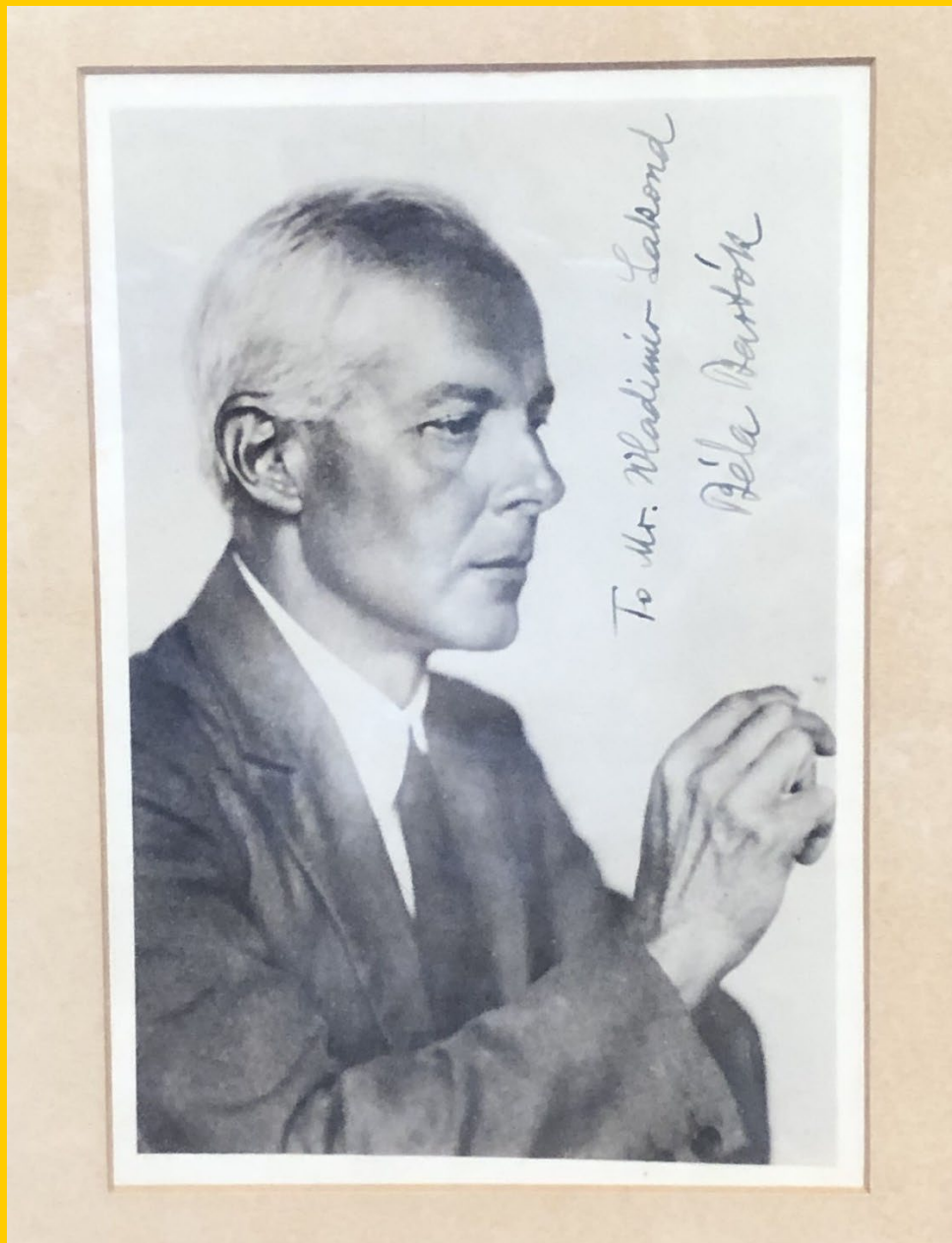


**XXXVI György Ránki Hungarian Studies Conference**  
***In Memoriam Béla Bartók***  
**Followed by a Concert**

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**April 5, 2025**



*Image signed by Bartók, addressed to his publisher.  
Original owned by IU Central Eurasian Studies Department.*

**This event is sponsored by The Hungarian Studies Program in the  
Department of Central Eurasian Studies**

And:

Department of Musicology  
Inner Asian and Uralic National Resource Center  
Jacobs School of Music  
Robert F. Byrnes Russian and East European Institute

## **Béla Bartók: Tradition as Innovation**

*Thomas Cooper, Indiana University Hungarian Studies Graduate*

Composer, ethnomusicologist, and pianist Béla Bartók's work shattered the narrow confines of what was understood, at the beginning of the 20th century, as "classical" music and vividly showcased the immense musical diversity of Europe, particularly Central Europe. Through his pioneering work, Bartók offered an entirely new approach to the very concept of musical modernity through his innovative use in his compositions of traditions many of which had been largely forgotten or ignored.

Born in 1881 in what is now Romania but was then part of the Kingdom of Hungary within the Austro-Hungarian Empire, Bartók was exposed to music at an early age. His mother, a pianist herself, encouraged him, and his talent quickly blossomed. However, it wasn't just European art music that shaped Bartók. A profound turning point came in 1904, when he heard a peasant woman singing Hungarian folk songs. Bartók recognized a refreshing depth, complexity, and emotional richness in this music which was still a much less familiar part of the canonized music culture of Central Europe. This discovery launched his lifelong passion for ethnomusicology, or the scientific study of folk music.

Bartók embarked on numerous field trips across Hungary, Romania, Slovakia, Turkey, and North Africa, where he recorded, transcribed, and analyzed thousands of folk melodies. With early recording technology, he meticulously preserved these songs, creating one of the largest archives of traditional folk music from these regions. Unlike many composers before him who romanticized or stylized folk music for Western tastes, Bartók aimed to retain its original character. His collection and analysis not only helped preserve these traditions but also inspired his compositions, which were infused with the distinctive rhythms, scales, and structures of folk music.

