

BÉLA BARTÓK'S EDITORIAL INPUT AS SEEN IN HIS EDITION OF  
PIANO SONATA HOB.XVI:49 IN E FLAT MAJOR

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Cho, So Young. Béla Bartók's Editorial Input as Seen in His Edition of Piano Sonata Hob.XVI:49 in E flat Major by Joseph Haydn. Doctor of Musical Arts (Performance), December 2014, 40 pp., 3 tables, 18 musical examples, bibliography, 41 titles.

Béla Bartók (1881-1945), one of the twentieth century's most significant composers, is also well known as an ethnomusicologist and concert pianist. However, Bartók's work as a pedagogue and as an editor has received relatively little scholarly attention, despite famous pupils and despite his preparation of numerous critical and educational editions of his own and others' works. While the critical editions are few, a significant number of Bartók's editions of piano works have an educational purpose; these editions contain highly detailed performing indications and hold substantial potential for investigating Bartók's ideas on the performance of works by other composers.

Bartók edited nineteen piano sonatas by Haydn for educational purposes between 1911 and 1920. Bartók's edition of Haydn's Piano Sonata Hob.XVI:49 in E-flat Major is compared with both the first edition and the facsimile of the manuscript, with a focus on articulation, pedaling, dynamics, fingering, and other significant markings such as indications of expression and ornamentations. This document examines Bartók's editorial input in this edition as an exemplar of his stylistic principles, and explores the value of Bartók's Haydn editions as performing editions by critically examining both his editorial contributions and possible execution issues. This study thus provides an understanding of Bartók's stylistic ideas regarding classical style, and promotes consideration of these editions for contemporary performers.

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## CHAPTER 1

### INTRODUCTION

Béla Bartók (1881-1945) is one of the twentieth century's most significant composers. Also well known as an ethnomusicologist and concert pianist, Bartók's contribution to the piano repertoire is particularly notable: he composed approximately four hundred piano works, ranging from teaching pieces for beginners to significant concert works.<sup>1</sup> Bartók's work as a pedagogue and as an editor, however, has received relatively little scholarly attention, despite having taught such famous pupils as György Sándor (1912-2005) and Georg Solti (1912-1997), and his preparation of numerous critical and educational editions of his own and others' compositions. Malcolm Gillies categorizes works by other composers edited by Bartók as either educational or critical editions.<sup>2</sup> While his critical editions, such as Liszt's *Hungarian Rhapsodies*, are few, a significant number of Bartók's editions of piano works have an educational purpose; these include his editions of Bach's *Well-Tempered Clavier*, sonatas of Beethoven and Scarlatti, and Chopin's waltzes. These editions contain highly detailed performing indications and hold substantial potential for investigating Bartók's ideas regarding the performance of works by other composers.

Bartók edited nineteen piano sonatas by Haydn between 1911 and 1920. This essay examines Bartók's editorial input in his edition of Haydn's Piano Sonata Hob.XVI:49 in E flat Major as an exemplar of his broad stylistic principles, and explores the value of Bartók's Haydn edition as a performing edition by critically examining both his editorial contributions and possible execution issues. Bartók's edition is compared with both the first edition and the

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<sup>1</sup> David Yeomans, *Bartók for Piano* (Bloomington: Indiana University Press, 1988), ix.

<sup>2</sup> Malcolm Gillies, "Bartók, Béla," *The New Grove Dictionary of Music and Musicians*, ed. Stanley Sadie; vol.2, p. 814, (New York: Grove, 2001).

facsimile of the manuscript, with a focus on articulation, pedaling, dynamics, fingering, and other significant markings such as indications of expression and ornamentations. This examination provides a better understanding of Bartók's ideas regarding performance of music in Classical style; in turn, by considering the practical components of Bartók's contributions as an editor, this study argues for consideration of these editions for performance or study alongside the standard editions.

### 1.1 Bartók as a Pianist

Bartók began his musical activities as a pianist. His first piano teacher was his mother, Paula Voit (1857-1939), with whom he studied from 1886-1888. In later years, Bartók studied with several teachers: László Erkel (1845-1896), son of the well-known nationalist composer Ferenc Erkel (1810-1893); Anton Hyrtl (1840-1914); and István Thomán (1862-1940), a pupil of Franz Liszt (1811-1886), with whom Bartók studied during his time at the Budapest Academy of Music.<sup>3</sup> Bartók's concertizing commenced in 1892, with a successful public concert for a charity benefit; the program included the Allegro movement of the 'Waldstein' Sonata, Op.53 by Beethoven, and Bartók's own composition, *The Danube River* (1890).<sup>4</sup> His career as a pianist flourished at the Budapest Academy of Music. Bartók's first public recital at the Academy took place in 1901, and his performance received high praise from reviewers:

First Béla Bartók played the Liszt B-minor Sonata with a steely, well-developed technique. This man has acquired extraordinary strength. A year and a half ago his constitution was so weak that the doctors sent him to Merano lest the cold winter harm

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<sup>3</sup> János Deménz, "The Pianist," in *The Bartók Companion*, ed. Malcolm Gillies (Portland, OR: Amadeus Press, 1994), 64.

<sup>4</sup> Halsey Stevens, *The Life and Music of Béla Bartók*, 3<sup>rd</sup> ed., Prep. Malcolm Gillies (New York: Oxford University Press, 1993), 6.

him—and now he plays the piano as thunderously as a little Jupiter. In fact, he is *today* the only piano student at the Academy who may follow in Dohnányi’s footsteps.<sup>5</sup>

Among the composers whose music Bartók favored in performance was Franz Liszt, as well as Beethoven and Debussy. Bartók’s Liszt repertoire showcased his broad pianistic ability through works such as the B minor Sonata, the Piano Concerto in E<sup>b</sup> major, *Totentanz*, *Concerto Pathétique*, *Spanish Rhapsody*, and *La Campanella*.<sup>6</sup> Like Liszt and other composer-pianists, Bartók also included his own compositions in his programs. Over several hundred concerts, Bartók premiered and performed almost all of his own piano works, including *Three Studies*, Op.18 (1918), *Ten Easy Pieces* (1908), *Piano Sonata* (1926), *Out of Doors* (1926), *Suite*, Op.14 (1916), and, often as a program closer, *Allegro Barbaro* (1911).<sup>7</sup> Bartók devoted almost his entire life to performing and enjoyed giving concerts. Béla Bartók Jr. (1910-1994), Bartók’s son, recalls:

In his younger years he liked giving concerts; later, the activity took its toll upon him. During forty-six years, that is from when he was eighteen until his death, he appeared in public 630 times, in twenty two countries on four continents. That means that he performed once a month on average for nearly half a century.<sup>8</sup>

Bartók left a significant legacy of recordings, mainly of his own works. Made between 1912 and 1945, these recordings hold substantial value in understanding his interpretations and performance style. According to Shu-Yuan Yang’s 1997 dissertation, Bartók believed that all music needs to be heard more than once and should receive various interpretations.<sup>9</sup>

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<sup>5</sup> Stevens, 15.

<sup>6</sup> Vera Lampert, “Bartók at the Piano: Lessons from the Composer’s Sound Recordings,” in *The Cambridge Companion to Bartók*, ed. Amanda Bayley (Cambridge, U.K.; New York: Cambridge University Press, 2001), 232.

<sup>7</sup> Deméncz, in *The Bartók Companion*, 73-74.

<sup>8</sup> Béla Bartók, Jr., “The Private Man,” in *The Bartók Companion*, 27.

<sup>9</sup> Shu-Yuan Yang, “An Interpretative Analysis of Béla Bartók’s Performance of His Own Music,” DMA dissertation, City University of New York, 1997.

