



THE POST-ROMANTIC
BARTÓK

AN HISTORICAL OVERVIEW CREATED FOR
THE PHILADELPHIA ORCHESTRA
BY MICHAEL M. CONE

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To be used for educational purposes

The Post-Romantic Bartók

Tracks and clips:

1. Introduction

7:33

- a. *Ha kimegyek arra magos tetőre*, piper in Tekerőpatak, Hungarian National Academy of Sciences, db.zti.hu/24ora/mp3bartok/MH_1031c.mp3, recorded by Béla Bartók in 1907.
- b. Brahms, Johannes, *Hungarian Dance No. 5 in f#*, Alfons & Loys Kontarsky, Deutsche Grammophon Gesellschaft DGG 0289 429 1802 3 GGA, recorded 11/1/89.*
- c. Beethoven, Ludwig van, *Rondo a capriccio*, Op. 129, Wilhelm Kempff, Deutsche Grammophon Gesellschaft DGG 0289 429 0722 5 CD AAD GF, released 12/4/89.*
- d. Tchaikovsky, Pyotr Il'yich, *Swan Lake*, Op. 20, Philadelphia Orchestra, Wolfgang Sawallisch, EMI 7243 5 55041 2 8, recorded 10/5/93.
- e. Bartók, Béla (BB), *From Gyergyó*, Sz. 35, Gábor Kállay, István Kassai, Hungaroton HCD 31909, recorded 4/20/98.
- f. BB, *Three Hungarian Folksongs from Csik*, Sz. 45b, Lajos Kertész, Naxos 9.70178, recorded 1/29/2013.[†]
- g. BB, *Concerto for Two Pianos, Percussion & Orchestra*, Sz. 115, Pierre-Laurent Aimard, Tamara Stefanovich, London Symphony Orchestra, Pierre Boulez, Deutsche Grammophon Gesellschaft DGG 0289 477 7440 2 GH, recorded 9/5/2008.*
- h. BB, *Kossuth*, Sz. 21, Radio Symphonie Orchester Wien, Cornelius Meister, CPO 777784-2 released 3/28/2013.[†]

2. Nationalism in Music

11:30

- a. Chopin, Fryderyk Franciszek, *Mazurka in f*, B. 61, Richard Goode, Nonesuch 7945-2, recorded 6/1996.
- b. Bach, Johann Sebastian, *French Suite No. 6 in E*, BWV 817, Wanda Landowska, Pearl GEMM0169, recorded 9/25/1936.
- c. Chopin, Fryderyk Franciszek, *Polonaise in A*, B. 120, Peter Frankl, Vox PL 14.190, released 1964.

- d. Grieg Edvard, *Lyric Pieces*, Op. 12, 6. *Norwegian Melody*, Lief Oves Andsnes, EMI 7243 5 57296 2, recorded 12/2001.
- e. Sibelius, Jean, *Finlandia*, Op. 26, Philadelphia Orchestra, Eugene Ormandy, Sony 8869768952, recorded 11/1/1959.
- f. Vivaldi, Antonio, *Concerto for Two Violins in a*, RV 522, Pinchas Zukerman, Midori, St. Paul Chamber Orchestra, Pinchas Zukerman, Philips 416 389-02, released 3/1986.
- g. Handel, George Frideric, *Zadok the Priest*, HWV 258, English Baroque Soloists, Monteverdi Choir, John Eliot Gardner, Philips 432 112-5, released 6/1993.
- h. Bach, Johann Sebastian, *Toccat & Fugue in e*, BWV 548, Helmut Walcha, Archiv 463 7122.*
- i. Ives, Charles E., *First Orchestral Suite, The Housatonic at Stockbridge*, Philadelphia Orchestra, Eugene Ormandy, Columbia MS-6684, recorded 1965.

