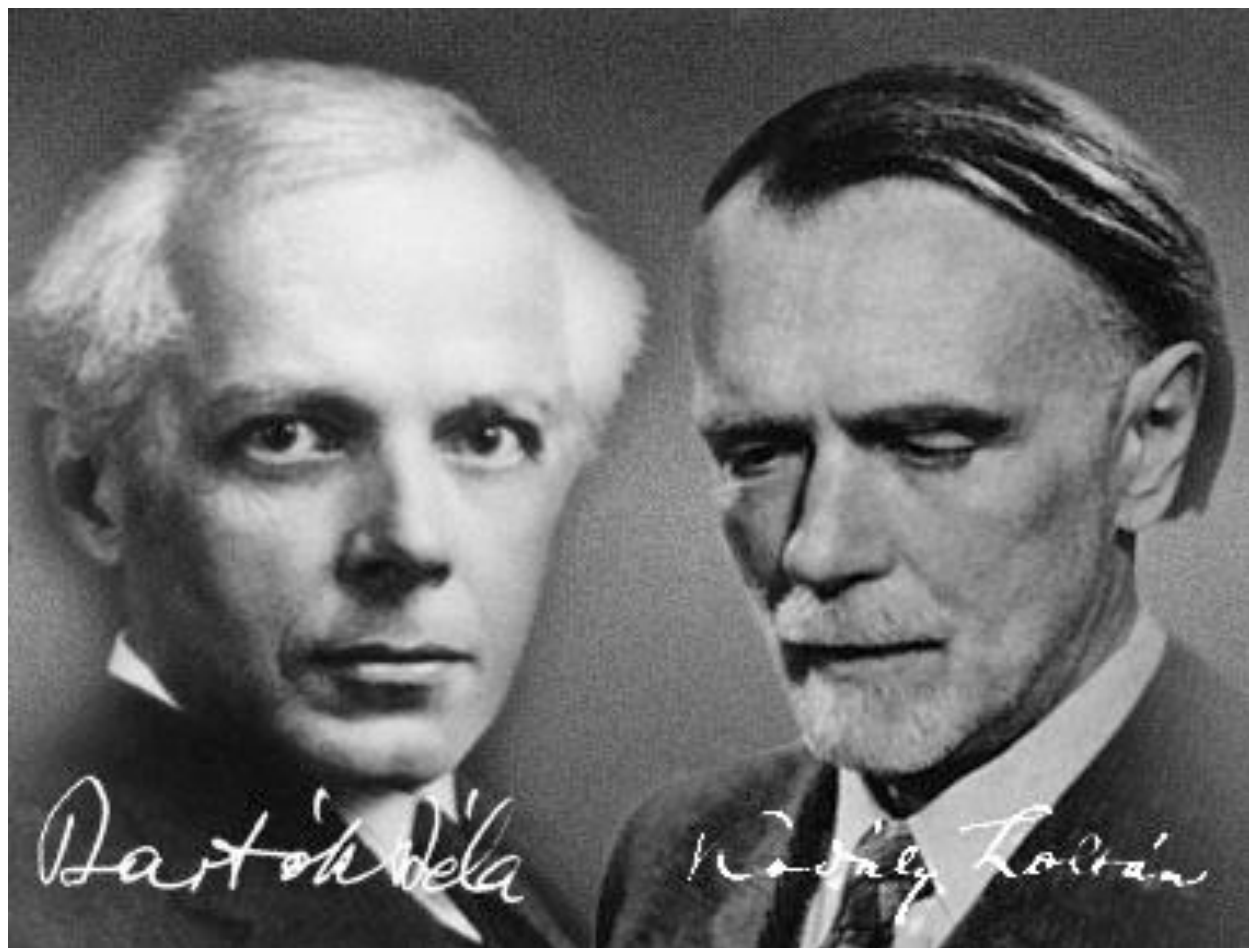


# “Bartók and Kodály, so close and so different”

II. Bartók Festival in Brussels

Bartók-Kodály International Symposium

11-12.03.2016



2016 II.  
Bartók  
Festival  
Brussels



KBR.be

  
Balassi Institute  
Cultural Service of the Embassy of  
Hungary in Brussels

Bartók Archives  
Institute for Musicology of the  
Research Centre for the Humanities  
Hungarian Academy of Sciences