Accordingly, he recorded a few works multiple times with different interpretations.<sup>10</sup> Since the complete edition of Bartók's performances came out in 1981, scholars have published numerous analyses of the composer's performing style by systematically comparing and evaluating his playing against the published music. Several unpublished German and American dissertations conclude that Bartók's interpretation of his works greatly differs from the written music.<sup>11</sup> The biggest differences between the scores and his performance are modification of articulations, dynamics, or rhythms, and faster tempos than indicated.<sup>12</sup> Somfai's studies of Bartók's performing style in general depart from this point, examining his different performances of *Allegro Barbaro* and 'Evening in Transylvania' from *Ten Easy Piano Pieces*.<sup>13</sup> These recordings are thus especially valuable, and they provide "a veritable textbook of how Bartók's music should be played" as well as the importance he placed on expressive performance.<sup>14</sup>

## 1.2 Bartók's Contributions to Piano Music

Béla Bartók's contributions to piano literature, both by enriching the repertoire and in providing scholarly references of folk music, are considered outstanding achievements in the music history. Bartók's piano works are more significant in scope in terms of both genre and quantity compared to such influential contemporaries as Schoenberg and Stravinsky.<sup>15</sup> Bartók's piano works range from teaching pieces for children to professional concert repertoire. Yeomans

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<sup>10</sup> Ibid.

<sup>11</sup> Lamper, 236.

<sup>12</sup> Ibid.

<sup>13</sup> Ibid.

<sup>14</sup> Ibid., 235.

<sup>15</sup> Stevens, 139-140.

classifies the solo piano works by Bartók by order of technical and musical difficulty:<sup>16</sup> the elementary level pieces include *Mikrokomos* vol. I-II and *Romanian Christmas Carols*; the intermediate level contains *Mikrokosmos* vol. III-V and *Fifteen Hungarian Peasant Songs*; the advanced level features the *Piano Sonata*, and *Out of Doors*.

Notably, Bartók's own piano works are intimately bound up with his pioneering work in ethnomusicology. Bartók's scholarly studies have been published in nearly fifteen volumes dedicated to folk music, and translated into several languages in many essays.<sup>17</sup> Bartók's articles on folk music began to be published by the Budapest journal *Ethnographia* from 1908; one of his early articles from that the journal is a study of Hungarian folk instruments. Bartók's collection of Romanian melodies from the county of Bihar, published in 1913 through the Romanian Academy in Bucharest, is a landmark ethnomusicological treatise; the collection includes 371 melodies, song texts, and descriptions of the main types of dances and instruments.<sup>18</sup>

In addition to his ethnomusicological studies exerting enormous influence on his compositional style, Bartók arranged approximately 200 settings of folksongs, mostly for piano. As Bartók wrote in a letter to his sister Elás in 1904: "now I have a new plan: to collect the finest Hungarian folksongs and to raise them, adding the best possible piano accompaniments, to the level of art song."<sup>19</sup> Bartók's piano oeuvre contains the fruits of much of his activity as an ethnomusicologist. Piano works employing Hungarian melodies include *Three Hungarian Folksongs* from the Csík District, *For Children* vols. I and II (1908-09), *Fifteen Hungarian*

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<sup>16</sup> Yeomans, 151.

<sup>17</sup> Elliott Antokoletz, *Béla Bartók: A Guide to Research* (New York: Garland Pub., 1997), xiv.

<sup>18</sup> Sándor Kovács, "The Ethnomusicologist," in *The Bartók Companion*, 55.

<sup>19</sup> Victoria Fischer, "Piano Music: Teaching Pieces and Folksong Arrangements," in *The Cambridge Companion*, 99.

*Peasant Songs*, and *Improvisations* Op.20.<sup>20</sup> This use of folk melodies was not limited to Hungarian sources: Romanian folksongs are the basis of *Two Romanian Dances* Op. 8a (1909-10), the *Sonatina*, Sz.55, the two series of *Colinde*, and the well-known *Romanian Folk Dances* (1915); Slovak folk tunes appear in *For Children* vols. III and IV and *Three Rondos on Folk Tunes* (1916, 1927).<sup>21</sup> Bartók's enthusiasm for the exploration of folksong settings resulted in piano compositions that express folk style and uniquely articulate the melodies, inflections, and rhythms of folk languages.

Bartók's attempts to convey the percussiveness of the piano are critical to his compositional technique. Suchoff states that tone color is one the most important stylistic elements of Bartók's compositional style.<sup>22</sup> Bartók specified a percussive touch – key striking – as a basic technique to produce percussive sound from the most to the least to enhance tone color.<sup>23</sup> This is evident in piano works such as *Allegro Barbaro*, Piano Sonata, Piano Concerto No.1, and *Suite*, Op.14, through the inclusion of tone clusters for the most percussive quality. For instance, the piano sonata features not only constant rhythmic drive and strong accents, but also dissonance and seven-note clusters spanning a tenth.<sup>24</sup>

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<sup>20</sup> Ibid., 100.

<sup>21</sup> Ibid.

<sup>22</sup> Benjamin Suchoff, *Béla Bartók: A Celebration* (Lanham, Md; Oxford: Scarecrow Press, 2004), 47.

<sup>23</sup> Ibid., 161.

<sup>24</sup> Yeomans, 104.

## CHAPTER 2

### BARTÓK THE TEACHER AND EDITOR

#### 2.1 Bartók as a Teacher

Based on Bartók's essays, correspondence, and conversations, Malcolm Gillies states that Bartók did not enjoy teaching; Antal Molnár (1890-1983), Bartók's friend and associate, supports this assertion: "When he was tired of composing, he played the piano; when he was exhausted by playing, he turned to his work with folklore; when the incessant transcribing led to cramp in his fingers, he would go to teach." Yet despite his reluctance to teach, Bartók's pedagogy extended over nearly fifty years, particularly in his composition of numerous piano works, as well as works for strings and voices, for educational purpose.<sup>25</sup> Bartók's pedagogic piano compositions include *For Children* (1908-09), *Ten Easy Pieces*, and most notably, *Mikrokosmos* (1926-39). *Mikrokosmos*, published in 1940, is a collection of 153 progressive pieces and 33 exercises in six volumes; the work is designed to present graded materials, from the pieces for young beginners up to advanced concert repertoire. Bartók's near half-century of teaching resulted in a significant contribution to piano pedagogy through his compositions with educational aims.

Bartók started to give piano lessons as a teenager in Pozsony, and he spent nearly thirty years as a professor of piano at the Budapest Academy of Music. Bartók continued to teach private students during his émigré years in America.<sup>26</sup> Many of his students have recorded their recollections about Bartók as a teacher, addressing Bartók's teaching style and his interpretation of other composers' music in a variety of compilations and research. Ernő Balogh (1897-1989)

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<sup>25</sup> Malcolm Gillies, "The Teacher," in *The Bartók Companion*, 79.

