University of Cincinnati

Date: 11/1/2011

I, Min Hwa Kim, hereby submit this original work as part of the requirements for the degree of Doctor of Musical Arts in Violin.

It is entitled: Performance Guide to Selected Violin Works of Béla Bartók

Student's name: Min Hwa Kim

This work and its defense approved by:

Committee chair: Piotr Milewski, DMA
Committee member: Kurt Sassmannshaus, MM
Committee member: Won-Bin Yim, DMA
Performance Guide to Selected Violin Works of Béla Bartók

A document submitted to the
Graduate school
of the University of Cincinnati

in partial fulfillment of the
requirements for the degree of

DOCTOR OF MUSICAL ARTS

in the Performance Studies Division
of the College-Conservatory of Music

8 November 2011

by

Minhwa Kim

M.M., University of Cincinnati, 2003
B.M., University of Ewha Womans, 1999

Committee chair: Piotr Milewski, DMA
ABSTRACT

The aim of this document is to provide a performance guide to selected violin works of Béla Bartók, in particular the Violin Rhapsodies Nos. 1 and 2, the Sonata for Violin and Piano No. 2, and the Violin Concerto No. 2. This document will present thorough analyses of these works, because there has not been much written about them in terms of performance practice. This study will address folk characteristics, musical expressions, and technical issues present in these compositions, preparing the reader with the essential elements in understanding and preparing these works for a well-informed performance. I will also include background information on these compositions, complete with musical examples and appropriate pedagogical exercises, as well as a thorough description of the Hungarian folk style. Also included will be biographical information pertaining to Bartók and his compositional style. With my research, I hope to provide valuable information about Bartók and his selected compositions to all violinists, as well as to add an educational and artistic contribution to the violin literature.
ACKNOWLEDGEMENTS

I would like to take this opportunity to thank a number of people who contributed to this document, without whom it would not have been possible.

First, I would like to thank my adviser, mentor, and violin professor, Dr. Piotr Milewski. He has been an enormous help through his love for teaching, providing me with a proper foundation. His continued support and belief in me was encouraging and nurtured my skills in creating this document.

I would like to thank my reader and violin professor, Kurt Sassmannshaus. His knowledge and expertise in violin pedagogy greatly enriched my document.

I would like to thank my reader and mentor, Dr. Won-bin Yim. His devotion to music was a great inspiration for me.

I would like to thank Tom McDonald for his knowledge and encouragement in finishing this document.

Finally, I would like to express my deepest appreciation to my parents and my husband, whose unconditional and endless love made it possible. I dedicate this document to my parents and my husband.
# TABLE OF CONTENTS

ABSTRACT ................................................................................................................................... ii
ACKNOWLEDGEMENTS ............................................................................................................ iv
LIST OF MUSICAL EXAMPLES ................................................................................................. vi

PREFACE ........................................................................................................................................ 1

CHAPTER I. FOLK CHARACTERISTICS ................................................................................ 2
  Violin Rhapsody No. 1 ........................................................................................................... 6
  Violin Rhapsody No. 2 ......................................................................................................... 8
  Sonata for Violin and Piano No. 2 ....................................................................................... 11
  Violin Concerto No. 2 ......................................................................................................... 14

CHAPTER II. THECNICAL ISSUES ..................................................................................... 18
  Violin Rhapsody No. 1 ......................................................................................................... 19
  Violin Rhapsody No. 2 ......................................................................................................... 24
  Sonata for Violin and Piano No. 2 ....................................................................................... 29
  Violin Concerto No. 2 ......................................................................................................... 41

CHAPTER III. MUSICAL EXPRESSIONS ............................................................................... 57
  Violin Rhapsody no. 1 ......................................................................................................... 57
  Violin Rhapsody no. 2 ......................................................................................................... 64
  Sonata for Violin and Piano No. 2 ....................................................................................... 74
  Violin Concerto No. 2 ......................................................................................................... 89

CONCLUSION ............................................................................................................................ 111

BIBLIOGRAPHY ....................................................................................................................... 112
LIST OF MUSICAL EXAMPLES

Ex. 1. Bartók, First Rhapsody for Violin and Piano, I. lassú, mm. 88-89 .................................................4
Ex. 2. Bartók, First Rhapsody for Violin and Piano, I. lassú, mm. 1-6 .......................................................6
Ex. 3. Bartók, First Rhapsody for Violin and Piano, I. lassú, mm. 13-13.2 .................................................6
Ex. 4a-b. Bartók, First Rhapsody for Violin and Piano, I. lassú .................................................................7
    Ex. 4a. I. lassú, mm. 5-5.5
    Ex. 4b. I. lassú, mm. 7-7.2
Ex. 5. Bartók, First Rhapsody for Violin and Piano, II. friss, mm. 1-1.3 .......................................................7
Ex. 6. Bartók, First Rhapsody for Violin and Piano, II. friss, mm. 2.3-3.1 .......................................................7
Ex. 7. Bartók, First Rhapsody for Violin and Piano, II. friss, mm. 14-14.4 .......................................................8
Ex. 8. Bartók, Second Rhapsody for Violin and Piano, I. lassú, mm. 4.8-4.10 ..................................................8
Ex. 9. Bartók, Second Rhapsody for Violin and Piano, I. lassú, mm. 12-12.2 ....................................................9
Ex. 10. Bartók, Second Rhapsody for Violin and Piano, II. friss, mm. 28-28.6 ..................................................9
Ex. 11. Bartók, Second Rhapsody for Violin and Piano, II. friss, mm. 8-8.4 .....................................................10
Ex. 12. Bartók, Second Rhapsody for Violin and Piano, II. friss, mm. 10.8-11.2 .............................................10
Ex. 13. Bartók, Second Rhapsody for Violin and Piano, II. friss, mm. 13.7-14.4 .............................................10
Ex. 14. Bartók, Second Rhapsody for Violin and Piano, II. friss, mm. 36-36.8 ..............................................11
Ex. 15. Bartók, Second Rhapsody for Violin and Piano, II. friss, mm. 39.2-39.3 ...........................................11
Ex. 16. Bartók, Sonata for Violin and Piano No. 2, I. Molto Moderato, mm. 1-4 ...........................................12
Ex. 17. Bartók, Sonata for Violin and Piano No. 2, I. Molto Moderato, mm. 1.4-1.5 ....................................12
Ex. 18. Bartók, Sonata for Violin and Piano No. 2, I. Molto Moderato, mm. 12.5-12.6 ..............................12
Ex. 19. Bartók, Sonata for Violin and Piano No. 2, II. Allegretto, mm. 3-3.3 ............................................13
Ex. 20. Bartók, Sonata for Violin and Piano No. 2, II. Allegretto, mm. 5.5-7.2 ............................................13
Ex. 21. Bartók, Sonata for Violin and Piano No. 2, II. Allegretto, mm. 27.6-27.11 ....................................13
LIST OF MUSICAL EXAMPLES

Ex. 22. Bartók, Sonata for Violin and Piano No. 2, II. Allegretto, mm. 39-39.3........................................14
Ex. 23. Bartók, Sonata for Violin and Piano No. 2, II. Allegretto, mm. 56-56.3........................................14
Ex. 24. Bartók, Violin Concerto No. 2 for Violin and Piano, I. Allegro non troppo, mm. 1-14.................15
Ex. 25. Bartók, Violin Concerto No. 2 for Violin and Piano, II. Andante tranquillo, mm. 105-110.........16
Ex. 26. Bartók, Violin Concerto No. 2 for Violin and Piano, I. Allegro non troppo, mm. 319-321.........16
Ex. 27. Bartók, Violin Concerto No. 2 for Violin and Piano, I. Allegro non troppo, mm. 344-347.........17
Ex. 28. Bartók, Violin Concerto No. 2 for Violin and Piano, II. Andante tranquillo, mm. 43-44...........17
Ex. 29. Bartók, Violin Concerto No. 2 for Violin and Piano, I. Allegro non troppo, mm. 329-330.........17
Ex. 30. Bartók, First Rhapsody for Violin and Piano, I. lassú, mm. 1-6.................................................19
Ex. 31. Flesch, Scale System : Scale Exercises in All Major and Minor Keys for Daily study, 111......20
Ex. 32. Bartók, First Rhapsody for Violin and Piano, II. friss, mm.88-89.............................................20
Ex. 33. Yost, The Yost System for Violin, The Key to the Mastery of Double-Stopping, 7..............21
Ex. 34. Bartók, First Rhapsody for Violin and Piano, I. lassú, mm. 12.4-13.4.................................21
Ex. 35. Dont, 24 Etudes or Caprices, Op. 35, No. 1, mm. 1-7.........................................................21
Ex. 36. Bartók, First Rhapsody for Violin and Piano, II. friss, mm.1-1.3.............................................22
Ex. 37. Kreutzer, Forty-Two Studies for the Violin No.2, Var. 12.....................................................22
Ex. 38. Bartók, First Rhapsody for Violin and Piano, II. friss, mm. 3.3-3.4.................................22
Ex. 39. Bartók, First Rhapsody for Violin and Piano, II. friss, m. 8.6..............................................23
Ex. 40. Flesch, Scale System : Scale Exercises in All Major and Minor Keys for Daily Study, 90......23
Ex. 41. Bartók, First Rhapsody for Violin and Piano, II. friss, mm.16-16.4.....................................24
Ex. 42. Bartók, Second Rhapsody for Violin and Piano, I. lassú, mm. 4.4-4.6.................................24
Ex. 43. Bartók, Second Rhapsody for Violin and Piano, I. lassú, mm. 12.1-12.6............................25
LIST OF MUSICAL EXAMPLES (continued)

Ex. 44. Wieniawski, L’Ecole moderne Etudes-caprices Op.10 for violin No.7, mm. 35-36..........................26
Ex. 45. Bartók, Second Rhapsody for Violin and Piano, II. friss, mm. 5-5.8..............................................26
Ex. 46. Kreutzer, Forty-Two Studies for the Violin No. 13, mm. 1-6............................................................27
Ex. 47. Bartók, Second Rhapsody for Violin and Piano, II. friss, mm. 8-9.5..................................................27
Ex. 48. Bartók, Second Rhapsody for Violin and Piano, II. friss, mm. 28-28.6..............................................28
Ex. 49. Bartók, Second Rhapsody for Violin and Piano, II. friss, mm. 36-36.8..............................................28
Ex. 50. Bartók, Second Rhapsody for Violin and Piano, II. friss, mm. 45.5-45.16.......................................29
Ex. 51. Kreutzer, Forty-Two Studies for the Violin No.19, mm. 1-4..........................................................29
Ex. 52. Bartók, Sonata for Violin and Piano No. 2, I. Molto Moderato, mm. 1-1.6.................................31
Ex. 53. Bartók, Sonata for Violin and Piano No. 2, I. Molto Moderato, mm. 2-4.2.................................32
Ex. 54. Yost, The Yost System for Violin Exercises for Change of Positions, I........................................32
Ex. 55. Bartók, Sonata for Violin and Piano No. 2, I. Molto Moderato, mm. 7-8.2.................................33
Ex. 56. Kreutzer, Forty-Two Studies or Caprices No. 23, mm. 4-6..........................................................33
Ex. 57. Bartók, Sonata for Violin and Piano No. 2, I. Molto Moderato, mm. 13-14.9..............................34
Ex. 58. Rode, 24 Caprices for violin No. 21, mm. 25-37.................................................................35
Ex. 59. Bartók, Sonata for Violin and Piano No. 2, II. Allegretto, mm. 4.4-5.8......................................36
Ex. 60. Bartók, Sonata for Violin and Piano No. 2, II. Allegretto, mm. 17-18.3.................................37
Ex. 61. Wieniawski, Etude-Caprices, Op.10 for violin No.6, mm. 55-63..............................................37
Ex. 62. Ševčik, School of Bowing Technique on the Violin, Op. 1, Part 2, No. 1.................................38
Ex. 63. Bartók, Sonata for Violin and Piano No. 2, II. Allegretto, mm. 25-25.8......................................38
Ex. 64. Yost, The Yost System for violin exercise of Change of Positions, 4.........................................38
Ex. 65. Bartók, Sonata for Violin and Piano No. 2, II. Allegretto, mm. 51-52.........................................39
<table>
<thead>
<tr>
<th>Example</th>
<th>Description</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ex. 66</td>
<td>Kreutzer, Forty-Two Studies or Caprices No. 2</td>
<td>39</td>
</tr>
<tr>
<td>Ex. 67</td>
<td>Bartók, Sonata for Violin and Piano No. 2, II. Allegretto, mm. 51-52</td>
<td>40</td>
</tr>
<tr>
<td>Ex. 68</td>
<td>Rode, 24 Caprices for violin No. 3, mm. 1-11</td>
<td>40</td>
</tr>
<tr>
<td>Ex. 69</td>
<td>Bartók, Violin Concerto No. 2 for Violin and Piano, I. Allegro non troppo, mm. 1-14</td>
<td>41</td>
</tr>
<tr>
<td>Ex. 70</td>
<td>Yost, The Yost System for violin exercise of Change of Positions, 3</td>
<td>42</td>
</tr>
<tr>
<td>Ex. 71</td>
<td>Bartók, Violin Concerto No. 2 for Violin and Piano, I. Allegro non troppo, mm. 16-18</td>
<td>42</td>
</tr>
<tr>
<td>Ex. 72</td>
<td>Kreutzer, Forty-Two Studies for the Violin No. 6, mm.1-6</td>
<td>43</td>
</tr>
<tr>
<td>Ex. 73</td>
<td>Bartók, Violin Concerto No. 2 for Violin and Piano, I. Allegro non troppo, mm. 22-31</td>
<td>43</td>
</tr>
<tr>
<td>Ex. 74</td>
<td>Bartók, Violin Concerto No. 2 for Violin and Piano, I. Allegro non troppo, mm. 67-71</td>
<td>44</td>
</tr>
<tr>
<td>Ex. 75</td>
<td>Dont, 24 Etudes or Caprices, Op.35, No.8</td>
<td>44</td>
</tr>
<tr>
<td>Ex. 76</td>
<td>Bartók, Violin Concerto No. 2 for Violin and Piano, I. Allegro non troppo, mm. 274</td>
<td>45</td>
</tr>
<tr>
<td>Ex. 77</td>
<td>Kreutzer, Forty-Two Studies for the Violin No. 4</td>
<td>46</td>
</tr>
<tr>
<td>Ex. 78</td>
<td>Wieniawski, Etudes-Caprices Op.10, No. 4</td>
<td>46</td>
</tr>
<tr>
<td>Ex. 79</td>
<td>Bartók, Violin Concerto No. 2 for Violin and Piano, I. Allegro non troppo, mm. 328-29</td>
<td>46</td>
</tr>
<tr>
<td>Ex. 80</td>
<td>Kreutzer, Forty-Two Studies for the Violin No. 41</td>
<td>47</td>
</tr>
<tr>
<td>Ex. 81</td>
<td>Bartók, Violin Concerto No. 2 for Violin and Piano, II. Andante tranquillo, mm. 1-6</td>
<td>47</td>
</tr>
<tr>
<td>Ex. 82</td>
<td>Bartók, Violin Concerto No. 2 for Violin and Piano, II. Andante tranquillo, mm. 12-15</td>
<td>48</td>
</tr>
<tr>
<td>Ex. 83</td>
<td>Bartók, Violin Concerto No. 2 for Violin and Piano, II. Andante tranquillo, mm. 50-54</td>
<td>49</td>
</tr>
<tr>
<td>Ex. 84</td>
<td>Bartók, Violin Concerto No. 2 for Violin and Piano, II. Andante tranquillo, mm. 58-59</td>
<td>49</td>
</tr>
<tr>
<td>Ex. 85</td>
<td>Bartók, Violin Concerto No. 2 for Violin and Piano, III. Allegro molto, mm. 5-10</td>
<td>50</td>
</tr>
<tr>
<td>Ex. 86</td>
<td>Bartók, Violin Concerto No. 2 for Violin and Piano, III. Allegro molto, mm. 126-156</td>
<td>51</td>
</tr>
<tr>
<td>Ex. 87</td>
<td>Bartók, Violin Concerto No. 2 for Violin and Piano, III. Allegro molto, mm. 156-161</td>
<td>51</td>
</tr>
</tbody>
</table>
LIST OF MUSICAL EXAMPLES (continued)

Ex. 88. Bartók, Violin Concerto No. 2 for Violin and Piano, III. Allegro molto, mm. 51-54.................52
Ex. 89. Ševčík, School of Bowing Technique on the Violin, Op. 1, book 2, No. 35.............................52
Ex. 90. Bartók, Violin Concerto No. 2 for Violin and Piano, III. Allegro molto, mm. 234-36..................53
Ex. 91. Bartók, Violin Concerto No. 2 for Violin and Piano, III. Allegro molto, mm. 434-41..................53
Ex. 92a-b. Bartók, Violin Concerto No. 2 for Violin and Piano, III. Allegro molto................................54
Ex. 92a. III. Allegro molto. mm. 446-447.
Ex. 92b. III. Allegro molto. mm. 502-503.
Ex. 93. Kreutzer, Forty-Two Studies for the Violin No. 25, mm. 1-2..................................................54
Ex. 94. Kreutzer, Forty-Two Studies for the Violin No. 13, mm. 1-3......................................................54
Ex. 95. Bartók, Violin Concerto No. 2 for Violin and Piano, III. Allegro molto, mm. 517-518..............55
Ex. 96. Kreutzer, Forty-Two Studies for the Violin No. 23, mm. 3-5......................................................55
Ex. 97. Bartók, Violin Concerto No. 2 for Violin and Piano, III. Allegro molto, mm. 584-89.................55
Ex. 98. Bartók, Violin Concerto No. 2 for Violin and Piano, III. Allegro molto, mm. 600-604..............56
Ex. 99. Kreutzer, Forty-Two Studies for the Violin No. 8, mm. 1-6......................................................56
Ex. 100. Bartók, First Rhapsody for Violin and Piano, I. Lassú, mm. 1-5..............................................58
Ex. 101. Bartók, First Rhapsody for Violin and Piano, I. Lassú, m. 4....................................................58
Ex. 102. Bartók, First Rhapsody for Violin and Piano, I. Lassú, m. 6....................................................58
Ex. 103. Bartók, First Rhapsody for Violin and Piano, I. Lassú, mm. 3-3.5..........................59
Ex. 104. Bartók, First Rhapsody for Violin and Piano, I. Lassú, mm. 5-5.5..........................59
Ex. 105. Bartók, First Rhapsody for Violin and Piano, I. Lassú, mm. 12-12.4..............................60
Ex. 106. Bartók, First Rhapsody for Violin and Piano, II. Friss, mm. 3.1-3.3.................................60
Ex. 107. Bartók, First Rhapsody for Violin and Piano, II. Friss, mm. 9.6-9.7.................................61
Ex. 108. Bartók, First Rhapsody for Violin and Piano, II. Friss, mm. 16-16.4.................................61
LIST OF MUSICAL EXAMPLES (continued)

