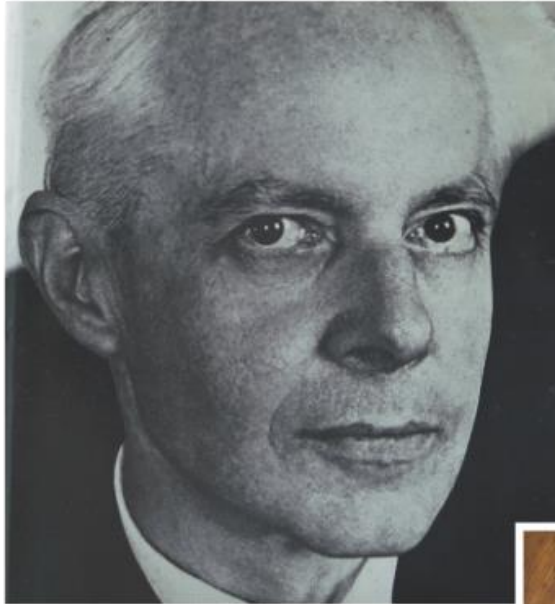


# Bartók Inspired

III. Bartók International Symposium

14-15-16.12.2021



Béla Bartók (Photo by Kata Kálmán)



Denijs Dille by Prosper De Troyer (Private collection)

## 4 Concerts - 6 Lectures

### KBR

Auditorium Arthur De Greef  
Kunstberg – B-1000 Brussels  
[kbr.be](http://kbr.be)

### Liszt Institute

Hungarian Cultural Center Brussels  
Treurenberg 10 – B-1000 Brussels  
[culture.hu](http://culture.hu)



KBR



**Tuesday, December 14, 2021 (Liszt Institute)**

**7:00 pm      Official opening**

**Welcome Speeches**

Adrienne Éva Burányi (Director Liszt Institute)

Frédéric Lemmers (Member of the Executive Board – KBR)

**Lecture**

Dr. Francis Maes (UGent)

*“Twentieth Century Music: How does Bartók fit in?”*

**Concert**

Dr. Levente Kende, piano

*“Bartók - Liszt”*

**Tuesday, December 14, 2021 (Liszt Institute)**

**7:00 pm**

**Lecture**

Dr. Francis Maes (UGent)

*Twentieth Century Music: How does Bartók fit in?*

**Francis Maes**

Francis Maes (°1963) obtained a PhD in musicology at Ghent University in 1993. In 1994, he obtained a postdoc on a Fulbright grant at the University of California at Berkeley. From 1996 to 2002 he was artistic director of the Flanders Festival. In 2002, he was appointed at Ghent University, obtaining full professorship in 2021. He published *A History of Russian Music from Kamarinskaya to Babi Yar* at the University of California Press (2002). He contributed to *The Cambridge Companion to Shostakovich* with a chapter on the songs. In 2018, he published a general music history in Dutch: *Een geschiedenis van de Europese muziek tot 1900*. He published mainly on Russian and Eastern European music and on contemporary opera performance.

**Abstract**

The presence of Bartók in the canon of twentieth century music is not in doubt. A considerable part of his output survives on the concert stage. How his place in music historiography might be defined, however, is up to debate. The incident of his near omission from the *Cambridge History of Twentieth Century Music* testifies to the difficulty of connecting his work to wider historical developments. Until recently, the Bartók-problem had been rather narrowly defined as the search for a precise understanding of the relationship between his modernist style and folk music.

According to the music historical standards of today, however, the tension between his modernism and the highly confessional nature of his music seems a more vexing question. The Liszt-Bartók connection, as explored in theory and practice by Levente Kende, is a good starting point to address the problem. This short paper will suggest some routes for Bartók criticism in the twenty-first century.

**7:00 pm**

**Concert**

Dr. Levente Kende, piano

*Bartók - Liszt*

**Levente Kende**

Levente Kende was born in Budapest and studied at the Bartók Conservatory and at the Liszt Academy with Prof. Wehner. He then studied in Moscow at the Tchaikovsky Conservatory with Prof. Mezhloemov. He obtained the Higher Special Diploma at the Royal Conservatory of Music in Brussels.

He has performed in all countries of Europe, Turkey, Russia, Baltic countries, USA, and at numerous international festivals. In 1994, he recorded Liszt's late piano works for his first solo CD. During the 2012/2013 season, he performed Bartók's complete piano works in the main Belgian concert halls.

