BELA BARTOK: OUT OF DOORS, A LECTURE RECITAL, TOGETHER WITH THREE RECITALS OF SELECTED WORKS OF L. V. BEETHOVEN, F. CHOPIN, J. BRAHMS, R. SCHUMANN, G. ROCHBERG, S. PROKOFIEFF, M. RAVEL AND OTHERS

DISSERTATION

Presented to the Graduate Council of the North Texas State University in Partial Fulfillment of the Requirements

For the Degree of

DOCTOR OF MUSICAL ARTS

By

Desmond Kincaid, B. A., M. A., B.A.

Denton, Texas

August, 1971


In addition to the lecture recital three other public recitals were performed. Two of these consisted entirely of solo literature for the piano, and the other was a vocal chamber music recital.

The first solo recital was on June 7, 1970, and included works of Alfredo Casella, Beethoven, Chopin, Brahms, and Bartók. Part of the preparation included the writing of program notes of a historical and analytical nature.

The other solo program, on July 5, 1971, consisted entirely of twentieth-century works by George Rochberg, Sergei Prokofieff, and Maurice Ravel.

The chamber music recital was performed with a visiting soprano, Jane Paul, on February 28, 1971. Emphasis was given to German Lieder by Schumann, Joseph Marx, and Alban Berg, but Spanish songs of the Renaissance, by Juan del Encina and Fuenllana, as well as a modern English song cycle by Peter Warlock were also programmed.
All four programs were recorded on magnetic tape and are filed, along with the written version of the lecture material, as a part of the dissertation.
PLEASE NOTE:

Some Pages have indistinct print. Filmed as received.

UNIVERSITY MICROFILMS
Tape recordings of all performances submitted as dissertation requirements are on deposit in the North Texas State University Library.
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## BARTÓK: OUT OF DOORS

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NORTH TEXAS STATE UNIVERSITY
SCHOOL OF MUSIC

presents

DESMOND KINCAID

in a

Graduate Piano Recital

Program

Sunday, June 7, 1970 5:00 p.m. Recital Hall

Alfredo Casella ........................................ Two Ricercars on the Name BACH, Opus 52

Ludwig van Beethoven ......................... Sonata in F-sharp Major, Opus 78
Adagio cantabile: Allegro ma non troppo
Allegro vivace

Frédéric Chopin .............................. Mazurka, Opus 59, No. 3
Nocturne, Opus 62, No. 1
Scherzo in B-flat Minor, Opus 31

INTERMISSION

Johannes Brahms .......................... Variations on an Original Theme
Opus 21, No. 1

Béla Bartók ................................. Preludio—All' ungheresse
from Nine Little Piano Pieces

Presented in partial fulfillment of the requirements for the degree Doctor of Musical Arts
Alfredo Casella (1883-1947) . . . . . . . . . . Two Ricercars on the Name BACH, Opus 52

By his own account, Alfredo Casella was not able to achieve a personal style of composition "independent of both Stravinskyism and Schoenbergism" until he was well into his forties. His had been an attempt not only to free himself from both the restrictions of formal procedures and the programmatic excesses of previous eras, but also to find an individual and Italian musical style based on a return to older, polyphonic, instrumental disciplines. The achievement of a fully personal style based on a lucid contrapuntal texture was reached, in his opinion, with the Suite, Opus 35, Eleven Children's Pieces (1923), which with Opus 52, Two Ricercars on the Name BACH, and Opus 59, Sinfonia, Arioso and Toccata, comprise the three finest of his many works for solo piano.

The first of the Ricercars, the elegiac "Funebre," is dated October 10, 1932, Rome, on the first anniversary of the death of the composer's mother. This intensely polyphonic work contrasts with the following, percussive "Ostinato," which is characterized by driving, motoric rhythm, a quality found in many of his works for the piano. Much use is made of pianistic devices and sonorities in ways that exploit the many resources of the instrument and reveal the composer's professional training as a pianist.

Ludwig van Beethoven (1770-1827) . . . . . . . . . . Sonata in F-sharp Major, Opus 78

Beethoven wrote only four piano sonatas between 1809 and 1814: F-sharp Major, Opus 78; Sonatina in G Major, Opus 79; Sonata in E-flat Major, Opus 81a (known as Das Lebewohl); and the Sonata in F Minor, Opus 90. With the exception of Opus 81a, all are notable for their lyric character and the absence of dramatic virtuosity in the first movements.

Opus 78 is in two movements, a distinction shared with the Opus 90, and is one of the two sonatas of the group that has an introduction. This chordal introduction, built on a tonic pedal, pauses on a fermata in the fourth measure and from this the broad cantabile first theme of the Allegro emerges. Both introduction and first theme are motivically related through emphasis on the interval of a rising third. The theme contains several contrasting figures which, with modification, give rise to much of the musical material of the entire movement.