01:30 pm      **Registration**

01:45 pm      Welcome speeches by Patrick Lefèvre, General Director of the Royal Library of Belgium and by Zsófia Vitézy, Cultural Councillor of the Embassy of Hungary in Belgium

02:00 pm      **Introduction**

**Bartók's and Kodály's Choral Works for Children**

Csilla Mária Pintér (Hungary)

*Budapest Bartók Archives*

02:45 pm      **Kodály et Bartók , si proches et si différents!**

Charlotte Messiaen (Belgium)

*Président honoraire de l'Association Kodály de la Communauté française de Belgique*

03:30 pm      **Coffee break**

03:45 pm      **Postlude - Around Bartók**

Kiss Péter - piano & Livia Duleba – flute

Program:

Kodály Zoltán

Hívogató, *Calling to Camp Fire*

Bartók Béla

Improvizációk magyar parasztdalokra,

*Improvisations on Hungarian Peasant Songs Op.20*

Kodály Zoltán

Epigrammák (válogatás), *Epigrams (selections)*

Bartók Béla

Három csík megyei népdal, *Three Hungarian Folksongs from Csík*

Bartók Béla

Este a Székelyeknél, *Evening in Transylvania*

**Péter Kiss**, pianist, was born in 1986 in Salgótarján. He began playing piano when he was nine at the Gyula Vácz Music School in Salgótarján. In 2001 he began studying at the Béla Bartók Conservatory of Music in Budapest with Erzsébet Belák. From 2005 to 2010, Kiss was at the Liszt Academy of Music, studying with Balázs Szokolay and Attila Némethy. He spent the spring semester of 2010 at the Hochschule für Musik und darstellende Kunst in Frankfurt, studying with Catherine Vickers. After teaching for one year at the Béla Bartók Conservatory of Music, Kiss is now a doctoral student at the Liszt Academy of Music, Budapest. He has participated in masterclasses of Livia Rév, Malcolm Bilson, György Kurtág, Gottlieb Wallisch, and Kirill Gerstein, among others.

He has placed in several national and international competitions, including third place in the 2009 Competition of the Hungarian National Radio, first place in the 2006 International Piano Competition of Barletta, third place in the 2003 National Piano Competition in Békéscsaba, second place in the 2001 National Piano Competition in Nyíregyháza, an award for excellence in the 2000 National Piano Competition in Balassagyarmat, and a special award in the International Piano Competition Kosice in Slovakia, among others.

Kiss has toured in several European countries and the United States. As a chamber musician, he has participated in several music festivals and summer courses. He published his first CD in 2007 with clarinetist Csaba Klenyán at Hungaroton Records. He is committed to contemporary music and has performed several world and national premieres and radio recordings. He has worked several times with the UMZE Ensemble. He is a member of the Trio Inception and the Ludium Ensemble, which is led by Gábor Csalog and primarily focuses on the works of György Kurtág. In 2011, 2015 and 2016, he was awarded the Fischer Annie Performer Scholarship and the Artisjus Prize for outstanding activity in contemporary music. In 2015, he was awarded with the Junior Prima Prize, the most prestigious award in Hungary for young musicians. He has been teaching at the Department of Chamber Music on the Liszt Ferenc Academy of Music since 2014.

**Livia Duleba** studied at the Liszt Ferenc University of Music Arts (Budapest) with Lóránt Kovács and János Bálint and at the Hochschule für Musik (Detmold) where she obtained the Master Soloist Diploma with János Bálint. She attended masterscourses by a.o. Emilio Galante, Gergely Ittész, István Matuz, Adorján András, Emmanuel Pahud, János Bálint, Dejan Gavric, James Galway, Matej Zupan, Gaby Pas-van Riet. In 2014 she won the First Prize at the International Flute Competition, Krakow. She played in several orchestras, including the Solistes Européens Symphonic Orchestra, the UMZE contemporary Chamber Orchestra, the Hungarian National Opera House, the Detmolder Chamber Orchestra, the Göttinger Symphonie Orchestra, and the Brandenburgisches Staatsorchester.