Besides his solo career, he and his wife Heidi Hendrickx form a well-known piano duo. They have regularly performed world premieres (a.o. by Wim Henderickx, Luc Van Hove, Piet Swerts, Wilfried Josephs, Alfred Schnittke). For their commitment to the dissemination of Belgian music, they were awarded the Sabam "Fuga" trophy. Between 1989 and 2015, they co-sponsored the "Pulhof-Concerts", a series of chamber music concerts featuring renowned Belgian and foreign musicians.

As pianist/accompanist of singers and chamber music ensembles, he has contributed to some 65 LPs and CDs. For many years, he was a mentor at the Orpheus Institute Ghent and a guest teacher at the 'Muziekkapel Koningin Elisabeth' in Brussels. He has given master classes in Salzburg, in Noth (France), in Amsterdam, in Dilbeek/Brussels and in Texas, USA.

Between 1976 and 1995 he was piano teacher at the Lemmens Institute in Leuven, and between 1995 and 2013 he was piano teacher and artistic director at the Royal Conservatory in Antwerp.

In 2021 he received his doctorate in arts with a comparative research focusing on the interaction between the late piano works of Ferenc Liszt (1870-1886) and the early piano works of Béla Bartók (1905-1911).

## Programme

- Liszt** from **Années de Pèlerinage – Troisième Année** (1867-1877) S163  
Aux Cyprès de la Villa d'Este - Thrénodie I. (1877)
- Liszt** **Die Trauer-Gondel - La lugubre gondola** Nr. I (1882) S200
- Liszt** from **Années de Pèlerinage – Troisième Année** (1867-1877) S163  
Sunt lacrymae rerum – En mode hongrois (1877)
- Liszt** **Trübe Wolken - Nuages gris** (1881) S199
- Bartók** from **Quatre Nénies** (1910) Sz45, BB 58  
I Adagio  
III Poco lento
- Bartók** from **14 Bagatellen** Op.6 (1908) Sz38, BB 50  
XIII (*Elle est morte...*) Lento funebre.
- Bartók** **Elegie Nr. I.** Op. 8b (1908) Sz41, BB 49
- Bartók** from **14 Bagatellen** Op.6 (1908) Sz38, BB 50  
I Molto sostenuto  
II Allegro giocoso  
X Allegro  
XII Rubato  
XIV Presto Valse. (Ma mie qui dans... )
- Liszt** **4. Mephisto-Walzer - Bagatelle ohne Tonart** (1885) S216
- Bartók** **Trois Burlesques** Op. 8c, (1908) Sz47, BB 5  
Nr. 1 (*querelle*)
- Bartók** **Two Romanian Dances** Op.8a (1909-1910)  
I Allegro vivace
- Liszt** **Csárdás macabre** (1882) S224
- Bartók** **Allegro barbaro** (1912) Sz49, BB 63

## Programme Notes by Dr. Levente Kende

When Liszt first mentions his *Harmonies poétiques et religieuses* in 1833 - barely 23 years old - in his letter to Marie d'Agoult, he defines the core as "*harmonie lamartienne sans ton ni mesure*." Liszt's interest in tonality issues has its origins in Fétis's idea of *onde omnitonique*, which would become a logical replacement for traditional tonality. A historical evolution from "unitonic" to "pluritonic" and on to "omnitononic". At the age of 70, Liszt called the "omnitononic" an "Endziel". Liszt also composed a work entitled *Prélude omnitononic*.

Although Liszt was already composing 'provocative' program music with modernist elements from the beginning, the most remarkable thing is that, from 1860 onwards, he began to write piano pieces, a.o. *Années de Pèlerinage III, Mosonyi's Grabgeleit, La Lugubre Gondola, Nuages gris, Historische ungarische Bildnisse, Vierter Mephisto-Walzer – Bagatelle ohne Tonart*. These pieces deviate from his usual mode of composition in a very peculiar way and show a stylistic blending of late romantic, impressionist and expressionist elements. Liszt's interest in unusual keys and modes increased in this late period. This was as a result of his greater involvement in his search for identity in Hungarian music and its origins. This expressive exploration of specific Hungarian modes also substantially influenced Bartók. Polytonality or the "lack of tonality", combined with harmonies based on expanded intervals, chords on whole-tone scales, which do not express specific tonality.

