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WORLD COMPETITION & FESTIVAL
Violin 2017

BARTÓK AND THE VIOLIN
MUSICOLOGICAL SYMPOSIUM

14-15 SEPTEMBER 2017



BARTÓK AND THE VIOLIN
MUSICOLOGICAL SYMPOSIUM

Thursday–Friday, 14–15 September 2017
in the Bartók Hall
of the Institute for Musicology,
Research Centre for the Humanities of the
Hungarian Academy of Sciences
Budapest I, Táncsics M. u. 7.



| BARTÓK AND THE VIOLIN

SESSION 1 [MORNING] THURSDAY, 14 SEPTEMBER 2017

9.45–10.00 Opening addresses

10.00–11.15 Keynote speech

David Cooper [Leeds University]: Bartók, Biography and the Violin

11.30–13.00 Paper session, chair: **David Cooper**

Virág Búky [Budapest Bartók Archives]: The Appearance of the 'Ideal' and other Topoi in Bartók's Two Violin-Piano Sonatas

Sylveline Bourion [Université de Montréal]: Bartók on the Violin: Integration and Transformation of Romanian and Hungarian Folk Music in His Two Violin Rhapsodies

Zsombor Németh [Liszt Academy of Music, Budapest]:
Imre Waldbauer and Béla Bartók



SESSION 2 [AFTERNOON] THURSDAY, 14 SEPTEMBER 2017

14.00–15.15 Keynote speech

Elliott Antokoletz [University of Texas, Austin]: Tonality or Atonality in Bartók's Sonata No. 2? From Folk Modalities to a Twelve-Tone Language

15.30–17.00 Paper session, chair: **Elliott Antokoletz**

Sarah Lucas [University of Iowa]: Performance and Reception of Bartók's Violin Music during His First Concert Tour of the United States [1927–1928]

Viola Biró [Budapest Bartók Archives]: Bartók's Violin Players from Maramureş

Yusuke Nakahara [Budapest Bartók Archives]: A Triumph of Musical Order? Multiple Sources of Inspiration in "Prelude and Canon," Forty-Four Duos, No. 37

SESSION 3 [MORNING] FRIDAY, 15 SEPTEMBER 2017

10.00–11.15 Keynote speech

Peter Laki [Bard College]: The Decade of the Violin Concerto:
New Music and the Performer in the 1930s

11.30–13.00 Paper session, chair: **Peter Laki**

István G. Németh [Institute for Musicology, Budapest]:
The Influence of Bartók's Verbunkos-Based Violin Parts on the Work of Adrian Pop

Mohammad Moussa Khalaf [Bar-Ilan University, Israel]:
Bartók's Violin: An Arab Musician Looks at the Western World

SESSION 4 [AFTERNOON] FRIDAY, 15 SEPTEMBER 2017

14.00–15.15 Keynote speech

László Somfai [Budapest Bartók Archives]: Bartók's Violin and Piano Sonatas
Nos. 1–2: Compositional Process

15.30–17.00 Violin Workshop

Joseph Puglia [Koninklijk Conservatorium, Den Haag]:
Workshop on Duos for Two Violins by Bartók and Berio



Elliott Antokoletz is Professor of Musicology at the University of Texas at Austin. He has lectured throughout Europe and the United States and has also given lectures in Australia and Latin America. He is the author of six books including *The Music of Béla Bartók: A Study of Tonality and Progression in Twentieth-Century Music* [Berkeley and Los Angeles: University of California Press, 1984] and *Musical Symbolism in the Operas of Debussy and Bartók: Trauma, Gender, and the Unfolding of the Unconscious* [New York: Oxford University Press, 2004], and he is editor of the *International Journal of Musicology*.

