

Twenty-Five Bartók Letters to the Arányi Sisters,
Wilhelmine Creel and Other Correspondents
Recently Acquired Autograph Letters in the Bartók Archives

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Ever since János Demény's first collection of more than 100 Bartók letters, photographs and facsimiles, published just three years after the composer's death, editing the composer's letters has become to be an important task for, and indispensable help to, Bartók research.¹ Although during the ensuing decades some hundreds of letters were published, so that Demény's last summarizing volume now contains more than ten times as many as the first volume did,² a sizable second volume containing (with some overlaps regarding Demény's publications) the composer's letters written to family members was also edited by the composer's older son.³ Demény was also keen on publishing samples of the composer's multilingual correspondence in their original language,⁴ as well as publishing selections of them in English and German translation.⁵ A significant part of Bartók's known letters are thus available in print even if whole large groups of letters remain unpublished. Among them is his voluminous correspondence with his two international music publishers, Universal Edition in Vienna, and Boosey and

¹ *Bartók Béla. Levelek, fényképek, kéziratok, kották* [Béla Bartók. Letters, photographs and facsimiles]. Collected and edited by János Demény. Budapest: Magyar Művészeti Tanács, 1948.

² *Levelek* contains 1088 numbered letters and ten further ones in an Appendix. For the abbreviations used in this article, see the list after the Introduction.

³ The bulk of the family correspondence was first published among the 919 numbered letters in *Családi levelek*. Out of them, 143 letters had wholly or partly been published by Demény.

⁴ Before editing the collected letters volume in 1976, Demény published four volumes of letters from his ever increasing collection. The third, which incorporates the collection of Romanian and Czechoslovak colleagues Viorel Cosma and Ladislav Burlas, *Bartók Béla levelei. Román levelek, csehszlovákiai levelek, magyarországi levelek* [Béla Bartók letters. Letters from Romania, Czechoslovakia and Hungary]. Budapest: Zeneműkiadó Vállalat, 1955, included letters in the original foreign language (English, French, German, even Romanian) together with their Hungarian translation.

⁵ For the English volume, see *Letters*. Two successive German editions were published, *Béla Bartók. Ausgewählte Briefe*. Gesammelt und herausgegeben von János Demény. Budapest: Corvina Verlag, 1960 and *Béla Bartók Briefe*. Gesammelt, ausgewählt, erläutert und herausgegeben von János Demény. Two volumes. Budapest: Corvina Verlag, 1973.

Hawkes in London.⁶ A new selection of letters in English, including sample pieces of both of these crucial corpuses as well as further unpublished items, has also been prepared but remains, unfortunately, unpublished.⁷ Furthermore, apart from the comprehensive letter volumes, smaller groups of newly available Bartók letters – mainly thematically related ones – have been separately published in periodicals. Good examples are the editions of letters to one person, such as the Greek-born music critic M. D. Calvocoressi⁸ or the Romanian ethnomusicologist Constantin Brăiloiu.⁹ There are, however, a few publications, which present less coherent material. A somewhat arbitrary selection of “interesting” letters is generally characteristic of commemorative volumes.¹⁰ While these mainly select from published material, a few of them contain first publications as well.¹¹ This last type, however, is best exemplified by the facsimile reproduction of selected letters in the late Lajos Szathmáry’s Chicago Collection.¹² We specially refer to this last article because the present collection is in part a re-edition of most of the letters first published by Szathmáry shortly before his death.

Considering the above typology, the collection we are presenting here is a rather variegated one – a miscellany, indeed. It contains postcards written in Hungarian to the young violinists Adila (nickname for Adrienne) and Jelly Arányi between 1902 and 1907, letters to their youngest sister, pianist Titi (nickname for Hortense), from the early nineteen-twenties as well as German letters to the pianist Gottfried Galston and the British composer Philip Heseltine (*alias* Peter Warlock) from 1920 and 1921, respectively. Three letters in French were written to the musicologists Henry Prunières and Robert Bernard (both of them chief editors of *La Revue Musicale*) in the nineteen-twenties and thirties while letters, some of them previously unpublished, were addressed to one of Bartók’s most devoted American pupils, Wilhelmine Creel from the late thirties and early forties, written thus partly during Bartók’s American

⁶ Both these bodies of documents (partly in photocopies) are only available for research in the BBA.

⁷ Malcolm Gillies and Adrienne Gombocz: *Bartók Letters. The Musical Mind*, to be published by Oxford: Clarendon Press.

⁸ “Briefe an Calvocoressi”.

⁹ Ferenc László: “36 Bartók-Briefe aus dem Nachlaß von Constantin Brăiloiu”. *Studia Musicologica* 40 (1999), pp. 391–457.

¹⁰ See, e.g., Peter Laki’s handful selection of Bartók’s family correspondence and letters to conductor Fritz Reiner published as “Travel Reports from Three Continents: A Selection of Letters from Béla Bartók”. In Peter Laki (ed.): *Bartók and His World*. Princeton, New Jersey: Princeton University Press, 1995, pp. 203–27.

¹¹ See, for instance, the selection by Béla Bartók, Jr., “An die Mutter, an die Freunde... Unbekannte Bartók-Briefe”. *Béla Bartók* Special issue of *Musik der Zeit. Eine Schriftenreihe zur zeitgenössischen Musik* 3, Bonn: Boosey & Hawkes, 1953, pp. 12–7.

¹² See *Szivárvány*.

exile. Although even a miscellaneous selection of letters is to be published, if they might fill some gap in our knowledge of the composer's life and work, the present series of letters, actually coming from two distinct sources, will prove not so heterogeneous after all. In fact, one part of our new material is not only consistent but is also related to several items which belong to the other part. This is the *raison d'être* of the joint publication of the two originally distinct parts of the recently acquired autograph letters.

It was a stroke of luck that within a single year's time, a significant number of documents, mainly the composer's autograph letters and postcards, found their way to the Budapest Bartók Archives. Part of them appeared at two different auctions in Budapest – these were the miscellaneous letters, which previously belonged to the Szathmáry Collection.¹³ The other part, comprising a homogeneous collection of letters to two of the Arányi sisters, Adila and Titi, found its way to the Bartók Archives from the Bartók Memorial House (Bartók Emlékház).¹⁴ More interesting than their almost simultaneous arrival are, however, the accidental connections between the two collections. The most obvious one is the appearance of the Arányi sisters among the addressees of the Szathmáry material. While the letters to members of the Arányi family from the Szathmáry legacy date from the first decade of the twentieth century, the first period of their connection in Budapest, all the letters stemming from the Bartók Memorial House belong to the early nineteen-twenties, when the three sisters (particularly Jelly, the outstanding violinist), lived in London and were in a position to promote effectively Bartók's cause in Britain.¹⁵ Thus the two series, although not directly linked, complement each other. But there are further correspondences as well. The most striking among them is Bartók's letter to Prunières written from London just two days before his first concert with Jelly Arányi in 1922.

Apart from the unexpected points of contact between the two collections, their joint edition is still somewhat haphazard. What is more, Szath-

¹³ The bulk of the letters stemming from the SzFAC were advertised in *Ajánlójegyzék. Bartók Béla levelei. Kiemelkedő előadóművészek és zeneszerzők kézíratai. Metszetek, térképek* [Auction catalogue. Béla Bartók letters. Autographs of outstanding performers and composers. Engravings and maps]. Budapest: Lira és Lant Rt. – Központi Antikvárium, 1999, pp. 6–11. Three more letters, not in this catalogue, were advertised and purchased in early 2000.

¹⁴ The BBA was kindly informed about the existence of this collection in late 1999 by the director of the Bartók Memorial House, Mrs. Zsuzsa Nyújtó. Its route to the BBA is explained in more detail at the end of this introduction.

¹⁵ Bartók's relationship with the Arányi sisters was first discussed *in extenso* in Joseph Macleod: *The Sisters d'Arányi*. London: George Allen and Unwin Ltd., 1969, especially pp. 26–30 on the early years and Chapter 11. Based partly on the later edition of Bartók's family correspondence and partly on new research is Malcolm Gillies's Chapter 8, "Bartók and the Arányi Sisters" in his *Bartók in Britain*.

máry himself published about two-thirds of the letters, which are now in the Bartók Archives, in facsimile in an article devoted to his Bartókiana.¹⁶ The article, with its personal tone, certainly has its own merits apart from the numerous facsimiles included in it. But it was naturally beyond the scope of that publication to provide the letters with appropriate scholarly notes. Besides, *Szivárvány*, the Hungarian language cultural review, in which Szathmáry's article appeared, is not readily accessible to the general Bartók scholar.

In the following, we decided to present the material in groups. Rather than publishing the material according to their earlier place of preservation, we chose the undoubtedly more logical solution of putting the Arányi material together. This also influenced the way the other letters have been arranged. Since it was our policy to publish the Hungarian letters in English translation side by side with their original texts, while giving the German, French and English language letters only in transcription, the material easily fell into language groups. Following the most self-contained Arányi letters (Nos. 1–14), three more Hungarian letters, two to the ethnomusicologist Béla Vikár and one to the pianist Ernő Balogh, form the second group (Nos. 15–17). The already mentioned two German and three French letters form their own separate groups (Nos. 18–19 and 20–22). A final, again more uniform group is made up of three previously unpublished letters to Wilhelmine Creel (Nos. 23–25). There is a chronological order within each group but beyond that, the whole material presents a rough chronology from the early Hungarian letters to the late English ones. The very first letters date from a time when the twenty-one-year-old Bartók was still a student at the Royal Academy of Music in Budapest. The last letter to Wilhelmine Creel was written slightly more than two months before the composer's demise. Best represented in this collection are the early nineteen-twenties. They illuminate Bartók's first few tours to Britain (and Paris) after the First World War.

¹⁶ Szathmáry published twelve letters in his article. However, his article contains in addition documents to the ones that reached the BBA. A letter to Béla Vikár, written on 20 March 1927, turned up in an earlier auction of the Budapest Központi Antikvárium and what happened to it is unknown to us. Nothing is known about a further letter to an unknown lady written on 28 January 1904. Furthermore, the SzFAC housed a larger Arányi file, which included letters between family members where important information about Bartók also appears. In his article, Szathmáry only included a single letter by Titi to her father. Malcolm Gillies, who visited Szathmáry, could refer to a number of other documents from the family correspondence in his *Bartók in Britain*, see especially pp. 136–44. On the other hand, there are in all ten letters stemming from the SzFAC, which are not reproduced in his article. We present here for the first time five of them. The reason for keeping back some of the documents from publishing here is explained below.

Although Bartók's British tours are probably the best and most insightfully researched of all his activities outside his homeland,¹⁷ the letters here presented contribute to our understanding of the details. But they contain more than just documentary evidence. Some of the more intimate communications with Titi Arányi, his former piano pupil, deserve special mention. The main sensation of Bartók's 1922 tour in Britain and Paris was his First Violin Sonata written for Jelly Arányi, in whom he had discovered a superb violinist when they had met in Budapest in 1921.¹⁸ The composer's letter of 3 April 1922 to Titi about his depressed mood when leaving their London home and the description of the return of his spirits when reaching Paris is a striking, as well as singular, example of the middle-aged Bartók opening his heart. In the same letter, we also find another self-revealing detail. This time, however, it is not so much feelings as compositional ideas that are revealed. He mentions that some idea, concerning a second violin sonata, occurred to him quite unexpectedly while on boardship towards France. Although he later could not remember it exactly, its "mood", as he put it, remained with him. On the one hand, this is an exciting description, to which little similar is known from other writings by the composer, of how a compositional idea came to him. It also shows that "mood", obviously some musical idea with all but uncertain details, could be decisive for him.¹⁹ On the other hand, his mentioning this episode informs the Bartók scholar that although no sketch material to his Second Violin Sonata, also dedicated to Jelly, survives from his tour, he did conceive the soon-to-be-written work this early.

¹⁷ *Bartók in Britain*: The only comparable publications are Werner Fuchss's *Béla Bartók und die Schweiz. Eine Dokumentensammlung*. Bern: Hallwag AG, 1973 and, representative of more systematic reception research, Tibor Tallián's *Bartók fogadtatása Amerikában. 1940–1945* [Béla Bartók's reception in America. 1940–1945]. Budapest: Zeneműkiadó, 1988. Of this last, only a brief summary is available in English translation, under the same title, in Laki (ed.): *Bartók and His World*, pp. 101–118.

¹⁸ Letter of 20 October 1921 to Calvocoressi in "Briefe an Calvocoressi", p. 207. Cf. *Bartók in Britain*, 137.

¹⁹ Other rare cases, unusually close verbal records of Bartók's compositional thinking, are in letters to his second wife, Ditta Pásztory. "I am working on the Divertimento all day long; but that is not quite true: yesterday afternoon when I got a bit stuck towards the end of the 3rd movement, out popped a small piece for Mikrokosmos." Letter of 15 August 1939, see *Családi levelek*, p. 597. An earlier particularly revealing letter written when Bartók returned to composition in 1926 after two years of silence also contains a description of how inspiration came: "I have really got into the work, but taking into consideration my overwhelming tiredness, I dare not postpone a complete rest any further. For work of this kind is by no means 'relaxing'. E.g. you can never get to bed at a decent time. The other day it happened that I had prepared for bed, around midnight, when all at once an idea came to me, which I just had to write down right away. And that was the end of any desire for and possibility of sleep. It took me at least another hour to brood over what I had written down. Another time I was already in bed, and then jumped up to note something down. And then, I sleep rather restlessly." Letter of 21 June 1926, see *Családi levelek*, p. 381. (The translations are taken from the unpublished English version of the CD-ROM, *Bartók Béla*. Edited by György Kroó. Budapest: Magyar Rádió, 1995.) For a summary view of Bartók's composing habits see László Somfai: *Béla Bartók. Composition, Concepts, and Autograph Sources*. Berkely and Los Angeles, California: University of California Press, 1996, *passim*, but more specifically pp. 9–14.

In a different respect, Bartók's long German letter to Philip Heseltine also reveals important and unsuspected ideas of the composer – this time about his evaluation of some of his own works. His self-consciousness is as remarkably evident as his intransigent self-criticism in the discussion of Suite No. 1 for orchestra. To Bartók's pleasant surprise, the English music critic Cecil Gray had just recently published a long article on his work. Gray, a close friend and ally of Heseltine/Warlock, had been unknown to Bartók. He was astonished to see the most sympathetic and well-informed scholarly discussion of his music by a complete stranger. All of his comments are worth considering, but quite particularly interesting is his enthusiastic approval of Gray's association of the Overture to Wagner's *Mastersingers* in relation to the first movement of the First Suite for Orchestra. No less characteristic of Bartók is, however, that after happily accepting such high praise he thinks it important to give exact page numbers to point out that at least some passages in this youthful composition are, after all, less successful as regards the orchestration.

Immediately interesting or not, in this article we would wish to present the recently acquired material in its entirety. However, as the reader will notice, we thought it necessary to leave out a few of the documents. Although we did not hesitate to re-edit letters already published in facsimile by Szathmáry, it seemed unnecessary, even inappropriate, to include some of the letters on either of two completely different grounds. We excluded, on the one hand, picture postcards, containing nothing more than a musical quote or a New Year's greeting.²⁰ On the other hand, and more reluctantly, we also dispensed with making a new edition of those long and highly informative, often moving, letters to Creel, which have already been edited in Demény's English Bartók letter volume. However, all the letters stemming from the two sources are listed in Appendix I. In Appendix II, on the other hand, additional lists are given to help locate the letters here edited among the known letters to the individual correspondents.

As it may be obvious from the above examples, the most immediately appealing part of the material is the Arányi letters (making up more than half of it) and the letter to Heseltine.²¹ Thus, it seems appropriate to go into some

²⁰ These are the following: (1) picture postcard, written on 24 December 1902 in Pozsony (now Bratislava), to Jelly Arányi containing the greeting "Boldog karácsonyt!" [Merry Christmas!] and date; (2) picture postcard of 31 December 1902 to Adila Arányi with the greeting "Boldog újévet!" [Happy new year!], date and signature B²; (3) picture postcard of 27 March 1903 to Adila Arányi with no words but the quotation of the music of the first two phrases of the Hungarian national anthem composed by Ferenc Erkel. This last picture postcard is reproduced in *Szivárvány*, p. 20, without identification of the tune.

²¹ Here, because of their selective representation, we leave the six letters to Creel out of consideration.

detail about the later history of these particular documents. It is possible to trace the individual routes these letters took before arriving at the Bartók Archives. Szathmáry must have acquired the letter to Heseltine at a Sotheby auction, on Wednesday, 16 December 1964.²² It was at this auction that probably all of Bartók's letters written to the British composer were offered for sale. The whole material (much more modest in number than the Bartók papers of the Arányis) comprised five letters, two of them marked as "long and interesting", six postcards and a note written on a visiting card. Four of the letters were then purchased on behalf of the Bartók Archives.²³ The fifth and longest letter first came into the Szathmáry Collection and it was only thirty-five years later that it could reunite with the four other letters. Two of the cards have since come to light.²⁴

Accidentally, it was also at a Sotheby auction that numerous early postcards to Adila and Jelly, and some later letters to Jelly were sold. They were on offer on Tuesday, 16 May 1967.²⁵ A significant part of the early documents were eventually bought by Szathmáry. Unfortunately, the later and longer letters written to Jelly, also advertised in Sotheby's catalogue, have not turned up again since then.²⁶ Other letters exclusively from the early nineteen-twenties to Adila and, mainly, Titi were preserved longer by family members. These are those which arrived at the Bartók Archives on a separate route. These important twelve letters were originally a donation of an heir of the Arányi family to the Bartók Memorial House.²⁷ It is from this institute that the Bartók Archives eventually received them – also as a generous gift. Particular thanks are due to its director, Zsuzsa Nyújtó for her considerate and obliging act in choosing the Bartók Archives as the place for keeping these valuable documents. The other letters presented here were purchased by the Magyar Nemzeti Örökség Minisztériuma [Ministry of National Cultural Heritage]. We are very grateful to József Hámori, acting minister at the

²³ *Sotheby 1964*, pp. 75–7. Interestingly, these documents were catalogued as the property of Bernard J. van Dieren. See notes to Bartók's letter to Heseltine.

²⁴ In fact, this had been an unprecedented and, for a long time singular, occasion that such a purchase of documents on behalf of the BBA was sponsored by the Ministry. The four letters were published three times. Most important of these is Denijs Dille's edition as "Vier unbekante Briefe von Béla Bartók". *Österreichische Musikzeitschrift* 20/9 (September 1965), pp. 449–60 with commentary. László Somfai edited them later, see "Briefe an Heseltine".

²⁵ *Sotheby 1967*, pp. 111–6.

²⁶ Their content is described in *Sotheby 1967* and partial translations of all four important letters to Jelly (9 November 1921, 26 December 1921, 2 February 1922 and an undated letter probably written on 6 April 1922) are included, see pp. 112–3.

²⁷ Mrs. Adrienne Fachiri Camilloni, Adila Arányi's daughter, presented the letters written by Bartók to her aunt and mother, respectively, to the Bartók Memorial House in instalments in the early 1990s.

time of the negotiations, who immediately approved financial support. Still, it was mainly due to the energy and devotion of Zsuzsanna Szepesi, chief librarian of the Institute for Musicology, that the right sponsors were found and the purchase could be materialized.