Bartók's compositions are renowned for their innovative blend of Western classical forms with the raw, elemental qualities of folk music. He sought a sound that was distinctly his own, utilizing modal scales, irregular rhythms, and dissonance to create a new musical language. This was especially revolutionary at a time when many composers were still rooted in 19th-century tonal traditions. Works like his *Mikrokosmos*, a set of progressive piano pieces, showcase this synthesis of folk elements and modernist techniques, making them both accessible to beginners and profoundly intricate for seasoned musicians.

Like many artists of his time, Bartók was confronted with the problems posed by the dramatic political changes of the interwar period, from the peace treaties that redrew the maps of Central Europe to the rise of fascism and national socialism. With the outbreak of war in 1939, he came to feel increasingly alienated from his homeland, where he was outspoken against the nationalist and authoritarian currents of the time. In 1940, he emigrated to the United States, leaving behind not only his country but also the vast archive of folk music that he had built. Unfortunately, his time in America was marred by illness, financial hardship, and a sense of cultural dislocation.

Despite these difficulties, Bartók continued to compose, and some of his most profound works were written during these years. His *Concerto for Orchestra*, commissioned by the Boston Symphony Orchestra, is a triumphant work that reflects his resilience. Each section of the orchestra is given a moment to shine, mirroring the communal and egalitarian spirit that Bartók valued both in folk music and in his own creative philosophy.

Bartók passed away in 1945, but his legacy lives on. His contributions to music extend far beyond his compositions. His work as an ethnomusicologist fundamentally changed the ways in which we understand folk traditions. Bartók's influence can be heard in the works of countless composers who came after him, from György Ligeti to Leonard Bernstein. His music, with its fusion of folk elements and modernist techniques, continues to challenge and inspire musicians and audiences the world over.

HE SERVES BEST WHO SERVES THE TRUTH

# THE INDIANA DAILY STUDENT

THE WEATHER  
Mostly cloudy, occasional light snow, not so cold south portion today.

VOL. LXXI—No. 74—2 174.

INDIANA UNIVERSITY

FRIDAY, JANUARY 9, 1942.

BLOOMINGTON, INDIANA

ESTABLISHED 186

## Costly Fire Takes Toll Of Coeds' Possessions

**By JOHN S. SHURTLE**  
Three Indiana university coeds are now facing the present below-zero weather without their winter coats as a result of a fire at the home of Mr. and Mrs. Daniel J. Yaden, 315 East Sixth street, Thursday morning, which destroyed nearly all of their belongings.

This fire was one of four that kept the entire floor of 217 Sherman street continuously smoldering. Yaden's Chief Yover left his home where he was confined with a cold to supervise the work.

**Eight Room Damaged**  
The work began at 8:45 a.m. when the main trunk was called to 211 N. Grant street, the home of Lela Smith. There was a slight damage to the roof. At 8:50 o'clock a call came from 229 E. Third street, the Psi Beta Psi sorority house.

Spokes from the ash bin under the fireplace in the basement of the sorority house caused \$200 damage. Materials from the fireplace that had fallen down into the ash bin caught fire because the grating in the grate which fell had not been closed, Bernard Gower, fire chief, explained.

**Sparks Cause Fire**  
The other call came from Prof. George Morris which was answered at 12:45 p.m., where sparks from a chimney caused a roof fire with damage amounting to \$100. Firemen answered the call by Mr. Yaden at 1:20 a.m. They fought the fire with three lines of hose for three hours before they were able to bring it under control. Remaining was a shell of two-story frame structure that looked as if it had been bombed. Damage amounted to \$1000. The conflagration was caused when newspapers wrapped around frozen water pipes in the basement caught fire, firemen said. Only a small part of the house can be salvaged.

**Loss Personal Property**  
The three coeds whose possessions were burned are Ruth V. Gillroy, M. Crotherwell; Ellen Collier, an exchange student from England; and Marie Brown, 43 Franklin. Miss Margaret Roberts, teacher at the University school who roomed at the house, also had much personal property in the fire. Miss Brown and Gillroy, who returned home to find the fire about 10 a.m., went into the house about 12 p.m. after the fire had been extinguished.

"We were able to climb the stairs to our room on the second floor," Miss Gillroy said. "The house was still smoking in places. In my room, the plaster was off the walls and all over the floor. Everything was water-logged. However we managed to save a few clothes. Our best coat had been burned. I had \$20 in cash in my purse in my room, which I found in my dresser drawer a little wet. We had a jar of nicotina in a suitcase that we recovered. My clothes were worth about \$100. And my two fur coats were burned too."

**Mortar Board Gives Clothes**  
"People really have been good to us since the fire," Miss Gillroy added. "Mortar Board has given us (CONTINUED ON PAGE THREE)

**Record Hour Tonight Will Have Overture With Timely Theme**

## Tough Fight for Allies As Japan Drives Ahead

**By The Associated Press**  
Allied arms suffered serious setbacks Thursday before Singapore and in the Libyan desert of Africa, but the American-Philippine army still gallantly stood its ground upon Luzon and with great and still rising power the Red armies smote Hitler's cold and reeling millions in Russia.

**Council Repeats—We'll Have Finals**  
Group Meets Thursday To Consider Plans for Future Years.

The recently-engaged University administrative council met Thursday for the second consecutive day with President Herman S. Wells. The council regularly meets only on Wednesday of each week. The council is composed of the deans of the different schools, administration officials and special faculty members who are called when the subject to be discussed concerns the university.

**Faculty Meeting**  
A meeting of the general faculty will be held this afternoon at 4 o'clock in Chemistry auditorium.

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## Blackout Preparation



GETTING READY FOR BLACKOUTS—rehearsals, and the real thing—Philippine workers dash white paint on the curbing of a street, in a striped effort that will make the curbs visible to motorists and pedestrians.

