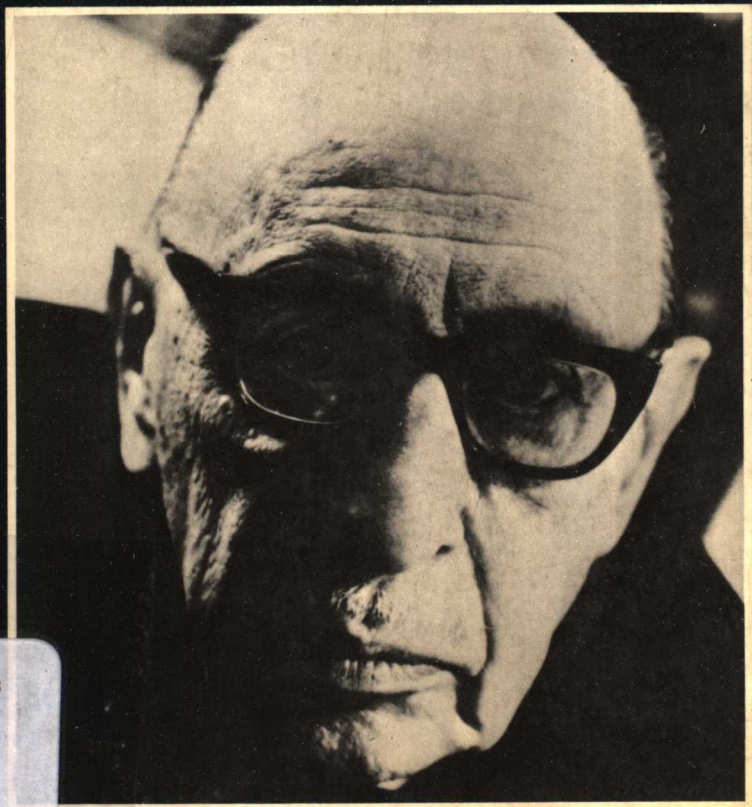


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The New Grove MODERN MASTERS

BARTÓK STRAVINSKY HINDEMITH

*Vera Lampert László Somfai Jeremy Noble
Eric Walter White Ian Kemp*



n Masters

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THE NEW GROVE

Modern Masters

BARTÓK
STRAVINSKY
HINDEMITH

Vera Lampert
László Somfai
Eric Walter White
Jeremy Noble
Ian Kemp

M
MACMILLAN

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Jeremy Noble, Ian Kemp 1980, 1984

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General abbreviations

A	alto, contralto [voice]	<i>inst</i>	instrument, instrumental
a	alto [instrument]	ISCM	International Society for Contemporary Music
add, addn	addition		
appx	appendix		
ASCAP	American Society of Composers, Authors and Publishers	<i>Jb</i>	Jahrbuch [yearbook]
	autumn	<i>Jg.</i>	Jahrgang [year of publication/volume]
aut.		K	Köchel catalogue [Mozart; no. after / is from 6th edn.]
B	bass [voice]	kbd	keyboard
b	bass [instrument]		
<i>b</i>	born	lib	libretto
Bar	baritone [voice]	Mez	mezzo-soprano
bn	bassoon	movt	movement
BWV	Bach-Werke-Verzeichnis [Schmieder, catalogue of J. S. Bach's works]	ob	oboe
		orch	orchestra, orchestral
<i>c</i>	circa	orchd	orchestrated (by)
cimb	cimbalom	org	organ
cl	clarinet	ov.	overture
collab.	in collaboration with	perc.	percussion
conc.	concerto	perf.	performance, performed by
cond.	conductor, conducted by	PO	Philharmonic Orchestra
<i>d</i>	died	pubd	published
db	double bass		
edn.	edition	qnt	quintet
eng hn	english horn	qt	quartet
ens	ensemble		
facs.	facsimile	<i>R</i>	photographic reprint
fl	flute	rec	recorder
frag.	fragments	repr.	reprinted
		rev.	revision, revised (by/for)
gui	guitar	Rom.	Romanian
		Russ.	Russian
hn	horn	S	San, Santa, Santo [Saint]; soprano [voice]
Hung.	Hungarian	sax	saxophone
inc.	incomplete		