The Exposition encompasses only thirty-four measures. Unusual for Beethoven, the second thematic group is only half as long as the first. Although it begins with a distinctive triplet figure in the middle of a measure, the material which follows and closes out the exposition can all be traced to the initial theme. First and second endings provide for a repeat of the exposition.
The short Development begins on the tonic minor but passes through A Major, C-sharp Minor and D-sharp Minor before reaching the dominant preparation for the Recapitulation. Beethoven touches upon some unexpected tonal areas during the return of the first group before proceeding to an orderly statement of the second group and Coda. Repetition from the beginning of the development has also been provided for, and because of the brevity of the whole movement, the repeat should be made.

The second movement has a rounded binary form in which the repeats are written out, followed by a brief coda. The first section contains two musical ideas: the first is characterized by its abruptness of movement; the second is a cellos-like, left-hand melody which the right hand accompanies in slurred pairs of sixteenth notes. Emphasis of the tonic in this section is delayed in order to create an ambiguous tonal climate by beginning the movement with an altered sixth chord. From this opening, the section moves toward the dominant from which an arcing transition passage arises preparing for the repeat of the entire section. On the repeat, however, this first section modulates to the key of the sub-dominant by way of its dominant in preparation for the second half of the form.

When the second section is heard the first time it travels from the sub-dominant key to the sub-dominant and then to the dominant. In the repetition, however, it is confined to the key of the tonic, a move designed to anchor the section firmly in the home key and to allow for concluding without delay. Three chords, each held back by a fermata, prepare the way for the brief coda, which is a model of thematic economy. It is composed of the opening musical idea in the lower voice on which is superimposed the sixteenth-note couplets of the second idea. Tovey has suggested that the musical proportions and relationships that Beethoven has shown in less than ten minutes belie the brevity of the work.

Frédéric Chopin (1810-1849) . . . . . . . . . . . . Mazurka, Opus 59, No. 3

From the last period of Chopin's life (1841-1849) come some of the finest and most lofty of his works. Distinguished from earlier works by greater subtlety and refinement of invention, they demonstrate a new dimension in the composer's technique: the use of counterpoint, which provides a new strength and interest. In this regard, the three Mazurkas of Opus 59 are counted among the finest examples of this, as well as being splendid examples of their genre. The Mazurka, Opus 59, No. 3, dating from January 1845, is particularly noteworthy for the progression of dominant seventh chords in whole-tone succession that occurs in the middle section of the piece. This Mazurka, as do the others, attests to the fact that Chopin kept certain beauties for these works only—every kind of light and shade, gaiety, gloom, eloquence and passion.

Frédéric Chopin (1810-1849) . . . . . . . . . . . . Nocturne, Opus 62, No. 1

It is generally accepted that Chopin acquired the Nocturne in title and general features from John Field. Traces of Field's style can be found in Chopin's works, but as Arthur Hedley has so aptly pointed out, "in the distinction of melody, wealth of harmony and originality of piano style, Chopin's Nocturnes leave Field's far behind."
The form of these pieces is generally a simple ABA, the middle section being in a quicker tempo and of a more dramatic character. The melody in the right hand is set against an arpeggiated accompaniment. There is most often a coda and it is in this section that the composer employs some of his most exquisite touches. The B-major Nocturne of Opus 62 is unusual for the amount of filigree ornamentation used by the composer in the final section, and is distinguished for the richness and daring of its harmonic touches.

Frederic Chopin (1810-1849) Scherzo in B-flat Minor Opus 31

It would be a mistake to assume that the titles under which Chopin grouped his musical ideas have the same relationship to the music as those of his predecessors. In its literal derivation from the Italian, scherzo implies something light, humorous, joking. As a title, Chopin borrowed the term from Beethoven for a piece in 3/4 meter and in a quick tempo. The four Scherzi of Chopin have nothing to do with humor, and as complete works in themselves extend established formal plans in a way that Chopin found particularly suited to his musical needs.

The second Scherzo in B-flat Minor, Opus 31 is in three large bi-partite sections--scherzo, trio, scherzo--with a development section has been inserted. The initial scherzo begins in the tonic minor and is characterized by a subdued triplet figure answered by exclamatory chords. It then turns to the relative major and features one of those soaring melodic passages for which Chopin is so well known. What minor changes are made in the written-out repeat that follows are of an ornamental nature and have no structural significance. The trio (postlude) begins in A Major and is marked by its hymn-like sonority, while the second part (E Major) returns to the tempo and figuration associated with the scherzo. The trio, too, is repeated in a written-out version.

