

Dvořák's angesichts der drängenden Zeit mitunter ein schier unlösbares Problem darstellt. Und zum anderen hat sich im Zuge der Sanften Revolution das Ansehen der Sache »Kritische Gesamtausgabe« verschoben. Was zuvor als national-staatlich kulturelles Aushängeschild noch wie selbstverständlich gefördert wurde, unterliegt heute dem für die Geisteswissenschaften so unangemessenen wie perfiden Diktat von naturwissenschaftlicher Stringenz, Effizienz, Konkurrenz und immer weniger finanzieller Mittel. Dabei gäbe es so viel zu tun, um – wie Nejedlý dies 1924 postulierte – endlich die großen tschechischen Komponisten in ihrer Ungeteiltheit und Vollständigkeit kennenlernen und über sie national wie international forschen zu können.

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From »all'ongarese« to Bartók

Current Editions in Hungary

In the present survey I concentrate on scholarly editions of music in Hungary in progress, although a critical review of the past 40 years would indeed be very much timely. To say a few words about the past, the production of state music-publishing house Editio Musica Budapest (EMB) during the previous regime was an inevitably success story. An astonishing amount of music was printed for cheap price with the assistance of well-trained music librarians and young musicologists (e.g. Johann Georg Albrechtsberger, Florian Leopold Gassmann, Michael Haydn, e. a. works in the *Musica Rinata* series, the complete lute music by Valentin Bakfark), as well as by editors mostly with a background in composition. Unfortunately, the latter type often worked for the EMB pocket scores shamelessly from the text of German »Neue Ausgaben« that we in Hungary criticized, without success, and that musicologists in Germany with irritation rightly condemned. (Incidentally in the 1990s the relatively cheap Könnemann Music Budapest urtext editions provoked partly similar feelings. This, however, is a less unambiguous issue. Beyond disputable editions, several others are excellent; they represent a revised urtext philosophy compared to the past decades of »Neue Ausgaben«, e.g. Miklós Dolinszky's edition of Haydn's *Sämtliche Klavierwerke* in five volumes.) The Hungarian *Neue Liszt Ausgabe* that from 1970 on in its first series intended to produce the modern critical edition of the solo piano music could also be discussed here. Unfortunately it was based on entirely wrong principles devised by two senior Hungarian Liszt specialists (composer-musicologists Zoltán Gárdonyi and István Szélenyi). Enough to say that not even the following volumes produced in the EMB editorial workshop with younger specialists working under Imre Sulyok's guide in a more sensible way could save the whole series. This is indeed a missed chance: Liszt's fascinating case could have been

put in the forefront of modern text criticism in form of an edition, which is no more chasing the ›Fassung letzter Hand‹ concept or the almighty role of the autograph score.

I will also disregard a critical evaluation of current projects in the edition of traditional music (›Volksmusik‹) in Hungary, although three more or less rival series of very different sizes still wait for some kind of a sensible finalization. Folk music edition is a much-debated issue among our musicologists with conflicting views and I could only represent my standpoint. It is well known that the planned ›Gesamtausgabe‹ of Hungarian folk music (*Corpus Musicae Popularis Hungaricae*) started under Zoltán Kodály's direction in 1951, in more than 50 years produced only ten volumes and this is still only a fraction of the giant undertaking based on high-standard traditional ethnomusicological work that in many ways is already a dinosaur in the present context of anthropological studies. Unfortunately its publication cannot be speeded up. This trap situation urged László Dobszay and Janka Szendrei (recently known primarily for their superb contributions in the Cantus Planus study group) to bring out at least a sophisticatedly organized catalogue of the folksong types,¹ planned for three volumes of which volumes I–II came out in 1988 in Hungarian, in 1990 only the first volume in English; the closing volume is missing. A third project, the publication of Béla Bartók's *Hungarian Folk Songs: Complete Collection* – the relatively small corpus of those ca. 13.000 melodies that directly inspired the oeuvre and style of Bartók and Kodály – has an even more disappointing story. After the publication of the first volume in 1991,² only two further volumes of the planned eight are more or less completed up to now.