SO	Symphony Orchestra	U.	University
Sp.	Spanish		
spr.	spring	v, vv	voice, voices
str	string(s)	va	viola
Swed.	Swedish	vc	cello
sym.	symphony, symphonic	vn	violin
T	tenor [voice]	WoO	Werke ohne Opuszahl
tpt	trumpet		[works without opus
Tr	treble [voice]		number]
trbn	trombone	ww	woodwind

Symbols for the library sources of works, printed in *italic*, correspond to those used in *Répertoire International des Sources Musicales*, Ser. A.

Bibliographical abbreviations

<i>AcM</i>	<i>Acta musicologica</i>
<i>AMw</i>	<i>Archiv für Musikwissenschaft</i>
<i>BMw</i>	<i>Beiträge zur Musikwissenschaft</i>
<i>CMc</i>	<i>Current Musicology</i>
<i>FAM</i>	<i>Fontes artis musicae</i>
<i>GfMKB</i>	<i>Gesellschaft für Musikforschung Kongressbericht</i>
<i>Grove6</i>	<i>The New Grove Dictionary of Music and Musicians</i>
<i>IMSCR</i>	<i>International Musicological Society Congress Report</i>
<i>JAMS</i>	<i>Journal of the American Musicological Society</i>
<i>JMT</i>	<i>Journal of Music Theory</i>
<i>Mf</i>	<i>Die Musikforschung</i>
<i>ML</i>	<i>Music and Letters</i>
<i>MM</i>	<i>Modern Music</i>
<i>MMR</i>	<i>The Monthly Musical Record</i>
<i>MQ</i>	<i>The Musical Quarterly</i>
<i>MR</i>	<i>The Music Review</i>
<i>MT</i>	<i>The Musical Times</i>
<i>NOHM</i>	<i>The New Oxford History of Music</i> , ed. E. Wellesz, J. A. Westrup and G. Abraham (London, 1954-)
<i>NRMI</i>	<i>Nuova rivista musicale italiana</i>
<i>NZM</i>	<i>Neue Zeitschrift für Musik</i>
<i>ÖMz</i>	<i>Österreichische Musikzeitschrift</i>
<i>PNM</i>	<i>Perspectives of New Music</i>
<i>RdM</i>	<i>Revue de musicologie</i>
<i>ReM</i>	<i>La revue musicale</i>
<i>RIM</i>	<i>Rivista italiana di musicologia</i>
<i>SM</i>	<i>Studia musicologica Academiae scientiarum hungaricae</i>
<i>SMA</i>	<i>Studies in Music</i>
<i>SMz</i>	<i>Schweizerische Musikzeitung/Revue musicale suisse</i>
<i>SovM</i>	<i>Sovetskaya muzika</i>
<i>ZMw</i>	<i>Zeitschrift für Musikwissenschaft</i>

Preface

This volume is one of a series of biographical studies derived from *The New Grove Dictionary of Music and Musicians* (London, 1980). In its original form, the text was written in the mid-1970s and finalized at the end of that decade. For this print the text has been re-read and modified by the original authors and corrections and changes have been made. In the case of Bartók, the list of writings has been substantially supplemented in the light of recent publications, by László Somfai, who has also modified parts of the text. For Stravinsky, fuller details have been supplied in the list of works; further, an extended, critical bibliography, drawn up with the help of Richard Taruskin, replaces the previous one.

The fact that the texts of the books in this series originated as dictionary articles inevitably gives them a character somewhat different from that of books conceived as such. They are designed, first of all, to accommodate a very great deal of information in a manner that makes reference quick and easy. Their first concern is with fact rather than opinion, and this leads to a larger than usual proportion of the texts being devoted to biography than to critical discussion. The nature of a reference work gives it a particular obligation to convey received knowledge and to treat of composers' lives and works in an encyclopedic fashion, with proper acknowledgment of sources and due care to reflect different standpoints, rather than to embody imaginative or speculative writing about a composer's character or his music. It is hoped that the comprehensive work-lists and extended bibliographies, indicative of the origins of the books in a reference work, will be valuable to the reader

who is eager for full and accurate reference information and who may not have ready access to *The New Grove Dictionary* or who may prefer to have it in this more compact form.

