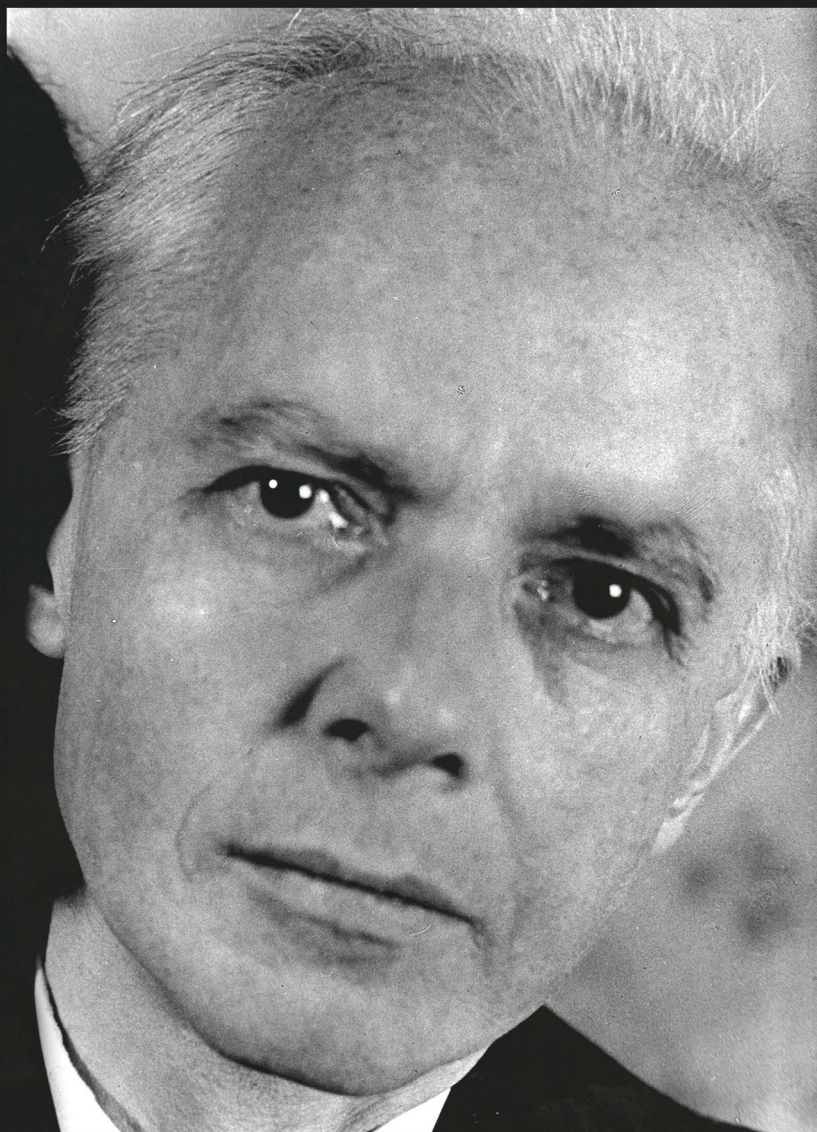


BÉLA BARTÓK JNR.



Chronicles of
BÉLA BARTÓK's Life



MAGYARSÁGKUTATÓ
INTÉZET

BÉLA BARTÓK JNR.

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**CHRONICLES OF
BÉLA BARTÓK'S LIFE**



Magyarságkutató Intézet
Budapest, 2021

Translation based on Béla Bartók Jnr.'s original
Bartók Béla életének krónikája
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The publication of this book was sponsored by EMMI.
A kötet megjelenését az EMMI támogatta.



EMBERI ERŐFORRÁSOK
MINISZTERIUMA

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ISBN 978-615-6117-26-7

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FOREWORD

I have the honour of being a family member of Béla Bartók Jnr., the author of this book. He was the husband of my paternal aunt and my Godfather. Of our yearly summer vacations spent together, I remember well that summer when one and a half rooms of the two-room-living-room cottage were occupied by the scraps of paper big and small, letters, notes, railway tickets, and other documents necessary for the compilation of this book. Although a teenager, not only was I not bothered by this, I rather admired that exacting precision which he always strove for in his work as an engineer, but evidenced most when writing or saying something about his Father. He was able to communicate about Béla Bartók in only one way, he always wrote the truth, the reality based on his own knowledge, exactitude, and all the credible documentation to be found, all from the purest source.

His aim in writing those books of his that got published around the centenary of Béla Bartók's birth (*The Chronicles of my Father's Life; Béla Bartók's Family Letters; In Béla Bartók's Workshop*) was mainly to correct the countless pieces of false, mistaken or mendacious information published about his father during the preceding decades, and in so doing he – one of his nearest family members then still alive – hoped to refute the lies and restore the truth. All this happened almost exactly 40 years ago, but unfortunately I see day in day out that these mistaken or directly malicious statements, far from disappearing, seem rather to have strengthened nowadays, and we are at the point where even workshops labelled scientific are distributing statements concerning Béla Bartók that,

for example, keep on declaring that Béla Bartók didn't travel to the United States for a temporary, extended visit but would have wanted to leave his country forever – or, as another example, they show Béla Bartók as one who would have had all sorts of love adventures during his marriages – or they introduce him on one occasion as a “participating” communist of the 1919 Hungarian Soviet Republic, then at another time as an artist who by giving concerts in Italy was serving fascism, then another time again as an anti-fascist “partisan” ... and I could go on enumerating the falsely scientific and mendacious manifestations which in many cases contradict even themselves. It is exactly these slanders that make the present publication of the full content of a work such as this, based on important historical facts, timely and necessary.

There were countless pieces of information – already in his possession – that my Godfather couldn't include in the publication of his book *The Chronicles of my Father's Life* under the circumstances of the system called “socialist” then reigning. Already after the printing, he was ready, should the opportunity arise, to prepare the complete work, supplemented with these and the letters and data found in the meantime, and publish it both in Hungarian and English. Unfortunately, due to his death 4 years after the 1989-90 political changes he no longer had the opportunity to do so in his lifetime. However, he entrusted me with the data he had arranged for publication, so on the basis of this, as well as of correspondence and other data collected in the decades since his death, my Wife and I were able to compile the complete work my Godfather had in mind: *The Chronicles of Béla Bartók's Life*.

Meanwhile, the truncated work entitled *The Chronicles of my Father's Life*, published in 1981, had a second edition in 2006 (House of Traditions - Helikon Publishing House). In that edition, those who prepared it, if not in large numbers but in some places, made corrections and a small number of additions which of course we also took into account. An important source was Péter Bartók's book: *My Father* (Bartók Records 2002), in which most

of Béla Bartók's American correspondence was published. An essential source for writing the last chapter was Béla Bartók Jnr's book *The Five Continents As I Have Seen Them During My 186 Journeys* (Püski Kiadó 1992). At the same time, many letters that have since become the property of our family or whose contents we have learnt about in the meantime also served as a source. We made a special effort to include in the book all the passages that introduce Béla Bartók as a person pondering on the affairs of humanity. When quoting from the writings of Béla Bartók, we left intact the form he used, even if it may have followed the contemporary spelling.

I dedicate the publication of the now complete work to the memory of my Godfather and Péter.

Thanks are due, without naming, to all those who have contributed in any way to clarifying and supplementing the data and information over the years. Thanks to CSc Ms Marianne Rozsondai, retired head of the Manuscript Archive and Old Books Collection of the Hungarian Academy of Sciences (MTA KIK), for the Hungarian translation of the letters written in German.

For the first time - with the help of the Institute for Hungarian Studies - the English edition of the complete work could be finished, so the chronicles of Béla Bartók's life will already be available from this source for all interested people not only those speaking Hungarian. For the English translation I would like to express my special thanks to Márta Rubin, pianist, master teacher at the Music Academy, and her daughter Iris Balkiz for her contribution as proofreader.

In today's media flood, "producers" of information like to attach a new, fantastic, maybe even scandalous statement to everything and thus get into the limelight. Béla Bartók's life, work and humanity were brilliant in themselves, so it is not necessary to add any false statements to make his brilliance shine brighter, because to do so would only make it fainter.

This book presents Béla Bartók based on facts and only on facts. Based on the facts and exploring and presenting all known relevant moments in accordance with the facts. The life of every person is mostly characterized by their actions, the work done, the thoughts described, the good, or indeed the bad, contributed. The book, although a factual list which may seem dry because of its genre, presents to the reader, better than anything and anyone, the composer, the music academy teacher, the musicologist collecting and organizing folk songs, the concert performer, the father, the uncompromising Hungarian who faithfully loves his homeland, and the nature loving man.

Budapest, February 2021

Gábor Vásárhelyi
Béla Bartók's legal successor

PREFACE

Béla Bartók inspired the publication of quite a number of biographies, memoirs and descriptions already in his lifetime, this number ever increasing since his passing. Most of these were rather unilateral or lacking in detail, there appeared many a wrong data and mistaken deduction.

It seemed timely to publish a more complete compilation showing a more authentic view of Bartók's career based partly on existing sources, partly on witnesses still alive. The large number of collected data made the diary-like detailed description of Bartók's life possible. Bartók lived for 23,561 days in all, regarding the first 18 years of which we have only about 100 authentic pieces of information as he then lived mostly in his parents' home, during this period only a few events of some importance stand out from his everyday life. Nevertheless, we can follow in detail the places where Bartók stayed, his family circumstances, studies, human and musical development even in this period. – However, we succeeded gathering nearly 4,700 facts regarding the 17,000 days of his adulthood, meaning that we can follow his life path with 3-4 days intervals, there remains hardly a blank spot in his life.

Bartók's and his family members' correspondence provides most of the sources. I used information from more than 2,000 letters by Bartók himself, and of course also letters to strangers which have already been printed (primarily as a result of Dr. János Demény's work) beside family correspondence published this year for the first time. Publishing the full text of these letters is no task of this book. Rather I replaced the dry description of events at times with summarized Bartók quotes. In case of a

number of letters only the date and addressee appear – for legal reasons –, still I found expedient to indicate these as well for the sake of completeness and further research. This documentation gives evidence also to the incredible workload Bartók was capable of undertaking: beside his diverse primary job he wrote at times even 5-6 letters a day, gave private lessons, went on social visits. I quoted essential data from family letters, mainly about 1,000 from his mother but also several hundred from other family members; however, I relied on replies from strangers to Bartók only when in need of an explanation.

Bartók usually saved every script and document, and most of these remained intact despite the devastations of the two wars. Thus I was able to record daily events, maybe insignificant in themselves but important in their completeness, based on school certificates, military documents, appointments and assignments, train tickets and hotel bills, tax papers and concert programmes. I strived for the precise recording of streets, addresses, concert halls, hotel names, registration numbers, etc. to make finding these easier, if anytime anyone wished to 'follow Bartók'. I also convey the recorded exact numeric data on Bartók's shoppings, salaries, and fees, because these are relevant to his all-time financial situation.

I will refer to eventual mistaken data of some sources, but hereby I also mention the essential ones. There are inaccurate dates in documents (i.e. in Bartók's military papers, his mother's birth certificate, etc.); sometimes postal and railway stamps show different days; the dating of letters and especially dating and other data of concerts published in various biographical publications are often mistaken. In family letters Bartók's mother misunderstood deadlines, names several times, Bartók himself wrote wrong dating, address or dates very often (31 June and 31 September also appear in his scripts), and he changed his earlier fixed programme regularly. Most of the mistakes are found in the concert programmes, especially in naming the pieces. Bartók made approximately 646 public appearances. He played the same pieces several times, but he

himself often gave their titles differently; further uncertainty was caused at appearances abroad by inaccurate translations or misunderstandings. When elaborating the programmes we tried to use the usual titles while keeping the wording of the given programme in case of doubt. Bartók had written her mother already on 1 April 1903 that right orthography in music is multiple times more difficult than in any other language known to him.

It seemed necessary to mention the more significant performances of Bartók's compositions at home and abroad, even if not among his own activities when Bartók himself was not present, because by means of these we can follow the gradual increase of his popularity. We commemorate Bartók's literary activities, his articles, and pamphlets only connected to individual references, because dates of their publication were usually completely different from those of their writing, so they don't fit into the sequel of days.

Bartók didn't write a diary or regular notes in general. There was the rare exception of his work diary written – mainly by request of the Academy – during his scientific academical work started in the autumn of 1934, the copy of which was put at my disposal by Dr. György Kerényi, Bartók's colleague at the time. Recording all data seemed superfluous, but I summarized monthly the time spent there for the year 1934/35 for reference, it being basically equal to the schedule of the other years.

Just the two most important of Bartók's activities proved the least possible to insert into his biography on a precise daily basis: composition and the collecting of folk songs. In the case of the first, only a few daily events could be recorded due to its continuity, at most some references in letters. Bartók noted the end date on some of his works, these appear in the chronology, of course. In folk song collecting the beginning and end of individual trips can mostly be ascertained, but the intermediate time in individual villages is uncertain. Only the month (sometimes only the year) appears on the cover plates, and there are obvious slips of

the pen even there. So in regard to this work we indicated mainly the municipalities visited during individual trips, beside the origins of the informants. Where we had train tickets, postal mail or other sure proof at our disposition, the accurate date is naturally included.

We wrote names of administrative units – also in accordance with Bartók's suggestions to Ion Bianu on 24 April 1913 – mainly according to official Hungarian signing of locations of the time. We indicated place names abroad using the general Hungarian spelling of those times (Bécs, Lemberg, Kalifornia), in lack of such, the official names used during Bartók's activities (Danzig, Königsberg, Strassburg before 1918, Strasbourg in 1933), in some instances noting even the later names. The reader can find domestic or present place names used by Bartók and also in our book – together with local popular names in square brackets, mentioned mainly regarding folk song collecting – in the Identification List of Place Names.

While listing the compositions we were unable to show a complete picture due to the already mentioned inaccuracies; besides Bartók had several appearances of which the press did not publish the programme, very often not mentioning even the names of the conductor or participants.

The reader probably expects maximum objectivity in such a book, based mainly on data. This was made very difficult by my strong binding to most of the people referred to, first of all to Béla Bartók himself. Seen that most of the data originates from family and refers to tiny manifestations of life, I mentioned many events insignificant in themselves.

I strived to introduce Bartók the human being as well as possible, and to secure the most stable basis possible for further work of Bartók researchers.

Budapest, December 1979

Béla Bartók Jnr.

FAMILY, INFANCY 1855–1889

1855–1880

One branch of the Bartók family, originally from Borsodszirák, Borsod county, moved to the South of Hungary at the beginning of the 19th century.

19 November 1855 – Béla Bartók, the composer's father, son to János Bartók of Újvár, Torontál county and Matild Ronkovics, was born. All were Roman Catholic – including the two godparents, Dr. Ernő Mandrucz and Ida Ronkovics – as testified by the registration No. 118 on page 27 in Volume II of the baptism register.

The Voit family hailed from Pozsony county. Mór Voit, during his career as civil servant got transferred to Turócszentmárton, Turóc county.

16 January 1857 – Here Paula, daughter to Mór Voit and Teréz Polereczky, the composer's mother was born.

22 January 1857 – Paula Voit was baptised (godparents József Simó and Éva Polereczky). This date got erroneously registered as date of birth on page 234 in Volume II of the register of the Roman Catholic Church, furthermore they put the family name wrongly as Voidt. This resulted in several faulty data in the documents.

Paula Voit's sister, Irma Voit, 8 years her senior (born on 2 September 1849 in Privigye, Nyitra county), moved in with her little sister after Paula became a widow, and they lived together till the end of the widowed Mrs Béla Bartók's life. In 1873 the Voit parents got seriously

ill, the girls made their living on sewing (they got 25 krajcárs for a man's shirt).

29 July 1873 – Mór Voit died in Pozsony, shortly afterwards his wife also died in Csorvás. The two girls moved in with their brother Lajos, who was overseer in the Wenckheim estate at Csorvás (Békés county).

28 August 1875 – Béla Bartók Snr who had also chosen a career in agriculture, received his leaving certificate of years 1873/74 and 1874/75 at the Hungarian Royal Agricultural Institute of Kolozsmonostor (Kolozs county), with grades of thirty subjects, 12 excellent, 17 good, and 3 satisfactory (outstanding being the best grade). He continued his studies at the Agricultural Academy of Magyaróvár (Moson county).

25 July 1876 – He received his certificate of having finished year 2 of the two-year Academy. Of six subjects 3 outstanding and 3 excellent. Then he became a teacher at the agricultural school of Nagyszentmiklós (Torontál county) where his father was the so-called “conducting teacher”, that is headmaster.

21 January 1877 – János Bartók (Béla Bartók's paternal grandfather) died in Nagyszentmiklós at age 60, and Béla Bartók Snr was entrusted with the leadership of the agricultural school.

In the meantime, Paula Voit acquired a schoolmistress' certificate and became schoolmistress in Nagyszentmiklós, where she got acquainted with Béla Bartók Snr and they got engaged.

5 April 1880 – They got married in Csorvás. Witnesses were – by testimony of the registration on page 9 in Volume I of the Roman Catholic marriage register – Kálmán Bartók (elder brother of Béla Bartók Snr) and Adolf Kós.

1881–1889

25 *March 1881* – Their son, Béla Bartók is born this Friday in Nagyszentmiklós in the house “No. 229 of Szerbnagyszentmiklós”, as testified by the registration No. 101/1881 on page 61 in Volume VIII of the Roman Catholic baptism register. His full Christian name is Béla Viktor János.

5 *April 1881* – Bartók’s baptism in the family home. His godparents: Dr. Viktor Schreyer public notary and his wife, Klementina Rittich. Later on – as in all of his military papers –, due to the superficiality of the authorities, this day often appears as date of birth.

End of June 1881 – He got the obligatory vaccination against variola and a rash by infection, resulting in an illness of 5 years which was probably one of the reasons for his withdrawn disposition all through his life.

During that year they moved into the headmaster’s flat of the agricultural school.

June of 1882 – He is already capable of making a distinction among the heard dance tunes, and although not yet talking, he indicates his preference for one tune or another.

Around 25 January 1883 he begins to form words into sentences.

His illness persists, so he is taken to Budapest.

March of 1884 – A doctor named Péczely attempts to cure him but with no result. He receives his first instrument, a drum, on which he is drumming rather elaborate rhythms.

1 *June 1884* – Béla Bartók Snr launches the monthly Issues of Agricultural Education in Nagyszentmiklós, then *on 6 July* he travels to Radegund (Styria) for medical treatment.

13 *January 1885* – The widowed Mrs János Bartók, Béla Bartók’s grandmother dies in Nagyszentmiklós at the age of 60.

14 *March 1885* – Bartók can already strum 40 pieces on the piano with one finger.

11 June 1885 – Erzsébet Bartók, Béla Bartók's younger sister, later nicknamed "Elza", is born in Nagyszentmiklós.

March of 1886 – Béla Bartók Snr, a good cellist, plays *Semiramis* overture by Rossini with his chamber music partners. As a result

on 25 March 1886, on his 5th birthday Béla Bartók begins his piano lessons with his mother upon his own request.

23 April 1886 – He plays a piece for four hands with his mother as name-day greetings for his father after just a month of piano studies.

17 July 1887 – He takes a trip to Radegund with his father and his father's younger sister, Sarolta Bartók. *Echoes of Radegund*, one of his later childhood compositions, refers to this trip.

His father's health is failing continually, so probably due to this on 13 January 1888 "the piano room got rearranged into dining room" wrote Bartók in his notes. His father's illness (Addison's disease) soon became fatal.

4 August 1888 – Béla Bartók Snr dies in Nagyszentmiklós at the age of 33.

6 August 1888 – He was buried in the "German" cemetery of Nagyszentmiklós, and a propitiatory sacred mass sacrifice was presented for his salvation on 7 August.

The passing of the head of the household is a fatal blow to the Bartók family. The new headmaster of the agricultural school arrives in the autumn, so the Bartóks move to a so-called Blickling-type house. They are not yet entitled to a pension by right of the early departed father, so Mrs Bartók is looking for a teacher's job which involves many difficulties.

25 January 1889 – Bartók writes, as Paula name-day greetings, still in Nagyszentmiklós, the following:

“Dear Mummy!
On the morn’ of your name-day
What could I do for you, say?
Putting together my two hands
My good Lord I face,
Asking to keep you
And those to you dear
In health, in prosperity,
In his eternal grace.

Your loving son,
Béla”

16 June 1889 – He gets variola revaccination in Nagyszentmiklós.

He performs finely at the final exam of elementary school year 4. His mother cannot attend the exam because she is still in search of a job, this time in Nagyszombat (Pozsony county), but this trip is also unsuccessful.

9 September 1889 – A school report ‘straight outstanding’ is issued for Bartók. He registers into elementary year 5 at the same time, but he will not attend because *around 16 September* they move to Nagyszöllős (Ugocsa county), into house No. 106.

The move is very complicated. Between *16 September* and *1 October* it is raining continually; the furniture is transported on a donkey cart, even the piano; the small flat hasn’t yet got a door or windows, there is no stove inside, and they manage to place hardly half of the furniture. Bartók’s mother gets a monthly fee of 27 forints for teaching 84 children in the local elementary school.

Bartók is not yet 9 years old, his mother doesn’t want to overexert him, so he gets enrolled again into elementary 4.

SCHOOL YEARS 1890–1903

1890

19 January – Bartók records in his note-book: “No. 106 Nagyszöllős, Ugocsa county, Hungary, at quarter to 4 in the afternoon mum and Auntie Irma were ill with the Russian cold”.

He continues his piano studies and begins composition, but he educates himself by other methods as well. He is a subscriber of the youth periodical *Little Paper*, he sends in solutions of their riddles regularly, and he himself also makes up puzzles, for one of which he gets an answer in the 14th issue of Volume XXXVIII on *4 April 1890* as follows: “Béla Bartók. I will use the form of one, I will make the picture puzzle designed. It is a pity that you are careless about the appearance of your substantial letter.”

17 July – He receives the second school report for year 4 with 8 outstanding and 2 excellent (gymnastics and singing!) grades.

Summer of 1890 or 1891 – The widowed Mrs Béla Bartók spends 9 days at Borkut (Szolnok-Doboka county) with her 2 children, but her daughter Elza can't bear the high altitude, and they are compelled to return home to Nagyszöllős, passing through Máramarossziget.

In September – Bartók enrolls in year 1 of the state civil school as there was no grammar school in Nagyszöllős.

20 October – It snowed in Nagyszöllős, which Bartók would specially note on *25 October*.

23 December – He gets ill, and he spends Christmas in bed.

24 December – He receives *Mysterious Island* by Verne, this book remaining a favourite even in his adulthood.

By 29 December he recovers, and he can play the piano “at long last” according to his own note.

He enumerates six of his pieces composed in 1890 in Nagyszöllős in one notebook of his youth: “Waltz, Changing Piece, Mazurka, The Budapest Gymnastic Competition, 1-st Sonatin, Wallachian-piece”.

1891

3 January – Teaching continues in the state civil school.

22 March or a week earlier – The family goes on an excursion to Tekeháza (Ugocsa county).

25 March – He writes a letter of thanks on his tenth birthday in response to his Uncle Géza Bartók's good wishes.

In this period the family is already considering earnestly the continuation of Bartók's musical training. A composer on a visit from Sopron, Keresztély Altdörfer predicts a bright future for him. His mother takes him to Budapest (very likely during Easter break between 22-29 March) for an audition with Károly Aggházy, who would accept him to the conservatoire at once, but Bartók's mother finds this too early.

29 March – Easter Sunday. The Lator family gave a children's party, Bartók noted about its varied programme: “Every time I play some other piece”.

22 August – His school report testifies 100 missed lessons beside 11 outstanding grades.

For the next school year he moves to Nagyvárad where he is accepted into year 2 of the Premontre Grammar School, based on his state civil school report and extra Latin studies. – His accomodation can be

easily solved in Nagyvárád, because his Uncle Lajos Voit's widow lives there with her 5 children, who are roughly of Bartók's age, and who also participate in his life later on: Emma (later Mrs Antal Göllner), Ottó, Lajos ("Lujcsi"), Ernő ("Erneszt"), and Ervin.

This is the start of a regular correspondence that would go on till his mother's passing.

10 September – He writes a longish letter about, among other things, his music studies: "I thought out a piece again, I think it will be suitable for Gabi [Gabriella Lator, his childhood playmate]; I also thought out a small part to the Emma Waltz. My piano teacher [Ferenc Kersch]... came today, and he tested first of all how I could read; then at the end of the piece he said that I had 2 big faults. 1stly I don't give the right emphasis to the melody 2ndly I don't leave laying what needs to be left laying. Then he taught me the names of 3 chords".

In a later letter he writes about his grammar school experiences, then about music again: "My piano teacher first assigned me a *Kinderstücke*, but that didn't go well, and he said it was not suitable for me; and then he assigned me the *Saltarello*, and now I know it already, now I am studying the *Gondoliera*".

17 October – On Emma Voit's birthday – he writes his mother – he smoked a whole cigarette and found it good.

18 October – He gives his mother an account of the previous day, then writes about his piano studies, that now he is not playing etudes, but has learned 12 Mozart sonatas, and is studying a *Phantasia*.

In a later letter he writes that he visited Kersch Professor's flat at Apollo street twice, and after the piano lessons he looked at his photos depicting artists. Kersch even gave him two music scores for 95 krajcárs. He is asking for his mother's permission to smoke four cigarettes a year on the main days (birthday, name-day, etc.). He mentions especially that he hasn't yet been ill.

23 December – Yet there are already 120 missed lessons in the end of

semester school report, among the grades 2 excellent, 4 good, and 2 satisfactory (geography and gymnastics). He travels home to Nagyszöllős for Christmas. His compositions of 1891 enumerated in his end of the year statistics are: *Fast Polka*, *Béla Polka*, *Katinka Polka*, *Springtime Sounds*, *Jolán Polka*, *Gabi Polka*, *Forget-me-not*, *Ländler No. I*, *Irma Polka* (for Irma Voit), *Echoes of Radegund*, *March*, *Ländler No. II*, *Circus Polka*, *Sonatine No. II*.

1892

In January from Nagyvárad he renews his Christmas promise to his mother regarding his German language studies and playing scales: "I have already known for a long time that playing the piano was not enough for erudition, and anyway, anything could happen to my hand and then what would become of me".

Around this time he is learning a Beethoven sonata (presumably Op. 53) and Weber piano pieces, of which he finds *Rondo brillante* very difficult, later *Polacca brillante*. Sometimes he gets piano lessons also from Mrs Kersch beside Kersch himself. Bartók practises about an hour and a half/two hours a day "with pleasure".

23 January – He sends his belated birthday good wishes to his mother in Nagyszöllős.

31 March – He receives the school report of the second period: 2 excellent, 2 good, and 4 satisfactory, beside the 43 missed lessons since January. The report is considered unfair, Mrs Bartók shows it even to her colleagues in Nagyszöllős who want to post a newspaper protest no less! That is prevented by Mrs Bartók, but she removes her son from the grammar school and takes him home to Nagyszöllős. She herself applies for a leave.

20 April – Following his mother's advice, he sends name-day good wishes,

together with his younger sister, to his Uncle Albert Voit, already from Nagyszöllős.

- 1 May – In Nagyszöllős, the civic school gives a charity concert in the main hall of the County Hall. This is Bartók's first public appearance. His programme is: *Spanisches Ständchen* by A. Grünfeld, *Impromptu* by J. Raff, Allegro of Beethoven's *Sonata Waldstein op. 53*, and his own piece entitled *The Flow of the Danube*.

Afterwards they soon move to Pozsony, where he repeats year 2 in the Royal Catholic Principal Grammar School, and he continues his piano studies with László Erkel.

In the usual end of year statistics he notes only four compositions of 1892: *Ländler No. III* written in Nagyvárad, *Spring Song*, and then *Piece of Szöllős* written in Nagyszöllős; *The Flow of the Danube*, played at the concert, dedicated to his mother, appears dated 1890-1894 with places of origin Nagyszentmiklós (!), Nagyszöllős, and Pozsony.

1893

- 17 May – He takes part in the first May Day activities of his life with his school, and he enjoys himself very much.

- 29 July – He gets his year 2 final report in Pozsony: 2 excellent (religious education, geography), 5 good, and satisfactory for gymnastics. Number of missed lessons 53. Mrs Bartók didn't manage to get a job in the vicinity of Pozsony; in September she is transferred to Beszterce (Beszterce-Naszód county), thus a new move follows. Béla Bartók enrolls in year 3 of the German speaking grammar school of Beszterce. (There was no Hungarian grammar school at the county seat.)

- 19 October – Márta Kornélia Wanda Ziegler, Bartók's first wife is born in Nagyszeben (Szeben county). Her parents are the Lutheran (of Confessio Augustana) Captain Károly F. Ziegler and the Protestant

Wanda Zs. Rudolf. Their daughter Márta got registered on page 72, Volume XIX (II) of the register of the Protestant Church. She is the youngest child, her siblings being the already deceased Wanda, and those who would play a role in Bartók's life later on: Károly, Vilmos, and Hermina ("Herma").

Bartók lists five compositions originating in Beszterce in 1893: *Margit Polka*, *Ilona Mazurka*, and *Jolán Mazurka* dedicated to Margit, Ilona, and Jolán Kőszegváry, *Lajos Waltz* dedicated to Lajos Rónay, and *Elza Polka* dedicated to his younger sister "Elzácska" (little Elza) which would be completed only in 1894.

1894

He gets pocket-money regularly in Beszterce, 14 fillérs a week, which he manages really well.

31 March – His savings are 32 crowns and 74 fillérs according to his notes. He receives his 14 fillérs both on 1 and 8 April as usual, but he lends his mother 32 crowns on the 8th.

The family feels very uneasy in Beszterce, and the continuation of Bartók's musical training cannot be arranged either. Luckily, after 8 months Mrs Bartók manages to get appointed to the training-school of the Hungarian Royal Teachers' Institute for Schoolmistresses.

14 April – Bartók receives a discharge certificate from the grammar school in German with registry number 103/1894, complete with an intermediate school report. Of the 7 grades used in the Prussian system there is 1 outstanding (Hungarian language), 2 excellent, 4 good, 1 fair (German language), and 1 satisfactory (singing!). He also got ranked: he was 5th of 44 pupils.

17 April – The family moves from Beszterce to Pozsony, to the Albert Voits for the time being in lack of a flat. Their later flat would be at 3

Kórház (hospital) Street.

He is still receiving his weekly allowance regularly, books them, but on 30 April beside the residue of 0 forint 58 krajcárs the balance is not closed, so he adds a note: “chaos”.

In Pozsony he enrolls in the Royal Catholic Principal Grammar School. He has got two months to fill the gaps between the different materials of the two grammar schools, too.

29 June – In his school report his grades contain 5 excellents and 3 goods, in addition he receives a 15-forint reward. He had 230 missed lessons in the school year.

In his notes of 1894 he mentions only *Elza Polka* (carried over) and *Andante con Variazioni* dedicated to Sándor Schönherr.

1895

In June – He goes down with measles, so he cannot participate in the class exams held 19-24 June.

29 June – He receives his school report of year 4 with 6 excellent and 2 good grades, 110 missed lessons; he is ranking fourth in the class of 65 pupils. At the same time he receives the 15-forint Eötvös Award. (This was given to those needy pupils of non-Hungarian mother tongue – or in lack of such, born Hungarians – who had made the greatest progress cultivating the Hungarian language. Bartók belonged among the latter ones, of course.)

Ernő Dohnányi had frequented the same grammar school, and he had been playing the organ during Sunday student Masses in the former Klarissza church for years. Having graduated in 1894 this activity of his ended. Károly Talcsik was playing the organ for one year.

In September – Bartók enrolls in year 5, and stepping into Dohnányi's legacy he is playing the organ during student Masses for four years.

For this activity he receives the 5-forint and 4-krajcár interest of the Prachner Foundation at the end of each year.

- 23 *December* – He receives the school report for the semester, beside 6 excellent grades 2 good (Latin and German languages). Missed lessons 32.

1896

He makes a plan at the start of the year, listing some of the pieces to be studied that year: “15 Variationes cum fuga by Beethoven, Sonatas Nos VI, VII, IX, X. Variationi serienses by Mendelsohn. Sonate in C Major by Weber. Concert in A Major by Mozart. Grande Polonaise Brillante by Chopin; Finale of Sonate No. III, Concert No. I”.

- 8 *May* – The Royal Catholic Principal Grammar School organizes a Millennium Ceremony, they stage Kornél Ábrányi's melodrama *Rákóczy*, accompanied on the piano by Béla Bartók, pupil of year 5. This is his second public appearance after the Nagyszöllős one in 1892. We can date from here the nearly six and a half hundred concerts, participations, and performances of his subsequent life.

9 *May* – Repetition of the previous day's programme.

- 25 *May* – One of his uncles, Béla Voit, former lieutenant of 48 sent him a fragment of the tassel of his sword, cherished with reverence. (“Béla” Voit is identical with Albert Voit, the lessee of their 1894 flat, who changed his name based on incorrect etymology.)

19-23 *June* – Class exams.

- 29 *June* – He receives his school report with 6 excellent and 2 good grades, besides the 100-forint scholarship of the Győri Foundation for Orphans. His missed lessons were 65, this was the first school year when he was hardly ill at all.

In the course of the Millennium year of 1896 Bartók also travels to

Budapest with his mother to see the exhibition, probably during the summer school holidays.

1897

László Erkel passed away in December, from then on Bartók studies with Anton Hyrtl.

25 March – On his 16th birthday he starts keeping a booklet entitled “Musikalien-Buch. Ein Verzeichniss guter Musikwerke” (Book of music scores. Catalogue of good musical works), and he would note the titles of quite a number of pieces in there. 182 music pieces are included until 25 March 1898.

1 May – Pupils of years 6 and 8 of the Pozsony grammar school go to see the museums of Vienna, presumably Bartók of year 6 as well.

16 June – He reaches Number 39 in his catalogue of music pieces.

19-23 June – Class exams.

29 June – Distribution of school reports: 5 excellent, 2 good (German language, mathematics), and 1 satisfactory (Latin language). Missed lessons 34. He receives again the 100 forints of the Győri Foundation and the 5-forint and 4-krajcár interest of the Pracher Foundation.

16 August – He entered the titles of yet 28 pieces since 16 June.

3 November – School ceremony in Pozsony on grammar-school Headmaster Károly Polikeit's name-day. Bartók appears in as many as 3 numbers: he accompanies Mendelssohn's Violin concerto played by Ágost Fränzl; he performs Liszt's *Spanish Rhapsody* (this is the first time he plays a Liszt piece in public), and he also plays the piano in the orchestra of the institute, in Schumann's piece entitled *Dreaming*.

25 November – The Czech Quartet play Dvořák's Quartet Op. 105 in Pozsony. Bartók probably went to hear it, seen that he kept the “Thematischer Führer” of the concert.

In 1897 he gets acquainted with school-inspector József P. Róth, and would become his chamber music partner. "He came to know a great many pieces there" – writes his mother. True, even such pieces turned up among them as Battachon's *The grandmother's tale* performed on the cello by P. Róth whom he accompanied in an evening programme.

He indicates the titles of yet 52 pieces in his catalogue by the end of the year.

1898

19 January – He plays the 1st movement of Schumann's Sonata in F sharp minor at the Zichy palace in Pozsony.

20 February – He accompanies the cello performance of József P. Róth at the concert of the Pozsony Teachers' Institute.

6 March – He accompanies the violin performance of Miklós Sóhár at an afternoon children's gathering of the Pozsony Toldy Society. This is the beginning of his decades-long close connection with the society.

15 March – The 11th number in the programme of the grammar-school ceremony, held in the great hall of the County House on occasion of the 50th anniversary of the 1848 events, is *Hungarian Folk Songs*, played on the piano by Béla Bartók, year 7 pupil. (Not genuine folk songs, of course.)

26 March – He plays Chopin's Ballad in G minor and his own, presumably newly composed Sonata at the Pozsony Evangelical Theology.

25 April – He reaches No. 221 in his music catalogue.

20-24 June – Class exams.

29 June – Distribution of school reports: 5 excellent and 3 good (Latin and German language, political geography). He receives the Győr and Prachner Foundations' sums again.

Up to 22 July 300 pieces figure in the catalogue, by 31 August further 27

pieces are entered.

11 September – He plays piano quintets by Schumann, Brahms, and Dvořák at a Sunday morning chamber music gathering with his schoolmates János Terebessy, Rezső Otócska, Péter Otócska, and Pál Otócska.

30 September – He notes the titles of yet 21 more pieces, dated 31 (!) September.

3 November – A name-day ceremony is organised in the school again for grammar-school Headmaster Károly Polikeit. Bartók plays *Tannhäuser Overture* by Wagner-Liszt, accompanies József Ernyei's *Beautiful Ilonka* on the piano, and presents his own piano quartet with his classmates János Terebessy, Péter and Pál Otócska; the youth orchestra performs Brahms' *Hungarian Dances* in Bartók's transcription.

13 November – Yet 34 more pieces enter the music catalogue.

8 December – He travels to Vienna with his mother for an audition at the conservatoire. He would be accepted, but following Ernő Dohnányi's example he desists and decides to continue his studies in Budapest.

1899

In January – He travels to Budapest with his mother. They request an audition from István Thomán, who welcomes Bartók with enthusiasm, and assures him that he would be accepted to the Music Academy without an entrance exam (this didn't happen accordingly, he had to pass an entrance exam after all). Thomán also introduces him to János Koessler.

During the last 3 years Bartók's health, as testified by the scarcity of missed lessons, was good. But

in February his health suddenly deteriorates, he spits blood, and gets permission for reduced school attendance for the sake of his treatments.

20 February – Yet 12 more new titles enter the catalogue of good pieces, then the notes stop for 6 months.

Beside his medical treatments, he is preparing for his final exams in grammar school.

19 May – He receives his year 8 school report with 3 excellent (mathematics, physics, religious education) and 6 good grades. He had 280 verified missed lessons.

20 May – The class of year 8 went to see the museums in Vienna, but Bartók's health condition makes his participation questionable.

23-27 May – Written final exams of Hungarian, Latin, Greek, German languages, and mathematics.