László Vikárius

Abbreviations

<i>Bartók in Britain</i>	Malcolm Gillies: <i>Bartók in Britain. A Guided Tour</i> . Oxford: Oxford University Press, 1989
BBA	Budapest Bartók Archives at the Institute for Musicology of the Hungarian Academy of Sciences
BMH	Bartók Memorial House (Bartók Emlékház)
“Briefe an Calvocoressi”	Adrienne Gombocz and László Somfai: “Bartók’s Briefe an Calvocoressi” (1914–1930). <i>Studia Musicologica</i> 24 (1982), pp. 199–231
“Briefe an Heseltine”	“Vier Briefe Bartók’s an Philip Heseltine (1920–1921)”. In László Somfai (ed.): <i>Documenta Bartókiana</i> Vol. v. Budapest: Akadémiai Kiadó, 1977, pp. 139–41
<i>Családi levelek</i>	<i>Bartók Béla családi levelei</i> [Béla Bartók’s family correspondence]. Edited by Béla Bartók, Jr., and Adrienne Gombocz-Konkoly. Budapest: Zeneműkiadó, 1981
<i>DocB i–iv</i>	<i>Documenta Bartókiana</i> Vols. i–iv. Edited by Denijs Dille. Budapest: Akadémiai Kiadó, 1964, 1965, 1968, 1970
<i>DocB v–vi</i>	<i>Documenta Bartókiana</i> Vols. v–vi. Edited by László Somfai. Budapest: Akadémiai Kiadó, 1977, 1981
<i>Krónika</i>	Béla Bartók, Jr.: <i>Apám életének krónikája</i> [The chronicle of my father’s life]. Budapest: Zeneműkiadó, 1981
<i>Letters</i>	Béla Bartók Letters. Edited, etc. by János Demény. Budapest: Corvina Press, 1971
<i>Levelek</i>	<i>Bartók Béla levelei</i> [Letters by Béla Bartók]. Edited by János Demény. Budapest: Zeneműkiadó, 1976
<i>Sotheby 1964</i>	<i>Catalogue of Valuable Printed Books, Music, Autograph Letters and Historical Documents</i> . London: Sotheby and Co., 1964
<i>Sotheby 1967</i>	<i>Catalogue of Valuable Printed Books, Music, Autograph Letters and Historical Documents</i> . London: Sotheby and Co., 1967
SzFAC	Szathmáry Family Archives, Chicago
<i>Szívárvány</i>	Lajos Szathmáry: “Bartók – Bartókról” [Bartók – On Bartók]. <i>Szívárvány</i> XVI/47 (1995/3), pp. 17–50

I Fourteen Letters to the Arányi Sisters

1 To Adila Arányi,²⁷ 29 December 1902

[Original in Hungarian:]

Köszönöm kártyáját: kíváncsi vagyok, hogyan tetszett Isaÿe! Képzelve csak, miféle 2 karácsonyi ajándékot kaptam: Gianicelli tanár urtól Strauss Rikárdnak sajátkezű aláírásával ellátott fotografiáját, mely eddig az ő tulajdona volt; és Thomán tanár urtól Strauss egy régebbi szimfonikus költeményének partitúráját (Tod und Verklärung = Halál és megdicsőülés). Ezt is hétfői sikeremnek köszönhetem! – Hihetetlenül szorgalmas vagyok. Tegnapelőtt befejeztem szimfóniámnak komponálását és megkezdtem hangszerelését; egy csomó zongoradarabot tanulok.

Remélhetőleg Nagysád is sokat muzsikál.

Üdvözli

B²

Pozsony, 1902. dec. 29.

[English translation:]

Thank you for your card: I am curious to know how you liked Ysaÿe! Just imagine what two Christmas presents I have received: a photograph of Richard Strauss signed by himself from professor Gianicelli,²⁸ which has been in his possession until now and the score of an earlier symphonic poem by Strauss (Tod und Verklärung = Death and Transfiguration) from professor Thomán.²⁹ For these also I have to thank my success on Monday! – Unbelievable how hard-working I am. The day before yesterday I finished composing my symphony and started on its orchestration; I am learning a whole host of piano pieces.

I hope you are also doing a lot of music-making.

Greetings,

B²

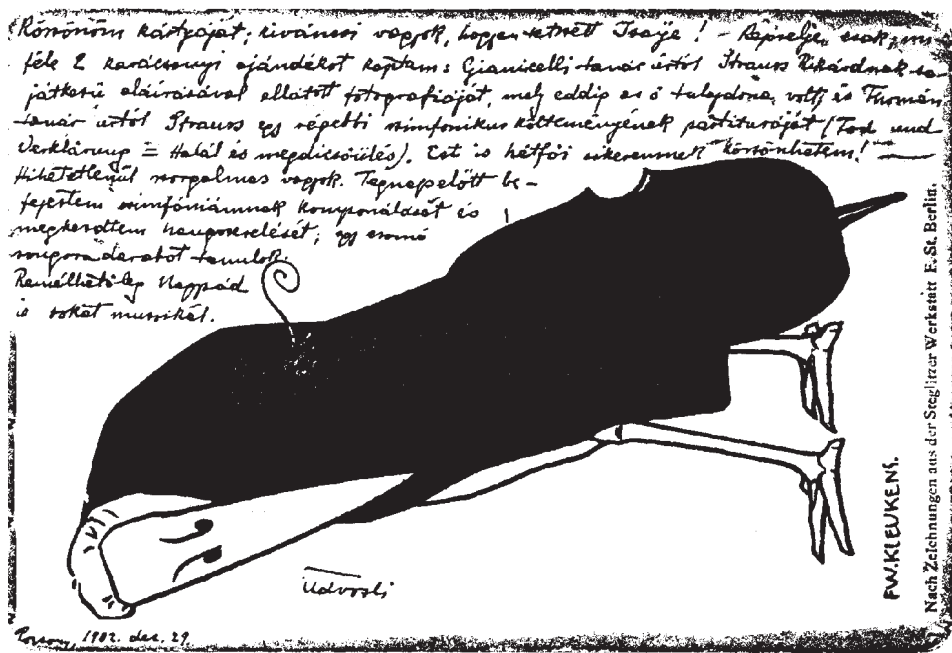
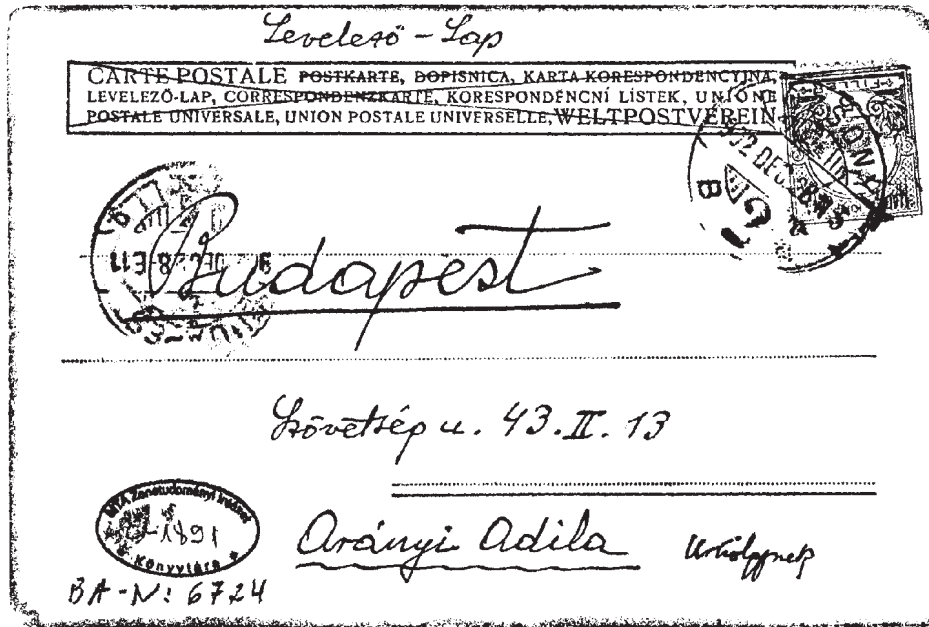
Pozsony,³⁰ 29 Dec. 1902

²⁷ Adila Fachiri, *née* Arányi or d' Arányi (1886–1962), violinist, like her younger sister, Jelly, she studied in Budapest with Hubay but was also a pupil of their great uncle, Joseph Joachim. A huge number of postcards document Bartók's romantic attraction to her especially between 1902 and 1903. *Sotheby 1967* mentions around 70 cards (a few of them written to Jelly instead of Adila) from 1902 to 1905. Rather than any text, they often contain musical quotes (or transcriptions) from themes in Richard Strauss's symphonic poems. Some serially belong together. Most significant among the musical cards is the one, on which Bartók copied a violin duo written in canon: the second violinist should play the mirror-retrograde form of the single notated part. For a reproduction of the piece see Macleod: *The Sisters d'Arányi*, p. 29. Cf. Denijs Dille: *Thematisches Verzeichnis der Jugendwerke Béla Bartóks. 1890–1904*. Budapest: Akadémiai Kiadó, 1974, p. 130–1, where it is listed under the catalogue number DD69. (Another copy of the piece, now in the BBA, is reproduced on p. 291.)

²⁸ Károly Gianicelli (1860–1935) was cello professor at the Academy of Music between 1890 and 1912.

²⁹ István (Stephan) Thomán (1862–1940), Bartók's piano professor. Thomán studied with Liszt from 1883. He was professor at the Academy of Music between 1889 and 1907. Among other musicians, Dohnányi and Fritz Reiner also studied with him.

³⁰ Hungarian name of Bratislava (now Slovakia).



Postcard of 29 December 1902 to Adila Arányi

Notes:

Autograph picture postcard written in ink

Address: Budapest | Szövetség u. 43.II.13 | Arányi Adila Urhölgynek [Mme Arányi Adila]

Bartók's letter is written on the picture side; on the backside, Bartók crossed out the multilingual printed text: "CARTE POSTALE, POSTKARTE, DOPISNICA, [etc.]" and wrote "Levelező-Lap" [Postcard] above it.

Shelf mark: BA-N: 6724 (C-1891)

Further remarks: Previously published only in English translation in *Bartók in Britain*, p. 133

2 To Adila Arányi, 17 December 1907

[Original in Hungarian:]

kedd

Kedves Nagysád.

Második kérelmét ime örömmel teljesítem. De az elsőre vonatkozólag már sajnos nem vagyok ebben a szerencsés helyzetben. És pedig azért, mert egy művészismerősömnek ebben az esztendőben hasonló kérelmét nem teljesítettem; ha most Nagysádnál kivételt tennék magamra haragítanám. Különböppen roppantul csodálom, hogy éppen Réger szonátára vágyik, hiszen úgy tudom nem is ösmeri; hát honnan tudja, hogy kedvvel játszáná-e vagy sem?

Sőt eddig Regert nem is szerette.

Nem is ajánlom budapesti programmba Regert, a közönség fut előle, mint a tatár elől.

Ugy remélem, hogy vasárnap felnézhetek Önökhöz, s akkor lesz szíves nekem valamit előjátszani (Bach, Beethoven).

Sokszor üdvözlí

Igaz híve

Bartók Béla

Teréz körut 17.

[English translation:]

Tuesday

Dear Madame,

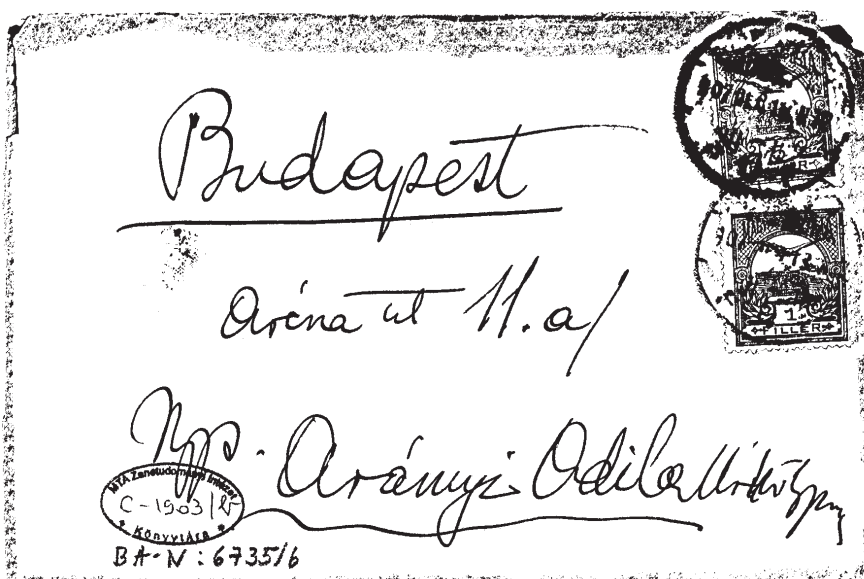
As you see, I am pleased to comply with your second request. However, concerning your first one, I am not in this fortunate position. The reason for it is that this year I did not comply with a similar wish of an artist, an acquaintance of mine. Now, if I would make an exception in your case, then I would bring the wrath of this artist on me.³¹ Anyway, I am quite astonished that you are longing especially for a Reger sonata, because, as far as I know, you do not even know him; well then, how do you know whether you would play it with pleasure or not.³²

³¹ It is not known who this artist was. János Demény lists an otherwise unconfirmed performance of a Reger Violin-Piano Sonata, which he thinks could be that in C major Op. 72, with violinist Vilmos Grünfeld on 8 March 1908. See Demény: "Zeitgenössische Musik in Bartóks Konzertrepertoire". In *DocB* v, pp. 169–76 (p. 175).

³² Bartók was particularly interested in Reger's music in this period. He played several of his violin sonatas privately with Stefi Geyer. However, he also performed some of his piano and chamber music in concert; see Demény: "Zeitgenössische Musik in Bartóks Konzertrepertoire", p. 175 where pieces from *Aus meinem Tagebuch* for piano, probably Nos. 8 and 10 of Vol. 2 on 10 December 1907 is mentioned and a later concert is also listed, on 28 February 1910 with cellist Jenő Kerpely, Sonata for Cello and Piano, probably Op. 78 in F major. A significant amount of published music by Reger is still extant in Bartók's library in the BBA, see Vera Lampert: "Zeitgenössische Musik in Bartóks Notensammlung". In *DocB* v, pp. 142–68 (pp. 159–60) with 17 volumes of piano and chamber music, as well as Lieder.

DARTOK. B. 425 12.17.12. ^{Kadd}
 325 Redes Nagyszid.
 Menedék kerelmet ime
 örömmel tegetem. De az
 doore vons köztap az
 szjns nem vnyk ebbe
 a szpense legjelben.
 Es pedig azt, mat egy
 minia-merosonak ebbe az
 szfendoben hasonlo kerelmet
 nese teljenketten; ha mat
 Nagyszidul kiveteld kemel
 magamra barogitandam.
 Kulonben nyomul csodola
 leg iper Reget ^{non na} ^{vnyk}
 kisse az tudom nem is omari;
 hat volna kaja, leg kadvel

jitsani-onyan!
 Jot eddig Reget nem is
 szette.
 Nem is szjanon budapesti
 programbe Reget a
 katonis fut elole, mint a
 tatar dol.
 Ugy rendel leg vossnyo
 felnehetik ^{szettek} ^{settek}
 leg az is neke velle-
 mit dojektani (Anch, Buthy)
 Nmas idvoti
 Joss hio
 C-1903
 KÖNYVTÁR
 BA-N: 6735/6
 Tefé könt 17.
 DARTOK



Letter of 17 December 1907 to Adila Arányi

What is more, until now you haven't even liked Reger.
I don't even recommend Reger for a Budapest concert; the public flees from him as he were the Devil.

I hope I'll be able to call on you on Sunday. Then, will you be so kind as to play something (Bach, Beethoven) for me?

Many kind regards,
Sincerely yours,

Béla Bartók

17 Teréz körut

Notes:

Autograph letter with envelope written in ink on two pages of a card

Address on the envelope: Budapest | Aréna ut 11.a/ | Ngys. Arányi Adila Urhölgynek [Mme Adila Arányi]

Date on postmark: Budapest, 18 Dec [1]907

Shelf mark: BA-N: 6735 (C-1903)

Included in a different English translation in Malcolm Gillies and Adrienne Gombocz: *Bartók Letters. The Musical Mind*, which presently remains unpublished

3 To Hortense Arányi, Mrs. Hawtrey,³³ 14 December 1921

[Original in Hungarian:]

Budapest, I. Gyopár u. 2.; 1921. dec. 14.

Kedves Titi!

Körülbelül 6 nappal ezelőtt irtam Jellynek levelet, remélem megkapta. – Épen most érkezett értesítés Frankfurtból, hogy az operai bemutatót ápr. 1.-re tüzték ki. Ezért sietek Magukat erről értesíteni, mert ennek következtében az angliai utamat is későbbre kell tolni. És pedig vagy a bemutató előttre, vagy utánra, ahogy tetszik. Nekem Frankfurtban mondjuk hogy márc. 27.tól ápr. 8.-ig kellene lennem. Tehát ha a bemutató előtt jönnek Angliába, ugy márc. 26.-tól visszafelé kellene az ottani engagement-ok dátumát elhelyezni; ha a bemutató után, ugy ápr. 9.-tól előremenőleg. Ezt ugy értem, hogy ha több engagement akad, akkor hosszabb időre (3–4 hétre) jöhetnek Angliába, ha kevesebb, akkor esetleg csak 10 napra.

Vagyis kevesebb engagement esetén márc. 16.–26.-i időben, avagy ápr. 9.–19.-i időben lehetnek ott; több engagement esetén, amelynek honoráriumai hosszabb tartózkodás költségeit fedezi, márc. 6-26. illetve ápr. 9.–29.-i időben.

Remélem, hogy – tekintve a nagy latitude-öt – a proponált időpontok valamelyike Jellynek is meg fog felelni, ugy hogy lehetséges lesz majd Londonban együtt szonáta estét adnunk.

³³ Titi (Hortense) Arányi was Bartók's private pupil in 1902/03, see Bartók's letter of 24 March 1902 to his mother where he writes: "I have accepted two more pupils. [...] My other pupil is Hortánsz [*sic*] Arányi, a 15-year-old girl, who is the daughter of Police Superintendent Arányi. Adrienne, her elder sister (by one year), goes to the Music Academy where she knows me and suggested that I teach her younger sister." See *Családi levelek*, p. 60. The translation is almost entirely taken over from *Bartók in Britain*, pp. 132–3. When the family, except for the father, remained in England during the First World War, she soon married Treasury official Ralph Hawtrey. See *ibid.* p. 136.

Frankfurtból egyébként nagy örömmre azt a kérdést intézik hozzám, nem akarnék-e ott a bemutató alkalmából koncertet adni. Én föltétlenül a Jelly-vel való koncertet fogom proponálni (a programot így gondoltam: 1) saját zong.-hegedű szonátám, 2) saját zongorakompozícióimból egy sorozat, 3) Szymanowski Mythes-jei). De – mint már Jelly levelében említettem, sürgősen kellene tudnom, hogy a „without risking money” alatt mit ért? vajjon utiköltség és a frankfurti tartózkodás költségeinek megtérítését kívánja-e vagy esetleg ezt sem. Annyit megértettem, hogy fix honoráriumot nem kér.

A hegedű szonátát tegnapelőtt szerencsésen befejeztem! De elküldése egy kis késedellel fog járni, mert most megint Márta beteg és nem tudja másolni (6 hét óta állandóan betegek vagyunk, hol én, hol a gyerek most meg Márta). Azonban remélem, hogy még dec. vége előtt postára adhatom.

Furcsa, hogy Calvocoressi még nem jelentkezett Maguknál. Pedig föltétlenül szükséges volna, hogy együtt dolgozzák ki a programot.

Időközben megtudtam, hogy Hammersmith Londonnak egyik külvárosa. Ez annál jobb mert legalább nem járna utiköltséggel az ottani koncert. Megjegyzem, hogy a Jelly levelében említett Beethoveneket, Scarlattikat és Debussy-ket csak végső esetben játszánám, de sokkal szivesebben venném, ha csak egy-két számról volna szó illetve csak saját kompozícióimról, vagy más komponisták – akár régiek, akár újak kamarazeneműveiről. De – amint mondtam – ha másképp nem lehet, mindenre vállalkozom: solo-Beethovenre stb.-re is.

Válaszukat a frankfurti ügyre vonatkozólag lehetőleg postafordultáival kérve és várva (elég, ha levelezőlapot küldenek), sokszor üdvözli mindnyájukat

Bartók

[English translation:]

Budapest, I. 2 Gyopár u.; 14 December 1921

Dear Titi,

Some 6 days ago I wrote a letter to Jelly, I hope she has received it.³⁴ – A message has just arrived from Frankfurt saying that the première in the Opera is scheduled for 1 April.³⁵ This is the reason why I hasten to inform you about it, because, as a result, my trip to England has to be postponed as well. Namely, either for a date before or after the première, whichever you like. I ought to stay in Frankfurt let's say from 27 March to 8 April. Therefore, should I go to England before the première, then the dates of the engagements there have to be fixed before 26 March; if after the première, then following 9 April. I mean by this that if more engagements should turn up, then I could go to England for a more extended period (for 3–4 weeks), if less, then perhaps only for 10 days.

³⁴ The letter, dated 7 December 1921, along with another letter of 26 December, is listed as No. 395 in *Sotheby 1967*, p. 113. A partial translation from the latter letter concerning the First Violin Sonata is included there.