<sup>26</sup> Fischer, 92.

was among Bartók's early piano students at the Budapest Academy of Music. According to Balogh's recollection, Bartók explained every detail of music to his students:

All of his students admired and loved him for his genius, of which we were convinced, for his profound knowledge of every phrase in music, for his gentle and kind manners, for his unfailing logic, for his convincing explanation of every detail... He had unlimited patience to explain details of phrasing, rhythm, touch, pedaling.<sup>27</sup>

György Sándor (1912-2005), one of Bartók's most successful piano students, describes Bartók's teaching of practical technique:

He didn't explain or talk about technique ever, he simply said 'Practice, you have to practice'. Then I asked him how to practice. He said 'this is how I do it' and he sat down and played it. Absolutely mastery. I remember I played the Liszt sonata for him once. He was very polite, said 'yes, very good', and he sat down and played the whole piece, totally different, every note had to be changed.<sup>28</sup>

Both testimonies highlight Bartók's prioritization of interpretation of music, with much less emphasis on technical aspects. This approach did not work for everyone: Gillies points out that Bartók's demonstration-based instruction might have encouraged students to imitate his own mannerisms rather than seek their own interpretation of the music;<sup>29</sup> furthermore, Bartók's ideas on interpretation aroused doubts with some students. Júlia Székely's memories are particularly notable, as she addresses Bartók's fundamental approach to certain pieces; for example, he interpreted Chopin's works with strictness and unaffected melodies.<sup>30</sup>

## 2.2 Bartók as an Editor

Despite his relative dislike for direct teaching, Bartók's work as an editor was almost entirely dedicated to pedagogy. His editions of the works by other composers as well as of his

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<sup>27</sup> Malcom Gillies, *Bartók Remembered* (New York, N.Y: W.W. Norton, 1991), 45.

<sup>28</sup> Fischer, 93.

<sup>29</sup> Gillies, "The Teacher," 81.

<sup>30</sup> *Ibid.*, 87.

own works, supplemented by writings, lectures, and commentaries, provide a wealth of technical and interpretative ideas for pianists of all levels.<sup>31</sup> Bartók spent much time editing music, while at the Budapest Academy of Music (1906-1934).<sup>32</sup> His main music publishers for his own compositions and editions of other composers were the firms of Rozsnyai, Rózsavölgy, and Bárd (Budapest); Universal Edition (Vienna); and Boosey & Hawkes (London). Bartók's editions and arrangements of other composers' piano works are numerous, most particularly those intended as pedagogical tools. In addition to arrangements of J.S. Bach's Organ Sonata VI and Purcell's preludes, and critical editions of Liszt's *Hungaria*, *Ungarischer Marsch*, and *Rhapsodies*,<sup>33</sup> educational editions published by K. Rozsnyai (Budapest) between 1907-1926 contain works by Bach, Beethoven, Mozart, Schubert, Chopin, Schumann, Couperin, Scarlatti, and Haydn. Adrienne Gombocz considers Bartók's editions of Bach's *Well-Tempered Clavier*, twenty Mozart sonatas, and nineteen Haydn piano sonatas among the most significant for the value of the detailed instructions;<sup>34</sup> in these particular editions, Bartók's input and pedagogical material are detailed enough to provide investigative leads for his own music and his interpretations of other composers' works. Fung-Yin Huang's 1994 dissertation quotes Sándor's recollection of Bartók's editorial work:

Bartók's edition is very reliable. He put in his phrasing that is very reliable for me, since Bartók was a very great musician and composer himself. So what he edited in the music, I could trust. There are hundreds of editions which are totally nonsense. Looking for a good edition is very difficult. That is why Bartók himself edited the music. He put in his own ideas. He doubled octaves if it was necessary. He did Mozart's piano works, which

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<sup>31</sup> Yeomans, ix.

<sup>32</sup> Gillies, "The Teacher," 80.

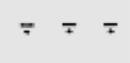
<sup>33</sup> Malcolm Gillies, "Bartók, Béla," *The New Grove Dictionary of Music and Musicians*, ed. Stanley Sadie; vol.2 (New York: Grove, 2001), 814.

<sup>34</sup> Adrienne Gombocz, "With His Publisher," in *The Bartók Companion*, 92.

is also a wonderful work.<sup>35</sup>

Bartók's edition of Bach's *Well-Tempered Clavier* contains fully detailed instructive input regarding touch, and discusses his articulation and dynamic markings;<sup>36</sup> this is likewise found in the preface to his edition of the *Notebook for Anna Magdalena Bach* (1916) (see Table 2.1).

Table 2.1. Bartók's instructions for articulation and dynamic markings from the preface in his edition of Bach's *Notebook for Anna Magdalena Bach*.<sup>37</sup>

Symbol	Instruction
	Sharp staccato (staccatissimo) implying a certain accentuation and stronger tone color
	The regular staccato, whereby the tone should be permitted to sound between a moment and almost one half of the note value
	Portamento, whereby the tones must be permitted to sound almost up to half of the note value in conjunction with a certain special coloring
	The symbol for half-shortening (the tones should not sound shorter than half of the note value)
	The tenuto symbol above different notes signifies that they must be held for their entire note value; when above each note of a group, that we must permit the notes to sound throughout their entire note value if possible, without linking them to one another
	The well-known legato symbol, which we are also using, in the case of legato parts, for marking the phrase for lack of another symbol
	The strongest accentuation
	Accentuation still forceful enough
	Weak accentuation
	The tenuto symbol above the different tones of the legato parts signifies delicately emphasizing the tone by way of a different tone coloring

<sup>35</sup> Fung-Yin Huang, "Bartók's Contribution to Piano Pedagogy: His Edition of Bach's Well-Tempered Clavier and Impressions of Former Students" (DMA dissertation, The Ohio State University, 1994), 37.

<sup>36</sup> Fischer, 95.

<sup>37</sup> J. S. Bach, *From the Notebook for Anna Magdalena Bach*, ed. Béla Bartók (Miami Lakes, FL; Boca Raton, FL: Masters Music Publications, 1980), 2.

Victoria Fisher agrees that Bartók's use of the indications in his Bach editions represents his interpretation of piano tone, duration of notes, and sonority, although some indications would not have been appropriate to Bach.<sup>38</sup>

Understanding the instructive markings is vital to understanding Bartók's other educational editions, such as those of Mozart and Haydn. Based on his analysis of Bartók's editorial input in Mozart editions, Igréc asserts that Bartók's indications are extremely instructive and clear enough to present a picture of the composer's style in performing and teaching Mozart.<sup>39</sup>

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<sup>38</sup> Fischer, "Articulation Notation in the Piano Music," *Studia Musicologica Academiae Scientiarum Hungaricae* 36 (1995): 285-301; see p.298.

<sup>39</sup> Srebrenka Igréc, "Béla Bartók's Edition of Mozart's Piano Sonatas," DMA dissertation, Louisiana State University, 1993.

## CHAPTER 3

### TYPOLOGY OF EDITORIAL INDICATIONS IN BARTÓK'S EDITION OF NINETEEN HAYDN PIANO SONATAS

Bartók's edition of nineteen piano sonatas by Haydn for Rozsnyai was published 1911-1913 (the first 17 sonatas) and 1920 (the last two sonatas).<sup>40</sup> The numbers of the Haydn sonatas in Bartók's editions as listed in Masters Music Publications, which are reprints of editions of K. Rozsnyai (Budapest) are shown in Table 3.1.

Table 3.1. List of Haydn piano sonatas as numbered in Bartók's editions

No.	Hob.	Key	Composition Date
1	XVI:27	GM	1774-76
2	XVI:35	CM	1780
3	XVI:23	FM	1773
4	XVI:37	DM	1780
5	XVI:31	EM	1774-76
6	XVI:42	DM	1784
7	XVI:34	Em	1784
8	XVI:36	C sharp m	1770-75
9	XVI:48	CM	1789
10	XVI:41	B flat M	1784
11	XVI:39	GM	1780
12	XVI:40	GM	1784
13	XVI:19	DM	1767
14	XVI:49	E flat M	1789-90
15	XVI:38	E flat M	1780
16	XVI:46	A flat M	1767-70
17	XVI:52	E flat M	1794
18	XVI:12	AM	1767
19	XVI:44	Gm	1771-79

<sup>40</sup> Malcolm Gillies, "Bartók, Béla," *The New Grove Dictionary*, vol.2, 814.