A turbulent development section based on material from the trio and on the opening triplet motive is inserted before the return of the scherzo. Instead of coming to a complete close as it did the first time, the scherzo ends on a deceptive cadence that ushers in a large scale Coda. Harmonies emphasizing the key of D-flat Major and arpeggios based on earlier thematic material are combined to produce a bravura finish.

Johannes Brahms (1833-1897) Variations on an Original Theme Opus 21, No. 1

Two sets of variations, both in D, were published in 1861 as Opus 21: Variations on an Original Theme (composed in 1856) and Variations on a Hungarian Song (composed in 1853). The eleven Variations on an Original Theme come from the period during which Brahms was not only intensely interested in a study of counterpoint (16th-century polyphony) but also expressed to Joachim his wish to achieve "a severer, purer form of variation."

In earlier variations, either the melody or the bass line had been strictly adhered to, but in Opus 21/1, this is no longer the case. Here, the emphasis is on the period structure and harmonies of the theme. According to his letters and reports of his pupil, G. Jenner, Brahms wanted the harmony to be clearly apparent.
in each variation.

The death of Brahms' friend, Robert Schumann, during the time of composition may be the reason that the variations, which glow with an inner spirituality, avoid virtuosic display almost completely. Although the theme is an original one, it does seem to recall themes of Schumann: Variation I, in its left-hand opening, recalls Schumann's *Romance in F-sharp Major*; the final variation suggests perhaps the song "Du meine Seele, du mein Herz." Of special interest is Variation V, designated "canone in moto contrario" (canon in contrary motion) in which the left hand mirrors the right from the third measure on.

The Variations on a Theme of Handel, Opus 24, because of their greater size and brilliance have tended to overshadow this earlier more introspective set. Yet, although these are among the most cerebral and uncompromising of Brahms' compositions, they deserve a more prominent place in the repertoire.

Béla Bartók (1881-1945) . . . . . . . . . . . . . Preludio--All' ungherese from Nine Little Piano Pieces

Bartók succeeded his own teacher at the Royal Academy in Budapest in 1907. During the twenty years following he composed almost all of the solo piano literature that was to come from his pen: *Three Burlesques* (1908), *Allegro barbaro* (1911), *Roumanian Folk Dances from Hungary* (1915), Suite, Opus 14, (1916). By the time of the *Nine Little Piano Pieces* (1926), Bartók's travels had taken him as far afield as Portland, Oregon, his connection with the Academy becoming nominal. After this time, the composer was to become better known than the pianist, and these pieces represent virtually the last works for solo piano excepting the didactic *Mikrokosmos* (for his son, Peter), a series of graded miniatures encompassing all the problems to be solved in achieving a rounded pianistic technique.

The last of the nine pieces, the *Preludio--All' ungherese* falls into two sections: the first is a brooding, canonic treatment of the theme which becomes a whirling, lusty dance tune in the second section.
NORTH TEXAS STATE UNIVERSITY
SCHOOL OF MUSIC

presents

DESMOND KINCAID

in a

Graduate Piano Recital

PROGRAM

Monday, July 5, 1971  8:15 p.m.  Recital Hall

Twelve Bagatelles for Piano (1952) .................. George Rochberg

Sonata No. 2 in D minor, Opus 14 (1912) ............ Sergei Prokofiev
  Allegro, ma non troppo
  Allegro marcato
  Andante
  Vivace

INTERMISSION

Le Tombeau de Couperin (1914 - 1917) ............. Maurice Ravel
  Prelude
  Fugue
  Forlane
  Rigaudon
  Menuet
  Toccata

*Presented in partial fulfillment of the requirements for the degree
  Doctor of Musical Arts*
North Texas State University
School of Music

presents

JANE PAUL, Soprano

and

DESMOND KINCAID, Piano

in a

Chamber Music Recital

Sunday, February 28, 1971 8:15 p.m. Recital Hall
Spanish Songs of the Renaissance (1440-1600)

Ay Triste Que Vengo ........................................ Jaun del Encina
Duelete De Mi, Senora ..................................... Fuenllana
Pastorcico, Non Te Aduermas .............................. Anon.
De Antequera Sale El Moro' ............................... Morales-Fuenllana
De Los Alamos Bengo, Madre .............................. Fuenllana


Seit ich ihn gesehen
Er, der Herrlichste von Allen
Ich kann's nicht fassen, nicht glauben
Der Ring
Helft mir, ihr Schwestern
Süsser Freund, du blickest
An meinem Herzen, an meiner Brust
Nun hast du mir den ersten Schmerz gethan

INTERMISSION

Early Songs (1907) ............................................. Alban Berg

(1885-1935)

Schilflied
Im Zimmer
Sommertage

Marienlied ...................................................... Joseph Marx

(1882-)

Valse De Chopin
Hat Dich Die Liebe Berührt
Nocturne
Und Gestern Hat Er Mir Rosen Gebracht