S.S.

BÉLA BARTÓK

Vera Lampert

László Somfai

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CHAPTER ONE

Childhood and student years

Béla Bartók was born in Nagyszentmiklós in Hungary (now Sinnicolau Mare, Romania) on 25 March 1881. His father, also Béla Bartók (1855–88), was director of the agricultural school there and a keen amateur musician; he played the piano and the cello, composed short dance pieces, and founded a music society and an amateur orchestra in the town. The composer's mother, Paula Voit (1857–1939), who worked as a teacher, also played the piano. In such an environment Bartók's precocious musical gifts were quickly noticed. He had already shown talents for rhythm and memory when, on his fifth birthday, his mother gave him his first piano lesson. As a child he was quiet and withdrawn, often ill and plagued by a skin rash which began in infancy when he was vaccinated against smallpox; he later suffered from a bronchial condition.

The premature death of Bartók's father left the family in a precarious situation. His mother had to support the two children (Béla and his younger sister Elza, 1885–1955) by giving piano lessons, and in 1889 she took a teaching post in Nagyszöllös (now Vinogradov, USSR). It was there that, at the age of nine, Bartók produced his first compositions, most of them single-movement dances and some named after friends or members of the family; the 'Katinka' polka and the 'Irma' polka, both of 1891, were written for Katalin

Kovács and his aunt Irma. He also wrote a few programme pieces, notably *Radegundi visszhang* ('Echo of Radegund', 1891), in memory of summer holidays with his father, and *A Duna folyása* ('The course of the Danube', 1890–94), which was inspired by a geography lesson.

Keresztély Altdörfer, an organist from Sopron who spent a few days in Nagyszöllős in 1890, predicted a great future for the boy, and the next year he was taken to Budapest for professional assessment at the Academy of Music. There Károly Aggházy reassured Bartók's mother about his talents and offered to take him as a pupil, but she decided that he should not be separated from his family and should complete his intermediate education in Nagyszöllős.

Having done that, Bartók entered the Gymnasium at Nagyvárad (now Oradea, Romania) in 1891 and went to live with his aunt, continuing his music studies with the professional teacher Ferenc Kersch. According to Bartók's mother, Kersch helped Bartók progress on the piano but did not develop his understanding: 'He learnt a very large number of pieces, but somehow superficially'. In April 1892 his mother brought him back to Nagyszöllős, breaking off his studies with Kersch, and on 1 May that year he made his first public appearance as both pianist and composer at a charity benefit for the town; his programme included the first movement of Beethoven's Waldstein Sonata and *The Course of the Danube*. The concert was a great success, and Paula Bartók determined to devote the next year (1892–3) to her son's development. Taking leave of absence from her post, she took the family to Pozsony (now Bratislava, Czechoslovakia), a large town that could provide great