## Weatherman Says End Of Cold Wave Near

**Chilled Students Tramp 'V' for Victory In Snow.**

Students tramped down a V-victory over the cold wave... and now the weatherman is predicting a break in the cold spell.

OC courses. It was unintentional and just the result of curiosity, but the snow has been tramped down to the bare ground, forming an almost perfect V between the walk on the east side of Owen hall and the instrument shelter house which contains the thermometer of the Department of Geology and Geography.

**Army Announces Victory**  
The United States Navy gained new successes. A submarine commander of the Asiatic fleet reported sinking of an enemy transport and the destruction of three enemy cargo vessels, each of about 1,000 tons.

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## 68 Coeds To Vie Tonight In Arbutus Beauty Show

### Bela Bartok Composer, To Speak Here Tonight

Special slides and recorded music will be used by Bela Bartok, Hungarian pianist and composer, tonight to illustrate his lecture on "Some Problems of Eastern European Folk Music Research." The composer will speak at 8 p.m. in the Recital hall of the Music building; the program is open to the public.

**Forum Speaker Stresses Worth Of Men In Army**

**Col. Drysdale Says Selectees Are Placed In Jobs They Like.**

"We are going to win the war, but it will take more than super-production to do it," declared Col. Walter S. Drysdale, commanding officer at Fort Benjamin Harrison, Indianapolis, in a talk at the Indiana Union Open Forum Thursday night.

"We need men to fight," he said, "with intelligence and endurance, not only to man the weapons provided for them, but to contribute a strong organization scientifically designed to fight. If your draft board says that you must go, you must go, then accept that decision. Men are needed on the home fronts as well."

Col. Drysdale said that now, more than ever before, those in charge of Fort Harrison and other army headquarters are making a great effort to classify the men and to find out what kind of work they want to do in the Army. Fort Harrison alone, he said, sent out last year more than 40,000 men to different stations all over America in an effort to place them in work that they will not only be able to do well, but that they will like to do.

**Hatred of Japanese Protested by Colloquy**

One of the best ways students may help in this war is to attempt to keep down flagrant hatred of the Japanese people as a race, was the opinion voiced by students at the Religious Colloquy Thursday.

The group discussed the attempts which already have been made to belittle the Japanese race such as use of the term "yellow Japanese" and the efforts of racists to describe the Japanese as an inferior people.

**VALPARAISO SPEELS WORK**  
VALPARAISO, Jan. 8.—(UP)—Valparaiso university officials and today the institution would end both semesters early this year—the first Jan. 14 and the second May 7—as part of a program to enable students to complete four years of college in three years.

**ECONOMICS CLASSES**  
The following additions and corrections should be made in the Schedule of Lectures and Recitations of the Economics Department

**Official Notices of Campus Activities**

**NAVAL APPLICANTS**  
There will be a representative from the Naval Recruiting Station at Indianapolis in the Whittemberger room of the Union building this morning at 9 o'clock to discuss the Navy's V-7 training program with all junior and senior men who are interested.

Look 'em over... At the barrier are 68 Indiana's prettiest coeds ready to turn on the charm for the Arbutus beauty contest judges tonight in the Auditorium.

The doors will open at 6 o'clock and the contest will begin at 7:30 o'clock. Contest officials have stated that tickets will be sold at the door.

Representatives of the Indianapolis Chicago and Bloomington newspapers will be present. A special photographer from the Chicago Sun will accompany Mr. S. Job and help to cover the event.

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Indiana Daily Student front page (1942) announcing Bartok's visit to IU. Image from IU Archive

**Conference Program**  
 Saturday, April 5, 2025  
 Ford-Crawford Hall, Simon Center  
 9 am – 5pm

<b>9:00 am</b> <b>9:15 am</b>	<p><b>Coffee</b>  <b>Welcome</b></p> <p style="text-align: right;"><i>John Ciorciari, Dean of IU Hamilton Lugar School</i>  <i>Balázs Mártonffy, Consul General of Hungary</i></p>
<b>9:30 am – 10:30 am</b>	<p><b>Keynote lecture:</b> “The Significance of the Béla Bartók Complete Critical Edition Series”</p> <p style="text-align: right;"><i>László Vikárius (Director, Bartók Archives Budapest)</i></p> <p style="text-align: right;"><i>Chair: Halina Goldberg</i></p>
<b>10:30 am -10:45 am</b>	<p><b>Coffee break</b></p>
<b>10:45 am – 12:45 pm</b>	<p><b>Panel 1</b></p> <p>“Béla Bartók’s Literary Inspiration: How He Was Shaped and the Impact He Exerted”</p> <p style="text-align: right;"><i>András Nagy (University of Pannonia)</i></p> <p>“Bartók and Modern Hungarian Painting—Radical Avant-Garde Artist Friends versus His Own Conservative Taste in Art”</p> <p style="text-align: right;"><i>Gergely Barki (Hungarian National Gallery)</i></p> <p>“Natural Sound and Everyday Life in the Music of Béla Bartók”</p> <p style="text-align: right;"><i>David Hertz (Indiana University Bloomington)</i></p> <p style="text-align: right;"><i>Chair: László Borhi</i></p>
<b>12:45 pm – 2:30 pm</b>	<p><b>Lunch break</b></p>
<b>2:30pm – 4:50 pm</b>	<p><b>Panel 2</b></p> <p>“Modernizing, Decolonizing, Inspiring? Considering Bartók, ‘Hungry Listening,’ and String Quartets”</p> <p style="text-align: right;"><i>Lynn Hooker (Purdue University)</i></p> <p>“Just How Rustic Should This Sound? Exploring Performance Issues Relating to the Use of the Hungarian Folk Idiom in Classical Art Music”</p> <p style="text-align: right;"><i>Daniel Sender (University of Virginia)</i></p> <p>“Advocacy, Collaboration, and Friendship: Fritz Reiner’s Role in the Early Performance History of Béla Bartók’s Music in America”</p> <p style="text-align: right;"><i>Sarah Lucas (Texas A&amp;M University-Kingsville)</i></p> <p>“Folk Music as Mother Tongue in Bartók’s Works”</p> <p style="text-align: right;"><i>Pál Richter (HUN-REN Institute of Musicology)</i></p> <p style="text-align: right;"><i>Chair: Kirby Haugland</i></p>
<b>4:50 pm</b>	<p><b>Closing Remarks</b></p> <p style="text-align: right;"><i>László Borhi</i></p>
<b>5:00 pm – 8:00 pm</b> <b>8:00 pm, Auer Hall</b>	<p><b>Dinner break</b></p> <p><b>Concert of Béla Bartók’s music, featuring Mark Kaplan, Pacifica Quartet, and Tien-Er Shih.</b></p>