Pretty Ring Time (Shakespeare) ......................... Peter Warlock

(1894-1930)

Rest Sweet Nymphs (Anon.)
Robin Goodfellow (Anon.)
Sleep (John Fletcher)
Jillian of Berry (Beaumont/Fletcher)

Presented in partial fulfillment of the requirements
for the degree Doctor of Musical Arts

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NORTH TEXAS STATE UNIVERSITY
SCHOOL OF MUSIC

presents

Desmond Kincaid, pianist

in a

LECTURE RECITAL

Sunday, January 31, 1971 5:00 p.m. Recital Hall

BÉLA BARTÓK . . . . . . . Out of Doors (1926)

With Drums and Pipes
Barcarola
Musettes
The Night's Music
The Chase

Presented in partial fulfillment of the requirements for the degree
Doctor of Musical Arts
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BARTÓK: OUT OF DOORS

History

Since his death in 1945, Béla Bartók has been recognized as one of the principal figures of contemporary music. His works are played throughout the western world and his influence is apparent everywhere. He has demonstrated to a younger generation that new expressive means within traditional confines are still possible, in John Gillespie's words, "... that musical ideas can be reshaped and restated in countless ways, that nationalism can be energizing."\(^1\)

Restricted by poor health from outdoor activities, Bartók devoted much of his childhood to reading and study. He was fortunate to have a sympathetic and musical parent, Paula Bartók, his mother, from whom he received his first keyboard instruction. Bartók sought his mother's approval of his decision to forego further studies at the Vienna Conservatory, where he had been promised a full scholarship, to follow the persuasion of Erno Dohnányi to attend the Budapest Academy of Music.

Reviews of recitals given following graduation from the Academy are glowing in their praise of the young pianist. One critic had this to say:

Béla Bartók, a newly discovered pianist ... aroused interest; he stood out from his numerous colleagues who, year after year, seek to win public attention. And this means a great deal, because technique and

musical skill have nowadays become properties that
arouse hardly more admiration than the performance
of a skillful dancer or an artistic skater. Bartók
is a man who has his own ideas of God and the world;
he is a strong personality in himself.

Poised on the verge of establishing himself as a new national
virtuoso, his first successes as a composer came with his grandiose
symphonic poem, Kossuth, a kind of Hungarian Heldenleben on the life
of the nineteenth-century patriot and revolutionary. Circumstances
conspired to divert him from singlemindedly pursuing either composition
or the piano, the most important of these was the discovery of a body
of autochthonous Hungarian music which had nothing at all to do with
the music of the Hungarian gipsy.

When he notated a peasant song sung by a young Hungarian girl,
Bartók came to the realization that there was a body of indigenous
Magyar music of which he, like most of his countrymen, was entirely
unaware. Hungarianism had been found in both Hungarian and Western
music since the eighteenth century or earlier. What composers did not
realize was that what they had taken for monophonic folk music was
really over-ornamented debasement by gipsy instrumentalists of actual
peasant music.

Franz (Ferenc) Liszt's view was that of most musicians of his time
who held that the Hungarian peasant songs were merely corruptions of the
more elaborate instrumental tunes of the Hungarian gipsy. It was Bartók
and others who determined that the gipsy instrumental pieces grew from
Magyar folk songs which, because of the encrustation of ornamentation,
had become virtually unrecognizable.

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Bartók and Kodaly became interested in the Hungarian peasant music at around the same time, about 1904-05, and they were soon collaborating enthusiastically in the collection and study of the previously unknown tunes. This work was to have important implications in two directions: it provided the means for revitalizing Hungarian art music, and freed it from dependence upon non-Hungarian phenomena.

While Kodaly subjected himself to the influences of exclusively Hungarian folk music, Bartók contrary to what might be expected, investigated and absorbed beneficially the folk music of Romanians and Slovaks, of Turks and Arabs, picking of the richest manifestations of folk-lore, as Halsey Stevens would say, as if it had "rubbed shoulders with the other cultures." 3 Hoping to find a way to an indigenously Hungarian art music, Bartók nevertheless quite consciously drew upon non-Hungarian sources. His growing familiarity with this folk material caused him to reconsider his whole esthetic and to move toward a forceful new musical style based upon, as Stevens comments, "... the assimilated essence of peasant music." 4

One may assign to Bartók's music for the piano several categories. First of all are the works written before the exploration of folk music in which the discernible influences are principally those of Brahms, Wagner, Strauss and especially Liszt.

It is natural that his juvenile works, few of which have been published, should deal in the customary cliches of a young composer.

3 Ibid., p. 23.
4 Ibid.
impressionism, and by 1908-10 in both original compositions and transcriptions of folk music, he had begun to investigate textural and harmonic phenomena quite different from those in his earlier piano music.