Ex. 109. Bartók, First Rhapsody for Violin and Piano, II. Friss, mm. 17-18..............................................62
Ex. 110. Bartók, First Rhapsody for Violin and Piano, II. Friss, mm. 19-19.2...........................................62
Ex. 111. Bartók, First Rhapsody for Violin and Piano, II. Friss, mm. 20-21.1...........................................63
Ex. 112. Bartók, First Rhapsody for Violin and Piano, II. Friss, mm. 22-22.2...........................................63
Ex. 113. Bartók, First Rhapsody for Violin and Piano, II. Friss, mm. 28-28.7...........................................63
Ex. 114. Bartók, Second Rhapsody for Violin and Piano, I. lassú, mm. 1.6-1.8.........................................64
Ex. 115. Bartók, Second Rhapsody for Violin and Piano, I. lassú, mm. 3-4.3...........................................64
Ex. 116. Bartók, Second Rhapsody for Violin and Piano, I. lassú, mm. 8-9.8...........................................66
Ex. 117. Bartók, Second Rhapsody for Violin and Piano, I. lassú, mm. 9.8-11.2......................................67
Ex. 118. Bartók, Second Rhapsody for Violin and Piano, II. friss, mm. 5-7..............................................67
Ex. 119. Bartók, Second Rhapsody for Violin and Piano, II. friss, mm. 14.8-15.8.................................69
Ex. 120. Bartók, Second Rhapsody for Violin and Piano, II. friss, mm. 18-18.7........................................70
Ex. 121. Bartók, Second Rhapsody for Violin and Piano, II. friss, mm. 24-25.6.................................70
Ex. 122. Bartók, Second Rhapsody for Violin and Piano, II. friss, mm. 26-27.1.................................70
Ex. 123. Bartók, Second Rhapsody for Violin and Piano, II. friss, mm. 28-28.6.................................70
Ex. 124. Bartók, Second Rhapsody for Violin and Piano, II. friss, mm. 30-31.8.................................71
Ex. 125. Bartók, Second Rhapsody for Violin and Piano, II. friss, mm. 34-35.2.................................72
Ex. 126. Bartók, Second Rhapsody for Violin and Piano, II. friss, mm. 37-37.4.................................72
Ex. 127. Bartók, Second Rhapsody for Violin and Piano, II. friss, mm. 39.3-40.5.................................72
Ex. 128. Bartók, Second Rhapsody for Violin and Piano, II. friss, mm. 43.5-43.9.................................73
Ex. 129. Bartók, Second Rhapsody for Violin and Piano, II. friss, mm. 45-end.................................73
Ex. 130. Bartók, Sonata for Violin and Piano No. 2, I. Molto Moderato, mm. 1-7.................................75
LIST OF MUSICAL EXAMPLES (continued)

Ex. 131. Bartók, Sonata for Violin and Piano No. 2, I. Molto Moderato, mm. 5-6.2.................................76
Ex. 132. Bartók, Sonata for Violin and Piano No. 2, I. Molto Moderato, mm. 7.6-8.2...............................76
Ex. 133. Bartók, Sonata for Violin and Piano No. 2, I. Molto Moderato, m. 10.3....................................77
Ex. 134. Bartók, Sonata for Violin and Piano No. 2, I. Molto Moderato, mm. 12.2-12.6............................77
Ex. 135. Bartók, Sonata for Violin and Piano No. 2, I. Molto Moderato, mm. 14.2-14.5............................78
Ex. 136. Bartók, Sonata for Violin and Piano No. 2, I. Molto Moderato, mm. 15-15.5..............................78
Ex. 137. Bartók, Sonata for Violin and Piano No. 2, I. Molto Moderato, mm. 16-16.8.............................79
Ex. 138. Bartók, Sonata for Violin and Piano No. 2, II. Allegretto, mm. 2.6-3........................................80
Ex. 139. Bartók, Sonata for Violin and Piano No. 2, II. Allegretto, mm. 5-5.8.......................................81
Ex. 140. Bartók, Sonata for Violin and Piano No. 2, II. Allegretto, mm. 8-8.8.......................................81
Ex. 141. Bartók, Sonata for Violin and Piano No. 2, II. Allegretto, mm. 13-13.3.................................82
Ex. 142. Bartók, Sonata for Violin and Piano No. 2, II. Allegretto, mm. 27.7-28.12...............................82
Ex. 143. Bartók, Sonata for Violin and Piano No. 2, II. Allegretto, mm. 36 and 38..............................83
Ex. 144. Bartók, Sonata for Violin and Piano No. 2, II. Allegretto, m. 40.3........................................83
Ex. 145. Bartók, Sonata for Violin and Piano No. 2, II. Allegretto, mm. 43-44.3.................................84
Ex. 146. Bartók, Sonata for Violin and Piano No. 2, II. Allegretto, mm. 44.5-44.7...............................84
Ex. 147. Bartók, Sonata for Violin and Piano No. 2, II. Allegretto, mm. 44.9-44.7...............................85
Ex. 148. Bartók, Sonata for Violin and Piano No. 2, II. Allegretto, mm. 48-48.2.................................86
Ex. 149. Bartók, Sonata for Violin and Piano No. 2, II. Allegretto, m. 50..........................................86
Ex. 150. Bartók, Sonata for Violin and Piano No. 2, II. Allegretto, mm. 51-51.2.................................86
Ex. 151. Bartók, Sonata for Violin and Piano No. 2, II. Allegretto, mm. 52-52.2.................................86
Ex. 152. Bartók, Sonata for Violin and Piano No. 2, II. Allegretto, mm. 55.9-55.13............................87
LIST OF MUSICAL EXAMPLES (continued)

Ex. 153. Bartók, Sonata for Violin and Piano No. 2, II. Allegretto, mm. 56-56.6.................................88
Ex. 154. Bartók, Sonata for Violin and Piano No. 2, II. Allegretto, mm. 57-57.4.................................88
Ex. 155. Bartók, Violin Concerto No. 2 for Violin and Piano, I. Allegro non troppo, mm. 1-14..............89
Ex. 156. Bartók, Violin Concerto No. 2 for Violin and Piano, I. Allegro non troppo, mm. 56-59.............91
Ex. 157. Bartók, Violin Concerto No. 2 for Violin and Piano, I. Allegro non troppo, mm. 96-98............91
Ex. 158. Bartók, Violin Concerto No. 2 for Violin and Piano, I. Allegro non troppo, mm. 115-19..........92
Ex. 159. Bartók, Violin Concerto No. 2 for Violin and Piano, I. Allegro non troppo, mm. 157-58..........92
Ex. 160. Bartók, Violin Concerto No. 2 for Violin and Piano, I. Allegro non troppo, mm.163-75............93
Ex. 161. Bartók, Violin Concerto No. 2 for Violin and Piano, I. Allegro non troppo, mm. 179-83..........93
Ex. 162a-D. Bartók, Violin Concerto No. 2 for Violin and Piano, I. Allegro non troppo........................94
    Ex. 162a. I, mm. 194-95.
    Ex. 162b. I, mm. 213-14.
    Ex. 162b. I, m. 220.
    Ex. 162d. I, m. 22.
Ex. 163. Bartók, Violin Concerto No. 2 for Violin and Piano, I. Allegro non troppo, mm. 220-24.........95
Ex. 164. Bartók, Violin Concerto No. 2 for Violin and Piano, I. Allegro non troppo, mm. 249-50..........95
Ex. 165. Bartók, Violin Concerto No. 2 for Violin and Piano, I. Allegro non troppo, mm. 280-85.........96
Ex. 166. Bartók, Violin Concerto No. 2 for Violin and Piano, I. Allegro non troppo, mm. 300-02..........97
Ex. 167. Bartók, Violin Concerto No. 2 for Violin and Piano, I. Allegro non troppo, mm. 307-15.........98
Ex. 168. Bartók, Violin Concerto No. 2 for Violin and Piano, I. Allegro non troppo, mm. 332-43.........99
Ex. 169. Bartók, Violin Concerto No. 2 for Violin and Piano, II. Andante tranquillo, mm. 1-9..........100
Ex. 170. Bartók, Violin Concerto No. 2 for Violin and Piano, II. Andante tranquillo, mm. 12-19........101
Ex. 171. Bartók, Violin Concerto No. 2 for Violin and Piano, II. Andante tranquillo, mm. 30-39.........102
Ex. 172. Bartók, Violin Concerto No. 2 for Violin and Piano, II. Andante tranquillo, mm. 43-47........102
LIST OF MUSICAL EXAMPLES (continued)

Ex. 173. Bartók, Violin Concerto No. 2 for Violin and Piano, II. Andante tranquillo, mm. 62-65........103
Ex. 174. Bartók, Violin Concerto No. 2 for Violin and Piano, II. Andante tranquillo, mm. 105-08........104
Ex. 175. Bartók, Violin Concerto No. 2 for Violin and Piano, III. Allegro molto, mm. 1-10...............105
Ex. 176. Bartók, Violin Concerto No. 2 for Violin and Piano, III. Allegro molto, mm. 90-91..............106
Ex. 177. Bartók, Violin Concerto No. 2 for Violin and Piano, III. Allegro molto, mm. 126-33............106
Ex. 178. Bartók, Violin Concerto No. 2 for Violin and Piano, III. Allegro molto, mm. 157-64............107
Ex. 179. Bartók, Violin Concerto No. 2 for Violin and Piano, III. Allegro molto, mm. 260-95............108
Ex. 180. Bartók, Violin Concerto No. 2 for Violin and Piano, III. Allegro molto, mm. 400-415..........109
Ex. 181. Bartók, Violin Concerto No. 2 for Violin and Piano, III. Allegro molto, mm. 557-68..........110
COPYRIGHT PERMISSIONS

First Rhapsody for Violin and Piano, SZ86 by Béla Bartók
© Copyright 1929 by Hawkes & Son (London), Ltd.
Reprinted by Permission.

Second Rhapsody for Violin and Piano, SZ89 by Béla Bartók
© Copyright 1929 by Hawkes & Son (London), Ltd. for the
British Commonwealth, North, South, and Central America.
Revised Edition © Copyright 1947 by Hawkes & Son (London), Ltd. for All Countries.
Reprinted by Permission.

Sonata for Violin and Piano No. 2 by Béla Bartók
© Copyright 1923 by Boosey & Hawkes, Inc. Copyright Renewed.
Reprinted by Permission.

Violin Concerto No. 2 by Béla Bartók
© Copyright 1941 by Hawkes & Son (London), Ltd.
Reprinted by Permission.
PREFACE

Béla Bartók is well known and regarded for his use of folk music, which he began collecting in 1905 with the help of his colleague Zoltán Kodály. By recording so many of the folk melodies from various Hungarian towns, he became more and more familiar with the different styles and techniques used to capture the true emotion and essence of this culture. What is more, Bartók employed this folk music, and he collaborated on selected violin compositions with his famous Hungarian violinist friends: Jelly Arányi, Zoltán Szekély and Joseph Szigeti.

An awareness of performance practice is essential for the performer to realize the true intentions of the composer. Therefore the full knowledge of the work, in all its aspects such as historical background, technical issues, and musical expression, is required. The lack of accurate information can result in a misguided or lackluster performance. As a result, it is important to collect information about the works from reliable sources.

The purpose of this document is to provide a useful performance guide to Bartók’s selected violin music. While there are performance guides available on this topic, they are few in number and do not specifically relate to the violin side of performance practice. In my document, I will examine three specific performance practice issues related to the four Bartók pieces I have selected: folk characteristics, technical issues, and musical expressions. Study of these aspects will give the performer a full knowledge of the work necessary for the performance.
CHAPTER I

FOLK CHARACTERISTICS

Béla Bartók, born in 1881 in the small town of Nagyszentmiklós in the Torontál district of Hungary, is well known for his use of folk music themes throughout his various pieces. This fascination with authentic Hungarian folk music started in 1904 from the voice of Lidi Dósa, a peasant girl from Transylvania. Wanting to investigate the music that was unknown until that point, Bartók set out in 1905 to collect and study Hungarian peasant music. With help from Zoltán Kodály, he visited various Hungarian villages to get a better taste for this authentic music. Using Edison phonograph cylinders, they recorded thousands of melodies on the spot so they could later analyze them.¹

As World War I was coming to a close, the redistribution of the Hungarian territories hindered Bartók’s ability to collect folk songs. In order to continue his interest in folk music, he had to concentrate on including it in composition and international public performances. Bartók proclaimed, in the 1920s, he was a concert pianist and used the medium of the concert stage to disseminate his now folk-infused music throughout the country.² Examples of this dissemination can be found in Violin Rhapsody One and Two for Violin and Piano. Bartók wrote these pieces in 1928, infusing them with folk melodies and various endings, hoping to get his brilliant ideas across. When Bartók wrote the Rhapsodies, he kept the concept of practicality in mind. He wanted them to be performed in different circumstances, so they appeared in several versions: for violin and piano, violin and orchestra, and the First Rhapsody was even arranged for cello and piano.


Selected works, including Violin Rhapsody No. 1 and Violin Rhapsody No. 2, Sonata for Violin and Piano No. 2 and Violin Concerto No. 2 are influenced, in one form or another, by folk music. The most common folk element that is influential to his compositions is the *verbunkos* and style of the peasant violinists. Of Violin Rhapsody No. 1 and No. 2 are two examples that show very clear characteristics of the *verbunkos*, quoting original folk melodies. While Sonata for Violin and Piano No. 2 and Violin Concerto No. 2 are also influenced by *verbunkos*, they do not quote any specific folk melody.

*Verbunkos* is a type of Hungarian dance music in which a slow movement (lassú) is followed by a fast movement (friss).3 *Verbunkos* was first used by Franz Liszt in his Hungarian Rhapsodies. Bartók used this form but abandoned it in 1904 after he discovered the authentic folk materials. Many of Bartók’s earlier works composed before 1905 are based on *verbunkos* form, such as the Sonata for Violin and Piano, Kossuth, the Piano Quintet, and the Rhapsody for Piano, Op.1.

According to Bartók, *verbunkos* was originally a shepherd dance melody, but it later became dance music used for recruiting soldiers during the imperial wars of the eighteenth century. A group of Hussars, led by a sergeant, danced to music which consisted of simple folk tunes with improvised instrumental accompaniment played by a gypsy band. Since Hungarian soldiers were recruited from among shepherds and other poor young men, his assumption may be correct.4 Both shepherds dance and *verbunkos* have the same accompanying figure, in

---


the fast section and \( \begin{align*} &\frac{\text{♩}}{\text{♩}} \quad \frac{\text{♩}}{\text{♩}} \quad \frac{\text{♩}}{\text{♩}} \\ &\frac{\text{♩}}{\text{♩}} \quad \frac{\text{♩}}{\text{♩}} \quad \frac{\text{♩}}{\text{♩}} \end{align*} \) in the slow section. Other characteristics of *verbunkos* are the dotted rhythm, known as the Hungarian rhythm, which represents a march-like heroic character and fast virtuosic ornamentations.\(^5\)

According to Daphne Leong,

“Bartók uses the Hungarian influence for the structure to arrange the two rhapsodies into slow and fast movements, similar to the Hungarian *verbunkos*, a type of Hungarian dance music, in which a slow movement (lassú) is followed by a fast movement (friss).”\(^6\)

Example of a dotted rhythm from Lassú, Rhapsody No.1:

Ex. 1. Bartók, First Rhapsody for Violin and Piano, I. lassú, mm. 88-89.

Folk music followed Bartók despite the occasions in which he tried to release himself from it. By recording so many of the folk melodies from various Hungarian towns, he became more and more familiar with the different styles and techniques used to capture the true emotion and essence of specific cultures. Bartók took these ideas and made a direct reference to them in his two Violin Rhapsodies for Violin and Piano.

In his previous compositions, Bartók indicated which folk songs he used by printing the folk songs at the beginning of the score or in added notes, or at least in the title or subtitle of the


\(^6\) Leong, 255.
composition. For unknown reasons, however, he abandoned this tradition later in life. In addition to providing the printed notes of a folk tune, Bartók would also play the original recordings of each folk song for performers to familiarize them with an authentic sound. Sometimes Bartók did not indicate what folk melodies he used, which is evident in the Violin Rhapsodies. Instead of giving specific references, he stated, “the First Rhapsody uses Romanian and Hungarian melodies, and the Second Rhapsody uses Romanian, Hungarian and Ruthenian.” Since Bartók chose not to identify the melodies, Hwang has found them for us:

“All of the melodies have been identified. There are sixteen melodies in all Rhapsodies. Rhapsody No.1 has two melodies in the first movement and four in the second, the Rhapsody No.2 has three folk melodies in the first movement and seven in the second movement.”