³⁵ This was to be the first performance outside Hungary of Bartók's two already finished stage works, *Bluebeard's Castle*, composed in 1911 and premièred in Budapest on 24 May 1918, and *The Wooden Prince*, composed in 1913–17 and premièred on 12 May 1917. The Frankfurt performance, about which more will be related in the following letters, was eventually held on 13 May 1922.

In short, if there are fewer engagements I could stay there between 16 and 26 March, or between 9 and 19 April; if there are more engagements, whose honoraria would cover the costs of a longer stay, then between 6 and 26 March, or 9 and 29 April, respectively.³⁶

Considering the large latitude, I hope that one of the suggested dates will suit Jelly, too, so that it will be possible for us to give a joint sonata recital in London.

By the way, to my great pleasure, I've been asked from Frankfurt whether I'd like to give a concert there in conjunction with the première. I'll recommend a concert with Jelly, no question about that (I'm thinking about a programme like this: 1) my own piano-violin sonata, 2) a selection of my own piano compositions, 3) *Mythes* by Szymanowski).³⁷ However, as I also mentioned in my letter to Jelly, I should urgently know what she means by “*without risking money*”? does she want the travel expenses and the costs of the stay in Frankfurt to be reimbursed to her or perhaps not even that. I understand she doesn't ask for a set honorarium.

I luckily finished the violin sonata the day before yesterday!³⁸ But the dispatching of it will suffer a slight delay because, this time, it is Márta who is ill again and she cannot copy it (we've constantly been ill for 6 weeks, either I, or the child and now Márta).³⁹ But I hope to be able to mail it before the end of Dec.

It's strange that Calvocoressi hasn't called on you yet.⁴⁰ It would, by all means, be necessary that you make up the programme together.

Recently I've found out that Hammersmith is one of the suburbs of London. This is all the better since at least no fares would emerge with the concert to be held there. Let me say that I would play the pieces by Beethoven, Scarlatti and Debussy mentioned in my letter to Jelly only if the worst comes to the worst, I'd prefer only one or two of them or, rather, only my own compositions, or else chamber music by other – either earlier or contemporary –

³⁶ A well-informed and most detailed account of this concert tour is in Chapter 3 (“1922: In the Limelight”) in *Bartók in Britain*. Dates of events are also given in *Krónika*, pp. 193–5. Eventually, Bartók stayed in Britain from 10 March to 3 April.

³⁷ Bartók played Szymanowski with Jelly for the first time when they met in Budapest in 1921. Bartók immediately included *Mythes* in his Budapest concert on 12 November 1921 with young violinist Zoltán Székely. For the programme, see *DocB* v, Photo No. 17. Alistair Wightman suggested that Bartók's study of Szymanowski's music might have influenced his stylistic evolution in general at this time and, in particular, the First Violin Sonata, see his “Szymanowski, Bartók and the Violin”. *Musical Times* 122 (1981), pp. 67–78. The idea was further elaborated, especially on the biographical evidence, by Malcolm Gillies in his “Stylistic Integrity and Influence in Bartók's Works: the Case of Szymanowski”. *International Journal of Musicology* 1 (1992), pp. 139–60. For an alternative view of Szymanowski's significance for Bartók, see Chapter 3.3 (“Játéktechnika és kifejezés: 1. hegedűszonáta”) [Instrumental technique and expression: First Violin Sonata] in László Vikárius: *Modell és inspiráció Bartók zenei gondolkodásában* [Model and inspiration in Bartók's musical thought]. Pécs: Jelenkor, 1999, pp. 113–30.

³⁸ First news about the composition of a violin sonata came through the enthusiastic letter of 19 October 1921 by Bartók's wife to his mother, cf. *Családi levelek*, p. 325. In a letter of 9 November to Jelly, Bartók reported that the first two movements were finished and that he was working on the last movement; see No. 394 in *Sotheby 1967* with partial translation. Bartók first sketched his First Violin Sonata in a folk-music collecting music book, see its facsimile edition, *Bartók Béla Fekete zsebkönyve / Béla Bartók. Black Pocket-book. Sketches 1907–1922*. Facsimile Edition of the Manuscript with a Commentary by László Somfai. Budapest: Editio Musica, 1987. A detailed evaluation of the sketches is in Somfai's “Bartók vázlatok (II). Témafeljegyzések az 1. hegedűszonáta-hoz.” [Bartók sketches (II): Thematic sketches for the First Violin Sonata]. In *Zenatudományi Dolgozatok 1985*. Budapest: MTA Zenatudományi Intézete, 1985, pp. 21–36.

³⁹ Márta Ziegler (1893–1967), Bartók's first wife, whom he married in 1909, was his most devoted copyist during their marriage, which ended in divorce in 1923.

⁴⁰ Bartók asked Calvocoressi to discuss his British engagements with Mrs. Hawtrey (Titi Arányi) in his letter of 11 December, see “Briefe an Calvocoressi”, p. 210.

composers. But – as I told you – if it cannot be otherwise, I can play anything: Beethoven solo works, etc., too.⁴¹

Asking for and awaiting your reply concerning the Frankfurt business possibly by return of mail (sending a postcard would do), with many greetings to all of you,⁴²

Bartók

Notes:

Autograph letter written in ink on all four pages of a small-sized bifolium

Shelf mark: BA-N: 6742 (C-1904)

4 To Hortense Arányi, Mrs. Hawtrey, 28 January 1922

[Original in Hungarian:]

Budapest, I. Gyopár u. 2.; 1922. jan. 28.

Kedves Titi!

Jan. 22.-i levelére sietek válaszolni. A frankfurti bemutatót – amint épen most értesülök róla – jövő télre halasztották. Már most a dolog úgy áll, hogy ha

lehetőség az aberystwyth-i hangversenyt a márc. 28. – ápr. 5.i időközre halasztani; és ha

tényleg biztos az Adila által rendezett privát koncertből folyó £ 15, akkor beleszámítva a Párisban kapott 500 fr. frankot és leszámítva az utiköltséget, meg a párisi (2 napos) tartózkodás költségeit, maradna az angliai tartózkodásom költségeinek fedezésére: kb £ 18.

Ugy számítom, hogy ebből 9–10 napig lehet ottan megélni. Tehát ha az előbb említett és aláhuzott 2 feltétel megvan, akkor vállalkozom az utra. – Ha esetleg mégis kissé elszámítottam volna magamat, tartalékul itt van az – egyik levelemben említett £ 4 összeg –, amelyet esetleges hiányok pótlására szánnék.

A párisi koncert természetesen csak akkor lehetőség, ha sikerül angliai utamat nyélbe ütni. Ez pedig attól függ, vajon lehet-e az aberystwyth-i hangversenyt a jelzett időre elhalasztani.

Mert márc. 15-től ápr. 6.-ig való tartózkodás költségeire csakugyan nem volna elég a fennmaradó £ 18.

Az „órák”ra vonatkozó szíves ajánlatáért sok köszönet! De ezt csak végső esetben vegyük igénybe. Nem mintha nem szívesen tenném a dolgot, hanem azért, mert Maga számára nem látom nagy értelmét annak, hogy így hirtelenébe pár napon belül néhány órát vegyen.

Tehát most arra kérem, legyen szíves az aberystwyth-i ügyet minél hamarabb elintézni, és engem róla értesíteni, mert nekem viszont Párisba kell minél hamarabb végleges választ adnom odajövelelemre vonatkozólag.

Sokszor üdvözli mindnyájukat

Bartók

⁴¹ As it appears, Bartók mentioned to Jelly that he might play solo works by Debussy, Beethoven and Scarlatti, which he in fact often included in his programmes, but on this tour, as he intimated it to Calvocoressi, he wished to present himself as composer rather than as pianist. Cf. letter of 24 September 1921 to Calvocoressi, “Briefe an Calvocoressi”, p. 206.

⁴² In Frankfurt, Bartók eventually played a selection of his solo compositions and the Violin Sonata with Adolf Rebner, instead of Jelly. At the concert his First Quartet was also performed, see *Krónika*, p. 196. According to Macleod, *The Sisters d'Arányi*, p. 137 where letters to Jelly are mentioned, she could not undertake the tour to Frankfurt because of her full engagement book.

Még azt is szeretném végre pontosan megtudni, hogy £ 2 elég-e egy napra Londonban valamilyen boarding-hous[e]-ban?

[English translation:]

Budapest, I. 2 Gyopár u.; 28 Jan. 1922

Dear Titi,

I hasten to reply to your letter of 22 January. As I've just been informed, the première in Frankfurt will be postponed to next winter. Now things are like this: if

it were possible to postpone the concert in Aberystwyth to the period of 28 March – 5 April,⁴³ and if

the £ 15 gained from the private concert organized by Adila was actually certain, then, including the 500 Fr. francs received in Paris and deducting the travel expenses as well as the costs of stay in Paris (2 days), then approx. £ 18 would remain for covering the costs of my stay in England.

According to my calculation, one could live on this for 9–10 days there. So, if the above-mentioned and underlined two conditions are secured, then I undertake the tour. – If I might have made a slight miscalculation, then the £ 4 mentioned in one of my letters will still be available, which I would set aside for making up possible deficits.⁴⁴

Naturally, the concert in Paris will only be possible if my English tour materializes.⁴⁵ And that depends on whether it is possible to postpone the concert in Aberystwyth to the appointed time.

Because the remaining £ 18 would by no means cover the cost of a stay from 15 March to 6 April.

Many thanks for your kind offer concerning the “lessons”! But let us make use of that only if the worst comes to the worst. Not that I would not do it with pleasure but as for you, I do not see the point in hastily taking some lessons during a couple of days.⁴⁶

Now I request you to kindly arrange the matter in Aberystwyth as soon as possible and to inform me thereof, because within the shortest time I also have to give a definitive answer to Paris concerning my visit there.

Warmest greetings to all of you,

Bartók

Finally I would also like to know exactly whether £ 2 would do for a day in some kind of a *boarding-house* in London?

Notes:

Autograph letter written in ink on the first two pages of a bifolium
Shelf mark: BA-N: 6743 (C-1906)

⁴³ The concert in Aberystwyth eventually took place on 16 March 1922. See *Krónika*, p. 194 and, for details about his reception, *Bartók in Britain*, pp. 33–4.

⁴⁴ The £ 4, received as payment for an article, is also mentioned in his letter of 11 December 1921 to Calvocoressi, see “Briefe an Calvocoressi”, p. 210.

⁴⁵ The Paris concert, organized by Henry Prunières, occurred on 8 April 1922 in the Théâtre du Vieux Colombier in Paris.

⁴⁶ Titi might have asked Bartók, her former private teacher in 1902/03, to give her a few lessons in order to be able to help him financially during his tour.

5 To Hortense Arányi, Mrs. Hawtrey, 3 April 1922

[Original in Hungarian:]

Páris, 1922., ápr. 3., este 10

Kedves Titi,

nézze kérem, ne haragudjanak rám, hogy olyan letört, csüggeteg, szótlán és szomorú voltam tegnap este. Ugy fáj a szívem, hogy el kell hagynom Londont és a maguk kedves kandaló-tüzét. Ugy fojtogatta valami a torkomat, hogy alig tudtam egy-egy szót kipróbálni. Valahogyan úgy éreztem, tán sose jöhetek vissza Londonba, a maguk kedves házába, amelyet annyira megszerettem. Higyje el, hogy ez a három hét életemnek egyik legszebb ideje volt. Ezt akartam ma reggel 10-kor még megtelefo[ná]lni, de jobb hogy nem tettem, nehezebben ment volna. – Maga helyett Jelly jött a telefonhoz, elbeszélgettünk és elmúlt az idő, mennem kellett. Jó hogy nem jöttek ki a pályaudvarra ebben a rettenetes időben; különben is akkora ott a zűrzavar hogy az ember a fejét is alig találja. Majdnem kalamitás ért: beszálltam egy szakaszba, kiszálltam belőle és – sehogysem tudtam visszatalálni, csak indulás előtt 10 másodperccel. T.i. olyan vonatba tessékelték be, amelyik nem 11kor indul, hanem 10.40 kor. Én ezt nem tudtam és így majdhogy le nem maradtam.

A tenger gyönyörűen háborgott, akárcsak a hegedűszonáta 1. tétele. Nagyon élveztem – és mindvégig jól éreztem magam, annyira, hogy a legnagyobb háborgáskor betértem a hajókocsmába és a – „spóroljon a fene” elvnek megfelelően – kissé drágán, de jól megebédelttem (pardon! „meglöncsöltem”). N.b. úgy látszik mégsem lehetett olyan nagyon rossz a tenger, – bár eléggé megringatott, – mert a sok előkészített tálcaska legtöbbjét tisztán vitték vissza a hajóslegények.

Valami leírhatatlanul furesa érzéssel szálltam partra: végre ismét francia földön! 8 évi bőjt után; és ismét Párisban! Hiába, ez az én igazi, vagy legalább is második hazám. Bármenyire is megszerettem Londont – valahogy úgy éreztem ma, mikor Franciaországba érkeztem, mintha idegenből érkeztem volna haza. De a maguk zongoraszobája nagyon hiányzik, mért is nem laknak itten! – Igy most – hiába szeretem annyira Párist, mégis London felé huz a szívem.

A Hotel Majestic-ban közel a menyországhoz kaptam szobát – egyszerű de megfelel. A hotel mellékhelyiségei (étterem stb.) kétségkívül olyan „fenségesek”, hogy bé se merem tenni a lábamat. Találtam a közelben egy barátságos és közönséges halandóknak, mint amilyen jómagam is vagyok, inkább megfelelő polgári vendéglőt, amelyben 10 fr.ért pompásan megvacsoráztam (excuse me – „meg-estebédeztem”).

Láttam itt a hotelben 2 nőt, úgy ki voltak pingálva, mint – na nem mondom meg, hogy mint kicsodák. Eddig itt csak kifestett nőket láttam. Haladunk.

Amint látja, már megenyhült a tegnapi bajom. – Igaz! képzelje csak, Piazzani kapu-kulcsocskáját magammal hoztam! Legyen szíves megtelefonálni neki (azaz inasának), hogy majd Jellyvel visszaküldöm. Nem merem levélben visszajuttatni.

Jellynek azt üzenem (ha ugyan idejében érkezik ez a levél), hogy 1.) nem lenne-e szíves a Schubert szonatinát magával hozni, úgy szeretném vele ezt még egyszer eljátszani, csak úgy a magam gyönyörűségére; ki tudja játszhatom-e még vele valaha. Talán módját ejtethjük itt valahol.

2) hogy nem csak 11-kor, hanem 10.40-kor is indul vonat Doverbe és ez az utóbbi valószínűleg jobb. Én ezzel mentem.

3) hogy kis hotelszobám száma: 646 (a telefonálás miatt mondom ezt), csütörtökön 1/2 8-ig várom a telefon-szót; ha addig nem jön, akkor utrakelek és odamegyek az Intendances-ba, mert nyugtalan leszek és mert ugyanis ott szeretnék vacsorálni aznap.

4.) hogy épen Páris előtt eszembe jutott valami a II. szonátára vonatkozólag. De nem volt nálam papír, nem jegyezhettem le és most hamarjában nem emlékszem pontosan, hogy is volt. De a „hangulat”-a megmaradt a dolognak. Talán lesz belőle valami.

Most pedig jóccakát Magának is, Jancsikának (szabad nekem ezt így írnom) Jellynek is, Sainak is, Mindenkinek egyformán és igazságosan.

Adiláékat sokszor üdvözlöm.

B.

[English translation:]

Paris, 3 Apr. 1922, 10 o'clock in the evening

Dear Titi,

please forgive me for having been in such low spirits, so downhearted, taciturn and sad yesterday evening. It broke my heart to leave London and your cosy fireplace. Something was choking my throat so much that I could hardly utter a word or two. Somehow I was having the feeling that perhaps I would never be able to return to London, to your lovely house I've become so fond of. Believe me, these three weeks were one of the most beautiful times in my life. This is what I wanted to tell you by phone this morning at 10 o'clock, but it seems better I didn't do so, it would have been more difficult – Jelly answered the phone instead of you, we chatted and time passed, I had to leave. It's good you didn't come to the station in this terrible weather; not to mention the huge chaos there, one really hardly knows which way to turn. I almost suffered a disaster: I entered a compartment, I left it and – I could only find my way back to it just 10 seconds before departure. You see, I'd been ushered into a train that leaves at 10.40 instead of 11. I didn't know this and so I almost missed the train.

The sea was beautifully rough, just like the 1st movement of the violin sonata.⁴⁷ I enjoyed it very much – and I was feeling well all the time, so much so that at the roughest surging of the sea I entered the ship's bar and – in accordance with the “to hell with saving money” principle – I had a somewhat expensive but good mid-day meal (pardon me! “I lunched”⁴⁸). N.b. it seems the sea was probably not so rough after all – although it did rock me quite a bit – because most of the numerous bowls prepared were empty when taken away by the ship's boy.

I disembarked with a curious, indescribable feeling: at last on French soil again! after an absence of 8 years, in Paris again!⁴⁹ Nothing can be done, this is my real, or at least my second, homeland. Much as I have got to like London – somehow I had the feeling today,

⁴⁷ It is interesting to note, that according to violinist André Gertler's recollection, the composer, during a concert performance of his *Music for Strings, Percussion and Celesta*, once mentioned him that the music represents the sea. He allegedly told Gertler: “Listen, now, this is the sea and the noise of the waves; each note of the scale sounds at the same time.” See Gertler's recollection in Ferenc Bónis (ed.): *Így láttuk Bartókot. Harminchat emlékezés* [This is how we knew Bartók. Thirty-six recollections]. Budapest: Zeneműkiadó, 1981, p. 148.

⁴⁸ This is a clear reference to the Arányis' informal usage. Bartók employs the expression “*meglöncsöltem*”, which makes a verb, a new coinage, out of the English word “lunch”.

⁴⁹ Bartók last stayed in Paris in 1914, before the outbreak of the First World War.

Párizs, 1922. ápr. 3., este 10

Kedves Titi!

nézze kérem, az haragudományok
rám, hogy olyan lehet, csapás-
keg, otthon is, pronomi voltak, és
maga este. Gy. fojtva mindegy, hogy el kell lépni
Londonba és a maguk kedves kalandi-tízét.
Gy. fojtva volna a tartomány, hogy alig tudta
eg-egy oszt. Kérem. Valahogy az egész
tan tőse jötték mindegyikbe, a maguk
kedves háziból, amelyet anyira meg szerettem.
Hozza el, hogy az a házam két évtizeddel ezelőtt
legrövidebb ideje volt. Ezt akartam ma reggel 10. kor
még megtelepíteni, de jobb hogy van tetten, nem
mest volna — Marge hozta jolly itt a kávéház
elkerülőnként és elment az idő, minden kelt.
Gy. hogy nem jöttél ki a pályaudvarra ottan a
kalandi ideje; pártok és akkor ott a miniszter
hogy az ember a fejét is alig kelletje. Magának
kalandiás ott: beálltam egy szobába, kintellen

bulóba és — csodálatos tükör nímestelében
csak inkább elött 10. századonál. T. i.
Gy. monda bevezetked be, amolyan nem 11. század
indul, hanem 10. 40. kor. E. ott nem tudtam
és egy magdolny le nem varadtam.
A hány szövegminien, habozott, eddig csak a nagy-
díszonak 1. kétele. Kérem elvontam — és
mindvégig jött éretem magam, anyam, hogy a Gy.
magdolny habozástok betölttem a hajkoronákba
és az — „prorogom a fene” elvontam magdolny —
páré drágák, de jót megbeszéltem (pardon, magdolny
csalton). N. b. ugy elbírta mégsem letartott olyan
nyomom magam — hogy, ha eljötté megörömet —
mest a sok elbírta tükörbe lefotografált tükör
viték minie a hajkoronákkal.
Valami leírta tükörbe fura cíccsel az ellenk pontok:
vegye immet francia földön! E. eis bijt utáni je
mest Párizsban! Thaba, és az é. igazi, hogy kya-
lábri is megvontak házzam. Párizsban je is megvontak
Londonba — magdolny ugy éretem ma, mákor France
magdolny elvontam mindegyikét elvontam volna
két. De a maguk pronomi magdolny nyomom kény-
Zik, mest is nem kalandi ottan! — Gy. mest

Letter of 3 April 1922 to Titi Arányi, pp. 1–2

hírá szaktan anyjára Péter, mégis János
 fellépett a színen.
 A Hotel Magenta-ban közél a magyarországi
 kárpát népi-éppon de megfélé. A
 hotel mellékegyesítékem 18) kőzetgyűjtés
 egy "fővezető" leg bé se nem kémi a le-
 tonát. Találkám a kőzetek egy bontásos is
 közönséges lálandék, mint a magán fővezető
 nyolc, inkább megfélé "pörcs" vándorlót, egy-
 ben 10 ft. ezt fővezető megvezetősem (szé-
 ny meg-vezetősem).
 Látom itt a hotelben 2 nőt, egy kőzetek
 pingalón, mint — ne nem vándor, leg mit
 kőzetek. Eddig itt csak kőzetek néket-
 láttam.
 Híradok:
 Amint látni, már megemlékelt a kőzetek
 bajom. — Jász! kőzetek csak, Tiszán
 kőzet-kőzetekjét megemlékelt kőzetek. Jász
 más megfélékőzetek néket (azaz inkább) leg
 majd Jollyval vándorlók. Nem vándor
 levelle vándorlók.
 Jollyval ezt a néket (leg 1) nem léme —
 (leg néket vándorlók, eddig is a kőzet).