Bartók's detailed instructions are classified here according to five categories: articulation, pedaling, dynamics, fingering, and other significant markings, such as indications of expression and realizations of ornaments. Types of editorial indications are outlined in Table 3.2.

Table 3.2. Editorial indications by category

Category	Editorial indications - Typology
Articulation	Added slurs and accents Added staccato, staccatissimo, tenuto, marcato, slurred staccato, dotted <i>tenuto</i> , slurred <i>tenuto</i> Extended note values in Alberti bass Etc.
Pedaling	Added pedal Finger pedal effects Pedal under trills, rests, staccatos, etc.
Dynamics	Specific dynamic directions for phrasing ( <i>cresc.</i> and <i>dim.</i> ) Wide range of dynamics ( <i>pp-ff</i> ) Frequent <i>sf</i>
Fingering	Turning 2 over 1 in scales Changing fingers on the repeated notes Finger substitution
Other significant markings	Specific expression markings ( <i>dolce</i> , <i>subito</i> , <i>espressivo</i> , <i>sonore</i> , <i>grazioso</i> , etc.) Formal analysis Specific directions for ornaments Added or omitted notes

Bartók's editorial indications in each of these five categories are found in abundance in his edition of Haydn's Piano Sonata Hob.XVI:49 in E flat Major. Most of Bartók's markings are extremely helpful for performers as a guide to phrasing, phrase shaping, articulation, dynamics, and instructions of expression and realization of ornamentation. Some dubious markings, however, can engender questionable stylistic choices and create problems in execution. For example, some pedal indications cause blurred sound.

## CHAPTER 4

### BARTÓK'S EDITION OF HAYDN'S SONATA HOB.XVI:49 IN E FLAT MAJOR

Bartók's editorial input to Hob.XVI:49 reflects his interpretation of Haydn sonatas in general, and offers instruction for performing eighteenth-century piano works on the modern piano. In general, Bartók's editorial indications are stylistic choices enhancing expression. Bartók's use of articulations, such as slurs or staccatos, contributes to rhythmic movements or cantabile phrases. Bartók's pedaling and dynamics creates various sonorities and dramatic phrases, and the fingerings are very reliable for connecting phrases. Other editorializations, such as expressive markings and added or omitted notes, are also significant because of their contextual purpose. Based on Bartók's markings in Haydn's Sonata Hob.XVI:49 in E flat Major, chosen phrases are examined as illustrations of the five categories of markings, while questionable markings that might lead to issues in execution are addressed. The following sources are used: Bartók's editions of Haydn's sonatas, published by Masters Music Publications in 1988, a reprint of K. Rozsnyai (Budapest); the first edition published by Artaria in 1791; and the facsimile of Haydn's manuscript of Piano Sonata Hob.XVI:49 in E flat Major, published by Weiner Urtext Edition in 2010.

#### 4.1 Articulation

Eighteenth-century manuscripts contained very few articulation markings, with certain articulation signs, such as slurs or staccatos, largely absent. For instance, in the standard performance practice of most eighteenth-century sources where notes appear without a slur, separation between the notes is implied.<sup>41</sup> Compared with the manuscript and the first edition,

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<sup>41</sup> Cliff Eisen, "Notation and Interpretation," in *A Performer's Guide to Music of the Classical Period*, ed. Anthony Burton (London: Associated Board of the Royal Schools of Music, 2002), 21.

articulation undergoes enormous modification in Bartók's Haydn edition; added or changed articulation signs are frequent. Bartók added slurs almost every phrase whether it is short or long, and he also changed slurs or staccatos to indicate his own conception of the phrases.

#### 4.1.1 Examples of Editorial Contributions

Bartók's indications for articulation are extremely specific and detailed, providing insight to his interpretation of Haydn in keeping with the late nineteenth century performance practice. In Examples 4.1a and 1b, where the first edition presents no markings, Bartók's staccatos clearly call for detached and active playing. Moreover, together with the *tenuto* marking on the last E<sup>b</sup>, Bartók indicates the musical effect clearly comparable to the cello ending a phrase.

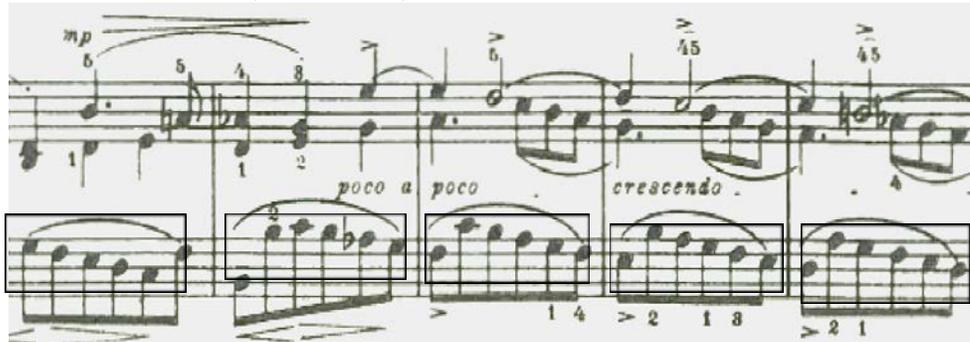
Example 4.1. Added staccatos

	Hob.XVI:49/i in E <sup>b</sup> , m.12, Bartók	First edition
a)		
b)		

Bartók's placement of slurs reflects his understanding of expressive or cantabile phrases (Example 4.2). In Example 4.2a, the slurs as well as added dynamic nuances over the figures in the left hand induce expressive playing of the sequence of musical units. In Example 4.2b, the slurs over the melody in the right hand instruct in detailed shaping of the melodic line.

Example 4.2. Added slurs

a) Hob.XVI:49/i in E<sup>b</sup>, mm.66-70, Bartók:



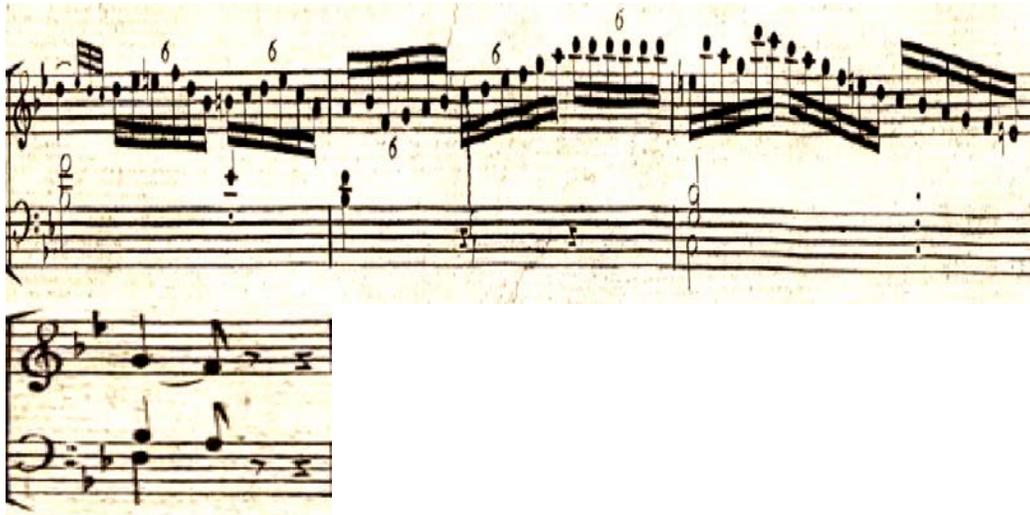
First edition:



b) Hob.XVI:49/ii in B<sup>b</sup>, mm.86-89, Bartók:



First edition:



Most of Bartók's added articulation symbols are extremely conducive of an expressive approach.<sup>42</sup> The articulation symbols introduced in Chapter II (see Table 2.1) help the pianist achieve specific note lengths and tone color. Example 4.3 shows Bartók's interpretation of the accompanying figure through addition of *tenuto* markings, which are absent as expected in the first edition. According to Bartók, the *tenuto* signifies delicately emphasizing the tone by way of a different tone coloring.<sup>43</sup>

Example 4.3. Added *Tenuto* for tone color, Hob.XVI:49/ii in B<sup>b</sup>, mm.111-112, Bartók:



First edition:

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<sup>42</sup> Huang, 37.