14 June – Beginning of the oral exams.

19 June – He receives his graduation certificate qualified “passed well” with 3 ‘excellent’ grades and ‘good’ for the four language subjects. He receives the usual sums from the Győr Orphan Foundation and the Prachner Foundation for the last time.

He spends the summer months in Eberhard, Carinthia, where his health seems to be restored.

1 September – He proceeds with his catalogue.

8 September – In a letter he notifies István Thomán about his arrival to Budapest with his mother *on 15 September*.

Soon his mother returns home, and Bartók takes up lodgings in the widowed Mrs Lajos Voit's flat at 32 Alsó erdősor.

17 September – He is getting acquainted with the capital; he is wandering about the City Park alone.

18 September – He writes his mother about his first impressions.

21 September – He lodges a request of exemption from school-fees with the Academy.

22 September – He writes his mother about his first experiences at the Music Academy.

4 October – Bartók's landlady writes the widowed Mrs Béla Bartók in

Pozsony that Bartók got ill.

Dr. Professor Béla Ángyán examines him, and, finding his condition disquieting, advises him to leave the straining music career and become a lawyer instead. This makes Bartók desperate; he continues his studies but moves to Buda where the air is purer. His Aunt Irma Voit from Pozsony also joins him there, and she nurses him and takes care of him until December.

13 November – He applies for exemption from attending choir practice at the Music Academy which he is granted on *16 November*.

In December he moves back to the widowed Mrs Lajos Voit's, where he finds conditions satisfactory, although mentioning that on the 11th the room's temperature was 14°, but he found it sufficient. (Obviously it was degree Réaumur = 17–18°C.) He is also joining the music scene more:

14 December – At the Opera House he watches Halévy's opera *The Jewess*, and

on 16 December Beethoven's opera *Fidelio*. – In his letter to his mother he gives an account of the previous days, and denotes his return home on the 21st.

17 December – The Grünfeld–Bürger Quartet's concert is held on the 100th (actually the 129th) anniversary of Beethoven's baptism as indicated on the programme. The programme consisted of Razumowsky quartet in F major Op. 59 No. 1, three Scottish songs performed by Mrs Ilona Szilágyi-Bárdossy, and Septet Op. 20 with the participation of members of the Opera Károly Gianicelli (double-bass), Hiekisch (clarinet), Wieschendorf (bassoon), and Beck (horn).

18 December – He listens to a stage rehearsal (probably for the philharmonic concert of 20 December).

19 December – He watches Erkel's *The Viceroy Bánk* with the guest appearance of Bianca Bianchi.

20 December – Philharmonic concert. Programme: Mendelssohn's

Meluzina Overture and Haydn's Symphony *La Chasse* conducted by Sándor Erkel; then 3 pieces by Antonín Dvořák: Symphonic Poem *A Hero's Song*, *Carnival Overture*, and Cello Concerto conducted by the composer, with János Wihan's cello solo. Critics noted that the audience had welcomed the Czech artists with enthusiasm and courtesy, in contrast with the unfriendly attitude of the audience in Prague during a recent Hungarian concert.

21 December – He travels to Pozsony for Christmas vacation.

31 December – The number of catalogued pieces grows to 404 with 10 new entries.

1900

4 January – In Budapest again. He presents his piano quintet to János Koessler whose opinion is distressing, he says in this manner Bartók should not continue at all.

5 January – In his letter he is complaining to his mother: pupils of the academy are denied access to their free box in the Opera, because they had been demonstrating for Mrs Ábrányi who was leaving the Opera House.

6 January – Rendition at István Thomán's in the morning.

7 January – Grünfeld concert. Bartók likes Goldmark's Quintet and Brahms' Sextet very much.

9 January – Teresa Carreño plays pieces by Bach, Beethoven, Chopin, Schumann, and Liszt passably in Bartók's opinion.

11 January – Lunch and piano playing at Mrs Lajos Voit's; Bartók also spends the evening there with company, after having listened to the concert of the Czech Quartet (Hoffman–Nedbal–Suk–Wihan) who played quartets D major by Tchaikovsky, C minor by Beethoven, and D minor by Schubert; he liked the last one the most.

- 12 January* – He goes to see the Winter Exhibition of Paintings, then he writes a letter to his mother.
- 13 January* – István Thomán's afternoon piano lesson is also visited by Ernő Dohnányi, whom Thomán's pupils play for. Dohnányi doesn't express any opinion but invites Bartók for a visit.
- 14 January* – Concert of Hubay and Popper – unimpressive, according to Bartók.
- 15 January* – He listens to Jan Kubelik's violin recital that interested him very much.
- 16 January* – He sends birthday good wishes to his mother in Pozsony, and gives an account of the concert scene.
- 17 January* – At noon he pays a visit to Ernő Dohnányi who informs him of his plans in detail.
- 19 January* – Emil Sauer's concert: "What he played was played really beautifully" writes Bartók, and pays great attention to appearances, to Sauer's pose as well as to the audience's behaviour. The ticket cost 1 forint, but its repayment was promised because otherwise he was already left with no money at all.
- 21 January* – In his letter he gives his mother an account of his problems concerning his lodgings, he wants to move.
- 22 January* – Concert in the Royal Hall to which pupils got free tickets. Ernő Dohnányi's participation is to Bartók's liking, the rest (Arabella Szilágyi's singing and Frigyes Arányi's violin playing) is poor.
- 23 January* – During István Thomán's piano lesson they evaluate what they heard at the concert of the previous day.
- 24 January* – At the concert of the Philharmonics Ernő Dohnányi plays the solo of Beethoven's Piano Concerto in E flat major, János Richter conducts Glazunov's Symphony No. 6. – During the concert Bartók meets archivist János Batka of Pozsony who had been helping him with his studies of music theory in Pozsony.
- 25 January* – This was the day when he parted with his last krajcár.

- 28 January – "... I returned the Rheingold to Mr Thomán... Now I am making a study of the Walkyries; this is much more beautiful than even the Rheingold" – he writes his mother. He gives an account of the feud between Jenő Hubay and Dohnányi, and also of the Hubay-Popper Quartet not performing Dohnányi's quartet.
- 1-4 February – It's school holidays at the Music Academy, but Bartók still goes to Thomán *on the 2nd* to play him etudes. At Emil Sauer's farewell concert in the evening he is surprised that Sauer refrains again from playing Beethoven or Bach.
- 3 February – In a letter he gives an account of the previous days to his mother, namely that the pupils' box in the Opera is still not open to them, and that this time he hasn't received a scholarship, only an encouragement to apply for it.
- 7 February – Philharmonic concert conducted by Sándor Erkel and István Kerner. Following Rieger's *Serenade*, Klotild Kleeber plays Saint-Saëns' Piano Concerto No. 4; Swedish singer Margit Petersen sings "very poorly". Sgambati's Symphony in D major is also performed.
- 15 February – He goes to a stage rehearsal at the Academy, *on the 16th* to a concert of the Hubay-Popper Quartet, *on the 17th* to the performance of *Carmen* at the Opera House.
- 18 February – He writes a letter to his mother, then goes to the concert of the Grünfeld-Bürger Quartet; they perform Schumann's Quintet among other things. "Szendy played the piano very forcefully."
- 22 February – Another concert of the Grünfeld-Bürger Quartet, with the participation of Zsófia Menter in Tchaikovsky's Piano Trio among other things. Bartók likes neither the program nor the performance.
- 24 February – He listens to Mariska Komáromi and Ilona Bárdossy's concert in the afternoon and the performance of *Magic Flute* at the Opera House in the evening.
- 24 and 25 February – In two long letters he gives his mother accounts of the latter concerts and of Opera Intendant Count István Keglevich

having been attacked in the paper *Egyetértés* (Agreement) and also during a budgetary debate in the Houses of Parliament. Young people want to send him a deputation for the sake of opening the Opera box, and they intend to include Bartók as well, although he would not participate willingly.

26 February – At the Opera he sees the performance of Humperdinck's *Hansel and Gretel*, on the 28th Meyerbeer's *L'Africaine* (*The African Woman*), and on 3 March Siegfried Wagner's opera *The Bearskinned*.

5 March – In his letter to his mother he complains about the presentation of a German play at the Teachers' Institute of Pozsony, in German at that. – The matter of the Opera box is still unresolved, they haven't seen intendant Keglevich who had already left on a trip.

10 March – *Queen of Sheba* at the Opera House: "horrid performance".

11 March – "The concert of the poor Liszt Society - - - was cancelled; Having such misfortune he will soon die indeed" – he writes to his mother.

12 March – Tchaikovsky's Symphony No. 4 is conducted by Lipót Auer at the concert of the Philharmonics. "Beautiful work" – writes Bartók.

15 March – School holiday at the Music Academy. In the evening *Aida* at the Opera: "they bungled a lot".

18-19 March – He writes his mother that there will be a concert of chamber music at the Academy on 20 March with a nice programme. Bartók listens both to the stage rehearsal of the 19th and to the performance of the 20th. Programme: a trio of Beethoven's, a quartet by Volkmann, and a quintet by Goldmark.

23 March – Bartók doesn't go to Busoni's concert (with pieces by Bach – in Busoni's transcription –, Brahms, Chopin, and Liszt) – he is not interested.

25 March – On his 19th birthday he gets up at 10 o'clock, reads the papers, has lunch, practises between 4-6 p.m., afterwards he takes a walk, practises again, and reads. In the meantime he writes a letter to his mother.

31 March – He performs the first movement of Beethoven's Piano Concerto in C minor with the piano accompaniment of István Thomán as opening number of the fourth "home concert" at the Old Academy. He wants to present it to the people of Pozsony as well during Easter holidays, but we have no data showing whether it happened in the end.

He planned to travel to Pozsony around 8 April for 10 days.

15 April – In any event he was in Pozsony on Easter Sunday.

Violoncellist Adolf Schiffer played with Bartók occasionally, and recommended him to Dávid Popper.

Popper calls him for 13 May, and is really satisfied with his playing.

15 May – He has a rehearsal with Popper, on the 17th he goes to see *Carmen*.

18 May – In the morning he has another rehearsal with Popper, whom he accompanies in the evening at the Park Club at a charity concert for the Society of the Sanatorium for Tuberculosis, in front of an audience of aristocrats. His name was written "Pártos" in the papers of the time (thinking obviously of pianist István Pártos). Originally Popper had held out promises of even a fee but, with reference to the low receipts, in the end Bartók was not paid anything.

20 May – At the Opera he sees the *Barber of Seville*, on the 21st *Aida*, on the 22nd *Lakme*.

27 May – He plays the piano at the Felicie Fábiáns', he writes a letter to his mother in the evening.

29 May – At the Opera House he listens to *Mignon*, on the 30th *The Bearskinned*, on the 31st *Don Juan*, and on 1 June *Hamlet* by Thomas.

1 June – He goes to the Capital's Zoo, afterwards visiting his uncle Géza Bartók.

3 June – He pays a visit to the Kunwalds, Ernő Dohnányi's father-in-law's, then he writes a letter to his mother. In the evening at the Opera House he listens to *Tannhäuser*, on 4 June the *Barber of Seville*, and on 5 June *Lohengrin* with the participation of Károly Burian.

- 7 June – Piano exam, *on the 13th* exam of composition; he presents a fugue to Koessler's satisfaction.
- 10 June – *Lohengrin* was presented instead of the announced *Walkyrie* as closing performance of the Opera House.
- 14 June – He goes on an excursion to Zugliget for 50 krajcárs.
- 15 June – He gets a visit from Béla Lessényi (his aunt's husband), whom he meets again in the afternoon at Géza Bartók's.
- 16 June – He writes a letter to his mother.
- 23 June – He receives his report for academic years II-III combined: composition (János Koessler), studies of orchestration and score reading (Xavér Ferenc Szabó) outstanding, exempt from choir practices.
- 25 June – He hands in an application at the Academy regarding the matter of his exemption from school-fees before leaving for Pozsony, from where he will go to St. Johann bei Herberstein (Styria) with his mother. There they spend the summer with excursions in the vicinity, visiting Graz, Radegund.
- 17 August – Bartók got unwell. The original earlier plans for going home had to be postponed to 15 September because of Bartók's medical treatment.
- 23 September – In Pozsony Dr. Vajna Gábor Pávai issues a medical certificate about his illness, and gives this advice: "Mr Bartók should go to the southern region during the winter at least for 4-5 months... with his mother to insure his nursing". This latter requirement encountered difficulties, but due to the benevolence of Mrs Bartók's superiors the question was settled. Originally they had been preparing to go to Budapest, but this was cancelled, and in the middle of November they leave Pozsony for Meran in the South of Tyrol, where they take up lodgings at Villa Wallenstein.
- 25 November – Bartók weighs 53.4 kgs.
- 29 November – From Meran he applies for a grant, and *in December* he

receives 150 crowns from the Music Academy from the foundation of "Baroness Hirsch". (On 20 February 1900, Baroness Klára Hirsch had established a foundation for Israelites or of other denominations needing a grant, to ensure a maximum of 300 forints' loan, or in special cases a grant. Bartók "of another denomination" received this.)

31 December – He weighs 57.8 kgs, meaning he gained 4 kilograms in a month. – 21 more pieces are entered into his music catalogue.

1901

His health is steadily improving, *in January* doctors give him permission to play the piano again.

On 6 January he weighs 58.4 kgs, on the *20th* already 60 kgs.

14 January – Felicie Fábíán informs him from Budapest that she showed his *Scherzo* to Koessler. The piano piece written in the autumn of 1900 is dedicated to Felicie Fábíán.

In mid-February Bartók's hand is strained by newly restarted piano playing.

1 March – He writes Irma Voit in Pozsony that they prepare to go home, but he and his mother need to spend Easter holidays in Budapest, furthermore he has to stay there until the end of June, therefore he would like to meet her and his younger sister Elza in Budapest.

25 March – On his 20th birthday, still in Meran, he weighs 61.45 kgs; this is the heaviest he would ever get in his life.

31 March – They travel from Meran to Pozsony through Bozen, then to Budapest.

1 April – They settle in at the widowed Mrs Lajos Voit's flat, No. 3 ground floor, 3 Felső erdősor.

7 April (Easter Sunday) – His mother leaves for home.

8 April – Bartók visits István Thomán, who is pleased with him.

11 April – They are playing four-hands in the afternoon at the Fábíáns'.

- 12 April* – He pays a visit to Viktor Herzfeld, then in the afternoon presents himself at the secretariat of the Music Academy, where he gets approval for frequenting the Academy without the obligation of exams.
- 13 April* – He visits the Fábians in the morning. In the afternoon he has his first piano and composition lesson since his return home. His schedule of lessons from then on: piano on Tuesday, Thursday, Friday 3 to 4 p.m., composition on Wednesday and Saturday 4 to 5 p.m.. In the evening he gives an account of the events of the first week in a longish letter to his mother.
- In the afternoon of 14 April* and in the morning of *the 18th* he visits the Fábians, and spends the evening of the 18th at a music gathering of the Kunwalds. He plays Schumann's Quintet in the company of Kunwald (viola), Margit Kunwald (Dohnányi's sister-in-law), an American violinist called Artmann, and violoncellist Adler.
- 19 April* – He is rehearsing a Beethoven sonata with Adolf Schiffer. In his letter to his mother he complains about the state of his clothing and the necessity of a visit at the dentist, so he would need money. (Incidentally the dentist Hollósy didn't accept money from him.)
- 20 April* – He goes to the Fábians', then sees *Fidelio* at the Opera House in the evening.
- 21 April* – They play violin sonatas at the Kunwalds'.
- 23 April* – Again at the Fábians'.
- 25 April* – At the Opera House he listens to the *Walkyrie*, "magnificent music" – he writes.
- 26 April* – He goes to the dentist.
- 27 April* – In his letter to his mother, started the previous day, he writes: "I patched up a cadenza for Beethoven's concert in G major, which Koessler found good".
- 28 April* – He is guest of the Zsigmond Gárdonyis (Neumann).
Entering his 21st year he became of military age, and begins to consider the tasks in regard.

- 2 May – The notary of Szerb-Nagyszenthmiklós issues a testimonial in regard (No. 3910/1901) stating that “Béla Bartók, resident of Pozsony, is a Hungarian national hailing from Szerb-Nagyszenthmiklós”.
- 7 May – He watches *Vilmos Tell* at the Opera House.
- 10 May – He goes to the Fábians’ in the afternoon, from there he and Felicie go on a first visit to Mrs Henrik Gruber (Emma Schlesinger, later Zoltán Kodály’s first wife) where István Thomán and Mrs Gruber’s father would also arrive. Bartók plays a few Chopin preludes, Mrs Gruber complains that he doesn’t compose, saying: “but then where is the talent?” “... Emma Gruber is a really kind, accomplished, very musical, very outspoken, half elderly lady, who invited us for yet another visit...” – Bartók writes.
- 11 May – The Fábians advise him to change his choice of friends from the middle class families like them to the likes of the Kunwalds or the Grubers in order to further his career, but Bartók answers that he enjoys himself in just such a family. His circle of friends, the Jurkovics’s, the Arányis, the Stefi Geyers, and both of his wives’ families are indeed middle class. – He pays 32 crowns for his newly-made clothes. – In the evening *Siegfried* at the Opera House.
- 12 May – He writes a letter to his mother in Pozsony.
- 14 May – He attends a big dinner party at the Krunwalds’, together with the Dohnányis. Adolf Schiffer plays Volkmann’s Cello Concerto, Bartók is accompanying him.
- 16 May – Visit at the Fábians’.
- 18 May – In his letter he writes his mother that Mrs Gruber takes lessons from Thomán, there had been mention of Thomán’s best pupils; that was followed by the 10 May invitation to the Grubers’.
- 19 May – He listens to the performance of *Siegfried* at the Opera House.
- 7 June – He writes his younger sister in Pozsony that he went to see his doctor who was pleased with him.
- 11 June – On his sister’s 16th birthday he sends her a postcard with no text to Pozsony.

22 June – He again sends a picture postcard with no text to her sister in Pozsony.

With the school year coming to an end he travels to Pozsony, and spends the holidays at a nearby site for vacations and excursions called “Peaceful Hut”.

Around 8 September he travels to Budapest, and stays at 3 Felső erdősor at Mrs. Lajos Voit’s.

12 September – He has dinner at the Fábians’.

4 October – Dr. Hertzka advises, based on the medical control, that he should not give more than 10–12 lessons a week.

5 October – He writes his mother a long account of Thomán having liked very much his way of performing the Sonata in B minor by Liszt very much. Then he complains about his meals: he cannot get used to restaurant cooking, he would like lodging with board. He lists his pupils and the sums received from them: the Lukács’s (Mici but partly also György) 40 forints, Silberger 16 forints, Mrs Surányi 10 forints, Singer 12 or 24 forints. Added to his monthly scholarship of 30 forints, his living costs are covered considering the monthly expenses of 90–100 forints. Regarding his schedule and piano playing he writes: “I have to play 3 hours each day”.

19 October – Stage rehearsal for the 21 October concert. Director Mihalovich embraces and kisses him. János Koessler hands over a score for four hands of his own symphonic variations, in order to make Bartók learn and perform them with someone, so that Koessler could judge their value. Bartók begins to practise with Felicie Fábíán.

21 October – At his first public academic recital, on the eve of the anniversary of Ferenc Liszt’s birth, he plays Liszt’s Sonata in B minor. Success is enormous. He is congratulated firstly by Koessler, but he is also greeted by professors hitherto unknown to him. Critics write: “this young man has strengthened considerably in the last two years, he is thundering on the piano like a little Jupiter”.

- 22 *October* – He is invited to dinner by István Thomán's mother-in-law, where he plays the Liszt sonata again.
- 23 *October* – He presents Koessler's opus for the composer with Felicie Fábíán.
- 31 *October* – He sends a post card without text to his sister in Pozsony.
- 1 *November* – He is having lunch at the Fábíán's, and greets Albert Fábíán on occasion of his appointment to 1st Class Sergeant Major medical.
- 2 *November* – He moves into new lodgings in Mrs János Zsettkéy's ground floor flat No. 2 at 24 Jósika Street, where meals are also provided. – He gives a lesson of four-hands to Mrs Gárdony.
- 3 *November* – He gives his mother an account of yet another talentless pupil who pays well.
- 6 *November* – He sends a picture postcard with no text to her sister in Pozsony.
- 16 *November* – He presents himself at a military compilation in Budapest, of which he receives a certification under No. 3492/1901. – He probably listens to Paderewski's recital.
- 1 *December* – He listens to Schubert's Trio in E flat major at the concert of the Grünfeld-Bürger Quartet with István Thomán's participation.
- 5 *December* – He goes to Emil Sauer's recital, for which he later regrets having paid 2 forints: the programme mostly contains pieces he has already heard. Pleasant memory of the concert is a warm handshake from renowned music critic Aurél Kern.
- 6 *December* – In his letter to his mother (probably in answer to her question) he is asking for the orchestral score of all the Wagner operas for Christmas, and the possibility to take 8 English lessons during the holidays from the schoolmistress in Pozsony (1 forint per lesson).
- 14 *December* – Concert in the Casino of Lipótváros (Leopoldtown) organised by Gianicelli, with the participation of Bartók, Károly Burian, violinist Aldo Antonietti, and Charlotte Wynss, singer of the Opéra Comique of Paris. Bartók plays Chopin's Nocturne in C sharp minor,

Etude in C minor, and Liszt's transcription of *Erlkönig*. "I got a short piano instead of a concert grand" by mistake, but he achieves success all the same, he is called back on stage five times; Thomán, Herzfeld, and the Hubay couple express their satisfaction, the press reviews are also good. He is given no fee, but he takes part in a joint dinner with the participants and various leading figures in music and the public life.

16 December – He gives an account of the concert in a letter to his mother.

19 December – The Music Academy asks the military authorities (under No. 503/901) for a postponement till 1-10-1903 in case Bartók is enlisted.

20 December – At the premiere of Hubay's Violin Concerto No. 2 at the "professors' gathering" Hubay is accompanied on the piano by Bartók.

21 December – Last day of school.

22 December – He travels to Pozsony for Christmas holidays.

30 December – He writes a letter of thanks to István Thomán for his yearlong good will.

31 December – He writes a post card with HNY wishes to his sister, from Pozsony to Pozsony. – 57 more pieces get entered into the music catalogue.

1902

At the beginning of January he travels back to Budapest. He listens to Willy Burmester's concert on the 11th, the performance of *Tristan* at the Opera House on the 12th.

13 January – He writes his mother that he received the piano score of *Tristan* from the Lukács's as a Christmas present. – In the meantime he got a request to accompany Artúr Hartmann at his 3 February concert, while Géza Luby, representative of Parliament asked for his participation in a charity program, the "Soirée of Fehérgyarmat".

- 15 January – He congratulates his mother on her birth- and name-day.
- 16 January – He goes to Emil Sauer's recital, and *on the 19th* to Bronislaw Huberman's.
- 25 January – With a mistaken 1901 dating he writes a letter to his mother about the preparations for the Fehérgyarmat Soirée. He is playing four-hands with Mrs Gárdony.
- 26 January – He has dinner at another member's of the Gárdony family.
- 28 January – The József Lukács's – whom he frequents four times a week by the way – give a soirée, to which, beside several academy professors, Bartók is also invited.
- 9 February – He listens to Ernő Dohnányi's Cello Sonata, and he finds it a very serious piece of work.
- 11 February – He accompanies Professor Rezső Kemény at the Royal Hall without a fee.
- 12 February – The Philharmonics present *Zarathustra* of Richard Strauss. "...I believe Strauss is again a person, although there are few of such, who took, or rather is taking, the art of music a step further. Bach, Haydn-Mozart, Beethoven; and Wagner was the last one. ... I will buy the orchestral score of the *Zarathustra*, 10 frts..." – he writes.
- 15 February – Soirée of Fehérgyarmat in Hotel Continental of Budapest, organised for the benefit of the Protestant Ministers' and Teachers' Foundation of the Fehérgyarmat (Szatmár county) constituency. For third number Bartók plays Beethoven's *Rondo a Capriccio*, for an encore Liszt's transcription of *Erlkönig*. "Disorder and confusion were considerable." Later he goes to the soirée of Knight Miksa Brüll of Domony, where he takes part in a mixed program for a fee of 15 frts.
- 16 February – A letter to his mother about the latter events.
- 28 February – Mrs Gusztáv Róth b. Mária Della Donna visits him in his flat, and asks for his accompaniment at the Catholic Circle on 2 March for a fee of 10 forints, due to Alajos Tarnay having cancelled.
- 1 March – In the morning he has a rehearsal with violinist Artúr Hartmann

at the Royal Hall, later he tests the piano at the Catholic Circle.

- 2 *March* – In the morning he has a rehearsal with F. Mathieu in the Royal Hall, at noon lunch at József Lukács's. In the evening concert for the benefit of the St. József boarding-school for boys of the Christian Brothers of Schools. Under the patronage of Archduchess Erzsébet Henriette and 18 magnate young ladies F. Mathieu and Bianca Maleczky sing, Mary and Alice Karminska play the harp, Artúr Hartmann plays Violin Concerto No. 4 by Vieuxtemps, Fauré's *Berceuse*, and Hauser's *Hungarian Fancy*. Afterwards in the "international guest house" at Kígyó Square there is dinner till half past 2 with a big company, where Bartók gets to be on familiar terms with Hartmann who calls him the best pianist of Budapest. (Typically, in the reviews Alajos Tarnay's name appeared as accompanist.)
- 3 *March* – Lunch with Hartmann at Hotel Royal. In the evening he accompanies F. Mathieu at Stefi Geyer's concert. (This time Vilmos Kladvikó is mentioned in the papers as accompanist.)
- 4 *March* – Letter to his mother in Pozsony.
- 7 *March* – Visit at the Fábians'.
- 9 *March* – Due to a misunderstanding, he appears on his own at the Franciscan Monastery, to where he got a lunch invitation originally with Hartmann. After lunch he plays the piano for the monks in a cold hall, then he has dinner at Mrs Lajos Voit's. In the evening he writes a letter to his mother.
- 13 *March* – He writes his mother in Pozsony the programme of his 24 March concert, also adding that he got 2 tickets for the 7th row, so she and his sister Elza should arrive in nice outfits.
- 24 *March* – Concert in the Royal Hall. Bartók accompanies violinist Erna Schulz, and also contributes as soloist. His solo program is: Schumann's *Des Abends* and *Aufschwung*, Schubert's Impromptu in E flat major, Liszt's Etude in F minor. The concert review labelled this performance erroneously his first public appearance.

29 March (Holy Saturday) – He sends a greeting card to his sister who remained in Budapest for the Easter holidays (c/o Mrs Lajos Voit, who by then was already living at 78 Szondy Street).

Around 1 April – Ervin Voit begins sculpting Bartók's bust; Bartók sits for him six times.

4 April – He gets a visit from his old schoolmate Rudolf Otócska.

6 April – He writes his mother about his board and lodging with satisfaction, these being better than at the previous place. He is living with the family Hay at this time, at 84 Andrassy Avenue.

12 April – In his letter he asks his mother to forward to Budapest the works of Shakespeare, Lessing, Goethe, and Schiller from among his books left in Pozsony. – His bust is completed. It cost him 47 forints according to his calculations: 10 to Ervin Voit (+15 paid by his mother), 7 for the casting in plaster, and 6 hours of sitting, a loss of 5 forints per hour.

23 April – Visit with the Grubers, where lots of music is being played.

25 April – He goes to the Opera House to watch the already twice postponed performance of the *Meistersinger*.

26 April – Quartet playing at the Dr. Neumanns'. "We played a beautiful Rubinstein and Dvoak" – he writes.

27 April – Lunch at Mrs Lajos Voit's.

28 April – In his letter to his mother he inquires about the date of the military enlisting. At the same time he is asking for his four-hands scores (quartets by Beethoven, etc.), which he intends to sell.

30 April – Letter to his mother.

5 May – He watches the performance of *A Midsummer Night's Dream* at the National Theatre.

8 May – In his letter he is urging her mother for the requested scores for sale (this time Beethoven's symphonies), then writes that he wants to give up his room for the summer, because he needs every penny for English lessons, a trip to Vienna, the note-worthy sights of Budapest,

“Because one needs to see, hear, and experience a lot”.

9 May – He watches *The New York Belle* at the Hungarian Theatre with the guest appearance of Madge Perry.

11 May – He watches *The Lady of the Camellias* and *Abbot Constantin* at the National Theatre.

12 May – In his letter to his mother he is asking for the Beethoven symphonies again, though not for selling anymore but for playing. In preparation for the summer he is also asking that the English schoolmistress in Pozsony be notified, furthermore five different repairs should be done on their piano by Pozsony piano tuner Werner, so that “its temper would be like that of all respectable pianos”.

15 May – At the Gárdonys he meets the visibly moody Dohnányi, upon whose request he plays Schumann’s *Aufschwung* and Liszt’s transcription of Schubert’s *Erlkönig*. Dohnányi doesn’t say a thing. Afterwards the four of them take a jansom-cab to a café “- - - to listen to Gipsy music (!)”.

16 or 17 May – He goes to see the performance of Isadora Duncan, he finds it pretty. Her dance is “more likeable than the acrobatic jumping about of ballerinas”.

17 May – He writes a picture postcard to his sister Erzsike in Pozsony mentioning that he has received his mother’s letter.

19 May – He goes to the Kunwalds to see the Dohnányis’ four and a half month-old son János. – In his letter to his mother he writes among other things, that Dohnányi advised him not to practise more than 2 hours a day, because that makes one stupid. On the other hand, according to Thomán, D’Albert practised even 7 hours, Liszt sometimes even more, yet they didn’t become stupid. He is urging again that the symphonies be sent, and mentions that the matter of his rooming is still unresolved.

24 May – He writes a picture postcard to his sister Elza in Pozsony.

26 May – He plays Chopin’s *Barcarolle* and one of Liszt’s transcriptions

of the *Paganini etudes* for his second exam concert at the Old Music Academy. The concert is a success, he is called back 4 times, but the experts (Thomán, Mrs Gruber) don't appreciate the *Barcarolle* (that he played with reluctance by the way) as much as the other piece. – He writes his mother about an offer for a holiday in Transylvania with a magnate family, where he was supposed to teach music to 2 girls, but he didn't accept the invitation because he wanted to spend as much time with his mother as possible. – Concerning Dohnányi's 15 May behaviour he notes that when Dohnányi likes something he never says so.

27 May – He sends his mother the good review of the Pest Daily News concerning the previous day, with the note that he doesn't care about reviews.

31 May – During a stage rehearsal at the Music Academy, he tells Mrs Dohnányi that having completed his academic studies he would like to study with Dohnányi. Mrs Dohnányi answers that they should talk about it in the autumn.

1 June – Lunch at the Gárdonyis'.

2 June – He writes a letter to his mother specifying that his piano exam will be the following day, meaning that it is not the same as the 26 May exam concert.

6 June – Exam of composition.

12 June – The Music Academy issues a "Declaration" signed by Ödön Mihalovich (No. 222/1902), according to which "Béla Bartók manifested his outstanding, even monumental musical abilities, and we have the justified hope that one day he would do honour to our music life".

16 June – As testified by his letter of 26 May this is his last day of examinations, presumably of one minor subject.

17 June – He travels home to Pozsony.

21 June – The Music Academy issues 2 reports for him. One (No.

271/1902) about the completion of year III at the faculty of piano: piano (Thomán) outstanding, music history (Herzfeld) outstanding, chamber music (Kemény) outstanding, exempted from choir practice, behaviour commendable. The other (No. 227/1902) about year IV at the faculty of composition: composition (Koessler) excellent, music history, music aesthetics (Herzfeld), liturgy (Szautner), orchestration, orchestral score reading (Xavér Ferenc Szabó) outstanding.

He spends the summer with his mother at the Peaceful Hut near Pozsony again, but in the meantime he is in Vienna *at the end of June and around 25 July*.

23 July – Mici Lukács denounces further studies, because in the autumn she intends to study cello with David Popper.

During the first days of September he writes two little compositions in Pozsony entitled *Night-Scented Stock* and *Impromptu* that he sends to Felicie Fábán.

27 September – He leaves Pozsony for Budapest.

He was one year behind at the piano faculty, because, due to his illness, he had been unable to attend his exam of school year 1900/1901; having completed the whole material in composition, he registered only in the piano faculty for this school year. As registered repeater he was even entitled to a scholarship. Director Mihalovich promised to arrange for him to frequent the faculty of composition as well with no disadvantage.

28 September – In the morning at the Music Academy he plays a sonata by Brahms to István Thomán. – He buys a season ticket to the 2nd row of the gallery for 10 Philharmonic concerts of season 1902/03. The seats in front of him were occupied by László Toldy and his mother; Toldy generally gave up his seat to Bartók, which made him feel uncomfortable, of course. These subscription concerts were held on every other Wednesday. (In 1906 the Capital's Music Award was given jointly to Béla Bartók and László Toldy.)

- 1 October – He prepares his exact weekly schedule: piano lessons 3 times 1 hour (Tuesday, Thursday, Saturday between five and six), composition 2 times 1 hour, liturgy, chamber music, and orchestration 1 hour each at the Academy; 18 hours of practice at home, 6 hours at the Fábians', and 12 private lessons.
- 12 October – He broke 3 keys of his piano. Now Lajos Voit repairs them in the morning, then invites Béla for dinner to his mother's. By this time Lajos Voit's sister Emma has already been married to Antal Göllner, who is overseer at farmstead Kertmeg belonging to Vésztő. This is the beginning of Bartók's connection to Vésztő.
- 15 October – He is composing his Symphony in E flat major (unpublished) around this time, the Scherzo movement of which he presents to János Koessler, who is pleased with it. After the lesson he visits Mrs Gruber, and plays 3 movements for her as well.
- 16 October – In his letter to his mother he gives an account of how, when registering for composition at the Academy, both the secretary and the director urged him to really start composing already, and possibly Hungarian music.
- 17 October – He plays four-hands at the Gárdonys'.
- 21 October – He goes to the Opera for the first time this season, he sees Verdi's *Othello* "not very beautiful but pretty enough" – he comments.
- 22 October – He hears Liszt's *Faust Symphony* for the first time at the concert of the Philharmonics held on Liszt's birthday; a successfully accomplished concert, a really beautiful evening.
- 23 October – Letter to his mother in Pozsony.
- 24 October – He continues his studies of the English language in Budapest, he takes the first lesson from an elderly lady on this day. – Due to sudden bad weather he catches a bad cold.
- 25 October – His first autumn visit at the Kunwalds, where he also meets Mrs Dohnányi who invites him to their new home.
- 27 October – He writes two picture postcards to his sister and writes on

one of them: “No news for a card, so God be with you! B”

29 October – Visit at Mrs Gruber’s, who lends him Dohnányi’s Symphony in which he is really interested. – He writes a letter to his mother.

1 November – Adolf Schiffer gives him Dohnányi’s Cello Sonata for studying, which they will then play on 2 November.

2 November – He sends a picture postcard with no text to his sister.

4 November – Visit at Thomán’s, who roped Bartók into a gratis concert again, about which he is not happy at all.

5 November – Concert of the Philharmonics. Tenor Ernst Kraus from Berlin sings one number from *Meistersinger* and one from *Walkyrie*, badly; Weber’s *Jubel-Ouvertüre*, Svendsen’s *Norwegian Rhapsody*, and Goldmark’s Symphony *Village Wedding* are conducted by István Kerner; the Svendsen “isn’t worth much”, the Goldmark piece is “really beautiful lovely composition”. He writes his mother that he has got 3 Dohnányi pieces at disposition at the same time, of which the symphony is superb, magnificent. About his own symphony he writes that it might be ready by Christmas, he will then orchestrate it. (This got accomplished only in part.)

7 November – Visit at Hotel ‘Queen of England’, where he undertakes teaching the piano and music theory to the 16-year-old daughter of Drakulics, lawyer from Szabadka, and promptly gives a lesson.

8 November – He plays Dohnányi’s symphony in Mrs Gruber’s salon for a big company, getting mixed reactions from the mostly non-professional audience, which he feels sorry about because he likes the whole piece.

9 November – Lunch at the Gárdonys’.

10 November – Evening of the Hubay-Popper Quartet. “Nothing outstanding.”

12 November – He presents the Adagio movement of his symphony to János Koessler who, although not liking it, says : if nothing better comes to his mind, this movement can stay. In the evening at the

Thomás's "music party" he plays 2 of its movements, Thomán likes both very much. He writes a letter to his mother suggesting that they go to the Pozsony recital of Bronislaw Huberman, "a splendid young Polish violinist".

15 November – He plays Strauss' *Heldenleben* at the Grubers'.

16 November – Lunch at Mrs Lajos Voit's. He sends two postcards with no text to Erzsébet 'Elza' Bartók in Pozsony, presumably for Erzsébet name-day.

17 November – Concert of the Philharmonics. "The whole thing was of little value, Ákos Buttykay's symphony especially." – Visit at the Arányi family's.

19 November – He writes his mother that he would become Dohnányi's pupil probably already during the summer, but this has to be handled confidentially because Dohnányi doesn't accept others. The number of Bartók's private lessons grew to 16 per week; the most interesting being that he would also give lessons to Mrs Gruber, of counterpoint. – He mentions especially that he hasn't drunk alcoholic beverages in Budapest so far, although he has often been offered some.

23 November – Upon Ödön Mihalovich's proposition he pays a visit to Austrian Baron Haupt-Stummer, big landowner of Nyitra county, and undertakes his daughter's teaching of music theory. In the afternoon he has a good time at the Arányi family's tea-party. "The Arányi family is very interesting: firstly because he is in a close kinship with Joachim... secondly because never a German word is uttered in this family... (Instead of German they know French.)"

24 November – He gives his first lesson to Mrs Gruber, with whom they quarrel a lot, "because she doesn't want to believe anything her teachers tell her".

25 November – At the Music Academy Thomán hands over Lajos Dietl's telegram from Vienna, which conveys Dávid Popper's request that Bartók accompany Ella Kunwald the next day at their Budapest

concert, because of the indisposition of her accompanist “Wolff from Német-Óvár”.

26 *November* – At 1 o'clock midday at the Dohnányis' he has a rehearsal with Ella Kunwald (who is related to Mrs Dohnányi), in the evening he accompanies her programme of pieces by Scarlatti, Salvator Rosa, and Hugo Wolf, performed with modest abilities, at the Hubay-Popper concert. – He writes a letter to Adila Arányi.