3. Musical Nationalism & the Austro-Hungarian Empire

15:48

- a. Verdi, Giuseppe, *La battaglia di Legnano*, "Viva Italia", ORF Symphony Orchestra, Lamberto Gardelli, Deutsche Grammophon Gesellschaft DGG 0289 422 4352 1 PM 2, released 9/12/1989.*
- b. *Ibid.*, but "Fra queste dense tenebre".
- c. Verdi, Giuseppe, *Nabucco*, "Va pensiero", Teatro Regio di Parma, Michele Mariotti, C Major 726602, recorded 10/12/2009.†
- d. Smetana, Bedřich, *Ma Vlast*, T. 111, *Vltava*, Philadelphia Orchestra, Eugene Ormandy, Columbia ML-5261, recorded 1/10/1956.
- e. Smetana, Bedřich, *The Bartered Bride*, T. 93, I. 5. *Polka*, Czech Philharmonic Orchestra, Zdeněk Košler, Supraphon C37-7309, recorded 12/18/1980.
- f. BB, *op. cit.*
- g-h. Liszt, Franz, *Hungarian Rhapsody No. 2 in c#*, S. 244, Alfred Cortot, Deutsche Grammophon Gesellschaft DGG 456 751-2, recorded 12/1926.
- i-j. BB, *Rhapsody for Piano*, Sz. 26, Barbara Nissman, Pierian PIR0016, recorded 10/25/2002.†
- k. Liszt, *op. cit.*
- l. BB, *op. cit.*
- m. BB, *Szekely Folksong*, Sz. 30, Andrea Melath, Emese Virágh, Hungaraton HCD 31909, recorded 4/25/1998.

4. The Budapest Conservatory

15:05

- a. *Mikor guláslegény voltam*, young man in Felsőiregh, CD accompanying Vera Lampert, *Folk Music in Bartók's Compositions, A Source Catalog*, Budapest, 2008, recorded by Béla Bartók 4/1907.
- b. BB, *Fourteen Bagatelles, No. 4*, György Sándor, Vox CD5X 3610, recorded 1963.
- c. Liszt, Franz, *Années de pèlerinage, 3eme Année*, S. 163, *Sursum corda*, Béla Bartók, Bartók BR-903.
- d. Dohnányi, Ernő, *Three Pieces, Op. 23, 1. Aria*, Ernő Dohnányi, Naxos 9.81047, recorded 1963.[†]
- e. Beethoven, Ludwig van; *Violin & Piano Sonata No. 9 in A, Op. 47, I*, Joseph Szigeti, Béla Bartók, Vanguard OVC 8008, recorded 4/13/1940.
- f. *Ibid.*, but Joseph Szigeti, Claudio Arrau, Vanguard VRS 1109/12, recorded 1944.
- g. Hubay, Jenő, *Szenen aus dem Czárda No. 12*, Op. 83, Jenő Hubay, Symposium 1071, recorded 10/31/1929.
- h. Brahms, Johannes, *Hungarian Dance No. 8 in a*, Jelly d'Aranyi, Pearl 319439, recorded 1928.
- i. BB, *Violin Sonata No. 2, Sz. 76*, Joseph Szigeti, Béla Bartók, Vanguard OVC 8008, recorded 4/13/1940.
- j. Ravel, Maurice, *Tzigane, Mar. 76*, Lena Neudauer, Paul Rivinius, Hänssler Classic CD98002, released 11/2012.[†]
- k. Dvořák, Antonín, *Slavonic Dances, Op. 72, No. 2 (arr. Kreisler)*, Stefi Geyer, Walter Schulthess, probably Parlophone P-9130-1, 4MDIh19pjG8, recorded 1926.[‡]
- l. Reger, Max, *Suite in A, Op. 103a*, Stefi Geyer, Walter Schulthess, Odeon O-6573, Iv92Ri-RdVI, recorded 1925.[‡]
- m. Tartini, Giuseppe, *Fuga in A (arr. Kreisler)*, Stefi Geyer, Walter Schulthess, Odeon O-6573, nrWa71XO7Uo, recorded 1925.[‡]
- n. Schoeck, Othmar, *Concerto quasi una fantasia, Op. 21, II*, Stefi Geyer, Tonhalle Orchester Zurich, Volkmar Andreae, Jecklin Edition JD 715-2, recorded 2/6/1947.

5. The First Violin Concerto

15:57

- a. BB, *Violin Concerto No. 1* (BBVC1), Sz. 36, I, Isaac Stern, Philadelphia Orchestra, Eugene Ormandy, Columbia MS-6277, recorded 3/26/1961.
- b-d. Piano.
- e. BBVC1.
- f. Shostakovich, Dmitry, *24 Preludes & Fugues*, Op. 87, No. 2 in a, Tatiana Nikolayeva, Hyperion CDA66441, recorded 9/24/1990.
- g. BBVC1.
- h. BB, *String Quartet No. 6*, Sz. 114, IV, Gertler Quartet, Decca AK 1433/6, recorded 3/26/1946.[◇]
- i. Bernstein, Leonard, *West Side Story*, 'America', original Broadway cast, Naxos 8.120887, recorded 9/29/1957.[†]
- j-k. BBVC1.
- l. *Ibid.*, but II (BBVC2).
- m. Piano.
- n-p. BBVC2.

6. Conclusion

3:03

- a. BB, *Piano Concerto No. 1*, Sz. 83, II, Rudolf Serkin, Philadelphia Orchestra, Eugene Ormandy, recorded 4/20/1962.