**Saturday, March 12, 2016**

(Royal Library of Belgium Auditorium Arthur De Greef)

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09:30 am      **Registration**

10:00 am      **Introduction**

**Bartók and Kodály: Composers of a Twentieth-Century Hungarian “Lyric Ballads”?**

László Vikárius (Hungary)

*Bartók Archives, Institute for Musicology, Research Centre for the Humanities,  
Hungarian Academy of Sciences*

10:45 am      **Movie for piano** – Microcosmos (20')

Film Etude based on Events of XX. century

11:15 am      **“Là où vous êtes, je sens toujours Bartók parmi nous”:**

**Dille’s Reflections on the Relationship between Bartók and Kodály**

Carl Van Eyndhoven (Belgium)

*Béla Bartók Archives of Belgium - Denijs Dille Collection*

12:00 am      **Conclusion**

Soft drinks and sandwiches

02:00 pm **Bartók's and Kodály's Choral Works for Children**  
Csilla Mária Pintér (Hungary)

**Csilla Mária Pintér**

Studied musicology at the Liszt Academy of Music between 1992 and 1999, and graduated with a diploma in musicology from there with a dissertation on Olivier Messiaen's *Vingt regards sur l'Enfant-Jésus* ("Reflexió és kontempláció Messiaen zenéjében" [Reflection and contemplation in Messiaen's music], supervisors: Sándor Kovács and Tibor Tallián). She continued her studies as a Ph.D. student at the Liszt Academy between 1999 and 2002. She wrote her Ph.D. dissertation on Bartók's rhythm (*Emblematic Stylistic Marks in Bartók's Rhythm*, 2010, supervisor: László Somfai). She received a Zoltán Kodály scholarship between 2000 and 2002 and is now a research worker of the Bartók Archives of the Institute for Musicology of the Hungarian Academy of Sciences.

**Abstract**

The idea of musical education played a central role both in Bartók's and in Kodály's career and many similar features can be demonstrated in their works written for the youth. Still there are also significant differences between the two composers' pedagogical attitudes manifested in their compositions. I present these differences by investigating Bartók's and Kodály's choruses for children.

02:45 pm **Kodály et Bartók , si proches et si différents!**  
Charlotte Messiaen (Belgium)

**Charlotte Messiaen**

Au cours de ses études de Droit et de Sociologie des Loisirs (ULB), elle poursuit sa formation musicale au Conservatoire Royal de Musique de Bruxelles. Elle séjourne ensuite à Budapest, pour étudier à l'Académie Franz Liszt, les structures de l'enseignement musical hongrois et y découvre l'univers du chant choral sous la direction de Gábor Ugrin. Durant plus de trente ans, elle a enseigné la musique dans les écoles maternelles et primaires ainsi qu'en académies, et assuré de nombreuses formations d'enseignants. Présidente de l'Association Kodály de la Communauté française durant 25 ans, elle a été professeur de méthodologie à l'IMEP, l'Institut Supérieur de Musique et de Pédagogie de Namur. Elle fut conseillère d'un ministre de l'Éducation et chargée de mission auprès du Ministère de l'Enseignement de la Communauté française. En 1999, elle est cofondatrice du "Petit Conservatoire du Brabant wallon", une école de musique qui s'inspire de l'exemple de Zoltán Kodály et organise de nombreux chœurs d'enfants.

