

Abstracts

László Vikárius: Bartók and Kodály: A Musical Friendship of Historic Significance

Despite being less than two years his senior and studying at the same Music Academy in Budapest, Béla Bartók seems to have first actually met Zoltán Kodály in early 1905 in the home of Mrs. Emma Gruber-Schlesinger, later Kodály's first wife. Common interest in national folklore and comparable musical aims in creating a modernist musical language helped to forge a unique friendship between the two rather different but similarly strong personalities of equally great talent. The article gives an overview, based on writings by the two composers as well as original documents, of the story of this exceptionally fruitful relationship.

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Veronika Kusz: »Plain, healthy souls«. Kodály, Emma, Dohnányi

The Hungarian composers Zoltán Kodály and Ernő (Ernst von) Dohnányi first met in 1907, but as Kodály's private letters suggest, the younger composer was deeply interested in Dohnányi's compositional style before this date. Presumably it was Emma Gruber, Kodály's pupil and his later wife, who turned his interest on Dohnányi as she had been an acquaintance of the pianist-composer for a decade. In those days, Dohnányi had already been a recognized musician both in Europe and the United States, and was a professor at the Berlin Academy of Music. Lady Emma not only knew, but loved and esteemed him — in contrast to the young Kodály who mercilessly flogged his colleague's oeuvre and attitude. This study attempts to summarize Kodály's early notions about Dohnányi and to reveal Emma Gruber's role in his relation to the senior fellow-composer.

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Tibor Tallián: Zoltán Kodály's Adventures from Ithaca to Szeklerland

Kodály has been bound by an intense spiritual relationship to Homer's *Odyssey*. From 1926 on he planned an opera on *The Wandering of Odysseus* with its three acts presenting the encounters of hero with Nausikaa, Circe and Penelope. It is perhaps permitted to surmise that the sujet of Székelyfonó (Székely Spinners) was meant as a paraphrase of the third act of the planned opera, with the Housewife, a Transylvanian-Hungarian counterpart of Penelope in the centre. An appropriate plot for a work whose spirit Kodály

proclaimed as Homeric: he declared that by using for the vocal parts nothing but folk song transcriptions he acted like the blind *aoidos* who had – as Kodály believed – in his poems reassembled fragments of ancient folklore into a powerful artistic whole of his own.

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Klaus Aringer: Neoclassical? On the Orchestral Facture in Zoltán Kodály's *Concerto for Orchestra*

The *Concerto for Orchestra*, composed in 1939/40 for the Chicago Symphony Orchestra, is Kodály's contribution to a multifaceted category in which composers, under significant neoclassical influence, had been searching for new expressions of contemporary music for large orchestra since the mid-1920 s. Kodály developed an orchestral language based on a wide variety of influences, which understands the collective virtuosity of North American orchestras (which Bartók – clearly inspired by Kodály – brought even more clearly into focus) as a component of a comprehensive symphonic synthesis. The work's instrumentation, rich in allusions, fulfills the actual idea of the work, which programmatically places the manifold orchestral facture at the center as representatives of the basic polyphonic idea.

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Peter Laki: Hungarianness and Religion in the Choral Works of Zoltán Kodály

With well over a hundred works, a cappella choruses account for the single largest category of compositions within Kodály's oeuvre. Kodály increasingly turned to choral music in the 1920 s, around the same time he made musical pedagogy one of his top priorities, and retained his fondness for the genre throughout his life. While many of the choral works are based on Hungarian folk songs, Kodály also wrote numerous settings of Hungarian classical poetry. In addition, religious subjects and liturgical themes appear with great frequency among the choral works, indicating that religion was an integral part of Kodály's idea of Hungarianness.

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Anna Dalos: Zoltán Kodály and the Hungarian Talent

Drawing on the published writings and private notes of Zoltán Kodály, the study attempts to outline what the composer thought about the phenomenon of talent. He spoke about the »sociology« and »psychology« of the talent, interpreted his students' talents, analysed his friends', Béla Bartók's tal-

ent in detail, and showed a keen interest in the manifestations of folk talent. When he asked himself about the phenomenon of talent, on the one hand, he always shed light on the problems of the functioning of Hungarian music culture, and on the other hand, he tried to understand his own talent with at least the same intensity. His thoughts on talent thus not only provide insights into his ideas on this narrower question, but also contribute to Kodály's understanding of music culture as a whole, Hungarianness and methodology of folk music research as well.