27 *November* – At the Thomás' they play the quintets of Dohnányi and Schumann, then he performs the Scherzo of his Symphony, which is to the liking of even Viktor Herzfeld there present.

30 *November* – Lunch at Mrs Lajos Voit's.

3 *December* – At the 4th concert of the Philharmonics Eugène Ysaÿe plays Bach's Violin Concerto in E major, accompanied by Adolf Szikla on organ, and one of the violin concertos of Saint-Saëns. The subsequent program was Tchaikovsky's Symphony No. 1 conducted by István Kerner. – After the concert Bartók writes his mother that Ysaÿe is the first artist who brought him into ecstasy, and he is already happy about next day's concert.

4 *December* – Ysaÿe's recital with Felicie Fábíán's participation, who, according to the critics, “played the piano prettily and with taste”. Bartók sends a visiting card to his mother with the news that his concert will be held on the 16th (this latter got moved to the 18th).

7 *December* – Another home party at the Arányis'. “We celebrated ‘Victor of Kecskemét.’” (Reference to Adila Arányi's 5 December appearance in Kecskemét, having been praised by the local press exceedingly, even lacking in good taste.)

9 *December* – At the soirée of István Thomás's mother-in-law Bartók plays Schumann's Sonata in F sharp minor, *Paganini Variations* by Brahms, and the Scherzo movement of his own Symphony, “in the midst of noisy acclamation”. In a letter he notifies his mother about the postponement of the concert of the 16th.

15 December – The Czech Quartet's concert. Programme, beside a string quartet of Tchaikovsky's and one of Schubert's, a Piano quartet by Brahms, with the participation of Etelka Freund.

17 December – An evening of Beethoven with the Philharmonics.

18 December – At the public concert of the Music Academy Bartók plays Schumann's Sonata in F sharp minor with great success. His mother was also present at the concert.

For the Christmas holidays he travels to Pozsony.

24 December – He sends good wishes on a postcard to his sister.

1903

2 January – The widowed Mrs Béla Bartók assents (by notarial declaration No. 2/1903) to Bartók's one-year enlisting in a volunteer status, which assures the rank of officer when enlisted. (This was the period when the so-called "Artist Paragraph" got legislated, which made possible one year of voluntary military service also for graduates of the Music Academy among others, instead of the three years in the army.)

7 January – The Music Academy notifies him under No. 5/1902 (mistakenly instead of 1903), that the Ministry of Religion and Public Education granted him full tuition waiver for the piano faculty by its order No. 84158/1902. – In the evening at a Philharmonic concert Dohnányi's Symphony No. 2 "...sounds magnificent. He himself conducted eminently. We celebrated him greatly indeed".

8 January – Musical gathering at the Thomás' in company of the Grubers, Herzfeld, Szendy, and the Dohnányis. "Dohnányi played 2 pieces of chamber music. I was listening."

9 January – In his letter to his mother he asks for his railway pass of reduced fares, because he is preparing to go to Vienna. He also writes the news heard from Adila Arányi, that Hubay had been praising Bartók during

their violin lesson as much as nobody ever before.

10 January – Letter to Adila Arányi.

17 January – He presents *Heldenleben* to Koessler at the Great Hall of the Music Academy. On his way there he meets Aurél Kern, who noticing the *Heldenleben* exclaims: “I heard that you play this like a little god”. Koessler doesn’t like the piece, but he admires Bartók for knowing it by heart.

He is ready with the 4th movement of the Symphony, which he showed previously to Mrs Gruber, then also to Koessler; the latter has several objections but says he doesn’t want to influence him. – In his letter to his mother Bartók details his plans for the trip to Vienna, and sends his belated birthday wishes.

20 January – A boring visit with the Hatvany-Deutsch’s.

22 January – János Albrecht from Pozsony asks Bartók to recommend his son Sanyi (Sándor Albrecht with whom he would develop a very good relation later on) to István Thomán for a hearing, which happened indeed on 8 February.

24 January – He writes more details concerning the Vienna trip.

25 January – Visit with the Arányis.

26 January – From Budapest he travels to Vienna, and plays Richard Strauss’ *Heldenleben* in the ceremonial hall of the Traders’ Society at the concert of the Tonkünstlerverein. This is his first public appearance abroad.

27 January – From Vienna he sends a picture postcard to his sister. Then during his return trip from Vienna to Budapest he wishes to spend a few hours in Pozsony as time permits.

29 January – Big soirée at the Thomás’ with the participation of the Poppers, Hubays, Herzfeld, and others, where Leopold Godowski presents his transcriptions which Bartók finds funny and interesting.

30 January – Godowski invites him to play *Heldenleben* at his hotel in the morning. He likes Bartók’s playing, and encourages him to come see him in Berlin.

- 31 January – They are playing trios at the Neumanns’.
- 1 February – He writes his mother that he received a subsequent fee of 20 frts from the Tonkünstlerverein for the excellent performance of the *Heldenleben*.
- 4 February – He answers Mrs Lajos Voit’s invitation in a humorous letter.
- 5 February – He visits Godowski again; he plays 2 movements of the Schumann Sonata, Liszt’s *Paganini Variations*, the Scherzo of his own Symphony, and finally his new composition, Sonata Movement for Left Hand. Godowski is pleased, he even gives some useful advice.
- 6 February – Not having received a free ticket for Godowski’s concert (Dohnányi neither) he doesn’t go, writes a letter to his mother instead. He writes among other things that he earned 147+20 forints during January.
- 7 February – He is at the Kornél Ábrányi Jnr’s’ dinner.
- 8 February – He is in bed with a bad cold when he gets a visit from Béla Hugonnai, Lord Lieutenant of Szatmár, requesting his participation in a program at the Uránia. He accepts, but it will eventually be cancelled. In the afternoon he composes a new piece, *Fancy No. 1*.
- 9 February – Dinner at the widowed Mrs Lajos Voit’s.
- 13 February – He goes on a medical visit to doctor Hertzka, who finds his condition satisfactory.
- 14 February – He presents Sonata Movement for Left Hand to Koessler, who thinks this is his best composition so far, both in form and in contents.
- 15 February – In his letter to his mother he refers to still getting compliments regarding his Vienna concert. He sends the program compilation for his planned concerts (in Nagyszentmiklós and at the Uránia).
- 18 February – He presents his newest, yet untitled composition to Koessler (presumably *Fancy*).
- 21 February – Upon recommendation from Kunwald at the soirée of his principal, Gulácsi, he plays pieces by Chopin, Schumann, Saint-Saëns, Beethoven, a Paganini transcription by Liszt, and his own piece for the

left hand for a fee of 25 forints. One of the guests is Kálmán Kandó, “the inventor of the electric big railways”.

22 February – Lunch, followed by a rehearsal at Hubay’s.

23 February – A Music Academy Evening of the Professors, Bartók participates accompanying Hubay’s pieces.

25 February – He writes letters to his mother and to Adila Arányi.

27 February – Letter to Othmár Jurkovics regarding the Nagyszentmiklós concert.

28 February – A visit at Mrs Gruber’s who plays *Fancy No. 1* to Dohnányi also present, without naming the composer. Dohnányi’s opinion: beautiful but eccentric; it’s either by Strauss or by Bartók.

4 March – He writes his mother that Dohnányi’s quintet, in which he was supposed to perform, has already been postponed twice, last time to 21 March. (It wasn’t performed even then.) He earned 193 forints during February, he counts on more in March.

11 March – Philharmonic concert, conducted by Rezső Máder. Programme: Beethoven’s Symphony No. 7, a “horrendous” piece entitled *Moods* by Ödön Farkas, *Roman Carnival* by Berlioz and Grieg’s Piano Concerto in A minor (with the participation of Raoul Pugno).

11-12 March – Letter to his mother about the difficulties concerning the concert in Nagyszentmiklós. – Letter to Berlin regarding a concert in December, for which he was already late with his offer, as he heard.

13 March – The concert bureau Hermann Wolff of Berlin fixes the date of the 14 December concert after all. Bartók has to send 130 deutch marks for the rental of the hall. – Letter to Nagyszentmiklós concerning the concert.

15 March – He makes known to Thomán that he will study with Dohnányi during the summer, which Thomán, although accepting, later declares superfluous. This creates some strain in their relationship.

18 March – Letter to his mother about the programme for Nagyszentmiklós, about further plans for his piano studies, and about Dohnányi.

25 March – The Orchestra of the Polytechnics invites him to participate in their concert on 27 March.

26 March – In his letter he informs his mother in detail about the rules of the Capital's Music Award, the so-called "coronation jubilee scholarship" founded in 1896, noting that he would like to get it. He also refers to the political situation: "...the atmosphere is explosive in the House of Commons..."

27 March – Royal Hall. At the concert of the Orchestra of the Polytechnics, Bartók plays his own *Fancy* and Brahms' *Paganini Variations*, then two encores, one being an etude of Chopin's. The performance of *Fancy*, composed on 8 February, is the first case of him appearing in the role of composer, which critics receive with mixed feelings: "...Béla Bartók pianist introduced himself, presenting firstly one of his own pieces. His composition, though an interesting piece of art, is not perfect. There are gaping inconsistencies in its sequence of moods, and it also lacks persistence of strength" (Pest Journal, 28 March).

1 April – Letter to his mother: he received the Liszt scholarship; Thomán and others are looking for further contacts regarding the matter of the capital's scholarship. He is giving more and more thought to the political situation, the ex-lex (status of being outside the budget) to be expected.

For the planned concert in Nagyszentmiklós his mother and sister also come to Budapest, and they travel to Torontál county together.

11 April – They write a joint postcard to Irma Voit in Pozsony from the community of Valkány.

13 April – His first public solo concert in his hometown, Nagyszentmiklós. Programme: Chopin's Nocturne in C sharp minor, Etude in E minor, and Ballad in G minor; Beethoven's Sonata in E flat major; Schubert's Impromptu in E flat major; Liszt's transcription of Paganini's Etude in E minor; Valse by Saint-Saëns, and Bartók's *Fancy* as well as *Study for the Left Hand* (the sonata movement mentioned earlier).

- 14 April – Picture postcard depicting Nagyszentmiklós sent to his sister in Pozsony.
- 18 April – Picture postcard sent to his mother in Pozsony.
- 23 April – Medical examination of his lungs at doctor Hertzka's; the result is negative.
- 26 April – He presents his new work, Sonata for Violin and Piano with Viktor Herzfeld to a private company – in the presence of the Dohnányis and Lichtenberg. The first performance is cumbersome.
- 29 or 30 April – Picture postcard sent to his sister Böske in Pozsony.
- 3 May – He writes his mother about the ex-lex, and about his delight that the fashion of wearing Hungarian outfits is spreading, even if not in due degree. He hasn't yet drawn the Liszt scholarship, the case of the capital's scholarship is advancing slowly.
- 4-5-6 May – Half-century jubilee of the Philharmonic Society. Programme of the first day: Erkel's *Festive Overture*, Goldmark's *Zrínyi Overture* ("not worth a thing"), Hubay's *Idyll and Gavotte* ("this was the most horrible"), three movements of Mihalovich's Symphony in C minor; Liszt's *Hungarian Fantasy* is played by Dohnányi, really beautifully.
– At the Opera on the 5th Erkel's *Brankovics*, on the 6th Beethoven's Symphony No. 9.
- 7 May – He writes his sister briefly about the scholarships. The Liszt scholarship is only 600 K (crowns), but "Two birds in the hand are worth one in the bush".
- At the beginning of May his childhood acquaintances from Nagyszentmiklós, daughters Emsy and Irmy of Othmár Jurkovics come to Budapest, they meet Bartók frequently.
- 11 May – He describes the events of the previous week to his mother.
- 13 May – Danube festivities and fireworks – "in scandalous circumstances".
- 14 May – He is invited to dinner by one uncle of the Jurkovics girls, Manó Wein, on the 16th by another uncle, City Councillor János Vaszilievics (whose support Bartók is also expecting with the case of his scholarship).

- 17 May – Together they listen to Meyerbeer's work entitled *The Prophet* at the Opera. Afterwards they have dinner in the City Park.
- 18 May – He writes his mother about the previous days; he is studying Dohnányi's *Passacaglia*, he would like to perform it during the next season at as many places as possible.
- 19 and 21 May – He spends the afternoon and the evening with the Jurkovics's.
- 23 May – Stage rehearsal for the exam concert: the audience consisting of pupils calls him back to the stage 9 times.
- 24 May – At the Opera House he watches *The Wandering Dutchman* with the Vasziievics's.
- 25 May – At the Music Academy at a public exam concert he plays Liszt's *Spanish Rhapsody*. Preceding the concert he finds the time to write his mother.
- 27 May – He reports her a shining success: he was called back 7-8 times. Herzfeld, Mihalovich, Hubay, etc. all congratulated. Popper – who doesn't like *Spanish Rhapsody* – said: "under your hands this became quite another piece". He receives several promises for the next year. Thomán is the only one receiving his playing stiffly; their relationship is still strained due to the Dohnányi matter. – On this day he goes to see the *Grand Duchess of Gerolstein* at the Small Theatre of Krisztinaváros with the Grubers, then he has dinner with them.
- 30 May – At the Opera House he watches *Meistersingers*, afterwards he has dinner with the Grubers and Viktor Herzfeld.
- 31 May – Lunch at the widowed Mrs Lajos Voit's.
- 1 June – He writes his mother that Mrs Gruber is a true friend who tries to straighten the path to the restoration of his good relations with Thomán, with no great results. At this time he finished Symphonic Poem *Kossuth* for symphonic orchestra, which he only played for Mrs Gruber as yet. He states the titles of the 11 parts. Due to composing, he practised only one hour and a half a day, which both Thomán and

he himself found too little.

8 June – For the exam of the faculty of composition he presents *Fancy*, the left handed *Study*, and the 2nd movement of Sonata for Violin and Piano with Sándor Kőszegi.

12 June – He expounds his political views to his mother at special length. He is more and more concerned about the political events at this time. “This is about whether our army should be Hungarian from now on ...” He requests her not to subscribe to the *Magyar Hírlap* (Hungarian Journal); besides his sister should not be called Elza but Böske, thereby also protesting against the Habsburgs. He writes about having been to István Kerner, who promised to do his best to perform his *Scherzo*. Herzfeld on the other hand recommended him to the Konzertverein of Vienna for a next-year appearance.

13-14 June – Third and fourth performance in the Wagner series, *Rhine Gold* and *Walkyrie*. He had a ticket to the 2nd row of the 3rd floor, so he was probably present.

17 June – He surely saw the fifth performance, *Twilight of the Gods*; afterwards he is having dinner with the Bayer family from Nagyszentmiklós. – He says goodbye to János Koessler and István Thomán. Koessler wants the *Scherzo* to be performed at a pupil concert, then he listens to the *Kossuth*, finds it good and wants it to be performed at the same time. Bartók takes his leave of Thomán on friendly terms as well; he plays for him Dohnányi’s *Passacaglia*, and asks Thomán’s consent that he dedicate his left handed *Study* to him.

18 June – He goes on an excursion to Lipótmező; from there he writes his mother about his farewell visits, and that no reply has yet come from the Konzertverein. This is the day when he finishes his academic activities, on the 21st he goes on a farewell visit to director Ödön Mihalovich, on 22 June packs his bags and sends them off to Pozsony.

23 June – Letter to Emsy Jurkovics in Nagyszentmiklós.

Afterwards he meets conductor János Richter, who listens to *Kossuth*

Symphony and likes it so much he wants to present it in England. He emphasizes especially the mocking of Gotterhalte (his own wife's family also suffered after the war for independence). He promptly arranges the sketch of a programme for a concert in Manchester. Beside the *Kossuth*, Bartók would also participate in 2 numbers in the capacity of soloist. Bartók also plays *Heldenleben* for Richter who likes his piano playing.

27 June – He writes his mother about his meeting with Richter, and about his visit the same day at Pongrác Kacsoh's who had asked for biographical details for his introductory article. – The Jurkovics family arrives in Budapest, he meets them several times during the week.

4 July – He travels to Passail (Styria) via Szombathely-Fehring with his mother.

7 July – From Passail he writes János Batka in Pozsony that he is busy orchestrating *Kossuth* Symphony; he asks for literary works by Liszt and Wagner.

16 July – He thanks Batka for his consignment (writings by Liszt, works of Bach and Palestrina).

He is orchestrating *Kossuth* Symphony in Passail all through July, also giving lessons in the meanwhile, 6 lessons of music theory to Helén Trofimoff. He doesn't particularly like the place, "there aren't any nice, comfortable walks".

6 August – From Graz he sends a picture postcard to his sister in Passail.

9 August – Still from Passail he thanks István Thomán for his intercession advancing his London appearance, also mentioning that he still hasn't got any offers from Vienna, so he might like to perform in Munich.

In his letter to Emsy Jurkovics he is praising the mountain scenes, but writes that he had enough of 6 weeks of Austrians and is longing for his homeland, the Great Hungarian Plain.

Passing through Bruck a/Mur he travels to the Dohnányis' summer vacation spot in Gmunden in Upper Austria, where he has accommodation at 5 Badgasse.

- 15 August – He has lunch at the Dohnányis', then goes on an excursion to Trautmannsdorf with them and János Koessler who is also vacationing there.
- 16 August – Koessler's landlord, Knight Victor von Miller zu Aichstein invites Bartók, Ernő Dohnányi's parents, and Margit Kunwald for lunch. After the meal Bartók plays the *Kossuth* and part of *Heldenleben*.
- 18 August – The orchestration of *Kossuth* Symphony is complete, by the irony of fate just on the 73rd birthday of Franz Joseph.
- 22 August – He remarks that he doesn't spend too much on food: his lunch and dinner cost 1.23 forints in all.
- 23 August – He writes his mother that his room is nice and bright; his piano is very good but he had to pay the expenses of transportation. – He begins composing the slow movement of Sonata for Violin at this time (the third movement was already performed on 8 June).
- 24 August – His mother acknowledges Bartók's cards, 2 from Gmunden, 2 from Ischl, and 1 from Selzthal.
- 30 August – From Gmunden he writes a picture postcard to his sister in Pozsony.
- 1 September – He writes his mother from Gmunden. He played for Dohnányi twice: a sonata by Beethoven which didn't meet his liking, and a sonata by Schumann which did. The previous day Koessler returned his visit but didn't find him home. – He has lunch at the Dohnányis', then plays a sonata by Beethoven – appreciated this time –, furthermore the *Kossuth*, in which Dohnányi finds fault with a lot of tiny details. – He is planning details of his October trip to Berlin.
- 3 September – He has tea at the Dohnányis'.
- 8 September – He writes a long letter to his mother, first of all in defence of the Hungarian language and against the usage of foreign languages (especially German) in general and inside the family. Here he writes his saying which has since become a maxim: "On my part I will be serving one purpose all through my life in all fields, at all times, and

in every way: the welfare of the Hungarian nation and the Hungarian homeland". He also writes that it seems Dohnányi doesn't like the *Kossuth* after all. Regarding the weather he mentions that, though having been good earlier, it turned bad on the day of the planned excursion to the Schafberg, so the outing was cancelled. (He managed to realise this excursion 28 years later, together with his family, on the occasion of his vacation by the Mondsee.)

9 September – Mihalovich notifies him that he was granted a state subvention of 800 forints.

10 September – Letter from Gmunden to Lajos Dietl in Vienna and to Mrs Lajos Vecsey (mother of Ferenc Vecsey) in Budapest. He is writing about his concert plans, finally he received an offer from Vienna, too.

13 September – He writes István Thomán that he got a negative response from the Munich conductor Bernhard Stavenhagen, but he will perform in Vienna on 4 November.

Thomán in the meantime recommended Bartók to a Berlin impresario called Grosz for contracting. Grosz made a splendid offer of 2-3 appearances per week. On 19 September he writes about this to his mother.

20 September – In a letter he thanks Thomán for his mediation, and writes that the weekly two appearances might be too many. He announces that he composed the middle movement for his Violin Sonata and a scherzo for piano. (The last one of the *Four Piano Pieces*.) He learned only one new piece during the summer: Beethoven's Sonata in E minor Op. 90.

23 September – He writes a reassuring letter to his mother about the weekly two concerts not being exerting, but seen that he hasn't yet received Grosz's offer anyway, the whole thing might be cancelled. (And it was, indeed.) About Dohnányi he writes that he keeps him in high esteem as a human being and an artist, but him being unpatriotic is an unpardonable vice. He also writes that he would play with the

Grünfelds in Vienna on 3 February (this got modified to the Fitzners' concert).

24 September – Letter to Lajos Dietl in Vienna concerning his Vienna trip in November.

25 September – He writes a picture postcard to his sister Böske.

30 September – He leaves Gmunden. He arrives in Leipzig through Bavaria, changing trains six times.

1 October – From Leipzig he sends a picture postcard to his sister in Pozsony, mentioning that he has difficulties understanding the Saxon dialect. Then he travels on to Berlin, where he rents accommodation at 30 Kurfürstenstrasse for a stay of 2 and a half months. He carries several letters of recommendation, one of them being Jenő Hubay's to Joachim, and he listens to 4 concerts already in the first days.

6 October and again on the *9th* he writes his sister in Pozsony, and asks them to send him 50 forints.

He is trying to contact concert manager Grosz, who went on a trip, and it looks like he is not keeping his “splendid” September offer. He also pays a visit to Godowski who welcomes him with pleasure, and recommends him to a family called Katzenellenbogen.

10 October – His new acquaintances invite him to lunch, also expecting his presence the next day.

11 October – In the morning he listens to a Weingartner concert which he finds very beautiful; in the evening he also goes to a concert: he doesn't like Frederick Lamond's playing. – He writes Thomán about his first experiences, and asks him to request a letter of recommendation from Gianicelli to Richard Strauss – because Godowski has a bad relationship with him, so he doesn't agree to acquaint them.

12 October – He writes a postcard to his sister, and asks her to send him his 4 songs and the 101 Hungarian “folk songs” in her possession.

28 October – In Berlin he visits his sonata partner of 1902, Hartmann, who has got married in the meantime. He spends the evening at Godowski's,

where he gets acquainted with violin virtuoso Fritz Kreisler, and plays the *Kossuth*, Dohnányi's *Passacaglia*, his own *Scherzo* and left handed *Study*, to general acclaim.

29 October – He makes an account to István Thomán about his new connections, like Oszkár Kaufmann, met through Arthúr Halmi, who intends to acquaint him with Busoni. He still hasn't managed to meet Strauss, now he trusts the mediation of Róbert Freund (brother of Etelka Freund). He also writes his mother about his meetings and the preparations for the concert on 4 November.

31 October – Edith Pásztory, Bartók's second wife is born in Rimaszombat (Gömör-Kishont county). Her parents are the Lutheran (of Confessio Augustana) grammar school teacher Gyula Pásztory and the Greek Orthodox Kornélia Petrovics. Their daughter gets registered and baptised Lutheran by agreement.

In the meantime Bartók gets a favourable offer from Budapest for an appearance at the Casino of Lipótváros, which has been rejected first by Ferenc Vecsey, then by Ernő Dohnányi.

2 November – from Berlin he travels to Vienna. There he takes a room at the Goldenes Lamm, where Dvořák also used to stay on a regular basis. (The hotel was chosen for demolition around 1970, Dvořák's commemorative tablet included.)

3 November – He visits Lajos Dietl's aunt. He writes a letter to his sister in Pozsony mentioning among other things that he bought patent leather shoes.

4 November – He plays Beethoven's Piano Concerto in E flat major at the Great Hall of the Konzertverein with Ferdinand Löwe conducting. The piano is poor, yet they have success; Bartók is called back to the stage three times.

5 November – He gives an account of the previous day's concert to István Thomán, and of having been received in the morning by Under-Secretary of State for Finances, Lajos Thallóczy, who intended to

recommend Bartók to Count László Szógyén-Marich, Hungarian ambassador in Berlin.

6 November – He leaves Vienna for Pozsony. He returns the books that János Batka lent him in the summer.

7 or 8 November – He returns to Berlin.

19 November – From Berlin he writes Thomán the program of his Budapest stay.

22 November – He spends the evening at the Stencels', from where the party – among them Godowski – takes a night walk to the Tiergarten and a restaurant.

23 November – He leaves Berlin for Budapest.

24 November – Once in Budapest he listens to a home concert of the Music Academy, where Director Mihalovich welcomes him with distinctive kindness, and indicates that he can count even on a further scholarship.

25 November – At an artistic soirée of the Lipótváros Casino he plays Liszt's *Spanish Rhapsody*, his own *Scherzo* and left handed *Study*. During his Budapest stay he visits Mrs Gárdonyi, and has lunch twice at the Thomás', once at the Grubers'.

26 November – He sets out to return to Berlin, where he would arrive *on* 27 November with a 10-hour delay after travelling for 25 hours.

28/29 November – He takes another night walk in the company of his friends, then writes a letter to his mother about the previous days. Among other things he writes: "If I have got the minimal knowledge of human nature, I will not be deluded in my judgment that Dohnányi has an honest, true character, the opposite of all treachery".

2 December – He is performing at an American family's tea party where several people promise to go to his concert of the 14th, which is important because he organises it on his own budget.

3 December – In his letter he writes his mother: "I feel as fine in Berlin as nowhere else, in no other town. Undoubtedly even its climate, its

air has a much better effect on me than e.g. that of Budapest". He mentions that every second day he has lunch at the Stencels', so this way he doesn't have to go to cheap restaurants.

11 December – He writes a picture postcard to his sister in Pozsony.

14 December – A solo Bartók recital at the Bechstein Hall. Programme: Schumann's Sonata in F sharp minor, Dohnányi's *Passacaglia*, Chopin's Nocturne in C sharp minor and Etude in C minor, Liszt's *Spanish Rhapsody*, and Bartók's *Scherzo*, *Phantasy*, and *Study for the Left Hand*. During the morning rehearsal Artur Nikisch hears the end of *Spanish Rhapsody* by chance, and says: "famos! sehr schön" (delightful, really beautiful). The concert is a huge success, he is called back 15 times in all, and gives 2 encores, one of his own pieces ("novelty" – probably *Fancy No. 2* completed in October) and Juon's *Humoresque*. The hall having been two-thirds full, gross income is 120 marks. After the concert even Godowski and Busoni appear in the crowded green room; then without any intermediary, he gets acquainted with Busoni who congratulates him but adds that the Chopin etude didn't come off quite well, something that Bartók himself felt, too. – He writes cards to his sister in Pozsony before the concert as well as afterwards, then he has dinner with the Stencels. Alma Stencil urges him to send a telegram to Pozsony, but he doesn't find a post office at night.

15 December – In a letter to his mother he describes the events of the day. He also writes about the preparations for the Pozsony concert planned for January. – In a telegram from Budapest Mrs Gruber congratulates him on the previous day.

16 December – He gives an account of the concert to István Thomán, too.

23 December – He leaves Berlin and travels to Pozsony.

31 December – From Pozsony he thanks Thomán for his felicitations.

CONNECTING TO THE MUSIC LIFE OF EUROPE 1904–1906

1904

- 5 January* – From Vienna he writes a picture postcard to his sister Böske.
- 8 January* – He leaves Pozsony for Budapest.
- 13 January* – The Philharmonic Society presents Symphonic Poem *Kossuth* conducted by István Kerner, causing a great sensation.
- 14 January* – He visits Jenő Hubay.
- 15 January* – He returns to Pozsony.
- 19 January* – From Pozsony he writes István Thoman that he managed to reach an agreement with a concert organiser.
- 22 January* – As a result of this agreement he gives a recital at the Hall of the Pozsony County House. His programme is: Schumann's Sonata in F sharp minor, Bartók's *Scherzo, Fancy*, and *Study for the Left Hand*, Schubert's Impromptu E flat major, Chopin's Nocturne C sharp minor, Liszt's *Spanish Rhapsody*, and Saint-Saëns' *Valse*.
- 23 January* – He travels to Budapest upon request of liquor maker and amateur conductor Gschwindt. He also meets his sister, staying in Pest at the time.
- 24 January* – They go to the Grubers' together, then from there to a basement where Gschwindt conducts an amateur orchestra, and

Bartók plays Liszt's *Spanish Rhapsody*.

25 January – At the concert of the Hubay-Popper Quartet at the Royal Hall he plays one of his *Fancies* and presents the whole Sonata for Violin with Jenő Hubay. He has huge success, he is called back 11 times and receives 2 wreaths. He writes of all this at once on a postcard to his mother.

27 January – He travels to Pozsony, then to Vienna.

28 January – From Pozsony he writes a letter to Her Excellency, the Mistress Aglája Lábán and Miss Lilly, thanking them for having attended his Pozsony concert.

3 February – At the evening of the Fitzner Quartet at the Bösendorfer Hall he plays Sonata for Violin with Rudolf Fitzner.

7 February – Back in Budapest. At the the Grünfeld Quartet's chamber concert at the Royal Hall he plays Dvořák's Piano Quartet Op. 87.

Around 10 February – He sets out for his first trip to England on a Vienna-Cologne-Boxtel (Netherlands) route. Passing through London he goes on to Manchester, from there to nearby Bowdon (Cheshire) as János Richter's guest.

12 February – He writes a letter to his mother about his trip. He is complaining with indignation about the state of the English railways, and notes that the country is not very expensive.

18 February – Manchester. At the Free Trade Hall, Symphonic Poem *Kossuth* is performed, János Richter conducting; Bartók plays Liszt's *Spanish Rhapsody* and Volkmann's *Händel Variations*. He has massive success as a pianist, the *Kossuth* meets less liking. Richter is sending a telegram about "triumph". Right after the concert Bartók sends Thomán a picture postcard dated from Altrincham, on 23 February another one dated from Bowdon (the two places belong to the same administrative unit) with a short report.

24 February – Manchester. According to Bartók's notes an "orchestral piano" participation.

- 26 *February* – Bowdon. He signs a photo for János Richter with a quote from a music score.
- 27 *February* – Manchester. “Piano participation” upon Dohnányi’s recommendation.
- Around 29 February* – He goes to London for 6 days, he is staying with Mrs Oliverson, a patron of the arts, he goes for many drives.
- 2 *March* – He goes to the theatre, but doesn’t like the play.
He leaves London for Berlin, where he stays at 65 Steglitzer Strasse.
- 7 *March* – He writes a letter to his mother. He describes János Richter as a very kind and good man but impressionable, so it is doubtful whether he would organise appearances for him later on. He is also inquiring about the possibilities of a stay in Gerlice Puszta [Turtle-dove Plain] planned for the summer.
- 17 *March* – Berlin. Letter to Lajos Dietl in Vienna, written already in familiar terms – it’s by his intercession that Bartók sells 4 Songs (composed in 1902) and 4 Piano Pieces (1903) in perpetuity to the Ferenc Bárd and Son firm for 400 K (crowns). He writes about living in utter seclusion, and looking into all 5 branches of the arts, furthermore he is inquiring about the possibility of a concert in Vienna. (The concert took place on 18 February 1905.)
- 19 *March* – The chief constable of Nagyszentmiklós issues Bartók a testimonial about him being entitled to the reduction of one-year volunteering.
- 31 *March* – From Berlin he writes a postcard to his mother.
- 5 *April* – He gets a certificate of residence (No. 3163/04) in Nagyszentmiklós.
- 29 *April* – From Berlin he sends greetings to his sister who is on a visit in Vésztő-Kertmeg Puszta (it’s at this time that he meets Emil Oláh Tóth overseer, later her husband).
- At the beginning of May* Bartók is preparing for a 2-day visit to Pozsony and from there for a longer stay with the Fischer family in Gerlice Puszta (outskirts of Ratkó community) in Gömör-Kishont county.

Around 11 May – He begins his trip by train on the Budapest-Tornalja route, then goes on by car to Gerlice.

13 May – He writes his first impressions to his mother (writing the name of the place humorously “Gerle” [dove]).

He orders the transport of a piano to Gerlice Puszta, practises 4 hours a day, he also works a lot – but with restraint (writing scores for 4-5 hours per day) – on his compositions. His main opus at that time is *Rhapsody* signed Op. 1, which he wanted to present in November in Pozsony. (That didn't work out.) He is also working on his Piano Quintet. In Gerlice Puszta he meets the Fischers' employee from Kibéd of Maros-Torda county, Lidi Dósa whose singing catches his attention and he jots down one of her songs. (So Lili Dósa was not in Bartók's employment.) This can be considered the start of Bartók's work in collecting folk songs. He also collects other folk songs in Gerlice.

26 June – He gives an account of his life in Gerlice Puszta to his mother, of the good food (lots of chicken, chocolate with breakfast and tea, etc.) and his work, furthermore of the date and programme of his planned Pozsony concert.

At the end of July or at the beginning of August he travels from Gerlice Puszta to Bayreuth for the Festival. On the printed program he organises the performances into groups with brackets; he even underlines the four performances *between 14 and 17 August* (*Rhine Gold*, *Walkyrie*, *Siegfried*, and *Twilight of the Gods*). Seen that he cannot spend too much time there, he presumably watches the last 6 performances, namely *on 19 August Tannhäuser*, *on the 20th Parsifal* beside the already listed four.

21 August – On his way back from Regensburg he writes a postcard to Kálmán Harsányi in Újpest, still under the influence of *Parsifal* of the previous day, although he liked it less than previously *Tristan*. (This was not performed in Bayreuth this time.) He also meets Richter for whom he plays his *Scherzo*.

Afterwards he returns to Gerlice Puszta.

18 September – Finally *Fancy No. 1* is published in print (by Bárd). From Gerlice Puszta he sends Kálmán Harsányi and István Thomán a copy each. To Harsányi he returns some of his poems, writing that of these he feels like putting music to the one entitled “Thirteen (of Arad)”. (It didn’t come true.) – To Thomán he writes (already in familiar terms) that he is working on the orchestration of *Scherzo*, because the Philharmonics want to perform it in the springtime. (This didn’t happen.)

1 November – He writes his sister from Gerlice Puszta: “5 more days.”

2 November – Letter to István Thomán about his passing through Budapest on 8 November, and wanting to present him the programme of the Pozsony concert.

7 or 8 November – From Gerlice Puszta he travels to Pozsony via Budapest.

10 November – Piano recital in the Great Hall of the Pozsony City Hall. In the programme there were 3 works by Liszt: *Variations on a theme by Bach (Weinen, Klagen)*, *Funérailles*, *Mephisto Valse No. 1*, Beethoven’s Sonata Op. 26, Chopin’s Ballad in F minor, Schumann’s *Carnival*, and 2 transcriptions: Chopin-Godowski’s *Valse* and Strauss-Bartók’s *Longing*. The concert went really well, except it exhausted him. He was especially intrigued by Liszt’s works, and wrote Kálmán Harsányi that within a couple of days he would send him “an interesting notice” concerning these.

11 November – From Pozsony he sends a postcard to István Thomán.

16 November – In Pozsony his sister’s marriage to Emil Oláh Tóth, overseer at the Wenckheim estate of Szilad Puszta (in the vicinity of the already mentioned Kertmeg Puszta) belonging to Vésztő community, Békés county.

17 November – Bartók then leaves Pozsony for Vienna.

21 November – Premiere of Piano quintet at the Ehrbar Hall of Vienna with the Prill-Jeral Quartet. The performance “was in serious danger

due to the difficulty of the piece – but somehow it was still managed. The audience liked it for 3 callbacks.”

22 November – He leaves Vienna for Pozsony, then *on the 23rd* he returns to Vienna.

24 November – On a postcard he gives an account of the concert to Thomán. Then he goes to Pozsony again, he is there *on the 26th* in any case.

29 November – By the afternoon he is in Vienna again where in the evening he listens to Ernő Dohnányi's concert. Dohnányi invites him for dinner, but Bartók prefers to return home to Pozsony, leaving at 11 o'clock that night.

2 December – In the afternoon he leaves Pozsony for Budapest where he planned to perform his Piano quintet with the Grünfeld-Bürger Quartet. However, the quartet members were unable to learn the piece, so

on 4 December at the Royal Hall they perform Schubert's *Trout Quintet*. The newspaper Újság (News) praises the performance of Bartók's quintet at length, not acknowledging the fact that the work's premiere was cancelled. “Now this is a howler!” – writes Bartók to Lajos Dietl in Vienna.

9 December – Again in Pozsony, he plays a few of the folk songs collected in Gerlice for his mother and company.

10 December – He takes a long walk with his mother.

14 December – He is preparing to go to Vienna.

16 December – At the chamber music evening of the Fitzner-Walther String Quartet in the Vienna Bösendorfer Hall, he plays Strauss' Violin Sonata Op. 18 with Rudolf Fitzner, in the presence of his mother.

18 December – In Vienna he listens to the performance of *Heldenleben*.

20 December – Again in Pozsony, he pays a visit to the Rigele family.

24 December – After lighting the candles, he plays a sonata by Beethoven and his own *Scherzo* for his mother and the family.

Bartók is worried about his sister moving to a culturally isolated area, so on the occasion of the first Christmas

on 26 december he writes her a long letter about his artistic views and Gorky's works, adding general advice. In this letter he also mentions that *Rhapsody* will soon be complete, then he continues: "Now I have a new plan: to collect the most beautiful of the Hungarian folk songs, and by adding the best possible piano accompaniment, elevate them, so to say, to the level of the artistic song. This would serve to make foreign peoples learn about Hungarian folk music from such a collection." He even asks for advice concerning the words of some of the songs.

31 December – He writes Thomán that he would go to Vienna for a longer period, and would not give concerts in Budapest for the time being, because he sees no advantage in it either financially or morally.

1905

At the beginning of the year both István Thomán and Mrs Henrik Gruber write really nice appraising letters, in the guise of New Year greetings, to the widowed Mrs Béla Bartók in Pozsony.

3 January – Bartók leaves Pozsony for Vienna, and rents a room at 9 Heumühlgasse (IV). From the Bösendorfer firm he receives a piano for use. He plans to have his meals at a restaurant and travel home to Pozsony for 2 days every other week.

16 January – In Vienna he writes a postcard to Anikó Fischer in Gerlice Puszta, but he doesn't send it.

26 January – His mother comes to visit; in the morning they go to the Museum of Natural Sciences, in the evening to the Danczer Orfeum, *on 27 January* to the Museum of History of Arts, in the evening to the concert of the Czech String Quartet.