Elle a fondé et dirigé l'Ensemble vocal Kodály à Nivelles, un chœur de femmes, la Chorale universitaire de Louvain, et l'Ensemble vocal du Brabant wallon, un chœur de jeunes à Louvain-la-Neuve. Elle est conférencière à l'Université des Aînés à Louvain-la-Neuve

**Abstract**

Béla Bartók et Zoltán Kodály sont si souvent associés qu'on croirait les deux faces d'un même personnage. En réalité, force est de constater qu'au départ d'une même expérience, à savoir la collecte du folklore hongrois, ces deux artistes ont suivi des voies bien différentes. Autant l'un était athée, universaliste et novateur, l'autre était croyant, pédagogue et très hongrois. L'un était vocaliste et l'autre non, etc. Toute leur vie, ils ont respecté leurs différences, jamais, ils n'ont cherché le compromis. Peut-

être est-ce là le secret de leur profonde et riche amitié.

**Saturday, March 12, 2016** (Royal Library of Belgium Auditorium Arthur De Greef)

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10:00 am      **«Bartók and Kodály: Composers of a Twentieth-Century Hungarian “Lyric Ballads”?»**  
László Vikárius (Hungary)

### **László Vikárius**

Has been on the staff of the Budapest Bartók Archives since 1989 and was appointed as Head of the Archives in 2005. He is also lecturer at the Liszt Academy of Music in Budapest. His main field of research is centred on Bartók's life, style and, especially, compositional sources. His publications include *Modell és inspiráció Bartók zenei gondolkodásában* [Model and inspiration in Bartók's musical thinking] (1999), and a facsimile edition of the autograph draft of *Duke Bluebeard's Castle* (2006). He was co-editor of the CD-ROM *Bartók and Arab Folk Music* (2005) and was curator of the exhibitions *Bartók and Kodály: anno 1910* (2010) and *Bartók the Folklorist* (2013). He has also organized several conferences, including *Bartók's Orbit* (2006) and *Scholarly Research and Performance Practice in Bartók Studies* (2011), whose proceedings were published in *Studia Musicologica* (2006/2007 and 2012).

### **Abstract**

Despite being less than two years his senior and having studied at the same Academy of Music in Budapest, Béla Bartók seems to have first met Zoltán Kodály well after his years of study in early 1905 in the home of Mrs. Emma Gruber-Schlesinger, a pupil of both composers in different periods, who later became 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 equally reserved personalities of similarly great talent. This relationship proved to be decisive in shaping not only their career but also twentieth-century Hungarian composition and musical life. It was also due to this alliance that in Hungary a scientific approach to research into musical folklore was established. Its role was also considerable in assigning music pedagogy an important place in the work of both composers, although, again, in characteristically different ways. The paper will give an overview, based on original documents preserved in the Budapest Bartók Archives and the Kodály Archive, of the story of this exceptionally fruitful relationship. The paper will also try to determine how far the parallel between the friendship of the authors of the *Lyric Ballads* (1798) and that of the composers of the *Hungarian Folksongs* of 1906 and the twin concerts of March 1910, the first concerts devoted to their compositions, might be revealing.

11:45 am      **“Là où vous êtes, je sens toujours Bartók parmi nous”:**  
Dille's Reflections on the Relationship between Bartók and Kodály  
Carl Van Eyndhoven

### **Carl Van Eyndhoven**

Graduated in organ and music education at the *Lemmensinstituut* (Leuven, Belgium) and carillon at the Netherlands Carillon School (Amersfoort). He is dean at the Faculty of the Arts (LUCA School of Arts - KU Leuven). His doctoral research focussed on the performance practice of 17<sup>th</sup> C. carillon music in the Southern Netherlands. He is president of the Béla Bartók Archives of Belgium / Denys Dille Collection (KBR) *Koor & Stem* (Flemish Choral Association) and Resonant (Centre for Flemish Musical Heritage). He

is renowned for his jazz improvisations on carillon and played concerts in Japan, Denmark, U.S.A., Ireland, Spain, Poland, Germany etc.

### **Abstract**

On the occasion of the 80th anniversary of Zoltán Kodály (1882-1967), Denis Dille gave a lecture in December 1962 entitled *Bartók et Kodály*. In this lecture, he goes deeper into the relationship between what he would refer to a few years as 'the most amazing duo of the then European music'. In his lecture, Dille sets out to elaborate on his view on both the relationship between Bartók and Kodály and their individuality. He did this by reflecting on their activities and their work, while also trying to grasp the nature of their personality that manifested itself through these aspects.

