

disappointment. Only such an interpretation can explain the poet's popularity among his contemporaries and those who have come after him.

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BÉLA BARTÓK: LETTERS. Edited by *János Demény*. Translated by *Péter Balabán* and *István Farkas*. Translation revised by *Elisabeth West* and *Colin Mason*. New York: St. Martin's Press, 1971. 466 pp. \$20.00.

BÉLA BARTÓK. By *József Ujfalussy*. Translated by *Ruth Pataki*. Translation revised by *Elisabeth West*. Boston: Crescendo Publishing Co., 1972. 459 pp. \$9.00.

This volume of letters is the first collection of Bartók documents in English. Appendix 1 lists four previous collections by the same editor—three in Hungarian, each containing different items, and one in German. The present volume adds sixty new documents among its total of 289. Appendix 8, the bibliography, discloses a further Italian volume, which, among its 270 items, includes some additional discoveries. These (about 750) documents are mostly letters written by Bartók, but also some draft notes and some letters written to or about Bartók, as appendix 2 ("Notes on the Present Edition") shows. The first two appendixes should have been placed at the beginning of the book, after Sir Michael Tippett's brief preface. That this was originally planned emerges from a misdirected reference. Similarly the bibliography should have been placed after the preface. Other useful appendixes include a "List of Letters" (which rather duplicates the "List of Correspondents") and "Notes," the most helpful section (referring to each document, this section cites the original edition from which it is translated and gives a full background). Another appendix offers a helpful but unfortunately incomplete chronological list of Bartók's compositions; and a "List of Places" refers to places mentioned in the letters which are no longer in Hungary and therefore now have different names. This list could have been absorbed into the index, thus avoiding duplications. There is also an "Index of Bartók's Compositions Referred To in the Volume."

Nothing can serve better to reveal the man Bartók than such a collection; one would only wish it were more complete. The translation is excellent on the whole, and printing errors are at a minimum. Only rarely do the "Notes" slip up; for example, in the notes to letters 3 and 4 reference is made to persons not mentioned in these particular letters, and in the notes to no. 62 wrong reference is made to Rudolf Ganz's last domicile and to the location of the Moldenhauer collection. The letters introduce us to the budding pianist and composer who at twenty-two became a fervent nationalist and as such devoted himself indefatigably to the collecting of folk songs, but who abhorred chauvinism and fascism (see nos. 207–211) and upheld the brotherhood of all nations. One learns firsthand of the successive influences and enthusiasms that played upon Bartók (Richard Strauss, Murillo, Wagner, Liszt, Nietzsche, Delius), who at twenty-four was fully convinced of his worth as a composer. At the same time he rejected religion for an ethical humanism and idealism which he explained to his first love, Steffi Geyer—who rejected both his ideas and his love (nos. 41–42). One is impressed by the tenacity with which Bartók pursued his folk-music research, and one is glad to see how much warm friendship and recognition he inspired among great artists such as Busoni, Hindemith, Kodály,

Koussevitzky, Menuhin, Sacher, and Szigéti. A few letters include musical examples and discussions of folk music that are enlightening—including different readings of the same folk songs transcribed at various times (nos. 43, 131) or the origin of the “Steffi-Geyer motiv” that reappears in many of Bartók’s works (no. 42). Above all, one admires the dignity, humanity, courage, and integrity of a great person revealed in these letters.

This book is a must for anyone interested in Bartók. It also offers over twenty photographs, including some of the composer’s manuscripts.

The Ujfalussy book is also quite an important contribution to the Bartók literature. It gives an excellent sociopolitical commentary that is carefully related to Bartók’s career, clarifying the background for all those who are not very familiar with the Hungarian scene of his day. The author ably explains the changing circumstances of Bartók’s life, including the pressures and attacks that often drove him to withdraw from public appearances in Budapest. On the other hand, the book is written from a narrowly Hungarian point of view, and the author himself admits that the last chapter, describing Bartók’s last years in the United States, was difficult for him to handle. He mentions many names of Hungarian poets, critics, politicians, and so forth, who are well known only to fellow Hungarians, and fails to provide the necessary glossary for other readers. He also works hard at such party slogans as “bourgeois” and at glorifying the brief period in 1919 when the Communist “Republic of Councils” reigned over Hungary, but not once mentions its leader, Béla Kun, who during the Stalinist purges in 1936–37 was liquidated and became a nonperson. He does everything to somehow whitewash—or rather redwash—Bartók, this gentle humanist, this individualist, who was opposed to any dictatorship.