Bartók wrote in 1941-1942 about the problem of tonality or atonality: "*Perfect or real atonality does not exist because of the immutable, acoustic law of semitones and overtones, by their mutual relation to their fundamental. When we hear a certain first tone, we interpret every other tone in proportion to this first tone. The essential difference in atonality is that there is absolutely no tonal base tone, whereas in bitonality, polytonality [and omnitonality] there are several base tones and in polymodality there is only a single base tone - a 'tonus' or a 'finalis'. It is a curious phenomenon that in generally unison instrumental folk music we can observe a similar use of major and minor scales. For example, when 2 violinists play together: one a melody, the other a harmonic accompaniment, unusual chords, strange sounds emerge. We can call this bimodality or polymodality. This polymodality is generally characteristic of my compositions.*" (Bartók Béla Irásai I. Bp. 1989. 39a Harvard lectures. Columbia University. 1941-1942)

1882 Ábrányi wrote in his music newspaper *Zenészeti Közlöny* of March 10: "*Ferenc Liszt has written a musical poem for piano (two-handed and four-handed) under the title of **Csárdás macabre** and the work will soon be published by Táborzsky and Parsch. The last spiritual product of the great master is full of the most daring ideas and harmonic garlands. We are convinced that many professors with pinched glasses will make a cross mark when they glance at these musical notes.*"

Liszt was fully aware of the compositional audacity of the *Csárdás macabre*. Liszt marks a laconic question under the title: "*Darf man solch ein Ding schreiben oder anhören?*" (GSA 60/I 89). The dubious remark in Göllerich's text, "*Alle ordentlichen Conservatoristen mögen sich an diesem Stück den Kopf anstossen*" is by Liszt himself.

In his interview published in 1929 in *The Musical Times*, Bartók defended Liszt as a composer: "*Not only from the Hungarian, but from the general point of view, there is one thing that shocks me, namely, that in England so many speak so disparagingly of Liszt's compositions. - Even about the best works. His masterpieces not only have a great influence on me (as on countless other composers of the last 80 years), but even more: the longer I study them the deeper I realize their beauty, their meanings. Recently I went through the 3rd book of **Années de Pèlerinage**, and noted again what a musical richness it represents. Believe me, there is still much to learn from Liszt!*" (Malcolm Gillies: A Conversation with Bartók 1929. *The Musical Times*. Vol. 128. No.1736)

Csáth notes in 1909: "*Bartók - an active genius and a perfect artist at the piano - set off on his own path, in a different direction from Liszt. Bartók did not work with Hungarian motifs or with starving rhythms, but his courage, his emotions, his way of thinking is Hungarian. Not the external but the essential. Rationally speaking, his music is not nationalistic, but exhibits a connection, intuitively suppressed for a cultural man, with the "ground" where he was born, where he learned to go, with which memories are connected...*" (Csáth Géza: *Éjszakai esztétizálások* 1906-1912 Bp. Demény)

Denijs Dille's opinion: "*It is not surprising that Bartók to some extent follows in the footsteps of Liszt. On the one hand, there is his nationalist political conviction that orientates him towards Liszt because he believes he sees Hungarian music in certain aspects of his music. On the other hand it is his activity as*

a keyboard virtuoso which also leads him to this great predecessor, for Liszt will always be the educator of virtuosos and the undisputed master of the great keyboard game. It is in Liszt's school, one may say, that Bartók acquired his mastery, and then, in 1908, went his own way, which was nevertheless to some extent in keeping with Liszt, but with the lesser known of the last years of his life. In 1921 he stressed in his autobiography how one can discover in Liszt more perspectives for the evolution of music than in Wagner and in Strauss. And this he again emphatically confirmed in his 1936 academic speech, adding that the new French composers (here he was thinking of Debussy and Ravel, for others he did not know) owed a great deal to Liszt. Here Bartók could have added, that the whole of the Russian school, both of St. Petersburg and Moscow, is indebted to Liszt and that Stravinsky up to Petrushka owes him extremely much." (Denijs Dille: Béla Bartók, N.V. Standaard 1939)

"The **Bagatelles** open up new horizons and offer an unfamiliar music, a conception of keyboard playing such as was not found elsewhere. Here one finds the first manifestation of a clearly willed bitonality, systematic use of quarter chords". Denijs Dille adds: "Does this conception, compositional technique stem from the acquaintance of the late, still little-known Liszt, or did Bartók arrive at it through his own impulse? Perhaps the two together, since he already shows an early tendency to replace the pathetic sonorous playing of Romanticism with an a-sensual, abstraction-seeking technique." (Denijs Dille: Het werk van Béla Bartók, Metropolis Antwerp 1974).

