and Was in Tears]
22. Duhajkodó [Revelry]. Molto allegro. Hnali švarní šuhji kozy do dúbravy [The Lads Caught a Goat]
23. Molto rubato, non troppo lento. Ja som bača velmi starí [I Am Already an Old Shepherd]
24. Poco andante. Koj som išol cez horu [I Passed Through the Forest]
25. Andante. Daťel na dube, žalostne dube [Bird on the Branch]
26. Scherzando Allegretto
27. Csúfolódás [Teasing Song]. Allegro
28. Furulyaszó [Peasant's Flute]. Andante molto rubato
29. Még egy tréfa [Another Pleasantry]. Allegro
30. Andante molto rubato. Dosti som sa nachodil [I Have Wandered a Lot]
31. Kánon [Canon]. Poco vivace.
32. Szól a duda [Bagpipe II]. Vivace. Zahradka, zahradka [Little Garden, Little Garden]
33. Rvagyerek [The Orphan]. Poco andante. Ej, hory, hory, zelené hory [Hey, Forest, Forest, Green Forest]
34. Románc [Romance]. Poco allegretto. Viem ja jeden hájiček [I Know a Little Forest]
35. Nóta egy másik betyárról [The Highway Robber]. Allegro. Bol by ten Jánošik [Jánošik Is a Big Bully]
36. Largo. Kebych ja vedela [If I Knew Where My Darling Mows Hay in the Morning]
37. Molto tranquillo. Pri Prešporku, pri čichom Dunajku [The Danube's Bank Is Green at Bratislava]
38. Búcsú [Farewell]. Adagio. Ešte sa raz obzrieť mám [I Look Back upon You Once More]
39. Ballada [Ballad]. Poco largo. Pásol Janko dva voly [Janko Drives out Two Oxen]

40–41. Rapszódia [Rhapsody]. Parlando molto rubato-Allegro moderato. Hej! Pofukuj povievaj; Hej! ten stoličny dom [Hey! Blow, You Summer Wind; Hey! What a Beautiful House]

42. Sirató ének [Dirge]. Lento
43. Halotti ének [Funeral Song]. Lento. Dolu dolinami [There in the Deep Valley]

Date—1908–1909; revised January 1945

Perf—February 1, 1913, Kecskemét?

Pub—Rozsnyai 1910–1912, Zeneműkiadó 1950; revised Boosey & Hawkes 1947, Archive 1981
Cat—Sz 42, BB 53

14. *Két román tánc* [Two Romanian Dances] Op. 8a
    1. Allegro vivace
    2. Poco Allegro
    Date—No. 1, 1909; No. 2, March 1910
    Perf—No. 1, March 12, 1910, composer, Paris
    Pub—Rózsavölgyi 1910, Boosey & Hawkes 1950, Zeneműkiadó 1951, Archive 1981
    Cat—Sz 43, BB 56

15. *Vázlatok* [Seven Sketches] Op. 9b
    1. Leányi arckép [Portrait of a Young Girl]. Andante (con moto)
    2. Hinta palinta [See-Saw, Dickory Daw]. Comodo
    3. Lento
    4. Non troppo lento
    5. Román népdal [Romanian Folksong]. Andante
    6. Oláhos [In Wallachian Style]. Allegretto
    7. Poco lento
    Date—1908–August 1910; revised January 19, 1945
    Ded—No. 1, Márta Ziegler [Bartók]; No. 3, Emma and Zoltán [Kodály]
    Pub—Rozsnyai 1912, Boosey & Hawkes 1950, Zeneműkiadó 1954, Archive 1981
    Cat—Sz 44, BB 54

16. *Négy siratóének (Quatre nénies)* [Four Dirges] Op. 9a
    1. Adagio
    2. Andante
    3. Poco lento
    4. Assai andante
    Date—1909–1910; No. 2 transcribed for orchestra 1931
    Perf—in part, October 17, 1917, Ernő Dohnányi, Budapest
    Pub—Rózsavölgyi 1912, Boosey & Hawkes 1950, Zeneműkiadó 1955, Archive 1981
    Cat—Sz 45, BB 58

17. *Három burleszk* [Three Burlesques] Op. 8c
    1. Perpatvar [Quarrel]
    2. Kicsit ázottan [A Bit Drunk]
    3. Molto vivo capriccioso
    Date—No. 1, November 1908; No. 2, May 1911; No. 3, 1910; No. 2 transcribed for orchestra as No. 4 of Hungarian Sketches, 1931
    Ded—Márta [Ziegler-Bartók]