<sup>43</sup> Bach, 2.



4.1.2 Issues in Execution

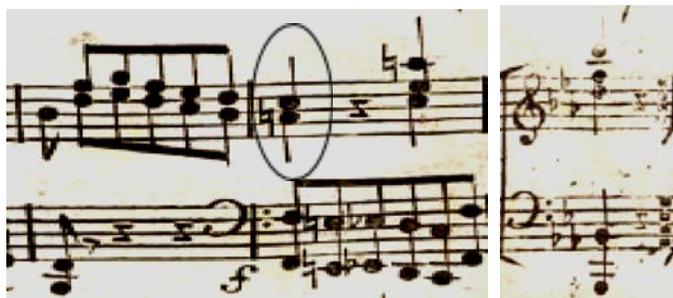
Bartók commonly marks staccatos on the last note of a phrase. In some situations, however, Bartók’s markings are not always clear as to their intentions, while his additions of staccato in similar passages are inconsistent (Example 4.4). In Examples 4.4a, 4.4b, and 4.4c, while the first edition lacks staccato markings altogether, thus suggesting sustained note values, Bartók’s inconsistent staccato markings lead to confusion as to whether the ending should be short or receive a full note value.

Example 4.4. Inconsistency of added staccatos

a) Hob.XVI:49/i in E<sup>b</sup>, mm.62-64, with staccato, Bartók:



First edition:



b) Hob.XVI:49/i in E<sup>b</sup>, mm.189-191, without staccato, Bartók:



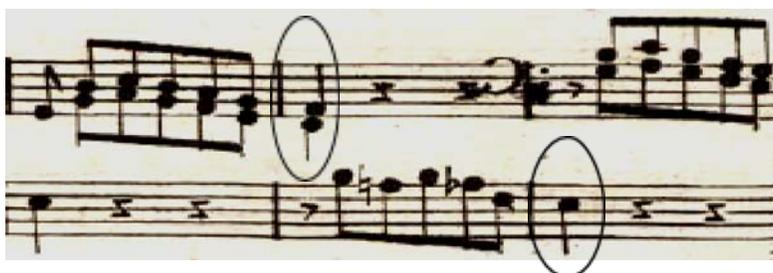
First edition:



c) Hob.XVI:49/i in E<sup>b</sup>, mm. 204-206, with staccato, Bartók:



First edition:



Barring an omission on the part of the printer, there is a possibility that Bartók wanted different effects in different sections of the movement. The difference between the slurring in the left hand in mm.190-191 and mm.205-206 adds weight to the argument.

Bartók frequently added accents, often at the beginning or end of short phrases; in Example 4.5a, the accent is placed in the middle of phrase, clearly for the purpose of emphasizing the downbeat of the measure. However, as Haydn provided the slur over the descending left hand line, a tenuto mark, as defined by Bartók (see Table 2.1), would have been more appropriate (Example 4.5). In Example 4.5b, Bartók added accents on the first beats of mm.68-70 in the left hand at the beginning of each slur. However, as indicated in Example 4.5c, an alternate articulation would promote more flowing execution, without unnecessary accents.

#### Example 4.5. Added accents

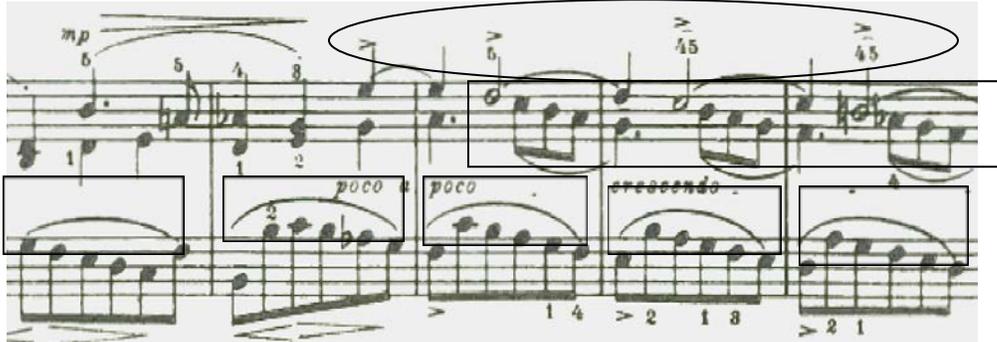
a) Hob.XVI:49/iii in E<sup>b</sup>, mm.32-34, Bartók:



Facsimile:



b) Hob.XVI:49/i in E<sup>b</sup>, mm.66-70, Bartók:



c) Hob.XVI:49/i in E<sup>b</sup>, mm.66-70, alternate articulation:



## 4.2 Pedaling

Haydn's letters in 1789—the year in which he composed Hob.XVI:49—describe his commitment to writing keyboard music for the fortepiano.<sup>44</sup> Haydn's Wenzel Schanz fortepiano, which he purchased in 1788, had the standard range of five octaves, and two knee levers; one lever lifted the dampers, while the 'moderator' lever interposed leather taps between strings and hammers. Most fortepianos of the late eighteenth century had the knee levers and damper pedals which worked almost the same as those on modern pianos; therefore, using damper pedaling for

<sup>44</sup> Bernard Harrison, *Haydn's Keyboard Music: Studies in Performance Practice* (Oxford, England: Charendon Press; Oxford, England; New York: Oxford University Press, 1997), 31.

the works of late eighteenth century composers, especially Mozart and Haydn, should be considered.<sup>45</sup>

#### 4.2.1 Examples of Editorial Contributions

Haydn indicated the use of damper pedal markings in only one work, the Piano Sonata Hob.XVI:50 in C Major.<sup>46</sup> Despite the presence of pedals on pianos of the make Haydn had, there are no pedal markings in Haydn's score for Hob.XVI:49. The approach to performance of classical music in Bartók's time definitely demanded use of pedals. Bartók therefore added numerous pedal markings, indicated by bracket type, giving a very clear instruction for pedal change or releases.<sup>47</sup> Ernő Balogh recalls Bartók's use of pedals:

Bartók was for clean use of the pedal, without overindulging in its use. On the other hand, he used the soft pedal frequently and encouraged his students to do so. He also used and taught the half pedal for separating changing harmonies or for thinning out a sonority.<sup>48</sup>

*Empfindsamer Stil*, "sensitive style," was a significant principle of Haydn's musical aesthetics.<sup>49</sup> Bartók seems to fully understand and appreciate this style, and reflected it in his editions of the Haydn sonatas. In Examples 4.6a and b, the pedal signs under the expressive melodic lines amplify sonority as well as sustaining harmonies and atmosphere (Example 4.6). The variety of pedal lengths are shown in Examples 4.6a, short pedals in successive measures including fragments without pedals; and 4.6b, long harmonic pedals where wide register contrast calls for the use of such pedaling.

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<sup>45</sup> Joseph Banowetz, *The Pianist's Guide to Pedaling* (Bloomington: Indiana University Press, 1985), 136.

<sup>46</sup> Harrison, 381.