- 28 January – Together they travel home to Pozsony.
- 30 January – He returns to Vienna in good spirits.
- 31 January – He listens to Busoni's concert.
- 3 February – Felicie Fábíán dies at the age of 21.
- 5 February – He writes a long letter to his sister in Szilad puszta, in which he is elaborating his views on women's equality, or rather the lack of it, and he writes: "This injustice could be mitigated in a social way to a certain extent. But of course so many radical innovations would not be easy to introduce". He is reading Nietzsche's work entitled "Menschliches, Allzumenschliches" at this time, and agrees with his main ideas enthusiastically.
- 15 February – At the Philharmonic Society's concert in Budapest, Richard Strauss's *Sinfonia domestica* is presented, conducted by István Kerner; Bartók's analysis of the piece appears in the printed program.
- 18 February – At the Bösendorfer Hall of Vienna he gives a solo recital. Programme: Liszt's *Weinen, Klagen Variations, Funérailles*, and *Spanish Rhapsody*, Schumann's Sonata in F sharp minor, Chopin's Ballad in F minor, Bartók's *Phantasy, Scherzo*, encores being a Nocturne by Chopin and one of Liszt's Paganini Etudes. – After the concert he writes a postcard to István Thomán, also signed by his mother, sister, brother-in-law, and Lajos Dietl, all having attended. – Later he also describes to Thomán that he was called back nine times, the Liszt pieces went very well, the pieces by Schumann and Chopin somewhat less.
- 24 February – He is in Pozsony.
- 25 February – He returns to Vienna.
- Around 1 March – He is in Budapest.
- 10 March – Again in Pozsony, whence at night he leaves for Budapest.
- 11 March – In the morning he arrives in Pest, and takes a room at Hotel Paris.
- 13 March – From Budapest he writes a postcard to his sister in Szilad puszta. Árpád Ódry and Kálmán Harsányi are also among the signers.

15 March – At the Vigadó's Great Hall he plays Liszt's *Dance Macabre*, the Philharmonics are conducted by István Kerner. – Afterwards he writes a postcard to his mother in Pozsony, with the signatures of Aggházy, Herzfeld, Koessler, Mihalovich among others. – It's around this time that Mihalovich invites him to apply for a state grant in support of the folk song collecting trip in Transylvania; at the same time Mrs Gruber writes enthusiastically about the concert of the 15th, and encourages him to go on playing the piano, even at the expense of collecting folk songs.

18 March – At Mrs Gruber's he meets Zoltán Kodály who is giving his fourth lesson in composition to the lady of the house. (Bartók and Kodály had never met during their joint academic years.)

20 March – From Budapest Bartók travels to Pozsony at night.

21 March – At four in the morning he arrives in Pozsony.

27 March – He travels again to Vienna, returning to his old flat.

28 March – The widowed Mrs Béla Bartók sends a package to her daughter in Szilad puszta, which contains the harmonised score of the Szekler song sung by Lidi Dósa.

1 April – The widowed Mrs Béla Bartók gives her daughter an account of Bartók's plan for arranging the Death March of *Kossuth* Symphony for piano and sending it to the *Magyar Lant* (Hungarian Lyre), a concept the editor greeted with pleasure.

It's around this time that Bartók hands in an application to the Music Academy for a subvention in aid of collecting folk songs.

6 April – In Vienna he drafts a letter to János Richter's daughter.

8 April – He writes his sister about his plan to stay with them for a month from 8 June, and to also take along a book by Nietzsche to read together.

Then he stays in Vienna until 18 April without interruption. He is frequenting distinguished circles, he makes several acquaintances, even pays two visits to Under-Secretary of State Lajos Tallóczy.

18 April – He leaves Vienna for Pozsony.

- 21 April – He writes Thomán regarding his financial situation, about an offer of support from Baron Adolf Kohner, bank chief executive and big landowner, that he would not like to accept, of course; furthermore about a letter of encouragement from Richter concerning his England appearance next year.
- 23 April (Easter Sunday) – He celebrates his name-day in Pozsony.
- 25 April – He leaves for Vienna again.
- 7 May – From Vienna he writes his mother how annoyed he is about not getting the expected news from anywhere (concerning the concerts in England, the state subvention for collecting folk songs, the publishing of the *Kossuth Death March*), he only got a notice about the Rubinstein Award from Paris. The orchestration of *Rhapsody* is in progress, the orchestral score will amount to cca 60 pages.
- 14 May – He leaves Vienna for Pozsony, and writes a postcard to his sister: “Lajos Kossuth arrives in the town of Vésztő”.
- 15 May – He returns to Vienna.
- 21 May – István Vedrődy-Vogyeráitzky’s oil painting of Béla Bartók is completed in Vienna. Bartók himself corrected the word “Wien” to “Bécs” in the dating, and added a short fragment from the score of *Suite No. 1*.
- 24 May – The Music Academy notifies him (under number 302/1905) that he is granted a scholarship of 1,000 K (crowns) for his study visit to Seklerland. – The widowed Mrs Béla Bartók writes her daughter: “Béla wants to spend a month in Paris (he doesn’t count on gaining an award, because back-stair influences are very important there, too)”.
- 25 May – Charity concert in the ceremonial hall of the Community House of Újpest (Újpest is still a community at that time) for the benefit of the music school of the Music Makers’ Society. Bartók plays Beethoven’s Sonata Op. 101, Chopin’s Ballad in G minor, Saint-Saëns’ *Valse*, Liszt’s Sonata in B minor, and *Feux follets* as well as his own *Rhapsody*. – He takes accommodation in Rákospalota with the

family of grammar-school teacher Ödön Hendel, an old schoolmate and friend.

26 May – He has lunch at the Grubers', and meets Kodály again.

At the end of May (date on postcard is incomplete) – He writes a postcard to his sister in Vésztő to thank her for the kind invitation, adding that he would arrive complete with a piano.

8 June – He is preparing to go to his sister's in Vésztő-Szilad Puszta.

18 June – From Szilad Puszta he goes on a half-hour visit to the neighbouring Kertmeg Puszta, to the Antal Göllners (the Emma Voits).

20 June – From Szilad he writes both István Thomán and Lajos Dietl that he got an invitation to Manchester for 23 November, and asks both of them to get his papers translated into French so that he could keep the 18 July application deadline for the Rubinstein competition. – Barbecue in the evening.

21 June – He receives the authenticated translation of his papers from Thomán, and thanks him at once on a postcard. Mrs Emil Tóth writes their mother: "Béla is in good spirits, he is collecting bugs and Hungarian songs".

27 June – On a postcard written to Thomán, Bartók inquires about the Kossuth, if Kodály retrieved it.

28 July – He travels from Vésztő to Békés, where he visits the Ernő Voits to see their newborn baby girl, Évi Voit. From here he proceeds to Békéscsaba from where he writes a postcard to Szilad, then leaves for Budapest.

29 July – From Budapest he writes yet another postcard to his sister in Szilad.

1 August – From Zurich he writes a postcard to his brother-in-law, Emil Tóth in Szilad. From there he proceeds to Paris, where he takes accommodation in Pension de Famille at 18 Rue Clément-Marot.

3 August – The beginning of the Rubinstein Piano Competition. Bartók plays a ballad and a nocturne by Chopin.

- 9 August – Last day of the competition. After the competition he gives his mother an indignant account of unsuccess (despite not having expected anything else if we consider his declaration of 24 May), of the jury's incompetence and bad collateral factors. At the competition for composers he presented *Rhapsody* and – instead of the “unlearnable” Piano Quintet – the Sonata for Violin with violinist Zeitlin. He had greater success with the audience; his landlady, Mme Condat decreased the rent of his room in consolation from 9 to 7 francs. – Lajos Dietl, the Hungarian jury member remains in Paris 6 days longer and shows Bartók around.
- 15 August – He is somewhat calmer, and writes a postcard to Kálmán Harsányi in Rákospalota and letters to his mother in Szilad Puszta and Irmy Jurkovics in Nagyszentmiklós. In the two letters he describes his experiences in detail, the Paris buildings, museums, and nightclubs. “An awful lot of automobiles keep speeding about, so much so that at times the street is practically stinking of the great amount of petrol fume.” He is bumping into Hungarian aspects at every turn, he is glad seeing Hungarian newspapers being sold everywhere, while no Czech, Polish, Romanian, Croatian or Serbian ones are in sight anywhere. – To Irmy Jurkovics he writes an essay about the Hungarian upper classes which are not truly *Hungarian*. “True Hungarian music can come into existence only when there will be real *Hungarian* upper classes. For that very reason there's nothing to do about the Budapest audience. ... We should rather educate the (Hungarian) countryside. ... Work, study, and a third time again work, study. This is how we can achieve something.”
- 19 August – From the top of the Eiffel Tower he writes a postcard with a funny poem to his sister in Szilad.
- 22 August – Writing his mother in Szilad, he asks that she send him 200 forints from his (Bartók's) savings, because he is running out of money. He describes his difficulties learning French, although he is instructed by a language teacher.

- 29 August – He sends a picture of Notre-Dame in Paris with the text “Here I send Quasimodo’s flat for consolation” to his sister in Szilad. He refers especially to the solar eclipse expected for the next day.
- 9 September – On a postcard he notifies his sister about having been to Versailles, and mentions that he was able to increase his collection of insects: “I caught 4 beetles, crickets, 2 other insects”. (The address on the postcard is only “Vésztő”, without any name, but it got delivered.)
- 10 September – He writes a letter to his mother in Pozsony, partly concerning his future plans – “Where ever I first get employment, there I will go” – partly in response to her words of consolation: “In spite of having lunch ... with 20 people ... I am abandoned! ... And I prophesy, I foretell that my fate will be this loneliness of soul. I am looking for, searching for an ideal companion, although I know well that it’s in vain. Even if I were to have a feeling maybe, sometime, of having found someone, disappointment would soon set in anyway.” “For a while I feel myself nearly on the top, afterwards comes an enormous tumble, then again struggle, attempt to rise: and this is being repeated incessantly. Yet there will be a time when I shall succeed staying on top.”
- 18 September – Mrs Gruber writes a reassuring and encouraging letter to the widowed Mrs Béla Bartók concerning Béla Bartók’s despair.
- 24 September – Bartók visits the dance hall of the Moulin de la Galette.
- 28 September – He sends its picture postcard to his sister.
The failure of the Rubinstein competition is still disquieting him, he writes a 40-line satiric poem entitled “Ode to the Fifteens” ridiculing the members of the jury.
- 29 September – He sends the poem to his mother in Pozsony.
- 1 October – Marking the end of his Paris stay he writes his sister in Szilad: “Only 5 more days”. And on 5 October: “Last greetings from Paris”.
- 7 October – Already from Munich: “Many hails from here, too.”
- 11 October – He informs his sister that he arrived home safely, and writes her his address in Vienna: 57 Gersthoferstrasse XVIII/2.

- 23 October – Being already in Vienna he writes his mother about his concert plans for Vienna and England, and about “English” walks with Dietl and an Englishman each Sunday, but he also intends to take English lessons notwithstanding.
- 26 October – He also writes Mrs Gruber about his plans for concerts in England.
- 27 October – Letter to his sister in Szilad. – This is the start of his lessons of theory and piano to Hedda Steger.
- 8 November – He leaves Vienna for England via Frankfurt and Cologne.
- 10 November – From Frankfurt a/M he sends a postcard to his sister in Szilad, then proceeds to London, where he spends 8 days as Mrs Thalia Beretta’s guest (28 Lillie Road).
- 18 November – In London he meets the Vecseys. He writes a postcard to his sister.
- 20 November – On occasion of his sister’s marriage anniversary and for Erzsébet day he sends belated good wishes from Haslemere (Surrey).
- 21 November – From London postcard to his sister.
- 23 November – Manchester. Orchestral concert at the Free Trade Hall. Bartók plays Liszt’s *Dance Macabre*, János Richter conducting, and as soloist Bach’s *Chromatic Phantasy and Fugue*.
- 29 November – Vienna. Premiere of (the not complete) *Suite No. 1*, with great success. The Vienna Philharmonics is conducted by Ferdinand Löwe.
- 30 November – In his letter from Vienna, Bartók expresses his sympathy to István Thomán regarding his wife’s grave illness, however, he acknowledges with pleasure that his Sonata for Violin is to be performed. “I will not write about my affairs ... always just the same boring permanent failure.” (This is not entirely justified because after all he was having success quite often, only he was infinitely impatient.)
- 9 December – At the great hall of the Casino he makes an appearance at the musical and lecturing evening of the Sopron Literary and

Artistic Circle. Beside a nocturne and a ballad by Chopin, he performs his own *Fancy* and *Scherzo* from *4 Piano Pieces*. – He receives a letter of recommendation from Ödön Mihalovich for the Franz Joseph jubilee scholarship competition. After the bureaucratic administration dragging on since March 1903, finally the application can be handed in.

13 December – From Vienna he sends his apologies to his sister, on a postcard written in bad French, for not having written her from Sopron, but he was staying with a family, so he was not master of his own time.

15 December – He hands in his application to the Council of Capital Budapest for the Franz Joseph “music award” with reference to his earlier successes as composer and pianist, which having mostly had only moral value, he is in need of financial assistance. He receives the award in June 1906.

18 December – From Vienna, on a postcard written to his mother he inquires if she has already visited Mrs Emil Tóth who was expecting a baby; he lets her know that *Suite No. 1* is to be performed also in Budapest, and that he is invited by the Vecseys to spend the summer in their country cottage of Rákoskeresztúr.

20 December – The Emil Oláh Tóths’ first child, Béla is born. Béla Bartók is asked to be his godfather, and he, still in Vienna, writes a little composition “For the little ‘Tót’” [Translator’s note: “Tót” was popularly used for Slovak], hinting teasingly at the family name.

24 December – Already in Pozsony, he sends a postcard to his sister.

29 December – Again in Vienna, he writes a postcard to István Thomán in Budapest.

1906

At the beginning of January he travels to Budapest.

4 January – At the Grubers' Kodály gives an account of his folk song collecting work so far.

7 January – Bartók leaves Budapest for Graz via Fehring.

8 January – In Graz he plays Bach's *Chromatic Phantasy and Fugue* and Chopin's Nocturne in C sharp minor and Ballad in G minor at a joint concert with the young Ferenc Vecsey.

10 January – Concert in Pozsony. He plays one of Liszt's Paganini etudes, a ballad, a mazurka, and a nocturne by Chopin, then Brahms' Sonata for Violoncello and Piano in E minor, and Dohnányi's Sonata in B flat major with Jenő Kerpely.

12 January – Again in Vienna he sends a postcard with many signatures to Lily Márkus.

17 January – From Vienna he writes his sister: "I have big barbecues in the room – above a lamp – with quality bacon from Szilad".

21 January – In Vienna, in the morning he pays a visit to Adila Arányi.

29 January – He writes István Thomán regarding their February Budapest concert.

30 January – He writes Dr. Lajos Poszvék, Vice President of the Sopron Literary and Artistic Circle about his willingness to give yet another concert in Sopron, "because I would really like to stay in artistic connection with Hungarian towns of the country". (This aim eventually proved so fruitless that in the following five years, till November 1910, beside Pozsony he only had one concert in Temesvár.)

1 February – He leaves Vienna for Budapest, where he stays at Hotel Royal.

2 February – In Budapest at a charity concert in the Capital's Vigadó he plays Mozart's Sonata in D major with István Thomán, and as a soloist Chopin's Ballad in G minor, one of his mazurkas, and Saint-Saëns' *Valse*. – In the evening he has dinner at Mrs Szécsi's.

- 5 February – He sends a postcard to his sister in Szilad, then returns to Vienna.
- 14 February – From Vienna he writes his mother in Pozsony that the concert in Temesvár will be held.
- 16 February – Piano recital at the City Vigadó of Temesvár. Programme: Bach's *Chromatic Phantasy and Fugue*; a nocturne and a ballad by Chopin; Bartók's *Scherzo* and *Phantasy*; Saint-Saëns' *Valse*, and Liszt's *Spanish Rhapsody*. Picture postcard sent to his mother signed by several persons at the gathering.
- 17 February – From Temesvár a postcard of goodbye to his sister in Szilad.
- 18 February – He arrives in Pozsony, on the 19th he proceeds to Vienna.
- 26 February – From Pozsony he writes a postcard to Thomán, and asks him to send the violin part of Sonata for Violin to his Vienna address.
- 28 February – From Vienna he writes his mother his Anklam itinerary on a postcard.
- 1 March – He leaves Vienna for Berlin.
- 2 March – From Berlin he writes his mother, that when still in Vienna, he talked to Busoni who was very cordial, liked *Rhapsody* very much and intended to perform it.
- 3 March – Anklam (Pomerania). In the small Prussian town of 13,000 inhabitants in the Stettin district, he is participating in a concert of the Konzert-Verein, held at the aula of the Upper Girls' School, with Chopin's Nocturne in C sharp minor and Ballad in G minor, then Liszt's *Spanish Rhapsody*. – He writes a postcard to his sister in Szilad and one to his mother in Pozsony.
- 5 March – In the morning he arrives back to Vienna.
- 6 March – He writes his further itinerary to his mother.
- 12 March – He writes a postcard to his mother. On the same day his certificate of military unfitness (No. 1568/1906) is sent from Nagyszentmiklós for passport purposes.
- 13 March – The first passport of his life is issued in Vienna with the number

345627 (as yet without photo) for Europe and Africa. Residence: Vienna, occupation: "musician". – In the evening he travels home to Pozsony.

14 March – As part of the preparations for the publication of *Hungarian Folksongs for Voice with Piano Accompaniment*, a joint venture with Kodály, he is sending off several requests for subscription collecting, among others to Etelka Freund, János Csiky, director of the Szeged Conservatoire Péter König [Király], alluding to the important national enterprise. – At this time – in regard to his trip to Iberia – he is already working on his Spanish.

16 March – He sends a postcard written in Spanish to his sister in Szilad Puszta. That day he sets out on his concert tour with Ferenc Vecsey.

17 March – He gets off in Strassburg from where he writes a postcard to his mother: "Strassbourg is beautiful". (The town got reconnected to France only after 1918, but Bartók already uses the French spelling in this instance.) He also writes a postcard to his sister, mistakenly dated 18 March. – The Post was in the habit of reforming the addressing even in those times, and wanted the location to be put in the middle, while the addressee on the right, and Bartók, ever in favour of innovations, began to conform at once. However, the post clerks themselves haven't accepted this invention, so this postcard addressed to Vésztő went first to "Barót" in Háromszék county because of the name Elza "Bartók" and arrived to the addressee with a considerable delay. This might account for many of Bartók's letters not arriving at their proper destination, as he indicates repeatedly in his letters.

19 March – In Paris he takes a room at Mme Condat's, his landlady of the previous year. He wants to take an excursion to Bordeaux, he buys his train ticket right away. This excursion is cancelled, still the postcard notifying his mother about exactly this, wears a Bordeaux stamping.

20 March – From Paris he proceeds to Spain, and – obviously via Bordeaux – arrives as far as Irun, from where he writes a postcard to his sister in Szilad.

- 21 *March* – In the evening he arrives in Lisbon. He stays at Hotel Suisso.
- 22 *March* – In Lisbon he wants to visit the Vecseys, then learns that the order of the concerts got mixed up, so he has to leave for Madrid immediately. This is rather difficult due to language problems and the unruliness of the Portuguese.
- He can leave only on 23 March*, and, after a horrible trip of 21 hours, in the morning of 24 *March* he arrives in Madrid, where he and Ferenc Vecsey give their first concert the very same day, in a theatre, in front of a small but enthusiastic audience. – Bartók's programme is Liszt's *Spanish Rhapsody* and his own *Fancy*.
- 25 *March* – On Bartók's 25th birthday they pay a visit to an infanta. The queen mother Maria Cristina also makes her appearance, "she was chatting like the tobacconist in Vésztő".
- 26 *March* – From Madrid Bartók writes a letter to his mother about the bad Iberian conditions and his subsequent travel plans. – That evening at the Teatro de la Comedia they give their second concert with Ferenc Vecsey. According to the programme Bartók plays Bach's *Cromatic Phantasy* and one of Liszt's *Hungarian Rhapsodies*. – He also writes his sister: "Madrid is horrid, how much prettier, nicer, more interesting, lovelier Lisboa is".
- 27 *March* – Visit with the queen mother.
- 28 *March* – He leaves Madrid for Lisbon.
- 8 *April* – In Oporto (later Porto) he stays at Hotel Braganza. That evening at the St. João Theatre he and Ferenc Vecsey give a joint concert. Bartók plays one of Chopin's ballads and Liszt's *Spanish Rhapsody*.
- 10 *April* – They repeat the Madrid programme of 26 March. Bartók returns to Lisbon the same evening, then *on the 11th* goes on to Coimbra, where he spends 3 days at Hotel Avenida. He writes his mother happily that their tour is finished: "I am wandering aimlessly to and fro". He asks that the list of subscriptions for *Hungarian Folk Songs* be sent to Mrs Lajos Vecsey in Rákoskeresztúr.

13 April – From Coimbra he travels to Lisbon, where *on the 14th* he exchanges 200 French francs.

17 April – He writes a postcard to Ödön Hendel, then *on the 20th* a letter to José Borego in Madrid.

Around 21 April – He goes on an excursion to Cascaes (later Cascais), into the Bocca de Inferno.

22 April – From an English hotel in Cintra (later Sintra, Estremadura) he writes his sister in Szilad.

25-26-27 April – He is staying again at Hotel Suisso.

27 April – He exchanges 100 French francs, and soon leaves for Spain.

1 May – In Madrid he stays at Hotel de Paris. He sends a picture postcard to his sister: “Isn’t it an ugly city?”

3 May – In Madrid he buys a round ticket for trains, valid for 2,000 kilometres.

7 May – He is looking for his Poste Restante letters at the Post Office of Madrid in vain; the letters from Hungary, obviously due to some misunderstanding, were at the Gibraltar Post Office already on 6 May, though Bartók was to go there only later.

9 May – From Madrid he sends his sister a postcard depicting a bullfight, and writes with indignation about the infamous practice of the “noble” Spaniards.

10 May – From Sevilla he writes a postcard to his nephew Béla Tóth in Szilad about having succeeded catching splendid beetles.

12-13 May – He stays in Cadiz, at Hotel Vista de Alegre.

However, on 16 and 17 May he writes his sister already from Africa, from Tanger, a city declared international territory.

18 May – From Tanger he sends his greetings to István Thomán. He is fascinated by the many oddities. On one of his postcards he sends “Moroccan” greetings although Tanger doesn’t lawfully belong to Morocco.

19 May – He returns to Europe; from Gibraltar he writes his sister jokingly:

“I escaped the man-eating Africans”. Afterwards he sets out for home.

21 May – He writes his sister from Córdoba.

22 May – In the morning he arrives in Madrid. He writes his mother about his next travel plans, and is asking for a 60-forint security reserve. (He leaves the next day, thus he couldn’t get the money, it has to be claimed back subsequently.)

23 May – In Barcelona he stays at Hotel National; *on the 24th* he proceeds to Marseille. (He did his best to escape Spain before the royal wedding of Alfonso XIII and Victoria Eugenia Battenberg due on 31 May.)

25 May – From Marseille he goes on visits to Nice, Monte Carlo, Monaco, and Menton, then travels to Milan, attends the world fair, and stays at Hotel Baviera.

26 May – From Venice he writes his mother that the most beautiful part of his whole journey is – Venice.

27 May – He writes a postcard to his sister from Fiume, where he arrived using the service of the Hungarian-Croatian Steamboat Corporation.

29 May – Back in Budapest, he writes his mother that finally he can stay 5 days in the same place.

1 June – He writes his mother before leaving Budapest.

2 June – In the afternoon he leaves for Pozsony.

Bartók started his folk song collecting on a scientific basis during the summer of 1906, with great regularity instead of the previous scattered work, also taking into consideration Zoltán Kodály’s guidance and advice. The places and dates of individual collecting trips cannot always be followed day to day, as notations on the cover plates and statistics of the folk song registrations show mostly only the month (even that is not always accurate), on the other hand the careful indication of the songs’ origin means the singer’s place of residence or constant workplace, which does not always equal the place of the recording. Considering all this we can often impart only approximate data.

According to Bartók's plans, in June he intended to travel to Pozsony, Sopron, then to Vésztő (Szilad Puszta). 37 folk songs originate from Jobaháza, 4 folk songs from Bogyoszló, both in Sopron county, dated June 1906, so we can presume that this was indicated as Sopron trip.

11 June – Upon his application of December 1905, the Council of Capital Budapest allots Béla Bartók a 1,600,- K (crowns) “music award” from the Franz Joseph incoronation jubilee award, with assignment No. 109143/1906-VII. [The second music award is given to Dr. László Toldy Jnr, besides 2 literary awards (Kornél Divald and Ferenc Harrer), 2 awards of fine arts (painter Zsigmond Nagy and sculptor Béla Radnai), 1 mechanical engineering (Károly Weltzl), and seven industrial awards of 600 K each.]

In mid-June Bartók spends a little time at his sister's.

21 June – He is in Gyula, presumably with the aim of collecting folk songs.

Afterwards he returns to Budapest, and having accepted the Lajos Vecseys' invitation (Ferenc Vecsey's parents), he enjoys their hospitality in Villa Witzzenrad at the summer colony of Rákoskeresztúr community (which became a separate community in 1921 called Rákoshegy). His connections with this community start this time. The different place name variations, due to administrative changes, in the dating of his letters and compositions until 1920, always refer to this same place.

26 June – Bartók writes his mother about his immediate collecting plans, and asks her to bring the Bartalus collection of folk songs from Pozsony to Szilad, where he wants to examine it.

In this period he still chose locations for collecting folk songs based on expediency and financial considerations, visiting the respective regions through parental or friendly connections, so that beside ensuring him accommodation with meals they would also support him finding singers and musicians.

29 June – He travels to Tura (Pest-Pilis-Solt-Kiskun county) by exactly

such a connection. He is guest of István Hajdú's family (Emil Oláh Tóth's brother-in-law) for three days, he jots down 75 songs during this time.

1 July – They go to a fun fair in a neighbouring village.

Around 3 July – He gives his mother an account of his first collecting tour in Tura and concerning his further plans.

6 July – In a letter written in French, he excuses himself for writing her so seldom, but the collecting trips are exhausting and he is glad to go to bed in the evening.

7 July – He goes to Tura again to the Hajdús.

8 July – He is guest of Pál Oláh Tóth (Emil Oláh Tóth's younger brother).

9 July – From Tura they send a joint family postcard to Emil Tóth in Szilad.

It is at this time that he starts to use the phonograph, he mentions especially that he was travelling with it. He noted down 151 songs in Tura in all, 76 of which during this second trip.

Around 19 July he goes to Békés county, where he continues his collecting with the help of overseers of the different estates.

20 July – In Gyula he makes a fruitless attempt at collecting, then *on the 21st*, after staying in a local hotel, he goes to Benedek (in the outskirts of the town Gyula, called Józsefbenedek), but has no success there either.

22 July – Géza Galgóczy accompanies him to Feketeér Puszta of Bihar county (outskirts of Sarkad community), and acquaints him with the local overseer. Then here the collecting is successful.

23 and 24 July – He is collecting in Benedek, afterwards in the afternoon of the 24th he goes to Doboz (Békés county). The harvest of this collecting trip consists of 83 songs and 47 recordings.

25 July – He pays a visit to his distant relatives, the László Vidovszkys in Doboz, then leaves for Rákoskeresztúr via Békéscsaba to see the Vecseys.

26 July – He writes a postcard to his mother in Szilad.

27 July – From Rákoskeresztúr he sends a joking, long letter to his mother, Irma Voit and his nephew Béla Tóth with the account of the details of the Gyula trip. (The stationary is originally dated 15 July, he used it to economize.)

4 August – From Rákoskeresztúr he writes Margit Bicskey in Tápiószele (Pest-Pilis-Solt-Kiskun county), that he would like to go there around the 15th for collecting. And indeed he collects 32 songs in Tápiószele.

On 15 August however, he is drafting a letter in Rákoskeresztúr concerning a planned 7 November concert, with the salutation “Lieber Herr Professor”.

20 August – From Rákoskeresztúr he writes a postcard to his sister.

21 August – He gives his mother a lengthy account of his travel to Gerlice and of the curiosities in words and melody experienced at the border of the Tót [Translator’s note: Slovak] and Hungarian languages. “From Tura I made a direct excursion to Gerlice, Gömör. ... I noted down 120 songs, 1/3 being definitely Hungarian songs with Tót words.”

25 August – He goes to Kamarás, where he stays in the home of civic school headmaster Gyula Baranyai (an old acquaintance from Nagyszöllős), and from there makes his collecting rounds in the neighbourhood of Szeged. Kamarás is a suburb, it probably belonged to Szeged. Bartók collected 19 songs in Szentes, 40 in Horgos, 49 in Szeged, 5 in Csongrád, and 2 in Csanádapáca.

28 August – From Szeged he writes a postcard to his mother.

1 September – He collects 26 songs in Apátfalva (Csanád county).

2 September – He is visiting Nagyszentmiklós, has lunch with his 4 aunts in the agricultural school, visits the Jurkovics’s, then returns home. On the way on 3 September he writes a postcard to his sister from Szolnok, then on 4 September to his mother still from Szolnok, but he posts it only in Budapest on 5 September.

6 September – In Rákoskeresztúr he gets a sore throat, he is ill *until the 9th*.

9 September – He writes a postcard to his mother.

10 September – He was to go to Budapest to inquire at the Ministry of Religion and Public Education about matters concerning his mother's employment, but these have been favourably resolved in the meantime. – He writes his mother: "For 3 days already I am in conference with Kodály about the publication of the songs, now we have to take care of the title page, which is no trifle".

14 September – He writes a postcard to his mother in Pozsony.

19 September – A postcard sent to his mother about his recent plans for collecting in Békés county.

22 September – He thanks his sister for their invitation, saying that he would see them and other places of Békés county in November. – Around the twentieth he moved from the Vecseys' to the Grubers' villa in Húvösvölgy, so now he is writing his mother from there that he was taking further steps in arranging her case. The card is also signed by Mrs Gruber.

25 September – His mail is forwarded to him to Pusztaberény (last post Lengyeltóti), addressed c/o Albert Graner. – Here he collects 3 songs noted 'Balatonberény'.

Around 27 September – He is in Keszthely, place of origin of 41 songs.

29 September – He posts a letter to his mother in Pusztaszabolcs.

At the beginning of October he goes to Pozsony.

10 October – From Pozsony he writes to Péter König in Szeged concerning the possible presentation of his Piano Quintet in Szeged and about an appearance in December (but that got cancelled).

12 October – Already from Budapest he writes his mother that they reached an agreement with the Károly Rozsnyai firm concerning *Hungarian Folk Songs*. It would be ready in three weeks (as a matter of fact it became 2 months), and 300 copies would be sent to Pozsony (they sent 460 in the end). The authors paid 450 crowns to the publisher for 500 copies.

Afterwards he leaves again for Gerlice Pusztá.

15 October – He lets his mother know that he has already noted down 9 songs and recorded 20 with the phonograph. At the same time he is looking for Gyula Sebestyén's work entitled *Regős songs* [Translator's note: traditional Hungarian ritual folk songs].

16 October – He is collecting Tót songs in a tavern.

17 October – He writes a postcard to his mother, mentioning that he received no communication regarding his planned concert in Pozsony.

20 October – He writes his mother: "I wrote Kodály. Now he will be in Budapest until the 22nd; if he asks you for money, send it to him".

At the beginning of November he travels to Pozsony.

3 November – From there he notifies Lajos Dietl that the songs would be published within a few weeks, and asks for the list of subscriptions, because he would suffer a considerable loss without them. He will give a concert in Pozsony for which he has to practise, so in 3 weeks he only noted down 150 Tót songs and recorded 80 with the phonograph in all. He closes his letter with these words: "I greet you with collector's fervour, Béla".

4 November – He gives a concert in Pozsony, at the great hall of the City House, for the benefit of the "Tulip Garden League". His programme is: Bach's *Chromatic Phantasy and Fugue*, a scherzo of Chopin's, Juon's *Humoresque*, his own *Rhapsody*, Liszt's *Cantique d'Amour*, and Liszt's transcription of Paganini's *La campanella*.

7 November – At the Capital's Vigadó in Budapest he plays Saint-Saëns' Piano Concerto in G minor at a Philharmonic concert conducted by István Kerner. Encore is Liszt's *La campanella*. – The concert ends at 9 o'clock, and at 10 o'clock he is already on his way to his sister, to Szilad Pusztá.

12 November – In a letter from Szilad he is urging Mrs Gyula Baranyai to send in the list of subscribers from Szeged. (Mrs Baranyai later collected four subscribers.)

13 November – He writes Thomán: "I am resting for the time being, but I

will start the chase of folk songs within a few days”.

The lists of subscribers for the *Hungarian Folk Songs* do not arrive at all. Due to this

on 16 November he writes a circular to the tardy ones, to István Thomán separately on 19 November. On the 16th he writes his mother that he is still resting.

19 November – He asks Mistress Ilona Szentirmay in a letter mailed to the Villa Vecsey to send the list of subscriptions to Pozsony as soon as possible, and writes: “... Since leaving Keresztur I have collected 90 Hungarian and 130 more Tót songs; recorded 70 Tót songs onto the phonograph, ...”.

However, on 24 November he notifies his mother already from Doboz that he is collecting there; the material is rather worthless as yet.

25 November – From Doboz he writes Mrs Gruber, he denies indignantly the Budapest news that he would play gratis for the Budapest Philharmonics. Now he is already enthusiastic about his collecting, the results, and his experiences: “I spend pleasant hours among my dear peasants. ... I don’t understand in the least the thinking of country people concerning peasants”.

12 December – From Szilad he travels to Budapest at night, on a train without lights.

13 December – He notifies Emil Tóth about his arrival in Budapest, where his address is: No. 15, 3rd floor, 19 Vörösmarty Street.

At around this time István Thomán met difficulties at the Music Academy; he had to denounce his professorial post. Bartók was temporarily invited to teach his pupils, and was also proposed to be appointed, with a provisional yearly salary of 4,500,- K (crowns).

14 December – From Budapest he writes his mother in Pozsony and his sister in Szilad happily that the songs were finally published, 460 copies will be sent to Pozsony.

15 December – He listens to Jenő Lavotta’s work entitled *Lavotta’s*

Love, sitting in Mrs Gruber's box; *on the 17th* he writes a letter of congratulations to Hubay: "I liked it immensely, and was surprised by its Hungarian feeling".

19 December – He files a complaint at the train station of Érsekújvár (Nyitra county). (On 15 January 1907 he was notified by the Budapest left bank management of the Hungarian State Railways that proper measures had been taken upon his complaint.)

He spends Christmas in Pozsony.

SETTLING IN BUDAPEST. SYSTEMATIC COLLECTION OF FOLK SONGS 1907–1913

1907

1 January – He sends New Year good wishes to his sister in Szilad.

Afterwards the widowed Mrs Béla Bartók travels to Szilad to her daughter's who is expecting her second child. Bartók sends his reports of his Academy pupils there.

9 January – He writes “3 pupils came altogether”, 3 were absent, so his lessons only last from 8:45 to 10 a.m. He also accepted private pupils for an average fee of 15 K (crowns).

According to his next letter “all backfisches, adolescents full of pimples, acne riddled parched faces, obese or rattling bones!... yet there is one pretty Jewish girl and a Christian at least fresh-faced”. He would nominally have 15 lessons per week, but there are many absences.

He begins to settle down; his piano acquired in Vienna hasn't yet arrived due to the delaying strike of the Viennese workers. For this reason

on 14 January he rents a Bösendorfer piano, No. 4819.

15 January – He sends birthday and name-day good wishes to his mother in Szilad.

16 January – The Emil Oláh Tóths' daughter, Magdolna is born. Bartók commemorates it in his letter to his mother, besides he gives an account of his private pupils. "Many of them are Jewish. – In case of many more applying I will raise the fee to 20 K... whether my lesson is worth it or not; those who are foolish enough to educate their talentless family with such expenses, should spend that money. ... I don't give lessons in my flat." He also writes about buying many dictionaries and collection-like books.

18 January – The official paper announces that the Prime Minister appointed pianist Béla Bartók regular professor of the faculty of major piano at the Music Academy. (Temporarily for the time being, his position was finalised only nearly 2 years later.) This fact changes Bartók's earlier life fundamentally. He settles down in or around Budapest permanently. He arranges a household of his own, therefore his mother and aunt leave Pozsony to move in and keep house for him until his marriage. He buys furniture or orders part of it from carpenters met during his trips in Transylvania. Due to his engagement at the Music Academy, he needs to organize his schedule, he goes to concerts less and less frequently, and spends more and more time with folk songs. He can go on collecting tours only during school vacations, but then he does it on every occasion, the folk song plays an important role even in his activity as composer. – He complements his teacher's salary by giving private lessons, and practically suspends giving concerts. Between 7 November 1906 and 28 February 1910 he gives only two concerts in 1907 and two in 1909 altogether.

He also takes French language lessons from his landlady in his flat at Vörösmarty Street, for 1 crown per hour; the temperature in his room is 16–17°C.

Around 20 January he writes his mother that he is looking for a flat in Rákospalota, where even the sun shines warmer, there are real peasant houses with true village life, and he would be glad if they could already

live there together. – He attended János Koessler’s jubilee, the banquet of 2 forints; he met Dohnányi who liked *Hungarian Folk Songs* very much, and offered to try to arrange their publication with his German publishers. When meeting at Mrs Gruber’s, Dohnányi offered to also publish a few songs himself, upon which Mrs Gruber declared that she would be very glad to see the names of her 3 people (Dohnányi, Bartók, Kodály) on the same front page. – Bartók also mentions in his letter how sorry he is for Thomán, he keeps on visiting him just like before, but the world has a different viewpoint.

21 January – He is already negotiating about a flat in Rákospalota.

25 January – He writes a postcard to his sister in Szilad.

4 February – He falls ill.

6 February – He writes Thomán that he would already go to the Music Academy the following day.

9 February – He visits Thomán, bringing him Hungarian folk songs and songs by Debussy and Reger.

18 February – He is sending get well wishes to his sister on a postcard in the company of the Grubers, Ernő Dohnányi, and Viktor Herzfeld. He had received a complimentary ticket for this day’s event, the Hubay-Popper String Quartet’s first evening, and the party presumably gathered afterwards.