Perf—one piece, April 12, 1912, composer, Tîrgu Mureş, Romania; two pieces, February 1, 1913, composer, Kecskemét; Nos 1 and 2, October 17, 1917, Ernő Dohnányi, Budapest; complete November 12, 1921, Budapest
Pub—Rózsavölgyi 1912, Boosey & Hawkes 1950, Zeneműkiadó 1954, Archive 1981
Cat—Sz 47, BB 55

18. *Allegro barbaro*
Date—1911
Perf—February 27, 1921, composer, Budapest
Pub—Universal 1918, K.M.P., Kiev 1927, Boosey & Hawkes 1939, Béla Bartók 1945, Universal (UE 5904, Revision: Péter Bartók) 1992
Cat—Sz 49, BB 63

19. *Kezdők zongoramuzsikája* [The First Term at the Piano]
Eighteen pieces for the piano method of Sándor Reschofsky:
    1. Moderato
    2. Moderato
    3. Párbeszéd [Dialogue]. Moderato
    4. Párbeszéd [Dialogue]. Moderato
    5. Moderato
    6. Moderato
    7. Népdal [Folk Song]. Moderato
    8. Andante
    9. Andante
    10. Népdal [Folk Song]. Allegro
    11. Menüett [Minuet]. Andante
    12. Kanásztánc [Swineherd's Dance]. Allegro
    13. Népdal [Folk Song]—Hol voltál báránykám? [Where Have You Been Little Lamb?]. Andante
    14. Andante
    15. Lakodalmas [Wedding Dance]. Moderato
    16. Paraszttánc [Peasant's Dance]. Allegro moderato
    17. Allegro deciso
    18. Keringo [Waltz]. Tempo di Valse

Date—1913
Pub—Rózsavölgyi 1929, Boosey & Hawkes 1950, Zeneműkiadó 1952, 1955, Archive 1981
Cat—Sz 53, BB 66

20. *Danse orientale*
Date—1913?
Perf—October 23, 1954, Halsey Stevens, Bakersfield, California
Pub—*Pressburger Zeitung*, Christmas issue (1913)

21. *Szonatina*

    Three movements based on Romanian folk tunes:
    I. Dudások [Bagpipers]
    II. Medvetánc [Bear Dance]
    III. Finale
    Date—1915; transcribed for orchestra as Erdélyi táncok [Transylvanian Dances], 1931
    Perf—March 8, 1920, Berlin?
    Pub—Rózsavölgyi 1919, Muzghis (Moscow) 1933, Boosey & Hawkes 1950, Zeneműkiadó 1952, Archive 1981
    Cat—Sz 55, BB 69

22. *Román népi táncok (Jocuri poporale româneşti)* [Romanian Folk Dances]
    1. Jocul cu bâtă [Stick Dance]
    2. Brâul [Sash Dance]
    3. Pe loc [In One Spot]
    4. Buciumeana [Horn Dance]
    5. Poargă românească [Romanian Polka]
    6. Măruntelul [Fast Dance]
    Date—1915; transcribed for small orchestra as Román népi táncok [Romanian Folk Dances], 1917
    Ded—Professor Ion Buşiția
    Pub—Universal 1918, Boosey & Hawkes 1945, Universal (UE 5802, Revision: Peter Bartók) 1993
    Cat—Sz 56, BB 68

23. *Román kolinda-dallamok* [Romanian Christmas Carols]. Twenty pieces in two series

    Series I:
    1. Allegro. Păcel plai de munte
    2. Allegro. Intreabă şi'intreabă
    3. Allegro. D-oi roagă sa roagă
    4. Andante. Ciucur verde de mătasă
    5. Allegro moderato. Coborât-o coborât-o
    6. Andante. In patru cornuț i de lume
    7. Andante. La lină fântână
    8. Allegretto. Noi umblăm d-a corindare
    9. Allegro. Noi acum ortacilor
    10. Più allegro. Tri crai dela răsăritu

    Series II:
    1. Molto moderato. Colo'n jos la munte'n josu
    2. Moderato. Deasupra pa răsăritu
    3. Andante. Creşte-mi Doamne creştiu

4. Andante. Sculați, sculați boieri mari
5. Moderato. Ai, Colo'n josu mai din josu
6. Andante. Si-o luat, luată
7. Variante della precedente. Colo'n sus, mai susu
8. Allegro. Colo'n sus pă după lună
9. Allegretto. De ce-i domnul bunu
10. Allegro. Hai cu toții să suimu