Bartók wrote: "the **Bagatelles** open a new keyboard style in my composing career that most of my later piano works - with smaller or larger modifications - consistently follow." (Bartók Béla Irásai /1. Zeneműkiadó 1967/26. Masterpieces for piano).

Addressing a dilemma of dating between Liszt's **Csárdás macabre** and Bartók's most iconic piano work, the **Allegro barbaro**, based on analyses, chronology of work during the years 1911- 1912 and the original correspondence between publisher Breitkopf & Härtel and Bartók: it is within this context that Liszt's **Csárdás macabre** is linked with Bartók's **Allegro barbaro** and appears most probable that Bartók's **Allegro barbaro** found an inspiration model in Liszt's **Csárdás macabre**.

While studying the various versions and manuscripts of Liszt's **Csárdás macabre**, as well as I. Szelényi's reservations about a separate music sheet of 48 measures of introduction, I have come to the conclusion that I better respect Liszt's 'legacy'. Liszt authentically added the introductory 48 bars to Végh's arrangement of **Csárdás macabre** for two-piano, but not to his original and complete 1882 version. After a similar addition regarding his **Munkácsy Rhapsody** Liszt himself wrote to publisher Táborosky - "In the solo version this [added extra measures] may be omitted, so as not to cause excessive trouble for the printer." It is my personal conviction that Liszt's particular **Csárdás macabre** loses to its immediate demonic power (empty fifths at the beginning) and also to its crystal clear, tight structure with the eventual introductory 48 bars. Therefore, I do not follow the Neue Liszt Ausgabe EMB edition but opt for the '82 version first published in 1951 by the Liszt Society Publications, Schott.

**Wednesday, December 15, 2021**  
**(Royal Library of Belgium – Auditorium Arthur De Greef)**

**12:30 pm      Lecture - Concert**

**Péter Tornyai**

*“Does Bartók Quote Mélisande’s Death In His 2nd String Quartet?”  
An Attempt to Correct a Semicentennial Inaccuracy*

**Dohnányi Quartet**

*Béla Bartók – String Quartet No.2 (Op.17)*

**Symposium session 1**  
**Chair Gilbert De Greeve**

2:30 pm      **Dr. László Vikárius**  
*Bartók’s Bach Borrowings*

3:30 pm      **Dr. Viola Biró**  
*“...to reflect the spirit of peasant music”: The dance music of Bihar and Maramureş in  
Bartók’s compositions*

4:30 pm      Break

**5:00 pm      Concert**

**Dohnányi Quartet**

*Ludwig von Beethoven – String Quartet No. 15 in A minor (Op. 132)  
Béla Bartók – String Quartet No.1 (Op. 7)*

Wednesday, December 15, 2021

(Royal Library of Belgium – Auditorium Arthur De Greef)

12:30 pm

Péter Tornyai

*“Does Bartók Quote Méliande’s Death In His 2nd String Quartet?”*

*An Attempt to Correct a Semicentennial Inaccuracy*

### Abstract

Since a study dating from 1963 by Ferenc Bónis, most of the main sources in the literature about Bartók’s Second String Quartet mention that the *Lento, non troppo* section in the 3rd movement contains a quotation from Debussy’s opera, *Pelléas and Mélisande*, namely the moments of Méliande’s death. The present lecture points out that Bónis’s statement is problematic from two aspects: the part of the opera cited by him is not really the point where the protagonist dies, and is not even what Bartók’s musical reference refers to. However, by finding the right moments in Debussy’s closing scene, we can discover more evident connections to the finale of the string quartet. Bartók really did quote in the quartet the motif heard at Méliande’s death, but at other – even more important – places in the movement. Furthermore, Bartók in his musical material combines two different characteristic elements (a melodic and a harmonic one) taken from *Pelléas and Mélisande* by referring each to the other as a unique compositional solution.

### Dohnányi Quartet

The story of the Dohnányi Quartet began in 2003, at the Liszt Academy of Music, Budapest. Under the name of Rondo Quartet they started their work under the guidance of Géza Németh and the Bartók Quartet; a musical journey they progressed with unchanged enthusiasm, inspired by the richness of the string-quartet canon, their musical curiosity and the joy of playing together. When performing, Dohnányi Quartet gladly connects quartets with lesser-known pieces, weaving their concerts’ narrative into imperceptible threads of connections.