According to Lampert, all of the dances used in the rhapsodies come from the peasant violinists and this style is presented by simple melodies in the first position, use of double stops with open strings and strong accents placed on either odd or even eighth notes of 2/4 measures. All of the characteristics found in the melodies of the rhapsodies are great examples of folk elements, which include syncopations, four line structure, alternating M3/m3, commas as breaks in the melody, frequent meter changes, use of the major seventh, modes, verbunkos form, dotted rhythms, open string double stops, written-out trills, and ornaments included from the original melodies.

---

7 Hwang, 9.
8 Ibid., 124-130.
9 Lampert, "Violin Rhapsodies." 281.
10 Ibid., 279-283.
**Violin Rhapsody No. 1**

In the first rhapsody, Bartók used authentic folk melodies. The entire work is based on several original folk melodies, and they are presented one after another in repetitions and variations. According to Leong, The Lassú from the first rhapsody has two melodies: De Cïuit and Árvátalvi kesergő. Bartók keeps the De Cïuit melody in its original register but infuses it with chords and double stops placed on the down beats. This melody also shows folk elements used often by Bartók in his compositions. In the example we can see the folk element of alternating between M3/m3, created by B flat and B natural.

Ex. 2. Bartók, First Rhapsody for Violin and Piano, I. lassú, mm. 1-6.

---

Even more chords and double stops are in the return of De Cïuit at the second a tempo. Bartók uses more complex chords employing intervals of a 9th, 10th, and 11th which are almost impossible on the violin.

Ex. 3. Bartók, First Rhapsody for Violin and Piano, I. lassú, mm. 13-13.2. (two after rehearsal number 13)

---

The second melody Árvátalvi kesergő, which starts at the key change at number 5, is written an octave higher from the original version. The original melody is very simple, and Bartók only adds ornaments.

---

11 Leong, 260.
The second movement, friss, has four folk melodies. The first melody starts at the beginning of the movement and it is called *Judecata.*

Ex. 5. Bartók, First Rhapsody for Violin and Piano, II. friss, mm. 1-1.3.

Its characteristic is the pause that represents the moment in which the singer takes a breath. The length of the pause is up to the performer. Bartók indicates this with the comma after the pause. This melody also shows the folk characteristics of frequent meter changes.

Ex. 6. Bartók, First Rhapsody for Violin and Piano, II. friss, mm. 2.3-3.1.

The second melody, starting at number 6, is *Crucea.* Its characteristic is a slow introduction.

The third melody, Pre loc, is very simple. The fourth and last folk melody used in the second movement is *Cuiesdeanca.* This melody represents a technique used by peasant violinists which is playing double stops with open strings.

---

12 Ibid., 266.
13 Ibid., 265.
Ex. 7. Bartók, First Rhapsody for Violin and Piano, II. friss, mm. 14-14.4.

Violin Rhapsody No. 2

The second rhapsody starts with the *Romanie* melody, which is almost unchanged from its original form.\textsuperscript{16} Following this is the *Tiganeasca* melody.\textsuperscript{17} It is already a highly ornamented melody with grace notes on every beat, but Bartók adds even more ornamentation, using double stops at times in a very fast tempo. This melody shows use of syncopation as a folk element.

Ex. 8. Bartók, Second Rhapsody for Violin and Piano, I. lassú. mm. 4.8-4.10.

---

\textsuperscript{14} Ibid., 267.

\textsuperscript{15} Ibid.

\textsuperscript{16} Hwang, 126.

\textsuperscript{17} Ibid.
The *Dea sârită* is the third melody, which is also heavily ornamented with grace notes on every beat.\textsuperscript{18} At number 12, the ornaments are even more complex, sometimes up to twelve notes per beat.


\begin{figure}
\centering
\includegraphics[width=0.5\textwidth]{score.png}
\caption{Bartók, Second Rhapsody for Violin and Piano, I. lassú. mm. 12-12.2.}
\end{figure}

The second movement, friss, has seven folk melodies, but only the fifth, sixth, and seventh melodies have names: *Uvevanyi, Hora cu perina, and Oșânește*.\textsuperscript{19}

According to Stevens:

"In addition, both thematically and textually the Second Rhapsody is more adventurous than the First. Frequent major sevenths, together with the mordents, give the passage a crude, primitive sound that is nowhere approached in the First Rhapsody."

The original folk melodies differ from Bartók's arrangements mainly due to the use of double stops, chords, and transpositions to higher registers. A combination of both can be seen at no. 28 in the score, where the sixth folk melody, *Uvevanyi*, is arranged with double stops.


\begin{figure}
\centering
\includegraphics[width=0.5\textwidth]{score.png}
\caption{Bartók, Second Rhapsody for Violin and Piano, II. friss, mm. 28-28.6.}
\end{figure}

Bartók uses ambiguous tonality from the second folk tune, where only F- sharp and G- sharp are the key signatures

\textsuperscript{18} Ibid., 127.

\textsuperscript{19} Ibid., 128-30.

\textsuperscript{20} Stevens, *The life and music of Béla Bartók*, 239.
Ex. 11. Bartók, Second Rhapsody for Violin and Piano, II. friss, mm. 8-8.4.

The third folk tune at number 11 originally has F-sharp in the key signature, but Bartók arranged it with F-sharp, G-sharp key signatures.


From numbers 14-18, marked Presto, the fourth folk melody is used. There are a lot of repeated notes here which must resemble a trill. They are written out to better mimic the rugged style of a peasant violinist, but they should still be played in time.


At number 18, the fifth melody is employed, and it very much resembles the original tune. Bartók brought a very unusual violin technique into the arrangement of the sixth tune, *Hora cu perina*, which means guitar style pizzicato at no. 36

The last and shortest tune, Oşăneşte, starts at m. 39.2 and concludes the movement, which mainly consists of double stops with open strings folk element.

Ex. 15. Bartók, Second Rhapsody for Violin and Piano, II. friss, mm. 39.2-39.3.

The musical examples above will clearly show the fusion of folk music in Bartók’s two violin rhapsodies that ultimately created the well-known Bartók style.

Sonata for Violin and Piano No. 2

Sonata No.2 for Violin and Piano uses the same two movements, verbunkos style form of lassú and friss. “In this period Bartók was pursuing his interest in the chromatic oddities of Hungarian folk music including whole-tone and octatonic sets and diatonic and nondiatonic modal constructions.”21 Examples of this are in the second sonata of scales arpeggios and melodic configurations derived from that style.22 In imitating the vocal folk melody, Bartók indicated very precise articulation markings to recreate this unique sound. An example of it can be seen at the opening of the first movement.

---


The first movement shows a *parlando* rubato style, which is a free, declamatory, and recitative type of rhythm in performance of slow melodies. An example of this style can be seen at mm. 1.4-1.5.

Ex. 17. Bartók, Sonata for Violin and Piano No. 2, I. Molto Moderato, mm.1.4-1.5.

Other folk characteristics that come from the *verbunkos* style are dotted rhythms and syncopations. In the dotted rhythms, the short note is accentuated, followed by a non accentuated long note. The example of dotted rhythms can be seen from 12.5-12.6 in the first movement.

Ex. 18. Bartók, Sonata for Violin and Piano No. 2, I. Molto Moderato, mm.12.5-12.6.

---

The use of syncopations is very prominent in the sonata. An example can be seen at the opening of the first movement.

In the following example, the drone-like repetition of notes is shown again, but this time the drone and melodic are split between two instruments. The melody is found in the piano.

Ex. 19. Bartók, Sonata for Violin and Piano No. 2, II. Allegretto, mm. 3-3.3.

Frequent meter changes create excitement and rhythmic energy in the music, which is also taken from the original folk music. It can be seen in the second movement at no. 6.

Ex. 20. Bartók, Sonata for Violin and Piano No. 2, II. Allegretto, mm. 5.5-7.2

Playing double stops with open strings is a characteristic folk style of the peasant violinists, which can be found in the following example.

Ex. 21. Bartók, Sonata for Violin and Piano No. 2, II. Allegretto, mm. 27.6-27.11.
The use of major sevenths is also an element taken from the original folk music. It recalls the crude and primitive sound that was common for the style. An example can be seen in the second movement at no. 39.

Ex. 22. Bartók, Sonata for Violin and Piano No. 2, II. Allegretto, mm. 39-39.3.

![Ex. 22](image)

An example for both dotted rhythms and alternating M3/m3 can be found in the second movement at no. 56.

Ex. 23. Bartók, Sonata for Violin and Piano No. 2, II. Allegretto, mm. 56-56.3.

![Ex. 23](image)

**Violin Concerto No. 2**

Béla Bartók’s Second Violin Concerto was dedicated to Zoltán Székely in 1938 and he played it in 1939 in Amsterdam. Although it included twelve tone and atonal flavor for the first and third movement, it definitely shows influence of *verbunkos* style.

“It can be seen right at the beginning opening theme, which is modeled on a folk dance collected from Transylvanian peasant violinists. A slow dance with a heroic march like character shows the connection to *verbunkos* style.”

---

The first line of the above example is played entirely on the G string to achieve strong heroic sound so characteristic of the verbunkos style. According to Vera Lampert, in the first two measures we can see Bartók's use of modes, which are widely used in folk-dance music. The scale used in the opening has a Dorian flavor with a raised sixth degree, G#. Also in the opening line of the first movement, we can see alternating major and minor thirds. In this case, the notes are D natural in m. 7, D# in m. 9, and back to D natural in m. 10. Syncopations are used extensively by Bartók in the concerto. Syncopations can be seen in every measure during the opening melody of the first movement.

Bartók constructed his melodies in a folk-like style. The folk elements infused in his melodies are those that are constructed in a four-line structure and melodies that have a 5th relation between them. An example of both of these influences can be seen at the opening of the first movement. The first and second melodies at no.11 are in a four-line structure, and they are a fifth apart.²⁵

Ornamentation is also prevalent in the concerto. Many of the ornaments are written in a virtuosic style, which can be seen from mm. 58-68 in the second movement. These particular

²⁵ Ibid., 518.
ornaments provide extensive use of trills. Also in the *comodo* section at mm. 105-110, there are extensive ornaments used in the form of ricochet and tremolo.

Ex. 25. Bartók, Violin Concerto No. 2 for Violin and Piano, II. Andante tranquillo, mm. 105-110.

![Ex. 25](image)

An example of the dotted rhythm folk influence can be found in the first movement at mm. 312-319 and mm. 319-321.


![Ex. 26](image)

Another very influential folk feature that is very obvious to the listener is the alternating of slow and fast sections. The examples of this structure can be heard throughout the entire concerto. The first movement opens with an Allegro non troppo, followed by a slow section, *tranquillo* at no. 51, followed by a fast *risoluto* at m. 56, and so on.

Bartók also used folk elements which he borrowed from peasant violinists. Double stops with open strings and a melody accompanied by droning notes above or below can be found throughout the concerto. An example of the double stops can be found from mm. 344-47 in the first movement.
Ex. 27. Bartók, Violin Concerto No. 2 for Violin and Piano, I. Allegro non troppo, mm. 344-347.

An example of drone-like repetitions can be seen at mm. 379-382 in the first movement and also from mm. 43-52 in the second movement.

Ex. 28. Bartók, Violin Concerto No. 2 for Violin and Piano, II. Andante tranquillo, mm. 43-44

A prominent use of the interval of the seventh is also common in the concerto. It can be found in a few places, such as mm. 329-330 in the concerto's first movement.

Ex. 29. Bartók, Violin Concerto No. 2 for Violin and Piano, I. Allegro non troppo, mm. 329-330.

Unlike the rhapsodies, Sonata for Violin and Piano No. 2 and Violin Concerto No. 2 do not use authentic folk tunes. Instead, Bartók used a variety of folk elements to create a unique and modern compositional style. To instruct performers in this particular style, he used authentic recordings to illustrate the original sound, as well as collaboration and discussion with the performer. This chapter serves as an educational guide to the folk elements of a few selected works, which would be similar to how Bartók instructed his performers. The knowledge pertaining to the folk elements will enhance the performance of these works, leading to a more authentic interpretation of Bartók's intended sound.
CHAPTER II
THE TECHNICAL ISSUES

Complete knowledge of violin technique is essential for a performer to achieve the highest level of musicality. Every composition presents different technical challenges. Even when a composition is not written in a virtuosic style, there are challenges that a performer must overcome in order to achieve an ability of musical expression. Technical preparation is essential and must be complete before working on musical ideas. Not only will this make the performer's time more efficient, but it will allow more focus to be given to musical aspects of the work instead of struggling with technical challenges.

In many cases, an instrumentalist can be compared to an athlete. Both musician and athlete share common preparation skills for performance and must train constantly to stay in the best mental and physical shape possible. Unlike most professions, they will both usually be limited to one opportunity for presenting their skills, which means that perfection is a major and mandatory goal to achieve in order to succeed. Many of the exercises mentioned in this document should be practiced on a daily basis to serve as a warm up and to keep the player in the best possible physical condition.

Each piece will be analyzed according to the following criteria: left-hand facility, which includes agility, double stops, scales, chromatic scales, shifting, trills, positions, and extensions; right-hand facility, which covers bowing techniques such as staccato, spiccato, chords, legato, string-crossing, and tone production. My methodology will be based on these seven sources: *Forty-Two Studies for the Violin* by Rudolphe Kreutzer, *School of Bowing Technique on the Violin* by Otokar Ševčík, *The Yost System for Violin* by Gaylord Yost, *Scale System: Scale Exercises in All Major and Minor Keys for Daily Study* by Carl Flesch, *24 Caprices for the*

It is important to note that this chapter will focus purely on solving technical issues related to the music. Please refer to the Musical Expression chapter to see how these technical issues relate to Bartók's folk style.

*Violin Rhapsody No. 1*

**First movement:** Lassú

In this composition, the most prominent technical issues include dotted rhythms, chords, intervals, bowings, and harmonics.


Immediately during the opening melody, we find the first technical issue. The dotted rhythm's performance must be very accurate by using proper articulation of the short note. It is best to practice this rhythm as part of any scale warm up. Both notes must be played with an accent, and the bow must stop each time before the shorter note. Practicing it a few times, each time in a faster tempo and with lesser break in between the notes, will result in correct articulation of the dotted rhythm.
Bartók often uses complex chords in the first movement, employing intervals of a 9th, 10th, and 11th. Measures 88-89 show how Bartók used these intervals. The approach to these wider intervals involves placing the top note first and stretching back to the lower note. It is much easier to stretch the hand in this way, rather than stretching from bottom to top. The 11th interval, which is almost impossible to play on the violin, requires the player to change the left hand position by moving the thumb under the neck of the violin so the fourth finger can stretch the proper distance. To establish good intonation, the notes of the interval should be checked individually in the order the hand will find them. In this case, the top note will be checked first, then the bottom. Finally, the interval should be played together, listening for the correct pitches. Doing this in practice will create stable intonation for those difficult intervals. To further assist with intervals, it is recommended to practice *The Yost System for Violin, The Key to the Mastery of Double-Stopping* by Gaylord Yost.

Ex. 32. Bartók, First Rhapsody for Violin and Piano, II. friss, mm. 88-89.

Ex. 34. Bartók, First Rhapsody for Violin and Piano, I. lassú, mm. 12.4-13.4

In addition to the chords containing difficult intervals, Bartók will sometimes indicate that the chords be played on an up bow, which requires a higher level of bow coordination. Playing chords on a down bow is much more natural, due to the natural weight of the bow at the frog. The up bow chord requires more pressure coming from the index finger of the right hand. This will create more weight at the start of the chord. The up bow chords should be executed in such ways that all three notes are heard at once. To achieve this, the right hand position should be at the middle string of the chord, applying extra pressure and faster bow speed so all three notes will sound simultaneously. It will be helpful to practice the chords in 24 Etudes or Caprices, Op.35 by Jakob Dont, playing them all on up bows to familiarize the right hand.

Ex. 35. Dont, 24 Etudes or Caprices, Op. 35, No. 1, mm. 1-7.
Second movement: Friss

In the second movement, the most prominent technical issues include bowings, harmonics, shifttings, and chords. The following passage is very difficult in terms of bowing. In this example, Bartók combines two slurred notes on the down bow with two staccato notes on the up bow.

Ex. 36. Bartók, First Rhapsody for Violin and Piano, II. friss, mm. 1-1.3.

![Ex. 36. Bartók, First Rhapsody for Violin and Piano, II. friss, mm. 1-1.3.](image)

A very quick adjustment to the different bowings is required in order to maintain a clear execution. After playing the slurred notes on the down bow, the bow must stop and the following two staccato notes on the up bow should be played off the string. The same bowing technique is applied to the double stops. Etude No. 2 by Kreutzer, using variant 12, will assist with the challenging bowings found in the Rhapsody.


![Ex. 37. Kreutzer, Forty-Two Studies for the Violin No.2, Var. 12.](image)

Ex. 38. Bartók, First Rhapsody for Violin and Piano, II. friss, mm. 3.3-3.4

![Ex. 38. Bartók, First Rhapsody for Violin and Piano, II. friss, mm. 3.3-3.4](image)

Bartók sometimes uses false harmonics as grace notes. This is unusual in the violin repertory and requires great precision in the left hand so the harmonics can be heard. This
passage is difficult, because it requires fast alternating between normal and light finger pressures for harmonics and regular notes. To practice this passage, play it several times in a slow tempo, exaggerating the length of each harmonic grace note. The slow tempo should be 60 bpm below performance tempo. Once this is comfortable, increase the tempo gradually by 5 bpm until performance tempo is reached.