In brief, he was still groping, and it was this searching that produced the Fourteen Bagatelles, Opus 6 of 1908, which are prophetic but frankly experimental. The musical modernists of the time exerted their influence on Bartók, especially Richard Strauss and Claude Debussy. The modulatory schemes of Strauss certainly fascinated Bartók, although the Hungarian's harmonic language is on the whole simpler and more closely knit. Debussy's innovations in loosening the texture and in coloristic tone combinations also captivated Bartók's imagination.

But while the music of both the German and the Frenchman is ordinarily based on a harmonic concept, Bartók's point of departure is rhythm and melody rather than harmony, many bold harmonic experiments notwithstanding.8

Being a truly original creative artist however, Bartók did not blindly follow any trend. Although confronted with impressionism—in itself an idiom congenial to one so sensitive to color—he refused to be dominated by it. The results of this encounter with impressionism were, according to Jacques de Menasce, "... immediately subjected to change by the application of classical methods; purely coloristic elements were subordinated to sturdier thematic, rhythmic and contrapuntal materials. ..."9

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8 Ibid., p. 4.

The Fourteen Bagatelles represent an amazing array of twentieth-century techniques foreshadowing the mature Bartók, although some of the techniques experimented with in these pieces were not to be fully realized until many years later.

Of the piano works, it is the "... Allegro barbaro ... with its driving rhythm and steely martellato style, [that] foreshadows the piano works ... [yet to come]."\textsuperscript{10} Beginning with the Allegro barbaro of 1911 and until 1920, Bartók's treatment of his musical source material—the peasant songs—becomes increasingly more original. Only infrequently after this time (a few pieces in the Mikrokosmos) were Bartók's folksong settings merely simple transcription of folk tunes for the piano. Stevens emphasizes this point: "Such further work as he [Bartók] did was not transcription per se but composition with folksongs."\textsuperscript{11}

This is apparent in the Improvisations on Hungarian Peasant Songs, Opus 20 of 1920, which treat the tunes almost as freely as if they were original themes, varying, developing and modifying them to suit his will. In the final phase of Bartók's achievement of a personal style, the folk song idiom—that is, the tunes, rhythms, and character—is absorbed into the composer's bloodstream. This last stage is represented in the list of Bartók's piano music by most of the music he wrote after 1925: the Sonata, the three concerti, Out of Doors suite, Sonata for Piano and Percussion, and most of the six volumes of Mikrokosmos, that


\textsuperscript{11}Stevens, op. cit., p. 125.
catalogue raisonné of twentieth-century devices applied to some of the most telling music ever designed for instructional purposes.

The 1920s were hectic years for Bartók. He resumed his career as a recitalist with engagements which took him over continental Europe, the British Isles, and to the United States. The political and economic situation in his native country, now a part of Czechoslovakia, had deteriorated so much that the safety and comfort of his mother, still residing in her native area, was of major concern to him, and much time was spent negotiating for her security.

Causing even greater emotional stress was the increasing estrangement between himself and his wife that resulted in his marriage of many years being dissolved by divorce. In late August of 1923, he remarried to Ditta Pasztory. There were numerous performances of his works in European musical centers. The years 1923 and 1924 saw the publication of significant writings on Hungarian folk music, instruments, opera, pantomime, ballet, on Romanian and Slovak folk music, as well as three volumes of folksongs that had been collected some years earlier.

All of this was in addition to responsibilities at the Academy of Music where he had assumed the position left vacant when his former piano teacher retired. This would seem to explain his limited output of original works—only two violin sonatas, the Dance Suite and the Village Scenes through 1924, and nothing at all in 1925.

The year 1926 proved extremely fertile in Bartók's career, at least as far as his piano music is concerned. Not having written any works for the piano since the Improvisations in 1920, the creative drive of
1926 saw the completion of the Sonata, the First Piano Concerto, Out of Doors, and Nine Little Piano Pieces.

It is reasonable to suppose that the reason for this productivity was that the period marked the beginning of Bartók's career as an international virtuoso. Appearing as pianist-composer, it was necessary for him to enlarge his repertoire of piano music. Halsey Stevens observes that

... once Bartók began playing in concerts throughout Europe it became necessary for him to equip himself with works for performance, in which he could present himself as composer with music in his most recent style, rather than to have his creative abilities judged on the strength of the Rhapsody, Opus 1, and the other early piano music.12

Bartók's keyboard approach is percussive in such works as the Allegro barbaro, Sonata, and the first and second concerti. His adagio movements, especially after 1926 (the Out of Doors), are poetically impressionistic, suggesting and sometimes quoting directly the sounds of nature: birds, frogs, insects. As early as the Seven Sketches of 1908-10, he was piling up conglomerations of seconds. By the mid-20s, following a change encounter with Henry Cowell, he used what Cowell later calls secontal harmonies--tone clusters--especially in the second movement of the first concerto.