20 March – He redeems his half-fare train pass.

The building of the new Music Academy at Liszt Ferenc Square is completed at around this time, and Bartók mentions proudly in his letter to his mother that he will be the first to play the piano in the great hall of the new building on the occasion of the inauguration festivities.

He spends Easter holidays at Emil Oláh Tóth’s other brother-in-law, Lajos Huber’s, who is overseer of Felsőíreg-Csehipusztá in Tolna county.

24 March (Palm Sunday) – From Felsőíreg he writes his mother in Szilad, that he restarted his collecting work. “I rejoice infinitely at

having escaped that prison – Budapest.” He can hardly wait to live in Rákospalota with his mother.

27-30 March – He is staying at an inn in Felsőíreg.

29 March – He writes his mother that he is having nice results with his collecting; at the same time he asks her to bring along his sister's French dictionary to Budapest when they intend to look at the Rákospalota flat. – He returns to the Hubers for Easter.

31 March (Easter Sunday) – He sends a postcard to Etelka Freund: “From the circle of my dear peasants”.

1 April (Easter Monday) – He writes a joint postcard with the Hubers to his sister in Szilad.

4 April – He returns to Budapest, expecting his mother there.

5 April – They go together to Rákospalota for an inspection of flats.

For 7 April – He receives a ticket for the stage rehearsal of the Philharmonics.

22 April – He explains a railway technological peculiarity to his sister on a picture postcard.

27 April – In Budapest he is looking for furniture with his mother, and they have lunch at the Thomás's.

From 1 May – Their home is: 15 Mária Street, Rákospalota.

12 May – The inauguration of the new building of the National Hungarian Royal Music Academy, with festive speeches.

13 May – Festive concert in memory of the “glorified” masters, the late professors (Liszt, Erkel, Volkmann) of the Music Academy. The 4th item of the programme, Volkmann's Concerto in C major is performed by Béla Bartók, the orchestra is conducted by István Kerner. This is the first piano piece performed publicly in the great hall of the building. According to Bartók “A thankless mission, but it's worthwhile for ‘being first’ indisputably”.

15 May – Introduction of past distinguished pupils of the Music Academy, with the participation of Ernő Dohnányi, Stefi Geyer, Ferenc Vecsey, Mihály Takács. Bartók's *Suite No. 1.* is performed.

- 24 May – He caught a cold, and is ill for 3 days.
- 28 May – He writes a postcard to Thomán.
- 29 May – In the morning he goes to the Music Academy, afterwards gives a lesson to Gizella Schlesinger [Selden-Goth], then he is preparing to go to the Thomás's.
- 9 June – From Rákospalota he sends birthday good wishes to his sister in Szilad.
- 17 June – Kodály asks in a letter from Paris (still in the formal manner): “What did you find in the phonograph? Will there be enough material in front of you? I interpret your silence concerning the folk songs meaning that you don't consider the couple of songs that I sent publishable”.
As soon as the school year is finished Bartók sets out on a collecting tour.
- 28 June – His first trip takes him to Jászberény where he is guest of Stefi Geyer's parents. He finds few songs.
- 1 July – He sends home his dispensable packages, and sets out in the evening on his first trip to Transylvania. In Körösfő in the vicinity of Kalotaszeg (Kolozs county) he orders his carved desk from György Péntek-Gyugyi.
- 5 July – He gives his mother an enthusiastic account of Bánffyhuntyad (Kolozs county), the surroundings, and local folk costumes.
- 6 July – He takes a car in Brasov to see the sights of the beautiful city, he visits the nearby Csango people of Hétfalu, and walks up to the Árpád memorial on the Cenk mountain.

The Rákospalota flat occupied with such high hopes proved to be bad, small and noisy, so they are already looking for another one: “If there is no suitable flat in Buda ... then only *near* the music academy” – he writes his mother.

Then he departs on his nearly 2-month long collecting tour in Seklerland, more precisely Csík county, where his route can be followed only roughly. He goes to Gyergyószentmiklós to collect

his mail every 4 days as a rule, but also indicates other communities (Csíkrákos, Csíkmadaras) for poste restante purposes.

30 July – He writes Etelka Freund from Csíkkarcfalva.

In his collection of folk songs Csíkrákos and Csíkjenőfalva are dated July, Csíkszentmihály, Csíkszenttamás, Gyergyóújfalu, Csíkkarcfalva, Kilyénfalva, and Csíkvacsárcsi year 1907 in general, Gyergyótekerőpatak and Gyergyócsomafalva August.

7 August – He writes from Gyergyótekerőpatak to piano manufacturer Sándor Keresztély regarding his son's entrance to the Music Academy.

9 August – From Gyergyóújfalu he writes his mother that they need to rent a 4-room flat.

16 August – He writes Stefi Geyer still from Gyergyó, elaborating at length the difficulties of folk song collecting in way of a funny dialogue.

17 August – He writes Etelka Freund: "I found the Sekler melody types, which I had thought nonexistent". – The orchestration of the 4th movement of *Suite No. 2* is also in progress.

20 August – He dates a photo of his from Gyergyószentmiklós.

He travels home from Gyergyó, then soon to Szilad to see his sister.

6 September – From there he replies to Stefi Geyer in a long letter about philosophical and theological matters.

7 September – He sets out for Budapest at 6 in the morning.

From 10 September he is sitting in at entrance examinations of the Music Academy for several days.

During this period he receives Stefi Geyer's recent letter, which he replies to *on 11 September* in a pessimistic mood, in yet another longish letter.

12 September – He visits Stefi Geyer.

9 October – He sends 23 Sekler ballads to Gyula Sebestyén, President of the Hungarian Ethnographic Society.

From 1 November he rents flat No. 23 on floor 4 of 17 Teréz Boulevard (District 6) together with his mother. To take advantage of

All-Saints Day, Bartók travels to Nyitra county.

28 October – From Nyitra he sends a foldout card with no text or signature to his sister in Szilad.

He dated songs from the communities Zobordarázs, Kislapás, and Lapás *November* in his collection.

4 November – He places an order for an embroidered shirt, paying an advance of 2 K to István Borka in Kánya. (There was no community named Kánya, it was presumably Kányahegy.) Bartók's mother – in his absence – arranges their move from Rákospalota to Teréz Boulevard, where renovations are in full swing until 18 November (electricity, wallpapers, etc.).

6 November – Bartók arrives home, and receives his pupils in the middle of the “dreadful situation”.

7 November – He orders a dinner jacket from gentleman's tailor Manó Printz.

22 November – Violin recital of Mischa Elman; at the same time the first orchestral concert of the National Conservatoire with the appearance of Hubay's pupil, Licco Amar. (25 years later in Frankfurt Bartók played with him his Rhapsody No. 2 and one movement of his Sonata No. 1.) Bartók presumably listens to the previously mentioned concert.

23 November – The first home concert of the Music Academy.

24 November – He writes Etelka Freund that he undertakes “the matter of the Kósa kid [György Kósa]” – meaning his teaching.

26 November – He writes his new address to his pupil, Ernő Keresztély.

30 November – He goes on a short visit with Stefi Geyer's mother at 12:30, then writes a postcard to Etelka Freund concerning his visit planned for 2 December.

2 December – An afternoon visit at Etelka Freund's. In the evening Ernő Dohnányi's concert.

3 December – He writes a card to Etelka Freund, on 4 December he goes to see her at 7:15.

10 December – At the concert of the National Casino he plays an intermezzo by Brahms, Reger's *Aus meinem Tagebuche*, and Chopin's Scherzo in B flat minor.

1908

3 January – At Budapest he redeems his half-fare train pass.

8 January – He writes Etelka Freund on a postcard that nobody was admitted that day to the stage rehearsal of the Philharmonics (neither was he).

He sends the orchestral score of *Suite No. 2* to conductor Volkmar Andrae in Zurich, and asks him in a letter of 12 January to take a look at it: he would be grateful if he performed it. (This didn't happen.)

31 January – He writes Etelka Freund from Vienna: "Today I pocketed yet another failure of my *Suite No. 2*". On the other hand "the orchestral score of the violin concerto is practically ready".

5 February – Ending date of Violin Concerto, having been started in 1907 in Jászberény and dedicated to Stefi Geyer.

8 February – He buys artistic copies of paintings in the value of 130.50 K (crowns) in the Artaria art gallery of Vienna, among them the Mona Lisa and a portrait of Beethoven, which then he frames and places in his flat.

10 February – He is in Budapest again, he settles his tailor's bill.

18 February – He offers his condolences to Etelka Freund for the family's bereavement.

1 March – He travels to Körösfő (Kolozs county) and continues folk song collecting there.

1 May – A detailed article of praise appears in the *Nyugat* by Géza Csáth about Bartók: "Béla Bartók's music, especially his orchestral piece is throbbing with his whole remarkable temperament. ... Béla Bartók

is quite a young man as yet, but already an accomplished personality, whose artistic best however is still in ferment. This art today belongs as yet mostly to the future ... but even until we can get hold of his music scores, it needs to be established rather urgently that those preferring the refined, the individual, the unprecedented in music can expect from him sheets of music notes of great interest.”

He sends Violin Concerto to Henry Marteau.

19 May – He gets the response that Marteau has no time to look into the piece.

25 May – In Budapest he orders several sets of clothing from gentleman’s tailor Manó Printz.

10 June – He settles the tailor’s bill. Letter sent to Henry Marteau.

15 June – In his letter to Péter König in Szeged he requests details about the situation and financial possibilities of the local music school.

At the end of the school year he departs on a longish vacation, starting in Vienna where he stays at the Goldenes Lamm. He meets Busoni, to whom he shows his new work, the “14 Superior Piano Pieces” Op. 6 (later entitled *14 bagatells*).

27 June – He writes his mother in Budapest, that Busoni liked the opus very much and wrote a really warm letter of recommendation to music publishers Breitkopf & Härtel in Leipzig advising the commendable act of publishing these pieces *well in time*. (They were finally first published by the Károly Rozsnyai and Son firm, under the title of *Fourteen Piano Pieces*; the Breitkopfs wrote that the pieces were too difficult and modern.)

28 June – He writes Etelka Freund from Baden bei Wien about the meeting with Busoni.

29 June – He gets invited by Busoni to play all 14 pieces for his pupils’ edification.

30 June – From Vienna he travels to Switzerland where he spends most of July. He goes to Geneva, Luzern (where he doesn’t feel comfortable), Zurich.

6 July – From Leipzig he writes a picture postcard to his sister in Vésztő, with an erroneous June date.

20 July – It is from here that he asks Etelka Freund for advice concerning titles for the 2nd (*Painful Struggle*) and the 7th (*Dawn*) numbers of the freshly completed *Ten Easy Piano Pieces* and their German translation. (Bartók lost the reply advising “Qualvolle” for the 2nd number, and asked for the translation again on 6 September.)

He wrote his mother that the publishers were not too keen on publishing his works.

21 July – In Geneva he receives his mother's poste restante letter with this encouragement: “These publishers are very careful, they don't risk publishing the work of a stranger, even less of a Hungarian. It is reassuring enough that two such outstanding artists valued your pieces. Main thing is to persevere and go on labouring, there will be a time when your works will be understood in a broader circle”.

22 July – From Geneva he proceeds to France, Veyrier in Upper Savoia. He also passes by Chamonix (he doesn't like it).

27 July – He writes Etelka Freund with joy “from the peaceful calm sweet little Argentièrè”, “to where ... swarms of English millionaires don't come, thank God”.

28 July – From Dresden Kodály writes a poste restante letter to Bartók in Geneva (in the familiar form already), and invites him for a meeting in Dresden around 12-13 August, then on 2 August he modifies his suggestion, inviting him for a stay in Fiume, but neither one came true.

29 July – From Argentièrè Bartók writes a postcard to his mother.

31 July – He goes to Geneva for his poste restante letters. From here he writes Etelka Freund the contents of Breitkopf & Härtel's letter of rejection, to István Thomán about having been in Argentièrè, and he also sends a card to his mother from the foot of the Mont Blanc. His journey continues to be variegated.

- 11 August – From Albertville (Savoia) he writes Etelka Freund that he gets good food for 5 forints (however, on the 18th he writes of not having had anything to eat for a week).
- 15 August – He sends a postcard to Etelka Freund from Val d'Isère (from the shore of the Lac des Tignes), *on the 18th* another one from Pralognan (Savoia).
- 19 August – From Pralognan he writes his sister that he is at the height of 2,527 meters, between snow and stone.
- 26 August – From Chambéry (Savoia) he notifies István Thomán that he received the Bach proof-sheets and found a lot of mistakes in the Hungarian text.
- He takes an excursion from Chambéry to the Mediterranean: he goes to Avignon via Lyon-Vienne-Valence.
- 30 August – In Avignon he stays at Hotel de Cours for 2 days.
- 31 August – He leaves.
- 2 September – From the village of Les Saintes Maries (Gard) he writes Etelka Freund enthusiastically that he reached the non plus ultra of his desires, the sea, it was the first time that he bathed in the sea and saw a mirage. – He jots down the song about the bridge of Avignon – it was a novelty for him.
- 5 and 6 September – From Chambéry again, he writes postcards to Etelka Freund about leaving for home and about the Leipzig people having “committed a splendid misprint”: for the 3rd number of the *Ten Easy Piano Pieces* they wrote “*Tót lepények tánca*” [Translator’s note: instead of “Slovak Young Men’s Dance” – *legények* – they wrote “Slovak Pies’ Dance” – *lepények*].
- 6 September – Still from Chambéry he sends a funny postcard to his nephew, Béla Tóth in Szilad.
- 9 September – Already in Budapest, he writes his pupil, Stefánia Szalay in Nagyvárad.

At this time Károly Ziegler, district commander of Pozsony gets

transferred to Budapest as national superintendent. He is allotted official residence at 2 Dísz Square. He wants his two daughters, Herma of 16 and Márta, one year her junior, to study music, and his choice falls on Béla Bartók with Pozsony connections, who agrees to teach at the Zieglers' flat.

At the beginning of October Bartók goes to Aranyosszék.

5 October – From Torda (Torda-Aranyos county) he writes a postcard to Etelka Freund, *on the 6th* he takes an excursion to the mountain-gorge of Torda.

7 October – From Torock he writes Irma Freund.

He returns to Budapest, then leaves for Nyitra county.

18 October – Having travelled through Érsekújvár he collects folk songs in the communities of Tőkésújfalu and Apátkolos.

31 October – Taking advantage of All-Saints Day, he travels to Bánffyhunяд, staying at Hotel Tigris.

3 November – He posts his mother a crateful of 'express goods' (probably pieces of his ethnographic collection).

5 November – From Bánffyhunяд he travels to Kolozsvár; he sends Etelka Freund the picture of King Matthias' statue made by János Fadrusz; "The most beautiful statue of Hungary ... from among the works ... of his fellow competitors ... this one stands out like the real Hungarian folk song from among the artificial gipsy songs". – The Minister of Religion and Public Education confirms him as regular Professor by decree No. 116733/1908.

6 November – He returns to Budapest.

12 November – The Music Academy informs him of the finalisation of his post under No. 662/1908.

13 November – He writes Márta Ziegler: "I forgot a whole carload at your place. But of all that, I would need the Tót songs the most". In place of his signature there is the score of the 2nd movement of String Quartet No. 1.

16 November – He goes to a concert at the Music Academy, where he receives the requested songs from the Zieglers. David Popper is conducting, Árpád Szendy plays Beethoven's Piano Concerto in G major, besides works by Cherubini, Glinka, and Goldmark in the programme.

22 November – A visit at the Schlesingers', where he intended to meet Kálmán Harsányi.

2 and 7 December – He notifies Etelka Freund of his ensuing visits (3 December and 13 December).

The planned Budapest performance of *Suite No. 2* is cancelled. On the other hand Busoni offers to perform the Scherzo movement in Berlin, and asks Bartók to conduct. Bartók is reluctant, having never conducted; but in the meantime Busoni already announces the concert with the composer conducting, so Bartók accepts. – For Christmas holidays he travels to his sister's in Szilad Pusztá.

24 December – He writes about the Berlin plans to Etelka Freund and to the Ziegler girls, adding "A splendid occasion, although a rather daring outset for starters". Signed: "...an ultra-hyper-neo-impressionist-secessionist, musician of *Tomorrow*, who is 'opponent of today's public, but whom to listen to is demanded not only by Roman law, but also by the laws of Art'. (according to the B[udapest] N[ews])".

28 December – From Vésztő he returns to Budapest in the morning, meets the Zieglers before noon, then picks up the barely finished orchestral parts of *Suite No. 2*, and travels to Berlin at 7 p.m.

29 December – They have the first rehearsal which Bartók is scared of. It starts hesitantly, but then goes on rather decently.

1909

- 2 January – The performance of the Scherzo movement of *Suite No. 2* at the Beethoven Hall with the Berlin Philharmonics is the first and last time in Bartók's life when he is conducting. The reaction of the audience is mixed, some boo, others applaud, Bartók is called back five times. After all he is glad to have accepted the challenge.
- 3 January – He gives an account of the concert on a postcard to Etelka Freund and to István Thomán.
- 20 January – Budapest. He gives a piano lesson at the Zieglers'.
- 21 January – Letter to Márta Ziegler: "I can imagine somebody for whom I would be ready for every sacrifice, but nobody whose petty wishes I would fulfill ... Because to such a person I could not be attached by that highest degree of love, which is necessary for making the great sacrifices". At the end he quotes two themes of String Quartet No. 1 for looking into.
- 22 January – Discussing the topics of the letter of the previous day at the Zieglers'.
- 27 January – He completes String Quartet No. 1.
- 28 January – He writes Etelka Freund: "I announce with joy that the quartet was completed yesterday".
- 30 or 31 January – He takes the manuscript of the string quartet to Etelka Freund.
- 31 January – He writes a postcard to the Ziegler girls.
- 1 February – A "surrogate visit" at the Zieglers', then he travels to Nyitra county taking advantage of next day's holiday (Candlemas).
- 2 February – From Nyitra he writes his mother: "There are beautiful sledge ways everywhere". He spends the night in Zobordarázs, and collects some 65 folk songs there partly on 3 February, partly on the 4th when he continues his postcard of two days earlier, and gives an account of his experiences in a letter of 5 pages to Márta and Hermina Ziegler. He

writes about his own gloomy mood and the musical trends like this: “I strongly believe and profess that all true art manifests itself under the influence of impressions – the ‘experiences’ – taken from the outside world. ... Earlier I hadn’t believed, till I experienced it myself, that a person’s works actually mark the notable events and guiding passions of their lives more explicitly than a biography. ... Curiously only enthusiasm, love, grief, at most desperation figured as triggers in music till now – that is, merely so-called elevated sentiments. – While revenge, caricature, sarcasm are or will be alive in music only in our times. ... There is yet another factor making the present music (that of the 20th century) realistic; that it is looking for impressions, half unconsciously half searching, from the all-surrounding people’s art from all of the great reality. ... We are lucky to be living on the border of Asia; here folk music still exists in abundance...” Then he describes the collecting in Darázs and the difficulties of accommodation and meals in a humorous manner.

5 February – He returns to Budapest.

6 February – He gives a piano lesson at the Zieglers’.

8 February – He writes a postcard to Márta Ziegler, and asks her to bring along the volume of children songs at her disposition the next day.

9 February – He meets Márta Ziegler, and writes a postcard to Etelka Freund.

10 February – He goes to the Zieglers’. He makes the two girls a suggestion that the three of them read out of Berlioz’s memoirs in French, thus practising the French language, while he could add the necessary explanations.

11 February – Visit at Etelka Freund’s family.

1 March – The whole *Suite No. 1* is performed for the first time in Hungary at a professors’ concert, Jenő Hubay conducting.

11 March – Postcard sent to Etelka Freund.

12 March – He is at the Royal Hall at the recital of Ferruccio Busoni

performing in Budapest for the first time after 12 years. The programme is: César Franck's *Preludium, Choral and Fugue*, Beethoven's Sonata in C minor, Chopin's Sonata in B minor, Liszt's Sonata in B minor (encore *La Campanella*).

3 April – At the Vienna Opera he watches Richard Strauss' *Electra* from a very bad seat where not only to see but also to hear is nigh impossible.

4 April – From Vienna he writes a postcard to his sister in Szilad.

22 April – From Budapest he writes a postcard to Etelka Freund.

21 May – He writes Etelka Freund that next day he would go to the Opera "for this once" (*Siegfried* is performed).

21 June – The Tax Supervisory of District 4 records his failure to make a tax declaration, and on 20 July he is imposed a fine of 10 K (crowns).

His sister comes to Budapest, and together with their mother the three of them leave for a short vacation.

24 June – From Zagreb they write Irma Voit in Szilad.

25 June – In Venice they stay at the Lewald guesthouse (739 Via Fondamenta).

Here the three of them do the rounds of the renowned sights (churches S. Giovanni e Paolo, S. Marco, S. Tomà, S. Zaccaria, S. Sebastiano, San Rocco, etc.), they also ride a gondola.

1 July – Bartók gets hay fever.

2 July – They go to a picture gallery. He writes Etelka Freund and István Thomán that he is preparing for a collecting tour in Bihar county.

3 July – From Vernice they take the evening ship of the Hungaro-Croatian Sea Steamship Ltd. to Fiume.

4 July – From there they take an excursion to Abbazia and Lovrana.

Around 5 July – They return to Budapest, then in a little while Bartók travels to Szilad.

12 July – From Szilad he writes to Mrs János Bușîția in Belényes (Bihar county) that he is going to visit them on the 17th, he sent the cylinders of the phonograph ahead.

17 July – From Vésztő he travels to Belényes. Along the way, he has to wait in Nagyvárad between 9 a.m. and 5 p.m. During this time he rambles through the city, looks up his childhood lodging; he writes a postcard to his mother in St. Ruprecht an der Raab (Styria) and to Etelka Freund in Budapest. He mentions her that the Rózsavölgyi & Co. firm sold 40 copies of *Rhapsody* abroad which encouraged them to publish String Quartet No. 1, promising it for the autumn. (It got published eventually in 1911.)

19 July – From Belényes he writes a postcard to his mother, then starts his collecting in the villages around Belényes, in the valley of the Black-Körös.

27 July – He writes his sister: “I keep on returning to Belényes, where meals are good”. – According to his account, he has been collecting here for 3 weeks, but – as he writes in his letter of 31 August – he actually spent 14 days in Belényes. In the communities of Belényes, Gyalány, Lehecsény, Határ, Biharmező, and Telek the songs are dated July, in Bondoraszó, Kereszély, Biharkristyór, Dragánfalva, Lelesd, Belényesszentmárton, Körössebes, and Vaskohszeleste, besides again in Lehecsény and Biharmező, the dates are August. According to his compilation he collected 25 Hungarian, 20 Slovakian, and 320 Romanian songs during the summer, the first two being collections of Vésztő (the Slovakian songs originated from harvesters of the highlands).

Around 7 August – He falls ill, and travels to his sister in Szilad.

14 August – There he is getting better, sends his thanks to the Bușițias for their hospitality and indicates his wish to visit them again for a few days in the summer. (He goes to the Mezőség region instead.) He found 20-25 melodies in the collection of Bihar where he believed to have traced a Hungarian interaction, and he apologises to the Romanian Bușiția for having specified these as material “taken over from the Hungarians in olden times”.

Around 16 August – He travels to Budapest.

23 August – He visits his mother vacationing in St. Ruprecht a/d Raab. Together they write a postcard to Mrs Emil Tóth in Szilad from St. Ruprecht, *on the 24th* one from Arzberg. (They take an excursion to Weiz, and from there they walk to Arzberg via the Raabklamm.)

At the end of August – He travels to the middle region of Transylvania, called Mezőség.

31 August – From Mezőkók (Torda-Aranyos county) he writes a postcard to Etelka Freund in Budapest and to István Thomán István in Ungvár. Beside his account, he shares freshly collected folk songs with both of them, writing one to each. – In this period he is collecting folk songs of Mezőkók and Alsódetrehem origins (Torda-Aranyos county).

In September – His recurrent hay fever is bothering him a lot; he sees several doctors, neither of whom attains any considerable result. Finally he undergoes a minor nose surgery.

25 September – He writes a postcard to Etelka Freund; he excuses himself for the missed visit with reference to his illness.

16 October – He writes “the cure is concluded more or less”, and *on 18 October* he visits the Friends.

27 October – He writes anew and *on the 29th* he visits them again.

2 November – He is taking care of the custom clearance of textiles from Denmark (probably ethnographic objects) in Post Office No. 70.

13 November – He writes Etelka Freund that he is full of tasks.

14 November – At the Music Academy a public stage rehearsal is held for next day's programme.

15 November – In the afternoon he visits Etelka Freund, then in the evening at the Music Academy he performs *Rhapsody* at the concert of the Academic Orchestra conducted by Jenő Hubay. (Critics of the time write: “the Hungarian Richard Strauss (or Debussy or Vincent d'Indy?), Béla Bartók presented his Rhapsody for piano and orchestra”.)

16 November – He marries Márta Ziegler at the magistracy of District

6, Budapest, as testified by the entry No. 1345/1909 in the marriage registry.

22 November – The Philharmonics perform *Suite No. 2* with István Kerner conducting.

6 December – Preparing for his honeymoon in Paris, he gets a passport for two, valid for Europe, numbered 668446. Purpose of trip: “amusement”.

12 December – He writes a letter to Volkmar Andreae in Zürich, and calls his attention to Kodály’s String Quartet Op. 2 with extreme warmth, recommending its performance there. (The suggestion was accepted, and the piece got duly performed by the ‘de Boer’ String Quartet.)

He would like to move from the flat on Teréz Boulevard to the neighbourhood of Pest. He is negotiating to buy a piece of ground and build a house in the garden-suburb Zsófia by Kerepes, but this doesn’t come true.

18 December – He travels to Paris with his wife (with some delay due to an indigestion), where they stay at Pension de Famille, familiar to him since 1905, for 13 francs a day.

20 December – He sends a funny “tinned-card” from Paris, with pre-printed French answers to his sister in Szilad.

24 December – Róbert Berény visits the Bartóks at their accommodation.

25 December – In the afternoon they go to a concert for the first time: “mediocre performances”; then Bartók writes about their recent experiences to his mother in Szilad.

26 December – They listen to Strauss’ *Zarathustra* with the Orchestra Lamoureux.

The guesthouse is very noisy, and they are also bothered by the fixed menu.

30 December – They move to Grand Hotel des Pays-Bas. – At noon Bartók is “received” by Vincent d’Indy at the Schola Cantorum as a result of Busoni’s letter of recommendation. “...it strongly resembled an illustrious Professor receiving graciously a beginner disciple and

giving them kindly leads... I have had enough of these already, I don't want any more" – he later writes Etelka Freund.

1910

3 January – From Paris he notifies Mrs János Buşîția in Belényes about his plans for visiting the Vaskoh area at the end of the month. (He will eventually get there only in February.)

5 January – On his way home from Munich, he writes Etelka Freund about his negative experiences of the Paris musicians who "made all kinds of, let's say, lukewarm promises".

8 January – In Budapest they buy 2 leather armchairs from upholsterer Arnold Robert for 240 crowns.

9 January – He writes Buşîția again about the planned Vaskoh trip.

12 January – He gives an account of several important and joyful events to his mother in Szilad Pusztá. One of these being of Rudolf Ganz, a Swiss pianist who played in Berlin on the 8th *Bear Dance* and *Evening in Transylvania*, eliciting huge acclaim from the audience. – He accepted yet another pupil for a 15 K (crowns) hourly fee, but the most important news are that he will have an evening of sonatas with Kerpely on 25 February (this will then be postponed for the 28th), and mainly that he and Kodály together organise 2 subscription concerts, an evening of Kodály's pieces and one of Bartók's, with the participation of the Waldbauer-Kerpely String Quartet consisting of only young people. – At the same time he congratulates his mother on her birth- and name-day.

16 January – The widowed Mrs Béla Bartók replies: "It is good that finally even Kodály steps to the foreground, otherwise very few would know what his talent is like".

28 January – He writes his final Vaskoh program to János Buşîția.

5 February – In the morning he arrives in Belényes, then *from 6 February* he is collecting for about a week in the valley of the Black-Körös, in the communities of Belényes, Vaskohmező, Kerpenyéd, and Vaskoh.

In Paris a Hungarian festive concert (“Festival Hongrois”) is being planned for March, and Bartók is also invited.

28 February – He writes to the organiser of the programme Sándor Kovács in Paris, about the propaganda for the concert, and he gives some information (among these he puts 1883 for Zoltán Kodály’s year of birth by mistake).

21 February – He elaborates his own programme in another letter.

28 February – Evening of sonatas held with Jenő Kerpely. They play Brahms’ E minor, Reger’s F major, and Beethoven’s C major.

5 March – He writes Sándor Kovács the time of his arrival in Paris. “But then many *musician people* should come to the concert, that’s the main thing” – he writes.

10 March – In the evening he arrives in Paris.

12 March – At the “Festival Hongrois” he plays a piece by Árpád Szendy beside 12 pieces of his own 14 *bagatells*, then *Phantasy* and *Rumanian Dance No. 1*, and finally Kodály’s Sonata for Violoncello with cellist M. Mihalkovics. According to Bartók’s account “The Paris thing was organised awkwardly, but it will still give some results. Mere moral success”.

14 March – On his way home, from Munich he writes his sister in Szilad.

15 March – At the artistic evening of the Casino of Lipótváros he plays *Bear Dance*, *Evening in Transylvania*, *Rumanian Dance No. 1*, and Chopin’s Scherzo in B flat minor. József Szigeti and Frigyes Reiner, later to be among his music partners, also make their appearance at this concert.

17 March – Kodály’s composer’s evening is the introduction of the Waldbauer-Kerpely String Quartet at the same time. Bartók plays *Piano Music* Op. 3, and Sonata for Violoncello with Kerpely. – According to

Bartók's account to Sándor Kovács "Kodály had enormous success. His soirée was a real sensation, as a heretofore totally unknown man appeared here as one of the foremost".

19 March – Bartók's first composer's evening, with the participation of the Waldbauer String Quartet. Programme: Hungarian premiere of Piano Quintet, world premiere of String Quartet No. 1, 10 pieces of the *14 bagatells*. – After the two concerts he writes Sándor Kovács in Paris that his *Rhapsody* for Piano and Orchestra Op. 1 and Kodály's String Quartet were accepted for the Zurich music festival in May.

At the end of March (during the week of Easter) Bartók goes to Körösfő; previously he writes his mother in Pozsony about the Zurich plans and about preparing to go to Graz with his wife in the summer.

5 April – From Budapest he writes about the planned Zurich programme to Volkmar Andreae in Zurich, and suggests that they invite the Waldbauers for the performance of Kodály's String Quartet. (This wish was not granted.) *On the 7th* he sends the orchestral parts of *Rhapsody*, and is asking for 2 free tickets respectively to the rehearsals and the performance for himself and his wife. *On the 10th* he is asking for further tickets (1 to each occasion) for his mother who would also come, furthermore he suggests an easier variant for the horn part in *Rhapsody*.

In the middle of April he is in Szilad visiting his sister.

21 April – He sends Ödön Mihalovich's biographical data to Sándor Kovács in Paris.

29 April – From Budapest he writes an introductory letter to the Romanian composer Dimitrie G. Kiriác in Bucharest; he offers to put his Romanian folk music collection at the disposition of a public library in Bucharest, and if they wish (and undertake half of the expenses) he would prepare his further collections in two copies: both for Budapest and for Bucharest.

During this time the widowed Mrs Béla Bartók is staying at her

daughters' in Szilad Puszta. Around 10 May she returns to Budapest, and moves out from the Bartóks' Budapest flat to take up residence with her sister Irma in Pozsony, at 53 Széplak Street.

For the Zurich music festival the widowed Mrs Béla Bartók travels to Zurich from Pozsony, while Zoltán Kodály and Mrs Henrik Gruber together with Mr and Mrs Bartók go from Budapest.

22 May – In the evening the Bartóks arrive in Zurich. They stay at Hotel Mythen for two days, after which they move to private accommodation.

23 May – At 7:30 p.m. orchestral rehearsal of *Rhapsody*.

24 May – From Zurich Bartók and his wife go for a Luzern visit.

25 May – He goes on an excursion to the peak Rigi-Kulm with his wife, where they are met by his mother and Mrs Gruber.

26 May – In the great hall of the Zurich Tonhalle, rehearsal of the second orchestral concert of the Tonkünstlerfest takes place at 9 a.m., stage rehearsal at 7:30 p.m. The stage rehearsal – *Rhapsody* with Bartók's solo and Volkmar Andreae's conducting – went well. In the evening there was a reception at art supporter Arthur Schöller's.

27 May – From Zürich-Rüschlikon the Bartóks write a joint postcard to Mrs Emil Tóth, then go to a museum.

28 May – It is the day of the concert, afterwards yet another reception at the Schöllers'.

31 May – Bartók writes on a postcard to Etelka Freund (who got married to Móric Milch at around this time): "For us the most gratifying event of the 'Fest' was to have had the chance to get acquainted with Delius".

1 June – He writes a greeting card to Mrs János Buşitia in Belényes, then they return to Budapest.

3 June – They are expecting Mrs Emil Tóth who travels from Szilad to Pozsony.

7 June – In a letter of elation to Frederick Delius he commemorates their acquaintance and writes with regret that he cannot leave Budapest that summer. (He had written his mother already in March that he

would go to Graz with his wife, and they eventually went there for 6 weeks indeed; so this piece of news shows only his usual pessimism.)

Around this time he gets in contact with the publishing house Matica Slovenská of Turócszentmárton, to which he offers his Slovakian folk song collection of approx. 400 pieces.

24 June – From Graz he writes his mother in Pozsony that they arrived safely, everything is fine and not too expensive considering. They stay at 3 Goethe Strasse.

27 June – He writes 2 postcards to his mother who is already in St. Ruprecht.

4 July – He wants to visit his mother, but the weather is so bad that he only writes a postcard; *on the 5th* he is complaining that they are about to be moved to a noisier room, so they better leave. (In the end they didn't.)

7 July – Bartók walks to St. Ruprecht.

8 July – From there he writes a postcard to his sister in Szilad, with their mother's postscript.

17 July – The first rainless day in Graz (the 40 days of the Medard period ending then).

22 July – Bartók takes an excursion to Radegund, from where he writes a postcard to his mother and to his sister, both with the same text of having lunch at the same place where they had been together in 1900.

29 July – In Mixnitz (Styria) Mr and Mrs Bartók climb the peak Lantsch of 1,722 meters, then the 1,363-metre height of Schüsselbrunn. They also sleep there.

30 July – They write a postcard to Mrs Emil Tóth in Szilad, then return to Graz via Mixnitz.

In the course of July Jenő Hubay conducts *Suite No. 1* in Ostende.

1 August – They walk from Mixnitz to St. Ruprecht.

2 August – The couple of pieces of Sekler furniture he ordered in Marosvásárhely from the joiner György Bükkösi's workshop, are ready, valuing 112 K (crowns).

3 August – He takes an excursion to the Klamm with his wife and mother.

His mother mentions “Márta keeps pace with this roaming admirably” (viz. in 19 days Márta will give birth to a son). – In Budapest Zoltán Kodály and the divorced Mrs Henrik Gruber get married on this day. Bartók’s wedding-present is the dedication of No. 3 of the *Seven Sketches*.

6 August – Still in Graz, Bartók buys 2 shirts for 6 K (crowns) and 12 fillérs.

Around 8 August they return home.

11 August – From Budapest Bartók writes a postcard to his mother in St. Ruprecht.

21 August – At 5 o’clock in the afternoon he accompanies his wife to the Erdey Sanatorium in Bakáts Square, and he remains by her side till 00:30 at night.

22 August – Their little son Béla – the writer of these lines – is born in the morning. Bartók sends a telegram in French: “Fils tout bien” (boy everything all right) to his mother in St. Ruprecht; and he sends a postcard: “from 9 p.m. till 4 a.m. = ugly red boy. Everything normal...” to his sister in Szilad.

23 August – He gives a more detailed account to his mother in St. Ruprecht. He also sends a rudimentary drawing about his son, remarking “(the drawing doesn’t do him justice, because he is uglier than this)”. He mentions that one of Ferenc Erkel’s grandchildren was also assisting at the event.

28 August – He travels to Kerepes to look after the housebuilding project planned already in December 1909, but he doesn’t reach an agreement with the contractor neither at this time nor at his next trip of 12 September.

7 September – He writes his mother that his wife has not yet recovered completely, so she can return home only the next day. He gives an account of having sold the *Kossuth* funeral march to Károly Rozsnyai for 75 K (crowns), furthermore he is working on 5 Beethoven and a

few Mozart sonatas for publication, on some pieces for children, and he hopes to get 1,030 crowns for them. – He is also considering the possibility of changing jobs. He is giving thought to the advertisement of the city of Pécs (3,600 K salary, 800 K rent and 400 K bonus per year), but dismisses it at once, because they would require a certificate for teaching the piano which he doesn't have.

8 September – His wife and son come home from the sanatorium.

9 September – Teaching starts at the Music Academy.

His wife is in a continuous state of poor health; this fact combined with the slow development of his musical acknowledgement, and the academic teaching being so mechanical, exasperate Bartók more and more, which worries his mother a lot. *On 15 September* she writes her son from Pozsony: "...I think it's not right that you want to withdraw completely, and suspend frequenting concerts or people". The next day she writes her daughter-in-law: "I hope Béla will also rejoice seeing you getting better"; and *on 22 September* she encourages her to take care of her own nourishment, because "Béla usually doesn't notice if people eat less or get off colour. Does Béla know the feeling of fatherhood by now?"

27 September – Bartók gives his mother an account of the long lasting illness, the bad and expensive medical treatment and of how difficult it is for him to work. He also writes about László Kun wanting to play several Bartók pieces with his orchestra on 4 December, he should prepare their orchestration. (Eventually no Bartók pieces were played at the mentioned concert.)

At the beginning of October he is in Pozsony.

7 October – From there he writes postcards to his wife in Budapest, one in Romanian and one in French.

8 October – He leaves Pozsony returning to Budapest.

Finally he can make time for folk song collecting.