Ex. 39. Bartók, First Rhapsody for Violin and Piano, II. friss, m. 8.6.

Ex. 40. Flesch, Scale System: Scale Exercises in All Major and Minor Keys for Daily Study, 90.

At number 16, Bartók set the melody within chords, which require the performer to be in fifth position. In this particular passage, the chords must be played in such a way that the melody appearing in the top line is heard clearly. In order to do this, the performer must break the chords very quickly, attempting to play all four strings at once, in order to give emphasis to the top melodic line. The intonation of the chord must be established, and the fast changes between the chords must be clear. To maintain good intonation, the violinist must first check each note of the chord for intonation, and then play the whole chord. The performer should remember to practice these chords slowly at 80 bpm, gradually speeding up to 150 bpm in 5 bpm increments. This will ensure that the hand will adjust to fast chord changes.
First Movement: ("lassú")

In this first movement, the most prominent technical issues include ornaments, shiftings, double stops, pizzicatos, and trills. This movement includes a highly ornamented melody that utilizes grace notes on most beats. Those grace notes appear in two different forms: virtuosic scales and double stops, often in a very fast tempo. The examples below show how Bartók fused a simple melody with these extended violin techniques.

Ex. 42. Bartók, Second Rhapsody for Violin and Piano, I. lassú, mm. 4.4-4.6.
All ornaments require a considerable amount of agility from the performer’s left hand. The ornaments must be audible, and, in order to attain that clarity, they must be practiced slowly. Practicing this section slowly with one note per bow will help the performer choose the most comfortable fingerings, and it will establish good intonation for each note.

Before practicing the passages in a faster tempo, it is a good idea to have shifting issues figured out beforehand. There is one shift in 12.1 that repeats itself in the following measure, from the notes A to D. In 12.3, there is a scale-like passage that includes a shift to notes D on the A string, shifting up next on the notes C and E on the E string. These movements should be done with the first finger to ensure controlled and accurate shifting. There are three shifts in 12.5-6. The first is from G to F# in number 12.5. The second is from the last C# of number 12.5 to the A in 12.6, which should be done on the second finger from C# to B. The third shift is from a Bb in third position to an A in number 12.6, which should be done on the second finger going from Bb to G. Practicing these shifts ten times each will ensure controlled shifting and accurate intonation.

After the shifting preparation, it is recommended to practice the fast passages. Practicing fast passages with dotted rhythms of long-short and short-long will provide the left hand with
numerous opportunities to exercise muscle memory. Once the rhythms are well practiced, the
tempo should be gradually increased by 5 bpm until given tempo of the section. A good starting
point for tempo is 30 bpm below performance tempo. Practicing Henryk Wieniawski's, *L’École
moderne Etudes-caprices Op.10 for violin No. 7* will help with faster preparation of this passage
in Rhapsody No.2. This etude also addresses florid passages with very frequent position changes.
Ex. 44. Wieniawski, *L’Ecole moderne Etudes-caprices Op. 10 for violin No. 7*, mm. 35-36.

**Second movement:** Friss

Ex. 45. Bartók, Second Rhapsody for Violin and Piano, II. friss, mm. 5-5.8

This passage represents two technical problems: very fast repetitive string crossings and a
first finger stretch from F to E. The first finger stretch from an octave F to a ninth below creates
a challenge in clarity for the F-E-F pattern of notes. Practicing the stretch as part of the octave in
a very slow tempo will ensure good intonation and muscle memory of the notes. The stretch
from F to E and back to F must be done very fast with no audible slide in between the notes. The
string crossing from the F to the double stop, F-A, is in a very fast tempo and requires a very
efficient motion. The arm position on the F octave must be at an A string level. The motion of
the wrist alone will make the crossing to the E string fast and efficient. A good preparatory exercise for this passage is an etude by Kreutzer No. 13. This etude is based entirely on string crossings involving wrist motion.

Ex. 46. Kreutzer, Forty-Two Studies for the Violin No. 13, mm. 1-6.

Bartók uses ambiguous tonality for the second folk tune, where only F-sharp and G-sharp are in the key signature. A player must be alert at all times in order to maintain this key signature.

Ex. 47. Bartók, Second Rhapsody for Violin and Piano, II. friss, mm. 8-9.5.

At rehearsal 28, the melody is arranged in double stops with challenging shifts. The double stops should initially be practiced slowly and as broken intervals, which allows for individual note checking, followed by playing the notes together. The shifting should also be practiced slowly, concentrating on single note shifts. Full chords may be added once the performer feels comfortable. After the double stops and shifting are practiced, the performer should play with a metronome, starting 30 bpm lower than the performance tempo, and gradually increase by 5 bpm to performance tempo. This will establish solid technical foundation for this passage.

At number 36, Bartók uses a very unusual violin technique, known as “guitar style” pizzicato. Pizzicato is a technique that does not have any preparatory exercises or etudes. In this passage, the pizzicato is very challenging, because it maneuvers across all four strings, and it is very fast. There are arrows in the music for the sixteenth note pizzicati indicating the right hand's direction. It is helpful to play this type of pizzicato near the finger board, where the arch of the strings is flatter, making it easier to play and less destructive to the performer's finger tips. All of these pizzicati should be played with the index finger. It is not easy to get all four strings to sound on an up stroke, so the player must be aware of this and try his best to produce a full chord sound.

Ex. 49. Bartók, Second Rhapsody for Violin and Piano, II. friss, mm. 36-36.8.
From number 45 to the end, the challenge is in the trills. Gratuitous amounts of trills will often make the left hand tighten up if not practiced regularly. To practice the trills, one can use dotted rhythms of dotted eighth and sixteenth notes and the reverse. If the player feels too tight in the left hand during these trills, he must relax the thumb, because it is probably clenching the violin's neck at this point. Other practicing options include Kreutzer in his Etude No. 19, which is very effective in creating endurance in the left hand for long sustained trills.

This section also includes very big string crossings from an A on the E string, to an A on the G string. It has to happen very quickly, so the player has to practice this big motion to get a clear sound.

Ex. 51. Kreutzer, Forty-Two Studies for the Violin No.19, mm.1-4.

**Sonata for violin and piano No. 2**

**First movement:** Molto Moderato

The Violin Sonata No. 2 contains many technical challenges such as double stops, shifting, string crossing, and bow control among others. From the beginning to number two, there are two things to focus on in this first section: bow control and vibrato.
Although there are many different suggestions for bow exercises, I suggest practicing in a way that emphasizes bow pressure, speed and sounding point. Violinists must practice these exercises every day to ensure the best results. For bow pressure, the violinist should start by dividing the bow into two parts, using pressure for one half and none for the other as the player draws the bow across the string. After this, the violinist should divide the bow into four parts, alternating between pressure and no pressure of the bow. The pattern will continue in multiples of two until twelve is reached. The same format follows for speed and sounding point exercises. For example, for the speed exercises if there is a division of six parts, the bow will be drawn in a slow and fast motion across the string three times each or three will be played by the bridge and three near the fingerboard if working on sounding point, each of them in alternating manner. Each of these exercises will aid in this passage because of its frequent tempo and dynamic changes, as well as the numerous articulation and bow control issues that arise. In this section, it is not uncommon to find up to three dynamic indications per measure. Measure 6 and in number 1.1 there as many as five dynamic changes.
The goal of vibrato exercises is to gain proper control of the many available speeds of
vibrato. A player’s ability to convincingly portray expressive markings such as espressivo in m.
1 and dolce in m. 1.3 as well as in the different intensities of the vibrato found in different
dynamic markings such as faster in louder dynamic and slower in the quieter dynamics. For an
espressivo vibrato, the speed should portray an intense emotion, which is usually characterized
by faster speeds. For a dolce vibrato, the performer should aim for a calmer, sweeter sound,
which will call for a slower speed of the hand. It is important to note that each player may have a
different definition of which vibrato to use. These are merely suggestions and should not be
taken as a final answer.

The next section from number 2-4.2 (two after rehearsal four) requires a great knowledge
of shifting and harmonics. Shifting exercises from the *The Yost System for Violin Exercises for*
"Change of Positions" by Gaylord Yost will aid in playing a glissando smoothly. The shifting exercises should be practiced slowly and ten times each. During the movement of the shift, pressure should be nonexistent in the hand, providing for a smoother and pain free movement. Since extraneous sound is desirable with a glissando during the shift, the fingers in the left hand need the proper pressure in order for the notes in between to be heard. Preparation for harmonics is essential to ensure a precise intonation. Harmonics can be practiced in the scale system by Carl Flesh. Practicing them slowly and with accurate intonation will ensure good muscle memory and establish proper feeling for harmonics.

Ex. 53. Bartók, Sonata for Violin and Piano No. 2, I. Molto Moderato, mm. 2-4.2

Ex. 54. Yost, The Yost System for Violin Exercises for Change of Positions, I

The next section from number 7 requires an advanced legato technique, and good bow distribution is required in order to execute the variety of dynamic changes that take place within the long legato sections. In this example, all legato markings are in a piano dynamic, which
forces the player to use a slow bow speed. The bow speed and pressure will vary according to the dynamics.

Ex. 55. Bartók, Sonata for Violin and Piano No. 2, I. Molto Moderato, mm.7-8.2

These long legatos can be learned by practicing an etude by Kreutzer No. 23. While this particular etude exaggerates the point at hand, the legato combined with shifting, string crossings, and bow management will prepare the performer for the actual Bartók excerpt.

Ex. 56. Kreutzer, Forty-Two Studies or Caprices No. 23, mm. 4-6.

The next section from no. 12-16 presents another technical difficulty: double stops. The most frequent intervals in this section are 2nds, 7ths, and 9ths. These are unusual, because they are not the typical double stops a violinist is used to seeing, such as 3rds, 4ths, 6ths, 8ths, and 10ths.
These uncommon intervals should be practiced slowly, playing the notes separately at first, then together. Practicing this way reinforces muscle memory for these awkward intervals, resulting in good intonation for each required double-stop.

Ex. 57. Bartók, Sonata for Violin and Piano No. 2, I. Molto Moderato, mm. 13-14.9

After number fourteen, there are string crossings that utilize all four strings, as well as leaps to non-adjacent strings. For example, in the first measure of number fourteen, between the sixth and seventh beats, the D-string must be skipped. A similar instance occurs in the fourth and fifth measures after number fourteen and also in measure seven between beats 4 and 5. The A-string must be skipped after playing the eighth beat of the first measure at number fourteen, as well as between mm. 14.4-14.6.

The largest string crossing occurs in no. 14.8 from the g on the G-string to the f on the E-string. For this slurred string crossing, it is difficult to execute a smooth change in the right hand. For this to occur, the player will need to anticipate the string change and adjust the elbow accordingly for the crossing, whether it is a neighboring or a non-adjacent string. For example, in
the first measure of number 14 to the sixth beat of the second measure, the player must position his elbow as if playing on the D-string and reach from the G-string to the A-string using the wrist instead of the entire arm. This technique is beneficial, because it takes less time and effort for the string crossing, which gives the impression of less space between the notes due to the minimized motion involved in the right hand.

The preceding string crossing can be greatly improved by practicing etude No. 21 by Rode. This etude addresses frequent string crossings between non-adjacent strings. One must practice the etude slowly while focusing on the elbow position in order to play the string crossings smoothly. The player must realize the correct relationship between each string crossing and its corresponding elbow position. An appropriate wrist motion must also be involved to minimize the effort of the crossing.

Ex. 58. Rode, 24 Caprices for violin No. 21, mm. 25-37.

**Second movement:** Allegretto

The second movement begins with a series of double stops and chords, first played pizzicato, then arco. Barok typically uses intervals that incorporate 2nds and 7ths. These intervals appear again between numbers 5 and 6. In the sonata, practicing these chords slowly, checking each note for proper intonation, will aid in creating a more stable intonation. Violinist must memorize the pitches individually and as an interval to achieve muscle memory in the left hand. The chords from numbers 5-6 are very complicated and require special fingering suggestions.
Starting from two measures before number 5, the G# on the downbeat must be played in the third position with open G, first finger G# and an open A. The second chord of this measure must be played in the fourth position on the G, D and A strings with G# in the fourth position on the G string, Bb on the D string in the fourth position with the third finger and an open A.

Ex. 59. Bartók, Sonata for Violin and Piano No. 2, II. Allegretto, mm. 4.4-5.8.

For numbers 7-18 there is a lot of chromaticism. Violinists must be aware of it and be able to adjust to frequent chromatic alterations very fast in order to have good intonation. Such sections will likely seem foreign to many violinists looking for a tonal center. To overcome this challenge, the passage must be practiced slowly, often checking the intonation with piano to verify correct pitches. A good practice aid to accompany this section can be found in Wieniawski's Etude No. 6, which contains a lot of accidentals that are useful to expand the knowledge of chromaticism.
The entirety of numbers 7-21 is written in a fast tempo of sixteenth notes, which requires good articulation. Some passages, like the scale runs before number 10 and from 17-18, must be practiced in rhythms to achieve clarity. These rhythms could include dotted eighth notes followed by a sixteenth as well as the opposite pattern. Practice in groups of three or four, depending on the notation. Combining this exercise with a metronome will establish the endurance and ease of playing. To help with these challenges, practicing Ševčík's Violin Studies - Opus 1, Part 2 at various tempos, starting slowly with a metronome, will help to build endurance and articulation in the left hand.

From numbers 24-27.6, there are a lot of glissandos. To have secure glissandos, it is important for the performer to be secure in his shifting. Practicing these glissandos slowly, up to ten times for each glissando, will ensure control of intonation to the final note. Unlike shifting, glissandos must be practiced differently. In a typical shift, the pressure of the finger during the shift must be released, but, in a glissando, the pressure of the shifting finger remains intact.

Ex. 63. Bartók, Sonata for Violin and Piano No. 2, II. Allegretto, mm. 25-25.8.

Practicing shifting exercises on a daily basis will ensure secure shifting. For some example shifting exercises, refer to the etudes by Yost, pictured below, to improve shifting up to the seventh position. The performer should start slowly, with repetitions of up to ten times each.

Ex. 64. Yost, The Yost System for violin exercise of Change of Positions, 4.

The next section, from numbers 36-44, contains a technical challenge for the right hand. It is important that the right hand has the endurance to sustain the clarity of the sixteen notes while also bringing out the accents. To work on this type of endurance, it is helpful to practice Kreutzer's etude No. 2. To vary practice, variant numbers 22 and 23 will also aid in this matter.
The performer should remember to practice all etudes in the style of the sonata, with two bow strokes per note to help build strength in the right hand for the double stops.

Ex. 65. Bartók, Sonata for Violin and Piano No. 2, II. Allegretto, mm. 37-40.9.

Ex. 66. Kreutzer, Forty-Two Studies or Caprices No. 2.
Legato and string crossings are some of the most common techniques in the violin repertoire. Legato is found throughout the entire movement and can be complicated when it is combined with string crossings. For example, number 51 or the scale passages in number 52 are both places that call for legato combined with string crossings in a fast tempo. To have smooth legato, one must have very smooth string crossings. A great example for improving flexibility of the right hand can be found in Rode's Etude No. 3. This etude should also be played with two bows and one bow per measure.

Ex. 67. Bartók, Sonata for Violin and Piano No. 2, II. Allegretto, mm. 51-52.

Ex. 68. Rode, 24 Caprices for violin No. 3, mm. 1-11.
Playing legato in a slow tempo and in a piano dynamic creates another problem. Bow distribution and control of the bow are essential in these types of passages. For example, from number 57 to the end, the performer will encounter those issues. To have good control of the bow at a piano dynamic, one must practice using a slow bow on a single note, trying to play it as long as possible. This will develop control of the bow.

Violin Concerto No. 2

First Movement: Allegro non troppo

The first movement of Bartók's Violin Concerto No. 2 presents the performer with several technical issues that need to be carefully prepared, especially with regard to shifting, bowings, chromatic scales, agilities, flying staccato, and chords. Concerto No. 2 possesses these issues already in the opening measures.

Ex. 69. Bartók, Violin Concerto No. 2 for Violin and Piano, I. Allegro non troppo, mm. 1-14.

Due to common acceptance, the first line should be played entirely on the G string. The printed fingerings demonstrate that there are shifts between first-second, first-third, first-sixth, fourth-third, and fourth-fifth positions. To adequately prepare the player for this type of passage, it is recommended to practice an etude which primarily addresses position changes. Gaylord Yost has
developed a helpful system of exercises that focuses on shifting between all positions. The excerpt below illustrates a Yost shifting exercise for the first and second position changes on the G string:

Ex. 70. Yost, The Yost System for violin exercise of Change of Positions, 3.

This etude will assist in gaining technical confidence for the opening of Bartók's concerto, because the player will be familiar and secure with the position changes practiced in this exercise. Concentrating on first, second, third, fourth, and sixth positions will be most relevant to Bartók's opening melody.

Proper control of bow speed is an essential tool for executing fast bow strokes with a good sound. This technical issue occurs in many places throughout the movement such as in measures 16 and 18 on the third beat. To prepare for this, one must practice a bow speed exercise with one bow per note in a fast tempo, gradually adding notes to the single bow stroke until reaching 12 notes per bow. An etude with *martelé* bowings such as Kreutzer's Etude No. 6 will help to improve the quality of fast bow strokes.

Ex. 71. Bartók, Violin Concerto No. 2 for Violin and Piano, I. Allegro non troppo, mm. 16-18.
A major bowing technique that occurs throughout the movement is legato. It is present in different forms, such as the legato notes of the melody in the beginning in mm. 22-31 or the legato arpeggiated chords in m. 39. The first type, in its very extensive form, happens in mm. 22-31. It requires smooth string crossings that will emphasize the lyrical mood. Careful bow distribution will allow for all the notes to have enough sound and for proper musical expressions. Both of these techniques can be found in Caprice No. 3 by Pierre Rode. (See the Ex. 66.)