"Possessed of fine, moral sensitivity for sonorities of all kinds," as Halsey Stevens describes Bartók, one has only to hear the fourth movement of the Out of Doors suite, or the third movement of the Fourth Quartet to be aware of the keenness of his ear.

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12Ibid., p. 132.
One of the surprising things about Bartók's keyboard writing is the great extension required of the hand. For his diminutive stature and especially small size of his hands, one would have expected him to be dissuaded from writing widespread chords. Yet except for the pedagogical works, many written for children, they are almost omnipresent. In the first piano concerto for example, there are passages of hammered-out chords for both hands comprising minor ninths (f-double sharp, g-sharp) which enclose minor seconds at both ends, top and bottom. Something similar is encountered in the first of Three Studies, where the hand plays chromatic successions of b-flat, g, a-flat, f, and similar patterns with a rapid eighth-note figure lying in the octave above that.

In the five piano pieces that comprise Out of Doors, a work which Otto Deri finds "... more accessible than the Sonata, perhaps because the titles of the movements help to orient the listener," Bartók concerns himself with representational music, seen earlier to a limited extent in the Three Burlesques, and found more fully developed in the third of the Improvisations. For some years he had been interested in pre-Bach keyboard music, and had edited for Rozsnyai eighteen pieces by Couperin and a volume of sonatas by Domenico Scarlatti. In 1926-27 he transcribed some Italian keyboard music of the seventeenth and eighteenth centuries, including works by Frescobaldi, Rossi, Marcello, Zipoli, and Ciaia. Being in such intimate contact with these early masters, it is "impossible not to believe that the Out of Doors suite was stimulated by this work," so Stevens believes.  

\[13\text{Deri, op. cit., p. 249.}\]
\[14\text{Stevens, op. cit., p. 134.}\]
The techniques used in this suite, the Out of Doors, are the ones which characterize all of Bartók's music of this period. The percussive writing, toward which he had been evolving since the Allegro barbaro (a work in which he recognized the piano as primarily an instrument of percussion), and which finds its ultimate expression in the Sonata, is evident throughout the work.

Felicitous circumstances brought together the composer and pianist in Bartók. In a career of more than forty years, much of his time was devoted to becoming a virtuoso pianist as well as teacher, which gave him an interest and understanding of the instrument possessed by few, if any, of his contemporaries. The need to provide material for concertizing and for teaching purposes served as impetus to the creation of works for piano much more extensive in number and better in quality than those of either Schoenberg or Stravinsky with whom he is frequently grouped.

As fruitful a year as was 1926, and as important as are the Sonata, Out of Doors, and the last volumes of the Mikrokosmos, this was not the most important period in his writing, nor these the most significant of his works. Bartók's style took a new turn during the 1930s and 40s, a period in which, in Stevens' opinion, "... his style was modified from the percussive violence characteristic of the 1920s to a highly organized and mellow polyphony for which the keyboard is ill-suited."

With Stevens we may regret "... that there was no second sonata for solo piano from this period, to incorporate the new textures in a structure appropriate to them."15

15 Ibid., p. 140.
Analysis

In all the movements of the Out of Doors, Bartók's conservative attitude is apparent in his regular use of ternary form and consistent organization of materials around clearly evident tonal centers. The familiar practice of root relationships in fifths governs the harmonic progress of this work.

The first movement, "With Drums and Pipes," abounds in pedals, ostinatos and repeated notes. The melodic compass is extremely limited, while the harmonic vocabulary consists primarily of martellato chords built of major and minor seconds and ninths, and tone clusters.

![Fig. 1—"With Drums and Pipes" (mm. 1-4, 26-29)](image)

The opening section is concerned with the presentation of percussion instruments and is centered on E. Sounded against this is the adjacent d
used for color. From the second measure on, additional use is made of the $a$, a perfect fifth below with its adjacent color tone, $b$-flat, to provide a dominant-tonic relationship and strengthen even more the $E$ as gravitational center.

The basic tonality of $E$ descends through a series of sequences to $A$, and in a quieter passage, the pipes are heard. However, the location of $A$ is of a temporary nature and will be clearly heard as the dominant when the passage ends on the tonic, $D$.

Fig. 2—"With Drums and Pipes" (mm. 41-48)
The recapitulation emphasizes the rhythmic aspects of the drum music beginning on D but soon moving to the dominant, A. This dominant-tonic conflict serves as preparation for the closing section which is arrived at by a descending chromatic passage in which the leading tone, c-sharp, plays a prominent part.