14 October – He travels from Budapest to Kolozsvár, *on the 15th* to

Szamosújvár (Szolnok-Doboka county).

17 October – From there he writes a postcard to Etelka M. Freund in Budapest and also to his mother: “This excursion ended with the obligatory breaking down of the phonograph again. ... results are sufficient”. – The Ethnographic Museum lends him a phonograph for a subsequent trip. – He returns to Kolozsvár.

18 October – Again in Budapest.

23 and 25 October – He is rehearsing Brahms’ Trio Op. 8 in B major with Imre Waldbauer and Jenő Kerpely.

30 October – Performance of the Brahms trio at the concert of the Waldbauer-Kerpely String Quartet at the Royal Hall. – Afterwards he goes on his usual collecting around All Saints’ Day.

4 November – He announces a competition for folk horn and bagpipes (to be held on 13 November in Ipolyság) by No. 130/1910 of the circular of the Hont county Archives.

5 and 6 November – Bartók is collecting in the Csallóköz region, in Nagymegyer (Komárom county).

10 November – In Szeged at Hotel Tisza trio evening with Imre Waldbauer and Jenő Kerpely, with huge publicity yet without a full house. They perform trios D major by Beethoven and B major by Brahms, besides Bartók plays *Evening in Transylvania* and *Rumanian Dance No. 1*. – He sends a postcard to his sister and also to his mother, and

on 11 November to Etelka M. Freund, all three signed by Waldbauer and Kerpely.

13 November – Competition of folk horn and bagpipes in Ipolyság (Hont county), to Bartók’s great joy. He writes a postcard to Etelka M. Freund.

16 November – He is in Nagymegyer again, from there he travels to Komárom.

24 November – He is probably in Vienna, but this is testified only by a train ticket.

1 December – From Budapest he writes a letter to Dimitrie Kiriác in

Bucharest.

In a letter dated 29 November, József Rippl-Rónai wrote Bartók: "I hear you will go to Veszprém on 3 December". (This didn't happen.)

5 December – Debussy's concert at the Budapest Vigadó. Debussy plays *Children's Corner*, 3 pieces of *Pagodes*, and accompanies the singing of *Rose Feast*; Debussy's String Quartet is performed by the Waldbauer String Quartet. Bartók had wanted to meet Debussy, but whether or not this came true is uncertain.

Bartók is preparing to go to Transylvania for the Christmas holidays, he sends 60 phonograph cylinders ahead, takes along 100 himself.

24 December – He arrives in Transylvania, stays in Abrudbánya (Alsó-Fehér county) between the 25th and 28th.

27 December – He is collecting in Kerpenyes (Alsó-Fehér county), 45 songs between 10 a.m. and 9 p.m., then he walks back to Abrudbánya through beautiful – safe – countryside.

28 December 2 – He writes his wife a letter in French about Abrudbánya, that collecting is impossible there, so he moves on to Topánfava (Torda-Aranyos county).

29 December – He sends his wife a closed postcard from the community of Fehérvölgy – called Albac by the Romanians (Torda-Aranyos county). He describes at length the beauty of the land and the difficulties of folk song collecting as habitations are scattered considerably "the villages ... scattered on a huge territory ... the neighbouring group of houses... about an hour's walk away ..." He writes sadly: "... folk costume is ruined". By then recorded material filled 38 cylinders.

He collects in Torda-Aranyos county in the communities of Feketevölgy, Középvídra, Fehérvölgy, Bisztra, Alsóvídra, and Felsővídra.

31 December – By the time of the national census, he is in Fehérvölgy, he is registered there. – He writes a letter to his mother and wife: "I got about 150 numbers, although half of them are not songs but dance fiddle, alpine horn signals, piping." He is enchanted by the beauty of

the landscape: “How much you would love it here!”

1911

He is running out of cylinders, so *on 2 January* his wife sends him a supply of 25 to Topánfalva, and another 30 *on the 3rd*.

4 January – From here he writes a postcard to Etelka M. Freund, then sets out for Torda by the bank of the Aranyos.

12 February – In Budapest the National Symphonic Orchestra of the National Theatre performs the first piece of *Two Portraits* and the orchestral version of *Rumanian Dance No. 1*, conducted by László Kun, with the violin solo of Imre Waldbauer.

16 February – Bartók writes about the organisation of another collecting trip in Bihar to János Buşîţia in Belényes (but it will have to be postponed due to his illness).

17 February – In Vienna Bartók listens to Delius’ *Lebensmesse* with Mr and Mrs Kodály, and they are greatly impressed.

Bartók is giving a lot of thought to the fate of the publication of the collections of nationalities.

20 February – He sends detailed suggestions to D. Kiriác in Bucharest concerning the publication of the Romanian collection, *on 25 February* to Matica Slovenská in Turócszentmárton about the Slovakian one, because of having experienced some previous interest from both.

This month he starts to write the orchestral score of *Bluebeard’s Castle*, and is organising his next trip to Bihar.

3 March – He writes János Buşîţia that he is going to visit on 15 March (but he has to postpone his trip again first due to the Buşîţia’s son’s illness, later because of a concert on the 27th).

His family is worried about the amount of his diversified work.

7 March – His mother writes Mrs Bartók: “Béla should not work that

much, especially not at night”.

9 March – Béla Bartók and his wife get a tax warning (No. 17099) from the Department of Accountancy of District 6 about 39 K (crowns) back taxes.

He is asked to participate in a concert organised for the end of March on occasion of the Liszt centenary. Not having practised for months this takes up a lot of his time.

26 March – He plays Liszt's Piano Concerto in E flat major at a public stage rehearsal, then *on the 27th* at the concert of the Philharmonic Society, conducted by Jenő Hubay. “It was a nice evening, quite a good performance considering” – Bartók writes later.

27 March – He writes Delius in Grez-sur-Loing that he liked *Lebensmesse* in Vienna very much. He also gives an account of working on a one-act which is unusual for him, and of having a new orchestral piece (*Two Pictures*).

29 March – The Hungarian Ethnographic Society inaugurates him among its committee members. – He notifies Mrs János Buşîția that he has to postpone his trip to Belényes again – this time for longer – because he is invited to a Congress of Music in Rome.

31 March – He travels to Rome, staying at Pension Francini. Kodály is also participating at the congress. According to his recollection, originally other people were to be sent, so not having time to prepare a presentation, now they participated only as spectators.

4 April – On the first day of the congress presentations are given by, among others, a music writer from Paris, Michael D. Calvocoressi and a Finnish folk song researcher, Ilmari Krohn, both of whom Bartók would later develop close connections with.

9 April – He writes a postcard to Etelka M. Freund.

10 April – The participants of the congress take an excursion to Anzio-Nettuno (Lazio).

11 April – The congress comes to an end. Bartók writes his sister on a

postcard that now he will withdraw to the mountains, and *on the 12th* he leaves the guesthouse.

14 April – He writes Buşîţia from Frascati that on the shore of lake Nemi he made a note of a folk song, which reminded him of some Romanian songs.

Returning home he fell ill again with a fever. In the meantime he is entertaining the idea of forming a New Hungarian Music Society [Translator's note: 'Új Magyar Zene Egyesület' will be referred to as UMZE.].

15 April – The draft programme regarding this is published in the *Zeneközlöny* (Music Journal) by Sándor Kovács. Bartók sends membership recruiting sheets to several of his acquaintances, with rather poor results.

27 April – In his letter he gives advice to János Buşîţia concerning the piano studies of Mrs Buşîţia.

He is winding up his Budapest flat around these days.

3 May – He moves to the summer resort (later Rákoshegy) of the community of Rákoskeresztúr first known through the Vecseys. His address is: 3 Jókai Street. (Bartók writes mistakenly 2 for house number in some instances.)

13 May – A Liszt commemoration is held in Szeged. Bartók plays Piano Concerto in E flat major, Sándor Fichtner conducting. Encore: *Rumanian Dances*.

18 May – Concert of the artistic group the "Eights" at the Budapest National Salon. Bartók presents the *Four Dirges* and *Three Burlesques*, besides he plays Kodály's Cello Sonata with Jenő Kerpely.

22 May – The Department of Tax Accountancy of District 6 disabled his salary up to the sum of 40 K (crowns) and 80 f (fillérs) with its ruling No. 404/1912, due to "poverty fund contribution" not having been paid, then *on the 24th* the disablement was lifted.

12 June – From Budapest he writes his uncle, Géza Bartók that there is

nothing he could do about an untalented pianist he recommended “we at the music academy – at least I – take admittance and marks very strictly”.

He is preparing to go to France for the summer.

23 June – He receives a letter of recommendation (No. 2520/elsz.) for a study trip from the Ministry of Religion and Public Education.

6 July – He pays a visit to his cousin, Lajos Voit, vacationing in Zebegény.

8 July – Earthquake in Kecskemét, well perceivable even in Rákoskeresztúr.

In the evening – after two postponements – he leaves for France. Just like during all of his previous Paris trips, he stops in Munich.

9 July – From here he writes a postcard to his mother in St. Ruprecht, to his sister in Szilad and to Mrs Bușiția in Belényes.

11 July – He arrives in Paris. He stays in room No. 40 of Grand Hotel des Voyageurs (93 Bd Strassbourg). He pays 46.39 francs for a stay of 12 days. Here he receives his mother's disapproving letter: “...you are restless and wanting to go on travelling”.

He writes Frederick Delius in Grez that he wishes to visit him *on the 14th* or *on the 15th*.

Bluebeard's Castle was completed just before his journey. In Rákoskeresztúr his wife is copying industriously the arrangement for piano that is to be forwarded to him, but *on 15 July* she writes to Paris that “It is impossible to send the bluebeard that fast”.

This is the time when Schoenberg's *Harmonielehre* makes its appearance. Among its relatively few references to contemporary music Bartók figures twice. This is an indication of the long awaited start of his international recognition.

16 July – Bartók watches the matinee of the Comédie-Française.

18 July – Mrs Bartók writes to Paris: “I send the Bluebeard in today's mail, I finished it after all”, then learning about Bartók's plan to travel on, she notifies him in her letter of *the 19th*: “The score is on its way to Paris, it will be wonderful if you don't get it. Shall I send the translation?”

(Reference to Mrs Kodály's German translation.)

19 July – Bartók watches the programme of the Théâtre du Gymnase.

20 July – He writes a funny picture postcard to Magduska Tóth in Szilad.

22 July – The original piano arrangement of the *Bluebeard* and a copy arrive in Paris. “It is written really beautifully ... writing the orchestral score will be a difficult task” – writes Bartók to his wife, then he gives elaborate guidelines for writing the orchestral score. He also writes about having bought a French-Arabic dictionary and grammar book, and although the weather is very hot, he is happy about it as this might be good training for the trip to Africa planned for the following year, where they would already go together. (It happened eventually only in 1913.) Reflecting on the news of an epidemic of cholera in Marseille, Bartók asks anxiously whether it appeared in Hungary. (He also dreaded this during the world war.) – He writes his sister that it's 35°C hot, and he is glad to travel to Switzerland already that evening.

23 July – He arrives in Zermatt. He stays at Hotel Perrend for 7 francs a day with full board.

24 July – From Zermatt he writes his mother, *on the 27th* both his wife and his mother.

28 July – He takes the narrow-gauge railway to the Gornergrat, and has tea at Hotel Kulm.

31 July – He writes his mother that Zermatt is too elegant a place, he is not sure he can manage 5 weeks there.

1 August – He writes his wife: “Music notes and letter will be sent off today or tomorrow”.

2 August – His mother lets him know that his son already stands up, then she continues with an indication of the trip to Gornergrat: “I like you climbing the mountains by train”.

5 August – Bartók walks to the feet of the Matterhorn, to the height of 3,298 metres.

7 August – He goes on another excursion in rainy weather.

8 August – He writes his wife about his excursions in a long letter. He notifies her about forwarding music sheets in 2 days' time. – Writing his mother in St. Ruprecht, he asks her to catch 8 gadflies for him and forward them conserved to Rákoskeresztúr, because these seem to be Austrian specialties.

14 August – He writes his mother already in Szilad: "I am bored by the monotony of my hotel a lot; and if not for the orchestral score weighing me down I would have taken to my heels a long time ago".

19 August – From Zermatt he writes Etelka M. Freund: "Unfortunately the obligatory writing of orchestral scores kept me from taking enough excursions..."; he gives his sister his address in Waidberg, to where he travels the following day.

From 20 August he plans to rest in Waidberg near Zurich till the 28th.

25 August – His wife writes from Rákoskeresztúr that he should stay on if it's beneficial for him, and gives an account of the Rózsavölgyi firm having sent the first proof-sheet of *Three Burlesques*, the first number labelled "Quarrel – Márta's Piece". "I wouldn't give away these two words for anything in this world."

28 August – His wife writes that she brought the piano arrangement of the *Bluebeard* to Budapest to have it bound.

30 August – From Höngg, outskirts of Zurich he writes a joint postcard with Mr and Mrs Kodály to Etelka M. Freund, who is also vacationing in Switzerland.

31 August – From Zurich he sends a telegram to his wife, after which he presumably stays on for yet another week, because he saved the menus of a Zurich restaurant from the period of 1-6 September.

20 September – In Rákoskeresztúr he finishes the orchestral score of the *Bluebeard*, then in October he hands it in for the Erkel competition.

20 October – The Music Journal publishes his article entitled *Liszt and the Hungarian public* on the occasion of the Ferenc Liszt centenary.

29 October – In the Royal Hall at the evening of the String Quartet

Waldbauer-Kerpely he is participating in the performance of Brahms' Piano Quartet in A major.

- 1 November (All Saints) – Nagyszöllös. The 1 November issue of the paper Ugocsa County reports: "Prestigious musician Béla Bartók arrived in Nagyszöllös for studying the Russian folk song in our region. – Hereby Bartók's acquaintances send their heartfelt welcome again".
- 23 November – In Szabadka, at the concert of the Szabadka Philharmonic Society conducted by Ernő Lányi (father of music critic Viktor Lányi) he plays Beethoven's Piano Concerto in E flat major, and as soloist Liszt's Rhapsody No. 13, then from his own pieces *Evening in Transylvania* and *Romance*, then piece No. 19 of the series *For Children*. – He is making inquiries of the Belényes situation with János Buşia on a postcard.
- 24 November – He writes Etelka M. Freund from Szabadka: "...I have already had so much annoyance with Umze that I wish it to the deepest bottom of hell".
- 27 November – At Budapest Royal Hall, against all odds, the first concert of UMZE is held. Programme: Scarlatti's *Opere complete* Nos 255, 256, 258, 257, 276, 275, 268; Couperin's *Les Fastes de la grande et ancienne Ménestrandise*, *Les Barricades Mystérieuses*, *La Commère*, *Le Moucheron*, *La Triomphante (Bruit de guerre)*; Rameau's *Les Cyclopes*, *La poule*, *Les Niais de Sologne*; Beethoven's 24 variations upon Righini's arietta *Venni Amore*. Bartók also accompanies singer Dezső Róna who sings 5 folk song arrangements by Bartók and 4 by Kodály.
- 5 December – Jenő Hubay conducts *Suite No. 1* in Rome.
- 7 December – Director of the Hungarian National Museum Imre Szalay gives Bartók a letter of recommendation (No 1299/191) in support of folk song collecting.
- 12 December – Second concert of UMZE at Royal Hall, with lukewarm interest. Bartók's programme: Debussy's *Mouvement* and *Et la lune descend sur le temple qui fut*, Weiner's *Preludium*, *Nocturne* and

Scherzo Op. 7.

16 December – The Bucharest Romanian Academy notifies Bartók that they intend to publish his collection of Romanian folk songs.

18 December – Bartók informs János Buşîţia about this, and adds: “As for our Pest, who knows when anyone would venture a similar publication”. At the same time he writes about wanting to go on a collecting trip in their region in January, and that he has already sent 2 boxes of phonograph cylinders to Belényes for this purpose.

Preceding Christmas he travels to Szombatság (Bihar county).

24 December – From Drágcséke (Bihar county) he writes his wife, who spends the holidays with her parents. Collecting went well on the first day. Discovering that the region is identical to the Belényes music territory, he knows that he needs to spend less time here. On this day he also collects from a fiddler.

Between 25 and 31 December – He is collecting in the communities of Szombatság, Venterrogoz, Drágcséke, Tasádfő, Hollószeg, and Kótliget.

1912

2 January – Belényes. Postcard to landowner Gyula Kubik (his helper in collecting) in Kótliget. – To his wife he writes: “Everything was going on in order as before”.

4 January – He leaves Belényes for Vésztő (Szilad puszta).

5 January – He writes an indignant letter to the Rózsavölgyi and Co. firm concerning the cancellation of his concert planned for 15 January.

9 January – In the morning he arrives in Budapest, and goes straight to the Music Academy where he meets his wife.

15 January – He had intended to visit Etelka Freund, but his train being severely delayed the visit did not take place.

20 January – He writes Etelka Freund from Királyháza (Ugocsa county).

At this time he is collecting in Nagytarna of Ugocsa county.

27 January – He intends to visit Etelka Freund.

28 January – He sets out on another collecting tour to Bihar county. He has already informed Buşîia of his itinerary previously, and lent him a volume of Ady poems (*On Elijah's Chariot*).

30 January – From Élesdlok (Bihar county) he writes his wife a postcard in French about this still being the territory of the Belényes melody treasure. He is collecting in the communities of Csarnóháza, Tőtös, Élesdlok, and Remetelórév, with none too splendid results, yet he found a couple of interesting things.

1 February – He leaves Jádvolgy to go home to Rákoskeresztúr, where he arrives in good health and high spirits. He also bought a bagpipe.

They are looking for another flat instead of the one in Jókai Street.

4 February – He writes the widowed Mrs Béla Bartók that they finally have a flat, and intend to move in April.

15 February – Mrs Bartók gives her mother-in-law a detailed account from Rákoskeresztúr: “Béla is working but not excessively, he takes walks of half an hour or an hour. Finally Rozsnyai published a booklet of his piano pieces, entitled Sketches. It includes 2 pieces dedicated to me. I also copied now the end of the orchestral score of the Bluebeard, Béla will hand it in to the Rózsavölgyi competition at the end of February. ... UMZE accepted Béla's resignation and he got elected honorary president”.

23 February – Bartók travels to Vienna for a few days, then he is preparing for a visit to Pozsony.

5 March – From Rákoskeresztúr he writes Mrs János Buşîia, then *on the 10th* to Buşîia in Belényes concerning their problems.

In mid-March he travels to another ethnographic borderland, Temes county, where he collects in Temesmonostor and Vinga, also songs originating from Temesmurány, Temesszécsény, and Temeskenéz.

16 March – He travels from Vinga to Temesvár, then to Hidasliget.

18 March – From Vinga he writes a postcard to his sister in Szilad, then returns home.

23 March – From home he writes Buşîţia again, inquiring about their family affairs.

In the meantime they started their move to the new flat in Rákoskeresztúr (Rákoshegy), 28 Teréz Street. (During the administrative arrangement of 1950 this became 32 Hunyadi Street in District 17 of Budapest.) At the same time he left again to collect, this time in Bereg county. His work is effective in Rafajnaújfalu, but not in Barkaszó.

30 March – From Barkaszó he writes his wife a postcard in French, then travels on to Nagygut.

2 April – From Munkács he writes a postcard to his sister, then goes to Nagyszöllős.

4 April – He travels home to Rákoskeresztúr.

5 April (Good-Friday) – He makes up for his omitted piano lessons, then returns once again to Bereg where he notes down songs from the communities of Fornos and Dercen beside Kincsehomoktanya (outskirts of Kereknye) of the neighbouring Ung county.

This is the main period of his withdrawal from the music scene. In his own words he had been executed as a composer, so he was composing little and only for his drawer (Bluebeard, that he had offered at several places, got rejected everywhere), and he just about gave up giving concerts, too.

19 April – As the only exception in 1912, with regard to his wife's family connections, the two of them travel to Marosvásárhely where on *20 April* Bartók gives a recital, playing works by Scarlatti, Beethoven, Bartók, Debussy, and Liszt.

21 April – From Marosvásárhely he writes a postcard to his sister.

22 April – On his way home he gives an advance of 40 K (crowns) to György 'Gyugyi' Péntek of Körösfő for making furniture.

27 April – He is already on another collecting tour in the communities of

Turc of Ugocsa county and Lénárdfalva of Szatmár county.

1 May – The Ministry of Defence asks the Music Academy by wire for his booklet of exemption from military service, presumably on behalf of some folk song collecting matter.

17 May – From Rákoskeresztúr he writes joyfully to Buşîia: "...today I received the first portion of the proofs of my collection from Bucharest ..." (Reference to the collecting in Bihar.)

He is looking for further contacts in connection with his folk song collecting.

22 May – From Rákoskeresztúr he introduces himself in a letter to Berlin music ethnographic researcher Erich Moritz von Hornbostel, inquiring about a possible exchange of phonograph recordings, and suggesting a meeting in Berlin between 19-21 June. (But Bartók's itinerary being eventually modified he was not in Berlin at the appointed time.)

23 May – He writes a postcard to the Buşîia children in Belényes.

12 June – The Rózsavölgyi and Co. firm sends him their accounts of String Quartet No. 1. Of the printed 300 copies 86 orchestral scores and 16 sets of parts were sold respectively, with author's fees of 32 K (crowns) and 06 fillérs.

14 June – From Budapest he notifies his mother-in-law, Mrs Károly Ziegler on a postcard, that due to the delay of Kiriác's expected visit, their summer trip would also be delayed.

19 June – Kiriác's visit. Bartók gives him instructions regarding the making of phonograph recordings. They send a joint greeting card from Rákoskeresztúr to Buşîia in Belényes.

20 June – He effects a fire insurance at the First Hungarian Insurance Company.

After that Mr and Mrs Bartók leave for a Scandinavian vacation, which was unique among all of Bartók's foreign travels. This was the only trip where he didn't have to arrange any official business, was not giving a concert and was not composing, he was simply just enjoying

the pleasures of travelling. During his lifetime he had appearances in 23 countries, visited further 7 countries, but there was only one in all where he went solely for relaxation: in Norway this summer.

21 or 26 June – The planned start of their trip.

28 June – The first stop of their journey is Stockholm, from where they write a postcard to Bușiția.

Due to the Olympic Games, Stockholm has significant tourism, and the Bartóks leave for Norway in a haste.

1 July – At noon, presumably from Bergen, they leave on board of the mail-boat Erling Jarl across the Norwegian Sea.

2 July – In the evening, after a journey of 36 hours, they land at the Lofoten Islands. They write Mrs Emil Tóth about the midnight sun, the wonderful sea journey. The postcard bears the picture of Torghatten (Nordland), they probably stayed there.

10 July – They board a workers' morning boat, taking a trip of 40 hours, during which *on 11 July* the boat even slides into the Troid fjord for the sake of 3 passengers.

12 July – They get off at Svolvær (Vest Fjorden). – Bartók writes a postcard to his sister in Szilad, to Bușiția in Belényes and to D. Kiriác in Bucharest; to this latter he gives a few more pieces of advice (forgotten on 19 June) concerning folk song collecting. – In the evening they travel on to Tromsø.

18 July – They arrive to the northernmost point of their journey, Hammerfest.

21 July – From here they write the widowed Mrs Béla Bartók that although it has been raining for 6 days they still managed to see 2 glaciers.

23 July – They are on their way back home.

4 August – From the fjord Sogne Bartók writes János Bușiția on a postcard that the folk song died in Norway – for good; even folk costumes are only worn by the lapps, to whom we might well be related, their neglected state gives little reason for feeling pride in our kinship.

- 5 August – From Indre Sogns (fjord Sogne) he writes a postcard to his sister.
- 6 August – In Veiparti ved Gudvangen (Sogn og Fjordene district) they take a walk on the shore, then they proceed to Bergen.
- 7 August – Sightseeing in Bergen.
- 8 August – They travel to Kristiania (today Oslo).
- 10 August – From here they leave for Copenhagen. They plan to spend 2-3 days here, then after a further 2-3 days in Berlin they would return home *on 17 or 18 August*.
- 26 August – Already in Rákoskeresztúr, Bartók writes Zoltán Kodály: “I am writing with hands filthy of the proofs – I have been sitting up to my ears in them for a week already. Of the 260 sheets of orchestral scores imposed on me [one volume of the Liszt Complete Edition] I finished about half”, then he gives an account of their summer journey and his experiences.
- 7 September – Repeat exams at the Music Academy. Bartók does not sit in, because he has no concern.
- 9 September – He writes a postcard (in French and Hungarian using Greek letters, and in Hungarian using Cyrillic letters) about his itinerary of the following week to Mrs Zoltán Kodály.
- 12 September – According to this itinerary, he goes to see the Kodálys; he even sleeps over because the folk songs require a lot of work; he is planning to visit them again *on the 19th*.
- 20 September – The Ministry of Religion and Public Education settles an annual family support of 200,- K (crowns) under No. 126597-1912 by right of his son, Béla Bartók Jnr. – Bartók is preparing for a Pozsony visit of 4-5 days, but this would probably be postponed until after 3 October.
- 2 October – From Rákoskeresztúr he writes Etelka Freund that he would like to go and have lunch with them preceding a concert rehearsal on or around 19 October.
- 3 October – He asks the Music Academy for a letter of recommendation

concerning a collecting tour in Russia, where he intends to collect Chuvash, Tartar, and other folk songs. – Etelka Freund is inquiring about the aforementioned stage rehearsal, to which Bartók answers: “A totally uninteresting stage rehearsal for a concert organised in memory of our Grandfather”. (The 101st anniversary of the birth of Ferenc Liszt.)

19 October – Stage rehearsal of the *21 October* pupils’ concert dedicated to Liszt’s memory, at which Ilonka Kabos and Tibor Szatmári play the piano, Erzsi Murányi sings, and Alisz Benkő also participates. *On the 25th* Liszt’s *Tasso* is performed. Bartók presumably listened to the first programme.

At the end of October he goes to Transylvania on his usual trip around All Saints Day. He also visits Bucharest where he meets Kiriác.

1 November – They write a joint postcard to János Buşîŝia in Belényes.

2 November – Letter to the president of the Romanian Academy.

3 November – Still in Bucharest he writes a postcard to his mother in Pozsony and to his sister in Szilad. In the latter he mentions: “Everything is quiet here as yet, although we are only 2 hours away from the Bulgarians”. (It was at this time that Romania attacked Bulgaria worn out by the first Balkan war.) He also writes Etelka Freund. In Bucharest he meets Jon Bianu, who is asking for information concerning the state of Romanian folk song collecting.

7 November – Already in Rákoskeresztúr, he sends a letter in reply to Secretary-General of the Hungarian Ethnographic Society, Sándor Solymossy, undertaking a presentation about folk instruments. (This didn’t happen eventually; earlier he had written articles on the topic, one in the monthly *Ethnographia* entitled *The Instruments of the Hungarian People I and II*, later one in the *Music Review* entitled *Primitive Folk Instruments in Hungary*.)

There were heating difficulties due to the cold November weather.

15 November – For this reason he writes from Rákoskeresztúr to one of his

private pupils, Boriska Kormos in Gyöngyös to come see him only *on 19 November* at the Kodály's Budapest flat in Áldás Street, where he will give the cancelled lesson.

Around 22 November – He is looking for yet another contact: he writes folk song researcher Tiberiu Brediceanu in Nagyszeben (Szeben county), inquiring about his collecting in Ugocsa county to avoid double collecting.

6 December – Once again he sets out on a collecting tour in the southern region, this time in Valkány (Torontál county); the Hungarian National Museum issues a letter of recommendation for him (under No. 1299/1912) *on 7 December* in support of folk song collecting, but it was too late to be taken along.

11 December – He is collecting in Sárafalva (Torontál county), then breaks his trip.

16 December – From Rákoskeresztúr he writes in detail about his planned itinerary for folk song collecting to Sámuel Bobál evangelical pastor of Egyházmarót (Hont county) and to Tiberiu Brediceanu in Nagyszeben, then leaves for Temesvár.

21 December – The sub-prefect of Temes county calls upon authorities in his letter No. 43666/1912 to support Béla Bartók's folk song collecting tour. He travels from Temesvár radially to the individual communities:

22 December to Keviszöllős (Torontál county), from there to Széphely (Temes county);

23 December to Széphely, then to Gilád (Temes county);

on 24 December he collects in Gilád, where only men sing, while

on 26 December in Széphely again only young girls and women sing. – He writes his wife in Budapest that collecting went poorly at first, but later he got a better guide and managed to collect precious material, mainly ballads.

27 December – He proceeds towards the south, to Alibunár via Versec

(Torontál county).

28 December – He collects in Alibunár, on the 29th in Petre (Torontál county).

Denta of Temes county and Tolvád, Bánlak, and Újözora of Torontál county are also registered as origin of the folk songs collected at this time. He collects about 200 songs in all.

31 December – Running out of cylinders, he returns to Budapest.

1913

1 January – Upon arriving in Budapest he stays with the Kodálys. – He writes his wife staying in Szilad Puszta that she would not be late returning home only on the 10th, because until then he intends to go to Hont county, where (according to Sámuel Bobál's message) he was expected and there would be enough singers. He describes at length the contents of the 222-line long ballad from Petre (also mentioned to Bușiția at this time), and also speaks of having bought 3 pre-oboe-like instruments called 'caraba'.

He intended to go to Hont county again *after 15 February*; during this period he noted down songs from the communities of Egyházmarót, Bakabánya, and Méznevelő.

1 February – In Kecskemét the Kecskemét Choral Society organised a "Kuruc Evening" where Bartók played his own pieces: 2 *Burlesques*, 10 numbers from the 14 *Bagatells*, *Rumanian Dance No. 1*, *Bear Dance*, *Evening in Transylvania*, several pieces of *For Children* for the first time in a row, finally *Allegro barbaro* which was a world premiere.

He continues his southern collecting tour broken in December.

14 February – He travels to Arad, where, due to a delay of 1 hour, he misses his train connection.

15 February – Thus he writes from here to his wife in Rákoskeresztúr:

“I spend 24+14+30 hours collecting, 16+7+6+12 hours on trains. Abominable connections.”

16 February – He is collecting in Mezőzsádány (Temes county). (Instead of the official name he mentions the place as Temeszsádány.)

17 February – He travels from Temesvár to Fény (Torontál county) to collect, via Módos.

18 February – He continues in Ócsanád, or rather in Nagycsanád (Torontál county).

19 February – He begins his journey home on the route Apátfalva–Arad.

20 February – He arrives in Rákoskeresztúr at daybreak.

26 February – The Philharmonics perform *Two Pictures* in Budapest.

At the end of February there are considerable political demonstrations in Budapest, workers are preparing a strike.

1 March – Bartók writes from Rákoskeresztúr to Boriska Kormos in Gyöngyös: “If the great strike breaks out on Monday or Tuesday, I have to put off the lesson until the 11th”. – The strike is cancelled.

4 March – Thus Bartók gives the lesson.

He utilises Easter vacation going on his already carefully pre-arranged collecting tour in Máramaros.

14 March – He sets out for Máramarossziget where he arrives on the 15th. Pastor Jon Bírlea comes to meet him by car, and takes him to their home in Jód (Máramaros county).

19 March – The widowed Mrs Béla Bartók sends him a newspaper article from Pozsony to Bartók’s Szurdok (Máramaros county) address, according to which “The Opera House accepted a new ballet entitled The Wooden Prince. Its premiere will be held next season”. (This was eventually left for 1917.)

23 March (Easter Sunday) – Bartók retrieves his forwarded letters at the post office of Szurdok.

25 March – He spends his 32nd birthday in Dragomérfalva (Máramaros county), from where he writes a joint postcard with Bírlea to János

Bușița. Bartók writes that he is satisfied with the results so far. In Szurdok he also posts a letter to his mother. During this collecting trip he gathers about 200 songs in 11 communities: in Jód, Alsóvisó, Kisbocskó, Dragomérfalva, Izakonyha, Petrova, Sajómező, Glód, Mikolapatak, Nánfalva, and Váncsfalva.

27 March – He travels home from Máramaros to Rákoskeresztúr.

31 March – From there he writes about getting ever nearer to the end of the volume of the Bihar collection to D. Kiriac in Bucharest, and that he has been to the Bánság three times (in March and December of 1912, in February of 1913) and on the last occasion to Máramaros.

8 April – He writes T. Brediceanu in Nagyszeben, suggesting in a letter that they publish their Máramaros collections in a joint volume, also containing about 60 melodies they both noted down. He asks to be the editor. (Finally he published only his own collection.)

He plans a collecting tour for the summer in North Africa. Much administrative work is required for its arrangements. On 10 April he is to go to Vienna, probably in connection with his passport, while he asks composer Géza Vilmos Zágon to intercede on his behalf in Paris for a letter of recommendation to Algeria.

17 April (and shortly afterwards once again) he writes Head of the Music Department of the Hungarian National Museum, Kálmán Isoz about the appeal concerning his passport.

20 April – He appears at the matinee of *Nyugat*. Béla Balázs's mystery was performed, *The Bluebeard's Castle*, without music, getting very bad reviews.

After this his activity as a pianist has been almost nonexistent for four and a half years; until November 1917 he had only one public appearance in October 1915.

24 April – From Rákoskeresztúr he writes Jon Bianu in Bucharest that the proofs of the Bihar collection are ready, and he would now set out to prepare the manuscript of the Bánság collection for print. He suggests

to use the official Hungarian names for the communities everywhere, with the Romanian names in brackets.

- 26 *April* – He writes Bianu additional notes to his previous letter, and expresses his hope that the publication can come out by the end of May.
- 3 *May* – He writes Géza Vilmos Zágon again concerning his trip to Algeria, writing with confidence that he is not afraid of heat, being used to it also here at home.
- 10 *May* – His passport (No. A. 051365, valid for Europe and Africa) is issued upon exceptional authorisation (No. 73141/1913) of the Ministry of Defence, for the purpose of “Study” .
- 16 *May* – He urges Jon Bianu (from Rákoskeresztúr) for the additional proofs (introduction, cover, etc.) of the Bihar collection, so that he could check it already before his departure.
- 31 *May* – Mr and Mrs Bartók set out for their trip to North Africa.
- 4 *June* – They arrive in Marseille, where they buy a round tour train ticket for 2, valid for the territories of France, Algeria and Tunis.
- 5 *June* – They take a boat from Marseille to Philippeville (Skikda after 1970). During their stay in Algeria they went round the route Philippeville (Skikda)–Krouba (El Kroub)–El Guerra (El Guerrah)–Biskra–El Guerrar–Algiers.
- 11 *June* – The collecting gets started. He also had a letter of recommendation from the Governor of Algeria which proved to be really useful. They spend three days in Tolga, then some time also in Sidi-Okba and El Kantara.
- 19 *June* – Bartók writes letters of thanks from Biskra to Kálmán Isoz in Budapest and Géza Vilmos Zágon in Paris. At this time he is already complaining about the excessive heat that began undermining his health.
- 24 *June* – From Constantine he already informs Buşîia about having to go to Algiers for a medical treatment. – He writes a postcard to the

weekly 'Ugocsa County' of Nagyszöllős.

He has an accident in Algiers, his leg is injured, so they need to stay there for about 10 days and can leave for Europe again only afterwards – going first to Grenoble (where they catch the French national holiday of 14 July), then to Chamonix.

18 July – They arrive in Zermatt, also followed by Bartók's sister-in-law, Herma Ziegler.

20 July – The sisters take an excursion on the route Martigny (Valais)–Vernayez.

22 July – They go to the Gornergrat where – for the first time since his injury – Bartók is also accompanying them.

They had left the African luggage in Algiers, and the Richard Heckmann firm posted it at this time to Trieste, from where the S. and W. Hoffmann firm forwarded it to Rákos *on the 24th*.

Around 26 July – They leave Zermatt, then spend 2 days in Milan and Venice respectively.

1 August – They arrive home.

One suitcase of their African luggage arrived *on 31 July*, which they receive after clearance *on 4 August* in Rákoskeresztúr.

5 August – Letter to the S. and W. Hoffmann firm in Trieste concerning the other chests, to which the answer is: they were registered to the steamboat "Tisza", with no further information at disposal.

His wife and little son travel to Szilad.

10 August – Bartók does a bit of gardening.

11 August – He writes in a detailed account to his wife: "Here I note down a daily 7-8 cylinders, edit the hash of the Tót folk songs, read a bit of Romanian. Nothing more". He is also preparing to go to Szilad, where he intends to sleep and eat for 12 hours, work for 6-7 hours "and walk and jump around for the rest".

16 August – He leaves for Szilad.

22 August – From here he replies to Géza Vilmos Zágón's previous offer,

stating that he doesn't wish to participate in any action, because after the fruitless toils of 8 years the way he sees it he hasn't achieved a thing either as a composer or as a performer abroad, the *Bluebeard* is not performed; so he is withdrawing completely, composing for his drawer at most (all the same he mentions that the Opera House ordered a one-act from him!), and he will put all his energy into collecting folk songs.

5 September – He arrives home with his family for the start of the school year on route Vésztő–Kótpusztá–Gyoma–Rákoshegy.

During the autumn, beside teaching, he is engaged first of all in editing folk songs of Máramaros and Hont county simultaneously.

3 November – He writes Sámuel Bobál in Egyházmarót regarding the material of Hont county, that he transcribed the collected 180 songs, and due to the melodic riches of the region he intends to return there on 21 November and stay until 25 November to collect as many songs as possible in Apátmarót, Egyházmarót, and maybe also in Lissó.

2 December – He gets his train pass for the year 1914. – His publication of the Romanian folk songs in Bihar county is issued in Bucharest entitled *Cântece populare românești din comitatul Bihor [Ungaria]* which gives him great joy, and he is doing his best to prepare his Máramaros collection for print with renewed strength.

10 December – He writes a detailed proposition to the Romanian Academy of Sciences about the preparation of the publication. He stresses the point that it would be more favourable to cut the scores instead of printing them, both from a scientific and a typographical point of view. As it seems insolvable in Bucharest, he recommends the Röder firm of Leipzig for the task.