Since 2017, the string quartet has been presenting a series of concerts at the BMC Library. With their albums debuted in 2018 and 2019 Dohnányi Quartet is the first Hungarian string quartet to record all quartets by Ernő Dohnányi. Through their career, they have performed together with Ferenc Rados, Gyula Stuller, Gábor Csalog, Zoltán Fejérvári, and the Bartók Quartet. Since the quartet’s original cellist, Orsolya Mód is at home with her baby Tamás Zétényi (Classicus Quartet) substitutes her.

Áron Dóczi      violin  
Dávid Pintér    violin  
Péter Tornyai   viola  
Tamás Zétényi   cello

12:30 pm

Dohnányi Quartet

**Béla Bartók – String Quartet No.2 (Op.17)**

Moderato  
Allegro molto capriccioso  
Lento



2:30 pm

Dr. László Vikárius  
*Bartók's Bach Borrowings*

#### László Vikárius

László Vikárius is head of the Budapest Bartók Archives and editor-in-chief of the Béla Bartók Complete Critical Edition, founded by László Somfai. Together with Vera Lampert, he edited the first published volume of the series, *For Children: Early Version and Revised Version* (2016). He is also professor of music and programme director of PhD in musicology at the Liszt Ferenc Academy of Music (now state university) in Budapest. His main field of research includes source study, style analysis and reception history. He has published scholarly articles in English, German and Hungarian and has regularly attended conferences in Hungary and abroad, as well as curating exhibitions on Bartók. He also edited with commentary the facsimile of the earliest surviving autograph score of Bartók's opera *Duke Bluebeard's Castle* (2006), he was co-editor of Bartók's complete Arab folk music collection on CD-ROM (ed. by János Kárpáti, 2006), contributed to the recent facsimile edition of Bartók's Sonata for Two Pianos and Percussion (ed. Felix Meyer, 2017) and to the first complete edition of the correspondence between Béla Bartók and Stefi Geyer (ed. Helga Váradi and Dominik Sackmann, 2021).

#### Abstract

"Borrowing" is *The New Grove Dictionary's* generic term for a whole range of phenomena that has been discussed under headings such as "influence" or "inspiration". The composer and ethnomusicologist Béla Bartók's works, with their conspicuous use of and reference to different traditional music types, songs, instrumental pieces, and even texts, appear ideal for a discussion of "borrowing". Bartók was, however, also a significant concert pianist performing a surprisingly wide gamut of music from the Baroque period to modernist representatives of contemporary music. He was also an indefatigable editor of the piano literature from Couperin to Schumann. Thus it is no wonder that apart from the almost ubiquitous references to folk music in his mature oeuvre, borrowings from composers and seminal works of art music also play a significant role. One might even wonder whether his heavy reliance on and theorization about the "influence of folk music on art music" can be regarded as a defensive move against the overwhelming influence of great composers such as Beethoven, Richard Strauss, Debussy or Stravinsky. In my lecture I shall concentrate on discussing a single central model and point of reference for Bartók's music, J.S. Bach, revisiting Bartók's most neoclassical enterprise, *Cantata profana* for soloists, double choir and orchestra (1930). Based on a libretto, compiled from Romanian folk texts but composed without direct use of folk music, *Cantata profana* noticeably refers to J.S. Bach both by the choice of genre and by borrowing stylistic elements most obviously from the *St. Matthew Passion*. Bartók, however, seems to have earlier drawn upon Bach's work in his opera *Duke Bluebeard's Castle* (1911). Furthermore, some stylistic features of his *Nine Little Piano Pieces* (1926) seem to foreshadow his reinterpretation of neo-Baroque elements in *Cantata profana*. The lecture will eventually examine the significance or meaning of references to Bach's art for the expression of what should be regarded as Bartók's "most personal credo".