Elliott ANTOKOLETZ [University of Texas, Austin]

TONALITY OR ATONALITY IN BARTÓK'S SONATA NO. 2?
FROM FOLK MODALITIES TO A TWELVE-TONE LANGUAGE

External political circumstances as well as Bartók's personal activities in the early 1920s were decisive in contributing to the expansion of the basic principles of his musical language. Bartók's *Sonata for Violin and Piano No. 2* [1922] may be considered a focal point in his evolution toward ultramodernism. Concomitant with this tendency, both sonatas of this period have become paradigmatic of the controversial notion set forth by certain scholars regarding the existence of an atonal Bartók idiom. Within the ultramodernist style of the *Sonata for Violin and Piano No. 2*, the essence of Eastern-European folk music is still very much in evidence. The intention of this lecture is to show how Bartók's move toward synthesis of varied folk and art-music elements in this work produces a sense of an organic connection between *atonality* and *tonality*. The close connection between these two principles was suggested by Bartók in an essay of 1920. I intend to show how both contradictory principles are conjoined within a highly complex polymodal idiom based on the tendency toward equalization of the twelve tones. Within the stanzaic structure of the Romanian 'long song,' stylistic elements of *recitation*, *improvisation*, and *declamation* are essential in the gradual unfolding between these two contrasting concepts of pitch organization. Despite tonal ambiguity on both local and large-scale levels, the sense of polymodal tonality is ultimately established as primary.



David Cooper is Professor of Music and Technology and Dean of the Faculty of Performance, Visual Arts and Communications, at the University of Leeds. He is a composer and musicologist and has published extensively on the music of Bartók, film music and the traditional music of Ireland. He is author of the *Cambridge Handbook on Bartók's Concerto for Orchestra* [Cambridge: CUP, 1996]. His recently published major study of *Béla Bartók* [New Haven and London: Yale University Press, 2015] has received critical acclaim and been described as "the most impressive musical biography of the decade."

David COOPER [Leeds University]
BARTÓK, BIOGRAPHY AND THE VIOLIN

Biography takes the scant facts of a life that are available to scrutiny, like the waypoints on a journey to be mapped, and attempts to form a coherent narrative from them. That coherence is, to at least some degree, contingent upon the ideological position of the author and as Michael Benton has noted, “the biographical subject is a textual creation as much as a historical recreation.” While fully acknowledging that one cannot “read back” from the works of an author to their life, Benton has described the substance of literary outputs as “quasi-facts” to be set beside “historical facts” and argued that these “can be seen as reflecting some contemporary events or as sublimating some experiences in the writer’s past or mirroring some authorial state of mind.” This paper draws on the *Sonata for Violin and Piano No. 1* and the *Sonata for Solo Violin* as such quasi-facts of Bartók’s life to question whether biographical information can or should impact the ways that we understand and perform his music.

The paper additionally considers whether the content of individual works as mental products may have something tangible to impart about their composer’s personality. Given the broad consensus around the so-called ‘five-factor model’ of personality measurement within the field of psychology, it speculates whether this might offer a tool to refine our portrait of Bartók through analysis of his music.



Peter Laki graduated from the Liszt Ferenc Academy of Music and received his PhD from the University of Pennsylvania. He served as Program Annotator of the Cleveland Orchestra from 1990 to 2002 and taught courses at Case Western Reserve University, Kent State University, John Carroll University and Oberlin College between 1990 and 2007. Since 2007, he has been on the faculty of Bard College in Annandale-on-Hudson, New York. Laki is the author of numerous musicological articles and the editor of *Bartók and His World* [Princeton, New Jersey: Princeton University Press, 1995].

Peter LAKI [Bard College]

THE DECADE OF THE VIOLIN CONCERTO:
NEW MUSIC AND THE PERFORMER IN THE 1930'S

The 1930s saw an unusually rich harvest of violin concertos. An examination of this group of works, that includes many of the most important concertos in the 20th-century repertoire, provides a singular and seldom-considered angle from which to view the music history of the interwar period. In spite of the widely divergent styles and personal approaches, the works are united by certain factors that result from the choice of genre, with an attendant set of historical and technical constraints. In addition, the violinists who commissioned and performed the concertos influenced the compositions to a greater extent than often realized; therefore, in order to understand the works, we must take into consideration the artistic personalities of the respective performers as well. Many of the concertos were written for a new type of soloist, mostly from the younger generation, who had made a firm commitment to new music – something that some superstar violinists were unwilling to do. The concertos offer good opportunities to study the relationships between composer and performer, still a somewhat neglected topic in musicological studies.





László Somfai, retired Head of the Budapest Bartók Archives of the Institute for Musicology of the Hungarian Academy of Sciences [1972–2004]; parallel to the research job since 1969 professor of musicology at the Liszt Ferenc Academy of Music in Budapest, director of the PhD Program [1997–2007], currently professor emeritus. Somfai's researches focus on Haydn and Bartók and their time, with special stress on the complex investigation of primary sources in relation to the compositional process, the genre stratification, and the historically oriented performance. He published over 140 studies and ten books; assisted facsimile editions, critical editions, and complete recordings. Recently Somfai works on the thematic catalogue of Bartók's compositions and on the preparation of the Béla Bartók Complete Critical Edition.