1) hogy a Schubert ismertémet megemlékelt
 meg néketek, de ezt meg egyet, csak egy a
 magyar fővezetősem, a kőzetek fővezetősem
 meg más vándor. Talán mégis a kőzetek
 vándorok.

2) hogy nem csak 11-ten, hanem 10. 40. kő-
 zék is inkább vándor néketek is 2 az utóbbi néketek-
 néketek jobb. Én szél vándorok.

3) hogy kőzetekem néketek : 646 (a kőzetek
 néketek vándorok), kőzetekem 1/2 8-ig vándor
 a kőzetek-
 néketek is vándorok az Antendencek-
 néketek vándorok néketek is vándorok
 néketek vándorok.

4) hogy Jász Péter kőzetek néketek vándorok
 a kőzetek vándorok. De nem vándorok
 néketek, nem kőzetek le 1/2 vándorok
 nem emlékelt néketek, leg is vándor. De a
 "kőzetek" a megemlékelt a kőzetek. Talán
 azaz kőzetek vándorok.
 Most pedig leg kőzetek megemlékelt is, Jász kőzetek
 (néketek vándorok is vándor) Jollyval is, Széketek is, kőzetek
 vándorok vándorok is vándorok.
 kőzetek vándorok kőzetek.

Letter of 3 April 1922 to Titi Arányi, pp. 3-4

when I arrived in France, as if I had arrived home from a foreign country. But I'm missing your piano room very much, why do you not live here! – So now – although I like Paris very much, my heart is still longing for London.

In the Hotel Majestic I was given a room near to heaven – although a simple one, it will do. The hotel's facilities (restaurant etc.) are really so "majestic" that I dare not set foot in them. In the neighbourhood I found a friendly, bourgeois restaurant more suitable for common beings like me, where I had an excellent dinner (*excuse me*, "I suppered"⁵⁰).

Here in the hotel I've seen 2 women, they put on so much make-up like – well, I won't tell like who. Until now I've only seen women with make-up here. We are making progress.

As you see, my pains of yesterday have subsided. – By the way, just figure, I've taken with me Piazzani's small latchkey! Please be so kind and give him a phone call (that is to his valet) letting him know that I'll return the key via Jelly. I dare not send it back by mail.

Please forward the following messages to Jelly (supposing my letter will arrive in time):
1) would she be kind enough to bring with her the Schubert sonatina? I would very much like to play it with her once more, just to my own delight; who knows whether it will ever be possible for me to play it with her again. Perhaps we will find an opportunity to do it here;⁵¹

2) trains for Dover do not only leave at 11 am but also at 10.40, and this latter seems to be better. I took this one.

3) the number of my little hotel room is 646 (I mention it for telephoning), on Thursday I shall wait until 7.30 for her to ring; if she doesn't ring by then, I will set off for the Intendance, firstly because I will be agitated and secondly because I'll want to have dinner there that evening, anyway.⁵²

4) Just before arriving in Paris some idea came to my mind concerning the 2nd sonata. However, I had no paper with me, I could not make a note of it and just at present I can't exactly remember how it was. But I can still recall its "mood". Maybe something will come out of it.⁵³

And now good night to you, also to Jancsika (may I write it like that?), also to Jelly, to Sai,⁵⁴ to all of you equally and justly.

My best regards to Adila and family.

B.

Notes:

Autograph letter written in ink on all four pages of a folded "Hotel Majestic, Paris" notepaper

⁵⁰ Bartók's original Hungarian expression, "*meg-estebédeztem*", is another obvious reference to the informal usage among the Arányis. The Hungarian expression is characterised by the selection of a dated word as well as its unusual employment as a verb.

⁵¹ Unfortunately we do not know exactly which sonatina for violin and piano by Schubert is referred to here.

⁵² An undated letter to Jelly Arányi also written on "Hotel Majestic, Paris" notepaper informs, according to the partial translation in *Sotheby 1967*, No. 397 on p. 113, that Bartók will be unable to wait for her telephone call that night because he will have to be at a concert where Ravel's Duo for Violin and Viola and some new Milhaud composition will be performed. From the above letter it is clear that the undated one (only "Thursday morning" is marked at its beginning) must have been written on 6 April 1922 when Jelly was due to arrive.

⁵³ As we have mentioned in the Introduction, this is the earliest evidence that Bartók planned a second violin sonata for Jelly, which he composed during the following months. The earliest known sketches are also to be found in Bartók's *Black Pocket-book*.

⁵⁴ A number of nicknames were used among the members of the Arányi family. Sai, here, seems to refer to a family member other than either Adila or Jelly, although Malcolm Gillies has included the text of a postcard in translation, which was signed by "Sái", who he identifies as Jelly. See *Bartók in Britain*, p. 139. "Sai" or "Sái" might then be perhaps identified with their mother.

Stamp on note paper reads: *Hotel Majestic* | AVENUE KLÉBER | PLACE DE L'ÉTOILE | PARIS | *Adresse
Télégraphique* | MAJESTIC – PARIS
Shelf mark: BA-N: 6744 (C-1906)

6 To Adila Arányi, Mrs. Fachiri,⁵⁵ 14 May 1922

[Original in Hungarian:]

Frankfurt a/M., 1922. máj. 14.

Egészen mostanáig töltöttem itt az időt, szinte hiába. Tegnap volt a bemutató; közepes előadás (a pesti összehasonlíthatatlanul jobb volt). A zenekar rossz és rosszakaratú, Kék-szakállú betegen és teljesen hamisan énekelt. Fogadtatás – közöny. Szegény Szenkár, a karmester minden lehető megtett, de minden igyekezete megtört a sok akadályon. Nahát, nekem hosszú időre elég a németekből! Szörnyű egy népség! Itt volt Dent és Saerchinger. Dent a 2. előadásra külön még egyszer eljön ide. Amint Pestre érek (19.-e körül), beszéllek Dohnányival a Maga ügyében és küldök értesítést. Sok üdv. Bartók

[English translation:]

Frankfurt a/M, 14 May 1922

Up until now I have spent time here, to little avail. The première took place yesterday; a mediocre performance (that in Pest was far and away better). The orchestra was bad and malevolent, Bluebeard was sick and completely out of tune. Reception: indifferent. Poor Szenkár,⁵⁶ he really did his best but all his efforts have been jeopardised by too many obstacles. Well, I have had enough of Germans for quite a while! Terrible plebs! Dent⁵⁷ and Saerchinger⁵⁸ were here. Dent will come back again specially for the 2nd performance. As soon as I return to Pest (around the 19th), I'll talk to Dohnányi concerning your affair and will keep you informed. Many greetings, Bartók

Notes:

Autograph picture postcard written in ink

Picture: Athena des Myron (Teilansicht) 5. Jh. v. Chr.

Address: Mrs. | Adila Fachiri | 10, Netherton Grove, | Fulham Road (Chelsea) | London S.W. 10.

Shelf mark. BA-N: 6745 (C-1907)

⁵⁵ Shortly after the Arányi sisters remained in England during the First World War, Adila married Alexandre Fachiri, a lawyer of American origin living in London. Cf. *Bartók in Britain*, p. 136.

⁵⁶ Jenő (Eugen) Szenkár (1891–1977) was a Hungarian born conductor, who worked in the 1920s and early 1930s in Germany. He conducted the Cologne première of Bartók's third stage work, *The Miraculous Mandarin*, in 1926.

⁵⁷ Edward J. Dent (1876–1957), English musicologist. He played an important role in transforming the 1922 Salzburg chamber music festival into the International Society of Contemporary Music of which he was first chairman. More generally, his activity was instrumental in restoring artistic intercourse between enemy nations of the First World War. See the entry on him in Eric Blom (ed.): *The Grove's Dictionary of Music and Musicians*. 5th edition. London: Macmillan, 1973, Vol. 2, p. 670.

⁵⁸ César Saerchinger (b. 1884), German-born American music critic. Between 1919 and 1930, he lived in London as European correspondent of *The Musical Courier*, for which Bartók also wrote some articles. Bartók probably met him in March 1920 in Berlin. See his letter of 10 March 1920 to his wife, *Családi levelek*, p. 304.

7 To Adila Arányi, Mrs. Fachiri, 22 June 1922

[Original in Hungarian:]

Budapest, Szilágyi tér 4., 1922. jun. 22.

Kedves Adila!

Dohnányi Karlsbadban volt és csak e héten jött haza. Én azonnal fölkerestem és előadtam neki a Maga kérelmét. Sajnos már tulkésón, mert amint Dohnányi nekem mondta, a jövő esztendei filharmónikus hangversenyekre már az összes szólistákat leszerződttették. Így hát a jövő évre nem lehet semmit sem tenni.

Kaptam az Ibbs and Tillet Concert Agentstől (19, Hanover Square; Tel. Mayfair 4156) levelet azzal a kérdéssel, hogy játszanék-e egy vidéki Concert-Society-ben (nem írja, hogy hol) 1922 okt. és 1923 márc. között, és hogy mennyiért. Én persze szívesen játszanék ott, de biztosat nem tudok neki írni, mert nem tudom, sikerült-e Magának számomra kellő számú engagement-ot szerezni; már pedig ettől függ, kijöhetek-e Angliába vagy sem. Nagyon sajnálnám, ha nem lehetne; de abból, hogy Magától mindeddig nem kaptam erre vonatkozó értesítést, azt sejttem, hogy nem igen fog menni a dolog. N.B. Wood-tól sem jött semmi hír (arra kértem, engagáljon rapszódiam eljátszására). Mindenesetre nagyon kérek egy pár sornyi értesítést, van-e valami tervbe véve, vagy nincs, és ha igen, mikorra. Mert kb. jul. 1. felében nagyon fontos volna, ha tudnám mindezt, mert Berlinbe is hívnak, Erdélybe is, itt Magyarországon is volnának koncertek; mindezeknek a dátumát már most kellene meghatározni.

Ibbs and Tillet-éknek pedig megírom, forduljanak Magához felvilágosításért, vajjon jövök-e Angliába vagy sem; ha igen, akkor a honorárium megállapítását is Magára bízom.

Bizonyára érdekelni fogja, hogy pontosan mennyit hoztam haza a turnéről: tehát – dacára a csupán pénzfogyasztó, de egyébként meddő frankfurti 4 heti tartózkodásnak – maradt mégis 76 £ és 690 francia frank. Ezt a szép eredményt – nem is szólva a morális sikerről – elsősorban is Maguknak köszönhetem és bizony hálás is vagyok érte Magának.

Nevezetes hír nincs semmi. Zeneszerzőből most átvedlettem megint egyszer „zene-tudóssá”, naponta sok száz számjegyet rovak egymás mellé szép sorjában papirosra. És tel-nek az iverk, szaporodnak a statisztikai tabellák – és ezzel fog elmulni az egész nyár.

Mindnyájukat sokszor üdvözli

Bartók

[English translation:]

Budapest, Szilágyi tér 4., 22 June 1922

Dear Adila,

Dohnányi was in Karlsbad and has come home only this week. I immediately called on him and came forward with your request.⁵⁹ Unfortunately it was too late, because – as Dohnányi told me – all soloists for the philharmonic concerts have already been engaged for next year. So nothing can be done for the coming year.

I received a letter from Ibbs and Tillet Concert Agents (19, Hanover Square, Tel. Mayfair 4156) asking me whether I would be ready to play between Oct. 1922 and March 1923

⁵⁹ Dohnányi was leading conductor of the Budapest Filharmónikus Zenekar [Philharmonic Orchestra].

with a provincial Concert Society (they don't write where) and for how much. Of course, I'd be happy to play there but I can't give them a definite answer because I don't know whether you've managed to obtain enough engagements for me although whether I can go to England or not will depend on this. I would very much regret if it were not possible but from the fact that I haven't received any news from you in this respect, I suspect that it can hardly be realized. N.B. No news has arrived from Wood either (I asked him to engage me for a performance of my rhapsody).⁶⁰ At any rate, I ask you for just a few lines of information whether there are any plans or not and if there are, then what dates are being considered. As a matter of fact, it would be very important for me to know about all this by the first half of July, because I am invited to both Berlin and Transylvania; besides, there should be some concerts here in Hungary as well; the dates of all these concerts ought to be settled right now.

I'll write to Ibbs and Tillet that they should turn to you for information as to whether I come to England or not; and if so, I would also leave it to you to fix the honorarium.

It will certainly be of interest to you to know exactly how much money I've brought home from the tour: well, in spite of the money-consuming 4 weeks in Frankfurt which were fruitless otherwise, there still remained £ 76 and 690 French francs. For this nice result – not to speak of the moral success – I am first of all indebted to you and I am really grateful for it.

There is no special news whatsoever. I have once again changed from composer to “musicologist”.⁶¹ Every day I am scratching on paper many hundreds of numbers nicely one after the other. And sheets are getting filled in, statistical diagrams are multiplying – and this will take up the whole summer.

Many greetings to all of you,
Bartók

Notes:

Autograph letter written in ink on two sides of a folium
Shelf mark: BA-N: 6746 (C-1908)

8 To Hortense Arányi, Mrs. Hawtrey, 30 March 1923

[Original in Hungarian:]

Budapest, Szilágyi tér 4., 1923. III. 30.

Kedves Titi!

Utolsó leveléből szomorúan értesültem, hogy édes anyjuk állapota nem javult az utolsó időben. Remélem, hogy az újabb kis műtét, melyről levelében ír, s mely azóta valószínűleg

⁶⁰ Sir Henry Wood (1869–1944), English conductor, performed Bartók's Suite No. 1 for orchestra at a Promenade concert as early as 1914. Cf. *Bartók in Britain*, p. 19. In an honorary article after Wood's death, Bartók recalled that later, in 1930, Wood had conducted the first orchestral concert devoted solely to his music at a BBC concert. Both the First Orchestral Suite and the Rhapsody for Piano and Orchestra Op. 1 were included in the program. See Benjamin Suchoff (ed.): *Béla Bartók Essays*. London: Faber and Faber, 1976, p. 521.

⁶¹ Bartók was working on the preparation of his Slovak folk song collection for edition. He first mentions this work in his letter of 21 August 1922 to his wife, see *Családi levelek*, p. 334. A significant part of the planned three-volume publication was ready by the end of September, see his letter of 8 October 1922 to Matica Slovenská, *Levelek*, pp. 286–7. The finalised manuscript was given to the representatives of the Slovakian publisher in two instalments, in October 1923 and, after a number of delays, in June 1928. Only two of the three volumes were published posthumously as *Slovenské ľudové piesne* [Slovak folk songs]. Bratislava: Vydavateľstvo Slovenskej Akadémie Vied, 1959 and 1970, respectively.

megtörtént, csak meghozza a várva várt javulást. – Mielőtt ez a levele megérkezett volna, én küldtem egy levelet (bizonyára megérkezett), melyben írom, hogy egy bizonyos Bátor bankigazgatót bízom meg a pénz átvételével. Ha ez az ur mindezideig nem jelentkezett volna, akkor most megint visszavonom a megbízást, annál is inkább, mert most úgy van, hogy májusban én magam jövök el Londonba. Épen erről az ügyről akarok írni. T.i. Eaglefield írja nekem, hogy 2 engagement-t szerzett nekem, továbbá a British Section of the International Society for Contemporary Music (3. Bernes Street, W.1.; tel. Museum 7861) meghív egy koncertre, amelyen Jellyvel kellene mindkét hegedűszonátámat eljátszani. Én ezeket az ajánlatokat elfogadtam, de most az a kérdés, tényleg lekötötték-e ők Jelyt erre a hangversenyre, illetve vállalhatja-e ő a közreműködést (kb. május 3. és 8.–9.-e közt volna ez a hangverseny megtartható). Nagyon kérem, értesítsen engem erről minél hamarabb, hogy a két szonáta hegedűszólamait azonnal elküldhessem (az első még mindig nem jelent meg; most van nyomdában, úgy hogy ezt is még mindig csak kéziratból lehet játszani). Tekintve, hogy zongoristája Jellynek úgy sincs, akivel a 2. szonátát előre elpróbálhatná, azt hiszem főlőseges a zongoraszólamot is elküldeni, annál inkább, mert a 2. szonáta hegedűszólamában rendkívül sok „Stichnote” van beleírva.

Még arra kérem, legyen szíves a mellékelt levelet Wilsonékhoz eljuttatni.

N.B. a 2. szonáta minden tekintetben jóval könnyebb mint az 1.; tehát ha egy kicsit később is kapná meg Jelly, mint ahogyan szeretné, nem baj; elég könnyen meg lehet tanulni (itt Pesten pl. épen ezzel a szonátával egy fiatal, most végzett hegedűs „beugrott”, és 8 nap alatt tanulta meg; a körülményekhez képest elég jól is játszotta.)

Sokszor üdvözli mindnyájukat

Bartók

[English translation:]

Budapest, 4 Szilágyi tér, 30 March 1923

Dear Titi,

I am very sorry to learn from your last letter that your mother's health hasn't improved recently. I hope that this second minor surgery you're writing about in your letter and which has most probably been done in the meantime, will result in the highly desired improvement. – Before receiving your letter, I sent you a letter (you have certainly got it) in which I inform you that I entrusted a certain bank manager called Bátor with receiving the money. If Mr Bátor hasn't contacted you yet, then I am now withdrawing that commission again, all the more so because as it seems for the moment I myself shall come to London in May. What I am about to write to you now is related to this particular business. Eaglefield⁶² is informing me about his having obtained two engagements for me, plus the British Section of the International Society for Contemporary Music (3 Bernes Street, W.1, tel. Museum 7861) is inviting me for a concert where I should play with Jelly both of my violin sonatas. I have accepted these offers but now the question is whether they've engaged Jelly for this concert, and whether she's able to undertake the participation (this concert could be held between 3 and 8/9 May). Would you please inform me about this as soon as possible, so that I can send

⁶² Arthur Eaglefield Hull (1876–1928), English writer on music. He was general editor of *A Dictionary of Modern Music*. London: J. M. Dent & Son Ltd., 1924, to which Bartók was contributor on Hungarian articles.

you the violin parts of the two sonatas immediately (the first has still not been published, it is now in the press, so it can still be played from manuscript only). Considering that Jelly has no pianist anyway with whom she could rehearse the 2nd sonata, I think it's unnecessary to send the piano part too, all the more so as there are very many "Stichnote" [cues] written in the violin part of the 2nd sonata.

Finally, I ask you to be so kind as to forward the enclosed letter to the Wilsons.⁶³

N.B. The 2nd sonata is in every respect much easier than the 1st; therefore, should Jelly get it a little bit later than she would like to, no worry: it is relatively easy to learn (here in Pest e.g. a young violinist, who has just finished his studies, stood in at the last minute with this sonata and learnt it in 8 days; considering the circumstances, he played it quite well).⁶⁴

Many greetings to all of you,

Bartók

Notes:

Autograph letter written in ink on two sides of a folium

Shelf mark: BA-N: 6747 (C-1909)

9 To Hortense Arányi, Mrs. Hawtrey, 27 May 1923

[Original in Hungarian:]

Budapest, Szilágyi tér 4., 1923. máj. 27.

Kedves Titi!

A kívánt kottákat már feladtuk (14 bagatell, 10 könnyű zongoradarab, elegiák, 2 román tánc), mindez portóval együtt 4/-be került, tehát most még én tartozom Magának 6/-gel, amit kérem legyen szives levonni az ott hagyott pénzből.