18 December – The manuscript is complete, Bartók sends it to Jon Bianu in Bucharest, repeating his proposal of 10 December. On this same day he posts the copy of his 10 December letter to Dimitrie Kiriác, and explains the logic of his system in organising melodies; he also writes

to János Buşîia in Belényes. Then being relieved of this work, during the Christmas holidays he sets out toward a new territory, Hunyad county.

Between 21 and 28 December he makes 82 recordings, *on the 26th* he is collecting in Paucsinesd.

28 December – From Várhely (Hunyad county) he writes his wife in Budapest (who spends the holidays at her parents') that he is using the hundredth cylinder already. "The number of folk songs here is incredible." The same day he even writes her a postcard: he has used up 110 cylinders already, and, save for his night's rest, he is collecting ceaselessly.

During December he collects in Hunyad county, in the communities of Lelesz, Óhábasibisel, Nuksora, Paucsinesd, Malomváz, Feresd, Gyalár, Várhely, and Cserbel.

WAR YEARS 1914–1919

1914

- 4 January* – Not long at home he is already busy with the Slovakian collecting.
- 23 January* – He travels from Budapest to Teszér and Egyházmarót via Ipolyság; he is collecting there and in Lissó, also in Berencsfalu and Bakabánya or from singers coming from these places.
- 27 January* – He returns home to Rákoskeresztúr via Ipolyság. He spends February in Rákoskeresztúr (*on the 10th* he goes to Budapest), he is working on the edition and publication of his Romanian folk song collection.
- 13 February* – He writes János Buşîia in Belényes that he is in preparation for another collecting in Bihar starting *on the 21st*, but in the meantime he wants to present to the Hungarian Ethnographic Society some of the results of his collecting in Hunyad county. For this purpose he intends to bring 2 musicians (bagpipe player and flutist) and 2 female singers to Budapest from Cserbel, one of the most secluded communities, so that they show their folk songs in person. He organises the program together with the Secretary-General of the Ethnographic Society; he states his proposal already *on the 13th*, complete with an estimation of the expenses, *on the 14th* he writes about the details of the trip, and *on the 20th* he fixes the date of the presentation.

- 21 *February* – He travels to Bihar, where he collects songs originating from the communities of Biharkaba, Havasdombró, Sólyom, Belényesörvényes, Pócsafalva, Cigányfalva, and Tenkeszéplak.
- 10 *March* – From Rákoskeresztúr he keeps on organising the performance of the Cserbel people, *on the 14th* he invites Etelka Freund to attend.
- 18 *March* – He gives his presentation entitled *The Music Dialect of the Romanian People in Hunyad*. The participants are given a feast at the Bartóks' flat in Rákoskeresztúr, and Bartók shows them the sights of Budapest.
- 24 *March* – He writes an account of his presentation to János Buşîția in Belényes.
- 25 *March* – His mother visits him in Rákoshegy on the occasion of his 33rd birthday; she travels home *on the 26th*, Bartók accompanies her up to Budapest.
- Afterwards he is making preparations for another folk song collecting tour.
- 3 *April* – He travels to Marosvásárhely together with his wife, where they stay at Dr. Károly Ziegler's (his wife's cousin), and set out from there, both on their separate collecting tours.
- 4 *April* – Bartók fills 14 cylinders with melodies in Disznajó (Maros-Torda county), from where *on the 5th* he writes his wife in Marosvásárhely that the collecting is progressing nicely, and describes in detail the melody types collected. He collects *on the 6th* in Marosliget then in Marosvécs, *on the 7th* in Felsőrépa from where he writes a postcard to János Buşîția (posting it in Görgényszentimre), then he proceeds along Idecspataka–Libánfalva–Görgényhodák.
- 9 *April* – He goes from Görgényorsova to Kincses in heavy rain, in the evening of *the 11th* he arrives in Nyáradremete where he spends several days.
- 12 *April* (Easter Sunday) – He writes first a postcard then a long letter to his wife in Marosvásárhely about the difficulties and results of the

collecting.

13 April – He continues the letter still in Nyárádremete, then *on the 14th* collects in Nyárádköszvényes, *on the 15th* in Jobbágytelke and *on the 16th* along the route of Görgényorsova–Kincsesfő–Felsőoroszi–Nyárádremete.

In the meantime his wife is collecting on her own (the folk songs from the communities of Nyárádtő, Nógrádtő, Marosliget, and Mezőszabadi are presumably her collection).

17 April – Bartók collects in the community of Bala, *on the 18th* in Körtekapu.

20 April – He sets out for home.

21 April – At dawn he arrives in Rákoskeresztúr.

22 April – He already teaches at the Music Academy.

23 April – He pays a passport charge of 8 K (crowns) at the council of Rákoskeresztúr for his summer journey.

24 April – He sends a letter to Klára Chitz in Vienna with thanks for her text revisions (it's probably concerning the pieces of the Bartók–Reschofsky *Piano School Book*).

30 April – In Budapest his passport (No. 039899, valid for Europe) is issued for the purpose of “study tour”.

Bartók's folk song collecting and transcriptions are not received everywhere with comprehension. Some circles watch his activities with jealousy even in Romania. In Moldavia the periodical *ezatoare* issued at Flticeni attacked his Bihar collection, questioning its authenticity. Bartók was defending himself against the attack. At this time his point of view is still a willingness to fight for a cause when he is certain of being right, at least here he can defend himself with unambiguous facts, unlike against those criticising his activity as a composer. He writes his refutation with scientific thoroughness.

20 May – He sends his writing to Jon Bianu in Bucharest asking to get it published in the *Convorbiri Literare*. At this time he even has hopes

as yet of raising scientific interest with his article. At the same time he asks for a letter of recommendation for his planned collecting tour in Moldavia.

22 May – He also writes Bușiția about the refutation, and is inquiring about developments.

He is thinking about another Arabian collecting tour parallel to the plan of the Moldavia trip.

27 May – As a first step he writes music writer Michael D. Calvocoressi in Paris, inquiring about chances for a Paris publication of his Arabian collection.

28 May – In another letter he writes the exact time of his trip to Moldavia to Jon Bianu, who promised to help him and informed him that the refutation would be published in the *Convorbiri*.

This is the period of the private exams at the Music Academy which means a lot of work. Of the 226 people taking the exam 167 are successful.

2 June – From Rákospesztúr he writes his mother that he is preparing to go to Paris on the 18th (this got delayed later on); he is very busy because “the ballet is being prepared”.

5 June – He writes Bușiția that the “*Convorbiri*” article will be published.

7 June – He writes detailed instructions to his nephew Ervin Voit for the drawing of the cover for the *3 Folk Songs from Csík*, putting a strong emphasis on Hungarian characteristics.

15 June – He asks Imre Waldbauer in Paris to procure him a place to stay and organise his meeting with Calvocoressi, about which he also writes Calvocoressi the same day.

19 June – He buys his train ticket, leaves for Paris on the 20th (together with Mrs Zoltán Kodály), and arrives there in the morning of 21 June.

He presents his Arabian collection. His intentions for collaboration are met favourably, and headed by Professor J. Brunot from the Sorbonne they agree to continue negotiations during the wintertime.

28 June – Crown Prince Franz Ferdinand and his wife are murdered in Sarajevo; Bartók – normally very sensitive to political events – disregards this so completely that he doesn't even hint at it in his letters.

14 July – He spends the national holiday still in Paris, then travels to Normandy.

16 July – He is in Caen, *on the 17th* in St. Lô.

18 July – From Coutances (Manche: St. Lô) he writes his subsequent travel plans to his wife in Budapest; he is gushing to János Buşîia about the beauties of France, beside confirming his Moldavia travel plans for August. In the evening he travels on to Granville, where he spends several days.

21 July – His weight (checked on street scales) is 52.3 kilograms.

Around 25 July – He returns to Paris where he intended to remain *until the 27th*, yet leaves France at almost the last second before war breaks out, thus escaping being interned, and travels to St. Ruprecht, to his mother vacationing there.

28 July – He returns home.

Bartók's response is published in the July-August (VII–VIII) issue of the *Convorbiri Literare*, about which he is very glad.

Bartók is hit extremely by the breaking out of the world war. He predicts that one day we would pay severely for being pro-German.

The African journey becomes impossible, the Moldavia one is uncertain. It takes Bartók two months to organise his thoughts, and as folk song collecting is out of the question for the moment even in the homeland, he would like to secure the already existing material.

27 September – From Rákoskeresztúr he writes Jon Bianu about his hope that peace will be maintained at least between Hungary and Romania, and maybe the Máramaros collection can be published.

At the beginning of October in a letter he asks Sámuel Bobál to return him his manuscript having remained in Egyházmarót.

In the meantime the Russian army crosses the Carpathian Mountains, invades Máramaros, and further advance is to be expected.

5 October – Mrs Bartók writes the widowed Mrs Béla Bartók in Pozsony thus: “Béla sees everything in the darkest way ..., what will happen to his cylinders when the Russians come, and then the cholera. Now he brought 12 pieces of colour pencils to Sonny from Pest”. (This was remarkable because Bartók hardly ever bought presents.) Bartók begins to pack his cylinders, manuscripts, although he doesn’t really know where he could save them. (At this time improvised defensive trenches are being dug already around Budapest and even around Pozsony.)

12 October – Bartók’s brother-in-law, his wife’s brother, First Lieutenant Károly Ziegler dies a heroic death in Majdánka (Máramaros county).

21 October – Mrs Zoltán Kodály pays her condolences in Rákoskeresztúr – Mrs Bartók writes her mother-in-law: “Béla is very kind and good to me”.

4 November – Another letter from Mrs Bartók to Pozsony: “There is a lot to write now, i.e. Béla would like to note down his cylinders still at home, we make copies, he would like to find a safe place from an accidental Russian invasion. – I only wish we were already done with enlisting”.

7 November – Bartók writes Jon Bianu again concerning the Máramaros publication; he offers to raise an advance of the expenses for the Röder firm in Leipzig, at least something should happen.

11 November – In Szilad Bartók’s little sister, Mrs Emil Tóth gives birth to her third child (Éva). At the end of November Mrs Bartók travels there with her little son to help.

Upon reaching the regular age of military obligation Bartók had been qualified unsuitable for military service in 3 consecutive years.

28 November – All the same, due to the outbreak of war he had to go again to a conscription in Gödöllő. The conscription excites him

exceedingly; he doesn't sleep that night, goes in to Budapest already at dawn and from there back to Gödöllő. After being found unsuitable, he sends a telegram to his mother: "I was thrown out even the fourth time". He goes up to Budapest to the Kodály's.

29 November – From here he describes the circumstances of the conscription in really long letters to his wife in Szilad and to his mother in Pozsony: "... And at 13:30 I was already standing in a naked row in front of the supreme tribunal ... As far as I could judge, in that row of twenty I was the weakest". Mrs Kodály adds a postscript to both letters, writing that Kodály would go to the conscription on 12 December.

3 December – From Rákoskeresztúr Bartók writes his wife in Szilad, that if it is necessary and good, she should stay on.

With the passing of time he thinks again that he could continue his work of collecting, but his mother writes *on 9 December*: "I hardly believe you could go collecting this year, they would take it badly if anyone wanted to make people left home sing".

27 December – Bartók writes again to Jon Bianu in Bucharest about the difficulties regarding the publication of the Máramaros volume.

1915

19 February – He writes Bianu again, alluding to his December letter left unanswered. He informs Bianu that he is planning to go to Leipzig during the cutting of the Máramaros volume, and hopes to find the means to publish the opus after the war.

He is still restless about the unfinished folk song collecting. He notes down a few Slovakian songs in Rákoskeresztúr, then travels to Zólyom county during the Easter holidays.

3 April – On the train from Fülek (Nógrád county) to Besztercebánya he writes his wife in Szilad. He gives a detailed account of the household

situation at home, and warns her about letters being censored, so “We better take care! And leave revealing our true thoughts until after the war”. In the evening he arrives in Besztercebánya.

4 April (Easter Sunday) – He starts his collecting tour; he notes down folk songs originating from the Zólyom communities Hédel, Perhát, Erdőköz, Szelcse, Nagyrét, Benesháza, Erdőbádony, and from Barsbaracska.

9 April – He travels from Besztercebánya to Benesháza via Zólyombrézó.

13 April – In the afternoon he arrives home in Rákoskeresztúr.

During this period he also finds time for composing, he keeps on working on *The Wooden Prince*, but this year even *Sonatina* is in progress and the results of his Romanian collecting: *Rumanian Folk Dances* and *Rumanian Christmas Carols* as well. – He gives private lessons.

9 May – He writes Anna Pataky to come to her lesson *on the 10th*.

His wife got a severe eye infection which she intended to get examined in Vienna. On the way there she visits her mother-in-law in Pozsony.

14 May – Bartók writes her there, asking her to bring appliances and instruction manuals for insect collecting from Vienna.

20 May – He writes János Buşîţia how much he is worried about the effects the coming events of the war might have on Transylvania, and gives an account of his success in collecting folk songs again, just like in the most peaceful of times. “As if the peasants weren’t bothered by the war at all, they are so merry, so carefree.”

In the evening he goes to Budapest to welcome his wife and little son arriving from Pozsony.

28 May – He buys 3 boxes for insect collecting, 1 softening board and 1 insecticidal jar from Budapest Calderoni Ltd. for 29.40 K (crowns).

As the school year ends, his wife and her mother go to Vienna where Mrs Bartók has eye surgery.

- 9 July – From Budapest Bartók travels to Besztercebánya, then *on the 10th* proceeds to Hédél (Zólyom county) where he stays with teacher Gasparik's family.
- 14 July – From Hédél he sends news to his mother that he arrived to this really beautiful land, and that his wife underwent surgery.
- 17 July – He writes his wife in the Neubauer guesthouse in Vienna: "I thought of you a lot on Wednesday – you endured it bravely, didn't you". He gives an account of having difficulties with collecting, he filled only 4 cylinders so far, it's difficult to get singers due to the war, and meals are also rather poor. "Despite these circumstances I would really like you both to come here for at least 1 week."
- 18 and 19 July – He arranges a big and highly successful round of collecting, probably in Padkóc.
- 20 July – He writes his wife a postcard already to Rákoskeresztúr: "14 cylinders and cca 100 notes so far".
- 24 July – From Hédél he sends his wife a registered letter, organising in detail their journey to him. Beside listing the food and clothing to be brought, he mentions especially that their 5 year old little son should practise mountain climbing in the abandoned gravel quarry of Rákoshegy, so that he could be taken along to smaller excursions. (This worked, there was no problem.)
- 26 July – He urges his wife to answer, *on the 27th* he writes her to bring along binoculars and 100 crowns as well.
He is collecting continuously all the while:
- On 28 July* in Feketebalog, in the month of July songs from Pónik, Perhát, Cserpatak, and Erdőbádony; what's more, in Padkóc he even notes down a Serbian song of Slavonian origin from a young Tót girl serving as maid in Croato-Slavonia.
- 2 August – From Hédél he travels to Zólyom to welcome his wife and their son Béla, from where he writes a letter to his mother about conditions in Hédél, then the family travels there. His wife and little son stay with

him for 4 days, they take many excursions.

6 August – Bartók walks up again to the scene of one of their excursions: “but I didn’t feel like it much ... I felt abandoned” – he writes his wife the next day.

7 August – From Besztercebánya he writes his wife in Rákoskeresztúr. He calls her attention to the reporting obligation and the decree of flour supply. (A maximum of 8 kilograms was permitted per head!)

At this time he begins to take photographs with a Kodak 8×14 camera. He deals with the snapshots and their development with great care.

11 August – From Besztercebánya he sends one of his first photographs in form of a postcard to his sister in Szilad: “These are my eminent old people from Padkócz, who sang many beautiful ones for me”.

For a few days he stays in a wooden hut on one of the Besztercebánya islands of the river Garam.

19 August – From Pónik he writes his mother that he noted down 400 melodies so far, and will go to another village for three more days.

23 August – He is in Garamsálfalva, then *on the 24th* he leaves for home.

25 August – He arrives in Rákoskeresztúr.

During August he is collecting songs originating from the communities Pónik, Mezőköz, Hédel, Perhát, and Cserpatak.

17 October – At the opening of József Rippl-Rónai’s exhibition in the Ernst Museum of Budapest, where Zsigmond Móricz reads out one of his short stories, Bartók plays *Rhapsody* Op. 1. The widowed Mrs Béla Bartók writes her daughter in Szilad: “I can imagine Béla’s great joy at playing in public today”. Rippl-Rónai made a pencilled sketch of him, writing on it: “I give you this scribble, my dear Béla, till I can give you something better”. (Unfortunately “better” was never made.)

22 October – According to his train tickets he probably went to Pozsony and Vienna.

8 November – He went to Gödöllő for a military inspection.

The Budapest Philharmonics make their appearance in Vienna for the first time in the 62 years of their existence. *On 8 and 9 November* they give a representative Hungarian programme consisting of excerpts; part of Bartók's *Suite No 1*. is also performed.

16 November – On a postcard Bartók calls Anna Pataky for a piano lesson *on the morning of 18 November* at 9 a.m., then travels to Besztercebánya, but not before giving his wife instructions on a postcard written from Budapest to Rákoskeresztúr concerning the copying of Slovakian folk songs.

19 November – The Philharmonics repeat their Vienna programme in Budapest, then at the beginning of December in Dresden, with *Suite No. 1* in mutilated form.

In November Bartók is collecting in Pónik (Zólyom county).

With Italy entering the war, the activity of Tango Egisto, Italian conductor at the Budapest Opera House, had been suspended, with even his internment to be expected. Having asked for and being granted Hungarian citizenship, Tango was sworn in *on 4 December*. Thus his work is not further hindered, which has a major impact on the subsequent performance of Bartók's stage works.

7 December – Bartók writes Anna Pataky from Rákoskeresztúr that he expects her for a lesson at the Music Academy *on 10 December*.

10 December – Being informed in the meantime of the performances of *Suite No. 1*, he writes the Philharmonics that he protests most definitely against the mutilation, and asks them not to perform his works ever again, and anyway he has already been in withdrawal from the public for 4 years. (Of course later he calmed down and the connection was re-established; in 1934 he helped the orchestra with advice concerning the performance of precisely *Suite No. 1*.)

12 December – He writes Etelka Freund that he will go to see them *on 17 December*, bringing along the phonograph and showing a lot of Sekler songs.

21 December – He goes to Budapest with his family for Christmas shopping (they can't get on the first train, there is such a crowd).

24 December – They spend Christmas in Rákoshegy.

26 December – Bartók travels to Zólyom county for the fourth time, where on the 27th, 28th and 29th he collects in Feketebalog.

1916

1 and 2 January – He collects in Pónik.

4 January – He sets out for home. On his way from Zólyom he writes a postcard to his sister – “I think I will cease my work for the time being, all the bother with these trains is boring after all” – and to his mother: “I might be in Zólyom county for the last time, at least for now, as long as i.e. the war goes on”. (He will be back already by Easter.)

In January Bartók's sister and family got transferred to another Wenckheim estate, to the Rudolf farm belonging to the community Doboz of Békés county, thus the connection with the Vésztő region ceases for some time.

In the first week of February Bartók travels to Pozsony and Vienna, probably in order to get himself a permission for organised folk song collecting at the military formations.

At the end of February he is ill again.

2 March – The Minister of Hungarian Defence issues mandate No. 2246/elsz. II-1916 for recording marching songs in Hungarian barracks, and the joint Ministry of War gives authorisation for the same under No. 5465/1916.

Conditions of catering and getting provisions are deteriorating steadily.

4 March – His mother writes to Rákoskeresztúr: “You do right to still have your family eat meat every once in a while”.

Around 9 March – He travels to Vienna again, *on the 11th* he visits his mother and aunt in Pozsony.

16 March – He is in Breznóbánya.

23 March – His mother arrives from Pozsony.

25 March – They spend Bartók's 35th birthday together. *On the 28th* his mother returns to Pozsony.

"April 1916" is the date on the manuscript of the Ady song entitled *I Cannot Come to You*, which then got published in the periodical *Ma* (Today) on 15 June 1917.

22 April (Holy Saturday) – He travels to Zólyom county, collects first in Zólyombrézó, then *on the 23rd, 24th, 25th* in Garamolaszka, afterwards he goes to Besztercebánya, where he is guest of Forestry Counsellor Aladár Hubert.

27, 28, 29 April – He is collecting marching songs in the barracks of the 16th infantry regiment of Besztercebánya. In this period it's probably in the barracks that he collects the songs originating from the communities Zólyommiklós and Lópér of Zólyom county, and from Szinóbánya and Dabar of Nógrád county.

29 April – He leaves Besztercebánya for Zólyombrézó.

30 April – He collects in Cserpatak (Zólyom county).

18 May – He gives an acknowledgement of receipt for paper in the value of 100 Guldens, dated 31 May (!) to the Leipzig printing house G. Röder. (Obviously paper bought for the printing of the Máramaros publication.)

The Budapest Opera House is finally working on the performance of *The Wooden Prince*.

1 June – In connection with this Bartók asks for an advance of 400 K (crowns) for copying and other expenses.

23 June – He is in Zólyombrézó.

24 June – He travels back to Rákoskeresztúr.

Between 4 and 6 July he repeats this trip.

11 July – From Rákoskeresztúr he responds Irén Egri, a former pupil of his, accepting to teach the young girl recommended by her, but taking no responsibility for her exam results.

14 July – He notifies Director of the Opera House, Count Miklós Bánffy that “The piano arrangement of the ballet is ready, or rather it is already copied. I can play it for you on the 21st, 22nd or 24th”.

Béla Bartók Jnr reaches school age. Bartók wishes him to receive as liberal an education as possible during the compulsory instruction in religion. So he shows up at the Roman Catholic parish of Rákoscscaba with his son, where he announces his intention to resign.

25 July – He presents himself at the Budapest parish of the Unitarian Church, this being the closest to his way of thinking, and converts to the Unitarian faith together with his son. This fact is registered as 3rd item on the 57th page of the Church's conversion register, under No. 187/1916.

29 July – He travels with his family to Marosvásárhely, where he is guest of Chief Medical Officer Dr. Károly Ziegler (who is doing his military service stationed in his hometown at this time).

Between 6 and 8 August he continues collecting marching songs in the barracks of the 22nd *honvéd* [Translator's note: Hungarian soldier, the word meaning 'protector of the homelands'] infantry regiment of Marosvásárhely. The material originating from the communities Marosvásárhely, Mezőköbölkút, Maroshévíz, Gyulatelke, Pusztakamarás, Marosoroszfalu, Erdőszakál, and Erdőszengyel of this period are presumably all from this collecting. In his 1917 report of the collecting Bartók indicates dates between 6 and 9 August, but on 9 August he is already writing from Rákoskeresztúr to Boriska Kormos in Gyöngyös, giving some advice for her piano studies.

His wife and son still remain in Marosvásárhely.

Between 16 and 23 August he is in Zólyom county again (in Libetbánya and Zólyombrézó).

- 27 August – Romania entered the world war unexpectedly, and its troops invaded the mostly defenceless Transylvania. The practically untrained 22nd honvéd supplementary battalion, including the unit's regimental surgeon Dr. Károly Ziegler, gets commanded to the inner territory of Hungary.
- 28 August – Mrs Bartók still writes to Rákoskeresztúr, that they needn't leave.
- 29 August – In a letter Bartók asks his wife that they return home as soon as possible.
- 31 August – He writes again to Marosvásárhely: "As things stand now – not for my sake, not even for the orchestral score – you must travel home most urgently, I repeat, *no matter how*". But this letter doesn't arrive in time anymore.
- 3 September – The supplementary battalion sets out for Kolozsvár through the Mezőség region, Mrs Bartók, for lack of any other solution, accompanies them with her little son.
- 8 September – They arrive to Kisbács (Kolozs county) via Kolozsvár.
- 13 September – Bartók informs his mother about the doubtful situation in a registered letter.
- 15 September – He writes again that on 14 September he received the official notice from Nagyszalonta about his wife and son being this side of Kolozsvár.
- Afterwards the battalion got to Gyoma (Békés county) from where Mrs Bartók and her son travelled home. By the end of September they were already in Rákoskeresztúr. – In the meantime on 26 September Bartók was again in Besztercebánya.
- 4 October – Mrs Bartók's account to her mother-in-law: "Béla is well, he eats a lot. He kept his fingers crossed now for Tango who might be booed out [due to Italy having entered the war, Egisto Tango of Italian origin had problems] and consequently the performance of the ballet doomed; but there was no trouble, thank God".

31 October and 1 November – *Two Pictures* Op. 10. is presented in Zurich with Volkmar Andreae conducting.

Színházi Élet (Theatre Life) gives notice in their issue of 29 October–5 November 1916: “Very few know about a new ballet that looks like becoming the musical sensation of this season. It’s entitled *The Wooden Prince*, and its music is written by Béla Bartók whose first stage composition our musician circles are looking forward to with the utmost interest. Bartók had just finished the orchestration of the ballet, and he already played his new opus at the Opera House for Commissioner Count Miklós Bánffy and Director Aurél Kern, who listened with exceeding enthusiasm. Count Bánffy set about the design of the stage scenery at once with feverish haste”.

7 November – Bartók hands in the piano arrangement and the already finished parts of the orchestral score of *The Wooden Prince* to the Budapest Opera.

8 November – Mrs Bartók writes Mrs Emil Tóth in Doboz: “Béla handed in one-third of the ballet at the Opera –, he is getting started with the orchestration of the other two-thirds now. One piece for mixed choir of his will be performed in December (he made polyphonic arrangements of Tót folk songs)”. (On 5 January the Hungarian Women’s Choir Society performed *Four Slovakian Folk Songs* for mixed choir, with piano accompaniment.)

18 November – Bartók catches a bad cold that lasts even *on the 23rd*, so he can’t go to Budapest during this time.

4 December – He writes Anna Pataky that he is expecting her for a piano lesson at the Music Academy *on 5 December*.

During December his wife is getting sickly.

On 14 December she goes to her parents’ in Budapest to be examined, and it is discovered that she has got a pulmonary infection.

Károly Ziegler Snr and his wife (Mrs Bartók’s parents) live already at 4 Szilágyi Dezső Square; this will be the Bartóks’ flat between 1922

and 1928.

22 December – Upon his wife's insistence Bartók – who is working on the orchestration of *The Wooden Prince* – travels to Tőkésújfalú (Nyitra county) where he can continue his work in peace in Count Ágost Haupt-Stummer's manor.

23 December – He arrives in Tőkésújfalú via Nagybossány, with a one-hour delay, and from there *on 25 December* he writes his wife: "Here everyone, including the last servant, talks in German – this is a German island here in the middle of the Tóts, instead of being Hungarian ... I work with a horribly slow pace, 9 pages in 3 days! ... food is warlike even here, but everything is always perfect, fresh, tasty..."

28 December – He writes again, work is progressing better, he accomplished 7 more pages in 2 days. He is worrying a lot about his wife's health condition: "In case of trouble, please, write, I can return anytime if I am needed". – In the evening he plays the ballet to Haupt-Stummer, then once again *on 29 December* to a guest of the Haupt-Stummers.

31 December – He writes both his wife and his mother that he is preparing to come to Pozsony on 9 January, by then he will be about ready with his work.

1917

1 January – He takes a walk in the forest, and *on 5 January* sends the picked flowers to his wife, enclosed in a postcard. He is worried that she doesn't take good enough care of herself. He is at the end of the 2nd dance of the wooden puppet in the orchestral score.

By then his wife has been having a fever for several days, but doesn't want to ruin Bartók's vacation.

9 January – In the morning Bartók arrives in Pozsony, then *on 13 January* at 10 a.m. he arrives in Budapest. He continues work on

finishing the orchestration at once.

He teaches at the Music Academy on the first four days of the week. Given that his wife is still staying with her parents, Bartók sleeps and works at the Kodály's twice a week.

28 January – Mrs Kodály writes the widowed Mrs Béla Bartók: “By the way, Béla is almost ready now with the orchestral score, and seen that Márta is also better, his high spirits have also returned. Now sometimes he is doing a little work here.”

1 February – He goes to the Kodály's.

2 February – He visits his wife at his father-in-laws’.

3 February – He returns to Rákoskeresztúr.

5 February – He hands in the orchestral score of *The Wooden Prince* at the Opera.

Afterwards his wife travels to Újtátrafüred (Szepes county) where her consumption is treated in the Szontagh Sanatorium; Bartók spends most of his time with preparations for the performance of *The Wooden Prince*.

19 February – He writes his wife from Budapest, from Béla Balázs’: “I slept here ... I.e. he telegraphed me yesterday that the parts are ready, I am free to take the orchestral score to Tango, etc. I rushed in here and started to work on the spot. I am copying the orchestral score, then I will correct parts. The Opera took Violanta off the programme after having chased off Aurél Kern, ..., so that every living soul there could give every ounce of their energy to the ballet ... today I brought to Tango ... pages 1 to 122 of the orchestral score and the whole piano arrangement ... he asked for 30 rehearsals from the Count ... So now as far as it’s possible to say anything for sure, the thing is going to happen at the end of April”. He hopes that even his wife would be cured by then.

20 February – For the duration of his wife’s treatment, he takes his son Béla to his sister’s in Doboz via Békéscsaba, then on the 21st he returns to Budapest.

22 *February* – He gives an account of their trip to his mother, and writes that “The prima and secunda ballerinas at the Opera are dancing merrily to my music”.

26 *February* – From Rákoskeresztúr he writes his wife about their Doboz trip and about the disorder at the Opera, which is even augmented by the fact that Tango is attacked badly for being Italian. One of the rehearsals was attended also by Kodály: “He found things quite good mostly”.

Tango is rather poorly. They can meet in person only at the 28 *February* rehearsal of the Opera, then on 1 *March* in Tango’s flat. He has a bad impression of Tango at first, seen that the conductor is unwilling to bring about the premiere of the opus quickly, he would like to postpone it until the autumn.

2 *March* – Bartók gives an account of these difficulties to his wife and writes: if not for the war and total insecurity, he might not even mind the postponement. Parallel to the preparations for the ballet he is also working on String Quartet No. 2: “The second movement is not really progressing, so I started to work on the third instead, for which I also had themes from two years ago. I would like to finish the whole thing before Easter”. (Eventually it got ready only by the end of the year.)

5 *March* – He also writes his mother about the difficulties at the Opera House and about the ever worsening economic situation, among other things about getting 1 kilogram of sugar for 3 persons per month, and that you can scarcely get even candles. (There was no electricity in the Bartóks’ flat!)

9 *March* – He writes a longish letter to his wife, first giving her medical advice, then about Tango finally giving in, so that the premiere is planned for May. He gives credit for this partly to Kodály: “Zoltán ... kept on chasing Reinitz the whole day to set upon Tango. And Reinitz was really setting ... he discovered that Tango ... was glad to take me on (only me of all the Hungarian composers)”.

15 March – He has to present himself in Gödöllő at yet another conscription of recruits previously exempt; he is found unsuitable again.

19 March – He gives her mother an account of counting on a premiere for *The Wooden Prince* by the end of April, he also mentions the conscription, and asks her to send him tobacco because he needs it badly during the rehearsals at the Opera House.

20 March – He goes to the Kodálys'.

21 March – From Rákoskeresztúr he writes his wife that he is copying pages 112 to 150 of the orchestral score, and it is very interesting work “to explore again the tiniest recesses of the score”. To his mother he writes: “Don't berate Tango, he is the finest conductor I have ever worked with. ... he proved to be excellent so far...”

25 March – On his 36th birthday he copies 7 pages of the orchestral score, so 159 pages are completed.

27 March – From Rákoskeresztúr in a letter to his wife he enumerates the names of his 12 private pupils. He notifies her, that, due to lack of coal, he is moving in with the Kodálys for 10 days, where he will check the parts of the ballet, then travel to collect yet more marching songs.

28 March – He goes out once more to Rákoskeresztúr after a visit with the Kodálys, but already writes his mother: “I will escape from lack of coal to Zoltán's place starting with the 30th”.

31 March – He moves to the Kodálys' flat at 11 Áldás Street for 10 days to correct the parts of *The Wooden Prince*. He writes his wife about being vexed a lot with the Opera House, while still maintaining friendly relations with Tango. “Imagine, they will make a xylophone with a keyboard in order to make easier the playing of these ‘complicated’ modern xylophone parts. Of violas they've got only 6 instead of 12!!! ... What misery ...”

4 April – He writes his son Béla in Doboz, that the ballet will be presented at the end of April and he would be glad if young Béla saw it, too.
– Bartók gets a variola vaccination on this day. To his wife he gives

an account of difficulties at the Opera: “Incredible imbecility prevails; e.g. they didn’t want to hand out the parts” on the correction of which he is now working with Kodály’s help.

10 or 11 April – He travels to Pozsony, where *between the 14th and 16th* he is collecting marching songs at the 13th infantry regiment of Pozsony. “I was glad about the songs and the Tót people, but suddenly my heart grew very heavy that I could not go to a village of my liking to collect; for how long already! and for how much longer still!” – he writes his wife. He finds the results rather poor by the way.

18 April – He writes his wife already from Budapest, that there was only one string rehearsal in all up till then, and it seems there will be no performance until 7 or 8 May.

22 April – In his last letter to Újtátrafüred he is complaining about the bitter cold that prevented him from going to Rákoskeresztúr, and about the Opera where rehearsals proceed slowly and they don’t even have a saxophone, are unable to get one.

His wife has recovered more or less and she traveled to the Emil Tóths in Doboz, where Bartók visits her.

1 May – He arrives back to Rákoskeresztúr with considerable delay.

3 May – He is at his father-in-laws’ in Budapest.

5 May – From Rákoskeresztúr he writes his wife in Doboz that finally the date of the premiere is set for 12 May; Béla Balázs (whom Bartók mentions always by his original name “Herbert”) gave up his free box in Bartók’s favour, but the Opera House was hard to convince to reserve paying tickets (!) for the rest of the interested family members and acquaintances. He mentions that maybe even the absence of the 2 pistons will be felt.

6 May – His answer to János Buşîţia’s inquiring postcard is from Budapest, and he complains at length about the ravages of the war, his wife’s illness and the bad conditions at the Opera. Concerning the 12 May premiere he writes: “People are already anticipating the hour of reckoning with me”.

9 May – He sleeps at his father-in-laws'.

10 May – He is expecting his wife and son from Doboz.

12 May – In the afternoon the three of them go to the Puppet Theatre, to the performance of Béla Balázs's puppet-show *The Fisherman and the Silver of the Moon*, which Balázs dedicated to Béla Bartók Jnr and published in the same volume as *The Wooden Prince* dedicated to Béla Bartók. Bartók found the text of the puppet-show a bit vulgar. – In the evening the premiere of *The Wooden Prince* was performed musically impeccably despite all the sinister omens, with practically unanimous success. – The work was performed again on the 15th, 19th and 28th, with unabated success.

23 May – From Rákoskeresztúr Bartók writes Pongrác Kacsoh on behalf of a former pupil of his, Mrs Fischer b. Stefánia Szalay to be employed as piano teacher.

4 June – He travels from Rákosliget to Budapest; he writes a note into the complaint book of the Eastern Railway Station about the captious behaviour of their employee in Rákosliget. The Central Management of MÁV acknowledged the rightfulness of his complaint on 3 July (under No. 38376/III.) and took appropriate measures.

7 June – He introduces the plan of another tour in Bihar to Buşitia from Rákoskeresztúr; this time he also wants to take along Egisto Tango.

The success of *The Wooden Prince* brought back Bartók's vigour on the one hand, on the other hand it changed the previously negative attitude of the Opera House regarding *Bluebeard's Castle*.

17 June – Bartók informs the Director of the Opera House: "I can check and hand in the orchestral score of the Bluebeard before 15 July".

21 June – He is in Budapest.

7 July – He travels to Soborsin (Arad county) with Egisto Tango.

8 July – Here "collecting ... went quite well considering conditions".

9 July – He and Tango go to Arad, where they stay in a hotel and have lunch with a family called Löwy (Tango's acquaintances).

10 July – They have lunch with a family called Vas. Bartók is collecting in the barrack-camp of the 33rd infantry regiment of Arad, at this time 116 Hungarian, 36 Slovakian, and 53 Romanian songs, “hardly worth the expenses”.

11 July – He is in Soborsin again; he continues the collecting *on the 14th* and *15th* despite having a sore throat with fever.

16 July – He leaves Arad for Doboz with Tango to visit his sister.

The Arad county collection of this period contains songs originating from the communities of Monyoró, Mikelaka, Menyháza, Marospetres, Soborsin, Székudvar, Tok, Torjás, Pernyefalva, and from the town of Arad, collected partly on the spot, partly in the barracks. (Bartók puts the dates of the Arad collecting of marching songs as 16-18 July in his report to the Ministry of Defence, but this seems to be inaccurate due to the trip to Doboz.)

20 July – From Doboz they travel through Nagyvárád to Belényesörvényes (Bihar county) where they stay at forester Izsiás Marele’s. – In Nagyvárád they meet Piroska Hevesi, a former pupil; then they have lunch at Bartók’s cousin Otto Voit’s family.

21 July – Tango falls ill which disturbs their further plans considerably. – On this day Bartók writes his wife: “‘The Evening’ already proclaimed that Bródy had written a Hungarian puppet (!) show for me on Bánffy’s authority, entitled *Vitéz László*.” (The Brave László) “At least now I finally know the title of my opus! There is a use for newspapers after all”.

22 July – He and Tango travel to Belényes for a medical examination.

23 July – During Tango’s next medical examination Bartók returns to Belényesörvényes for their luggage.

24 July – From here he writes his wife, then returns to Belényes.

28 July – He writes his wife from Belényesörvényes again: Tango has got malaria, so they will return. First he planned to accompany Tango only as far as Nagyvárád and go back for excursions “But then I changed my mind. Enough of wandering, I would like to be at home”.

31 July – They travel home via Nagyvárad, Tango to Budapest, while Bartók straight to Rákoskeresztúr.

In August Bartók is ill for a week. As soon as he is convalescing he writes a letter of thanks to János Buşîia, attaching a book by Béla Balázs and another one by Zsigmond Móricz. He also wanted to send *Mysteries* by Balázs, but was unable to procure a copy. – In the meanwhile he is also working on his folk song collection.

13 August – He sends various folk song publications from Rákoskeresztúr to ethnomusicologist Antal Baník in Garamolaszka.

Teaching starts in September.