In the closing section, clusters hammer against drum seconds as the passage grows louder and faster. A final brief reprise of the pipes is heard against the drums. The conflict generated by alternating f-natural and f-sharp in this dialogue, while denying either major or minor modality, definitely establishes that the movement is centered on D. Bartók is one of the many composers who have contributed to the literature of the character piece, the "boat song," (Mendelssohn, Chopin, Fauré, to mention three). However, the genre achieves unprecedented stature in the second movement of the Out of Doors entitled, "Barcarolla."
The monodic introduction consists of a series of short phrases, built on intervals of a fourth in which the half step is used as an organizing device. Within each phrase are two figures, one half step distant from one another; each phrase begins one half step higher or lower than the one preceding, and the first portion of the introduction moves downward by half steps to G. Additional measures of introduction make use of pedal G's to emphasize the tonic.
In this boat song, the undulations of the left hand (the movement of the waves) are not confined to the traditional 6/8 or 12/8 patterns but move continuously through asymmetrical groupings. This almost

unchanging left-hand pattern, although an omnipresent feature, possesses neither the rhythmic nor melodic profile to establish it as a principal theme. Such primary melody as there is grows from a long-sustained G in the right hand. While the note is held, Bartok uses dissonant pitches (in this case, F-sharps) interjected at irregular intervals to suggest the lapping of waves, and to further focus attention on G as tonic.
Before this melody is completed, the left hand patterns are replaced by a chromatically altered whole-tone scale which moves the tonal axis to D. The second section is virtually a repetition of the tonic section but in the dominant.

The third section, located on A, inverts the voices, that is, the right hand has the rocking patterns but without the initial octave displacement, and the left hand holds the pedal tone, a. Bartók interrupts the order and quiet of this section to insert a climactic passage of unexpected power. Constructed in two-voice texture and built on the successive intervals of a major second, major second, minor second which the left hand mirrors, a dynamic peak is reached in a series of increasingly agitated two-measure phrases only to be followed by additional measures which reverse the action to descent to the temporarily abandoned pedal a, and the calm of the opening.

![Agitato and Sempre più crescendo]

Fig. 8—"Barcarolla" (mm. 62-64)

A recapitulation of the introductory material develops the fourth-chord idea of the opening. The right hand and then the left resume the
undulating patterns of the beginning, centered on A. The final tonic cadence is reached by reversing the order of tonal levels—that is, from G, D, A, to A, D and G—to end the movement. The final sonority is an open, perfect fifth, g to d, through which reiterated c-sharps are heard to suggest the lapping of waves.

The movement is rather contrapuntal in texture, chromatic both melodically and harmonically and is characterized by melodic progressions

![Music notation image]

Fig. 9—"Boating," in Vol. V of Mikrokosmos (mm. 1-7)
in fourths. In this final regard, it is similar to the boat song in the Mikrokosmos (V, 125, "Boating"), but without the bitonality of the latter.

"Musettes," the third of the five movements has been variously termed inaccessible, harsh, unmusical. However, it succeeds admirably as representational music, capturing the sound as well as the spirit of the primitive wind instruments it depicts. It is, according to Halsey Stevens, a piece ". . . reduced to vibrant, unmelodic sound."16

It abounds in pedals, ostinatos and the drones of primitive wind instruments. The unique feature of the piece is that while all these compositional techniques are present, as well as ornamentations idiomatic to the instruments represented, there is practically no melody. The emphasis seems to be upon capturing an atmosphere, rather than on developing musical materials. Dependent as the movement is upon the piling-up of ringing sounds and less upon developmental procedures, it becomes most difficult and less interesting to put into words that which is best heard and not described.

The whole movement is built around the relationship of fifths and half steps, which with the fantastic ornamentation also employed suggests the "tuning up" of countless bagpipes and other wind instruments.

16Ibid., p. 135.
Fig. 10—"Musettes" (mm. 1-9)
Of interest in this movement is the arch-like shape of the tonal scheme, and the unique use of changes in tempo to emphasize primary tonal areas.

The classic balance of the tonal scheme of the movement may easily go unnoticed. From the introduction to first principal material there is an abrupt and unprepared shift from A to D, from dominant to tonic. From final material to coda there is a shift from G to D, sub-dominant to tonic. All other level changes are approached from the third above or below and occasionally both are employed to bracket a new tonal center before settling upon it.

The first dynamic melody, plaintive in character and certainly derived from or suggested by folk material, is presented by the right hand. It is a whole-tone scale descending an octave from f-sharp and then ascending as a chromatic scale. The accompaniment is an ostinato

![Musette](image)

Fig. 11—"Musettes" (mm. 41-44)
derived from the ornamentation of the preceding section. At the appearance of this melody, the tempo is advanced from $\mathbf{j} = 96$ to $\mathbf{j} = 112$.