## Speakers

**Gergely Barki**  
Hungarian National Gallery  
[barkigergely@icloud.com](mailto:barkigergely@icloud.com)

“Bartók and Modern Hungarian Painting—Radical Avant-Garde Artist Friends versus his Own Conservative Taste in Art”

Gergely Barki's presentation explores the activities of Róbert Berényi, Béla Bartók's closest artistic friend. Berényi's 1913 portrait of the composer caused a stir at the 1915 San Francisco World's Fair (Panama-Pacific International Exposition), where the curator appropriated the work, which has never been returned. However, Berényi and Bartók's relationship extended beyond painting, as they had already collaborated on several music-related projects at the beginning of the century. Their relationship and friendship were strengthened by the fact that the painter himself played music and even worked as a composer in Berlin in the early 1920s.

*Gergely Barki is a PhD candidate in Art History at the ELTE University, Budapest and a chief-curator/advisor of 20th Century Painting at the Hungarian National Gallery in Budapest. His dissertation is the monograph and catalogue raisonné of Róbert Berényi, one of the most prominent figures of Hungarian modernism. He has published several books on Hungarian modernism and curated exhibitions outside of his homeland, including Paris (Musée d'Orsay), Dijon, Céret, Bruxelles, Vienna, and London.*

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**David Michael Hertz**  
Indiana University Bloomington  
[hertzd@iu.edu](mailto:hertzd@iu.edu)

“Natural Sound and Everyday Life in the Music of Béla Bartók”

More consistently and more seamlessly than most of the other important Modernist composers, Béla Bartók managed to incorporate the real-life sounds of nature and the common music of ordinary people into great art music. Popular culture, folk music, popular music, animals and scenes from everyday life were all part of his compositional space. The dominant German tradition, which had established the international standard of classical music, had turned away from all that, with self-referential form becoming more crucial for musical structure than references to the outside world, but Bartók changed course. This is one of the reasons his music is performed more frequently today than other Modernists such as Arnold Schoenberg or Paul Hindemith. This talk will offer a closer look at folk culture and natural sound in Bartók's musical compositions, especially his keyboard literature. An outstanding pianist, Bartók was able to develop his concept of “night music”, in which nature and folk music emerged in subtle soundscapes, by experimenting in a series of innovative keyboard compositions. Among the great composers of the 20th century, Béla Bartók had the best balance of appropriation and creation, drawing on the world around him into his completely original expressive vocabulary. His broad approach to music may have been his secret. Arguably, he was able to achieve this because his enormous contribution amounted to not one but three distinguished careers: ethnomusicologist, composer and pianist.

*David Michael Hertz is Professor and Chair of Comparative Literature at Indiana University in Bloomington. Hertz has published books and articles on modern poetry, music, drama, and architectural history. Among his varied writings on modern composers are essays exploring the work of Claude Debussy, Charles Ives, and Béla Bartók. One of his most widely read interdisciplinary works, Angels of Reality: Emersonian Unfoldings in Frank Lloyd Wright, Wallace Stevens and Charles Ives, explores the tension between Romantic and Modern sensibilities in music, poetry and architecture. His latest book, which grew*

out of his extensive study of the world of song with Indiana University students, is *The American Songbook from Vaudeville to Hollywood*. A composer and pianist, Hertz studied at Juilliard and the Jacobs School of Music at Indiana University. Hertz has received grants from the Mellon and Graham Foundations. From 2003-2006 and 2008-2017, Hertz was a member of the National Council on the Humanities of the National Endowment for the Humanities.

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**Lynn M. Hooker**  
Purdue University  
[lhooker@purdue.edu](mailto:lhooker@purdue.edu)

“Modernizing, Decolonizing, Inspiring? Considering Bartók, ‘Hungry Listening,’ and String Quartets”

Many critics have long considered Béla Bartók “more successful than any other composer in integrating folk music into classical music” (Kerman and Tomlinson 2015: 340). Bartók himself wrote extensively both about how to collect and understand that folk music and about how to use it in composition. 80 years after his death, it is worth considering how Bartók’s work looks in light of ideas about appropriation and “compositional responsibility” (Robinson 2020: ch. 4). What ethical concerns arose from the collecting process? This presentation compares Bartók’s interactions with his consultants to those of “Orientalist” composers from the decades that preceded his work and considers the way he repurposed the music, particularly in chamber music and other genres thought of as the most “Classical” (Ábrányi 1877:130). Certain twenty-first century scholars and musicians like Dylan Robinson have called out settler musicians taking materials they have collected and repurposing them purely for aesthetic contemplation. In the twentieth century, though, Bartók was the inspiration for several composers from the periphery of the Classical music world who saw him as an ideal model for modernizing in a way that would be faithful to their own cultures.

