

Introduction

The Budapest Bartók Archives of the Hungarian Academy of Sciences was created in 1961 to preserve, catalogue, and study the papers (compositional sources, folksong transcriptions, scholarly writings, correspondence, library, and various other documents) that constitute the Hungarian estate of Béla Bartók. In the beginning the name “Bartók Archívum” was also a convenient cover for an Institute for Musicology *in nuce*, as it was later indeed renamed, directed at the time of its foundation by the leading Hungarian musicologist of his generation, Bence Szabolcsi (1901–1972), but the Bartók collection proper formed a specialized department within the institute. To head this, on Kodály’s advice and surprisingly in the context of a communist state, the Belgian priest and scholar Denijs Dille (1904–2005) was appointed. Dille, who had personally met Bartók, carried out basic research into the composer’s life and early compositions, some of which, most notably the early Violin Sonata (1903), the *Kossuth Symphony* (1903) and the Piano Quintet (1903–1904), he also edited and published posthumously. Dille’s most important contribution was the detailed thematic catalogue of the previously little known juvenilia. His facsimile edition of Bartók’s monographs of folksong collections also included the first edition of Romanian *colindă* texts, the second, previously unpublished, part of *Die rumänischen Weihnachtslieder (colinde)*. A long series of important articles and editions of primary texts from the composer’s correspondence and articles were published in *Documenta Bartókiana*, a series established by him and continued by László Somfai, his assistant from 1963, who took over Dille’s task after his retirement in 1971.

During Somfai’s long period as head of the Archives between 1972 and 2004 the scope of research has enormously widened. Numerous essays on style, individual works and sources, facsimile editions, the pioneering analysis and edition of Bartók’s recordings as pianist and, most crucial for the present context, the foundation of a complete and definitive work list published in his basic monograph on the primary compositional sources, *Béla Bartók: Composition, Concepts, and Autograph Sources*, as well as the preparation of sample volumes for the planned complete critical edition, mark his still evolving contribution. Somfai also organized memorable exhibitions devoted to the composer’s “workshop” and several important international conferences and meetings including the most immediate model for the 2011 Bartók Colloquium, the 1995 conference also held at Szombathely.

To commemorate the fiftieth anniversary of the foundation of the Budapest Bartók Archives some of the leading specialists of Béla Bartók's music were invited for a scholarly conference held at the Szombathely Bartók Seminar and Festival in Hungary. Szombathely has had particular significance for Bartók research since the renewal of the Seminar and Festival with the motto "Bartók – New Music" from the mid-1980s and it was here that two workshop meetings of the planned Béla Bartók Complete Critical Edition and the above mentioned International Bartók Colloquium took place in the 1990s.

The main issues addressed in the title of the 2011 colloquium, source study, the scholarly edition of works including previously unpublished compositions, and the evaluation and analysis of the composer's own recorded performances of music, have all been central to the activity of the Budapest Bartók Archives since its foundation. Contributions to questions of style and notation, performance practice and the comparison of folkloristic data – a central reference in Bartók's art – and compositions, were invited. At the same time, the colloquium provided a unique opportunity for the staff of the Budapest Bartók Archives to present ongoing major projects, László Somfai's *Béla Bartók Thematic Catalog* and the Béla Bartók Complete Critical Edition in preparation, both generously supported by the Hungarian Scientific Research Fund (OTKA).

Apart from Hungarian scholars from Hungary, Israel, and the United States, including Vera Lampert, Klára Móricz, and András Wilhelm, who were on the staff of the Bartók Archives earlier, senior Bartók specialists were invited from England, Germany, and the United States. The welcome involvement of scholars from Japan and Tunisia showed once again how Bartók's scholarly work and music, a true testimony of reaching out, can attract attention in scholarly communities outside the traditional "Western World." The participation of Ullrich Scheideler (Berlin) and Richard Taruskin (Berkeley), invited to discuss related fields, research into some of Bartók's most influential contemporaries, Schoenberg, Berg, and Stravinsky, greatly enriched the scope of the programme.

Paper sessions were held in the mornings, while the afternoons were preserved for presentations of projects. Two important issues were discussed in a special double afternoon session, László Somfai's *Béla Bartók Thematic Catalog* in preparation with the welcome participation of representatives of G. Henle Verlag (München), director Wolf-Dieter Seiffert and editors Annette Oppermann and Norbert Gertsch. In the same afternoon session the history of the late New York Bartók Archives, the important American counterpart of the Budapest Archivum for more than one decade, was also discussed in detail. Finally, a whole and particularly well-received session was devoted to "emerging work on Bartók" with the participation of PhD candidates from Germany, Hungary, and Ireland.