László SOMFAI [Budapest Bartók Archives]

BARTÓK'S VIOLIN AND PIANO SONATAS NOS. 1-2: COMPOSITIONAL PROCESS

In the focus of this paper a survey of the draft score will disclose major corrections of the concept, and discuss deleted and rewritten sections in both *Sonatas for Violin and Piano* [No. 1: 1921, No. 2: 1922]. A close study of the unusual-type preliminary sketches of the *Sonata for Violin and Piano No. 1* in his so-called *Black Pocket-book* [facsimile edition: 1987] already gave insight in Bartók's atypical composition when he had to work without a piano at hand for shaping and refining a new major work [see Somfai, " 'Written between the desk and the piano': dating Béla Bartók's sketches" in Patricia Hall, Friedemann Sallis, ed., *A Handbook to Twentieth-Century Musical Sketches*. Cambridge University Press, 2004]. The two draft scores [No. 1 = 34 pages, No. 2 = 21 pages, including discarded and rewritten sections] open new vistas in understanding the concept of the individual compositions. A significant source is the next stage of manuscripts: the score and violin part used at the first performances, the latter with fingering and bowing in the hand of Jelly Arányi and Imre Waldbauer in the *Sonata for Violin and Piano No. 1*, Waldbauer, Ede Zathureczky, Zoltán Székely and Jelly in the *Sonata for Violin and Piano No. 2*. A study of the revision of metronome numbers will conclude the investigation.

Viola Biró studied musicology at the Gheorghe Dima Academy of Music in Cluj-Napoca [Kolozsvár], Romania, and at the Liszt Ferenc Academy of Music in Budapest. 2010–2013 she attended doctoral studies in musicology in Budapest. She is writing her dissertation on Béla Bartók's research into Romanian folk music and its influence on his compositions [supervisor: László Vikárus]. Since 2013 she has been junior research fellow of the Bartók Archives at the Institute for Musicology of the Hungarian Academy of Sciences. Assisting Vera Lampert, she was co-editor of Vol. 4 of critical edition series *Bartók Béla Írásai* [Béla Bartók's writings], published in 2016.

Viola BIRÓ [Budapest Bartók Archives]:
BARTÓK'S VIOLIN PLAYERS FROM MARAMUREȘ

The *Rhapsody No. 2*, one of Bartók's technically most demanding concert pieces for violin, arranges archaic-improvisatory bagpipe imitations for concert performance. The arrangement itself shows a well-designed, coherent structure: the succession of dances, tonally and motivically related between each other, outline a kind of evolutionary progression from free motive-structure to strophic form. Bagpipe-music had a long-term influence on Bartók's violin music, figuring as episodes in original works like the two violin sonatas or the *Violin Concerto*; but none exploits the genre to such an extent as the *Rhapsody No. 2*.

The violin pieces with motive-structure of fascinatingly wild and virtuoso character were among Bartók's major discoveries of the collecting trips to the Maramureș region. For the *Rhapsody* Bartók chose melodies from the one-time Ugocsa county, whose music, closely related to that of Maramureș county, was considered by him "the most interesting in our country [i.e., Hungary of the time], due exactly to its primitive character." In Maramureș these melodies are less eccentric, instead, the violinists have a broader and more varied repertoire of dance music. In my presentation I will discuss the different types of violin music of this region, focusing on structural, melodic or interpretational elements that were of special interest for the composer. For this investigation I make use of the primary sources of the respective collections: phonogram recordings, field notations, later transcriptions.

Virág Büky graduated in musicology from the Liszt Ferenc Academy of Music in Budapest in 2002 with the thesis “A vokális moresca. Egy népszerű műfaj a 16. század végi Itáliában” [The moresca vocale: A popular genre in late 16th century Italy]. In 2001–2004 she was a postgraduate at the Liszt Ferenc Academy of Music. At present she is a research assistant, working on her PhD dissertation dealing with Ditta Pásztory Bartók’s life, her pianist career and Bartók’s works dedicated to her. Since 2000 she has been working at the Bartók Archives of the Institute for Musicology of the Hungarian Academy of Sciences. She has published articles in Hungarian and English on Ditta Pásztory Bartók and Bartók’s ‘night music’ topos. She was also co-curator of the exhibition *Bartók the Pianist* (2016).