Many of these recordings are available as downloads. Paid from *
deutsche Grammophon.com, and [†] eClassical.com. And free from [‡]
youtube.com/watch?v= (the reference gives the rest of the URL),
and [◇] charm.rhul.ac.uk.

Thanks & Bibliography

I have a three-person review board: Stacy Dutton, Al Lesitsky and Stan Scordilis. Each brings a particular outlook; all help ensure that these CDs are of a higher quality than I could manage alone. I wanted to use some old recordings for this project. They provide a perspective on the musicians Bartók may very well have heard play. There are always problems, though: sourcing them is sometimes difficult, they are subject to wear and tear, and, if already transferred to digital media, can have botched transfers. I had problems that fell into each of these categories during this work, and Al came to my rescue each time. Connie always serves as my listener of first resort. It's more difficult than you might think, but not nearly as difficult as the graphic design and its execution. She has a way of improving everything.

I learned to ski when I was eight. The sport has brought me many things, but one of the more interesting is Connie's and my friendship with Mimi Muray Levitt, Nickolas Muray's daughter. He, of course, was a famous photographer, a portraitist of stunning insight and striking images. It was with his daughter's permission that Connie used his portrait of Bartók for the back cover. Let me join her in thanking Mimi for the permission, and Nickolas for his skill!

One day in New Orleans, I was driving home from work listening to Jim Svejda's NPR program *The Record Shelf*. He mentioned that Handel knew exactly what he was doing when he wrote *Zadok the Priest*. From there it was an easy jump to the concept of composers who express well their time and place — he may even have mentioned it in the program. By no means do all musicians agree with me, but it has provided me a convenient hook for many years. Handel, Vivaldi, Bach (whose Vivaldi concerto transcriptions I find confusing for this reason), Mouret, Haydn, Elgar, Ives, and Copland all have this quality. I hope that you find the idea at least intriguing. If you do, you can join me in thanking Mr. Svejda.

Bartók is one of the last century's great musicians. Like his contemporaries Schoenberg and Stravinsky, he was driven into exile by the misfortunes of his times. That's part of the reason that he has provided a fruitful field for scholars: the books would fill a small library. All of which makes finding a starting point difficult.

Benjamin Suchoff, *Béla Bartók, Life and Work*, Scarecrow Press, Lanham, MD, 2001 proved to be a good one, and supplementing it with Kenneth Chalmers, *Béla Bartók*, Phaidon, London, 1995 provided another outlook, if one that is somewhat popularized. For pedagogical reasons, I focused on his early period; my approach was given scholarly support by David E. Schneider, *Bartók, Hungary, and the Renewal of Tradition*, University of California Press, Berkeley, 2006. I despaired of ever successfully matching the clips on the web site of the Hungarian National Academy of Sciences (cf. clip 1.a.) with Bartók's pieces and then, quite by chance, stumbled on Vera Lampert, *Folk Music in Bartók's Compositions, A Source Catalog*, Budapest, 2008. It's the kind of abstruse scholarly work that would have been difficult to locate years ago; but the internet has made such things trivial today. The book is also wonderfully well done. My hat's off to Ms. Lampert! Bartók's friend and long-time collaborator, Zoltan Kodály, wrote the standard text on the folk music the two of them studied, *Folk Music of Hungary*, Praeger, New York, 1971. The Boosey and Hawkes miniature score of Bartók's *First Violin Concerto* (no. HPS 710) was invaluable. A good starting guide to this complex piece was provided by Colin Mason, 'Bartók's Early Violin Concerto', *Tempo*, No. 49 (Autumn, 1958). There's a path worn in the floor of my office. It leads to the bookshelves that hold the *New Grove Dictionary of Music and Musicians* and *The New Grove Dictionary of Opera*. Also, my computer's keyboard will take you to wikipedia.org practically by itself.

The rivers of music run deep and are braided into deltas. Webern learned from Heinrich Isaac, Ravel from Couperin, and Bartók from anonymous Hungarian peasants. Stravinsky's interactions with Russian folk materials led to his first style and the great early ballets, *Le sacre du printemps* among them. In Stravinsky, ostinato and rhythm dominate over melody. Bartók's use of parallel materials led to a lyrical style in which melody predominates over the always striking rhythm and fascinating harmony. His later pieces introduce microtones, but in such a way that they seem as natural and unlearned as they did when the country people sang. Classical music is endlessly rich in such things, but never better expressed than it is by the musicians of the Philadelphia Orchestra. I am fortunate to hear them often. This CD is dedicated to them.

Mike Cone

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