Date—1915
Pub—Universal 1918
Cat—Sz 57, BB 67

24. *Szvit* [Suite] Op. 14
    1. Allegretto
    2. Scherzo
    3. Allegro molto
    4. Sostenuto

    Date—February 1916, Rákoskeresztúr
    Perf—April 21, 1919, composer, Budapest
    Pub—Universal 1918, abandoned Andante between first two movements published in *Új zenei szemle* 5 (1955), Béla Bartók 1945, Universal (UE 5891, Revision: Peter Bartók) 1992
    Cat—Sz 62, BB 70

25. *Három magyar népdal* [Three Hungarian Folk Tunes]
    1. Leszállott a páva [The Peacock]
    2. Jánoshidi vásártéren [At the Jánoshida Fairground]
    3. Fehér liliomszál [White Lily]

    Date—1914–1918
    Pub—No. 1, in an earlier version, published in *Periszkôp* (Arad, Romania, June–July 1925); complete in collection "Homage to Paderewski," revised 1942, Boosey & Hawkes 1942
    Cat—Sz 66, BB 80b

26. *Tizenöt magyar parasztdal* [Fifteen Hungarian Peasant Songs]
    1–4. Négy régi keserves ének [Four Old Tunes]
    5. Scherzo
    6. Ballade (Tema con variazioni)
    7–15. Régi táncdalok [Old Dance Tunes]

    Date—1914–1918; Nos. 6–12, 14–15 transcribed for orchestra as Hungarian Peasant Songs, 1933
    Pub—Universal 1920, Boosey & Hawkes 1948, Universal (UE 6370, Revision: Peter Bartók) 1994
    Cat—Sz 71, BB 79

27. *Etüdök* [Three Studies] Op. 18
    1. Allegro molto
    2. Andante sostenuto

3. Rubato; Tempo giusto, capriccioso

Date—1918, Rákoskeresztúr
Perf—April 21, 1919, composer, Budapest
Pub—Universal 1920, Boosey & Hawkes 1939, Muzghis (Moscow) 1957
Cat—Sz 72, BB 81

28. *Improvizációk magyar parasztdalokra* [Eight Improvisations on Hungarian Peasant Songs] Op. 20
    I. Molto moderato. Sütött ángyom rétest
    II. Molto capriccioso
    III. Lento rubato. Imhol kerekedik
    IV. Allegretto scherzando. Kályha vállán az ice
    V. Allegro molto
    VI. Allegro moderato, molto capriccioso. Jai istenem, ezt a vént
    VII. Sostenuto, rubato. Beli fiam, beli
    VIII. Allegro. Télen nem jó szántani

    Date—1920
    Ded—No. VII dedicated to the memory of Claude Debussy
    Perf—February 27, 1921, composer, Budapest
    Pub—Universal 1922; No. VII in the *Tombeau de Claude Debussy*, Boosey & Hawkes 1939
    Cat—Sz 74, BB 83

29. *Táncszvit* [Dance Suite], reduction of Suite for Orchestra (1923)
    I. Moderato
    II. Allegro molto
    III. Allegro vivace
    IV. Molto tranquillo
    V. Comodo
    VI. Finale

    Date—arranged 1925
    Pub—Universal 1925, Boosey & Hawkes 1952, Universal (UE 8397, Revision: Peter Bartók) 1991
    Cat—Sz 77, BB 86

30. *Szonáta*
    I. Allegro moderato
    II. Sostenuto e pesante
    III. Allegro molto

    Date—June 1926, Budapest
    Ded—Ditta [Pásztory-Bartók]
    Perf—December 8, 1926, composer, Budapest
    Pub—Universal 1927, Boosey & Hawkes 1939, 1955, Universal (UE 8772, Revision: Peter Bartók) 1992
    Cat—Sz 80, BB 88

31. *Szabadban* [Out of Doors]
    1. Síppal, dobbal [With Drums and Pipes]
    2. Barcarolla
    3. Musettes
    4. Az éjszaka zenéje [The Night's Music]
    5. Hajsza [The Chase]

    Date—1926
    Ded—No. 4 dedicated to Ditta [Bartók]
    Perf—Nos 1 and 4, December 8, 1926, composer, Budapest
    Pub—Universal 1927, Boosey and Hawkes 1954, Universal (UE 8892a, Revision: Peter Bartók) 1990
    Cat—Sz 81, BB 89

32. *Kilenc kis zongoradarab* [Nine Little Piano Pieces]

    Book I (1–4): Négy párbeszéd [Four Dialogues]
    1. Moderato
    2. Andante
    3. Lento
    4. Allegro vivace