*Lynn M. Hooker is Associate Professor of Music in the Rueff School of Design, Art, and Performance at Purdue University. She studies music, identity, heritage, and markets in nineteenth- to twenty-first-century Eastern Europe, particularly in Hungarian-speaking areas. Her book Redefining Hungarian Music from Liszt to Bartók was published in 2013 by Oxford University Press. She has published on music and modernism, nationalism, race, and popular and folk culture, in (among other places) Musical Quarterly, Ethnomusicology, Anthropology of East Europe Review, The Cambridge Companion to Operetta, Twentieth-Century Music, and European Meetings in Ethnomusicology. Since 2000 she has conducted fieldwork in Europe and North America in Hungarian folk and popular music scenes, with a focus on Romani performers. Her current project, funded by the National Endowment for the Humanities, the Fulbright Program, Indiana University, and Purdue University, addresses the transformation of Hungary’s “Gypsy music” industry since the mid-twentieth century, using oral history interviews and archival research.*

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**Sarah M. Lucas**  
Texas A&M University Kingsville  
[sarah.lucas@tamuk.edu](mailto:sarah.lucas@tamuk.edu)

“Advocacy, Collaboration, and Friendship: Fritz Reiner’s Role in the Early Performance History of Béla Bartók’s Music in America”

Bartók’s musical reputation in the United States was established long before he emigrated from Hungary to New York in 1940, not only through the composer’s own performances in America, but also through the efforts of others. One key advocate for the composer’s orchestral works was his former student, Fritz Reiner, who held several significant conducting positions in the US from 1922 to 1963. From his first concert season in the US (1922-23), as Musical Director of the Cincinnati Symphony Orchestra, Reiner programmed Bartók’s pieces while also developing and maintaining a reputation as a significant interpreter of canonical orchestral and operatic repertoire. Reiner’s support of Bartók continued throughout the composer’s life, and even extended to assisting the Bartók family with their US immigration paperwork. This paper explores cases in which

Reiner's interventions in the American performance history of Bartók's music were particularly significant, with special attention to Reiner's performances and recordings of *The Miraculous Mandarin*, *Piano Concerto no. 1*, and *Concerto for Orchestra*, as well as his performances of other works in the US featuring Bartók at the piano, and Reiner's continued promotion of Bartók's music following the composer's death.

**Sarah M. Lucas** is an Assistant Professor of Musicology and the Musicology Area Coordinator at Texas A&M University-Kingsville. She completed her doctoral studies in musicology at the University of Iowa. Her dissertation, "Fritz Reiner and the Legacy of Béla Bartók's Orchestral Music in the United States," is based on archival research carried out in the United States and in Hungary, where she conducted research at the Budapest Bartók Archives with the support of a Fulbright Fellowship in affiliation with the Hungarian Institute for Musicology and the Hungarian Academy of Sciences. Her master's work in music history at the University of Missouri culminated in her thesis "Béla Bartók and the Pro-Musica Society: A Chronicle of Piano Recitals in Eleven American Cities during his 1927-1928 Tour." Her research interests also include twentieth-century music criticism in the United States. She regularly presents her research at national, and international conferences and has published articles in journals such as *Magyar Zene*, *Studia Musicologica*, and *Hungarian Cultural Studies*.

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**András Nagy**  
University of Pannonia  
[nagyandras.imre@gmail.com](mailto:nagyandras.imre@gmail.com)

"Béla Bartók's Literary Inspiration: How he was Shaped and the Impact he Exerted"

Seen from a literary angle, the oeuvre of Bartók and his personality obtain new insights, that may provide a better understanding of his music.

- (1) Being a devoted reader, Bartók was familiar with the tendencies of contemporary and classical literature. In his youth Bartók composed music for kitschy poems, but soon, literary modernism captivated him.
- (2) Bartók's choices of texts were inspired by the emerging talents of the early 20<sup>th</sup> century, like the poet, playwright, and essayist Béla Balázs and the theater person Menyhért Lengyel. Later Bartók ceased using literary texts, except the ancient folk poetry of *Cantata Profana*.
- (3) Bartók inspired poets and writers, like one of the greatest Hungarian poets, Attila József and his master, Gyula Juhász, and even the avantgarde artist Lajos Kassák. Gyula Illyés's groundbreaking *Bartók* poem (from 1955) became an open protest against Stalinist cultural policy. Many significant lyricists dedicated excellent works to Bartók; and a postmodern novel even revisited his life and character in the 2010s.

In my paper I plan to give an overview of the three aspects above, focusing on the literary legacy of the great Hungarian composer.

**András Nagy** is an author and professor at the University of Pannonia, Faculty of Humanities, and at Budapest ELTE University Doctoral School of Literature. He has taught at several universities both in Hungary and abroad and has worked as an editor, dramaturge, and literary manager as well. He was President of the Hungarian Center of the International Theater Institute, then Director of the of the Hungarian Theater Museum and Institute. He has published books and studies both in Hungarian and in other languages, focusing on literature, philosophy, aesthetics and history. His research interest lately includes the interdisciplinary analysis of the turning points of the Central European history. Besides his academic activity he works as an author of novels, stories and theater plays, in this capacity he cooperated with Zoltán Kocsis, the famous Hungarian musician in creating a series of performances about great composers, combining music, literature, and dance.



**Pál Richter**

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## “Folk Music as Mother Tongue in Bartók’s Works”

According to Bartók, there are three ways in which folk music (or as he calls it, “peasant music”) is taken over and becomes transmuted into art music. Among these three ways the last one is the most interesting and complex, because the composer uses neither peasant melodies nor imitations of them in her/his music, which is nevertheless pervaded by the atmosphere of peasant music. In this case, as Bartók says, peasant music has become the musical mother tongue of the composer, who masters it as completely as a poet masters his or her mother tongue. A brief survey of Bartók’s works with relevant examples puts into relief this phenomenon.