Virág BÜKY [Budapest Bartók Archives]:

THE APPEARANCE OF THE ‘IDEAL’ AND OTHER TOPOI IN BARTÓK’S TWO VIOLIN-PIANO SONATAS

The early *Violin Concerto* [1907/08] dedicated to the young violinist, Stefi Geyer, is regarded as one of the most personal compositions by Bartók. The transparent structure, and the ethereal, unearthly tone of the first movement, probably inspired by Stefi’s playing, belongs to the warmest and most intimate tone used by the composer. Presumably, its re-emergence in certain passages of the two *Sonatas for Violin and Piano* [1921 and 1922, resp.] was not by chance. It might have been the composer’s reaction to Jelly Arányi’s violin playing that evoked the memory of the concerto and its source of inspiration. However, despite their similarities the ‘ideal’ tone of the sonatas is not the same as that in the violin concerto. It is still recognisable, but it has a different, perhaps more mature character and, furthermore, within the material surrounding it, we can detect the kernel of those Bartókian types which gain their definite form only in his 1926 emblematic piano pieces, for instance some elements of his night music type, his mourning song type, and some characteristic traits of his ‘Chase’ music.

In the present paper, besides following the process of transformation of the ‘ideal’, we make an attempt to identify the newly developed musical types, and to find an explanation of all these changes.

Trained as a violinist by Vladimir Landsman and Hratchia Sevadjian, **Sylveline Bourion** also holds a Doctorate in musicology with a concentration in analysis. She has been an assistant professor of music analysis at the Université de Montréal since 2014 and regularly participates in international conferences on music analysis. She has recently published a book on the language of Debussy [Paris: Vrin] and is currently working on writing other books, namely on tonal music analysis and on the art of fingering for string instruments. In her studies, she wants to make links between analysis, performance, and perception of music.

Sylveline BOURION [Université de Montréal]:

BARTÓK ON THE VIOLIN: INTEGRATION AND TRANSFORMATION OF ROMANIAN AND HUNGARIAN FOLK MUSIC IN HIS TWO VIOLIN RHAPSODIES

Bartók is well known as a composer, notably for his *Music for Strings, Percussion and Celesta*, *Bluebeard's Castle* and his violin concertos. However, there is another major part of his work that remains largely unfamiliar to the public, which he carried out on the roads of Hungary in regions of Hungarian, Romanian and other Central European peoples: with a phonograph, he preserved hundreds of popular songs from oblivion, paving the way to what would become fieldwork ethnomusicology.

These two parts of his career, however, are inextricably linked to one another, the latter having greatly influenced the former, evidenced by many of his faithful transcriptions of popular songs. For the violin, one could mention the *Forty-Four Duos* for two violins or the *Six Romanian Folk Dances*, which make direct use of folk music.

However, some of his other works offer a more complex approach towards the use of folk music. The analysis can find three distinct ways of integrating folk music:

- direct quotations of folk melodies;
- folk melodies transformed through various processes;
- and Bartók's own 'imagined folk music.'

Through the examination of some musical extracts, our discussion will focus on identifying these three popular roots in the two violin rhapsodies and on studying the profoundly violinistic writing in these pieces, which reveals the composer's great interest for the instrument.

Mohammad Moussa Khalaf studied violin with his father from age 7, and at age 10 began studying the classical violin. Later he studied both Eastern violin and Western classical violin and is active as a performer. He studied musicology at the Hebrew University of Jerusalem, completed a BA curriculum at the Jerusalem Academy of Music in Eastern Music, and earned a teaching certificate in the University's Education Department. He is now attaining a PhD at the Bar Ilan University specialized in Ethnomusicology under the tutorship of prof. Judit Niran Frigyesi.

Mohammad Moussa KHALAF [Bar-Ilan University, Israel]

BARTÓK'S VIOLIN: AN ARAB MUSICIAN LOOKS AT THE WESTERN WORLD

As an Eastern Arab but also Western violinist I was aware of the works of Béla Bartók. Still, it was during my two intensive doctoral courses at Bar-Ilan University [taught by Professor Judit Frigyesi] that I really understood how deeply Bartók's music moves me despite the tremendous gap that separates my background and milieu from those of Bartók.

