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A Historical Overview and Analysis of Béla Bartók's "Violin Concerto No. 1 Posthumous" and Its Place in Standard Violin Repertoire

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and Its Place in Standard Violin Repertoire**

Annotated Bibliography

Dictionary / Encyclopedia Articles

Gillies, Malcom. Bartók, Béla. Grove Music Online. Accessed Oct 1 2018.

<http://www.oxfordmusiconline.com/grovemusic/view/10.1093>.

This encyclopedia article addresses all periods in Bela Bartok's life, from his birth in 1881 to his death in 1945. It discusses his musical development, the start of his career, and his interest and study of folk music as well as his inspirations for his compositions. The article also goes over personal details in Bartok's life such as his relationships with his family, friends and other composers. It also discusses his infatuation with violinist Stefi Geyer, who the concerto was originally composed for. A brief overview of his compositional style is discussed, especially that of his piano works, with interpretation and analysis of his works is addressed as well. This article will be relevant to discussing the background and history of Bela Bartok and his Violin Concerto No. 1 as well as discussing his relationship with violinist Stefi Geyer.

Kennedy, Michael, and Joyce Kennedy. "Bartók, Béla." In *The Oxford Dictionary of Music*, edited by Rutherford-Johnson, Tim : Oxford University Press, 2012.

This dictionary entry offers a brief overview of Bela Bartok's background in music as well as important dates to note in relation to his travels and compositions. Several composers such as Liszt, Debussy, Strauss and Stravinsky are briefly mentioned in having affected his compositional style. This entry is useful in noting general information about Bela Bartok's life as well as his musical inspirations.

Dissertations and Theses

Jobbagy, Szemoke. "A Performer's Guide to Béla Bartók's Violin Concerto No.1, Opus

Posthumous.", Ph.d diss., University of North Texas, Denton, 2013. ProQuest Dissertations & Theses Global.

The purpose of this paper is to provide an overview of technical and musical choices for performing Bartok's Violin Concerto No. 1. Using Bartok's own performing style, the author aims to help violinists perform this piece accurately and gain a thorough understanding of it. This paper discusses all musical and technical characteristics such as characters, rhythm, dynamics, fingerings, bowings, etc. This guide is intended to enlighten performers and give them a comprehensive overview of the piece. This particular source will be useful for the analysis of Bartok's Violin Concerto No.1 because it will give me insight on another violinist's point of view on this particular work.

Kim, Minhwa. "Performance Guide to Selected Violin Works of Béla Bartók." Ph.d diss., University of Cincinnati, Cincinnati, 2011. ProQuest Dissertations & Theses Global.

The purpose of this paper is to provide a performer's guide for a selected number of works by Bela Bartok; in particular both Violin Rhapsodies, his Sonata for Violin and Piano No. 2, and his Violin Concerto No. 2. It will introduce the reader to the essential characteristics of these works, such as their folk music content and compositional style and go into detail about how to perform each piece. A historical overview of each piece is also covered as well as Bartok's influences in composing them.

This source will be helpful research for the analysis of Bartok's Concerto No. 1, given that it analyzes several other violin works by Bartok. This will give me tools for the comparison of compositional style and content between these pieces.

Kim, So Jin. "The Violin Concerti of Béla Bartók." Ph.d diss., Rice University, Houston, 2016.

ProQuest Dissertations & Theses Global.

The purpose of this paper is to compare and contrast Bartok's two violin concerti. The author discusses the rarely performed Violin Concerto No. 1 and compares to its more famous counterpart, the Violin Concerto No. 2. This paper offers historical background as well as an analysis of Bartok's compositional methods for the two concerti. It also expands on the historical significance of both concerti and discusses the violinists that they were composed for, Stefi Geyer and Zoltan Szekely. This paper will be useful in examining the historical aspects of Bartok's Violin Concerto No. 1 as well as some of the compositional methods used by Bartok in both concerti.

Journal Articles

Bayley, Lynn. "Bartok: Violin Concertos Nos 1 and 2." *Fanfare - The Magazine for Serious Record Collectors* 37, no. 3 (2014): 265.

The page from this article is a written critic from a performance of Bartok's Concerto No. 1 and No. 2 given by violinist Thomas Zehetmair. Lynn Bayley discusses the interpretation of the performer as being one that is absolutely appropriate to what the composer would have wanted. He refers to musical characteristics such as tone as being extremely important to the performance of both Bartok concertos and denounces physical recordings (as opposed to live performance), calling the "softness of instrumental contour" in modern recordings inappropriate. This article serves to further analyze interpretation and the exploration of sound in Bartok's Violin Concerto No. 1.

Dent, Huntley. "Brahms: Violin Concerto (cadenza Joachim) 1; Bartok: Violin Concerto No. 1

2." *Fanfare* 39, no. 6 (2016): 199-200.