Incidentally a survey of facsimile editions of chant sources (including the recently published *Istanbul Antiphonal*),³ complex source descriptions (like the CAO – ECE = *Corpus Antiphonalium Officii – Ecclesiarum Centralis Europae* volumes), or the exploration of new sources for recorded performance by *Schola Hungarica*, the renowned singers under Dobszay and Szendrei, could be the topic of a self-sufficient discussion.⁴ Fortunately this need not be detailed; chant studies in Hungary in these days belong to the forefront of international musicology.

Lesser known is a series that in many ways preserves a ›Denkmäler‹-type older – or we may say ›classic‹ – approach. *Musicalia Danubiana* is edited by the Institute for Musicology of the Hungarian Academy of Sciences. It is a mixed series of different types of unpublished music from the one-time Hungarian cultural region: graduals as well as ›Tabulatura‹ sources; church music and instrumental music from the 18th and early 19th centuries alike, written by Hungarian noble dilettante or ›Kleinmeister‹ composers as well as by Germans and Bohemians who settled in Hungary.

Musicalia Danubiana is an edition with bilingual commentaries (recently Hungarian and English), with extensive introductory studies and appropriate critical commentaries.

1 László Dobszay and Janka Szendrei, *The Catalogue of the Hungarian Folksong Types: Arranged According to Styles*, Budapest 1990.

2 Sándor Kovács and Ferenc Sebő (eds.) (english version), *Hungarian Folk Songs. Complete Collection*, compiled by Béla Bartók, vol. 1, Budapest 1993.

3 *The Istanbul Antiphonal (about 1360)*, facsimile edition with studies, ed. by Janka Szendrei, Budapest 1999.

4 Details about the publications in: <http://www.zti.hu/earlymusic/earlym.html> 6. 4. 2006.

The scores are produced by computer program of occasionally mediocre quality. Yet these volumes supply the background to the History of Music in Hungary, a major undertaking of the Institute for Musicology, planned for five or six volumes of which only the first two are published,⁵ partly because the repertoire of the 18th century has not yet been sufficiently explored.

Musicalia Danubiana

Budapest, 1982–2000, MTA Zenetudományi Intézet. ISSN 0230–8223

1. *Missale notatum Strigoniense ante 1341 in Posenio*. Ed. by Janka Szendrei, 1982. 692 p.
2. Rauch, Andreas: *Musicalisches Stammbüchlein 1627*. Ed. by Ágnes Sas, Antal Jancsovcics, 1983. 226 p.
3. Istvánffy, Benedek: *Church Music Works*. Ed. by Veronika Vavrincez, 1984. 271 p.
4. Druschetzky, Georg: *Partitas for Winds*. Ed. by Dorottya Somorjay, 1985. 604 p.
5. *Tabulatura Vietoris saeculi XVII*. Ed. by Ilona Ferenczi and Marta Hulková, Bratislava: Opus 1986. 251 p.
6. Bengraf, Joseph: *Six Quartets*. Ed. by Ágnes Sas, 1986. 227 p.
7. *Hungarian Dances 1784–1810*. Ed. by Géza Papp, 1987. 330 p.
8. Zarewutius, Zacharias: *Magnificats and Motets*. Ed. by Róbert Árpád Murányi, 1986. 233 p.
9. *Graduale Ecclesiae Hungaricae Epperiensis, 1635*. (1–2.) Ed. by Ilona Ferenczi, 1989. 656 p.
10. Esterházy, Pál: *Harmonia caelestis, 1711*. Ed. by Ágnes Sas, 1989. 379 p. (3. kiadás, 2001.)
11. Deppisch, Valentin: *Te Deum – Magnificat – Vesperae de confessore*. Ed. by Ágnes Sas, 1990. 319 p.
12. *Graduale Strigoniense, saeculi XV/XVI*. (1–2.) Ed. by Janka Szendrei, 1993. 685 p.
13. Istvánffy, Benedek: *Missa »Sanctificabis annum quinquagesimum, vel Sanctae Dorotheae«, 1774*. Ed. by László Dobszay and Ágnes Sas, 1995. 421 p.
14. *Codex Caioni, saeculi XVII*. (1–3.) Intr. and ed. by Saviana Diamandi, Ágnes Papp, 1994. Facsimile (547 p.) + 899 p.
15. Zimmermann, Anton: *XII quintetti*. Ed. by János Mezei, 1996. 502 p.
16. *Graduale Ráday, saeculi XVII*. Ed. by Ilona Ferenczi, 1997. 361 p.
17. *Breviarium notatum Strigoniense, saeculi XIII*. Ed. by Janka Szendrei, 1998. 73 p., 327 fol.
18. *The Istanbul Antiphonal, about 1360*. Ed. by J. Szendrei (a joint paperback edition with Akadémiai Kiadó).
19. Istvánffy, Benedek: *Offertories, Saint Benedict Mass*. Ed. by Ágnes Sas and Katalin Szacsvai-Kim, 2002. 293 p.
20. Zimmermann, Anton: *Four Symphonies*. Ed. by János Bali and Péter Halász, 2004. 301 p.