The afternoons also gave opportunity for participants to freely visit master classes by outstanding artists invited for the Seminar. Some of the main concert

events were also scheduled for these final three days of the Festival when the conference took place.

The whole event was introduced by a special session held in the Bartók Hall of the Institute for Musicology in Budapest. Director of the Institute at the time and author of basic studies on Bartók, including a biography and the first volume of the edition of writings, Tibor Tallián, gave an introductory speech which was followed by a short concert; pianist Zsuzsa Takács played a selection from Bartók's *Nine Little Piano Pieces* on the composer's own Bösendorfer concert piano. The recital was then followed by a series of talks that were meant to give a rounded introduction to the history and current activities of the Budapest Bartók Archives. Adrienne Gombocz, co-editor of Bartók's collected correspondence and former secretary of both Dille and Somfai, gave a vivid and personal account of the early history and atmosphere of the Archives. The present writer, helped by his colleagues, Virág Büky, Márton Kerékfy, and Csilla Pintér, talked about some of the major scholarly achievements of the Bartók Archives during its long period under Dille and Somfai. Recent projects which organically continue earlier activities of the Archives while making use of novel technical possibilities (CD-ROM, online publication) were also presented. Special essays on the history of the Budapest Bartók Archives have not been included, because it was the subject of several articles during past decades and can easily be looked up on its website: <http://www.zti.hu/default.htm>; <http://www.zti.hu/bartok/index.htm>. The collection of essays is intended to represent the main fields of activity, as well as the driving principles of the Archives.

The twenty-seven papers read at the conference proper could easily be arranged into thematically coherent sessions. The distribution of essays in the present publication is somewhat different from that of the original programme (printed after this introduction). The studies were arranged into five thematic groups for the sake of easier orientation: "Source Study," "Performance Practice," "Analysis," "Influence of Folk Music," and "History of the New York Bartók Archives."

Unfortunately, some of the papers presented at the colloquium could not be included in the present proceedings for various reasons. William Kinderman's paper has since been published in his recent volume of essays, *The Creative Process in Music from Mozart to Kurtág*, for which the paper read at Szombathely was originally conceived. Jürgen Hunkemöller's article, kindly read by Norbert Gertsch in the author's regrettable absence, is planned to be included in Hunkemöller's Bartók essays volume. Klára Móricz was also obliged to reserve the publication of her article for *Opera and Modernism*, edited by Matthew Smith and Richard Begam, in progress. A final written version of András Wilhelm's lecture whose integral part was his memorable live performance of Bartók's "Dialogue" No. 4 from *Nine Little Piano Pieces*, an unforeseen supplement to the first concert, could

unfortunately not be obtained. I am especially sorry for not being able to see to print Richard Taruskin's vital contribution to an understanding of the contrast between Bartók's and Stravinsky's performer's aesthetics. As he so convincingly showed, the former was still organically linked to eighteenth- and nineteenth-century performance practice and understanding of musical notation in general, whereas Stravinsky clearly heralded a modernist break with tradition.

The organization of the colloquium was supported by the Hungarian National Cultural Fund (NKA) but we could also rely on the research grant provided to the Bartók Complete Critical Edition project by the Hungarian Scientific Research Fund (OTKA). While I am grateful to the organizers of the Szombathely Seminar and Festival for hosting the event, I cannot refrain from mentioning that most of the organizational burden was carried, seemingly effortlessly, by my colleague Zsuzsanna Schmidt.

Studia Musicologica, the international musicological periodical of the Hungarian Academy of Sciences has a long and steady history of publishing articles on Bartók. This journal has also always welcomed proceedings of Bartók conferences including the Bartók's centenary conference in 1981, the commemoration conference on the fiftieth anniversary of his death in 1995, and the latest conference in 2006 that marked the 125th anniversary of his birth. I am grateful for the present editors of the journal, especially editor-in-chief Tibor Tallián and his assistant István G. Németh, for their conscientious work during the preparation of this new collection of essays, which, I hope, will prove to be as essential and inspiring to Bartók studies as the earlier ones published in *Studia* have been.

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