Bow pressure is another essential tool of tone production. Practicing bow pressure will help to control the different dynamics and articulations in the music. In this movement there are many sections that have frequent dynamic changes and articulations. Bow pressure exercises are more effective when using a *portato* stroke, starting with two per bow, all the way to twelve per bow stroke. This exercise will give better control of changing dynamics. Bartók also uses frequent crescendos like in mm. 67-72, always preceding the accent. Places like that require very precise control of bow pressure.
Ex. 74. Bartók, Violin Concerto No. 2 for Violin and Piano, I. Allegro non troppo, mm. 67-71.

Another example of a technical issue is the presence of chromatic scales in the first movement. These scales should be played in a very fast tempo at quarter note equals 120. Consequently, the player must be familiar with chromatic scales to be able to play them with ease. An excellent example for preparing for this passage is Dout’s etude No. 8.

Ex. 75. Dout, 24 Etudes or Caprices, Op. 35, No. 8

The preceding example consists of three lines from Etude No. 8. While playing this etude, one must remember to keep the thumb of the left hand at ease. I suggest practicing this etude with separate bows, followed by groupings of two, three, four, and six notes per bow. When this run is played at tempo, it should flow effortlessly. Practicing this etude will help to familiarize the player with chromatic scales as well as the adjustment of the left hand.
The next area of concern contains a fast section surrounded by two slow, lyrical melodies. Each section is in a different tempo, precisely noted by Bartók. On this page, the technical challenges are the chromatic scales from mm. 67-73, the complex bowing of three legato and two notes staccato, and the quintuplets. When practicing chromatic scales, the three slurred and two staccato notes from the passage should be incorporated, this will familiarize the player ahead of time and allow for a faster learning process. To be more comfortable with quintuplets, since they are rare in violin repertoire, including them in the scales will also help, making sure to aim for a downbeat at the end of the quintuplet. This will help to maintain equal note values and keep the pulse even.

Flying staccato is an extended technique which happens only one time during the concerto at m. 274. This type of staccato occurs many times in a single bow, requiring a slight break after each note. It becomes even harder when this particular staccato is played in a fast tempo. In this example, twelve notes are in one beat. This bow technique is especially difficult when played on a down bow, but, in this case, it is executed on an up bow. Stopping the bow between each note is a result of sudden pressure coming from the index finger, which must happen very quickly. Practicing staccato in scales or special etudes, like Kreutzer's Etude No. 4 or Le Staccato Etude No.4 by Wieniawski, will improve this bow technique.

Ex. 76. Bartók, Violin Concerto No. 2 for Violin and Piano, I. Allegro non troppo, mm. 274.
Playing chords is another type of bow technique that requires extra preparation prior to playing the repertoire. Chords can be played all on a down bow like in mm.188 or chords that alternate on the down and up bow like in mm. 328-29. Sometimes there will be a passage that requires more than one chord to be played on a single bow as in mm. 328-29. Up bow chords are more difficult than down bow chords because the bow control at the frog is easier and there is more natural weight available for producing, in this case, a forte dynamic. Chords on the up bow require more precision and control of the bow because of the additional pressure needed at the tip. It is also harder to provide a clean and clear sounding break of the chord when in the upper half. All of these different chord styles can be practiced in Etude No. 41 by Kreutzer.
Ex. 80. Kreutzer, Forty-Two Studies for the Violin No. 41.

Second movement: Andante tranquillo

The second movement is less technically challenging than the first. Like most second movements, it is very lyrical, but it also contains an atypical faster section marked Allegro Scherzando. In essence, this makes the second movement appear to hold two movements in one, treating the Allegro Scherzando as a possible third movement. Within the slow singing sections there are passages that are deceivingly difficult and require special preparation. This movement includes fast florid passages, extensive legatos, staccatos, double stops, frequent tempo changes and many more.

The movement starts with a slow lyrical section from m.1-10 that requires superb control of the bow to produce a convincing legato in piano dynamic. There are also gradual crescendos and diminuendos that must be carefully worked out within the legatos. Careful distribution of the bow will allow for good dynamic changes without sacrificing the quality of the sound.

Ex. 81. Bartók, Violin Concerto No. 2 for Violin and Piano, II. Andante tranquillo, mm. 1-6.
The second section from mm. 12-22 is in another tempo than the preceding section. Practicing overlapping sections with a metronome will help to memorize the tempos. This section presents another challenge. It is very lyrical and legato, but there are frequent bow changes every two measures that can make the phrase sound choppy. Smooth bow changes are required to produce a very connected legato sound between the duplets.

Ex. 82. Bartók, Violin Concerto No. 2 for Violin and Piano, II. Andante tranquillo, mm. 12-15.

The next section from mm. 23-42 is the mostly the same as the first section, with the exception of a few false harmonics included towards the end. These types of harmonics must be practiced in scales on a daily basis to be familiar with them, ready to play within a piece. The scale system by Carl Flesch has each key's harmonics written out in both scales and arpeggios.

The next section, mm. 43-57, is in a different tempo adds a variety of double stops. This particular passage is difficult because of the endurance involved in maintaining a clear sound with the double stops for such an extended period of time. It is crucial to practice this part slowly, following the guidelines for double stops.
Ex. 83. Bartók, Violin Concerto No. 2 for Violin and Piano, II. Andante tranquillo, mm. 50-54.

The next three sections marked Lento, Allegro Scherzando, and Commodo, focus mostly on the technique of the left hand. The extensive use of the trill and very fast, virtuosic passages require great agility and strength. Practicing these sections slowly and separately with a spiccato stroke will help to establish good intonation and articulation of each note. Practicing fast passages with different rhythms will also improve the agility of the left hand. Example rhythms include short-long, long-short, and dividing the passages into groups of four to six notes, each time a different sustained.

Ex. 84. Bartók, Violin Concerto No. 2 for Violin and Piano, II. Andante tranquillo, mm. 58-59.

Third Movement: Allegro molto

The third movement presents the performer with several technical issues that need to be carefully prepared, especially with regard to shifting, vibrato, double stops, octaves, string crossings and intervals. The first eight measures are to be played only on the G string up to the
seventh position. This requires a complete knowledge of all the notes in each position on the G string. To achieve this level of familiarity, one must repeatedly play these notes with correct intonation. Ševčík covers all positions on each string in his *School of Violin Techniques Op.1 No. 2.*

Ex. 85. Bartók, Violin Concerto No. 2 for Violin and Piano, III. Allegro molto, mm. 5-10.

The third movement has alternating fast and lyrical sections. The lyrical passages are reminiscent of techniques used in the second movement where smooth bow and position changes enable a sweet, vocal sound on the violin.

Vibrato also plays a key role in creating this pleasant sound. Practicing vibrato in many different speeds will allow the player to portray intense or relaxed expressions. For example, the opening of the third movement must have a faster, tighter vibrato to give the melody a bright, folk- like character. On the other hand, the Quasi Lento section in mm. 126-164 is much slower in tempo. The music becomes more transparent in sound, emphasizing intervals and patterns rather than providing a clear melodic line. Slower vibrato is better suited to this type of music, which helps to emphasize a dreamlike, special effect of the music.
The fast sections have two things in common: they both require a considerable amount of agility and endurance. Both of these elements were discussed in the first movement. The fast section in the third movement, however, is in a triplet rhythm for most of the time. Being well acquainted with triplets will help to keep the pulse in the fast tempo. This section presents a special challenge, because there are times when the bowing across each triplet varies for each time such as in mm. 51-54.
Ex. 88. Bartók, Violin Concerto No. 2 for Violin and Piano, III. Allegro molto, mm. 51-54.

It is very important to keep a steady pulse in these sections even though the bow change does not happen on the beat. Practicing these sections slowly, with a metronome, will help to memorize which notes are on the beat. As a reference for tempo marking, it helps to start 30 bpm lower than the marked tempo, increasing the tempo by 5 bpm until the performance tempo is reached. To further strengthen the left hand's familiarity with triplets, Ševčík's Etude No. 35 can help. These exercises as well as the passages from the concerto must be practiced with dotted rhythms, including dotted eighth to sixteenth, as well as the opposite. Another exercise to try would be to play the triplets in context, except sustaining a different part of the triplet on each pass. On the first pass, the first note would be held slightly longer than the others in the group. The second note would be sustained a little longer on the second pass, and so on. After groups of three, the performer can try groups of six.

Ex. 89. Ševčík, School of Bowing Technique on the Violin, Op. 1, book 2, No. 35.

From mm. 199-260, the rhythms change to duplets with a lot of double stops present. Many of the double stops are quite difficult, consisting mainly of fifths and sevenths. This
passage is even more challenging because of the constant shifting during the slur. Preparing for this section will be similar to practicing any other double stop passage.

Ex. 90. Bartók, Violin Concerto No. 2 for Violin and Piano, III. Allegro molto, mm. 234-36.

From mm. 422-450, there are a lot of octaves chords and broken octaves. The octaves in mm. 439-441 are especially difficult where they exist alongside other intervals. Intonation in the octaves must be impeccable. Octaves must be practiced for correct intonation. First, each note of the octave itself must be in tune. One can do that by checking notes with open strings or with the piano. The next step is to put the two notes together, listening for intonation. Practicing them this way as a part of daily scales will improve overall octave intonation.

Ex. 91. Bartók, Violin Concerto No. 2 for Violin and Piano, III. Allegro molto, mm. 434-41.

In this section there are a lot of string crossings. They are very frequent and fast in tempo, requiring good technique in the right hand. There exists a wide variety of string crossings, including broken octaves in m. 422 and 446, broken chords in m. 502, and a combination of types in m. 430. All of these string changes must be played with minimum effort from the right hand. To minimize the right arm motion in the string changes, one must learn how to use the wrist as much as possible while minimizing usage of the arm.
To achieve minimal motion of the arm, one must position the elbow between the strings to be crossed. This will allow the arm to remain in one position while the wrist is providing the motion for the string crossings. There are several studies that help with this problem. Kreutzer’s Etude No. 13 is a good example. There are also numerous etudes for octaves training such as Kreutzer's Etude No. 25, which mostly focuses on broken octaves, while No. 24 focuses only on whole octaves.

The fast passage at mm. 517-518 must be practiced slowly. When practicing slowly it should also be practiced with separate bowings. This will ensure more focus on intonation and articulation. Practicing fast passages with different rhythms is also helpful. The rhythms include: long-short, short-long, and dividing long passages into groups of three, four or six notes, repeating the passage several times, holding a different note longer than the others. After these
exercises, the articulation will be very clear. There are many etudes that address this issue. One of the better choices that match the concerto passage is etude No. 23 by Kreutzer, which has long florid passages.

Ex. 95. Bartók, Violin Concerto No. 2 for Violin and Piano, III. Allegro molto, mm. 517-518.

Ex. 96. Kreutzer, Forty-Two Studies for the Violin No. 23, mm. 3-5.

The last part from mm. 555 to the end should be practiced slowly, with separate bowings, to encourage intonation and clarity in the fast triplets. The most challenging measures of this part are mm. 584-589 which includes scale in fifths.

Ex. 97. Bartók, Violin Concerto No. 2 for Violin and Piano, III. Allegro molto, mm. 584-89.

This passage should be practiced like any interval, checking for good intonation on the single notes of the fifth, and then playing the notes of the fifth together.
From mm. 555 to the end, one must keep the triplet pulse throughout. To keep the pulse, one must anticipate the beat going toward the next measure. This will ensure an even distribution of the beat, and it will emphasize the down beat, which will keep the feeling of a constant pulse in every measure. One of the etudes that can be practiced with this in mind is Etude No. 8 by Kreutzer. This passage can also be played with different bowings, which will help with the variety of bowings used in the concerto. Both the concerto section and the etude should be practiced with the metronome for steady pulse, the slowest being forty beats per minute.

Ex. 98. Bartók, Violin Concerto No. 2 for Violin and Piano, III. Allegro molto, mm. 600-604.


In this chapter, the focus was on solving technical issues related to the music. Through guidelines of practice, as well as providing applicable pedagogical material in support of the technical difficulties, the performer is now able to solve the majority of technical issues related to the selected Bartók pieces.
CHAPTER III

MUSICAL EXPRESSIONS

The methodology in this chapter will be based on authentic recordings of the selected works of Bartók. All of the chosen works were recorded by Bartók or his fellow musicians. Bartók worked and performed with Székely and Szigeti, therefore preserving Bartók’s original musical ideas. Bartók always emphasized the importance of performance practice by playing the original recordings for his performers to familiarize them with the authentic folk sound. 26

My approach to the study of musical expression will include analyzing the work in terms of phrasing, points of culmination, musical nuances, and the composer’s indications in the score. These aspects may or may not coincide with what Bartók performed in his recordings, which will be discussed in this section as well.

**Violin Rhapsody No. 1**

The study of an authentic sound for Bartók's Rhapsody No.1 is based on the recording by Joseph Szigeti on the violin and Bartók playing the piano. 27 To ensure that Bartók's ideas were clear, he played some original recordings of the folk tunes in question for Szigeti. In addition, Bartók collaborated extensively with Szigeti for the recording, making important decisions about articulation and musical expression, which can assure the listener that all of the musical nuances in this interpretation are authentic. The First Rhapsody is dedicated to Szigeti. 28


The first movement: ("lassú ")

The first movement ("lassú ") is in ABA' form. The first A section is constructed of two parts, in which the thematic material is repeated twice. It includes a lot of articulation markings, which are clearly heard on the recording. On top of the musical directions written by Bartók in the score, Szigeti adds his own musical nuances which we can only assume were approved by Bartók. These additions can already be clearly heard at the beginning of the first folk melody. Szigeti plays the two sixteenth notes on the second half of the beat with a break in between them, as if there are written staccato markings above them. In the score, they are written as detache notes. Szigeti retains this style of playing for sixteenth notes in this rhythmic pattern throughout the entire movement.

Ex. 100. Bartók, First Rhapsody for Violin and Piano, I. lassú, mm. 1-5.

Another important articulation is the two quarter notes marked tenuto. Szigeti plays this as if there is a break between the two notes throughout the entire movement. He also adds a very loud glissando at m. 6 from the A-G.

Ex. 101. Bartók, First Rhapsody for Violin and Piano, I. lassú, m. 4.

Ex. 102. Bartók, First Rhapsody for Violin and Piano, I. lassú, m. 6.
Another important musical addition made by Szigeti is the way he plays from numbers 1-2. Until number 1, the expression of the music is very energetic and driven foreword. Szigeti uses short bow strokes and narrow vibrato. From numbers 1-2, however, the music is slower and the vibrato is much wider with larger bow strokes, creating a sweeter, heavier sound. It can be heard most notably when the melody drops to a lower octave in 1.5-1.6 and from no. 3-4. This change of mood when the melody is in the lower octave applies to the entire movement. In mm. 1.7-1.8 and mm. 4.1-4.2, Szigeti returns to the initial energetic feeling of the opening melody. Whenever the melody is repeated an octave lower, Szigeti also plays with a much heavier style in a slower tempo, using wider vibratos and much stronger articulations in all dotted rhythms. The importance of dotted rhythms is exceptionally strong, because they are one of the important folk elements used in the Rhapsodies. For example, the short-long pattern at no.3, in which the short note is accented followed by an unaccented long note, is a good representation.

Ex. 103. Bartók, First Rhapsody for Violin and Piano, I. lassú, mm. 3-3.5.

In the B section of the rhapsody, from no. 5-12, the character is very calm and peaceful and is written almost entirely in a piano dynamic. Unlike the A section, the B section does not have any articulation markings. In the recording, however, we can clearly hear some decisions being made regarding the articulation of the notes. Very often it sounds like the notes are separated, which can be notated as a tenuto.

Ex. 104. Bartók, First Rhapsody for Violin and Piano, I. lassú, mm. 5-5.5.
In section A', from 12 to the end, Szigeti retains the same articulation markings for the sixteenth note rhythmic motive where all but the first note are played *staccato*. During this section, he also puts a little space between the *tenuto* quarter notes.


The thematic material at no. 14 can also be found at no.1, but this time there is a marked *dolce*. It is also played in a slower tempo with wider vibrato until one measure before no. 15 when the *a tempo* returns.

**The second movement** ("friss")

The second movement, *friss* Allegretto Moderato, is very playful and light in character. The main idea of this movement is the steady increase in tempo starting at 90 bpm, which will eventually find its fastest marking of 200 bpm by the end of the movement. The movement ends with a cadenza. Szigeti plays this movement exactly as written with very minor changes. One of those additions can be heard at m. 3.1 and m. 3.3 in which all of the slurred notes are played staccato instead of legato as written.

Ex. 106. Bartók, First Rhapsody for Violin and Piano, II. friss, mm. 3.1-3.3.

From numbers 6-10, Bartók indicated many articulation, dynamic, tempo, and meter changes. Szigeti follows this part fairly accurately, in terms of what is written on the page. His
articulation is very short and light, providing the friss character of the movement. For example, in mm. 9.6-9.7, it is easy for a performer to play heavily because of the *fortissimo* dynamic and indicated *marcato*, but Szigeti plays this part very lightly with brushy bow strokes and little pressure. This passage shows a folk element called rhythmic shift in which the same rhythmic pattern repeated several times creates a shift in metric accentuation.  

Ex. 107. Bartók, First Rhapsody for Violin and Piano, II. Friss, mm. 9.6-9.7.