A „20 magyar népdal”-t mint tiszteletpéldányt részemről, külön küldöm.

Szerencsésen bár ugyancsak fáradtan érkeztem haza – 4 éjszakai út nem kicsi dolog.

Adilát nagyon kérem, legyen szives a kilátásba helyezett engagementokat illetőleg engem, hacsak lehet dátumok megjelölésével minél előbb értesíteni, hogy egyéb dolgomat ehhez mérhessem. Minden jót kívánva sokszor üdvözli mindnyájukat

Bartók

[English translation:]

Budapest, 4 Szilágyi tér, 27 May 1923

Dear Titi,

We have already dispatched the requested music (14 Bagatelles, 10 Easy Piano Pieces, Elegies, 2 Roumanian Dances), all these, excess postage included, cost 4/, so I still owe you 6/.⁶⁵ Please deduct this sum from the money I left with you.

⁶³ On Duncan and Freda Wilson, music lovers and Bartók's supporters, see *Bartók in Britain, passim*, but especially p. 108.

⁶⁴ On 27 February 1923 Bartók premièred his new Sonata with young violinist Ede Zathureczky (1903–1959).

⁶⁵ As it is clear from the reference in his next letter to the "shillings, I cannot remember how many", the currency Bartók refers to here was obviously the same.

I am sending the “20 Hungarian Folk Songs” separately to you as a complimentary copy from my part.⁶⁶

I have returned home safely although tired indeed – a 4 nights’ journey is no trifling thing.⁶⁷

I would very much like to ask Adila to be so kind as to advise me as soon as possible about the promised engagements, preferably indicating the dates as well, so that I can adjust my other matters accordingly.

With all my best wishes and kind regards to all of you,

Bartók

Notes:

Autograph letter written in ink on the recto side of a folium

Shelf mark: BA-N: 6748 (C-1910)

10 To Hortense Arányi, Mrs. Hawtrey, 5 July 1923

[Original in Hungarian:]

Budapest, 1923. jul. 5.

Kedves Titi!

Nagy megdöbbenéssel értesültem leveléből a lesújtó hírről. Fogadják mindnyájan legmélyebb részvételemet. Szegény Jelly! Mi lesz most vele, akinek mindene volt édes anyja! El sem tudom képzelni életét a jövőben. Csak azt kívánom neki, találjon előbb-utóbb ha csak valamelyes megnyugvást is művészetében, ha már teljes megnyugvást ez nem is fog neki adhatni soha.

Kedves férjének szives fáradozásait pénzügyeim körül sokszor köszönöm; arra kérem, hogy a Mrs. Moultontól átutalt 8 £-ból vonja le tartozásomat, (többek közt azt a nem-emlékszem hány shillinget, amelyről mult levelemben írtam), a maradékot pedig szintén War Loan-ba fektesse.

Sokszor üdvözli mindnyájukat

Bartók

[English translation:]

Budapest, 5 July 1923

Dear Titi,

I was shocked, indeed, to hear from your letter about the tragic news. Please accept all of you my deepest sympathy. Poor Jelly! What will she do now, her mother meant everything to her! I simply cannot imagine her life in the future. All I can wish for her is to find sooner or later some consolation in her art, although this will never bring her complete comfort.

⁶⁶ The *Twenty Hungarian Folk Songs* for voice and piano was a pioneering joint publication of Bartók and Kodály in 1906 including 10 simple folk-song arrangements by each of the two composers. In 1929, Bartók composed another *Twenty Hungarian Folk Songs* for voice and piano in his most advanced compositional style.

⁶⁷ From his second British tour, Bartók returned on 18 May 1923. He had left Budapest for Holland on 24 April and had arrived in London on 2 May. See *Krónika*, pp. 205–6. For more details, see *Bartók in Britain*, pp. 50–5.

Many thanks to your dear husband for his kind assistance concerning my financial matters; I ask him to deduct my debt from the £ 8 transferred by Mrs. Moulton⁶⁸ (among others the shillings, I cannot remember how many they were, which I mentioned in my last letter), and to invest the remaining sum also in War Loan.

Many kind greetings to all of you,

Bartók

Notes:

Autograph letter written in ink on the recto side of a folium

Shelf mark: BA-N: 6749 (C-1911)

11 To Hortense Arányi, Mrs. Hawtrey, 24 September 1923

[Original in Hungarian:]

Budapest, Szilágyi tér, 4. 1923. szept. 24.

Kedves Titi! Nagyon örülök annak a hírnek, hogy ismét játszhatom Angliában; nagy örömmel fogadom el a nov. 30.-i és a dec. 6.-i engagement-t. Nov. 28.-án érkezném Londonba, (előbb nem lehet), próbára így elég idő marad. Szeretném tudni, hogy Bournemouthba[n] mikor tartják az ilyen koncertekhez a próbát. Előtte való nap kell odamennem? Továbbá azt is kell tudnom, hogy a zenekari szólamokat ők szerzik-e meg, vagy én hozzam magammal vagy előre küldjem el nekik? – Párisban dec. 15.-én játszom, oda a próbák miatt legkésőbb 12.-én kell megérkezniem. – Ugyan Prunières is, meg Genfben a „Les nouvelles Auditions” – úgy tudom Jellyt szeretnék megnyerni, de nem tudom lehetséges-e ez. – Szóval, ha esetleg még tudnak valami fellépési alkalmat szerezni, ezt nov. 29.-től dec. 11.-ig bezárólag kérem. Remélem, hogy Dorothy Moultonéknál lakhatom ez alkalommal, akik tavaly meghívtak. – Mr. Wilson levelében ezt írja: “we shall be delighted to see you at our London house as before”. Nem tudom, ez azt jelenti hogy náluk is lakhatnék? – További értesítést várva sokszor üdvözli mindnyájukat Bartók /-

Eszembe jutott, hogy másfél évvel ezelőtt a „Royal Academie”ben kellett volna játszanom, ami akkor Sir Hugh Allen betegsége miatt nem történt meg. Nem lehetne ezt most ez alkalommal nyélbe ütni. Igaz, hogy ez csak 5 £-t hozott volna, de ez is valami.

Ottlétemkor majd sok mesélni valóm lesz, meg a pénzügyeket is szeretném bizonyos módon rendezni.

Mégegyszer sok üdvözlöt

B.

(Mr. Woodhouse-éknak mindenesetre írok, talán tudnak ők is valamit tenni.)

[English translation:]

Budapest, 4 Szilágyi tér, 24 Sept. 1923

Dear Titi, I am very pleased to hear that I may play in England again; I accept with great pleasure the engagements of 30 November and 6 December. I would arrive in London on 28

⁶⁸ English soprano singer Dorothy Moulton (b.1886) organized a private concert for Bartók in her home on 19 March 1922. See *Bartók in Britain*, pp. 35–6 where her late recollection in an article is briefly quoted. She was in Budapest for a music festival between 22 and 28 May 1923 where she also met Bartók. Later they participated in a few shared concerts.

Nov. (an earlier date is not possible), so there will still remain enough time for rehearsals. I would like to know when rehearsals are held in Bournemouth for such concerts. Do I have to arrive there a day before the concert? Furthermore I also have to know whether they obtain the orchestral parts or shall I bring them with me or should I send them in advance to them? – In Paris I’m playing on the 15 December, because of the rehearsals I must arrive there on 12 at the latest. – As far as I know, Prunières,⁷⁰ as well as “Les nouvelles Auditions” in Geneva would like to engage Jelly but I don’t know whether this is possible. – Well, if you could obtain some other engagements, then please time them for between 29 Nov. and 11 Dec. inclusively. I hope to stay this time with the Moultons who invited me last year.⁷¹ – Mr. Wilson is writing in his letter: “we shall be delighted to see you at our London house as before”. I don’t know whether this means that I may stay with them as well? – Awaiting further news, with many kind greetings to all of you, Bartók ·/·

It occurs to me that one and a half years ago I was to play in the “Royal Academie [*sic*]”, which didn’t take place then due to Sir Hugh Allen’s illness.⁷² Wouldn’t it be possible to do it now? True, it would have brought in only £ 5, but this is also something.

During my stay in England I’ll have many things to tell you and, also, I should like to settle my financial matters in a certain way.

Many greetings again,

B.

(In any case I shall write to the Woodhouses, perhaps they can also do something.)⁷³

Notes:

Autograph postcard written in ink on both sides of the card

Address: Mrs. Hortense Hawtrey | 18, Elm Park Gardens | London S.W. 10.

Shelf mark: BA-N: 6750 (C-1912)

12 To Hortense Arányi, Mrs. Hawtrey, 23 October 1923

[Original in Hungarian:]

Budapest, Szilágyi tér, 4.

1923. okt. 23.

Kedves Titi, sietek válaszolni levelére. Nekem nov. 24.-én Szegeden van koncertem, ezt megpróbálom előre tolni; ha nem lehet, véleményem szerint az sem nagy baj, mert nov. 30.án délután elég idő lesz próbára, tekintve, hogy az én II. szonátámat csak nemrég játszottuk Jellyvel, ezt 1/2 óra alatt elintézhethjük, a Beethoven-re ha 2 órát számítunk szintén ép elég. A Szymanovsky tarantellát pedig, tekintve, hogy az nem kamarazene, valószínűleg ugyis más fogja kísérni. Apropos! Az lehetetlen, hogy ez a Tarantella az én szonátám elé kerüljön, okvetlenül a Tarantellával kell végezni a műsort. – Annak örülök, hogy dec.

⁷⁰ On French musicologist Henry Prunières, see the introduction and the notes to Bartók’s letters (Nos. 20 and 21) to him later in this article.

⁷¹ Dorothy Moulton was the wife of the industrialist Robert Mayer, see *Bartók in Britain*, p. 35.

⁷² At the invitation of Sir Hugh Allen (1869–1946), Director of the Royal College of Music, see *Bartók in Britain*, p. 36, though Gillies, not having access to this letter, supposed that Bartók could not accept this invitation.

⁷³ George Woodhouse, a London piano teacher, arranged concerts for Bartók in various schools during the composer’s two British tours in May and December 1923. He also published articles in relation to these Bartók concerts, see *Bartók in Britain*, pp. 53, 56 and 59–60.

12.-ére is van engagement, ennél fogva Párisba 13.-án reggel fogok utazni, ezt meg lehet így csinálni; tehát ennél maradunk. – Mrs. Moultonnal holnap beszéllek Bécsben; megjegyzem Mrs. Woodhouse is hívott náluk lakásra. – Ha Szegedről választ kapok, azonnal megírom. Sokszor üdvözli mindnyájukat

Bartók

[English translation:]

Budapest, 4 Szilágyi tér

23 Oct. 1923

Dear Titi, I hasten to reply to your letter. I have a concert on 24 November in Szeged, I'll try to put it for an earlier date;⁷⁴ if that's not possible, than I think it's not such a big problem either, because in the afternoon on 30 November there will be enough time for the rehearsal. Considering that we have recently played my 2nd sonata with Jelly,⁷⁵ we can manage it within thirty minutes, calculating two hours for the Beethoven piece will be just enough as well.⁷⁶ And Szymanowski's tarantella, as it is not chamber music, will most probably be accompanied by somebody else anyway. Apropos! It is impossible to place this Tarantella before my sonata. Whatever else, the programme must finish with the Tarantella.⁷⁷ – I am pleased to hear that there is an engagement for 12 December as well, consequently I shall leave for Paris on 13 in the morning.⁷⁸ That's possible so let's leave it at that. – Tomorrow I shall speak with Mrs. Moulton in Vienna;⁷⁹ let me mention that Mrs. Woodhouse also invited me to stay with them.⁸⁰ – As soon as I get an answer from Szeged, I shall write it to you. Many kind regards to all of you,

Bartók

Notes:

Autograph postcard written in ink on the backside of the card

Address: Mrs. Hortense Hawtrey | 18, Elm Park Gardens S.W. 10. | London

Shelf mark: BA-N: 6751 (C-1913)

13 To Hortense Arányi, Mrs. Hawtrey, 6 February 1924

[Original in Hungarian:]

Pozsony, 1924. febr. 6.

Kedves Titi!

⁷⁴ The concert was eventually given on 20 November. He left Budapest on the 23rd for a second British tour in that year.

⁷⁵ They played both Violin Sonatas on 7 May in London.

⁷⁶ At their joint recital in the Aeolian Hall on 30 November, they were to play Beethoven's Violin Sonata in G major, Op. 96 but according to the final programme they started, instead, with the "Kreutzer" Sonata Op. 47.

⁷⁷ In a preliminary programme Szymanowski's *Notturmo et Tarantella* was put before the Second Violin Sonata which was to be the final item. But in the end, Szymanowski's piece, accompanied by Bartók, was performed last. See the two different programmes for the concert in the BBA.

⁷⁸ This last British concert occurred in St. James's, West Malvern. He indeed went to Paris then to have a concert, again, in Le Vieux Colombier, whence he travelled to Geneva on the 17th. Cf. *Krónika*, pp. 213–4.

⁷⁹ On 24 October, both of them contributed to a concert in Vienna, although it is questionable whether, as Béla Bartók, Jr., states, Bartók accompanied her in singing all Kodály, de Falla and Pizzetti songs, as Paul Pisk also participated as accompanist. For both data, see *Krónika*, pp. 207 and 210.

⁸⁰ Margarete Woodhouse, along with her husband, was involved in music teaching, see *Bartók in Britain*, p. 53.

Olyan soká nem válaszoltam levelére, amelyet még jan. elején kaptam meg; pedig szerettem volna minél előbb újra megköszönni azt a sok-sok szívességet, amellyel ottlétem alkalmával ismét elhalmoztak. De annyi sok bajom volt, hogy el se tudnák képzelni. Feleségem nagyon nem jól volt az egész idő alatt, sok gondom volt vele, úgy hogy igazán semmihez sem volt kedvem ezekben a hetekben, és alig is értem volna rá valamire. Most végre mintha javulás állott volna be. Kellett volna jan. végén Budapesten egy solo-hangversenyt tartanom, arról is lemondtam – mert képtelenség lett volna kellőképpen előkészülnöm rá új programmal. A genfi dolgokról Adiláék ugyebár meséltek; azóta nem volt semmi nevezetesebb szereplésem, csak most kell még egypár szlovákiai várossal végeznem. Tegnap Komáromban játszottam, innen édes anyám látogatására ide utaztam Pozsonyba – és innen írok. – Bizonyos okokból jónak látom ezt az átruházást, amelyről a mellékelt (képelem, milyen rosszul fogalmazott) nyilatkozat szól, megtenni. Remélem így rendben van a dolog. És nagyon kérem, hogy ezeket az értékpapirokat Márta számára továbbra is ott őrizzék meg, egészen addig, míg ő másképp rendelkezne. Merem ezt kérni, mert tudom, hogy szeretik Mártát; és talán nem okoz túl nagy kényelmetlenséget ez a megőrzés. Még arra kérném, hogy erről a pénzátruházásról hozzám írt leveleikben ne tegyenek említést; ellenben szeretném, és hálás lennék, ha Ralph volna olyan jó, és egy pár sorban értesítene Mártát arról, hogy ezt az összeget tőlem Márta számára átvette. – Ami még készpénzben ott van, azt a néhány fontot (amely azt hiszem, Amsz[t]erdamból átutalt kb. 4 £-tal is nagyobbodott) legyenek oly szívesek az én számomra tovább is megőrizni; ez a kisebb készpénzösszeg az én birtokomban marad továbbra is.

Hogy mikor fogok valami újat írhatni, ezt még nem tudom, eddig semmi nyugtom nem volt, hogy bármibe is belefoghattam volna. Talán márc. közepétől fogva jobb lesz – feltéve ha feleségem állapotában a javulás tényleg tartós lesz; mert akkortól fogva már lehetőleg nem akarnék jövő őszi hangversenyeken szerepelni, épen azért, hogy új dolgokkal foglalkozhassam.

Néhány nap mulva azt hiszem Adilának is fogok írni.

Sokszor üdvözli mindnyájukat

Bartók

[English translation:]

Pozsony, 6 February 1924

Dear Titi,

I haven't answered your letter, which I received as early as the beginning of January, for such a long time, although I did once more want to thank you as soon as possible for all the kindness you heaped on me again during my stay there. However, I had so many troubles you can hardly imagine. My wife did not feel well all the time and I had a lot of worries with her so that I really did not feel like doing anything during these weeks, and anyway I hardly had time for a thing.⁸¹ Now, at last, probably an improvement has started. I was to give a solo concert in Budapest at the end of Jan., but I cancelled even that, because it would have been

⁸¹ After his divorce from Márta Ziegler, Bartók married his young pupil Ditta Pásztory (1903–1982) on 28 August 1923. Their son, Péter, the composer's second child, was born on 31 July 1924.

impossible to prepare myself properly for a new programme. Adila [and Jelly]⁸² have told you about what happened in Geneva, haven't they? Since then I haven't had any remarkable appearance and now there are only some Slovakian towns I have to get over with. Yesterday I played in Komárom, from there I came here to Pozsony to visit my mother and I am writing from here. – For certain reasons I think it is good to make the transfer the enclosed statement is dealing with (I can imagine how badly it is drawn up). I hope the matter is all right in this way. And I beg you to keep there these loans for Márta in the future too, until she happens to dispose of them otherwise. I dare to ask you this because I know you like Márta and perhaps this safekeeping does not cause you too much inconvenience. Furthermore I ask you not to mention this transfer of money in your letters written to me, but on the other hand I would be grateful to Ralph if he would be good enough to inform Márta in some lines about his having taken over from me this sum for her.⁸³ – Would you please keep the few pounds for me that are still there in cash (and which I think has been increased with £ 4 transferred from Amsterdam)? This small sum in cash I will still have later on, too.

I don't know yet when it will be possible for me to write something new, till now I haven't had a moment's peace to start working on anything. Maybe from the middle of March it will be better – presuming the improvement in my wife's state of health will turn out to be permanent, because from then on I possibly would not like to engage myself in concerts until next autumn, simply in order to be able to deal with new things.

I think I shall also write to Adila within a couple of days.

With best regards to all of you

Bartók

Notes:

Autograph letter written in ink on the first recto and verso side of a bifolium; enclosed letter written on the third page, see No. 13a

Shelf mark: BA-N: 6753 (C-1914)

13a To Ralph Hawtrey, 1 February 1924 (enclosed in letter of 6 Febr.)

[Original in English:]

Budapest, 1. Febr. 1924.

Szilágyi tér 4.

To

Ralph Hawtrey Esq.

18 Elm Park Gardens S.W. 10.
London.

Dear Mr. Hawtrey,

I transfer the sum of £ 200 (two hundred pounds) which you have invested in War Loan and which you are keeping for me, into the possession of Mrs. Béla Bartók b. Martha Ziegler (living at 6. Hold u. IV. em., Budapest), who has with this the exclusive right of disposing of it.

Yours sincerely

Béla Bartók

⁸² Bartók actually writes "Adilák" which is plural and refers to anybody or everybody to do with Adila. Since Bartók played with both Adila and Jelly in Geneva on 20 December 1923, it seems safe enough to refer to them and nobody else who might have been with them.

⁸³ Here, of course, the reference is made to Márta Ziegler, his former wife.

Notes:

Autograph statement on the third page of letter of 6 February 1924 from Pozsony to Hortense Arányi

14 To Hortense Arányi, Mrs. Hawtrey, 27 February 1924

[Original in Hungarian:]

Zürich, 27. Febr. 1924.

Kedves Titi!

Néhány héttel ezelőtt irtam Magának – Pozsonyból, nem tudom, megkapták-e. Mivel egy fontos melléklete is volt annak a levélnek, újra írok, és a tulsó lapon megismétlem az akkor is elküldött írásbeli nyilatkozatomat, amely arról szól, hogy az ottlevő 200 font névértékű War-Loan-t Mártának adományozom. A dolog megoldását így látom legcélszerűbbnek, és mult levelemben is már arra kértem Ralphot – és most megismétlem ezt a kérésemet – hogy Márta számára is őrizze meg magánál ezeket az értékpapirokat, ha nem okoz ez nagy fáradságot neki. Ha tulkényelmetlen neki ez a bankárkodás, akkor arra kérném, hogy legalább jövő őszig őrizze meg, amikor én elhoznám onnan Mártának. – Hogy a nyilatkozat hibásan van írva angolul, az biztos; de azt hiszem ez nem baj. Még arra kérném Ralph-t, hogy Mártát értesítse ----- nem! ne értesítse!: most jut eszembe, hogy nálunk még mindig van bizonyos fajtája a postai cenzurának.