*Pál Richter was born in Budapest, graduated from the Liszt Academy of Music as a musicologist in 1995, and obtained a PhD degree in 2004. His special field of research is 17th century music of Hungary, and he conducted his PhD research in the same subject. His other main fields of interest are Hungarian folk music, classical and 19th century music theory and multimedia in music education. Since 1990 he has been involved in the computerized cataloguing of the folk music collection of the Institute for Musicology and has also participated in ethnographic field research. From 2005 Richter was the head of Folk Music Archives, and he recently became the director of HUN-REN Institute for Musicology (earlier Institute for Musicology Research Centre for the Humanities, Hungarian Academy of Sciences). He regularly delivers papers at conferences abroad, publishes articles and studies and teaches music theory and the study of musical forms at the Liszt Academy of Music in Budapest. From 2007 until 2021 he directed the new folk music training, and is the founding head of the Folk Music Department.*

**Daniel Sender**

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## “Just How Rustic Should This Sound? Exploring performance issues relating to the use of the Hungarian Folk Idiom in Classical Art Music”

“You played it very well. You played it like a peasant.” Bartók’s singular praise, conveyed to Zoltán Székely after the premiere of the Second Rhapsody, illustrates a critical point of cognitive dissonance for performers of folk-infused art music. Classically trained musicians spend countless hours refining, polishing, and pushing the limits of their virtuosic potential. To such musicians as these, the notion of playing “like a peasant” rings antithetical to those high goals. Bartók’s words to Székely (from one world-class artist to another) expose this sentiment as a mere false dichotomy. Bartók was unequivocal in his conviction that performers of his compositions should first make an effort to understand the folk music on which they were based. Scholarship is equally clear, and certainly abundant, in expounding where, how, and why composers made use of folk elements in their work. In the face of such an explicit and robustly fleshed-out directive, we must attempt to discover why more performers are not concerning themselves with developing interpretations that include authentic folk qualities for their folk-inspired repertoire. Using examples from Bartók’s *Romanian Folk Dances*, Daniel Sender’s *Scenes from Csényéte*, and others, we will examine these issues through the various levels of musical abstraction, from the purest, unaltered settings to the most complex and disguised uses of folk elements.

*Violinist Daniel Sender is a Professor of Music at the University of Virginia and currently serves as concertmaster of the Charlottesville Symphony and Charlottesville Opera. Dr. Sender was twice selected as a Fulbright Scholar, most recently in Fall 2021, during which time he taught violin and chamber music at the Liszt Academy and the University of Pécs. With written and composed works, including the article, “Bartók’s Rhapsodies: A Violinist’s Guide to Building an Authentic Interpretation” (American String*

Teacher), Dr. Sender strives to bridge the gap between scholarship and performance relating to the music of Central Europe. Recent compositions include *Roma Folk Dances: Village Tunes of the Hungarian Roma* (2019), *Scenes from Csenyéte* (2020), and *Three Souvenirs* (2021). Recent performance highlights include a recording for *Bartók Radio*, recitals in France, Austria, and Hungary, and a series with the *Garth Newel Piano Quartet*. His primary teachers include *Vilmos Szabadi*, *Arnold Steinhardt*, and *David Salne*

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**László Vikárius**

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“The Significance of the Béla Bartók Complete Critical Edition Series”

The *Béla Bartók Complete Critical Edition* series, carefully planned by László Somfai decades in advance and finally launched in 2016, has established itself as a central scholarly work on Bartók’s compositions. A recent review article by Evan Jones about the two volumes presenting all six string quartets uses the phrase “A Definitive Edition” in its title. Central to the undertaking is, indeed, the edition of the works but in some cases previously unpublished versions and even unpublished compositions are also included in the volumes. Yet the critical edition also reveals for the first time in an authoritative way what is now known about the whole history of the genesis, inspirations, publication, early performances, and the reception of the works. The paper will introduce the complex material included in the individual volumes of the critical edition, the basic common features as well as different special ways of presentation depending on the works in a given volume. But more than that, the paper will also discuss the research that the production of these volumes involves as well as further research, which goes beyond the publication of the critical edition and which is, indeed, inspired by it.

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

**Concert Program**  
Auer Concert Hall, Simon Music Center  
8:00 pm

Béla Bartók (1881 - 1945)

*Mikrokosmos*, Sz. 107, BB 105 (1926 - 1940)

Volume III:

No. 84 Merriment

No. 95 Fox Song

Volume IV:

No. 97 Notturmo

No. 112 Variations on a Folk Tune

No. 113 Bulgarian Rhythm

No. 116 Melody

Volume V:

No. 125 Boating

No. 126 Change of Time

No. 128 Stamping Dance

No. 129 Alternating Thirds

No. 130 Village Joke

No. 138 Bagpipe Music

*Tien-Er Shih, piano*

Béla Bartók

*Sonata for Solo Violin*, Sz. 117, BB 124 (1944)

Tempo di ciaccona

Fuga. Risoluto, non troppo vivo

Melodia. Adagio

Presto

*Mark Kaplan, violin*

Intermission

Béla Bartók

String Quartet No. 4 in C major, Sz. 91 (1928)

Allegro

Prestissimo, con sordino

Non troppo lento

Allegretto pizzicato

Allegro molto

Pacifica Quartet

*Simin Ganatra, violin*  
*Austin Hartman, violin*  
*Mark Holloway, viola*  
*Brandon Vamos, cello*

## **An Evening with the Music of Béla Bartók**

*Lynn M. Hooker, Purdue University*

This recital is part of a day of events commemorating the eightieth anniversary of the death of Hungarian composer Béla Bartók. Among concertgoers, Bartók is most remembered for his relationship with folk music. As Bartók himself pointed out in his 1933 essay “The Influence of Peasant Music on Modern Music,” however, there are many ways in which folk music may be “transmuted into modern music.” A composer might simply “take over a peasant melody unchanged or only slightly varied,” or invent his own imitation, and write an accompaniment to it. Once he has learned the musical language of the peasants thoroughly, he might also work at a deeper level, so that he may use it as a “musical mother tongue.”