Preparation for the recapitulation begins with a gradual slowing of the tempo. Restatement of all previous materials begins in the original tempo and at the level of C. The order of materials and the voice distribution are not the same as first heard. Much use is made of octave displacement, cluster groups exploded to open spacing, and contraction of formerly wide-spaced sonorities to give new perspective to familiar materials.

Perhaps the most poetic and striking movement of the suite, and interestingly the only movement bearing a dedication (to the composer's wife, Ditta), is "The Night's Music" (Musique nocturnes). Bartok, in exploring the sound values relating to external actuality, created a substantially unique type of musical expression. The composer's sensitivity to the sounds of nature is reflected on every page. It was in this movement that Bartok's night music idiom found its first, full expression. Subsequently the composer employed this impressionistic device in Music for Strings, Percussion, and Celesta; the fourth and fifth quartets; and the third piano concerto. This movement is the crystallization of what John Weissman refers to as that "... delicate tissue of flickery motifs with which Bartok's name will henceforth be associated."17

The techniques employed to create the atmosphere of the out-of-doors at night include blurred pianissimo cluster-chords, each introduced by a grappetto, against which are heard the "twitterings, chirpings, and croakings of nocturnal creatures," according to Halsey Stevens.18

The music is of intensely personal character, and yet, to quote Stevens again, it "recreates for the listener an atmosphere incapable of misinterpretation."19 It depicts extra-musical sensations and states of mind conditioned by outside influences. Thus, while the technique is the same as that employed in the Sonata, the difference in perspective is considerable.

The unifying device for the entire piece, the support for each night-music "element" and an element itself, is a cluster which spans a diminished fourth.

![Musique nocturnes](image)

Fig. 12—"Musiques nocturnes" (m. 1)

18Stevens, op. cit., p. 135.
19Ibid.
The concept exemplified in this gruppetto, the concept on which all of the first section is based, is one quite frequently found in Bartok's music. It is the concept of surrounding the tonic with its adjacent pitches, a semi-tone removed. Around g, the composer groups e-sharp, f-sharp, a-flat, (a-natural occasionally) or their enharmonic equivalents. With hypnotic regularity, the listener is made conscious of the gravitational pull of the tonic, G.

Isolated notes begin to appear as "elements" in the second measure—an f-sharp first, later minor ninths, f-sharp to g—so that by the seventh measure the elements have grown in number and sophistication, but all are derived according to the same principle. With the increase in night elements, the gruppetti become less important as elements in themselves and instead assume the role of a supportive ostinato.

The whole of the first section has to do with the growing number of night sounds, their increasing complexity and density, and the resultant increase in dynamic level. The night elements swell and then diminish to the end of the first section.

The next section begins with a folk-like melody doubled in widely-spaced octaves.
Later a second melody is introduced which is in the Dorian mode on C-sharp.

Finally, these melodies are heard in combination with the gruppetto element, before the movement ends with a recapitulation of the gruppetti, night music elements, and variants of the modal melody.
The final movement of the five, "The Chase," is similar in spirit and character to the opening piece. Its energy is overwhelming, like that of the Allegro barbaro and persists from the first note to the last. In a manner so typical of Bartók, the entire movement is built upon the germ idea of surrounding the tonic, F, with its neighboring tones located one half step above and below. This is true of the cluster chords of the introduction and interludes, and, although somewhat less obvious, also true of the ostinato accompaniment.

Structured in five large sections each separated by an interlude, "The Chase" is a study in increasing energy and power; each section builds to a higher dynamic level than the preceding one. It is the one most demanding of technical facility of any of the set, requiring the performer to reach parallel major ninths and ostinato figures spanning an eleventh. This movement is the only one to use cross-rhythms, and does so in all but twenty-one of more than 130 measures.

The Out of Doors, like contemporaneous Bartók works, is a logical extension of creative tendencies demonstrated by the scores which preceded it, during the course of the composer's creative development no new directions were exhibited. Tonalities are more clear-cut, melodies are more folk-like and often capable of motivic manipulation, harmonic language is simplified and more apparent, and rhythms of endless variety and vitality are employed.

The structure of much of Bartók's music shows the influence of classicism in the adherence to basic formal principles. In Out of Doors Bartók's interest in even earlier composers—Bach and pre-Bach—
is observed in his use of those procedures which are of a continuous or additive nature as opposed to developmental forms of Viennese composers. While he used pre-existing formal plans, they were adapted to his needs and "whether he wrote in classical or pre-classical forms, the structure took its ultimate shape from the logic inherent in its own materials." 20

With Bartók there were frequent additions to his creative equipment, but seldom subtractions; influences were quickly assimilated and no matter from what source, they became so personally a part of his style or his technique that the gravitation lost its pull and he continued undeviately in his own orbit.

20 Ibid., p. 306.
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