3:30 pm

Dr. Viola Biró  
"...to reflect the spirit of peasant music"  
*The dance music of Bihor and Maramureş in Bartók's compositions*

#### Viola Biró

Viola Biró (1985) is on the staff of the Budapest Bartók Archives, Institute for Musicology. She studied musicology at the Gh. Dima Academy of Music in Cluj-Napoca (Koložsvár), Romania (2004–2008), and at the Liszt Ferenc Academy of Music in Budapest (2008–2010), where between 2010 and 2013 she also attended doctoral studies. She wrote her PhD dissertation on Béla Bartók's research into Romanian folk music and its influence on his compositions (supervisor: László Vikárius). With Vera Lampert she was co-editor of the 4<sup>th</sup> volume of the *Béla Bartók Collected Essays* published in 2016. She works on the ongoing preparation of the online source catalog of Bartók's folk music arrangements (<http://bartok-nepzene.zti.hu/en>) and on the online database of Bartók's Writings (will be accessible later), and contributes to the preparation of different volumes in the *Béla Bartók Complete Critical Edition* series (currently Volume 10, Folksong arrangements for voice and piano, ed. by Vera Lampert).

### **Abstract**

In his writings on “New” Hungarian art music – mostly discussing actually his own music – Bartók distinguished it from other contemporary musical styles as one that is based on folk music. Here he regularly emphasized as an essential condition for its development the composers’ personal experience, that is, the direct encounter with “the folk music in the form in which it lives, in unbridled strength, amidst the lower people”. As Bartók also admitted, his compositions were influenced by the folk music of several ethnicities, as he extended his folkloristic interest besides Hungarian folk music also to the folk music of the neighboring peoples, and even peoples living farther away. Bartók’s huge collection of Romanian folk music had a far-reaching impact on his compositions, though this perhaps is not always evident at first sight. The most significant discussion of this question in the Bartók literature is by Ferenc László, who identified several stylistic elements of Romanian origin in Bartók’s style including modal elements (the acoustic scale), rhythm (colinda rhythm, Bulgarian rhythm) and even of musical types or “*topoi*” (reference to *hora lungă*). Based on Ferenc László’s findings, I will focus on a group of works, from different periods, that bear characteristics derived from Romanian folk music: *Sketches* no. 6 “In Walachian Style” (1909?), *Romanian Dances* (1909–10), *Two Pictures* no. 2 “Village Dance” (1910), and *Sonata for Violin and Piano* no. 1 (1921). These originate in Bartók’s collecting in Bihor and Maramureş Counties. Both collections were of special importance also for Bartók’s ethnomusicological work. For my investigation I make use of the primary compositional sources as well as transcriptions and phonograph recordings of the relevant folk collections.

**5:00 pm          Dohnányi Quartet**

### **Ludwig von Beethoven – String Quartet No. 15 in A Minor (Op. 132)**

Assai sostenuto - Allegro  
Allegro ma non tanto  
“Heiliger Dankgesang eines Genesenen an die Gottheit, in der lydischen Tonart”. Molto  
Adagio - Andante  
Alla marcia, assai vivace  
Allegro appassionato

### **Béla Bartók - String Quartet No. 1 (Op. 7)**

Lento  
Allegretto (Introduzione)  
Allegro vivace

**Thursday, December 16, 2021**  
**(Royal Library of Belgium – Auditorium Arthur De Greef)**

**Symposium session 2**  
**Chair Gilbert De Greeve**

- 10:00 am      **Dr. Malcolm Gillies** (online)  
*“Influence, inspiration and intrigue: Bartók’s knowledge of his contemporaries’ music”*
- 11:00 am      **Dr. Carl Van Eyndhoven**  
*“You are not going to publish this opinion, are you?”*  
*Dille’s reflections on influence and inspiration in Bartók’s music.*
- 12:00 pm      **Closing Speech by Tamás Iván Kovács, ambassador of Hungary to Belgium and Luxemburg**

**12:30 pm      Concert**

**Julien Libeer, piano**  
*“Bach – Bartók – Debussy”*

## Thursday, December 16, 2021

### (Royal Library of Belgium – Auditorium Arthur De Greef)

#### Symposium session 2

##### Chair Gilbert De Greeve

**10:00 am**      **Dr. Malcolm Gillies** (online)  
*Influence, inspiration and intrigue: Bartók's knowledge of his contemporaries' music*

#### Malcolm Gillies

Malcolm Gillies is an Emeritus Professor of the Australian National University. His musical research interests focus on the life and works of two composer-pianists, Béla Bartók and Percy Grainger. Among his books are *Bartók in Britain* (Oxford UP), *The Bartók Companion* (Faber), *Bartók Remembered* (Faber), and the Boosey & Hawkes catalogue *Bartók Connected*. An edition of *Bartók Letters: The Musical Mind* (with Adrienne Gombocz) remains unpublished. Malcolm is a member of the Australian Order of Merit, for services to the humanities, and holds the Hungarian Knight's Cross for contributions to Hungarian music and Anglo-Hungarian diplomacy. He sits on the advisory board of the Béla Bartók Complete Critical Edition and has, since 1997, been series editor of Oxford's *Studies in Musical Genesis*.