Musicalia Danubiana. Subsidia

1. *Liber ordinarius Agriensis*. Ed. and intr. by László Dobszay, Budapest 2000. 416 p.

⁵ *Magyarország zenetörténete I: Középkor* (The History of Music in Hungary, vol. 1: Middle Ages), ed. by Benjamin Rajecyky, Budapest 1988; *Magyarország zenetörténete II: 1541–1686* (The History of Music in Hungary, vol. 2: 1541–1686) ed. by Kornél Bárdos, Budapest 1990.

Even more problematic is the accessibility of 19th-century Hungarian art music. It was the age of the birth of national idiom in different genres: Hungarian opera, instrumental music, vocal genres, but also Hungarian ball music, national dances, operetta, folk theatre and alike. Contemporary prints and 20th-century sheet music editions or seriously revised/corrupted prints, but primarily MS sources preserve this fascinatingly varied repertoire. Ferenc Erkel's (1810–1893) operas, although in his time they did not have a significant impact on the operatic life beyond the Austro-Hungarian borders, belong to the most valuable repertoire of Hungarian music before Bartók. A major scholarly project is the *Ferenc Erkel Operas* critical edition in progress. Its first volumes in 2002 printed Erkel's first opera *Bátori Mária*, premiered in 1840 in Budapest under the composer's baton. Volumes 1–2,⁶ in addition to Hungarian and English introductory chapters and colored facsimile pages, contain this two-act opera with variant versions in appendix; a third volume with the critical commentaries will follow. Under the guide of Tibor Tallián, director of the Institute for Musicology of the Hungarian Academy of Sciences, two well-trained young scholars, Miklós Dolinszky and Katalin Szacsvai-Kim are in charge of the edition of the first three of Erkel's eight operas.

Scholarship and editorial philosophy connected with Erkel's operas are very much similar to what the Rossini, Verdi, Wagner editions also had to face (and that the *Neue Mozart Ausgabe*, to be frank, missed to consider in due time): whether the main text of an opera should be the faithful reproduction of the autograph score, or the latest authorized form, or one (or more) of the in-between ›Werkfassungen‹ – putting versions and variant forms then in the appendix. Following the Budapest premiere Erkel worked on his operas as long as they were on stage or were revived – in the same theater with new singers; adopting the opera to provincial theatres; to offer spectacular new ballet scenes for festival performances. A special problem in Erkel's philology was created by the composer's growing laziness in routine work. Already in the third opera *Bánk bán* (1861) he let his talented composer conductor sons Gyula and Sándor help him with the instrumentation, then in the last operas more and more even in the elaboration of his sketchy draft. In addition, as he assigned the conducting of his earlier popular operas to the sons, Erkel gave them free hand in revising – rewriting his notation if they thought that the musicians needed more precise instructions.

Finally I will say a few words about the *Béla Bartók Complete Critical Edition* (the BBCCE) project in progress. Ever since I am in charge of the direction of the Budapest Bartók Archives (a division of the Institute for Musicology), i. e. since 1972, my main goal was the creation of the critical edition. I was convinced that working on such a complex assignment on an international basis could best raise the level of Bartók scholarship. I also assumed that the Bartók edition could indeed be a pilot project for the next generation of ›historisch-kritische Gesamtausgaben‹.⁷ I will perhaps not tell you how we fought for this project in a

6 Ferenc Erkel, *Bátori Mária*. Opera in two acts, vols. 1–2, ed. by Miklós Dolinszky and Katalin Szacsvai-Kim, Tibor Tallián, general editor, Budapest 2002.