I would like to treat two topics in my lecture. First, I want to look at the violin parts of selected works by Bartók from the point of view of a professional violinist of the Arab music tradition, and second, I want to discuss why and how Bartók's [violin] music is meaningful for people coming from strikingly different social and cultural milieus from his. In Arab music, there is a particular way of tuning the violin, and there are particular modes, techniques and aspects of violin effects, different from what we find in Western music. How do Arab violinists cope with these differences? All over the world, Bartók is played by musicians of different nationalities and ethnicities and therefore one might think that there is nothing unusual about an Arab playing Bartók. The common wisdom is they are culturally 'Westerners' and their social-ethnic environment is irrelevant. Arab musicians, however, even with the most phenomenal education in Western culture, will not forget their 'native musical tongue', and even less their 'native' emotional attitudes. Musicians, like everyone else, are formed by their social and cultural contexts, which make them hear things differently in terms of actual sound-experience and also in terms of meanings and emotions.

Sarah Lucas is a PhD candidate in musicology at the University of Iowa currently carrying out dissertation research at the Budapest Bartók Archives with the support of a Fulbright Award. Her research concerns the connection between Béla Bartók and conductor Fritz Reiner, as well as Bartók's first American tour. In 2014 she conducted preliminary research at the Budapest Bartók Archives, supported by a Stanley Grant for International Graduate Research. From 2012 to 2016 she was a teaching assistant in music history at the University of Iowa. Her master's work at the University of Missouri [2010–2012] 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."

Sarah LUCAS [University of Iowa]:

PERFORMANCE AND RECEPTION OF BARTÓK'S VIOLIN MUSIC DURING HIS FIRST CONCERT TOUR OF THE UNITED STATES [1927–1928]

During Bartók's first concert tour of the United States [1927–1928] he played primarily his own music in lecture-recitals, orchestra performances, and chamber music concerts in fifteen American cities. Over the course of the tour he collaborated with violinists Jelly Arányi and Joseph Szigeti to present a few of his works for violin and piano to members of musical clubs in New York City and Philadelphia, and before dignitaries at the Hungarian Embassy in Washington, D.C. – namely his *Sonata for Violin and Piano No. 2* [1922], *Hungarian Folksongs for Violin and Piano* [arranged by Joseph Szigeti, 1926], and *Romanian Folk Dances for Violin and Piano* [arranged by Zoltán Székely, 1925]. In Boston and New York, Bartók played on recitals that also included performances of his *String Quartets No. 1* and *No. 2*. In this paper I will document the American reception of Bartók's violin music during his U.S. recitals of early 1928. Music criticism in American newspapers and music journals, as well as detailed program notes from the string quartet performances, will be taken into account to reveal the assessment of Bartók's violin music and string quartets and the characterization of the composer in the American press and concert halls. The reviews will also be considered in comparison to later recordings of the violin and piano works made by Bartók and Szigeti.

Yusuke Nakahara, born in Japan, studied musicology at the Liszt Ferenc Academy of Music in Budapest [2007–2012], and continued PhD study there on a Hungarian state scholarship [2012–2015]. His doctoral dissertation is on the creative process of Béla Bartók's *Mikrokosmos*. Since September 2015, he has been a research assistant at the Budapest Bartók Archives. He has been contributing to work on the Béla Bartók Complete Critical Edition, and is the editor of the *Mikrokosmos* volumes to be published in 2018.

Yusuke NAKAHARA [Budapest Bartók Archives]

A TRIUMPH OF MUSICAL ORDER? MULTIPLE SOURCES OF INSPIRATION IN
 “PRELUDE AND CANON,” FORTY-FOUR DUOS, NO. 37

In 1931–1932, Bartók composed the *Forty-Four Duos*, a collection of pedagogical pieces for two violins. Similarly to his previous pedagogical work, *For Children*, he used folk music from various nations for the basis of the composition. There are, however, some striking differences: above all, *Forty-Four Duos* frequently applies imitative texture, and some of its pieces even exploit canonic possibility of folk tunes. The most daring one is probably No. 37 “Prelude and Canon” in which three different types of canon appear one after another. While the *dux* always remains in E, each *comes* is on different degrees (G, A, then B) and different temporal distances [one, two, and three crotchets]. This can be regarded a kind of compositional virtuosity; especially because it is not easy to write such canon on a theme by the composer, much less on an original folk tune. One may consider this piece as an example how Bartók rationally and consciously worked out his compositions.