From numbers 10-16.4, there are a lot of tempo, articulation and dynamic markings. Szigeti plays them all very accurately. There are three parts: no. 10-12 in *piano* dynamic, no. 12-14 in *forte* dynamic, and no. 14-16 in *fortissimo* dynamic. The climax of this section is at no. 16 with the highest notes and loudest dynamics. At no. 15 and no. 16, Szigeti uses the *ossia* (alternate) versions.

Ex. 108. Bartók, First Rhapsody for Violin and Piano, II. Friss, mm. 16-16.4.

---

29 Leong, 270.
From no. 16.5-24, there are three parts: no. 16.5-20, no. 20-22 and no. 22-24. This entire section from 16.5-24 is played loudly with a lot of energy, due to the influence of the peasant violin style playing with open strings, forte dynamic markings, and fast tempos. Szigeti's interpretation is ideal for this score. He emphasizes the rhythmic motives by articulating each of them. His articulations are in the form of a break between each motive. In the example below we can see added green lines between the measures indicating the breaks in music created by Szigeti.


From numbers 19-19.3, the music becomes more driven and Szigeti plays with accents on every beat. He speeds up until the *Molto sostenuto* in no. 19.5. Frequent meter changes every measure create even more excitement.

Ex. 110. Bartók, First Rhapsody for Violin and Piano, II. Friss, mm. 19-19.2.

The tempo seems to be getting faster throughout this section. In the middle part from no. 20-22, Szigeti plays the legatos very smoothly at the beginning, but at times he brings back accents from the first part.

At numbers 22-24, Szigeti uses very unique articulation that is not in the score. He plays the eighth note octave very short, which adds to the *agitato* character.

Ex. 112. Bartók, First Rhapsody for Violin and Piano, II. Friss, mm. 22-22.2

At number 24.4, there is a return of the first melody. The melody is stated twice, the second time being in the lower octave. At no. 26, we see the increase in tempo from 72 to 132 bpm, as well as a dynamic change from piano to forte. This increase of excitement is also supported at no. 28 by frequent meter changes, repetitive rhythmic patterns, and increased dynamics. Szigeti highlights the rhythmic patterns by placing small breaks in between them, marked by the red arrows.

Ex. 113. Bartók, First Rhapsody for Violin and Piano, II. Friss, mm. 28-28.7.
In Rhapsody No. 1, we can see folk influences coming from *verbunkos*, which are the ornaments, syncopations, and dotted rhythms. The addition of the peasant violin style through double stops with open strings also plays a big role in the influence. Bartók fused these folk elements and melodies with his extended violin techniques. The Szigeti and Bartók recording shows us the closest possible approach to an authentic folk music sounds. Through this study about their collaboration on this recording, we can observe how they expressed the authentic folk sound.

**Violin Rhapsody No. 2**

The ideal authentic sound for the Violin Rhapsody No. 2 is based on a recording with Székely playing the violin. Unlike the first rhapsody, Bartók is not playing the piano in this recording. Isabel Moore takes that responsibility. The second rhapsody is also dedicated to Székely.

Bartók said to Székely at Bartók's home in 1928,

"I have a surprise for you. I have written two rhapsodies one is for you one for Szigeti. You may choose which one you like for the dedication."

Székely chose the second rhapsody, because he preferred it.

"During Székely's career he devoted himself to the study and performance of the First and Second Rhapsodies. His interpretations are truly authentic, because he witnessed Bartók's intentions firsthand."

---


32 Ibid., 113.
The first movement: ("lassú ") Moderato

The first movement ("lassú "), Moderato, is in ABA form. The melodies are very symmetrical, and they are all in the form of four equal melodic lines. Székely plays the opening with a very plain sound. His vibrato is rather wide, and he generally plays everything in the same way. From number 1.6-1.8, Székely articulated each note to highlight the end of the phrase.

Ex. 114. Bartók, Second Rhapsody for Violin and Piano, II. friss, mm. 1.6-1.8.

From numbers 3-6.4, there exists a very calm character. Székely uses wide vibrato throughout on the long notes. Many phrases sound very plain in no. 3-3.3, 5-5.6, and 6-6.4. The example below also shows dotted rhythms, ornaments, and syncopations, which are elements of verbunkos. In order to express a folk sound, he adds other musical nuances aside from what is indicated in the score, which can be seen in the example below. Those additions are the diminuendos and ritardando.

Ex. 115. Bartók, Second Rhapsody for Violin and Piano, I. lassú, mm. 3-4.3.
From no. 7-9.8, there is a marked tempo of *marcato*, which Székely follows. He uses long and heavy bow strokes on each note to articulate it. In addition, this part is written in a forte dynamic with a majority of it being played on the G string. This adds to the heaviness of the character. A very important feature of Bartók's folk elements is the accented sixteenth note followed by a dotted eighth note. One change that is made by Székely starts at no. 8.5, in which he plays at a slower tempo than is marked. This changes the character to a much more relaxed performance, and Székely eventually drops the *marcato* at m. 9.2. At this point, the music sounds very lyrical with smooth bow changes, slow vibrato, and a steadier tempo than at the beginning of this part in m. 7.5.


The last section, from no. 8-end, sounds more melancholic, giving a reminiscent memory of the first melody. Székely creates this character by playing slower and taking the time between the beats. He also plays with a wide and slow vibrato. From mm. 11-11.4, the character changes, adding a more heroic character with forward motion and dynamic changes to forte. Another place of this same character is at mm. 12-12.3, with virtuosic scale passages that are played with the crescendos on every scale. The movement closes with a slower section, containing the return of the main theme. Székely uses slow and wide vibrato, along with slower tempo and quieter dynamics to portray the sad character of this part. The example below shows Székely's musical
nuances from mm. 9.8-11.2, which include diminuendos from mm. 9.8-9.9 and mm. 10.3-10.4.

The arrow at no.11 indicates the faster tempo

Ex. 117. Bartók, Second Rhapsody for Violin and Piano, I. lassú, mm. 9.8-11.2.

The second movement: (“friss”) Allegro Moderato

The second movement (“friss”) is in a tempo of Allegro Moderato. At the beginning, there are two articulation signs: marcato and pesante. Bartók indicates these two articulations by placing an accent and a tenuto marking above each eighth note. This articulation, together with frequent major sevenths, creates a crude and primitive sound ideal for folk music.33 This style of playing is used until number 14. Székely chooses to ignore these articulation markings and gives heavy emphasis to bigger beats instead, especially those that contain mordents. Székely is not wrong in his interpretation, because the verbunkos style calls for adding more non notated accents.34 From numbers 4-7.4, the marcato markings are only written at mm. 5.6, 6.2, 6.4, and 6.6. The pesante articulation remains until m. 7.6.

Ex. 118. Bartók, Second Rhapsody for Violin and Piano, II. friss, mm. 5-7.

---

33 Stevens, The life and music of Béla Bartók, 239.

34 Ibid.
The section from the beginning to number 7.6 has a lot of dynamic markings as well, which Székely follows very carefully. At number 2, the performer must play less forte because of the *meno* markings. At number 4, the *assai* accompanies the forte markings, and at number 5 it is back to *meno forte*. From numbers 6-6.6, there is a long crescendo to forte, which remains until number 7.6. The poco a poco accelerando at number 6 does not happen until the accelerando at no.7. In this way, Székely expresses more tension.

The section from 8-13.9 is oriented around the D octave. There are two parts: no. 8-10.9, marked Molto Moderato and played *pesante* and *fortissimo*, and no. 11-13.9, which is played *leggero* with a Piu mosso tempo. Both of these parts are connected by the D octave motive. The Molto Moderato is played with extra *pesante* markings on all the D octaves. In the Piu mosso, the Székely does not play the accents which are written on every upbeat, but he does bring out the *sforzatos* as if they are the most important markings in the part.

The *Presto* from numbers 14-17.13 consists of slurred sixteenth notes, numerous sudden dynamic changes from forte to piano and irregular accents. The slurred sixteenth's are marked as if they are meant to be played on one bow. Since this is not possible, the bow changes and string crossings must be seamless to achieve an endless flow of notes. The sudden dynamic changes, when executed properly, give an effect of two people playing—one forte and the other piano in turns. The irregular accents add to the frenzy character of the *Presto* and are the folk elements in this section. Székely completely ignores some of the accents, which include mm. 14.8-15.8 and mm. 16.6-17.13. The accents he ignores are indicated in green boxes in the example.
From no. 18-26.8, Székely plays the passage with a dance-like character influenced by the peasant style, utilizing the open string double stops and droning bowed tremolos. He is very imaginative with the pulse in this section, and that is what makes it so interesting to listen to. For example, at no. 18 he starts a little slower, but by the time he reaches no. 19 he is in tempo. He does the same with the next phrase starting at no. 20, and reaches the same final tempo at no. 21. This slower beginning catches the listener's attention and adds variety to the musical expression. One would expect the same hold back in tempo at no. 22, but Székely plays it in tempo. However, Székely does hold the tempo back at no. 23.

For the majority of this section, every note is clearly articulated. There are notes that have *tenuto* markings above them, but even the notes without the *tenuto* markings are played in the same way. The example shows the *tenuto* markings added by Székely while the green box is indicating the *tenuto* that is already marked.

Ex. 120. Bartók, Second Rhapsody for Violin and Piano, II. friss, mm. 18-18.7.
In the *grazioso* part from no. 24-27.1, the *staccato* notes are played very short. All the way until no. 25.1, it is played very lightly and with short bows. Székely also takes time on the second beats of mm. 24.2 and 24.4.

Ex. 121. Bartók, Second Rhapsody for Violin and Piano, II. friss, mm. 24-25.6.

The *dolce* part from no. 26-27.1 is played with very smooth bow changes, and the notes are more connected as well. The motive from the *grazioso* is incorporated into the *dolce* section. Székely retains the *grazioso*’s short articulation whenever these motives occur in no. 26.4 and 26.6.


From no. 28-33.1, Székely's musical additions can be heard at no. 28, 30, and 32.2. At no. 28-29.5, he plays much slower and heavier than indicated. The arrangement of this melody contains extended techniques with octaves and wide leaps. Perhaps this is the reason for Székely's slower tempo, or maybe he was just trying to emphasize the melody, especially at no. 28-28.7, it sounds like every note has a tenuto marking. He gradually speeds up from m. 29.5 until 29.10, just before the *a tempo* is marked a few measures later.

At no. 30, during the scherzando, Székely plays four *staccato* sixteenth notes until m. 30.4, but the score is marked with two notes slurred and two notes staccato. In other places, such as m. 31.2, Székely plays all four sixteenth notes *detache* instead of the marked staccato. At m. 31.4, the notes without any articulation markings are played staccato.


![Ex. 124. Bartók, Second Rhapsody for Violin and Piano, II. friss, mm. 30-31.8.](image)

At m. 32.2, marked sempre pui vivo, Székely’s interpretation is to play with a dolce character until m. 32.9, portraying a very smooth sound and vibrated eighth notes.

In the next section, from no. 34-39.1, Székely plays it with more variety and interest. As one would expect, the entire passage should be in a forte dynamic until no. 36.8, but Székely chooses to place his concentration on colorful effects instead. From the beginning, his sound is sweet rather than strong. He achieves this by placing a crescendo and diminuendo in m. 34.1 and 34.3, while using only a diminuendo in m. 34.5 and 34.9.

Ex. 125. Bartók, Second Rhapsody for Violin and Piano, II. friss, mm. 34-35.2.

![Ex. 125. Bartók, Second Rhapsody for Violin and Piano, II. friss, mm. 34-35.2.](image)
The only true loud part is from mm. 35-35.8, which is marked *marcato*. Székely emphasizes every note in this part. The pizzicato from mm. 36-36.8 is played quieter than the written *meno forte*, sounding more like a *mezzo piano*. The result is a very light pizzicato with the melody in the soprano line. From mm. 37-39.1, Szigeti plays every eighth note very short, as if all of them have a staccato marking.


![Ex. 126. Bartók, Second Rhapsody for Violin and Piano, II. friss, mm. 37-37.4.](image)

The last section from no. 39.3 to the end contains more added musical nuances from Székely, making this section very personal and unique. Right at the beginning, Székely's interpretation emphasizes the different rhythmic motives. At m. 39.3, he separates the rhythmic motives of two sixteenths and an eighth note with a little break. At m. 39.4, he rushes through the four sixteenths and plays the two eighth notes on the second beat as if they are marked *tenuto*.

The same approach applies to the three rhythmic motives until m. 40.1.

Ex. 127. Bartók, Second Rhapsody for Violin and Piano, II. friss, mm. 39.3-40.5.

![Ex. 127. Bartók, Second Rhapsody for Violin and Piano, II. friss, mm. 39.3-40.5.](image)

From m. 41.3, marked *Piu mosso*, his interpretation is *dolce*. The music is very smooth in terms of articulations. He uses wide vibrato on the long notes, and the dynamic remains at a *mezzo forte*. He avoids every *marcato* marking from mm. 41.1-42.1. At mm. 43.1-43.3, Székely adds accents on the quarter note and a break in between each quarter note as well, resulting in a
very steady sound. At mm. 43.5-43.8, he adds little crescendos and diminuendos on every
measure, following the rise and fall of the musical line.

Ex. 128. Bartók, Second Rhapsody for Violin and Piano, II. friss, mm. 43.5-43.9.

The *a tempo* from no. 44 to the end starts with the same material as the m. 39.3, but,
instead of adding crescendos, diminuendos, and tempo fluctuations; it is played as written. At m.
45.1, he changes the dynamic to mezzo piano and crescendos until the trills at m. 45.5 to help
with the rising melody in the piano part. From mm. 45.13-14, he also adds a ritardando right
before the fermata, taking a break directly after to articulate the forte ending of the movement.

Ex. 129. Bartók, Second Rhapsody for Violin and Piano, II. friss, mm. 45-end.

In the Rhapsody No.2, we can see the folk influence coming from *verbunkos* and the
peasant violin style, as well as a few general folk characteristics. The selected recordings are
very valuable in terms of the authentic folk nuances absorbed by the performers. Through this
study about their collaboration with Bartók on the recordings, we observed how they expressed
the authentic folk sound.
Sonata for Violin and Piano No. 2

Listening to the Bartók Sonata for Violin and Piano No. 2 recording from 1940 with Szigeti and Bartók gives an excellent idea about Bartók’s original musical expressions. This composition is the extension of a non-tonal idiom, but the melodic and rhythmic character is taken directly from a folk idiom. Bartók’s non-tonal elements create a lot of chromaticism, which is combined with the traditional folk characteristics explained in chapter one.

First movement: Molto Moderato

The first movement begins with the violin sustaining an E for about three measures. The E has to be played on the A string to achieve the mezzo forte espressivo markings. The calando after the diminuendo that is played on the D string must be given a narrow vibrato to achieve a calmer sound. Playing over the fingerboard will also add to this effect. The performer will next encounter a slurred measure, which will require a slower bow speed. Within this measure, Bartók wanted the last three E’s separated, which is indicated by the tenuto markings combined with a poco allargando. This passage serves as an introductory role to the first movement. After the fermata comes a very calm, simple melody in a piano dynamic over two measures. It is advised to play this passage on the A string because of the soft piano dynamic.


There are differences between the score and the performance from the 1939 recording. Szigeti added more glissandos than what Bartók indicated. I have marked the glissandos added by Szigeti in the above example with short lines between the notes. Since this is the original recording of Bartók playing the piano, I assume that this addition by Szigeti was approved by Bartók. The additional glissandos emphasize the folk flavor of this melody, creating a sad character as well. Szigeti also alters the rhythm of the melody's triplets in m. 5. Instead of the triplets, he plays a dotted sixteenth with thirty second notes.

At number 5, Szigeti’s melodic idea is to lead and emphasize the highest note in each of the melodic motives. The emphasis of these notes is highlighted by the small crescendos in mm. 5.3-5.6. After m. 5.6, Szigeti retains this pattern of emphasizing the highest notes of the melodic line. He also adds a few more glissandos to express the dark and gloomy character of this melody. The next phrase from number 6 is the climax of this section, and it is marked largamente. Szigeti's musical idea of going toward the highest note of the motive is retained, as well as his notion of adding glissandos. The character of the melody at no.6 is different. Szigeti plays with a bright and open sound, which creates contrast with the dark character at no.5. He also adds more vibrato because of the ritardando markings from \textit{sempre piu tranquillo} at mm. 6.4 until it calms down at no.7.
Ex. 131. Bartók, Sonata for Violin and Piano No. 2, I. Molto Moderato, mm. 5-6.2.

The next part, marked Piu vivo, starts at number 7, which is a chromatic ascent of three sequences based on F-F#-G. Although they are all written in the same dynamic, each sequence is played louder and with more intensity by adding faster vibrato each time.

Szigeti adds glissandos in the measure before number 8 for the notes G-E. He does the same for the notes, C-B, two and three measures after number 8 as well. The section from mm. 7-8.4 has two parts. The first part is from numbers 7-8, and the second part is from mm. 8-8.4. It is important to note that there is a difference in interpretation between these two parts. The first part is played as if it is rushed forward and on top of the beat, but the second part is played very steadily and in tempo, creating a contrast of moods. The two parts share the same motivic material, but there is nothing that indicates a mood change.

Ex. 132. Bartók, Sonata for Violin and Piano No. 2, I. Molto Moderato, mm. 7.6-8.2.

The next section, starting at m. 8.5, has two phrases and two transitions at the beginning and ending of the section. The climax of the entire section is at number 10, marked by the
loudest dynamic and a high register. The first part of the section, from mm. 8.5 to 8.8's fourth beat marked with the comma, is the transition, linking vivo with dolce. The tempo, dynamic, and overall mood becomes much more relaxing in preparing for the dolce. The first phrase at m. 8.8 is marked molto *sostenuto* and *dolce*, which equates to smooth bow changes and wide vibrato.