7 See among others, László Somfai, ›Manuscript versus Urtext: The Primary Sources of Bartók's Work‹, in: *SM* 23 (1981), p. 17–66; ›Nineteenth-Century Ideas Developed in: Bartók's Piano Notation in: the Years 1907–14‹, in: *19th Century Music* 11 (1987), p. 73–91; ›Diplomatic Transcription versus Facsimile with Commentaries: Methodology of the Bartók Edition‹, in: *De editione musicis. Festschrift Gerhard Croll*, ed. by Wolfgang Gratzer and Andrea Lindmayr, Laaber 1992, p. 79–97; ›Einfall, Konzept, Komposition

cold-war-like situation in the 1970s–1980s against lawyers of the Bartók family and the Trustee of the New York Bartók Estate, Dr. Benjamin Suchoff; I will not go into details why I could not yet convince Mr. Peter Bartók, the 80 years old son of the composer, to back our project instead of (or after) bringing out the revised sheet music editions with his name on the title page (»Revision: Peter Bartók«, printed by Boosey & Hawkes, Universal Edition, EMB). Now, thank to a special financial aid, a substantial four-year grant from the Hungary cultural government, we finally work on the camera-ready form of eight volumes of the 48 volume critical edition:

1. (vol. 7) *Cantata Profana*. Ed. by László Vikárius (Budapest)
2. (vol. 9) *Choral Music*. Ed. by Miklós Szabó (Budapest)
3. (vol. 10) *Folksong Arrangements for Voice and Piano*. Ed. by Vera Deák-Lampert (Brandeis University, USA)
4. (vol. 11) *Songs*. Ed. by Ferenc László (Cluj)
5. (vol. 18) *Piano Concerto No. 1*. Ed. by András Wilhelm, László Somfai (Budapest)
6. (vol. 24) *Concerto for Orchestra*. Ed. by Klára Móricz (Amherst College, USA)
7. (vol. 31) *Sonatas for Violin and Piano Nos. 1–2*. Ed. by Dorrit Révész (Budapest)
8. (vol. 38) *Works for Piano 1914–1920*. Ed. by László Somfai (Budapest)

These eight volumes should show to the interested parties why a complete critical edition of Bartók's works is an obvious necessity, and why and how it will be different from other complete critical editions of Classical, Romantic, and 20th-century masters.

Since a more or less three decade-long period of preparation preceded the beginning of the actual editorial work – a rare phenomenon in the history of making complete critical editions – the conditions are exceptionally good. Among others,

- in the Budapest Bartók Archives the complete source material is available; ca. 25 % of the sources in original in our safe, practically all the rest in full-sized color copies made in Peter Bartók's private archive with the same technical process (thus even colors are sufficiently uniform for comparison); besides a decade ago I personally checked the complete source material all over the world to make notes about the paper structure of the manuscripts, etc.

und Revision bei B. Bartók«, in: *Vom Einfall zum Kunstwerk: Der Kompositionsprozeß in der Musik des 20. Jahrhunderts*, ed. by Hermann Danuser and Günter Katzenberger, Laaber 1993, p. 187–218; »Idea, Notation, Interpretation: Written and Oral Transmission in Bartók's Works for Strings«, in: *Proceedings of the International Bartók Colloquium Szombathely*, 3.–5. 7. 1995, Part 2, SM 37 (1996), p. 37–49; Béla Bartók: *Composition, Concepts, and Autograph Sources*, Berkeley e. a. 1996; »How to Handle »Oral Tradition«-Like Phenomena in a Critical Edition? Methods in Transcribing the Composer's Recordings for the Bartók Edition«, in: *Ethnomusikologie und historische Musikwissenschaft – Gemeinsame Ziele, gleiche Methoden? Erich Stockmann zum 70. Geburtstag*, ed. by Christoph-Hellmut Mahling and Stephan Münch, Tutzing 1997, p. 325–334; »Written Between the Desk and the Piano«: Dating Béla Bartók's Sketches«, in: *A Handbook to Twentieth-Century Musical Sketches*, ed. by Patricia Hall and Friedemann Sallis, Cambridge 2004, p. 114–130.