Such a view can be refined by an examination of the manuscript sources, the original folk tune, collected by Béla Vikár, and its phonograph recording. They help us understand several characteristics of Bartók's composition, including performance instructions [*crescendo* and *accelerando*] or the somewhat puzzling conclusion that does not use canonic writing any more.

István G. Németh [1978] studied musicology at the Gheorghe Dima Academy of Music [Cluj, 1996–2003] and at the Liszt Ferenc Academy of Music [Budapest, 1999–2004]. From 2004 he attended the Doctoral School in musicology in Budapest. In 2003 he became assistant research fellow at the Department for Hungarian Music History of the Institute for Musicology, Hungarian Academy of Sciences. He published monographs on Boldizsár Csíky [2003] and Péter Vermesy [2006]. Since 2010 he has been lecturing on “The relationship between folk music and art music in the 18th–20th centuries” at the Folk Music Department of the Liszt Ferenc Academy of Music. In 2012 he became assistant editor of *Studia Musicologica*. His research is centred on issues of Hungarian music history of the 19th and 20th centuries.

István G. NÉMETH [Institute for Musicology, Research Centre for the Humanities, Hungarian Academy of Sciences, Budapest]

THE INFLUENCE OF BARTÓK'S VERBUNKOS-BASED VIOLIN PARTS ON THE WORK OF ADRIAN POP

Béla Bartók's attitude towards the *verbunkos* bears all marks of a love-hatred relationship. At the outset of his compositional career, Bartók relied on this musical tradition in a most natural manner. After 1904, however, as he gradually became aware of the multi-ethnic folk musical cultures of the Carpathian Basin, he rejected the *verbunkos* influence. Following decades of apparent neglect of the *verbunkos*, its intonation reappeared in his works composed from the late 1930s, becoming one of the most sublime carriers of his patriotic attachment. The paper will review this process with musical examples from Bartók's compositions for violin, and will offer an insight into another composer's approach to the *verbunkos*. Cluj-resident contemporary Romanian composer Adrian Pop has written several pieces alluding to *verbunkos* dance music in a manner that can also be considered as a homage to Bartók. Pop's *Gordun* for solo cello [2005] and his *Triptic* for orchestra [1998, rev. 2013] contain melodic intonations and rhythmic patterns that clearly refer to the *verbunkos*, although in a stylized manner. The musical analysis will deal with this phenomenon [including aspects of violin technique] based on the scores and the audio recordings as well as on the composer's own statements.

Zsombor Németh studied musicology at the Liszt Ferenc Academy of Music between 2008 and 2013, and currently he is pursuing a PhD there. The main focus of his interests are 20th century Hungarian music life, and the music of the 17th and 18th centuries and its reception history in the 20th century. He is actively taking part in the work done at Bartók Archives and Archives and Research Group for 20th–21st Century Hungarian Music of the Institute for Musicology, Research Centre for the Humanities of the Hungarian Academy of Sciences. Aside from his work as a scholar, he is active as a music history teacher and as a violinist. He primarily performs on period instruments, and studies baroque violin at the Music and Arts University of the City of Vienna.

Zsombor NÉMETH [Liszt Ferenc Academy of Music, Budapest]:

IMRE WALDBAUER AND BÉLA BARTÓK

Imre Waldbauer (1892–1952) attained his greatest stature as a performer in his position as the first violinist of the Waldbauer-Kerpely Quartet, named after him and cellist Jenő Kerpely. This ensemble premièred Bartók’s *String Quartets Nos. 1, 2 and 4* and his early *Piano Quintet* [BB 33]. Although Waldbauer’s name is mostly mentioned in the Bartók-literature primarily because of his quartet, he was also important for Bartók as a ‘standalone’ violinist as well. Waldbauer and Bartók played numerous sonata recitals from the 1910s to the 1930s, and Waldbauer also played the first performance of important violin works by Bartók: the *One Ideal* from the *Two Portraits* [BB 48b, première: Budapest, 12 February 1911], the *Sonata for Violin and Piano No. 2* [BB 85, première: Berlin, 7 February 1923] and *Nos. 16, 19, 21, 28, 36, 42, 43, 44* from the *Forty-Four Duos* [première: Budapest, 20 January 1932]. Although Waldbauer seems like an individual of special importance, very little is known about his relation to Bartók and about his life in general (unlike his violinist contemporaries, e.g. Joseph Szigeti or Zoltán Székely). The present paper focuses on the relationship between the composer and the violinist, using materials from the yet unexplored Waldbauer legacy held in the Bartók Archives in Budapest.