#### Abstract

There are many ways in which Bartók's knowledge of the activities of his contemporary composers can be mapped: by the pieces he played, the holdings of his library, the concerts or festivals he attended, the performers or publishers with whom he associated, even what came unbidden through his mailbox or arose spontaneously from his work with students. Denijs Dille was a pioneer in mapping so many of these diverse sources in his documentary and evaluative studies of the 1960s to 1980s.

This paper further explores Bartók's state of knowledge of his compositional contemporaries in three short slices of the 1920s: the early 1920s, with particular reference to emerging Germanic or Slavic composers, as Bartók himself worked through the final stages of his so-called "atonal crisis"; in the mid-1920s with reference to Italian composers, both historic and contemporary, as Bartók moved towards adopting a Bachian, in place of a hitherto Beethovenian, aesthetic; and the late 1920s, as the growing art-folk fusion of his more mature masterworks lent more lightly on a broader, more truly international range of stylistic and formal knowledge.

The rapid evolution of Bartók's string techniques across the different slices of this decade gains a special prominence in this study, as does the role of Bartók's main publisher, Universal Edition (Vienna), in stimulating, advising, and sometimes manipulating, Bartók as he expanded his performing repertoire (particularly with the emerging opportunities of radio broadcasts) and more confidently integrated his compositional approaches. Bartók's active participation in the International Society for Contemporary Music (1922), as listener, player and jury member, presents as a constant across the changing elements of each slice.

**11:00 am**      **Dr. Carl Van Eyndhoven**  
*"You are not going to publish this opinion, are you?"*  
*Dille's reflections on influence and inspiration in Bartók's music*

#### Carl Van Eyndhoven

Graduated in organ and music pedagogy at the *Lemmensinstituut* (Leuven) and carillon at the Netherlands Carillon School. He has a PhD in seventeenth-century carillon performance practice from Leuven University. From 2014 to 2018, he was Dean of the Associated Faculty of the Arts at LUCA School of Arts / KU Leuven. He is president of the Béla Bartók Archives of Belgium – Denijs Dille Collection, and CEMPER (Centre for Music and Performing Arts Heritage in Flanders, Belgium). From 2000 to 2012 he was the chairman of the Flemish Carillon Society. He is the carillonneur of the cities of Tilburg (the Netherlands) and Mol (Belgium). He is renowned for his jazz improvisations on carillon and played concerts in Japan, Denmark, U.S.A., Ireland, Poland, Germany etc. In 2017 he recorded the CD 'Django Bells' together with the jazz manouche ensemble Minor Sing from Lyon.

## **Abstract**

Denijs Dille has collected and mapped an impressive amount of diverse sources. Dille has studied this 'factual material' critically and according to philological methods, commented on it and used it for numerous publications. These are of great importance to researchers who want to gain insight into influence and inspiration in Bartók's music. In this respect, the *Thematisches Verzeichnis der Jugendwerke Béla Bartóks* from 1974 is Dille's most important contribution to the Bartók research.

Dille himself does not focus so much on the sources that influenced Bartók's style, but he is fascinated by the process (evolution) of Bartók's personal style. According to Dille, Bartók initially evolves primarily through the influences he 'undergoes' and through which he acquires the technique necessary 'to go his own way'. Once this stage is reached, these influences become the inspiration that drives his 'creative invention'.

**12:00 pm      Closing Speech by Tamás Iván Kovács, ambassador of Hungary to Belgium and Luxemburg**

**12:30 pm      Concert**

**Julien Libeer, piano**  
*Bach – Bartók – Debussy*

## **Julien Libeer**

Born in 1987 near Brussels, Belgium, Julien Libeer's earliest musical memory was the famous documentary on the recording of *West Side Story* by Leonard Bernstein. The piano, which he took up at age six, quickly became the faithful companion for expressing a love of music that thrives as much on opera, orchestra, and chamber music as on the piano repertoire.

For five decisive years, French-Polish pedagogue Jean Fassina was the patient, demanding, wise teacher that any aspiring musician should have the chance to encounter. This experience was followed by the equally intense collaboration with Maria João Pires at the Queen Elisabeth Music Chapel, whose advice and support strongly influenced Julien's views over the last few years.