- Missing sources of the primary compositional process and the editing/correcting stage – except sketches and drafts that Bartók destroyed up to a certain date, and corrected proofs that the publishers discarded – are few and are detected in the source chain of the individual compositions.
- The ten-hour-long recordings by the pianist Bartók⁸ – an extremely valuable part of the text of several of his compositions – are appropriately analyzed and transcribed so that they can be used as ›text‹ (in form of ossia measures or full transcription or as a reference) in the BBCCE volumes.

The typical content of a volume in the first part – in Hungarian and English – includes

- a general introduction of the series;
- followed by a relatively long introduction to the content of the volume (composition, reception history, etc.);
- then comes an important summary of what the reader and performer must know about Bartók's notation in general and specifically in the given genre. NB: In my opinion such explanatory texts would have been also essential in the ›Neue Ausgabe‹ of Haydn's or Mozart's music, but I understand that scholars prefer to add nothing that might involve supposition or interpretation.

Before the score of the individual pieces we give a one or two page long Editorial Notes for the Performer that discusses special problems connected with the work. This is written in a simple and direct prose so that the practical musician who otherwise does not like reading prefaces and critical commentaries would read it.

After the central part of the volume – the music with an Appendix – the Critical Commentaries are printed within the same volume but only in English. In addition to the stemma, the detailed source-by-source discussion of the changes, the Critical Commentaries bring versions from the compositional processes that are not meant for performance: sketches; full or partial reproduction of the draft; discarded movements. We use two forms: either the facsimile reproduction of sketches and drafts with notes at the bottom of the page or a ›diplomatic‹ transcription (with or without facsimile samples).

Bartók research traditionally has a ›flagship‹ role in musicology in my country. I take the courage and liberty to foretell that when the *Béla Bartók Complete Critical Edition* will finally be on the bookshelves in our and your libraries, the merits of this new-generation-type edition would probably be recognized beyond the borders of Hungary too.

8 A CD new release cf. ed. by László Somfai, Zoltán Kocsis, János Sebestyén, Part 1: *Bartók at the Piano 1920–1945*. Gramophone Records, Piano Rolls, Live Recordings, Hungaroton 1991, HCD 12326–32 [6 CD]; Part 2: *Bartók Recordings from Private Collections: Bartók Plays and Talks 1910–1944*, Hungaroton Classic 1995, HCD 12334–37 [4 CD].

Appendix

On the *Béla Bartók Complete Critical Edition*

The *Béla Bartók Complete Critical Edition* is published in seven series and forty-eight volumes:

- I Stage works (6 volumes)
- II Vocal works (5 volumes)
- III Orchestral works (15 volumes)
- IV Chamber works (7 volumes)
- V Piano works (9 volumes)
- VI Piano reductions (4 volumes)
- VII Appendix (2 volumes)

The complete edition makes Bartók's entire œuvre available for scholars and performers, including

- the most authentic version (›Fassung letzter Hand‹) of works published with Bartók's approval;
- the most authentic version of finished compositions that remained unpublished in Bartók's lifetime;
- significantly different variants of both published and unpublished works;
- sketches documenting the genesis of works and drafts that differ significantly from the ultimate version;
- fragments and sketches unrelated to any finished compositions;
- documents of Bartók's studies in composition;
- transcriptions of Bartók's works by other composers approved by Bartók;
- Bartók's transcriptions and orchestrations of other composers' works (not including the approximately two thousand pages of Bartók's performing editions of piano music).

Although a scholarly enterprise, the main text of the complete edition will be used by performers as a practical edition. The goal of the publication, however, is not to reduce the musical text to one authentic form. Problems with the musical text, which would affect the performer, are referred to in the main text, not in a separate critical section, offering the performer variants and possible choices.