In this article, Huntley gives a review of Janine Jensen's recording of Brahms' Violin Concerto in D Major as well as Bartok's Violin Concerto No. 1. He discusses the Brahms concerto and gives some historical background on it while expanding on Jensen's interpretation of the work. He does the same for the Bartok Concerto and addresses the fact that it is a much lesser performed work, one which most violinists still have never heard of to this day. This article will be useful in further exploring interpretation of the concerto as well as some historical background on the piece itself.

Dubins, Jerry. "Tchaikovsky: Violin Concerto/Bartok: Violin Concerto No. 2." *Fanfare - The*

Magazine for Serious Record Collectors 37, no. 4 (2014): 416-18.

In this article, Dubins discusses a recording made by Isaac Stern of the Tchaikovsky Violin Concerto and Bartok's Concerto No. 2. He addresses historical background for both as well as other interpretations of these works recorded by artists such as Yehudi Menuhin, who is famous for his recording of Bartok's Violin Concerto No. 2. He also expands on the appropriate interpretation of Bartok as a composer in general. This article is useful in analyzing Bartok's Violin Concerto No. 1 because it led the path for his Violin Concerto No. 2. Because of this, it is also important to learn about the second concerto.

Ehnes, James. "A Neglected Bartók Concerto That Demands More Attention." *Strings* 25, no. 7

(2011): 9,43.

In this article, classical violinist James Ehnes discusses his impressions on Bartók's Violin Concerto No. 1. Ehnes addresses the issue that the concerto, although not Bartok's most highly regarded and

well-known work, should have a place in the violin repertoire. He writes about how Bartok incorporated the first movement of this concerto into his Two Portraits for Orchestra Op. 5 and discusses Stefi Geyer's leitmotif. Ehnes further mentions the importance of studying the orchestral score to a work as well as the individual violin part, to catch any printing errors that may have occurred in the part itself; most of the time the score will be more accurate; he mentions specific errors in the soloviolin part as well as some inconsistencies in the horn part. This article will benefit the historical study of Bartok's Violin Concerto No. 1 as well as show a professional violinist's analysis and interpretation of the work as an educational and professional tool.

Music Scores

Bartók, Béla. *Violin Concerto No.1 (op. Posth.)*. London and New York: Boosey & Hawkes, 1959.

This is the physical copy of the violin part for Bela Bartok's Violin Concerto No. 1. It includes both movements of the work as well as all tempo markings for each section of the piece. This score will be useful in analyzing the violin part away from the orchestral score, especially when it comes to musical characteristics, bowings, fingerings, tempo and dynamics. This will help address specific elements in violin playing rather than the piece in relation to the orchestra score.

Sound and Video Recordings

Bartok, Bela. *Violin Concerto No. 1*. Conducted by Antal Dorati. Recorded with Yehudi Menuhin and the New Philharmonia Orchestra, March 3, 2003. Warner Classics-Parlophone

0077776398556. Streaming Audio.

<http://du.naxosmusiclibrary.com.du.idm.oclc.org/streamw.asp?ver=2.0&s=81248%2Fdunmlpaid13%2F1343650>.

This is a recorded performance of Yehudi Menuhin playing Bartok's Violin Concerto No. 1 with the New Philharmonia Orchestra under the baton of Maestro Antal Dorati. Yehudi is part of an older school of classical violin playing and was alive during some of Bartok's lifetime, in the years spanning from 1916-1945. This interpretation comes from a musician that is no longer alive and I will be comparing it to an interpretation by a younger violinist, Janine Jensen, who is still currently still performing. Studying the audio for this piece is just as important as analyzing the score and it will serve to analyze musical interpretation of the work as well as tempos and characters used by this specific violinist.

Bartok, Bela and Brahms, Johannes. *Brahms Violin Concerto Op. 77/ Bartok Violin Concerto No. 1.*

Conducted by Antonio Pappano. Recorded with Janine Jensen and the London Symphony Orchestra, November 6, 2015. Decca 00028947884132. Streaming Audio.

<http://du.naxosmusiclibrary.com.du.idm.oclc.org/streamw.asp?ver=2.0&s=81248%2Fdunmlpaid13%2F4554114>.

This is a recorded performance of Janine Jensen playing Bartok's Violin Concerto No. 1 with the London Symphony Orchestra under the baton of Antonio Pappano. This interpretation is more recent and provides a fresh perspective on the concerto given that the violinist performing is still alive and performing around the world. This will serve to compare to the Yehudi Menuhin recording and how the interpretation of the concerto has changed throughout generations of performing violinists. Studying several interpretations of the same piece is incredibly important to get a broader sense for the variety that one piece can bring to the stage.