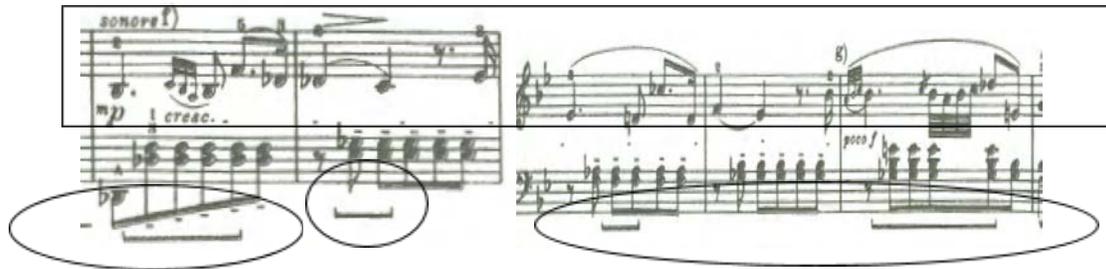
<sup>47</sup> Yeomans, 5.

<sup>48</sup> Gillies, *Bartók Remembered*, 46-47.

<sup>49</sup> James Webster, "Haydn's Sensibility," *Studia Musicologica*, Vol. 51, No. 1/2 (2009): 14-27; see p.19.

Example 4.6. Pedal signs under melodic lines

a) Hob.XVI:49/ii, B<sup>b</sup> minor section, mm.21-25, Bartók:



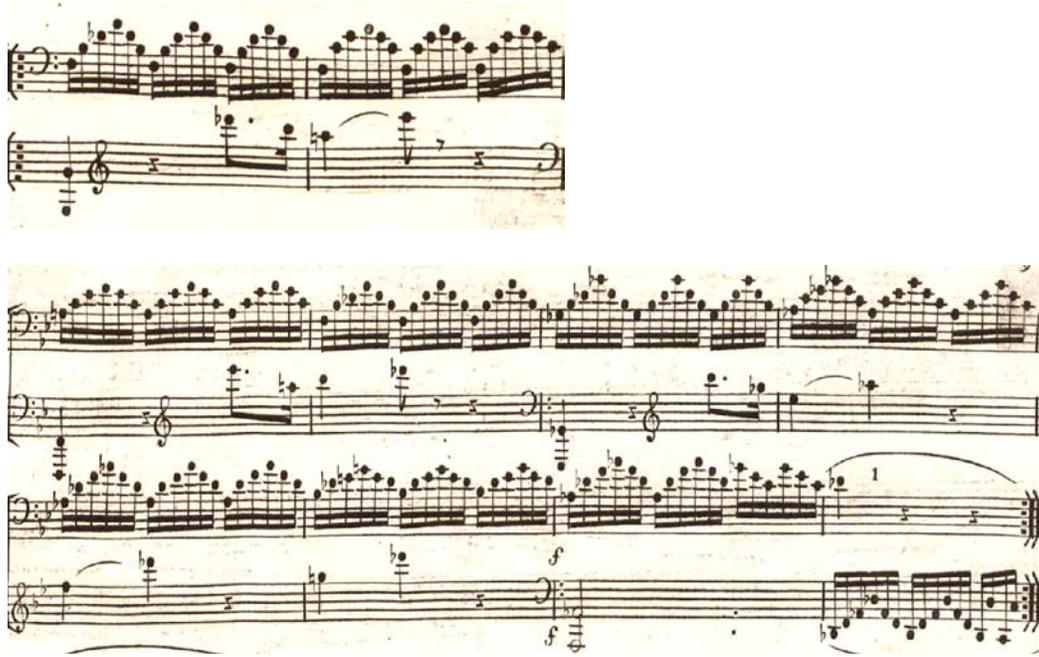
First edition:



b) Hob.XVI:49/ii, B<sup>b</sup> minor section, mm.57-66, Bartók:

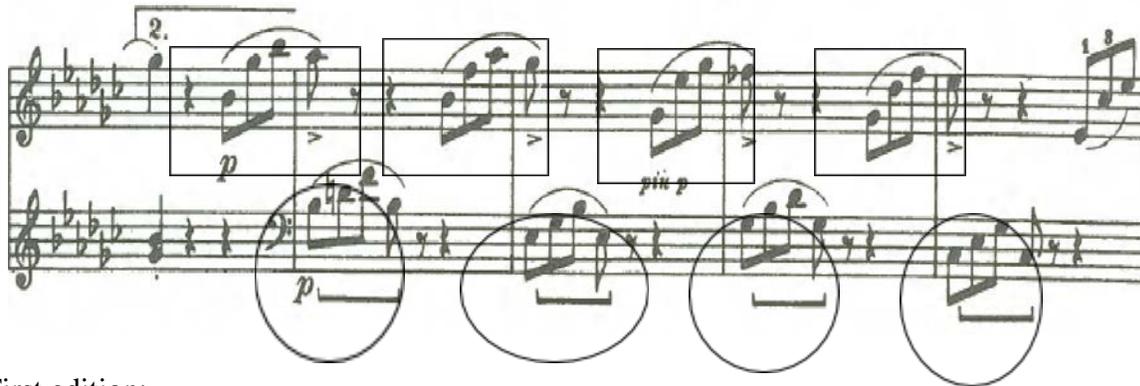


First edition:



Pedaling provided by Bartók under a sequence of short phrases brings diversity to tone color, creating a conversation between the two phrases (Example 4.7).

Example 4.7. Pedal signs for variety of tone color in sequences, Hob.XVI:49/iii, E<sup>b</sup> minor section, mm.68-72, Bartók:



First edition:



Another aspect of Bartók’s pedal indications is “finger pedaling,” a technique of holding a note longer than its note value. This technique is used to sustain harmonies without using the damper pedal; it also helps to bring out moving lines in *Alberti* bass. In Example 4.8, Bartók for this reason modifies sixteenth notes to eighth notes.

Example 4.8. Modification of note values, Hob.XVI:49/i in E<sup>b</sup>, mm. 162-163, Bartók:



First edition:



#### 4.2.2 Issues in Execution

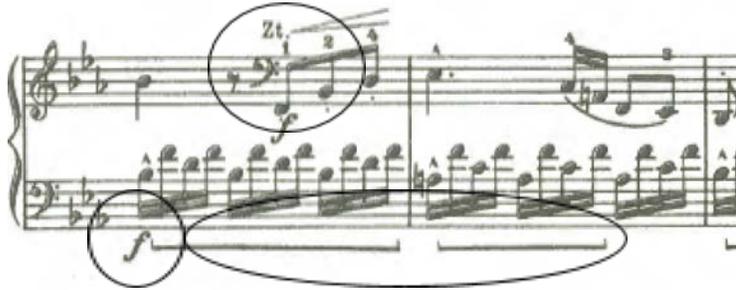
Some of Bartók’s pedal indications are controversial and require modifications. Some performers of Mozart and Haydn’s music on a modern piano rarely use pedals because the mechanism of the modern piano frequently blurs details of articulation or causes ambiguous phrasing.<sup>50</sup> In Example 4.9a, Bartók’s use of lengthy pedal markings blurs the sound. This *f* section features rapid accompaniment and staccato melody in the right hand in a low register; as a result, the clarity and character of the melodic line is lost if Bartók’s pedaling is followed. An

<sup>50</sup> Harrison, 382.

alternate pedaling is suggested in Example 4.9b, to achieve fullness in harmony on the first beats in each measure and to maintain clarity of the staccato melody.