Dille will repeat this lecture, which was published in 1963, several times in 1970/71. In the introduction to his book *Béla Bartók* (1974) he presents a long, detailed comparison between Bartók and Kodály, broadly following the structure of his lecture of 1962.

Dille approaches the relationship between Bartók and Kodály on the basis of three themes:

- the personal character
- the scientific work
- the composition

In his reflections on the relationship between Bartók and Kodály, he always explicitly refers to the idea of 'different and similar'. He sees Bartók and Kodály as two inseparable personalities who have completed together. For him, it is imperative that Kodály's significance should be examined more closely, both with respect to Hungary and Bartok, and that 'in the future, Kodály will be given more recognition than is presently (in 1974) the case.'

## **The Budapest Bartók Archives [Bartók Archivum], Hungary**

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The Budapest Bartók Archives (in Hungarian: *Bartók Archivum*) has two functions. It is a central collection of Bartókiana, from primary sources to secondary literature; and at the same time a research institute, a meeting point of international Bartók studies on the life and work of the Hungarian composer, pianist, and ethnomusicologist Béla Bartók (1881–1945). As a counterpart to Bartók's estate in the USA, the Budapest Bartók Archives was based on the composer's manuscripts and library left behind in Hungary. In addition to keeping the second largest collection of compositional autographs, the Archives has a significant collection of documents belonging to his folk-music studies, part of Bartók's personal library (printed music, books, and periodicals), correspondence, and personal collections (concert programs, newspaper clippings, photos, etc.).

**Website:** [www.zti.hu/bartok](http://www.zti.hu/bartok)

**E-mail:** [bartok@zti.hu](mailto:bartok@zti.hu)

## **Béla Bartók Archives of Belgium - Denys Dille Collection**

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The **Béla Bartók Archives of Belgium** is an international research centre that aims to gather and study all that concerns the life and work of the Hungarian composer, pianist and ethnomusicologist Béla Bartók (1881 - 1945). In addition to secondary literature (books, scores, journals), the collection includes a unique set of primary sources from the collection of the Belgian musicologist, philologist, and Bartók specialist Denijs Dille (1904 - 2005). Dille acquired these letters, manuscripts, photos, and other items through the inheritance of his mother Paula Voit-Bartók and through his contact with friends and acquaintances of the composer, among them Zoltán Kodály. Dille enriched his collection with documents from private libraries; he was even able to obtain rare editions that were conserved in various collections of publishers (et. Rózsavölgyi Budapest, Universal Editions Vienna). The archives stand out as a centre of documentation and research that encourages performance and scholarship - musicological, and ethnomusicological - on the music of Béla Bartók. In addition, the centre strives to fill out its collection and to commence publication for its own research. Finally, it endeavors to develop an international scientific collaboration with other Bartók archives. The Béla Bartók Archives of Belgium were created in 1996 with the consent of Béla Bartók's son, Peter Bartók., thanks to the combined efforts of Denijs Dille, the late Yves Lenoir, former head of the Music Department of the Royal Library of Belgium, and the late Pierre Cockshaw, former Director General of this of this institution.

The **Denijs Dille Collection** was created out of the library and private archives of the musicologist and philologist Denijs Dille (1904 - 2005) within the Royal Library of Belgium. Following his encounter with Béla Bartók in 1937, Dille began a thorough study of the work and life of the Hungarian composer. He was a cofounder of the *Bartók Archivum* in Budapest in 1961, and served as director of this institution until 1971. The Dille collection contains numerous precious items related to Bartók and also abundant sources on the subject of musical life in the twentieth century, in particular a unique collection concerning Flemish music (scores, letters, manuscripts and reviews).

**Website:** [www.bartok.kbr.be](http://www.bartok.kbr.be) - [www.kbr.be](http://www.kbr.be)

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