Joseph Puglia made his debut in the Amsterdam Concertgebouw as part of the 2009 Holland Festival with overwhelmingly positive reviews [“Exceptional Debut Violinist Puglia,” NRC Handelsblad and “Puglia Brings Hall to a Boil,” De Volkskrant]. His *Berio project* including recordings, performances, and workshops of Luciano Berio’s violin music, has been well received across Europe and the US; his CD was hailed as “Dizzily good” [Luister Magazine]. Born in New York City, he studied with Louise Behrend. In 2002, he was accepted to Juilliard’s college division with a full scholarship where he studied under Robert and Nicholas Mann. He received his Master of Music degree with the highest possible marks at the Royal Conservatory in The Hague in 2008, working with Vera Beths.

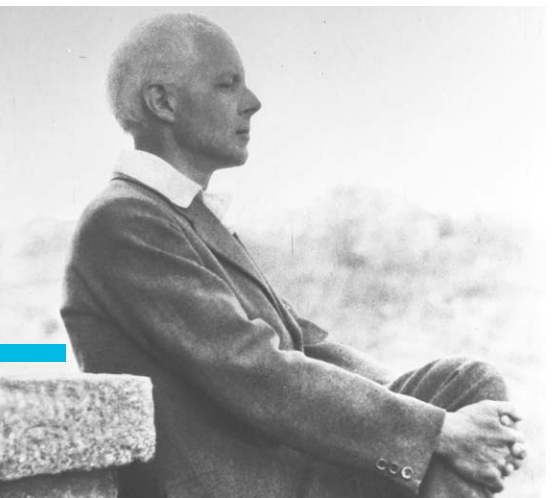
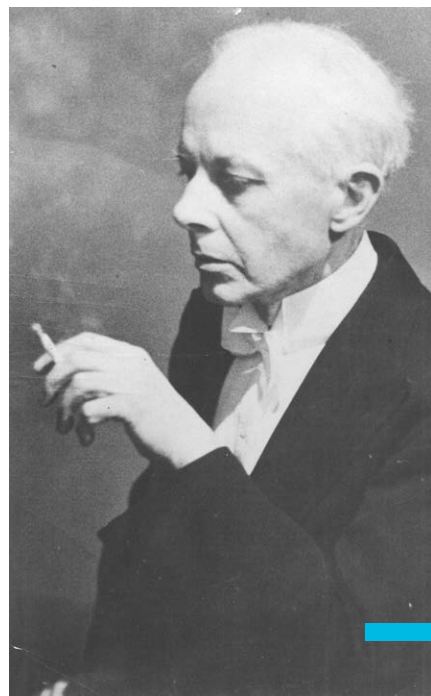
Joseph PUGLIA [Koninklijk Conservatorium, Den Haag]

WORKSHOP ON DUOS FOR TWO VIOLINS BY BARTÓK AND BERIO

This workshop will focus on the violin duets of Béla Bartók and Luciano Berio, and the pedagogical implications of the works. Bartók's *Forty-Four Duos* are based on folk melodies, and in this workshop we will explore how the text of certain melodies are recreated using tone-painting in the music. Luciano Berio's *34 Duetti* were inspired by the *Duos* of Bartók, and each duet focuses on a specific technique or concept in twentieth-century music.

Like Bartók did with his *Duos*, Berio also intended his pieces to be performed by children as well as professionals. In addition, Berio's duets are each inspired by a person, story, or event. All Duets refer to a person with their surname, including *Béla* [Bartók] [No. 1], *Pierre* [Boulez] [No. 14], *Edoardo* [Sanguinetti] [No. 20], *Vinko* [Globokar] [No. 22], *Igor* [Stravinsky] [No. 28] or *Lorin* [Maazel] [No. 33]. In this workshop we will explore how Berio recreates these inspirations in his music.







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