Bartók’s writings about folk music call it a source of perfection, purity, and power. Even so, his goal was not to re-create folk music but to create a unique kind of modern music distinct from mainstream models, mainly those dominant models of Austro-German Romanticism. In addition to folk music he looked to the music of contemporaries, including Stravinsky, Schoenberg, Szymanowski, and his friend Zoltán Kodály as he developed his own voice as a composer.

The seeds of inspiration for *Mikrokosmos* reflect these diverse interests. “Fox Song” (no. 95) and “Variations on a Folksong” (no. 112) are based on well-known Hungarian folksongs, “Fox Song” treated with a straightforward harmonic accompaniment and “Variations” using the folksong as the subject of a canon. “Bulgarian Rhythm” (no. 113) and “Stamping Dance” (no. 128) draw inspiration from the rhythms of folkdance, from Bulgaria and Romania rather than Hungary. In addition to such folk and folk-inspired elements, however, *Mikrokosmos* is shot through with Bartók’s innovations in pitch organization, using for example polymodality (“Boating,” no. 125), axes of symmetry (“Alternating Thirds,” no. 129), and asymmetrical meters (“Bulgarian Rhythm,” no. 113; “Change of Time,” no. 126). In creating this collection, Bartók created a set of technical exercises for learning to play the piano that also sought to expose piano students at every level to the “non-romantic beauties” of folk music.

As some of the techniques used in *Mikrokosmos* demonstrate, Bartók was also an avid student of early music; he not only performed works by Couperin, Scarlatti, and Bach but also prepared performing editions of them. Bartók drew on Baroque works along with folk music as sources for a historicist kind of modernism. The most noticeable inspirations for the Sonata for Solo Violin (1944) were from J. S. Bach, as indicated by the style and titles of the first two movements, Tempo di ciaccona and Fuga. Bartók had heard Yehudi Menuhin play Bach’s Sonata in C (BWV 1005) along with Bartók’s own First Sonata for Violin and Piano in late 1943, and this encounter led Menuhin to commission Bartók to write a new work. The Sonata for Solo Violin turned out to be the last composition that Bartók completed before his death.

The modernism of Bartók's String Quartet No. 4 (1928) deliberately contrasts with the historicist approach to modernism in the Solo Sonata and *Mikrokosmos*. The explanatory note in the first publication of the score states that the "character" of the quartet is based on classical sonata form, but it is reinterpreted as a three-part model. Bartók calls the haunting "night" music slow movement in the middle—corresponding to the development in a classical sonata—acts as the "nucleus" of the work, with the other movements arranged in layers around it. This symmetrical structure transforms the classical sonata into something quite different. We might compare the techniques of motivic development in this quartet to those in Beethoven's quartets, but the highly abstract approach to the of pitch organization of those motives completely breaks away from the major-minor tonal system. After introducing an array of extended string techniques in String Quartet No. 3 (which Bartók completed the previous year), the composer deploys them across String Quartet No. 4, particularly in the two scherzi, the second and fourth movements. Two of the extended techniques, the snap *pizzicato* and *col legno* (playing with the stick of the bow), correspond to techniques used on the *ütőgardon*, or "hit cello," an instrument used to accompany folk fiddlers in Eastern Transylvania (now part of Romania), a region where Bartók recorded folk music research, and the driving rhythms of the final movement recall the stamping of peasant dances. After the spiky dissonances and mysterious scrabbling of the fourth movement scherzo, the rhythmic *sforzandos* of the finale invite listeners to hear them as the stamping vigor a peasant dance but thoroughly transformed. Bartók is speaking his musical mother tongue as James Joyce might speak English.

In the period immediately following Bartók's death, during the height of the Cold War, critics from different points of view considered different parts of his output as his "best." In the harsh early period of Hungarian Communism, this work was considered "decadent" and "formalist." The Hungarian Radio included String Quartet No. 4 on a list of Bartók works that should not be played because of the "bourgeois influence." Meanwhile among the high modernists gathering in Darmstadt, Germany, composers and critics like Pierre Boulez and René Leibowitz grew suspicious of Bartók's more tonal-sounding and accessible late works, viewing them as "compromised."

Memories of conflicts over what represents the "real" Bartók fade as those years recede further into the past, and what many music students and concertgoers remember best is the image of Bartók with his Edison phonograph making recordings with Slovak peasants. This evening's program provides us an opportunity to appreciate just how varied Bartók's work was and to embrace its breadth.

## Performers

**Tien-Er Shih** is currently pursuing Master of Music in Piano Performance at the Jacobs School of Music, studying under Professor Dinara Klinton. She earned her Bachelor of Music degree from National Taiwan Normal University (NTNU), where she studied with Professor Chia-Wei Chung. Before that, she attended National Central University Affiliated Zhongli Senior High School's Music Talent Program, receiving training in both solo and collaborative performance. Throughout her studies, Shih participated in solo recitals, chamber music performances, and concerts, including the Schubert Project Piano Recital, the NTNU Centennial Concert, and a piano concerto performance with the Taiwan VSSO Symphony Orchestra. She has also worked as a collaborative pianist for the NTNU Choir and other ensembles. She had opportunities to broaden her musical perspective by performing in masterclasses with Dror Biran, Victor Rosenbaum, Jeffrey Cohen, and other distinguished artists.

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Violinist **Mark Kaplan**, Laureate of the legendary Leventritt Competition, is a major soloist of international distinction, having performed with nearly every American, European and Australian orchestra, and with many of the world's great conductors, including Ormandy, Rattle, Maazel, Masur, Dutoit, Salonen, Semkov, Skrowaczewski, and Tennstedt. He has made highly acclaimed concerto and recital appearances in all the musical centers of Europe, as well as in Australia, New Zealand, Malaysia, Hong Kong, China and Singapore. Kaplan is also devoted to chamber music, appearing with pianist Yael Weiss and cellist Peter Stumpf as the Weiss-Kaplan-Stumpf Trio, with recordings and concert tours world-wide. Prior to that he performed and recorded extensively for two decades in the Golub-Kaplan-Carr Trio with cellist Colin Carr and the late pianist David Golub. His extensive discography of over 45 commercial CDs includes concerti, solo and chamber works from Paganini, Bartok, Berg and Sarasate to Schubert, Brahms and Schumann, as well as two complete recordings of Bach's solo violin works, the more recent of these on Bridge. Since 2005 he has been Violin Professor at IU's Jacobs School of Music, following a decade as Professor at UCLA. Kaplan is a graduate of The Juilliard School, where he studied with Dorothy DeLay.