Julien has performed at the Barbican Hall (London), Auditorio Nacional (Madrid), Palau de la Musica (Barcelona), Elbphilharmonie (Hamburg), and is a regular guest of the Palais des Beaux-Arts (Brussels) and Concertgebouw Amsterdam. In addition, other tours have taken him to Japan (Tokyo, Sumida Tryphony Hall), Lebanon (Beirut Chants festival), Turkey (Ankara Music Festival) and the US (Miami International Piano Festival). He is an artist in residence at Flagey.

He has performed with the Deutsche Kammerphilharmonie Bremen, Brussels Philharmonic, Belgian National Orchestra, Antwerp Symphony Orchestra, Sinfonia Varsovia and New Japan Philharmonic; under conductors including Trevor Pinnock, Jun Märkl, Michel Tabachnik, Augustin Dumay, Hervé Niquet, Joshua Weilerstein and Enrique Mazzola. His dedication to the works of Dinu Lipatti have resulted in warm collaborations with the Bucharest Radio Orchestra, among others.

An accomplished chamber musician, he works on a regular basis with Augustin Dumay, Camille Thomas, Frank Braley, Maria João Pires and Lorenzo Gatto, with whom he has performed the complete Beethoven violin sonatas over several seasons (at venues including Wigmore Hall, Louvre and Royal Concertgebouw).

Highlights of last seasons have included invitations of the Concertgebouw (Amsterdam), Wigmore Hall, Flagey (Brussels) and the Steinway International Concert Series (Cardiff). He was a guest at the Enescu Festival, the Beirut Chants Festival, the Miami International Piano Festival and has performed chamber music concerts at De Doelen (Rotterdam), the Palais des Beaux-Arts (Charleroi) and the Théâtre des Abesses (Paris).

Other recent highlights include the completion of Julien's complete Beethoven Violin Sonatas recording with Lorenzo Gatto (Alpha Classics), which won the Diapason d'or de l'année 2016 ; his debut concerto album featuring Lipatti's Concertino for piano and orchestra and Mozart's Piano Concerto No. 27 in B-flat major, KV 595 (Evil Penguin Records / Les Métamorphoses Orchestra / Raphaël Feye, conductor). In addition, he was the recipient of an Echo Klassik Award in 2017 for his album with cellist Camille Thomas. Julien has then moved on to sign with Harmonia Mundi International, releasing an adventurous « Bach · Bartok » in 2020, followed in 2022 by « A Well-tempered Conversation », a conceptual take on Bach's iconic Well-tempered Keyboard.

Julien Libeer has studied with Daniel Blumenthal (Royal Conservatory of Brussels), Jean Fassina (Paris) and Maria João Pires, and is an associate artist of the Queen Elisabeth Music Chapel, where he also specialized in chamber music with the members of the Artemis Quartet. Furthermore, he has received the advice of Dmitry Bashkurov, Alfred Brendel, Nelson Delle Vigne-Fabbri, Jura Margulis and Gerhard Schulz (Alban Berg Quartet).

Beyond concertizing, Julien is driven to initiate or collaborate in projects which are rooted in the idea that music, far beyond its esthetic value, can be a force of change for anyone willing to listen. Amongst these projects was Julien hosting a Belgian TV series, that made a case for musical storytelling. He furthermore hosts the Salon Libeer concert series at the Bruges Concertgebouw, in which he joins a fellow musician and a speaker (e.g. philosopher, historian, author), as well as the lecture series 'Dead or Alive', a philosophical exploration of the shifts in classical music making (in collaboration with LUCA School of Arts and the Catholic University of Leuven).

As the artistic director of the 'Singing Molenbeek' project, he supervises high level choir rehearsals in the primary schools of a Brussels suburb famous for all kinds of wrong reasons. It is Julien's hope that introducing these children to music, with all its demands and rewards, will help them grow personally and socially.

## **Programme**

### **Johann Sebastian Bach – French Suite No. 5 in G Major (BWV 816)**

Allemande – Courante – Sarabande – Gavotte – Bourrée – Loure – Gigue

### **Claude Debussy – Pour le piano (L.95)**

II Sarabande

### **Béla Bartók – Out of Doors (*Szabadban*) (Sz. 81, BB 89)**

1. With Drums and Pipes
2. Barcarolla
3. Musettes
4. The Night's Music
5. The Chase