Example 4.9. Lengthy pedal marking under *Alberti* bass

a) Hob.XVI:49/i in E<sup>b</sup>, mm.42-44, Bartók:



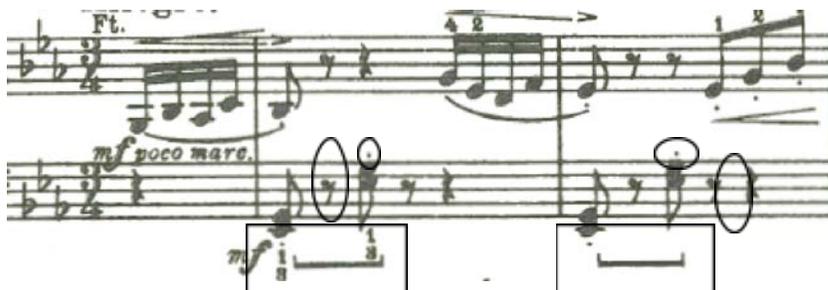
b) Hob.XVI:49/i in E<sup>b</sup>, mm.42-44, alternate pedaling:



Bartók frequently gives pedal indications under phrases where staccatos, rests, and short slurs are of the highest importance for the character of the musical expression. In Examples 10a and 10b, Bartók's pedaling cancels out the execution of those markings. Therefore, no pedaling is suggested for Example 4.10a; pedals on every beat in the left hand would work better to bring out the short slurs in the left hand and staccatos in the right hand in Example 4.10b.

Example 4.10. Pedal signs with articulation markings

a) Hob.XVI:49/i in E<sup>b</sup>, mm.1-2, Bartók:



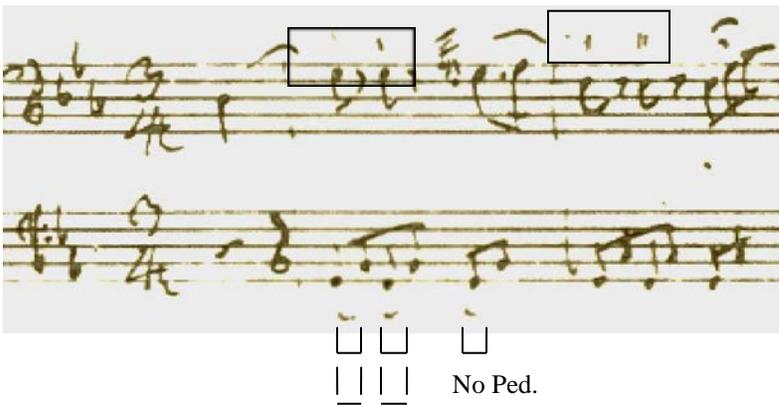
Facsimile:



b) Hob.XVI:49/iii, in E<sup>b</sup>, mm.1-2, with short rhythmic slurs, Bartók:



c) Hob.XVI:49/iii, in E<sup>b</sup>, mm.1-2, alternate pedaling:



### 4.3 Dynamics

Haydn wrote ‘Sonata per il Forte-piano’ on the manuscript of Hob.XVI:49.<sup>51</sup> The Schanz fortepiano which Haydn played during his composition of this sonata featured extremely shallow key dip and light touch, and thin strings and hammers.<sup>52</sup> In addition, the fortepiano mostly needs a light finger-touch, and the volume of the instrument could never fill large concert halls because of its delicacy and sensitivity.<sup>53</sup> Modern pianos have been developed to increase volume with larger hammers, thicker strings, and soundboard. David Ward asserts that bringing out the contrasts of dynamics on the modern piano in playing Haydn’s music is recommended because the pianos of his time also had a wide range of dynamics.<sup>54</sup> Bartók’s understanding of dynamics of the Haydn sonata on the modern piano reflects this concept, and his use of dynamics presents a wide range.

#### 4.3.1 Examples of Editorial Contributions

Excepting a few places, Bartók kept many of the dynamic indications present in the facsimile and the first edition. However, he also added numerous detailed and instructive dynamic markings; while Haydn’s dynamic indications from the facsimile and the first edition contain only *pp*, *p*, *f*, *fz*, and *crescendo* and are limited in frequency, Bartók’s dynamic markings include *pp*, *p*, *mp*, *mf*, *f*, *ff*, *fz*, *sf*, *crescendo*, *decrescendo*, and *diminuendo*, as well as *più*, *poco*, *molto*, and *subito*. In Examples 4.11a and b, Bartók’s use of *crescendo* and *decrescendo* helps the performer follow and understand the direction and shape of both phrases and motives.

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<sup>51</sup> Harrison, 8.

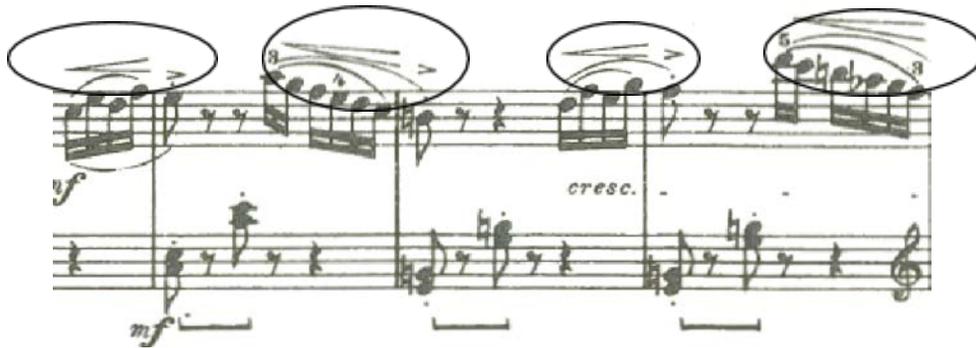
<sup>52</sup> *Ibid.*, 10.

<sup>53</sup> David Ward, “Keyboard,” in *A Performer’s Guide to Music of the Classical Period*, ed. Anthony Burton (London: Associated Board of the Royal Schools of Music, 2002), 44.

<sup>54</sup> Ward, 49.

Example 4.11. Added dynamics

a) Hob.XVI:49/i in E<sup>b</sup>, mm.80-83, short phrases, Bartók:



First edition:



b) Hob.XVI:49/ii, in B<sup>b</sup>, mm.29-31, long phrase, Bartók:



First edition:



Bartók creates “double dynamics” by giving specific instructions for both larger phrases and smaller units within the larger phrase.<sup>55</sup> Example 4.12 shows Bartók’s use of “double dynamics.”

Example 4.12. “Double dynamics,” Hob.XVI:49/ii, in B<sup>b</sup>, mm.49-50, Bartók:



First edition:



#### 4.3.2 Issues in Execution

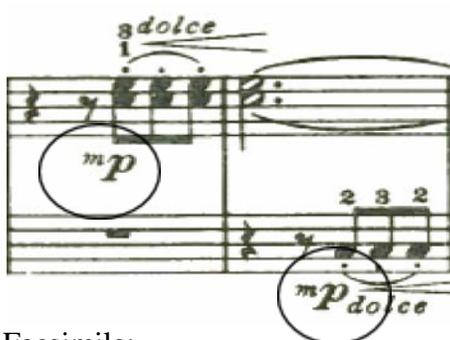
Haydn’s scores have a limited amount of dynamic indications. They are added only at important points for special effect. Bartók modifies or omits some of the original markings; even acknowledging the totality of Bartók’s approach as presented in his educational editions, it is difficult to accept omissions of or modifications to the composer’s indications. Haydn’s markings should at least have been showed in addition to the editor’s. In Example 4.13a, Bartók’s modifies Haydn’s *p* to *mp*, while Example 4.13b shows omission of Haydn’s *fz*, which

<sup>55</sup> Igréc, 45.