In Bartók's œuvre successive forms and published variants of a composition do not necessarily represent a straight line of development. Hence authentic alternative versions form part of the main text of the complete edition. In several of his published compositions Bartók himself offered variants, including easier versions of difficult sections, alternative endings, and ›Konzertfassung‹ versions of easy piano pieces. Other typical variants are alternative forms based on the score Bartók himself used as a performer as well as Bartók's recordings that preserve significant textual variations. Resulting from repeated revisions and different publications, some of Bartók's compositions went through transformations the stages of which in retrospect should be considered alternative rather than past or improved forms. In Bartók's definitive musical texts there are several contradictory or possibly erroneous tempo indications, metronome marks, timing data, dynamic marks or performance

indications, which are not corrected, only commented upon in the critical edition. An alternative reading of a shorter passage appears as ›ossia‹ line in the main text, the alternative version of the entire composition or its ending are published in the appendix. Possible mistakes are indicated in notes at the bottom of the page in the main text.

In the main text compositions are published with necessary adjustments to create consistency in the musical notation. Bartók's notation, however, is not completely consistent. Since during his career he changed his mind sometimes several times about notational questions, rules he followed in later years cannot be automatically applied to earlier works. Moreover, Bartók's relationship with his publishers, especially the house rules of the publishing houses that published his works, affected the printed versions of his works so heavily that trying to make the notation of all his scores consistent would be impossible, and even misleading.

Based on the notation of the mature Bartók and in the spirit of the letters Bartók exchanged with his publishers about notation, the complete edition makes notation consistent in the following instances:

- gives the names of instruments in Italian;
- staves of instruments not playing (›tote Zeilen‹) are left out from the scores of larger ensembles;
- parts of instruments with undetermined pitch are written on one-line staff;
- tempo indications, including *accel.*, *poco rit.* etc. are written above the system;
- MM numbers are put in parenthesis if that was Bartók's intention;
- generally, stems of two instruments written on the same staff go in the same direction.

The following, however, cannot be made consistent:

- measure numbers in the scores (NB: measure numbers at the beginning of the systems is editorial addition);
- size and location of time signature referring to several staves;
- use of cautionary accidentals;
- the three versions of the legato slur ending in staccato (dot ends the slur; dot inside of the slur; dot outside of the slur);
- pedal indication (bracket-form or traditional *Ped.* *);
- timing data (*durata*) and the extent of its details.

After the page containing information given by the composer such as list of the instruments, duration of the performance, and sitting arrangement, the edition provides necessary information about the specific questions of the notation and the performance practice of the composition. Since the notation of a composer can be interpreted correctly only if we know the conventions of his own readings, provided most immediately by the composer's own performance, recordings of Bartók's playing are treated as a primary source by the complete edition.

In the main musical text the majority of editorial additions (letters, numbers, tempo indications, metronome marks, accidentals, staccato, tenuto and marcato signs, dynamic marks, embellishments, bracket-form and *Ped.* * pedal indications, numbers for triplets etc.) are given without parenthesis, printed with the same character but in smaller size. Linear signs (slur, crescendo signs, pedal indications) appear in regular size but in square brackets.

In the Critical Commentaries sketches and drafts are published either as annotated facsimile or in diplomatic transcription, which reproduces the original without adjusting to current rules of notation. Diplomatic transcription appears either when facsimile reproduction of the original was not possible, or when the transcription provides a more legible version of the compositional process by separating the chronologically different layers of the composition. Contrary to the principals of the main text, the goal of the transcription is not easy legibility but the inclusion of as much information as possible. The diplomatic transcription

- preserves the original division of lines;
 - if legible, it reproduces the earlier layers of the notation, erased or corrected later by Bartók;
 - makes insertions and cross-outs legible; the location of illegible erased sections are marked with dotted lines or notes in the footnotes;
 - corrections of a note or two, or of short sections, or of insertions and cross-outs made during the process of drafting are reproduced following as close as possible the original notation. Previous layers are shown either in the footnotes, or in the main text, adding a line or two with original mark above the staff;
 - preserves Bartók's abbreviations, inconsistencies, enharmonic notation and written comments;
 - uses different, smaller characters to distinguish the last layers of additions, such as notes preparing orchestration, translations in vocal compositions, etc.;
 - except missing clefs, notational signs are not added, supposed mistakes are not corrected.
- Appendix, the seventh series, includes Bartók's transcriptions and orchestration based on other composer's works, but does not include the more than two-thousand-page performing editions of piano music edited by Bartók.