Szigeti is very liberal with the rhythms starting at m. 10.3. He plays the sixteenth notes on beats two and three as two dotted sixteenth note to 32nd note pairs. Szigeti also adds a few glissandos and emphasizes notes that imitate the folk style by stressing the down beats.

Ex. 133. Bartók, Sonata for Violin and Piano No. 2, I. Molto Moderato, m. 10.3.

I observed in the next section, from numbers 11-13, that Szigeti places a pause in the music between some of the measures. From mm. 12.4-12.7, this can be observed, as well as between the beats in m. 12.5. This part is played very straightforward without any rubato. There are a lot of glissandos in no. 11-12, which are to be played very lightly and quietly. They are to be played even softer than the harmonics. This is very unusual, because it almost always occurs in the opposite fashion.


This entire section from no. 14-15 consists of harsh intervals; including sevenths, seconds, and chords in fourths, which all create tension. This section also shows octave displacement of the melody, which means that all of the notes in different octaves should form
one melodic line. Szigeti adds a lot of glissandos to express the melody in different octaves. From number 14-15, Szigeti plays very broadly and on the back of the beat, using full bows. It almost feels as though there is a ritardando throughout this entire section. The climax arrives after the crescendo, one measure before number 15.


![Ex. 135. Bartók, Sonata for Violin and Piano No. 2, I. Molto Moderato, mm. 14.2-14.5.](image)

The section from mm. 15-15.6 starts off with subito fortissimo and, in m. 15.3, it diminuendos from mezzo forte to piano. It then goes back to forte in m. 15.4 and crescendos to fortissimo in m. 15.5. Finally, it dies out in the last measure to piano. This section is to be played with a very intensive, heavy sound, all within loud dynamics. The intensity is created by chromaticism of major sevenths. Szigeti’s interpretation from mm. 15-15.3 is to emphasize the first note of every duplet. He also vibrates very dramatically on every note. From m. 15.4, every note is separated and has a *tenuto* marking. Szigeti stresses every note in mm. 15.4-15.5, and, in m. 15.5 before the fermata, he strikes the string very loudly.

The last section, from number 16 to the end, has two parts. The first is from number 16-17.4, and the second is from no.18 to the end. The tempo on the recording is eighth note equals 120, not 132 as indicated in the score. The melody at no.16 is the opening melody of the movement. Like in the opening melody he changes the triplet in mm. 16-16.2 to dotted sixteenth and a thirty second. Additions of the glissandos and the stressed notes, which are only in this part, have the same function as in the opening melody, emphasizing the folk character.

Ex. 137. Bartók, Sonata for Violin and Piano No. 2, I. Molto Moderato, mm. 16-16.8.

The climax of this final section is at 17.2, which contains the highest notes and the loudest dynamics. The first part of this final section is constructed of three phrases, each leading toward the final third phrase with the climax. The phrases are as follows: 16-16.3, 16.3-16.7, and 16.7-18.

From 18 to the end is only one phrase, acting as the final statement of the opening melody. This phrase dies away by going from pianissimo to triple piano, together with the rallentando. Szigeti plays it like the opening theme with very relaxed and transparent sounding.
The second movement: Allegretto

From the beginning until m. 6.3, there are two parts. The first part is from beginning until number 2, and the second part is from number 2-6.3, which is an extension of the first part. In the first part, Szigeti plays it as written, following all of the markings in music. He articulates every pizzicato note by using vibrato, which makes them sound more connected. In the second part starting at number 2, Szigeti slows down at approximately two notes before every eighth note rest, shown in the example below. This effect emphasizes the heaviness and highlights the contrast between the faster poco piu vivo portion starting at number 3.

Ex. 138. Bartók, Sonata for Violin and Piano No. 2, II. Allegretto, mm. 2.6-3.

The Poco piu vivo at number 3 is marked battuto (hitting the string) and ruvido (rough). This part is played with very rough sound, literally hitting the string with the bow. At number 4, the sempre battuto e ruvido is still indicated, but Szigeti chooses to play with a heavy staccato stroke. From numbers 4-5, the accents on the downbeat are very slight, and dynamic differences between numbers 5-6 are avoided, with the exception of the last fortissimo in the last two measures. All mezzo fortes at 5.3 and 5.5 are changed to a forte dynamic. The weak interpretations of dynamics and articulation make this section sound rather plain.
The next section is from number 7-12.7. It consists of three parts: 7-8.12, 9-10.11, and 11-12.7. Each of the parts are connected by the same musical idea. The first part is marked \textit{piu vivo}. In this part there are three phrases: 7-7.4, 7.4-8, and 8-8.12. Szigeti’s interpretation of this part is very edgy. He creates this mood by adding accents, mostly at the beginning of every slur. He seems to not connect the slurs, creating breaks in between, which also add to the character. He adds accents, but also omits some. The accents in parenthesis from 8.2-8.3 are omitted on the recording. In the piu mosso at 8.2 and 8.3, Szigeti plays the D# very high creating only a quarter tone difference with the E natural. This is indicated by the arrows above the D#.

From number 9-12.7, Szigeti also adds accents to create excitement and edginess. Some of the dynamics are changed at the end of the section’s last four measures to make them sound very plain, all in a mezzo forte dynamic. He treats mm. 10.8-10.11 the same way.
The section from numbers 13-21 presents a series of parts with varied texture. Each rehearsal number has a different texture and motivic idea. Szigeti and Bartók only vary slightly from what is written in the score. For example, from 13.2-13.3, Szigeti plays the notes from beats two to one, staccato, which is not written in the score.

Ex. 141. Bartók, Sonata for Violin and Piano No. 2, II. Allegretto, mm. 13-13.3.

In measure 15.6, the piano followed by the crescendo is omitted. The next difference is from numbers 17-17.4, where the written crescendos are ignored by Szigeti. He keeps the same dynamic level throughout this entire part.

The next section from numbers 21-28.13 is very playful, due to the numerous glissandos, staccatos, and grace notes. From numbers 27-29, Szigeti plays in a very similar manner, omitting the differences between forte and mezzo forte, as well as not playing the crescendos and accelerandos. This entire section is played very plainly and on the heavy side, which makes staccato notes sound like heavy brush strokes. In the motivic figure of two sixteenth and three eighth notes starting from mm. 27.8, Szigeti accents the first eighth note in the group.

Ex. 142. Bartók, Sonata for Violin and Piano No. 2, II. Allegretto, mm. 27.7-28.12.
This next section from numbers 29-35.8 is mostly based on the interval of the second. This part is entirely written in piano dynamics, which contrasts the previous part written in forte. In the part between mm. 30-30.10, Szigeti plays with a very edgy character. He achieves it by placing little breaks between each beat. This section ends with the thematic material taken from the first movement.

The section from numbers 36-42.11 is marked with accents on the first and fourth eighth notes of the 5/8 measure. This section has three parts: numbers 36-37.12, 38-39.13, and 40-42.11. Key elements in this section are the dynamics, which are different on the recording. Szigeti starts off at number 36 with a mezzo piano dynamic. At number 38, he starts in mezzo forte, and at number 40.4 he plays in forte dynamics. Despite the pianissimo written at the beginning of all of these sections, Szigeti uses different dynamics. Szigeti plays each part louder as if in a rising sequence of crescendos, which completely changes the character from calm and quiet to strong and energetic.

Ex. 143. Bartók, Sonata for Violin and Piano No. 2, II. Allegretto, mm. 36 and 38.

Ex. 144. Bartók, Sonata for Violin and Piano No. 2, II. Allegretto, m. 40.3.

The next section from numbers 43-46.8 is marked by a characteristic rhythmic figure of an eighth note followed by two sixteenth notes. There are a lot of articulation markings, dynamic markings, and tempo changes. From numbers 43-43.6, Szigeti plays with a very strong
articulation on each note, almost as if there is a written marcato. He also plays every note with a wide vibrato, which creates rather a slow and heavy atmosphere. This part is marked un poco meno vivo, but this is not apparent on the recording.

Ex. 145. Bartók, Sonata for Violin and Piano No. 2, II. Allegretto, mm. 43-44.3.

The next section from mm.44.4-46 is marked piu vivo, scherzando. It is essentially an extension of the previous part, mm. 43-43.6. Between 44 and 44.9, they take a faster tempo of 152 bpm, rather than the marked 126 bpm. Also of importance is in 44.7, where Szigeti takes time with the first three notes, C#-G#-B. It also does not sound like a fortissimo in 44.7. Instead, Szigeti uses a mezzo forte, omitting the crescendo and the sforzato, preferring what seems to be a diminuendo.

Ex. 146. Bartók, Sonata for Violin and Piano No. 2, II. Allegretto, mm. 44.5-44.7.

From numbers 45-45.9, there are three phrases, which are the three variants of the rhythmic motive of an eight note and two sixteenths. The first one from numbers 45-45.4 is played staccato. Szigeti added an accent on the dotted quarter note at 45.2. He also avoids the sforzato, and the dynamic does not change, remaining a mezzo forte throughout the entire
phrase. The second variant is at 45.5, it is marked \textit{col legno} and \textit{sulla tastiera}. Szigeti’s dynamics are very plain here as well, avoiding the fortissimo and forte. He chooses to remain in a mezzo forte range throughout this phrase as well. Even though there are no any articulation markings, the second phrase should is played \textit{spiccato} like the first and third. In the last phrase at number 45.7, it is marked \textit{battuto} and \textit{ruvido}. Szigeti ignores these markings, and proceeds to play the phrase normally. Despite the different articulation markings in the score, all three phrases are played in the same manner and dynamic

Ex. 147. Bartók, Sonata for Violin and Piano No. 2, II. Allegretto, mm. 44.9-44.7.

The next section from measures 46-46.8 is marked \textit{piu sostenuto} and \textit{poco a poco accelerando}, but the accelerando is omitted on the recording. Another difference is the dynamic change from piano at the beginning to fortissimo through crescendo that is not used in the recording. Szigeti starts this phrase with a mezzo forte dynamic and does not change through the entire phrase. In addition to the dynamic alterations, Szigeti adds a pause between measures 46.2-46.3.

The next section from no. 48-52.6 can be divided into two parts. One part is marked \textit{piu vivo} from numbers 48-49.8, and the other is marked \textit{vivacissimo} from 49.9-52.6. Both parts on
the recording are played in the same tempo despite their different tempo markings. The first part is muted and consists of three phrases. The first two phrases each have four measures under one slur, and the third phrase is made up of five slurred measures. Each phrase has a molto crescendo leading to forte, followed by a diminuendo. On the recording, each phrase is started in a piano dynamic, but, in the score, the first two phrases start mezzo forte.


The second part, vivacissimo, is played senza sordino. It has four phrases, each one separated by an eighth note rest. Scales, crescendos, and diminuendos are mostly highlighted in this part. Szigeti starts every crescendo at a forte dynamic, even though the score clearly shows that the performer should start at a piano or mezzo piano dynamic. This part already sounds very driven and energetic, but Szigeti creates a very stormy and dramatic character with his dynamic choices.

Ex. 149. Bartók, Sonata for Violin and Piano No. 2, II. Allegretto, m. 50.

Ex. 150. Bartók, Sonata for Violin and Piano No. 2, II. Allegretto, mm. 51-51.2.

Ex. 151. Bartók, Sonata for Violin and Piano No. 2, II. Allegretto, mm. 52-52.2.
The next section from numbers 53-55.18 is marked meno vivo. This part is very exciting and energetic due to the forte dynamic marking with many crescendos and *sforzatos*. The tempo is also very fast, and it is written entirely in sixteenth notes. Its intensity is highlighted by Szigeti’s substitution of piano with a forte dynamic at 55.11. Articulation of the accents and *sforzatos* is very clear. One very audible difference between the recording and the score is emphasis on duplets from measures 55-55.8. Szigeti stresses the first note of every duplet in this part.

Ex. 152. Bartók, Sonata for Violin and Piano No. 2, II. Allegretto, mm. 55.9-55.13.

The last section from number 56 to the end has two parts. The first part is from number 56-56.8, and the second part is from one before 57 to the end. The first part is marked un poco meno mosso and is constructed of short repeated musical motives, always leading toward the downbeat of each measure. Szigeti and Bartók make few alterations to the score. The tempo marking is 112 equals a quarter note, but on the recording the tempo is much slower at about 92 for a quarter. In addition, the tempo marking of 100 for a quarter note in measure 56.5 is played at about 82 for the quarter note. Other differences are the glissandos, which are numerous and can be seen in the example below. Szigeti places a comma on the eighth note before number 56. He also glosses over the D#, which is the second note of the measure each time it appears from 56 to 56.4. He does this by making one big downward slide from the E to C#. The D# finally becomes audible in the lower octave in 56.5. Szigeti uses wide vibrato in this section from 56 to 56.8 to create very special sound to emphasize the dotted rhythm.
The second section, starting at one measure before number 57, uses the same musical motive but is much slower with a marking of molto sostenuto. The tempo markings are followed by the performers, but they add a ritardando at the end of each musical motive (marked with the arrows in the example below), which adds to the dying away effect of this section. Szigeti also adds glissandos, which can be seen in the example below. Although the music is much slower, the vibrato is tighter than in the previous faster tempo section, which adds to the intensity of the sound.

The violin sonata No.2 performed by Bartók and Szigeti is an excellent source to study in terms of the original ideas presented. Their interpretation, although different from the score, gives us an insight to how Bartók added changes to his composition without notating them in the music. By studying this authentic recording closely, we can learn of the ideas Bartók came up
with during the performance and apply them to our interpretation to create the most authentic sound.

**Violin Concerto No. 2**

The review of original musical ideas is based on the recording of Violin Concerto No.2 in 1939 with Székely and the Concertgebouw Orchestra conducted by Willem Mengelberg.\(^{38}\) Bartók never heard Székely's performance of this concerto, but he did work with Székely before the premiere.\(^{39}\) In addition, Bartók collaborated with Székely during the composition process on such details as articulation markings and bowings.\(^{40}\)

**The first movement:** Allegro non troppo


The opening of Bartók's Violin Concerto No. 2 is played on the G string with a very loud and heroic character. This atmosphere is further emphasized, because Bartók states the melody twice. The opening is in a forte dynamic and must be played with a large amount of bow near the bridge. Székely plays the melody very lyrically by connecting every note with his seamless bow changes. Although he makes this technique sound effortless, it is very difficult to achieve this smooth sound. A flexible wrist during the transition of up to down or down to up bow is the key

---

\(^{38}\) Bartók, *Violin Concerto No.2*. Zoltán Szekély, violin; Concertgebouw Orchestra, conducted by Willem Mengelberg, Hungaroton HCD32061, 1939. Compact Disc.

\(^{39}\) Stevens, 245.

\(^{40}\) Ibid., 192.
to smooth bow changes. In terms of phrase structures, there are two arrival points in the first phrase from mm. 6-10: one in m. 8 on the note F#, and the second on the return of the B in m. 10, which is approached by a descending scale, D-C#-B. The phrase represents a prolongation of B with an emphasis on the F#. The second phrase from mm. 11-14 is a little different than the first. It is a prolongation of F# with emphasis on D# in m. 12 and C# in m. 13. Appearance of the D# delays the arrival of the C# and creates a tension.

The next section from mm. 56-72 is again entirely built on sequences, with its high point in m. 62 because of the highest pitch. One can emphasize melodic content for a musical variety. When there are ascending sequences, the dynamic level of each sequence should rise. When the sequences are descending, the dynamic level should go down. This approach will highlight the structure and give interest to the musical material, such as the resolution in the first sequence, as well as highlight the dissonances. This section's characteristics are the repeated note quintuplet, the chromatic scale, and the leap of the fourth, which happens at the end of every phrase. The quintuplet is emphasized even more from mm. 67-72 together with the repeated notes and the chromatic scale. This section is marked *risoluto* (resolute), and to achieve that effect one must articulate the dotted notes very short.
Ex. 156. Bartók, Violin Concerto No. 2 for Violin and Piano, I. Allegro non troppo, mm. 56-59.

The next section from mm. 92-105 is in a fast tempo. It starts with three measures of quintuplets, which connects the previous fast section with this section. Other important elements are the triton and augmented second. In mm. 96-97 on the second and third beats, there are tritons and augmented seconds stated very clearly, and it is very important to emphasize them from the texture by playing them a little louder. Emphasis is necessary, because these intervals are symbols of folk music.

Ex. 157. Bartók, Violin Concerto No. 2 for Violin and Piano, I. Allegro non troppo, mm. 96-98.

The next section from mm. 115-139 is slow and lyrical with two parts. The first is from mm. 115-127, which is based on the third and fourth intervals. This part can be divided into two phrases: mm. 115-119 and mm. 120-127. The most important notes are F and Eb, which are emphasized at the beginning of this part. The climax is toward the end, indicated by the highest pitch in m. 124. This part is also played very simply in terms of expression. Székely plays it without much vibrato to differentiate it from the ritardando markings of the next part.
The second part of this section is from mm. 129-139. Its main note is a C, which is the most prolonged note. The climax is similar in placement to the first part, being toward the end in m. 137. Székely adds more vibrato to create the ritardando.

The next section from mm. 141-160 is based almost entirely on scales and trills. There are two parts: mm. 141-146 and mm. 148-160. Both of them are marked *molto tranquillo* and are in the same tempo like the previous section. The expression marking is semplice and indeed Székely plays it very plainly, with slight emphasis and rubato on very few notes. These notes are the A#s in mm. 157-8.