Childhood and student years

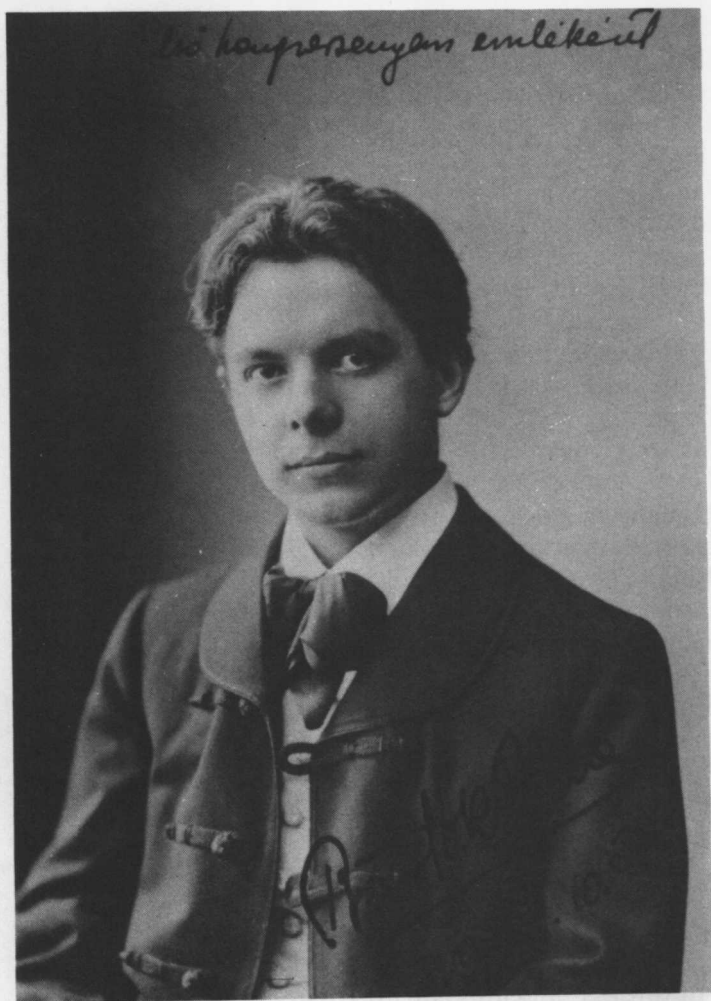
ter musical opportunities for the boy and where she hoped to find work. For that year Bartók's piano teacher was Ludwig Burger. Paula Bartók could find no permanent position, however, and so had to move to Beszterce (now Bistrița, Romania) for 1893–4. It was such a small place that, according to her reminiscences, Bartók 'could not receive any musical training as he was the best pianist in town'. But a young violinist, Sándor Schönherr, was looking for an accompanist, and so Bartók was not entirely without the chance to exercise his talent. As Paula Bartók recalled, 'every week we had a concert at home; they played, among other things, Beethoven's violin sonatas'.

Finally, on 17 April 1894, the Bartóks settled in Pozsony again and Paula Bartók took a post at a teacher-training college. The young composer was at last to have five years during which his musical development was undisturbed by peregrinations. He had some excellent teachers – at first László Erkel, with whom he improved his piano technique, and later Anton Hyrtl, who gave him an excellent knowledge of harmony. At the same time he took an active part in the town's musical life; his friends included several amateur chamber musicians, and he attended concerts and the opera. In 1897 he played Liszt's Spanish Rhapsody in the town, in 1898 his Piano Sonata DD51, and (also in 1898, at a school concert) the last two movements of his Piano Quartet DD52. Through playing the organ at the Gymnasium chapel, he became acquainted with the repertory from Bach to Brahms, a widened experience reflected in his compositions of the period.

1898–9 was Bartók's last year in Pozsony. As he recalled in his autobiography of 1918, 'we were con-

fronted with the question of which music school I should attend. In Pozsony, the Vienna Conservatory was then considered the sole bastion of serious musical training'. Accordingly, in December 1898 he travelled to Vienna and was seen by Hans Schmitt; he was auditioned, accepted and promised a scholarship. In the event, however, he took the advice of Dohnányi, who was four years his senior at the Pozsony Gymnasium and who, at that time, was his model of a composer-pianist. Dohnányi suggested he should attend the Budapest Academy of Music, and in January 1899 Bartók consulted Dohnányi's former teacher, István Thomán, who recognized the young man's talent and gave him a letter of recommendation to János Koessler, professor of composition at the academy. When he had completed his education in Pozsony he was auditioned for the academy and admitted to the second year for piano (under Thomán) and the second and third composition years (under Koessler); both were excellent teachers. In Thomán, one of the most gifted of Liszt's pupils, Bartók found not only a great teacher but a humane and supporting father figure. He provided the relatively impoverished student with scores, concert tickets, grants and recommendations (which helped to establish Bartók's career as a pianist), introducing him to celebrated artists and musicians.

Bartók's first year at the academy was successful, but in August 1900 he fell ill with pneumonia and, on doctor's advice, he stayed in Merano with his mother from November until early spring, returning to his studies in Budapest on 1 April 1901. He did not take the examinations that year and decided to repeat the third year of piano and the fourth of composition, completing



1. Béla Bartók aged 22