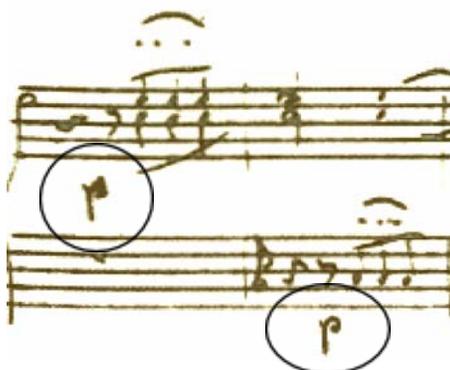
would give a stronger emphasis than an accent added by Bartók.

Example 4.13. Modification and omission of dynamics

a) Hob.XVI:49/i in E<sup>b</sup>, mm.53-54, modification, Bartók:



Facsimile:



b) Hob.XVI:49/iii in E<sup>b</sup>, mm.90-91, omission, Bartók:



Facsimile:



## 4.4 Fingerings

As was generally a custom at this time, no fingering is provided in the facsimile or the first edition. Bartók mostly provides acceptable and effective fingerings which support the musical details, such as articulation and dynamics. However, some problematic fingerings are also found in his edition of Haydn's sonatas.

### 4.4.1 Examples of Editorial Contributions

All fingerings in Bartók's edition are editorial, and most of them are appropriate and dependably idiomatic. Example 4.14a shows Bartók's fingering of repeated 3-2 in scale figurations with short rhythmic slurs, and Example 4.14b presents changing fingers on repeated notes.

Example 4.14. Added fingering

a) Hob.XVI:49/ii in B<sup>b</sup>, m.49, on short rhythmic slurs, Bartók:



First edition:



b) Hob.XVI:49/ii in B<sup>b</sup>, mm.53-54, on repeated notes, Bartók:



First edition:



Other aspects of Bartók's fingerings are frequent use of finger substitutions as seen in

Example 4.15.

Example 4.15. Finger substitution, Hob.XVI:49/i in E<sup>b</sup>, mm.69-70, Bartók:



#### 4.4.2 Issues in Execution

Mária Comensoli (1905-?), who studied with Bartók in the mid-1920s, comments on his “peculiar” fingering, wrist, and arm technique.<sup>56</sup> Some questionable fingerings can be found in this sonata; for instance, in some cases Bartók seems to focus more on accenting a note than on

<sup>56</sup> Mineo Ota, “Bartók’s Wrists and 19<sup>th</sup>- Century Performance Practice,” *Studia Musicologica* 53 (2012): 162-170; see p.162.

smooth connection within a phrase. In Example 4.16, connecting the ascending line should be more important than emphasizing the last note; therefore the fifth finger or a thumb is suggested here rather than the index finger.

Example 4.16. Special fingering, Hob.XVI:49/i in E<sup>b</sup>, mm.32-33, Bartók:



#### 4.5 Other Significant Markings

Bartók added a number of expression markings, and they are among the most interesting and useful aspects of his edition. Balogh's testimony tells of Bartók's frequent use of expressive markings:

Bartók had no use for sentimental playing, which does not mean that he forbade emotional expression. In fact my music has many of his pencil marks indicating either 'espressivo' or the same, in his shortened way, 'espr.'. There are also several 'dolce' marks, by which he meant gently, while by 'espressivo' he meant a singing tone with feeling.<sup>57</sup>

Bartók was not afraid of changing Haydn's texts by adding or deleting notes. In few places, changes in the text are made for highlighting specific melodies. Bartók also provides both form analysis within the text and specific directions for every single ornament in the footnotes.

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<sup>57</sup> Gillies, *Bartók Remembered*, 46.

#### 4.5.1 Examples of Editorial Contributions

Bartók's additions in this sonata include *espressivo*, *dolce*, *sonore*, *grazioso*, and *subito*; these help to understand the atmosphere of some sections. Example 4.17 shows Bartók's use of *dolce*, which gives a tender mood and tone color of the developing phrases.

Example 4.17. Added *dolce* marking, Hob.XVI:49/i in E<sup>b</sup>, mm.53-57, Bartók:

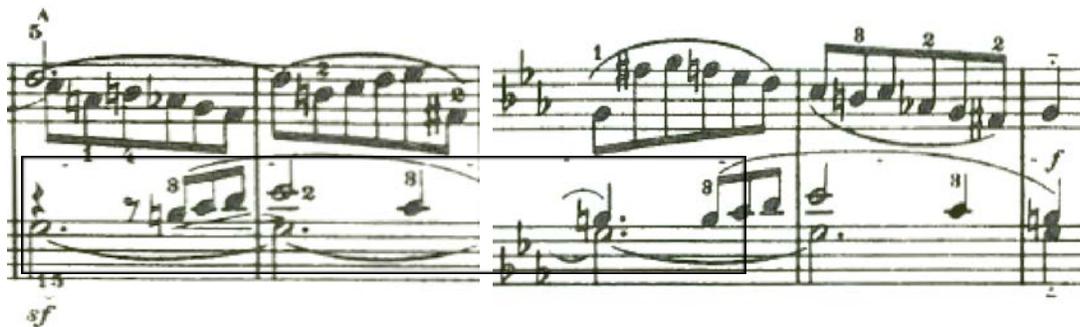


#### 4.5.2 Issues in Execution

Bartók occasionally changes the music itself, by adding or omitting notes or by adding ties. This, of course, is very problematic for the modern performer; changing musical material should be completely avoided, and at the very least be clearly indicated in a footnote. In Example 4.18, the clarity of the manuscript makes it difficult to determine if only the Gs in mm.78-79 are tied as appears in the manuscript, or if it should be assumed that the Gs in mm.76-77 are also tied. The first edition shows only a tie in mm.78-79, as does the manuscript. Other editions handle the passage differently. Henle edition has one tie as in the first edition. Wiener Urtext Edition handles the Gs in the bass differently by adding another tie in mm.76-77 in the parenthesis as an editorial comment, which calls for the G to be played again in m.78. Bartók, however, avoids repeated Gs in the bass in mm.76-78 by adding ties.<sup>58</sup>

<sup>58</sup> Other editions, such as Universal, also use this interpretation, but indicate it in parenthesis as an editorial comment.

Example 4.18. Omitted notes, Hob.XVI:49/i in E<sup>b</sup>, mm.76-80, Bartók:



Facsimile:



It seems Bartók's intention in adding ties to the Gs was to bring out and highlight the melody of the left hand. However, the G in the left hand should be played at least twice to reinforce the pedal point.

## CHAPTER 5

### CONCLUSION

Bartók's editions can serve as an informative guide to considering various aspects of performance of classical music as understood by this great composer and pianist. They can also provide insight into approaching performance of Bartók's own works in ways of understanding his articulation and directions of other significant expressive markings. Bartók's editorial input reflects both his interpretation of classical period music in general and also his specific musical ideas regarding Haydn's sonatas. However, in a number of places, Bartók's additions or changes of articulation or pedals do not work properly in the performance and cause possible issues in execution. Although Bartók's changes of Haydn's notes are reflective of performance practice for his generation, his additions or omissions of original texts should have been indicated in footnotes for the contemporary performer considering use of the edition.

Bartók's main concern in editing Haydn's piano sonatas was to supply musical details, which he provides through articulation, dynamics, pedaling, expression, and other significant markings. These markings help performers playing on the modern piano to understand late nineteenth century interpretation of eighteenth century music. Bartók's use of pedals and wide dynamic ranges also enhances dramatic effects on the modern piano. All the expressive markings serve as a guide to certain moods as well as tone color.

Despite some problematic markings, Bartók's editions of Haydn's piano sonatas definitely provide a clear direction for the expressive playing of these sonatas as well offering insights to Bartók's teaching philosophy and performing style. It is hoped that the information included in these editions warrants their consideration for performance or study alongside standard edition.

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