The next section from mm. 160-94 is also divided into two parts. The first is from mm. 160-79, which is based on only sequences of sixteen notes. The second part is from mm. 179-94, which contains only tremolos and chords. From m. 169, the horns have the opening melody. The first part is based on this melody. At m. 167, the sequences are divided into three beats per sequence, with a total of five sequences. It is not until m. 170 that these sequences continue by measure. Székely plays this part very virtuosically articulating the sequences.
In the next part of this section from mm. 179-94, the violin solo from mm. 179-82 provides an accompaniment for the melody in the strings. The soloist plays with the tremolo near the bridge creating a wispy, mysterious effect along with the variety of dynamic changes. This is interrupted by very loud measures of chords in two places: mm. 183 and 188. Each of these measures crescendos from forte to fortissimo.

A faint reminder of the opening bars of this movement comes at the part starting on m. 184. It includes two more melodies that are similar to the opening as well in mm. 194 and 213. As m. 220 arrives, it calls back to m. 22 with its melodic similarities. The tempo is faster than the opening. This part is marked with *con calore* (warmth), which adds a unique color. Székely
creates warmth by using more vibrato than in normal parts. For example, at the beginning there are two sequential phrases a fourth apart, but this time around they are in piano dynamic unlike the beginning, which is in forte. Those statements are followed by one more melody which is also in a piano dynamic.

Ex. 162a-d. Bartók, Violin Concerto No. 2 for Violin and Piano, I. Allegro non troppo.

EX. 162a. I, mm. 194-195.                                    EX. 162b. I, mm. 213-214

EX. 162c. I, m. 220                          EX. 162d. I, m. 22.

The second melody at m. 220 differs much from the opening second melody at m. 22. The melody at m. 220 is marked forte like m. 22, but it also has a *risoluto* marking. This part does not sound as lyrical as the beginning melody. Székely plays it with intense vibrato on long notes with a strong sound throughout, driving forward to the highest notes. This part is also faster at 120 bpm, as opposed to 112 bpm, which helps to create a *risoluto* effect.
The following section from mm. 248-280 is like the section starting at m. 56, but the alteration of *risoluto* and *calmo* is much more frequent. The first *risoluto* is made from three phrases. Each phrase has a range of an octave, starting on the lowest note of the octave and ending with a climax in the highest notes. Székely creates a *risoluto* character by articulating the eighth notes as written, with the dots above them.

Ex. 164. Bartók, Violin Concerto No. 2 for Violin and Piano, I. Allegro non troppo, mm. 249-250.

A short, calm section follows from mm. 255-257 with a climax in the second measure on C#. To achieve this calm, Székely uses slower vibrato than in the *risoluto* sections, and he does not emphasize any note from the texture. From m. 258 onward, there is one statement of *risoluto*,
followed by the *calmo* alternative. The *risoluto* section now begins with the highest note rather than the lowest.

Next is a fast section marked *vivace* from mm. 280-303. It is constructed of three parts: *vivace*, *risoluto* and *piu mosso*. This section starts and ends with chromatic passages, and it has motives involving a lot of string crossings. There are a few significant additions by Székely to the score that should be noted. He places a short break right before m. 284, allowing extra time for change of position. He also avoids the *markato* markings on each beat.

Ex. 165. Bartók, Violin Concerto No. 2 for Violin and Piano, I. Allegro non troppo, mm. 280-85.

In the first four measures with chromatic passages, the climax is at the end on the highest note. This part has a lot of sequences. In mm. 284 and 285, there are two sequences that are one measure long. Every two beats make up a sequence in mm. 286-87, and there are two sequences two measures long, in mm. 290-93. From m. 284, Székely does the articulations as written with the tenuto eighth notes on the second and third beats, along with a dotted eighth note on the fourth beat. From m. 284 there is a descent which ends in m. 290. From here, there begins a rise of dynamics to triple forte in the last measure. The dynamic increase is first achieved by two sequences in m. 290, marked forte, and in m. 292, marked fortissimo. The *piu mosso* section
continues with fortissimo dynamics at m. 298, in contrast to the descending melodic direction which ends with triple forte at the end. Just like the beginning vivace, Székely also ignores the *markato* markings on the down beats at mm. 298-99.

Ex. 166. Bartók, Violin Concerto No. 2 for Violin and Piano, I. Allegro non troppo, mm. 300-302.

From mm. 303-344, there is a violin solo, which can be divided into two sub sections. These sub sections are: mm. 303-331 and mm. 331-344. The main feature is the steady build in dynamic for each sub section, which appears several times. The build in dynamic is noticeably evident in the first section. It starts with a 20th century compositional technique, which involves using smaller intervals instead of traditional half steps. This technique is used only in the mm. 303-308 and nowhere else in the entire concerto. Székely's interpretation of the rubato markings in this section is very simple: when the melody ascends he speeds up, and when the melody descends he slows down. Even when the up and down motion of the phrase overlaps, Székely accommodates very precisely with his tempo. The red arrows in the example pointing to the right indicate Székely's increased tempo, and the arrows pointing to the left indicate a decrease in tempo. Székely stops the rubato at m. 325.
In the second part of this entire section, mm. 331-344, Bartók wrote many crescendos and diminuendos. Székely applies what he did previously to the rising and falling melody to the crescendos and diminuendos. He speeds up during a crescendo and slows down during a diminuendo. Székely’s interpretation is very interesting for the remainder of the section. From mm. 332-340, he takes more time on the down beat of each phrase. From mm. 340-343, he only emphasizes the down beats that are A-flats.
The last part, marked vivace, has two sections. The difference between them is only in the dynamics. The first part, from mm. 344-353, is played very energetically, with a lot of fast notes, fortissimo dynamics, and fast tempo. The second part, from mm. 354-360, is much more lyrical, and Székely plays it with a sweeter sound at a slower tempo of a quarter note equals 110. Here Székely vibrates extensively on every quarter note. He also slightly prolongs the slurred quarter and sixteenth notes in mm. 354-360, which causes the rest of the measure to be faster or rushed.

The last section of the movement, marked vivace, is from mm. 364-end. There are two parts in this section: mm. 364-373 and mm. 373-end. The first part is a rise in dynamic from mezzo forte to fortissimo, while the second part is the heroic climax of the coda in fortissimo. Székely plays it very straight, obeying every articulation and dynamic marking.
**The second movement**: Andante traquillo

The second movement starts with a section from the beginning to m. 12 that, in spite of the tempo marking Andante tranquillo, is played quite passionately by Székely. He uses a lot of fast vibrato, which creates a very stormy mood. Perhaps his interpretation must have been accepted by Bartók but not noted in the score. In addition to what is written, Székely adds glissandos in mm. 6-7 on the last beats, which adds the Hungarian gypsy like flavor. This entire section until m.12 is constructed of two phrases. The first phrase's high point is in the first beat of the fourth measure. The second phrase, from m. 6 to mm. 10, has a high point on the downbeat of the 8th measure, which is the climax of the two phrases. The section concludes with a loud orchestra repetition of the last two measures of the second phrase. Székely also drives forward slightly whenever there is a crescendo and he pulls back whenever he plays a diminuendo.


The next section marked un poco piu andante is from mm. 12-23. It is a little faster at 114 bpm and is marked poco rubato. There are two phrases in this part: mm. 12-15 and mm. 16-22.
Székely’s interpretation of rubato is done by speeding up in one measure and slowing down in the next during the first phrase. In the second phrase, the rubato effect is extended to two measures at a time in mm. 18-19 and mm. 20-22. In the first phrase, from mm. 12-16, all the notes that are on the fourth and seventh beat are played *tenuto*. Székely does this until m. 19. Bartók only indicated the *tenuto* notes in mm. 18-19, but Székely applied this idea to mm. 12-19. Ex. 170. Bartók, Violin Concerto No. 2 for Violin and Piano, II. Andante tranquillo, mm. 12-19.

From mm. 23-42, it is marked un poco piu tranquillo. The other markings are ritardando and *sonoro*. All of these markings lead to a dream-like character. It is achieved by using a very fast and narrow vibrato, along with smooth bow and position changes that all work together in creating the smooth transitions and sustaining of sound that are necessary. On the recording, this is verified by Székely's performance. There are two phrases: mm. 23-33 and mm. 34-42. Both phrases have their climaxes during the highest notes: m. 27 and m. 38. Székely adds glissandos, which are not marked in the score but add a gypsy character similar to what he was doing in the previous section.
From mm. 43-57, it is marked piu mosso with additional markings: *ruvido* (rough) and *au talon* (at the frog). This section is fast with a tempo marking of 170 bpm. Székely takes a lot of freedom with the rhythm, generally playing at a much slower tempo of 120 bpm and adding lots of rubato. This section is played with short bow strokes at the frog, creating a very loud and articulated sound on every note. He executes his rubato by speeding up at the beginning of every sixteenth note motive, indicated in the example by forward arrows, and slowing down at the end of the motive. He continues in this same fashion from mm. 43-57.

Ex. 172. Bartók, Violin Concerto No. 2 for Violin and Piano, II. Andante tranquillo, mm. 43-47.

There are two phrases, mm. 43-51 and mm. 52-57. The first phrase has a climax at the end on the last three eighth notes, and the second phrase climaxes at m. 54 on the highest notes.
There is an articulation difference between these sections indicated by Bartók. The first section is marked rough and at the frog, which gives a stronger and articulated sound to every note. The second section is marked ordinary and less, creating a softer and more melancholic sound as in the interpretation by Székely.

This next section, marked *Lento*, is the last section before Allegro Scherzando. Székely's tempo varies. In m. 64, he holds the tempo back, slowing down on the last beat, but, in m. 65, he speeds up on the last beat. In m. 66, the tempo seems to be steadier. In m. 68, the cadenza-like rubato section starts. This cadenza ends with a long ritardando over the last three beats. In the last part from 69-79, Székely adds two glissandos. The first is between C and G in m.73, and the second is between A and G# in m. 78. The trills are very fast and the dynamic remains piano throughout. To express this fast part musically, Székely uses very smooth bow changes and very light bow pressure, and he achieves an amazing clarity of the fast notes which makes one think of wind blowing.


Bartók uses very innovative textures in the *Commodo* from mm. 105-117. The violinist is given ricochet and measured tremolo, which is used for the first and only time in this concerto. There are two parts in the *Commodo*: mm. 105-110 and mm. 111-117. Both parts have their climaxes on the highest notes in m. 107 and m. 113. The first part is marked *leggerissimo*, which
means very light, especially during the tremolos and ricochets. Everything is played piano as marked, and the changing of registers gives it a variety of colors. The piano remains and Székely does not change the dynamics. He also keeps the same pulse throughout. This part seems very rhythmical because of the accents on every beat.

Ex. 174. Bartók, Violin Concerto No. 2 for Violin and Piano, II. Andante tranquillo, mm. 105-108.

The third movement: Allegro molto

The third movement, Allegro molto, is in a form of a variation based on the concerto’s first movement. The movement opens with a folk-like, lively melody, which is repeated twice. This first section is only 29 measures long, but the articulation marking is very important, which Székely follows exactly.
Despite following the articulation markings, Székely did make some other changes in his interpretation. He did not follow the contrasting dynamics in the first phrase very closely. His piano dynamic is more like a mezzo forte. The first phrase is marked con spirito, which sounds very energetic. The second phrase shows no sign of this marking and is played more lyrically at a slower tempo, using more vibrato, smoother bow changes, and longer sustained notes. Another thing to note about this section is in mm. 24-25, right before tornando, Székely takes extra time in m. 24 to exaggerate the slentando (gradually slower).

The following section, Un poco sostenuto, from mm. 87-126 is based on a perpetual motion in triplets. There are two parts in this section: mm. 87-110 and mm. 111-126. These parts are very similar in their use of triplets, but they differ in their articulation and rhythmic figures. The first part is marked grazioso, but the second part is marked ruvido and, later, sempre, accelerando. The first part contains a lot of legato ending with a dotted note; this combination of articulations makes it light in character, while the second part is mostly written in a rough, detache style. In the first part Székely’s drives toward the quarter note in every slur, articulating each one, therefore creating the graceful and light character which marks the first part. It is very important to play each quarter note marked with a dot, very short, which significantly adds to the gracefulness of the section. The first part has four phrases: mm. 87-93, mm. 93-97, mm. 97-101, and mm. 101-111. Each phrase is gradually louder starting from piano, moving to mezzo piano, mezzo forte, and forte. The climax of the first part is at the beginning of the last phrase.
Ex. 176. Bartók, Violin Concerto No. 2 for Violin and Piano, III. Allegro molto, mm. 90-91.

The second part has three phrases: mm. 11-116, mm. 117-122, and mm. 122-125. The climax of the second part is in m. 122, marked by the loudest dynamics and the highest pitch. This part is written mostly in forte and fortissimo dynamics.

The fast section is followed by a slow section marked *Quasi Lento* (as if slow) starting from mm. 126-165. Within this section there are four phrases: mm. 126-137, mm. 138-148, mm. 149-156, mm. 157-164. It is very important to see how Székely interprets this section in order to retain the original nuances. In the first phrase he emphasizes the long notes: B, F#, D#.

Ex. 177. Bartók, Violin Concerto No. 2 for Violin and Piano, III. Allegro molto, mm. 126-33.

He also adds glissandos in the following measures: m. 157 between A-C#, m. 159 between G-B, and m. 163 between the last A#-E. The last phrase is marked *dolce* and Székely uses a lot of vibrato to sweeten the sound.
Next is a slow section, marked Meno mosso. This section has three parts: mm. 260-273, mm. 274-286, and mm. 287-296. The first two parts are quite similar in their articulation markings. Both parts contain the following markings: leggero, sempre piu tranquillo, sonoro, rubato, and tornando. Meno is presented only in the second part. The third part is different. It is marked sempre piu lento, molto ritardando, con calore, sonore, and assai lento in the last measure. Alongside these directions, Székely adds several ritardando in mm. 267-269, mm. 281-282, and mm. 293-295. Székely also adds a few glissandos: m. 282 between A-E, m. 286-87 between E-A, and m. 289-90 between C#-F. He also adds a little break between measures 273 and 274, marking the end and beginning of the new phrases.
The next section, marked molto tranquillo and dolce, is from mm. 320-339, ending with a short *Lento* section from mm. 340-347. Over all, there are four phrases. The first three phrases are in a *piano* dynamic and are marked *dolce*, although Székely’s interpretation does not emphasize the *dolce*. His vibrato, especially on the long notes, is very narrow, resembling an *agitato* marking. He emphasizes the dotted note on every downbeat of the second bar by giving a little more time to the previous note.
The next section from mm. 400-450 has two parts: mm. 400-421 and mm. 422-450. The phrase structure of the first part is as follows: m. 400-downbeat of m. 404, m. 404-downbeat of m. 408, m. 408-downbeat of m. 412, mm. 412-415, and mm. 415-421. Székely treats all the phrases similarly in terms of their musical direction. He goes toward the high note, which is at the end of every phrase. There are no dynamic markings, aside from piano, in the first two phrases, so we must assume Székely’s interpretation could be right. The main rhythmic motive of this entire section is the triplet followed by a dotted quarter. The main character of the first part from mm. 400-421 is grazioso, which can be seen most clearly at the beginning, due to the waltz-like character. Székely obeys the other marking such as strepoto in m. 408 and sempre in m. 412.


The next section from mm. 535-554 is slow, with a marking of grazioso, followed by sempre piu tranquillo and ritardando. Székely creates a graceful character by shortening the quarter notes as is they were written with dots above and vibrating the half notes. His calm section sounds a little agitated with fast and sustained vibratos.
The following section, from mm. 555-589, is in a fast tempo. There are two parts, the first from mm. 555-575, featuring repeated notes and the second part from mm. 575-589, features scale passages. The first part is marked *ruvido* and the second part is marked *resoluto*. Székely does not express the *ruvido* and *risoluto*. He decides, instead, that these two parts should be played with a light stroke in a *risoluto* like character. The tempo markings for this section are 76 bpm at m. 555 and 68 bpm at m. 581, but Székely’s chooses a tempo of 84 bpm for the entire section. Székely adds emphasis at the beginning of each measure in the first part. This gives more importance on the pulse. Székely also avoids the poco allargando starting at m. 587, by playing in tempo and not slowing down.

Ex. 181. Bartók, Violin Concerto No. 2 for Violin and Piano, III. Allegro molto, mm. 557-68.

![Ex. 181](image)

The last section of the movement is from mm. 593-end. There are two parts in this section: mm. 593-606 and mm. 607-end. In this section, Székely follows the tempo markings exactly. The *largo* is 52 bpm, and the *risoluto* is 70 bpm. Székely adds a rubato in the first part of mm. 598-606, emphasizing the down beats of each measure.

Musical interpretation is a matter of choice by the performer. Throughout this research, I have observed many deviations from the score by Székely. Although his interpretation is different, it gives us as close to an authentic performance as possible. Through his close relationship with Bartók and his education in folk music, Székely presents the most ideal performance possible, relying on Bartók's intentions and style.
CONCLUSION

In closing, through detailed and comprehensive analysis of the folk characteristics, technical issues, and musical expressions, the goal of this document was to achieve a high level of performance in selected works of Bartók. This study provided the performer with a deeper understanding of the complexity that Bartók created in his music through an in-depth analysis of folk styles and characteristic, which are not widely known. The solutions provided for technical issues will lend better preparation of the selected works. With the additional references to pedagogical material, the performer was given a path to further establish strong technical abilities necessary in achieving a high level of performance. The authentic interpretations collected in the recordings are based on collaboration and Bartók's teachings to his performers about folk music. These recordings provided a valuable source of information that helps in creating what Bartók intended.

Through this document, it is my goal to allow performers to grasp an informed atmosphere of these pieces, letting them indulge in the world that Bartók created for us, as well as providing a more refined and well-informed performance.
Bibliography


______. *Violin Concerto No.2*. Zoltán Székely, violin; Concertgebouw Orchestra, conducted by Willem Mengelberg, Hungaroton HCD32061, 1939. Compact Disc.