Jobb lesz, ha nekem írja meg ő, vagy Maga, hogy ezt a leveletem megkapta és hogy rendben van a dolog. De azt szeretném, ha erről nekem angolul írnának, nem magyarul. – Nem jó időket éltem át, mióta külföldről hazajöttem, semmi érdemlegeset nem tudtam dolgozni. Most pedig Zürichbe kellett jönnöm a Soc. of Contemporary Music jury-jének ülésére. Kellemetlen és fárasztó munka volt ez itten, annyi rossz mű között turkálni; hál-istennek ezen is tullesek holnap, és holnapután megint haza utazom. – Jan. elején megkaptam levelét, köszönöm. Mikor utaznak abba a szép országba? Sok jót kívánok az utra mindkettejüknek!

Sokszor üdvözli

Bartók

[English translation:]

Zurich, 27 February 1924

Dear Titi,

Some weeks ago I wrote to you from Pozsony, I don't know whether you've received the letter. As the letter had also an important enclosure, I write to you again and repeat on the back of this paper my written statement I sent to you then, which referred to my transferring the War Loan of 200 pounds (in par value), which is kept there, to Márta.⁸⁴ I think this is the best way to deal with the matter and I asked Ralph already in my previous letter – and now I repeat this wish – to keep these War loans also for Márta if this does not cause too much trouble to him. If this sort of a bank service should be very awkward for him, then I would ask him to keep it at least until next autumn when I could take it with me from there to Márta.

⁸⁴ Here, as in the previous letter, Bartók is referring to his former wife, Márta Ziegler.

– The statement is written in faulty English for sure, but I think it doesn't matter. Furthermore, may I ask Ralph to inform Márta – – – – – no! he must not inform her, now I remember that here there's still some kind of postal censorship in Hungary.

It would be better if he or you wrote to me about having received my letter and that the matter is all right. But I would prefer if you could write to me about this in English and not in Hungarian. – I've had a rather bad time since I returned from abroad; I haven't been able to work on any noteworthy thing. And now I've had to come to Zurich to the meeting of the jury of the Soc.[iety] of Contemporary Music.⁸⁵ It's been an unpleasant and tiring work here, to rummage among so many bad compositions; thank God I'll get over with it tomorrow and the day after tomorrow I'll return home. – At the beginning of Jan. I have received your letter, thanks for it. When are you travelling to that beautiful country? I wish both of you all the best for the journey!

Best regards,

Bartók

Notes:

Autograph letter written in ink on first recto and verso sides of a bifolium; enclosed letter written on the third page, see No. 14a

Shelf mark: BA-N: 6752 (C-1915)

14a To Ralph Hawtrey, 1 February 1924 (enclosed in letter of 27 Febr.)
[Original in English:]

Budapest, 1 Febr. 1924

To

Ralph Hawtrey Esq.

18. Elm Park Gardens
London S.W. 11.

Undersigned transfers the sum of 200 (two hundred) £, which you have invested in War-Loan, and which you are keeping for me, into the possession of Mrs. Béla Bartók b. Martha Ziegler (Budapest, Hold u. 6. IV. em.), who has with this the exclusive right of disposing of it.

Béla Bartók

Notes:

Autograph statement written in ink on page 3 of letter of 27 February 1924 to Hortense Arányi in London

⁸⁵ Edward J. Dent asked Bartók to sit on the jury of the Society of Contemporary Music in 1924. See Bartók's positive reply of 2 October 1923 in *Letters*, pp. 165–6.

II Three Further Letters in Hungarian: To Béla Vikár and Ernő Balogh

15 To Béla Vikár,⁸⁶ 27 November 1906

[Original in Hungarian:]

Gyula, 1906. nov. 27.

Lev.lapját csak tegnap kaptam meg. A rébuszokat úgy fejtem meg, hogy 2 ügyben akarna velem tárgyalni, s mindkettőről az Ön meg az én érdekemben. Sajnos most hirtelenében nem utazhatok Bpestre, csak jövő hét közepén vagy végén. Ha akkorra már késő volna, vagy ha akkor már nem lehetne Bpesten, kérném szives értesítését Vésztő, Szilad-pusztá címre.

Kiváló tisztelettel

BartókB

[English translation:]

Gyula, 27 November 1906

I received your postcard only yesterday. I decipher the riddles like this: you would like to talk to me about two matters, both of them concerning your and my interests. Unfortunately I cannot travel suddenly to Budapest now, only in the middle or end of next week. If that is too late, or if you cannot be in Budapest at that time, then I would ask you to send a message to me at Vésztő, Szilad pusztá [farm].

Yours faithfully,

BBartók

Notes:

Autograph picture postcard written in ink

Picture shows the old castle at Gyula

Address: Budapest IX. | Ráday u. 41. III. | Ngys. | Vikár Béla Urnak [Mr. Béla Vikár]

Shelf mark: BA-N: 6729 (C-1896)

16 To Béla Vikár, 1907

[Original in Hungarian:]

Igen tisztelt Vikár Ur.

Multkor elfelejtették a fonograf kulcsát és leadóját visszavinni.

Egy pár nap mulva ezt is visszaküldöm. Megjegyzem hogy a leadó azon a fonografon egészen rosszul működik és pedig azért, mert a zafir fémtartója is surolja a hengert, a mely

⁸⁶ During the early period of modern folk music research in Hungary Béla Vikár (1859–1945) was a key figure. Ethnographer and translator – his translation of the Finnish *Kalevala* the national folk epos gained for him the membership of the Finnish Academy of Sciences – he is best remembered for his initiation of the use of phonograph in folkloristic research in 1896, although a few slightly earlier cases of the ethnographic use of the phonograph are known from North America. Zoltán Kodály turned to his collection in 1905/06 when working on his doctoral theses on the strophic structure of Hungarian folksongs for the Budapest University, which he attended parallel to his composition studies at the Royal Academy of Music. Probably he advised Bartók to seek Vikár's help as well, who remained a loyal and supportive friend to them to the end of his life.

persze így nagyon romlik. Viszont azon a gépen, amelyet tegnap kaptam (illetve hoztam – egy Standard) az Ön gépének leadója pompásan működik.

Ember legyen a talpán, a ki a fonografokban eligazodik!
Sokszor üdvözlő
igaz hiva

Bartók Béla

Teréz-körút 17.

[English translation:]

Dear Mr. Vikár,

The other day by accident, the key and the stylus of the phonograph were not given back to you.⁸⁷

In a couple of days I'll send these back as well. I should like to mention that the stylus works very badly on that phonograph because the metal set of the sapphire touches the cylinder which, of course, gets very much damaged in this way. However, on the machine I got yesterday (i.e. sent for – a Standard) the stylus of your machine works splendidly.

A man has to be on his guard when he tries to use a phonograph!

Best regards,
Sincerely yours,

Béla Bartók

17 Teréz-körút

Notes:

Autograph letter written in ink on the inner side of a letter-card

Address: Nagys. | Vikár Béla Urnak [Mr. Béla Vikár] | Budapest | Lónyai u. 39.

Shelf mark: BA-N: 6719 (C-1886/2000)

Reproduced in facsimile in *Szivárvány*, p. 24

17 To Ernő [Balogh],⁸⁸ 9 August 1929

[Original in Hungarian:]

Montana, 1929. aug. 9.

Kedves Ernő!

Meglehetősen késéssel ideérkezett leveledből örömmel tudtam meg, hogy ismét a jó öreg Európa földjét taposod, és még nagyobb örömmel, hogy Pestre is el fogsz látogatni, sőt ottan is a Kavics-uccába. Telefonszámom 559-56 (a könyvben nincs benne): telefonáld meg, mikor akarsz eljönni, hogy otthon találj: Aug. 20.-tól nov. utolsó napjaig állandóan Pesten leszek,

⁸⁷ Bartók started to use the phonograph in 1906.

⁸⁸ The following letter does not contain the full name of the addressee and so his identification is to some extent conjectural, albeit more than probable. In the first selection of Szathmáry letters he was identified as Ernő Dohnányi (Ernst von Dohnányi, 1877–1960), who played a decisive role in Bartók's early development but had a relatively more modest place in Bartók's interest and career from the mid-1920s on, although as central figure of Hungarian musical life, composer, pianist and conductor of the Budapest Philharmonic Orchestra (Filharmóniai Zenekar), he was certainly inevitable. Although there are relatively few known letters to Dohnányi, they make it appear unlikely that the warm friendly tone of this letter was directed to him, with whom Bartók only exchanged rather formal letters in this period. Thus, the most likely addressee is Ernő Balogh (1897–1989), Bartók's pianist

kivéve okt. 19–21.-ét, amikor Sopronban lesz dolgom. Pesten majd szóval felelek kérdéseidre: jobb úgy mint írásban.

Az ösztöndíjat illetőleg szívesen állok rendelkezésedre és tőlem telhetőleg segítlek, ha kérdeznak. De eddig még nem kérdeztek; lehet hogy Pesten vár a levél. Vagy talán nem is fordulnak hozzám, hanem a szerintők nagyobbfejűekhez. A nyarat itt elég jól töltöttük volna, ha jobb lett volna az időjárás. Sajnos, 2 heti kánikula után alig kaptunk egynehány jó napot – folyton csak borulat, eső, köd, hideg. Pedig ez a Valais Kanton híres a szárazságáról. Mi lehetett ilyen nyáron a nedvességéről híres Salzburgban?!

Előlegül ennyit. A többi Pesten következik.

Mindketten jó munkát kívánunk és sokszor üdvözlünk.

Béla

[English translation:]

Montana,⁸⁹ 9 Aug. 1929

Dear Ernő,

I've learnt with pleasure from your letter, which was delivered with considerable delay⁹⁰ that you are treading again on the soil of good old Europe and with even greater pleasure that you're going to visit Budapest as well and, what's more, you're going to come to Kavics utca too. My telephone number is 559 56 (it does not figure in the telephone book). Let me know by phone when you want to come, so that you will find me at home. From 20 Aug. to the last days of Nov. I'll permanently stay in Pest, except on 19–21 Oct., when I have something to do in Sopron. I'll answer your questions personally in Pest, it is better so than through writing.

As far as the scholarship is concerned,⁹¹ I am willingly at your disposal and shall do my best to help you, if I am consulted. However, until now I haven't been asked; maybe the letter is awaiting me in Pest.⁹² Or, possibly nobody will turn to me, but to other persons, who they consider bigger-wigs than me. The summer would have been quite nice for us here, if the weather had been better. Unfortunately, after a fortnight's heat-wave we have hardly had a couple of nice days – we're having all the time cloudy, rainy, foggy, cold weather, although this Valais Kanton is famous for its dry climate. I wonder what the weather was like in a summer like this in Salzburg, famous for its humid climate?⁹³

pupil. Balogh studied with him (for piano) and Kodály (for composition) at the Music Academy between 1909 and 1915 and left Hungary after the First World War. He further studied in Berlin where he had his debut in 1920. From 1924 on, he was based in the United States and played a rather significant part in Bartók's first tour in the US from the end of 1927 to early 1928. They were on friendly terms from then on. After the composer's death, Balogh published two recollections about Bartók, see "Bartók in America, Personal Recollections", *The Long Player*, 2/10 (October 1953), pp. 18–23 and "Bartók, The Teacher – As I Knew Him", *The Piano Quarterly* 9/34 (1960/61), pp. 19–20 (originally published in *Etude. The Music Magazine*, January 1956).

⁸⁹ According to Béla Bartók, Jr., Bartók returned from Montana, Switzerland, to Budapest on 8 August and wrote a letter to Balogh from Budapest. Cf. *Krónika*, p. 281. However, Bartók's letter was obviously written away from home, as is obvious from the following lines.

⁹⁰ Balogh's letter was most probably forwarded to Bartók who left Budapest on or shortly after 22 June for Switzerland. See *Krónika*, p. 280.

⁹¹ Since nowhere else in the fragmentarily surviving correspondence between Bartók and Balogh is this scholarship mentioned, it is impossible to know the persons involved.

⁹² This remark makes it clear that Bartók was still staying in Montana.

⁹³ It seems possible that Balogh was in Salzburg and that is the reason why Bartók especially contrasts the climate in Valais Kanton and Salzburg. In the previous year, on 31 August 1928, Balogh sent a postcard (now in the BBA) to Bartók from Salzburg.

That's all in advance. The continuation will follow in Pest.
Both of us wish you much success in your work. With best regards,

Béla

Notes:

Autograph letter written in ink on both sides of a landscape format paper

Shelf mark: BA-N: 6726 (C-1893)

Reproduced in facsimile in *Szivárvány*, p. 39, where the addressee is erroneously identified as Ernő Dohnányi

III Two Letters in German from 1920/21: To Gottfried Galston and Philip Heseltine

18 To Gottfried Galston,⁹⁴ 20 November 1920

[Original in German:]

Budapest, I. Gyopár u. 2.; 20/XI. 1920.

Lieber Herr Galston!

Aus Ihrem Schreiben vom 6. XI. vernehme ich mit Freude, dass Sie sich für meine Klaviersachen interessieren. Ich habe mit meinen Budapester Verlegern gesprochen, die Ihnen gerne meine Werke einsenden werden.⁹⁵ Es wird also Ihnen in der nächsten Zeit folgendes zugeschickt:

von Rózsavölgyi: Sonatine; 4 Nénies;

von Rozsnyai: 14 Bagatellen; Esquisses; 2 Elegien; 10 leichte Klavierstücke.

Sollten Sie die Sachen binnen sechs Wochen noch nicht erhalten haben, dann benachrichtigen Sie mich davon.

Mit den besten Grüßen

Ihr ergebener

Béla Bartók

Notes:

Autograph postcard written in ink

Address: Herrn | Gottfried Galston | München | Aimillerstr. 29., Gartenhaus | part.

Shelf mark: 6733 (C-1901)

Reproduced in facsimile in *Szivárvány*, p. 27

⁹⁴ Gottfried Galston (1879–1950), Austrian pianist, pupil of Leschetizky in Vienna and Jadassohn in Leipzig. Between 1910–1921, he lived in Planegg near Munich and later for a few years in Berlin. In 1927, he moved to St Louis where he worked as piano teacher. No further correspondence between Bartók and him has come to light.

⁹⁵ Probably, Galston had easy access to Bartók's more recent compositions which Universal Edition, Vienna, started to publish in 1918. All his earlier piano compositions, however, were published by either of the two leading Hungarian publishing houses, Rózsavölgyi and Co. and Charles Rozsnyai, whose publications were certainly more difficult to find in Germany.

19 To Philip Heseltine,⁹⁶ 8 January 1921

[Original in German:]

Budapest, I. Gyopár u. 2.; 8/I. 1921.

Lieber Herr Heseltine,

ich weiss nicht, ob Sie französisch oder deutsch verstehen. Meinen ersten Brief habe ich [in] französischer Sprache verfasst (haben Sie ihn erhalten?), nun versuche ich es mit der deutschen Sprache.⁹⁷

Die 7. Nummer des „Sackbut“ habe ich knapp vor Weihnachten erhalten. Die grosse Freude, die [ich] schon beim Lesen Ihres ersten Briefes hatte, wurde durch den Aufsatz des Herrn Gray noch gesteigert.⁹⁸ Es ist ja das erstemal, dass man sich im Auslande mit meinen Werken derart ausführlich und mit so grosser Liebe befasst. Aber auch abgesehen von der hohen Schätzung meiner Werke, der [= die] sich im Aufsatz offenbahrt, berührt mich überhaupt der Geist desselben, die darin zu Tage tretende Auffassung über Musik im allgemeinen im höchsten Masse sympathisch. Sie können sich leicht vorstellen, welche Freude es mir bereitet ganz unerwartet solche verstehende Anhänger meiner Musik zu finden. Denn in dieser Hinsicht war ich bis jetzt wahrlich nicht verwöhnt. – Ganz über[r]aschend wirkten auf mich einige ungemein treffende Bemerkungen, wie z.B. der Vergleich in Ihrem Briefe zwischen dem 1. Satz meiner I. Suite und dem „Meistersänger“-Vorspiel: genau dieselbe Empfindung hatte ich seinerzeit beim Komponieren dieses Satzes.⁹⁹ Dann berührte mich sehr freudig, dass Sie und Herr Gray gerade diejenigen Werke hervorheben, die auch mir am liebsten sind, wie z.B. die 1. Elegie, die „Quatre Nénies“, die zwei Quartette, und nicht etwa die zwei Rumänischen Tänze oder Allegro barbaro oder die Burlesquen, wie es gewöhnlich andere tun. Doch auf alle derartige Einzelheiten kann ich mich hier ja gar nicht einlassen. Ich möchte statt dessen hier zwei Punkte erwähnen: wenn auch der Aufbau meiner Frühwerke, namentlich der I. Suite, schon befriedigend ist, so ist in der „Stimmführung“ und in der Instrumentation noch manches darin, das etwas plump und ungeschickt ausgeführt ist, so z.B. Seite 18. bis 23. der Suite ist nicht besonders glücklich

⁹⁶ Philip Heseltine *alias* Peter Warlock (1894–1930), English composer, music critic and editor of early music was deeply interested in Bartók. In *Sackbut*, a review he founded in 1920 and edited for a year, he published his friend, Cecil Gray's long article on Bartók and commissioned an article from Bartók himself. For this article, which was published under the title "The Relation of Folk Song to the Development of the Art Music of Our Time" in *Sackbut* II/1 (June 1921), see Suchoff (ed.): *Bartók Essays*, pp. 320–30. For more detail and Bartók's German draft of the article, see Somfai: "Vierzehn Bartók-Schriften aus den Jahren 1920/21". *DocB* v, pp. 15–141 (pp. 91–107). A close study of Bartók and Heseltine's relationship is in Chapter 7 ("Bartók, Heseltine, and Gray") in *Bartók in Britain*. For a more extended biography containing references to Bartók, see Barry Smith: *Peter Warlock. The Life of Philip Heseltine*. Oxford: Oxford University Press, 1994.

⁹⁷ Bartók's first letter, written on 24 November 1920 actually starts in English but following the first paragraph shifts to French, which at that time was more familiar to him, see "Briefe an Heseltine", p. 139.

⁹⁸ Cecil Gray (1895–1951), Anglo-Scottish music critic and composer, published his long article on Bartók in the November 1920 issue of *Sackbut*. A later revised and enlarged version was also included in his collection of essays, *A Survey of Contemporary Music*. Oxford: Oxford University Press, 1924, pp. 194–209. His later slightly changing evaluations of Bartók's music are thoroughly analysed in *Bartók in Britain*, pp. 126–30. In a letter to her mother, written on the same day, Bartók also commented at great length on this article. See *Családi levelek*, p. 313. The two comments, however, are complementary rather than identical.

⁹⁹ Bartók composed his First Suite for Orchestra, Op. 3, in 1905. According to his autobiography originally written in 1918 he mentions Wagner's *Mastersingers* among the most important new works he could study during his years at the Music Academy in Budapest, 1899–1903. See Suchoff (ed.): *Bartók Essays*, p. 408.

für das Orchester erdacht.¹⁰⁰ Sie haben also – meiner Meinung nach – dieses Frühwerk etwas zu hoch geschätzt; allerdings offenbaren sich diese Mängel in nebensächliche Einzelheiten, auf die Sie sich wahrscheinlich nicht einlassen wollten.¹⁰¹

Ferner konnte Herr Gray eines noch nicht ganz klar sehen: die Einwirkung verschiedener Bauernmusik auf meine späteren Werke. Das ist indessen ganz begreiflich; denn diesbezüglich fehlten Ihnen jegliche Angaben und jedes Material zum Vergleich: die 7 Hefte Bauernmusik, die ich mit Begleitung versehen veröffentlicht habe und die Sie kennen, repräsentieren kaum etwas von dem ganzen Bauernmusikmaterial, mit dem ich mich befasste. Sie werden in dieser Frage etwas genauer sehen, wenn Sie meinen Aufsatz, den ich durch Herrn Pécskay¹⁰² Ihnen zuschickte, gelesen haben werden.¹⁰³ Meine ersten Werke schrieb ich unter dem Einflusse der ungarischen volkstümlichen Kunstmusik – damals kannte ich nicht ein einziges ungarisches Bauernlied –; die späteren jedoch unter dem Einflusse der ungarischen Bauernmusik, wozu später auch Einflüsse rumänischer, slovakischer, ja sogar arabischer (wie z.B. im 3. Satz der Klaviersuite und dem 2. Satz des II. Quartetts) Bauernmusik hinzukamen. – Es ist ja möglich, dass ich mich irre, wenn ich die Wirkung der Bauernmusik auf meine und auf andere Werke so hoch schätze; doch zur Zeit fühle ich es so und habe diesen Gefühlen im eingeschickten Aufsätze Ausdruck gegeben.