    Book II:
    5. Menuetto
    6. Dal [Air]
    7. Marcia delle bestie
    8. Csörgo-tánc [Tambourine]

    Book III:
    9. Preludio, All' ungherese

    Date—October 31, 1926
    Perf—December 8, 1926, composer, Budapest (one dialogue omitted)
    Pub—Universal 1927
    Cat—Sz 82, BB 90

33. *Három rondó népi dallamokkal* [Three Rondos on (Slovak) Folk Tunes]:
    1. Andante
    2. Vivacissimo
    3. Allegro molto

    Date—No. 1, 1916; Nos. 2 and 3, 1927
    Pub—Universal 1930, Boosey & Hawkes 1957, Universal (UE 9508, Revision: Peter Bartók) 1995
    Cat—Sz 84, BB 92

34. *Kis szvit* (Petite suite) [Little Suite], transcriptions of Nos. 28, 38, 43, 16, 36, of Forty-Four Duos for two violins:
    1. Lassú [Slow Tune]
    2. Forgatós [Whirling Dance]

3. Pengetős [Quasi Pizzicato]
4. Oroszos [Ruthenian Dance]
5. Dudás [Bagpipes]

Date—1936
Pub—Universal 1938; No. 36 unpublished; original version for two violins, 1931
Cat—Sz 105, BB 113

35. *Mikrokosmos*, 153 Progressive Pieces for Piano [English title in publication]

Vol I:

1–6. Six Unison Melodies
7. Dotted Notes
8. Repetition
9. Syncopation
10. With Alternate Hands
11. Parallel Motion
12. Reflection
13. Change of Position
14. Question and Answer
15. Village Song
16. Parallel Motion and Change of Position
17. Contrary Motion
18–21. Four Unison Melodies
22. Imitation and Counterpoint
23. Imitation and Inversion
24. Pastorale
25. Imitation and Inversion
26. Repetition
27. Syncopation
28. Canon at the Octave
29. Imitation Reflected
30. Canon at the Lower Fifth
31. Little Dance in Canon Form
32. In Dorian Mode
33. Slow Dance
34. In Phrygian Mode
35. Chorale
36. Free Canon

Appendix: Exercises

Vol. II:

37. In Lydian Mode
38–39. Staccato and Legato
40. In Yugoslav Mode
41. Melody with Accompaniment

42. Accompaniment in Broken Triads
43. In Hungarian Style, two pianos
44. Contrary Motion
45. Meditation
46. Increasing-Diminishing
47. Big Fair
48. In Mixolydian Mode
49. Crescendo-Diminuendo
50. Minuetto
51. Waves
52. Unison Divided
53. In Transylvanian Style
54. Chromatic
55. Triplets in Lydian Mode, two pianos
56. Melody in Tenths
57. Accents
58. In Oriental Style
59. Major and Minor
60. Canon with Sustained Notes
61. Pentatonic Melody
62. Minor Sixths in Parallel Motion
63. Buzzing
64. Line and Point
65. Dialogue, voice and piano
66. Melody Divided

    Appendix: Exercises

Vol. III:

67. Thirds Against a Single Voice
68. Hungarian Dance, two pianos
69. Chord Study
70. Melody Against Double Notes
71. Thirds
72. Dragon's Dance
73. Sixths and Triads
74. Hungarian Song, voice and piano
75. Triplets
76. In Three Parts
77. Little Study
78. Five-tone Scale
79. Hommage à J.S.B
80. Hommage à R. Sch.
81. Wandering
82. Scherzo
83. Melody with Interruptions

84. Merriment
85. Broken Chords
86. Two Major Pentachords
87. Variations
88. Duet for Pipes
89. In Four Parts
90. In Russian Style
91–92. Two Chromatic Inventions
93. In Four Parts
94. Tale
95. Song of the Fox, voice and piano
96. Stumblings

Appendix: Exercises

Vol. IV:

97. Notturno
98. Thumb Under
99. Crossed Hands
100. In the Style of a Folksong
101. Diminished Fifth
102. Harmonics
103. Minor and Major
104. Through the Keys
105. Playsong
106. Children's Song
107. Melody in the Mist
108. Wrestling
109. From the Island of Bali
110. Clashing Sounds
111. Intermezzo
112. Variations on a Folk Tune
113. Bulgarian Rhythm (I)
114. Theme and Inversion
115. Bulgarian Rhythm (II)
116. Melody
117. Bourrée
118. Triplets in 9/8 Time
119. Dance in 3/4 Time
120. Fifth Chords
121. Two-Part Study

Appendix: Exercises

Vol. V:

122. Chords Together and Opposed