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With a career spanning three decades, the multiple Grammy Award-winning **Pacifica Quartet** has achieved international recognition as one of the finest chamber ensembles performing today. The Quartet is known for its virtuosity, exuberant performance style, and often-daring repertory choices. Having served as quartet-in-residence at Indiana University's Jacobs School of Music for over a decade, the Quartet was also previously the quartet-in-residence at the Metropolitan Museum of Art. In 2021, the Pacifica Quartet received a second Grammy Award for Contemporary Voices, an exploration of music by three Pulitzer Prize-winning composers: Shulamit Ran, Jennifer Higdon, and Ellen Taaffe Zwilich. The members of the Pacifica Quartet live in Bloomington, Indiana, where they serve as quartet-in-residence and full-time faculty members at Indiana University's Jacobs School of Music.

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**Simin Ganatra**, a Grammy-award winning violinist, has won wide recognition for her performances throughout the United States and abroad. She has been described by critics as an "excellent and unique violinist" and heralded for "creating a miraculous sense of flow and otherworldly beauty." She has performed in such prestigious venues as Lincoln Center's Alice Tully Hall, the Corcoran Gallery, and Carnegie's Weill Recital Hall. Collaborations include performances with Michael Tree, Toby Hoffman, and the St. Lawrence Quartet. She is the recipient of several awards and prizes, including the Naumburg Chamber Music Award, top prizes at the Concert Artists Guild Competition and the Coleman Chamber Music Competition, and first prizes in the Union League of Chicago Competition, the Pasadena Instrumental Competition, the Minnesota Sinfonia Competition, and the Schubert Club Competition. Originally from Los Angeles, Ganatra studied with Idell Low, Robert Lipsett, and

most recently Roland and Almita Vamos. She is a graduate of the Oberlin Conservatory, where she was concertmaster of the Oberlin Conservatory Orchestra and recipient of the Louis Kaufman Prize for outstanding performance in chamber music.

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**Austin Hartman** is a violinist who has distinguished himself as a chamber musician, soloist and educator with performances throughout the United States and abroad that critics have hailed as a “top flight...masterclass in chamber music.” His performances have been featured in venues throughout North America, Europe, Asia and Africa that include Alice Tully Hall, Carnegie Hall, the Library of Congress, the Kennedy Center, Wigmore Hall, Jazz at Lincoln Center, and the Baroque Art Hall in Seoul. For twelve seasons, he was the first violinist and founding member of the Biava Quartet an ensemble that garnered the 2003 Naumburg Chamber Music Award and captured top prizes at the Premio Borciani and London International String Quartet Competitions. As a soloist, Mr. Hartman has made numerous appearances with orchestras throughout his career, which include two guest appearances with the Philadelphia Orchestra, and also a number of humanitarian concert performances. His discography can be heard on the Albany, Naxos, and Cedille labels and in 2020, along with his colleagues, he won a Grammy for Best Chamber Music Performance of the Year. He has earned Artist Diplomas from both the Juilliard School and Yale School of Music as well as degrees from the New England Conservatory and Cleveland Institute of Music.

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**Mark Holloway** is a violist who has appeared at prestigious festivals and series such as Marlboro, Music@Menlo, Ravinia, Caramoor, Banff, Taos, Music from Angel Fire, Mainly Mozart, Alpenglöw, and with the Boston Chamber Music Society. Performances have taken him to such far-flung places as Chile and Greenland, and he plays regularly at chamber music festivals in France, Switzerland, and England. He has frequently appeared as a guest with the New York Philharmonic, Orpheus, and the Metropolitan Opera orchestras. Mr. Holloway has been principal violist at Tanglewood and of the New York String Orchestra. He has performed on radio and television throughout the Americas and Europe, most recently a *Live from Lincoln Center* broadcast. Hailed as an "outstanding violist" by *American Record Guide*, and praised by Zürich's *Neue Zürcher Zeitung* for his "warmth and intimacy," he has recorded for the Marlboro Recording Society, CMS Live, Music@Menlo LIVE, Naxos, and Albany labels. Mr. Holloway was a student of Michelle LaCourse at Boston University, where he received his B.M. *Summa cum laude*, and he received his Diploma from the Curtis Institute of Music as a student of Michael Tree.

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**Brandon Vamos**, a Grammy-award winning cellist, has performed solo and chamber music recitals both in the U.S. and abroad to critical acclaim. Called a "first-rate cellist" by the *Chicago Reader* and praised for his "gutsy bravura" by the *Chicago Tribune*, Mr. Vamos has appeared as soloist with orchestras worldwide, including performances with the Taipei City Symphony, the Suwon Symphony in Seoul, the Samara Symphony in Russia, the New Philharmonia Orchestra, and the Elgin Symphony Orchestra. Mr. Vamos has collaborated with many distinguished artists, including Paul Katz, Michael Tree, Yo-Yo Ma, Menahem Pressler, and the Emerson Quartet, and has recorded for Cedille, Naxos, and Cacophony Records. Awarded a Performer's Certificate at the Eastman School of Music, where he earned a Bachelor's of Music Degree as a student of Mr. Katz, Mr. Vamos has also studied with distinguished artists such as Tanya Carey in Macomb, Illinois, and Aldo Parisot at Yale University, where he earned a Master of Music.

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A note from Bartók to his publisher, written on an advertisement in The Saturday Evening Post. Original owned by IU Central Eurasian Studies Department.