Ich möchte Ihnen so gerne alles zuschicken, was Sie von mir noch nicht kennen, doch konnte ich einstweilen nur die Partitur meiner II. Suite durch den Kourier der Internationalen Donau-Gesellschaft absenden; ferner nahm Herr Pécskay einige Hefte meiner allerersten Klaviermusik,¹⁰⁴ ein Lied,¹⁰⁵ 20 ungarische Volkslieder („Magyar Népdalok“)¹⁰⁶ für Sie mit; und für Herrn Gray die unlängst erschienenen Klavieretüden. (Letztere werden Sie aus Wien von meinem Verleger hoffentlich bald bekommen; ich habe ihm schon darüber geschrieben).¹⁰⁷ Der Klavierauszug „The Wooden Prince“ kommt in einigen Wochen heraus. Einen Klavierauszug des „Blaubartes“ habe ich vor Weihnachten an Kapellmeister Szenkár nach Frankfurt a/M. geschickt, mit dem Auftrag denselben nachher Ihnen weiterzubefördern.¹⁰⁸ Zu letzterem ist auch eine provisorische deutsche Übersetzung beigefügt.

¹⁰⁰ Bartók obviously refers to the passage between Figs. 18 and 23 (accidentally on exactly the same pages), i.e. bars 192–243 in the first movement.

¹⁰¹ The high profile of the First Orchestral Suite in Gray's article was probably due to its having been performed in London twice, first on 1 September 1914 and, probably before or at the time when Gray was working on his article, on 21 August 1920 both times conducted by Sir Henry Wood at the Promenade Concerts, whereas his other orchestral works, e.g. *Two Pictures* and *Rhapsody Op. 1* remained unperformed despite Wood's plans in 1914 because of the outbreak of the First World War and Hungary becoming enemy country. See *Bartók in Britain*, pp. 19 and 22.

¹⁰² Louis (Lajos) Pécskai (1880–1944), Hungarian violinist, lived in London from 1906.

¹⁰³ Bartók probably makes reference to his article, “The Relation of Folk Song to the Development of the Art Music of Our Time”, to be published in *Sackbut* later that year. From Bartók's first letter of 24 November 1920 to Heseltine, it is clear that Heseltine asked him to contribute with some articles to his review. Cf. *DocB v*, p. 140.

¹⁰⁴ Most probably Bartók's Four Piano Pieces composed in 1903 and published by Bárd in the following year.

¹⁰⁵ Although no authorized composition is known which could be called a “song” or “Lied”, it is very likely that Bartók sent a copy of one of his Five Songs Op. 15, published only posthumously but written in 1915.

¹⁰⁶ This reference is to Bartók and Kodály's joint publication of easy folksong arrangements published in 1906.

¹⁰⁷ In his letter of 3 January 1921 to Universal Edition, in which he also describes the significance of Gray's *Sackbut* article, Bartók asked to send a complimentary copy of the Three Studies to Heseltine. Unpublished letter, photocopy in the BBA.

¹⁰⁸ Bartók's opera was first performed outside Hungary in Frankfurt. On Eugen Szenkár and the performance, see his letters of 14 May 1922 (letter No. 6 above) to Adila Arányi.

Der Text des „Wooden Prince“ ist – meiner Ansicht nach – leider kein vollkommen gelungener. Doch zwangen mich verschieden[e] Umstände dazu, ihn trotzdem in Musik zu setzen. (Übrigens ist es so unendlich schwierig, einen wirklich guten Bühnentext zu finden!). Den Text des Blaubart's dagegen – vom selben Autor – liebe ich ohne Vorbehalt; und hoffe, dass er auch Ihnen zusagen wird.¹⁰⁹

Nun hätte ich eine grosse Bitte an Sie: hätten Sie die Güte ein Exemplare [*sic*] des „Sackbut“ (7. No.) an meine Mutter zu schicken?¹¹⁰ Ihre Adresse ist:

Frau Paula Bartók;
Bratislava* (Tschecho-Slowakei)
Schöndorfergasse 53.

Sie würde sich so sehr freuen, diesen Aufsatz zu bekommen, man würde ihn ihr dort schon übersetzen. Ich kann nämlich mein Exemplar ihr nicht schicken, da die Postverbindung zwischen Ungarn und der Tschecho-Slowakei noch immer unsicher ist.

Dann möchte ich sehr gerne etwas über van Dieren erfahren: was hat er geschrieben, was ist von ihm erschienen und wo? Wär's nicht möglich, dass sein Verleger mir einige seiner Werke zuschickt?¹¹¹

Bitte benachrichtigen Sie mich, ob Sie alle meine Sendungen erhalten haben und ob ich Ihnen künftig deutsch oder lieber französisch schreiben soll? Übrigens lerne ich jetzt englisch,¹¹² denn lange werde ich es hier in Ungarn wegen unserer traurigen wirtschaftlichen Lage nicht aushalten können und werde – schweren Herzen's zwar – nach Amerika oder sonst wohin gehen müssen;¹¹³ so hoffe ich denn, Ihnen in einem halben Jahr bereits englisch schreiben zu können.¹¹⁴

Mit sehr vielen Grüßen und in aufrichtiger Sympathie
verbleibe ich
Ihr

Béla Bartók

*(vormals „Pressburg“ oder ungarisch „Pozsony“)

P.S. Vom Verlag Rózsavölgyi gieng Ihnen ein Exemplar der „4 Nénies“ zu, und zwar wie ich nachher erfuhr, als „hommage“ vom Verleger. – Unlängst hatte ich Gelegenheit die Werke

¹⁰⁹ Bartók made similar assessments of his stage works and their libretto on different occasions. See, e.g., his letter of 15 February 1921 to Paul Pisk, editor of *Musikblätter des Anbruch*, unpublished letter, photocopy in the BBA.

¹¹⁰ Gray's article was published in this issue.

¹¹¹ Bernard van Dieren (1884–1936), Dutch composer who settled in London in 1909 where his music had a small circle of admirers, foremost among them being Heseltine and Gray.

¹¹² Bartók first started to study English in late 1900 when he was convalescing in Meran, South Tirol (now in Italy); cf. Dille: *Verzeichnis*, pp. 219–20. He later resumed his studies on several occasions, see, e.g., *Bartók in Britain*, p. 12 for his taking lessons in 1905.

¹¹³ Bartók's probably first and most detailed emigration plan, to Vienna, following the First World War and the political disturbances in its wake, is described in one of his unpublished letter to Director Hertzka of Universal Edition, see letter of 22 September 1919. He even considered the possibility to settle in Transylvania (which already belonged to Romania) and, from late February 1920, he spent a whole month in Berlin giving concerts, establishing contacts and making inquiries about the possibility to settle there.

¹¹⁴ Bartók's remaining three letters to Heseltine, written on 7 February 1921, 17 March 1921 and 29 December 1921, respectively, were composed in English, while his probably more hastily put-down postcards were variously written in English and French, see *Sotheby 1964*, pp. 76–7 and Appendix II below.

Strawinsky's seit 1914 bis 1918 anzusehen. Sie scheinen im Fall Strawinsky recht zu haben,¹¹⁵ wenigstens was diese Werke anbelangt; sie haben mich unangenehm enttäuscht, namentlich sein letztes Werk „Rag-time“,¹¹⁶ welches ein verzweifelter Versuch zu sein scheint etwas neues zu bringen, dagegen ist es ganz und gar leer.¹¹⁷

Ergebenst
B.

Notes:

Autograph letter written in ink on six pages, four pages of a bifolium and two pages on an added folium

Shelf mark: BA-N: 6730 (C-1898)

Reproduced in facsimile in *Szivárvány*, pp. 28–33. Cf. *Sotheby 1964*, No. 384, p. 75, with description and partial translation.

IV Three Letters in French: To Henry Prunières and Robert Bernard

20 To [Henri Prunières],¹¹⁸ 12 March 1922

[Original in French:]

12. III. 1922

[Printed:] 18, ELM PARK GARDENS,
S.W. 10.

TEL: KENSINGTON 5439

Cher Monsieur,

J'ai reçu votre lettre hier en arrivant à Londres.¹¹⁹ J'ai pu arranger mes affaires ici de tel sorte que j'arriverai à Paris le 3 Avril. Je joue avec grand plaisir ce que vous me demandez le

¹¹⁵ In his earlier letter of 24 November 1920, Bartók specified the list of works by Stravinsky he was familiar with naming only the piano transcription of *Sacre du printemps*, *Rossignol* and *Trois Chants Japonnais*. Relying on his knowledge of these compositions, he with some reservations defended Stravinsky's music against his correspondent's critical views. At the same time, he expressed his wish to be able to see the Russian composer's more recent works. See *DocB* v, p. 140.

¹¹⁶ Bartók was by 1925 more interested in this particular composition. He asked his publisher to send a copy of it in his letter of 14 December 1925, see László Vikárius: *Modell és inspiráció* [Model and inspiration], p. 134.

¹¹⁷ In his third letter to Heseltine, written on 7 February 1921, he discussed *Quatre chants russes*, *Priboutky* and *Piano-Rag-Music* among which he liked the songs as miniature art, while he found the piano piece “dry and empty”; see *DocB* v, p. 141. Still, he performed both *Quatre chants russes* and *Piano-Rag-Music* at a Budapest concert on 23 April 1921. See *ibid.*, Photo No. 15. For a detailed study of Bartók's interest in Stravinsky, see David E. Schneider: “Bartók and Stravinsky: Respect, Competition, Influence, and the Hungarian Reaction to Modernism in the 1920s.” In Laki (ed.): *Bartók and His World*, pp. 172–99.

¹¹⁸ Henri Prunières (1886–1942), was a well-known French musicologist, an authority on the French music of the 17th century, as well as editor of the complete edition of Lully's works (only completed after his death). He also founded, in 1919, the leading French music review of the time, *La Revue Musicale*. Bartók's first contact with him appears to have been through Egon Wellesz's mediation. As early as 5 February 1920, Wellesz mentioned Prunières' interest in his music to Bartók: “Prunières wrote to me from Paris that he is interested in your music and I think that you will find more appreciation there than in the German-speaking world.” See *DocB* iii, p. 109. It was also through Wellesz that Prunières invited Bartók to send an homage composition for the “Tombeau de Debussy” published with the December 1920 special issue of *La Revue Musicale*. Cf. Bartók's unpublished letter of 1 September 1920 to Universal Edition, photocopy in the BBA.

¹¹⁹ Bartók arrived in London on 10 March. For more information about his first extended British tour in 1922, see the letters to Titi Arányi above.

4. Avril à la Sorbonne.¹²⁰ Seulement, de Schönberg je ne peux jouer que le 1. et 2. morceau[x] de son Op. 11.¹²¹ – Ce qui concerne le choix du piano je vous prie de le faire vous-même, puisque je ne connais bien ni le Gaveau ni le Pleyel.¹²² Faites moi savoir, s.v.pl., le nom et l'adresse exacte de l'hotel que vous me recommandez dans votre lettre. Je serais très heureux d'y pouvoir loger aux conditions avantageuses.¹²³

Écrivez-moi, s.v.p. toujours à la même adresse (de Mlle Arányi).

Agréez, Monsieur, mes sentiments les plus cordiales

Béla Bartók

Notes:

Autograph letter written in ink on both sides of a small-sized card

Shelf mark: BA-N: 6754 (C-1917/00)

Reproduced in facsimile in *Szivárvány*, p. 34

21 To [Henry Prunières?],¹²⁴ 26 May 1923

[Original in French:]

Budapest, Szilágyi tér 4., 26. V. 1923.

Cher Ami,

je viens de recevoir en ce moment votre lettre qu'on me faisait suivre de Londres.¹²⁵ Moi aussi j'aurais bien souhaité d'aller à Paris, mais sachant d'avance que cela ne se pourrait arranger en si peu de temps, je n'ai pas même essayé de vous écrire. Je n'ai reçu mes engagements pour l'Angleterre et l'Hollande qu'au commencement d'Avril. Mon premier concert était déjà le 28 Avril à Amsterdam; je ne pense point qu'en si peu de temps vous auriez pu arranger pour moi quoi que ce soit à Paris. Après Londres il aurait été de même impossible pour moi d'aller à Paris puisqu'il me fallait être de retour le 18. Mai pour finir mon course [= cours] au Conservatoire avant les examens.

Au cours de Juin on me fera savoir de Londres de quels engagements il peut être question pour la saison prochaine là-bas, et quand mes concerts auront lieu. Du moment que j'ai les dates, je vous les écrirai pour que vous sachiez à quoi vous en tenir.¹²⁶

¹²⁰ Prunières gave a lecture, "Le Mouvement Musical Contemporain en Europe", at the Sorbonne on 4 April. The lecture was illustrated with a rich selection of 20 contemporary compositions by eighteen composers of eight different nationalities. Among the participating musicians were Darius Milhaud and Bartók.

¹²¹ Bartók played some of his own piano pieces as well as the two pieces by Schoenberg mentioned in the letter. For the programme, see *DocB* v, Photo No. 19. He also played Schoenberg's two pieces in Budapest at a concert, 23 April 1921, when he also played Stravinsky's *Piano-Rag-Music*, see *ibid.*, Photo No. 16.

¹²² According to the programme, "Piano Gaveau" was played.

¹²³ Bartók stayed at Hotel Majestic whose notepaper he used for letters to Titi and Jelly Arányi (cf. letter No. 5).

¹²⁴ There are some uncertainties about the addressee of this letter as there are other persons, who Bartók would possibly have addressed as "Cher ami". The most obvious among them was Darius Milhaud whom he personally knew from his 1922 stay in Paris. But since the letter refers to the possibility of organizing concerts for Bartók, of all, Prunières is the most likely candidate. Although the two of them used formal address in letters before Bartók's visit to Paris, as early as 10 April 1922, Prunières addressed Bartók on a card, now in the BBA, as "Cher Monsieur et ami".

¹²⁵ On Bartók's second British tour in May 1923, see letters Nos. 8 and 9.

¹²⁶ From his next tour in Britain from 23 November to 13 December 1923, Bartók first went to Paris where he had a concert, obviously organized again by Prunières, at the Théâtre du Vieux Colombier. This time he played his Second Violin Sonata the first time in Paris with violinist Simon Hersent, instead of Jelly Arányi.

J'espère qu'après ces explications vous ne m'en voulez plus de ne point vous avoir prévenu, et je reste votre bien dévoué

Béla Bartók

Notes:

Autograph letter written in ink on the recto side of a folium

Shelf mark: BA-N: 6727 (C-1894)

Reproduced in facsimile in *Szivárvány*, p. 35

22 To Robert Bernard (*La Revue Musicale*),¹²⁷ 18 November 1938

[Original in French:]

Bruxelles, le 18. Nov. 1938.

(adresse permanente: Budapest, II.
CSALÁN-UT, 29.)

Cher Monsieur Bernard,

votre lettre du 26. Oct. m'est parvenue à Amsterdam, il y a quelques jours.¹²⁸

Je suis extrêmement désolé, que vous n'avez pas reçu ma lettre (envoyée de Budapest il y a 6 ou 7 semaines) où je vous ai écrit, que je faisais partie du Comité des « Amis d'Albert Roussel » avec le plus grand plaisir.

Quant à l'article sur Ravel, c'est ma faute, je ne l'ai pu écrire: les événements funestes en Allemagne m'ont donné tant de soucis et embarras (mon éditeur à Vienne ayant devenu un Allemand,¹²⁹ de même la Société des Compositeur[s] [pour les droits]¹³⁰ dont j'étais membre, etc. etc.) qu'il ne m'est resté pas un moment libre pour m'occuper de cette affaire.

Mais ici, à Bruxelles, j'ai écrit quelques lignes qu'on a traduit en Français; vous les trouverez ci-joint.* J'espère que vous ne les recevrez trop tard: le 19. Nov. peut encore être considéré comme « le milieu » de Novembre.¹³¹

*la traduction n'est pas encore finie; vous la recevrez lundi (21. Nov).

¹²⁷ Robert Bernard (1900–1971), French music critic and composer, was, for many years, a contributor to *La Revue Musicale*, which he finally edited from 1938 on. In contrast to Bartók's relationship with Prunières, only official communication has been preserved in the letters he exchanged with Bernard and they focus on two subjects, topical in 1938, Bartók's participation in the "amis d'Albert Roussel" and the planned special issue of *La Revue Musicale* devoted to the recently deceased Ravel.

¹²⁸ Between 5 and 21 November, Bartók made a concert tour in Holland and Belgium, see *Krónika*, pp. 402–3. Important documentary material to his tours in Holland were published by János Demény, see "Korrespondenz zwischen Bartók und der holländischen Konzertdirektion 'Kossar'." In *DocB* vi. pp.153–229.

¹²⁹ From Austria's German occupation (the Anschluss) in 1938 on, Bartók worked on breaking his contract with the nazified Universal Edition and making a new contract with Boosey & Hawkes. His negotiations were still not settled, as it is clear enough from the end of the present letter.

¹³⁰ Bartók's own brackets. The reference is made to the AKM, the Austrian society for authors, composers and music publishers (Gesellschaft der Autoren, Komponisten und Musikverleger) which operated, like its German counterpart, GEMA, as an independent society up to 1938 when the two were merged under the name STAGMA.

¹³¹ Bartók's article could be published in the Ravel special issue of *La Revue Musicale* 19/187 (December 1938), p. 244. Its English translation, entitled "The Influence of Debussy and Ravel in Hungary", is included in Suchoff (ed.): *Bartók Essays*, p. 518.

Il m'est absolument impossible d'envoyer un « hommage musicale », mes affaires avec mon éditeur Viennois étant encore embrouillées.¹³²

Agréer [= agréez], cher Monsieur, l'expression de toutes mes sympathies.

Béla Bartók

Notes:

Autograph letter written in ink on both sides of a folium

Shelf mark: BA-N: 6728 (C-1895)

Reproduced in facsimile in *Szivárvány*, pp. 41–2

V Three Letters to Wilhelmine Creel

23 To Wilhelmine Creel,¹³³ 14 July 1936

[Original in English:]

[Rubber stamp:]

BARTÓK BÉLA

II. Csalán út 27.

14. July, 1936

Dear Mrs. Creel,

I am very sorry to hear that you have so much trouble with your health; I hope and I wish that it may be soon quite restored. But you are quite wrong in thinking that I had such a bad opinion of your abilities! No, I believed always, you are a very intelligent musician, the only trouble was, you could not get the practical realization of your very good theoretical ideas. But let us hope that this too will be much better in the future when your health will be all right.

The enclosed letter arrived a few days ago. When you will be again in Budapest, let me know it by a postcard, and not by telephone.

Yours very sincerely

Béla Bartók

Notes:

Autograph letter with envelope written in ink on the recto side of a folium

Address on the envelope: Mrs. Wilhelmine Creel | c/o American Consulate General | London | England [The address was subsequently crossed out and the following was written instead of it in alien hand: 40 Bramham Gardens. | Kensington, | SW.5.]

Shelf mark: BA-N: 6755 (C-1918)

¹³² Bartók was originally asked to contribute to the Ravel issue with a composition like he had done to the Debussy issue eighteen years earlier. (Cf. notes to letter No. 20 above.) See Bernard's letter of 25 May 1938 preserved in the BBA. Related passages of their correspondence are quoted in the original French in László Vikárius: "Hasonlóságok és *Kontrasztok* – Bartók Ravel-hommage-a?" [Similarities and *Contrasts* – An homage by Bartók to Ravel?]. In *Zenatudományi dolgozatok 1995–1996*. Budapest: MTA Zenatudományi Intézet, 1997, pp. 243–77.

¹³³ Wilhelmine Creel (1907–1980), pianist and linguist, lived both in China (studying language and philosophy) and Japan during the 1930s. These Far-Eastern periods were interrupted by her study with Bartók in Budapest in 1936–37. She was a loyal friend to the Bartóks in their American exile and was the recipient of a number of highly informative letters from the composer in his final years. Most of the letters have been edited by Demény, see Appendix II.