Ujfalussy’s analyses of the major works are often helpful, though they tend to become overromantic panegyrics. The connections drawn between the various works are usually revealing, but sometimes rather forced. The music is always seen as fulfilling a social, political, or philosophical program. The influences that affected Bartók’s music are well worked out—from Richard Strauss and Liszt through Debussy to Stravinsky (though Bartók rejected the latter’s vaunted objectivity and Hindemith’s “neue Sachlichkeit”). One wonders at the stress on Reger’s influence, which supposedly yielded only in later years to Bach’s. On the other hand, despite much discussion of Bartók’s preference for “night music,” no mention is made anywhere of Mahler. Is he also a nonperson, despite his years at the Budapest opera house? But the pillars of Bartók’s style are, of course, recognized as folk music and Beethoven and the friendship with Kodály. In this book Bartók emerges fully as a composer, pianist, and ethnomusicologist. But his personality as a family man and teacher remains obscure. His two wives and two sons are no more than shadows; and his mother, sister, and friends hardly appear, except during his youth.

The translation is on the whole quite good, though there are some vague passages and some unidiomatic or wrong words here and there, such as “review” for “revise” (p. 21), “atavistic” for “national” (p. 274), “immense” for “magnificent” (p. 328), “triola” (pp. 349–50), and the “Great Fugue in Beethoven’s String Quartet op. 133” (p. 350). Unnecessary also are such names as Ferenc Liszt, Frigyes Reiner, and János Richter; surely Franz, Fritz, and Hans are preferable. The editing is good, and there are few printer’s errors. Similarly there are only a few inaccuracies in the text, such as when it is stated that Bartók’s father “in 1880,

at the age of 25, married . . . and died on Aug. 4, 1888, in the 31st year of his life" (pp. 15–16, 18).

The book closes with several useful appendixes: "Chronological Survey of the Major Events in the Life of Béla Bartók," a complete catalogue of the works (including all early ones and all original versions), a complete list of Bartók's writings, a discography (which includes a complete list of recordings made by Bartók), and a bibliography (which is incomplete, omitting many non-Hungarian books and articles). But there is no general index. Similarly the book presents no musical examples and, except for a frontispiece, no pictures.

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FOLK MUSIC OF HUNGARY. By *Zoltán Kodály*. Enlarged edition revised by *Lajos Vargyas*. Translated by *Ronald Tempest* and *Cynthia Jolly*. Translation revised by *Laurence Picken*. New York and Washington: Praeger Publishers, 1971. 195 pp. \$6.50.

Zoltán Kodály was not only one of Hungary's great composers but along with Béla Bartók was responsible for the collection of folk songs which formed the basis for the *Corpus musicae popularis hungaricae*, established in Budapest in 1951. Before his death in 1967 Kodály made extensive notes for a revised version of the first English edition of his classic work of folk-song studies. These changes have been incorporated into the present edition, prepared by Professor Lajos Vargyas, a musicologist and former student of Kodály's. In the notes to this new edition Vargyas tells us that the book includes a large number of new musical examples as well as numerous addenda. Most of the new examples were chosen by Kodály himself. Furthermore, consideration of two recent works which have greatly expanded earlier knowledge of the field of Hungarian folk music (the "laments" volume from the *Corpus musicae popularis hungaricae* and Bálint Sárosi's exposition on instruments in the *Handbuch der europäischen Volksmusik-instrumente*) has added to the facts and interpretations incorporated into this edition.

Kodály wrote, in the preface of the earlier English edition (1960), that this volume should "point the way to greater gains from the comparative study of musical folklore." Such a claim is justified to a greater degree in the newer edition. Subjects discussed include the oldest known tune construction and the use of the pentatonic scale, popular art songs, and the old song traditions. There are also chapters on instrumental music, "laments," children's songs, and the ancient greeting songs (*regős*). The work is amply supplied with musical examples that are carefully analyzed with regard to form, content, and origin. The song texts are also translated into English. There are numerous excellent plates and photographs depicting the various Hungarian folk instruments, both in performance and "at rest."

Although many of the chapters in this new edition repeat facts and theories already known to all who have a scholarly interest in, or general knowledge of, Hungarian folk music, the numerous musical examples and especially the clear English translations make this edition of definite value.

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