24 To Wilhelmine Creel, 6 September 1936

[Original in English:]

[Rubber stamp:]
BARTÓK BÉLA
II. Csalán út 27.
6. Sept., 1936.

Dear Mrs. Creel,

Yes, a [= I] heard yesterday from Mr. Kodály you are already in Budapest.

Now this furniture business is a very myster[i]ous on[e] (for me), I cannot quite understand it. Of course I am willing to help you and to give you that letter, only I am afraid to get the official seal is not quite possible: I think it is not allowed to put official seals on papers dealing with private business (your studying with me is a private business!), even if the paper is an official paper. As I have no official paper of the “Zeneművészeti főiskola”¹³⁴ here in my house, I must ask you to bring it to me tomorrow at any time after 3 p.m.; then we may speak about this matter and about your and Miss Parrish’s first lesson,¹³⁵ and I will at the same time write the letter and give it to you.

Yours very sincerely

Béla Bartók

Notes:

Autograph letter with envelope written in ink on both sides of a folium

Address on the envelope: Mrs. Wilhelmine Creel | Budapest | Hold-u. 17 [In the upper left corner, a box is drawn in red crayon, from where an arrow points to the postmarks with portraits of Liszt and Széchenyi; written in the box:] Express

Shelf mark: BA-N: 6721 (C-1888)

Reproduced in facsimile in *Szivárvány*, p. 40**25 To Wilhelmine Creel, 13 July 1945**

[Original in English:]

Summer address until mid Sept.
89 Riverside Drive
Saranac Lake, N.Y.

July 13, 1945

Dear Mrs. Creel:

what a good news that you are coming to New York!¹³⁶ I am glad indeed for you, it probably will do you a lot of good to have a change. But do you know how difficult it is to get rooms in

¹³⁴ Ferenc Liszt Academy of Music in Budapest.

¹³⁵ Wilhelmine Creel started to study with Bartók a few months earlier than Dorothy Parrish-Domonkos (b. 1912), who came as an exchange student of the Institute of International Education in 1934 to study with Bartók which she, at that time, could not because of Bartók’s retirement from teaching at the Music Academy. However, she became his private student for the academic year 1936/37. After her return to the United States, she started a correspondence with the composer. In later years, like Creel, she received a number of detailed accounts in letters of friendly tone from Bartók. Parts of her recollection of the composer are printed in Malcolm Gillies: *Bartók Remembered*. London: Faber and Faber, 1990, pp. 179–80. A somewhat longer version of the same text was published in Vilmos Juhász: *Bartók’s Years in America*. Washington, D.C.: Occidental Press, 1981, pp. 74–8, where she is identified as interviewee “G”.

¹³⁶ Wilhelmine Creel worked at Washington University, Seattle. She did go to New York as Bartók mentions her being there in his letter of 30 August 1945 to Dorothy Parrish. Cf. *Letters*, p. 349.

New York, either in hotels or otherwise? Have you here somebody to help you? Dorothy P.D.¹³⁷ had and has the utmost difficulties to get a place to live in with her baby and mother (though she belongs to the “armed forces”). The winter was not too good for us. Beside several minor ailments I had a nice and cute pneumonia of some kind in March. I got penicillin treatment, so – or for other reasons – it quickly passed and did no harm. More harm – at least spiritually – was done by the extremily [= extremely] bad news about Hungary. Direct news did not arrive, so I do not yet know what happened to my older son¹³⁸ and my sister.¹³⁹ But there are regularly reprinted Budapest newspaper[s] (each copy coming probably through the Russian embassy and reprinted in facsimile by a Hungarian language communist newspaper in N. Y.). – There we read about Kodály and other musicians, artists who seem to be (comparatively) well. Dohnányi is a “war-criminal”!¹⁴⁰ However, so much damage has been done to the country that Heaven knows if and when it can again somehow recover. The Germans were beasts, but the Russians do not seem to be saints, too [= either].¹⁴¹

More details in Sept.

I expect to get news from you when you will be in N. Y. My phone number is: Columbus 5 – 7750, apartment 503.

Many greetings from both of us.

Yours, sincerely

Béla Bartók

Notes:

Autograph letter with envelope written in ink on both sides of a folium

Address on the envelope: B. BARTÓK, 89 Riverside Drive | Saranac Lake, N.Y. | Mrs. Wilhelmina Creel | 907 Pine Street | Seattle, Washington

Shelf mark: BA-N: 6723 (C-1890)

Published in Hungarian translation in *Levelek*, p. 717

¹³⁷ Dorothy Parrish-Domonkos, see note to letter No. 24.

¹³⁸ Béla Bartók, Jr. (1910–1994), the composer’s son from his first marriage.

¹³⁹ Elza Bartók (1885–1955), Bartók’s younger sister.

¹⁴⁰ Dohnányi, who gradually gave up his leading positions in Budapest’s musical life (as director of the Music Department of the Hungarian Radio, director of the Music Academy and conductor of the Budapest Philharmonic Orchestra), left Hungary to seek refuge in Austria during Hungary’s German occupation in 1944. After the war, however, unsubstantiated charges – rumours, indeed, as his biographer puts it – prevented him from re-establishing his international career either in Europe or in the USA where he lived and taught from 1949 to his death in 1960. See Bálint Vázsonyi’s summary of the situation in *The New Grove’s Dictionary of Music and Musicians*. 2nd edition. Vol. 7, p. 426.

¹⁴¹ A piece of political history – the final sentence, obviously with the censor in mind, was tacitly left out from the Hungarian translation in *Levelek*.

Summer address until mid Sept. July 13, 1945
 89 Riverside Drive
 Saranac Lake, N. Y.
 BARTOK, B. ALS 7-13-45

Dear Mrs. Creel

what a good news that you are coming to New York! I am glad indeed for you, it probably will do you a lot of good to have a change. But do you know how difficult it is to get rooms in New York, either in hotels or otherwise? Have you here somebody to help you? Dorothy P. D. had and has the utmost difficulties to get a place to live in with her baby and mother (though she belongs to the "armed forces"). The winter was not too good for us. Besides several minor ailments I had a nice and acute pneumonia of some kind in March. I got penicillin treatment, so - or for other reasons - it quickly passed and did no harm. More harm, - at least spiritually - was done by the extremely bad news about Hungary. Direct news did not arrive, so I do not yet know what happened to my older son and my sister. But there are regularly reprinted Budapest newspapers (each copy coming probably through the Russian embargo) and reprinted

in facsimile by a Hungarian language communist newspaper in N. Y. - There we read about Kodaly and other musicians, artists, who seem to be (compensatively) well. Dohnanyi is a "war-criminal"! However, so much damage has been done to the country that Heaven knows if and when it can again somehow recover. The Germans were beasts, but the Russians do not seem to be saints, too.

More details in Sept.

I expect to get news from you when you will be in N. Y. My phone number is: Columbus 5-7750, apartment 503.

Many greetings from both of us.

Yours, sincerely
 Béla Bartók

BA-N: 6723/a

B. BARTÓK, 89 Riverside Drive
 Saranac Lake, N. Y.

Mrs. Wilhelmina Creel
 907 Pine Street
 Seattle, Washington

BA-N: 6723/b

Letter of 13 July 1945 to Wilhelmine Creel

Appendix I
A complete list of the newly acquired autograph letters
in the BBA

No. ^a	Addressee	Date (D/M/Y)	Shelf No.	Origin ^b	Edition
-	Jelly Arányi	24/12/1902	BA-N: 6731	SzFAC	-
1	Adila Arányi	29/12/1902	BA-N: 6724	SzFAC	<i>Bartók in Britain</i> , p. 133, in English translation
-	Adila Arányi	31/12/1902	BA-N: 6732	SzFAC	-
-	Adila Arányi	[27/03/1903]	BA-N: 6725	SzFAC	<i>Szivárvány</i> , p. 20, in facsimile
2	Adila Arányi	17/12/1907	BA-N: 6735	SzFAC	-
3	Hortense Arányi	14/12/1921	BA-N: 6714/1	BMH	-
4	Hortense Arányi	28/01/1922	BA-N: 6714/2	BMH	-
5	Hortense Arányi	03/04/1922	BA-N: 6714/3	BMH	-
6	Adila Arányi	14/05/1922	BA-N: 6714/4	BMH	-
7	Adila Arányi	22/06/1922	BA-N: 6714/5	BMH	-
8	Hortense Arányi	30/03/1923	BA-N: 6714/6	BMH	-
9	Hortense Arányi	27/05/1923	BA-N: 6714/7	BMH	-
10	Hortense Arányi	05/07/1923	BA-N: 6714/8	BMH	-
11	Hortense Arányi	24/09/1923	BA-N: 6714/9	BMH	-
12	Hortense Arányi	23/10/1923	BA-N: 6714/10	BMH	-
13	Hortense Arányi	06/02/1924	BA-N: 6714/11	BMH	-
14	Hortense Arányi	27/02/1924	BA-N: 6714/12	BMH	-
15	Béla Vikár	27/11/1906	BA-N: 6729	SzFAC	-
16	Béla Vikár	1907	BA-N: 6719	SzFAC	<i>Szivárvány</i> , p. 24, in facsimile
17	Ernö [Balogh]	09/08/1929	BA-N: 6726	SzFAC	<i>Szivárvány</i> , p. 39, in facsimile
18	Gottfried Galston	20/11/1920	BA-N: 6733	SzFAC	<i>Szivárvány</i> , p. 27, in facsimile
19	Philip Heseltine	08/01/1921	BA-N: 6730	SzFAC	<i>Szivárvány</i> , pp. 28–33, in facsimile
20	[Henry Prunières]	12/03/1922	BA-N: 6754	SzFAC	<i>Szivárvány</i> , p. 34, in facsimile
21	[Henry Prunières?]	26/05/1923	BA-N: 6727	SzFAC	<i>Szivárvány</i> , p. 35, in facsimile
22	Robert Bernard	18/11/0938	BA-N: 6728	SzFAC	<i>Szivárvány</i> , pp. 41–3, in facsimile
23	Wilhelmine Creel	14/07/1936	BA-N: 6755	SzFAC	-
24	Wilhelmine Creel	06/09/1936	BA-N: 6721	SzFAC	<i>Szivárvány</i> , p. 40, in facsimile
-	Wilhelmine Creel	17/08/1943	BA-N: 6756	SzFAC	<i>Letters</i> , pp. 327–8
-	Wilhelmine Creel	17/12/1944	BA-N: 6722	SzFAC	<i>Letters</i> , pp. 341–3
-	Wilhelmine Creel	[25]/12/1944	BA-N: 6720	SzFAC	<i>Letters</i> , p. 344
25	Wilhelmine Creel	13/07/1945	BA-N: 6723	SzFAC	-

^a Number of the letter in the present edition.

^b For the abbreviations, see the list after the Introduction.

Appendix II

Bartók and his correspondents: Lists of the known letters¹⁴²

A) Bartók's letters to the Arányi sisters¹⁴³

To	Date (D/M/Y)	Number of Documents	BBA	Sotheby 1967 No.
Adila?	20/09/1902	letter	photocopy	
Adila	15/11/1902	1 card		388
Adila	22/11/1902	1 card		386
Adila	25/11/1902	1 card	photocopy	387
Adila	27/11/1902	1 card	photocopy	385
Adila	29/11/1902	1 card		389
Jelly	24/12/1902	1 card	original	400 or 401?
Adila	29/12/1902	1 card	original	410
Adila	31/12/1902	1 card	original	?
Adila	1902–03	21 cards		399
Adila or Jelly	1902–03	11 cards		400
Adila	01/01/1903	1 card		411
Adila	09/01/1903	1 card		405
Adila	10/01/1903	1 card	photocopy	?
Adila	26/01/1903	4 cards	photocopy	409
Adila	06/02/1903	1 card	original	404
Adila	25/02/1903	1 card	original	?
Adila	27/03/1903	1 card	original	398
Adila	23/09/1903	1 card		407
Adila	09/10/1903	1 card		408
Adila	08/12/1903	1 card		406
Adila or Jelly	1902–04	5 cards		401
Adila	1902–05	11 cards		402
Adila	1902–04	6 cards		403
Adila	30/11/1905	letter		391
Adila	24/12/1905	letter	photocopy	412
Adila	24/12/1905	letter		412
Adila	24/12/19??	letter		392
Adila	17/12/1907	letter	original	
Adila?	??/01?/1912?	letter		393
Jelly	09/11/1921	letter		394
Jelly	07/12/1921	letter (incomplete)		395/1
Titi	14/02/1921	letter	original	
Jelly	26/12/1921	letter		395/2
Titi	28/01/1922	letter	original	
Jelly	02/02/1922	letter		396

¹⁴² Data of the letters edited here are printed in bold face.

¹⁴³ There is only a single card known to us written by any of the Arányi sisters to Bartók, that of 21 March 1909 by Adila, signed by Jelly and other acquaintances as well, now in the BBA.

To	Date (D/M/Y)	Number of Documents	BBA	Sotheby 1967 No.
Titi	03/04/1922	letter	original	
Jelly	06/04/1922	letter		397
Adila	14/05/1922	letter	original	
Adila	22/06/1922	letter	original	
Titi	30/03/1923	letter	original	
Titi	27/05/1923	letter	original	
Titi	05/07/1923	letter	original	
Titi	24/09/1923	letter	original	
Titi	23/10/1923	letter	original	
Titi (& Ralph Hawtrey)	06/02/1924	letter & enclosure	original	
Titi (& Ralph Hawtrey)	27/02/1924	letter & enclosure	original	

B) Known correspondence between Bartók and Ernő Balogh

From	To	Date (D/M/Y)	BBA	Published in/as
Balogh	Bartók	04/07/1927	original	
Bartók	Balogh	03/08/1927	photocopy	
Balogh	Bartók	15/08/1927	original	
Balogh	Bartók	25/08/1927	original	
Balogh	Bartók	04/12/1927	original	
Bartók	Balogh	10/01/1928	photocopy	
Bartók	Balogh	19/02/1928	photocopy	
Balogh	Bartók	24/02/1928	original	
Bartók	Balogh	20/03/1928	photocopy	Bónis, ^a pp. 163–4
Balogh	Bartók	31/08/1928	original	
Bartók	Balogh's father	05/04/1928	photocopy	
Bartók	Balogh	15/04/1928	photocopy	
Bartók	Balogh	09/08/1929	original	No. 17
Balogh	Bartók	19/06/1938	original	
Balogh	Bartók	09/10/[1938]	original	
Balogh	Bartók	25/12/1938	original	
Bartók	Balogh's mother	24/06/1940	photocopy	
Bartók	Balogh	04/10/1944		<i>Levelek</i> , pp. 707–8

^aFerenc Bónis (ed.): *Így láttuk Bartókot. Harminchat emlékezés* [This is how we knew Bartók. Thirty-six recollections]. Budapest: Zeneműkiadó, 1981

C) Known correspondence between Bartók and Robert Bernard

From	To	Date (D/M/Y)	BBA	Published in/as
Bernard	Bartók	18/02/1938	original	
Bernard	Bartók	25/05/1938	original	partially in Vikárius, ^a pp. 254–5
Bernard	Bartók	26/10/1938	original	partially in Vikárius, pp. 256–7
Bartók	Bernard	18/11/1938	original	No. 22
Bernard	Bartók	22/11/1938	original	partially in Vikárius, p. 258

^aLászló Vikárius: “Hasonlóságok és *Kontrasztok* – Bartók Ravel-hommage-a?” [Similarities and *Contrasts* – An homage by Bartók to Ravel?]. In *Zenatudományi dolgozatok 1995–1996*. Budapest: MTA Zenatudományi Intézet, 1997, pp. 243–77

D) Known correspondence between Bartók and Wilhelmine Creel

From	To	Date (D/M/Y)	BBA	Published in/as
Bartók	Creel	14/07/1936	original	No. 23
Bartók	Creel	06/09/1936	original	No. 24
Creel	Bartók	08/07/1937	original	
Bartók	Creel	31/01/1938		<i>Letters</i> , pp. 265–6
Creel	Mary ?	25/08/1939	original	
Creel	Bartók	01/10/1939	original	
Bartók	Creel	01/02/1941		<i>Letters</i> , pp. 296–7
Bartók	Creel	17/10/1941		<i>Letters</i> , pp. 317–8
Bartók	Creel	08/12/1941		<i>Levelek</i> , p. 681, in Hungarian translation
Bartók	Creel	02/03/1942		<i>Letters</i> , pp. 319–21
Bartók	Creel	31/12/1942		<i>Letters</i> , pp. 324–5
Bartók	Creel	28/06/1943		<i>Levelek</i> , pp. 691–2, in Hungarian translation
Creel	Bartók	06/08/1943	photocopy	
Bartók	Creel	17/08/1943		<i>Letters</i> , pp. 327–8
Bartók	Creel	17/12/1943	photocopy	<i>Levelek</i> , pp. 697–8
Creel	Bartók	04/01/1944	original	
Creel	Bartók	28/09/[1944]	original	
Bartók	Creel	17/12/1944	original	<i>Letters</i> , pp. 341–3
Bartók	Creel	[25]/12/1944	original	<i>Letters</i> , p. 344
Creel	Bartók	17/01/1945	original	
Creel	Bartók	10/05/1945	original	
Bartók	Creel	13/07/1945	original	No. 25
Creel	Bartók	21/08/1945	photocopy	

E) Letters by Bartók to Philip Heseltine¹⁴⁴

Date (D/M/Y)	From	Format	Language	Sotheby 1964 No.	BBA	Published in/as
27/11/1920		letter	English & French	382	original	<i>DocB v</i> , pp. 139–40
28/12/1920		note	German	383		
08/01/1921		letter	German	384	original	No. 19
07/02/1921	Budapest	letter	English	385	original	<i>DocB v</i> , pp. 140–1
17/03/1921	Budapest	letter	English	386	original	<i>DocB v</i> , p. 141
29/12/1921	Budapest	letter	English	387	original	<i>DocB v</i> , p. 141
08/02/1922	Budapest	postcard	French	388		
12/03/1922		postcard	English	389		
11/04/1922	Paris	postcard	English	390	photocopy	

¹⁴⁴ A single known cable from Heseltine, written on 16 March 1922 during Bartók's British tour, is now in the Budapest Bartók Archives.

Date (D/M/Y)	From	Format	Language	Sotheby 1964 No.	BBA	Published in/as
30/04/1922	Frankfurt	postcard	English	391	photocopy	
24/04/1923	Budapest	postcard	French	392		
04/05/1923	Malvern Wells	postcard	English	393		

F) Known correspondence between Bartók and Henry Prunières

From	To	Date (D/M/Y)	BBA	Published in/as
Bartók	Prunières	01/02/1921	photocopy	Breuer, ^a p. 29
Bartók	Prunières	11/05/1921	photocopy	Breuer, p. 29
Prunières	Bartók	15/02/1922	original	
Prunières	Bartók	??/03/1922	original	
Bartók	Prunières	12/03/1922	original	No. 20
Prunières	Bartók	10/04/1922	original	
Bartók	Prunières	26/05/1923	original	No. 21
Prunières	Bartók	16/03/1929	original	<i>DocB</i> iii, pp. 142–3
Prunières	Bartók	24/02/1939	original	

^aJános Breuer: “Öt Bartók levél!” [Five Bartók letters]. *Somogy* XI/4 (1983), pp. 29–31

G) Known correspondence between Bartók and Béla Vikár

From	To	Date (D/M/Y)	BBA	Published
Bartók	Vikár	27/11/1906	original	No. 15
Bartók	Vikár	??/??/1907	original	No. 16
Vikár	Bartók	04/05/1925	original	<i>DocB</i> iii, p. 126
Bartók	Vikár	20/03/1927	photocopy	<i>Szivárvány</i> , p. 38

Appendix III

List of correspondents with letter numbers in this edition

Arányi, Adila (Adrienne): Nos. 1, 2, 6 & 7

Arányi, Hortense (Titi): Nos. 3, 4, 5, 8, 9, 10, 11, 12, 13 & 14

Balogh, Ernő: No. 17

Bernard, Robert: No. 22

Creel, Wilhelmine: Nos. 23, 24 & 25

Fachiri, Mrs.: see Adila Arányi

Galston, Gottfried: No. 18

Hawtrey, Mrs.: see Hortense Arányi

Hawtrey, Ralph: Nos. 13a & 14a

Heseltine, Philip: No. 19

Prunières, Henry: Nos. 20 & 21

Vikár, Béla: Nos. 15 & 16