10 September – He is unable to travel to Budapest because trains are overcrowded, of which fact he duly asks for an official verification.

The Opera House still keeps *The Wooden Prince* on its programme.

29 September – It is performed for the fifth time, and nine more times during the season of 1917/18.

1 October – Bartók writes a report to the Joint Ministry of War about the collecting of marching songs.

10 October – He writes Buşîia: “the ballet is still performed at times at the Opera”, while the premiere of the *Bluebeard* is planned for March. (It eventually became May.) He also mentions an ethnographic concert in Vienna planned for 15 December; this came true only in January. – At the same time he asks Mrs Fischer b. Stefánia Szalay to visit him for an audition in Rákoskeresztúr instead of Budapest.

16 October – From Rákoskeresztúr he sends another report to the Joint Ministry of War.

17 October – He takes all his family to Budapest to attend Ernő Dohnányi's recital, who plays an *Elegy* and 2 *Dirges* among other things. Mrs Bartók writes the widowed Mrs Béla Bartók: “Béla was shining with all his being. We went to the artists' room after the concert”. While Mrs Kodály writes as follows: “Dohnányi, even if a bit late – but not too late – took on himself to interpret Béla with so much love and beauty”.

18 October – He has lunch at the Móric Milchs' (Etelka Freunds) with his family, then has dinner in the company of Béla Környey, Béla Reinitz, Ferenc Székelyhidy, and Dezső Antalffy-Zsiross at Egisto Tango's, from where he returns home to his father-in-law's flat only at 2:30 a.m.

3 November – He writes a longish letter to Egon Wellesz.

12 November – To the Kodálys visiting in Rákoskeresztúr he shows the second movement of String Quartet No. 2, which he is working on at the time. Later he took into consideration some of Kodály's remarks in the composition's final shaping.

He reappears on the concert stage after a long time.

18 November – He plays Debussy's Sonata for Cello and Piano with Jenő Kerpely at the concert of the Waldbauer String Quartet – consisting of Imre Waldbauer and Jenő Kerpely having returned from the battlefield, beside János Temesváry and Egon Korstein.

20 or 21 November – He travels to Vienna where he stays at his future brother-in-law Ede Kankovszky's. This time he is arranging the planned ethnographic concert; he also takes along the translation of his article about Arabian music, looking for a publisher. (The Hungarian original was published in September 1917 in the periodical *Simfónia*, bearing the title *Folk Music of Arabs in the Biskra Region*.)

22 November – He returns to Rákoskeresztúr.

The following week he and his wife visit the Ernő Dohnányis.

3 December – From Rákoskeresztúr he sends an article to Dezső Jánosy (parts 2 to 4 of the treatise *Primitive Folk Instruments in Hungary*). In the accompanying letter he writes sarcastically: "As for the other article requested for the December issue I am not good enough a musician to write it, for this great task much more outstanding musical qualities are needed, like the ones the jury members of the Wahrmann Prize possess".

6 December – He gets his train pass of reduced fares.

At Christmas time he travels to Vésztő–Kertmeg Puszta with his family

to the Emil Tóths', who just got transferred from Doboz to another Wenckheim estate at Kertmeg Puszta, bordering on Szilad. Here he collects a few folk songs at once, some marked as originating from Sarkad (Bihar county), but the informant Zsuzsa Szűcs was at Kertmeg.

1918

4 January – He writes a letter to Egon Wellesz.

He returns to Rákoskeresztúr around this time, while his wife and little son remain in Kertmeg for the time being.

11 January – In the forenoon he travels to Vienna.

12 January – He accompanies Ferenc Székelyhidy who is singing marching songs at a Viennese military history concert. Queen Zita was also present at the concert.

28 January – At Rákoskeresztúr already, he gives János Buşîţia a longish account of the Vienna concert, the wrangling regarding the performance of the songs of nationalities, and that “The premiere of the Bluebeard is beginning to be delayed infinitely...” He writes about the probable publication of the Romanian kolinda melodies, and asks Buşîţia to check the words; and finally he informs him with pleasure that he transcribed *Rumanian Folk Dances* for orchestra, Universal Edition will publish them dedicated to Buşîţia, and they will soon be presented as well.

11 February – At the Music Academy, Budapest premiere of the orchestral version of *Rumanian Folk Dances*, conducted by Emil Lichtenberg.
– At the Opera House a concert is organised for the benefit of the 1st Budapest hussar regiment, Ferenc Székelyhidy sings Sekler marching songs in Bartók's and Kodály's transcription, with Bartók's accompaniment.

- 21 February – The Willem de Boer Quartet performs String Quartet No. 1 in Zurich.
- 24 February – Bartók gets ill, he stays in bed for a week.
- 3 March – He is already present at the Budapest world premiere of String Quartet No. 2, performed by the Waldbauer–Kerpely String Quartet. According to Mrs Bartók's account "It was an absolutely harmonious day. The rehearsal was beautiful, it didn't go that perfectly at the performance".
- 4 March – From Rákoskeresztúr he thanks János Buszija for replying to his 28 January letter, he asks for further text checks, and sends him the Bartók issue of the periodical *Ma* (Today), displaying on its cover Bartók's portrait painted by Róbert Berény.
- 29 March – István Thomán writes to Rákoskeresztúr: "Menyhért Lengyel would be terribly happy if you put music to the Mandarin. Write me when you come for lunch, I would also invite him to make you two meet".
- 1 April – Bartók sends a report to the Joint Ministry of War again.
Universal Edition of Vienna is showing an increased interest in Bartók's works.
- 26 April – Mrs Bartók writes her mother-in-law: "U.E. is negotiating with Béla, the contract is for 6-10 years, they would publish 4 pieces each year. – Rehearsals for the Bluebeard start on 5 May, the performance can be expected for around the 20th".
- 4 May – Bartók is rehearsing in the Zieglers' Szilágyi Square flat with Oszkár Kálmán, the singer of the *Bluebeard's* title role.
- 5 May – He goes to the Waldbauer String Quartet's rehearsal, then in the evening he takes his son Béla to the Opera House to the performance of Miklós Radnai's piece, *The Infanta's Birthday* and Poldini's *The Tramp and the Princess*.
- 7 May – He returns Antal Baník his manuscript collection to Garamolaszka. – In the evening he accompanies Oszkár Kálmán at Kodály's composer's evening. The rest of the programme with the participation

of the members of the String Quartet Waldbauer: Duo for Violin and Violoncello, Sonata for Solo Violoncello, and String Quartet. According to Mrs Kodály there was a huge tempest at the concert.

9 May – Mrs Bartók invites János Buşîția for the premiere of the *Bluebeard*, which was planned for approx. the 24th.

10 May – In Vienna, at the evening of the periodical Musikblätter des Anbruch, the Waldbauers play String Quartet No. 2.

24 May – Premiere of the *Bluebeard* conducted by Egisto Tango. The two characters are: Oszkár Kálmán and Olga Haselbeck. In the second part of the evening the 14th performance of *The Wooden Prince*.

25 May – The *Bluebeard* is performed again, then twice more during the season, followed by further four occasions during the next season between 5 October and 12 January 1919.

4 June – Bartók reaches two agreements with Universal Edition; one about the publication, performance and translation of the stage works, the other concerning composer's rights.

6 June – He reports on this with great joy to Buşîția: "Such offer might never yet have been given to a Hungarian musician by a publisher from abroad. ... At any rate this contract is my greatest success as a composer so far". He also writes about his summer plans, he is preparing to visit Szováta and Belényes, but only the latter came true.

20 June – The local board of Rákoskeresztúr summons him about matters regarding his flat, because its owner has set up different claims.

21 June – He meets Menyhért Lengyel, and they reach an agreement setting *The Miraculous Mandarin* to music.

At the beginning of July instead of Szováta he travels to Kertmeg Puszta to his sister to gain weight.

4, then 12 July – He writes a postcard to Buşîția about his planned trip to Belényes which Buşîția intended to arrange on horseback (this eventually really happened with some complications), furthermore about having quit smoking, but he would take along cigarettes for tips.

Between 10 and 14 July – From harvesting young girls he collects 90 folk songs, among which 25 new melodies and many marching songs.

14/15 July (with double dating) – He writes a longish letter to his wife in Rákoskeresztúr; he lets her know gladly that his weight went from 46 kilograms to 49 kilograms in 10 days, despite the provision difficulties present even there. As far as his health goes he feels fine, he is doing gymnastics regularly.

He is preparing to go to Belényes on the 20th, but upon Buşîţia's request he sets out already *on the 18th*.

19 July – He arrives in Belényes, from where they cannot yet proceed.

21 July – Mr and Mrs Kodály arrive in Belényes on their way to Biharfüred – due to difficulties in travelling further, they spend the night at the Buşîţias'. Later Bartók visits them in Biharfüred.

23 July – From Belényes Bartók writes his wife in Rákoskeresztúr (based on the contents the letter might have been written on the 24th, with a mistaken dating): they would finally set out for the alps in the evening. They go on horseback with Buşîţia, taking along also a spare horse and all the necessary food and paraffin. Their destination is Ponor (last post Józsikafalva) of Kolozs county. – Their collecting tour lasts for about 2 weeks.

8 August – He is in Gödöllő, probably on business regarding his flat.

15 August – He sets out on his last Hungarian collecting tour, going to Felsőszászberek puszta (Jász-Nagykun-Szolnok county) belonging to the community Besenyszög in the middle of Hungary, where he is guest of big landowner Count Adolf Kohner. In the fifth year of the world war, here life is still made comfortable by “lordly splendour”, white gloved valets, refined dishes, and real black coffee. Bartók's interest is in the collecting, of course. He is collecting with good results partly from the servants of the Kohners, partly from the tót harvesters. One song from Kisülés (Bars county) also figures in this collection, presumably also obtained here.

20 August – He sends a detailed account to Kertmeg of his way of life in Szászberek. He mentions that “[Sándor] Bródy hasn’t presented himself with the lyrics”.

24 August – He also writes his experiences to his wife who travelled to Marosvásárhely in the meantime, and asks her to stay put upon returning to Kertmeg and help his sister and family as long as possible. He confirms this on a postcard written at the same time to his sister at Kertmeg. – The Kohners’ place is always full of guests, Bartók mentions that they were visited *on 24 August* by painter Adolf Fényes, *on the 26th* by viola player [Kenton] Korstein.

26 August – He finishes his collecting, and sets out for home via Újszász. His mother and Irma Voit return to Pozsony from Kertmeg at the same time, from Újszász to Budapest they all travel on the same train. This is their last meeting before the end of the war and the revolutions, afterwards history tore them apart for a long time.

Bartók’s wife *on 27 August* returns with her little son to Kertmeg.

4 or 5 September – Bartók writes here from Rákoskeresztúr: “We are quite all right at home considering. But no, far from it, it would be better if you were at home”. He has to write an autobiography in German for Universal Edition before 15 September, he is expecting his wife’s assistance with this, but is awaiting their return anyway. He sends his little son belated birthday wishes separately. In the end he gives an account of three of his works: “... I have put chords to 7 Hungarian songs from the summer collection, even to Róza Ökrös’ famous Borbála Angoli among other things. ... But I am already thinking about the Mandarin, too; it will be one hell of a music if I succeed. ... Besides, I am organising the Tót material...”

Then there is a gleam of hope for official financial assistance with the processing of his collecting results and for getting partly relieved from his teaching duties. He negotiates it with Departmental Director of the National Museum László Fejérpataky; it was even granted by the

VKM decree No. 65785/III./1918, but got withdrawn in 1920.

7 September – The widowed Mrs Béla Bartók writes her daughter: “Béla is expecting Márta home on the 9th, many things needing her attention. Márta is really the best wife for Béla, she understands him, and being so smart she can help him a lot”.

10 September – The Budapest Philharmonics perform *Two Pictures* in Berlin. – Bartók was also invited to Berlin for a composer’s evening, which he couldn’t undertake.

14 September – He thanks Margit Egri for the souvenir sent from Rákoskeresztúr at the end of the year. He writes a longish letter to János Buşîia in Belényes about his Szászberek collecting, about his plans for a November collecting tour (which didn’t come true, of course), and about Bródy not having sent a libretto, so he started to put music to *The Miraculous Mandarin*.

18 September – Another Budapest performance of the *Bluebeard*.

After long discussions, the contract with Universal Edition came into existence.

22 September – Bartók asks Ernő Murányi, the lawyer in this case for his bill.

7 October – In Budapest *Two Pictures* are performed very badly at the first Philharmonical concert of the season, Bartók being present.

The epidemic of influenza is spreading countrywide with increasing speed, becoming extremely grave under the name “Spanish flu”.

8 October – Bartók goes down with the illness.

10 and 11 October – While his wife writes a comforting letter to her mother-in-law (“a normal, civil flu”), Bartók also gets otitis media, *on 13 October* a doctor is brought out from Budapest to treat it, who punctures the ear-drum, and reassures him that his hearing is not endangered.

The Music Academy is closed for 14 days due to the epidemic.

14 October – Bartók has no fever, but talking is very difficult for him, so he

is chatting with his wife in writing. Among other things he writes: "An emotional scale of amazing variety has developed in my ear".

17 October – He feels better, he is playing cards with his wife.

18 October – There is a relapse, they have to get an ice bag from Budapest for putting on a compress. – His wife writes: "Béla has never yet been this ill, poor thing".

22 October – The start of a slow recovery.

23 October – He is still in great pain, but has no high temperature any more.

26 October – Still in bed, he is already copying.

30 October – After 23 days in bed, he gets up.

At the same time of his illness the collapse of the Austro-Hungarian Monarchy has ensued. World War I has come to an end. – There are attempts to draw Bartók into work in the new political situation. He is selected into the Hungarian National Council, but due to his illness and the difficulties in transport he is unable to join in effect the work of the Council.

4 November – Mrs Kodály writes Mrs Emil Tóth at Kertmeg: "Béla has recovered completely and is out of his bed for days already. ... Zoltán would have much to discuss with Béla, but B. sent a message that we shouldn't travel out to their home, trains have no free seats".

However, Bartók is not totally healthy, he needs constant treatment for his ear.

8 November – He goes to Budapest with his family on a horse cart, takes along the cylinders in several chests. He stays with his wife and their son first in his mother-in-law's flat at Dezső Szilágyi Square, then in the Kodály's Áldás Street flat until 22 December.

16 November – The National Council has a meeting in the Parliament to which he is called by telegram, but the notice arrives late, so he doesn't attend.

21 November – He has to stay in bed due to a minor surgery.

23 November – He is already taking a walk with his little son.

24 November – He is going to a restaurant with his wife for lunch – which is totally uncharacteristic. In the evening his wife listens to the performance of *The Wooden Prince*, Bartók stays away.

28 November – But they listen to *The Bluebeard's Castle* and Mascagni's *Cavalleria Rusticana* together.

Due to bad housing conditions, some of the bigger flats were being claimed for co-tenants, so the Kodály's asked the Bartók's to move in with them temporarily for the exemption of their flat.

30 November – They move in with the Kodály's.

2 December – Mrs Bartók writes a letter to Mrs Emil Tóth. She informs her about the planned changes in the leadership of musical institutions, first of all about Béla Reinitz, referee of musical matters at the Ministry of Education having proposed Dohnányi as director for the Music Academy and Bartók as director for the Opera House. Bartók writes as postscript "the Minister [Zsigmond Kunfi] hasn't yet decided".

17 December – Thereafter Jenő Zádor became director of the Opera House.

21 December – Mrs Bartók travels to Rákoskeresztúr, on the 22nd Bartók and his son Béla also follow.

23 December – The House of Representatives of the Hungarian Parliament sends Bartók an invitation (No. 6/18) for the meeting of the literary and artistic consultant board of the National Council, which he doesn't attend this time either.

24 December – They spend Christmas Eve at their home of Rákoshegy. They can buy only 3 pine twigs which they fasten together, because decent trees cost 60–80 crowns, yet they are happy with the presents.

At the end of December Bartók travels in to the Kodály's for one day.

1919

Despite the grave economic situation music life doesn't stop completely.

4 January – In Budapest the Waldbauer String Quartet give an evening of chamber music, where Bartók plays Ravel's Trio with Imre Waldbauer and Jenő Kerpely after 4 rehearsals. (Bartók wrote 5 January in one of his letters, but it was a mistake.)

The Bartóks spend a few days in Budapest.

8 January – They return to Rákoskeresztúr, this time their own flat is in danger of requisitioning.

A concert is being planned for 11 January for the benefit of war invalids of the troops, at which Bartók is also expected to perform.

9 January – He practises in Rákoskeresztúr, then they travel up to his mother-in-laws' in the afternoon. (The concert was postponed by two weeks, then not held at all.)

13 January – He spends the night at the Kodálys'. The Emil Tóths send a butchered pig there for the Kodálys and the Bartóks.

14 January – Bartók hurries home to his wife with the news.

Upon the disintegration of the Monarchy the states coming to existence do their best to ensure the biggest possible territory for themselves; the Czech troops gradually invaded all of the Highlands, and marched into Pozsony, too. This made contact among the widowed Mrs Béla Bartók and her children impossible for a long time, personal contact as well as correspondence. They attempted exchanging news through mediators.

For example on 15 January Bartók sends a letter to his mother by Ödön Hendel, teacher in Újpest, in which he writes her that all is quiet in Rákoskeresztúr, his wife and their little son are already there, he will follow them the next day. Otherwise he will spend 3 days a week at the Kodálys'. However, this remained only a plan. Bartók fell ill with inflammation of the throat,

until 24 January he was feverish in bed, and could go down to Rákoskeresztúr only afterwards.

Around 25 January a new plan emerges: Bartók would become head of the music department to be established in the National Museum. (This didn't come to fruition, either.)

31 January – He writes Buşîia: "...I send the Romanian dances and kolindas with today's mail". He is inquiring about his cylinders having remained there, and asks: "what will happen to the Romanian–Hungarian friendship?"

2 February – The National Society of Music Teachers elects him member of the committee at their founding assembly.

5 February – The Literary and Artistic Consultant Board of the National Council holds a meeting. Bartók is probably also participating, then in the evening at the Waldbauers' concert he listens to the performance of Kodály's String Quartet with his wife. Afterwards Béla Reinitz takes them to their lodging at Dezső Szilágyi Square.

12 February – From Rákoskeresztúr Mrs Bartók sends a letter by Béla Morócz to her mother-in-law in Pozsony, via Pozsonyligetfalu, then still Hungarian: "Béla is working on the pantomime by Lengyel, and he already finished about half of it. He played it to me for the first time last week and every evening since".

15 February – Béla Bartók is appointed into the 5th pay category by decree No. 17260-1919/III/A of the Ministry of Public Education as from 31 December 1918. (This involved the title "Honourable".)

16 February – Performance of *The Wooden Prince*.

In February the Society of Creative Artists and Scientific Researchers prepares a petition for the Minister of Education about Bartók's work-related wishes.

23 February – From Rákoskeresztúr Bartók informs his pupil Mrs Géza Aczél on a postcard that he cannot go to Pest, feeling somewhat "unwell". The real reason being: he wanted to practise for his planned performances.

- 4 March – He goes to Budapest, meets the Kodálys.
- 9 March – He is practising at home; he plays *Rhapsody* several times.
- 10 March – Performance of *Rhapsody* at the concert of the Philharmonics, conducted by Dohnányi, in his wife's words "in the midst of the habitual raving enthusiasm". He plays by heart, a rare occasion, for encore the *Allegro barbaro*.
- 11 March – He stays in Budapest.
- 12 March – He visits the Adolf Kohners, then the Ernő Dohnányis with his wife.
- 16 March – Mrs Bartók writes Bartók's sister that "Béla's appointment is being delayed because it will be discussed only this Thursday [20 March]". He is duly invited to the conference organised (by decree No. 1011/1919-III-B of the Ministry of Public Education), but whether it was held is uncertain, as the next day, on 21 March the proletarian dictatorship is declared.
- 23 March – Bartók was supposed to have a composer's evening, but it was postponed to 21 April.
- On account of the curfew and constant identity checks Bartók asks for a certification, and on 25 March (his 38th birthday) people's commissar of public education Kunfi issues a certificate "Béla Bartók is civil servant of above people's commissariat". (This did not conform to the facts.)
- 1 April – The National Hungarian Musicians' Union issues an operating license for him.
- 5 April – Mr and Mrs Bartók write a long joint letter to Bartók's sister and do their best to calm her regarding the alarming rumours in circulation. – Bartók writes among other things: "not even my future state is clear as yet; only one thing is certain that arts and sciences get the greatest possible support from the communist governments. ... there are talks of forming a music directory (Dohnányi + Zoltán + me), invested with full powers concerning musical matters".

- 12 April – People's commissar of public education György Lukács issues a certification (No. 407/1919) of exemption from requisitioning the 4 room flat at 28 Teréz Street, Rákoskeresztúr.
- 21 April (Easter Monday) – In Budapest the Scala bureau of concert organisers arranges a composer's evening. Ilona Durigo sings the 5 *Ady Songs* accompanied by Bartók, the Waldbauer Quartet play String Quartet No. 2, and Bartók plays *Elegy No. 1*, *Suite Op. 14*, and *Three Etudes Op. 18*.
- 23 April – Bartók gives a certificate to Mrs Géza Aczél attesting that she is his pupil of piano.
- 25 April – The People's Commissariat of Public Education exempts him from requisitioning under No. 2706. This same day even two trade union passes get issued for him, identically phrased but with different numbering (780. and 1543.).
- 29 April – The National Hungarian Musicians' Union issues a membership certificate with the same number as one of the trade union passes (1543).
- 1 May – Bartók spends this day at his home in Rákoskeresztúr.
In the meantime an exceedingly noisy family of Slovakian farm hands is settled into the outbuilding, regardless of the exemption of the flat. The economical situation is steadily deteriorating, and there are more and more alarming rumours.
- So *beginning with 3 May* the Bartóks carry their belongings deemed of value, like their books, Bartók's cylinders and clothing to Budapest.
- 14 May – They are present at the propaganda afternoon of Lajos Kassák's periodical *Ma* (Today) in Budapest. A noisy demonstration ensues, but Kassák shows the door to the troublemakers. – Mrs Bartók writes to Pozsony: "Béla has almost completed the pantomime".
- 15 May – Bartók has to go for conscription again, this time to the Red Army, to the 367th enrolling committee in Rákoskeresztúr. He is found unsuitable again.

22 May – Because of the curfew, the People's Commissariat of Public Education issues him a permission (signed by Béla Reinitz), valid for 30 days, to stay on the streets after 11 p.m.

23 May – He is presumably present at the music directory's meeting.

The weather changing for the better, the Bartóks move down again to Rákoskeresztúr, and take in temporarily a little refugee girl from Transylvania, Irénke Kisgyörgy.

Between 9 and 11 June – It takes Mr and Mrs Bartók days to write a long letter to Pozsony, which István Németh will take along. They describe the situation of provisions and the events of recent times: "The new pantomime is ready, B. is already orchestrating it. ... who knows when it can be performed".

21 June – He gets exempted from military service until 31 August 1919, by the People's Commissariat of Defence, under No. 305989/4.

Afterwards Bartók withdraws from public activities. The downfall of the Council (Soviet) Republic and the Romanian troops' marching in *during the first days of August* reach him in Rákoskeresztúr. – The troops marching through leave behind a unit in Rákoskeresztúr, a battalion from the region of Bákó (Moldva), of which 6 soldiers stay at the Bartóks'. Bartók collects several Moldavian folk songs from the Csangos among the soldiers.

12 August – He receives a certificate (written in Hungarian and Romanian) in Rákoskeresztúr attesting his political reliability and giving permission to travel to Budapest.

19 August – From Rákoskeresztúr Mrs Bartók sends a letter in German to her mother-in-law in Pozsony via Vienna by Lia Gruss. "We will not starve to death."

At the beginning of September Bartók asks for and gets granted a 4-month leave from the Music Academy.

In the meantime procedures are in progress against his fellow professors and others for their activities during the Council Republic.

Several of them get under disciplinary control, get suspended, however, this doesn't render their activities totally impossible.

For example on 8 October Ernő Dohnányi, having been sent on a one-year leave, gives a concert at the Music Academy. Beside pieces by Beethoven, Brahms, and Schumann his programme also contains *Bear Dance* and *Allegro barbaro*. The audience gives a warm welcome to Bartók there present.

22 October – Bartók writes his sister, and *on 23 October* his mother, about the situation at the Music Academy, about the strike on account of Dohnányi being sent on leave gone askew, about being completely disheartened by the lack of good work possibilities (especially folk song collecting) and the deterioration of musical institutions, and that he has already made inquiries about work possibilities abroad. He would be interested first of all in Transylvania, maybe Vienna or Germany. He asked Géza Révész, who was about to install himself in Germany, to take along his studies of folk music and to talk on his behalf.

The whole Bartók family tries to set the separated relatives at ease.

28 October – Béla Bartók Jnr writes his grandmother in Pozsony: "We are all well, Daddy and Mommy are always cheerful. We've got lots of flour and we eat very good bread, we've got 48 eggs and lots of wood, 13 chickens, 3 of them will lay eggs by Christmas".

29 October – Mrs Bartók writes Bartók's sister: "Béla is putting his Hungarian collection in complete order now, and is working on his Italian".

28 November – Bartók writes his mother from Budapest that he tried to apply for a passport but it's not granted for the time being. He hopes to be able to extend his leave expiring at the end of the year, although he hasn't yet met Hubay, the new director. He is continuing the editing of folk songs, in which he also makes use of his little son's help.

2 December – Mrs Bartók writes her mother-in-law that Bartók's reasons

for applying for a leave were not to avoid disturbances, but because he didn't want to pass another winter like the previous year (crowded trains, etc.). – Bartók wants to start his trips of orientation, and is preparing to go to Vienna.

14 December – He postpones his trip after all to February.

15 December – The Bartók family goes to Budapest for Christmas shopping. They also spend the night there.

29 December – At the concert of the Philharmonic Society, conducted by Ernő Dohnányi, Bartók plays *Rhapsody* with great success, and also participates with solo pieces.

30 or 31 December – He has a fall on the snowy street, his wife, little son, and his wife's nephew Károly Ziegler (son of head physician Dr. Károly Ziegler) carry him home to Rákoskeresztúr on a sledge.

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1920

By the expiration of his leave, Jenő Hubay calls him for a meeting.

2 January – From Rákoskeresztúr Bartók informs Hubay that he would go to see him *on 7 January* in Budapest. They reach the agreement that Bartók gets another leave of 4 months, until the end of April.

10 January – He replies to a December letter of Menyhért Lengyel's written from Berlin: "We live in great misery ... in one room with my family all through the winter ... where I can't even orchestrate ... not even one sheet is ready of the orchestral score of the Mandarin either".

25 January – He writes to "Musikblätter des Anbruch".

He follows the disciplinary cases at the Academy with lively interest.

3 February – Upon learning that membership in the directory is also a count of indictment in the case against Kodály, he writes a letter from Rákoskeresztúr to disciplinary commissioner Gyula Wlassics, in which – as another former member of the directory – he throws in his lot with Kodály, and asks that this be entered in the minutes. – In lack of opportunities for concerts abroad, he writes articles in periodicals.

8 February – He is already editing the proofs of an article of his to be published in Munich. – This same day he is invited to Berlin by

telegram for a 28 February performance of *Rhapsody*. This didn't come true, they gave a Bartók composer's evening instead.

At this time the possibility to acquire a passport was already open.

9 February – Bartók goes to Budapest to this end.

In the meantime the Musical Council is being reformed, he is to be elected member, and the press was already airing this as quick fact.

20 February – He protests in a letter written to the *Szózat* (Manifesto), declaring that he has no wish to take part in a Musical Council from which the best musicians of the country are missing. (This was not published!) – Having received his passport he takes a ship to Vienna on this same day, and on the way there – after nearly 18 months – he has a short meeting with his mother in Pozsony.

He is looking for as many contacts in Vienna as possible.

24 February – He receives a ticket for the stage rehearsal of Franz Schreker's *Die Gezeichneten*.

25 February – He gets permission from the Austrian Secretariat of State for Transport to board a train (!) running to Passau. – He meets Géza Révész, already established in Berlin, and they write a joint letter to Mrs Bartók in Rákoskeresztúr. Révész is encouraging Mrs Bartók very much to move to Germany: "Béla is going to be taken care of also in Munich. Alfred Einstein is really interested and intends to write about him. As I heard he had obtained part of Béla's things". In his postscript Bartók asks for a photo to be sent urgently to Universal Edition for publicity, and writes about the proofs of the *15 Hungarian Peasant Songs* being ready, one copy having been sent to Rákoskeresztúr, another straight to himself.

26 February – He travels to Germany via Passau. From Regensburg he writes a postcard to his mother in Pozsony in Slovakian (which, although his mother wouldn't understand, still seemed more advisable due to the censorship). – On his card written to his son Béla, he is praising the beautiful lands by the Danube, and advises him to look

up on the map the places his dad now visited.

He spends more than a month in Berlin to get oriented, establish contacts. He stays in Tempelhof at 51 Albert Str.

28 February – He writes his wife about his composer's evening: "I didn't play Rhapsody: conductor Scherchen (28 years old) was ill ... he begged me to play solo pieces (Elegy No. 1; Evening in Transylvania; Allegro barbaro). There was enough applause; encore as well..."

2 March – He goes to see the "king of theatre" Max Reinhardt, who makes him an offer for putting music to Aristophanes' *Lysistrata*. Bartók is interested, but asks for a guarantee of tranquil circumstances. (In lack of this the plan didn't come true.)

4 March – He writes his wife in Rákoskeresztúr about his experiences up to date.

He receives orders for different articles, but his plans for folk music collecting are without prospects.

8 March – He appears at another concert at Blüthner Hall, organised by "Die neue Musikgesellschaft" under Hermann Scherchen's leadership. (Bartók is staying with the Scherchens by the way.) The programme is: Kodály's (whose name they spelled Goldáy) Sonata for Violoncello with R. Kropholler's participation, Ravel's Trio with Nicolas Lambinon's and Kropholler's participation, from his own pieces one of 3 *Burlesques* and one of 2 *Elegies* beside Nos. 7, 8, 9, 10, 12 and 14 from 14 *Bagatells*.

Then he moves to the Ferenc Vecseys' in Grunewald (19 Bismarck Allee).

10 March (mistakenly dated 10 February) – From here he writes his wife in Budapest. He asks for an article describing the working of the Budapest Opera House, Tango's activity in particular, for the American periodical Musical Courier. He entrusts his wife to visit Kodály (or send her sister Herma), and arrange the article to be written either by Kodály, Antal Molnár or László Lajtha. Bartók is also preparing

an article that got indeed published with a 20 March date under the title "Hungary in the Throes of Reaction" in the 29 April issue. The requested article would have been its continuation.

12 March – He declares his new address at the police station; *on 20 March* the police calls upon him to reassert it.

14 March – In Berlin German politician Wolfgang Kapp organises a nationalist uprising together with General Lüttwitz (the so-called "Kapp putsch"), which is put down by the social democrats within 10 days. During this time trams are not circulating, public utilities are not functioning.

26 March – Bartók gives an account of these events to his wife, and also lets her know that Universal Edition raised unacceptable claims regarding *Lysistrata*, so Reinhardt withdrew his offer. He has written 5 articles so far, received 200 marks for one of them.

30 March – He writes János Buşîia in Belényes about his plans and that he is greatly esteemed in Berlin, but he would find it very difficult to settle down there.

He would like to move from Rákoskeresztúr to Budapest, partly due to transport difficulties, partly because his son is finishing his elementary school studies and would not be able to go on to high school there. – They are unable to find a flat due to hard housing conditions, so bank manager József Lukács (György Lukács's father), great patron of the arts, offers the Bartóks 2 rooms in his villa at 2 Gyopár Street. Bartók's wife lets her mother-in-law know about this.

1 April – Bartók leaves Berlin, and travels to Pozsony via Prague.

2 April – He arrives at 10 a.m.

His mother and aunt are extremely happy, they take walks every day. – Concert organiser Herzfeld requests Bartók to perform in Pozsony on 16 April.

6 April – On account of this he applies for the extension of the validity of his residence permit, then writes a long letter together with his

mother to Mrs Bartók in Rákoskeresztúr: “I do my best to put together a possibly lighter programme with the utmost diligence and effort, out of mere compassion for the poor Pozsony people” – writes Bartók. – In the afternoon he visits concert organiser Dr. Herzfeld with his mother, and plays the *Wooden*.

10 April – He writes his wife with great joy that the flat offered by Lukács, even though cramped, has to be accepted, and she should try to organise the move as soon as possible. – The Brno appearance, planned after the Pozsony concert, is cancelled, so he can get home earlier. – In the meantime he is already writing the fourth article for the *Musical Courier*, furthermore he is also negotiating with Matica Slovenská, he is invited to Turócszentmárton for July. (In the end this trip failed to come about, due to lack of an entry permission.)

16 April – Composer’s evening in the great hall of the City Vigadó in Pozsony. The programme is: *Allegro barbaro*, *Rumanian Dance No. 1*, 9 pieces of the series *For Children*, numbers 6 to 15 from *15 Hungarian Peasant Songs*, *Suite* Op. 14, *Sonatina*, *Bagatells Nos. 10 and 14*, beside the version for two pianos of *Rhapsody* Op. 1 with the participation of Sándor Albrecht.

20 April – From Pozsony he travels home to Budapest.

1 May – His leave of 2×4 months expiring, he presents himself at the Music Academy. His leave gets extended until the end of the school year, but the Ministry of Religion and Public Education denies him permission for further work at the Ethnographic Department of the Hungarian National Museum (by decree No. 44822/III/1920).

In connection with his Berlin stay, his essay written in 1914 entitled *The Musical Dialect of the Romanian people of Hunyad* gets published in Leipzig.

19 May – In the mood of the lost war, preceding the conclusion of the peace treaty, Dr. Elemér Sereghy writes an article of assail in the *Nemzeti Újság* (National News), asserting that the publication is favouring the

Romanians' propaganda.

By then the Bartóks have already packed up their belongings in Rákoskeresztúr.

21 May – They set out for Budapest, but the removal van getting stuck in the sand, they reach their new flat at 2 Gyopár Street on the Gellért Hill only the next day, *on 22 May*.

In the meantime, *on the 21st* “a music college teacher” defends Bartók against Sereghy's accusations in the *Új Nemzedék* (New Generation), after which the *Szózat* (Appeal) gives voice to Hubay.

26 May – The *Szózat* publishes Bartók's response, in which he refuses Hubay's comment, and protests against the accusation of being unpatriotic.

The Bartóks are well satisfied with their new flat at first. Having had neither electricity nor water-conduit/plumbing in Rákoskeresztúr, the Budapest comfort and the Lukács family's hospitality are very favourable. *At the beginning of June* he visits the Dohnányis who are hosting the Danish composer Carl Nielsen (Emil Telmányi's father-in-law). They make a presentation of new Hungarian music for him: the Waldbauers play Bartók's String Quartet No. 1, Kodály's Trio, Dohnányi's Serenade for Strings, finally Dohnányi and Telmányi perform Nielsen's Violin Sonata for the 35 invited guests.

4 June – The Trianon peace treaty is signed in Paris, which touches Bartók sensitively also on a personal level. He is separated permanently from his mother, who remains in an uncertain state of citizenship and pension; on the other hand the continuation of folk song collecting becomes totally impossible; he is greatly worried about the fate of Hungarians remaining on the disannexed territories, about the hopelessness of understanding among neighbouring peoples.

18 June – He writes a long article about Slovakian folk music.

22 June – His son Béla completes elementary grade 4 in Rákoshegy, even Bartók travels down to attend the year-end exam.

- 2 July* – He writes an article for the Musical Courier, which would be published on 19 August entitled “Kodály’s New Trio a Sensation Abroad”.
- 10 July* – He travels with his wife and little son to his sister’s in Kertmeg Puszta. They spend the whole summer there.
- 22 August* – From Kertmeg he writes Géza Révész in Rostock, also mentioning the newspaper debate of May – “If you knew what a tempest you sowed handing over the Hunyad folk music article to Einstein!” – and Kodály having been re-engaged as professor. – To Miloš Ruppeldt in Pozsony he writes that he was unable to meet the April invitation due to lack of an entry permit. If his wife manages to get to Pozsony, they could negotiate with her.
- 26 August* – His son attends an entrance exam at the grammar school, so he travels to Budapest with his mother, Bartók stays on in Kertmeg for a while.
- 3 September* – He accompanies his sister taking two of her children to a boarding school for the continuation of their studies in Debrecen. From Debrecen he writes a postcard to his wife in Budapest.
- 4 September* – He returns to Kertmeg.
- 6 September* – He returns home to Budapest. – On the way he stops in Gyoma and walks to the Kner printery.
- 13 September* – He writes a letter to Hermann Scherchen: “I cannot compose for the time being, unfortunately can’t even collect folk songs. I don’t have financial problems”.
- He starts teaching – in rather low spirits. He accepts 9 pupils, giving his lessons four times per week (on Tuesday 9 to 12 and 14 to 17, on Thursday 15 to 18, and on Friday 9 to 12 o’clock).
- His wife manages to acquire a passport. On 3 October she travels with her sister-in-law to her mother-in-law’s in Pozsony, then returns home on the 18th.
- 10 October* – Bartók informs Mrs Hugo Kelen b. Rózsi Hirschl that she can come see him at the Academy.

The Waldbauer String Quartet issued a season ticket for the whole season, valid for 8 evenings. Although Bartók had a season ticket, it's doubtful whether he attended all concerts. (Dates of the concerts: 28 October, 5 November, 18 November, 23 November, 8 December, 29 December of 1920, 23 February and 16 March of 1921; Bartók was also participating in the last one.)

14 November – His sister stays with them on her way home from Pozsony.

On 15 November she is hospitalised for a minor surgery. Bartók visits her at once. – Mrs Bartók writes her mother-in-law that the article about Hungarian folk music is not yet ready, but now it's only a question of days.

18 November – Bartók asks her mother, in a message sent to Pozsony, to copy for him the reviews sent last time.

22 November – The Music Academy informs him in a letter (No. 663/1920) that his recent application for a leave was denied by decree No. 133987/920-III of the Ministry of Religion and Public Education.

24 November – Bartók introduces himself in a longish letter to musicologist Philip A. Heseltine in London. He lists his published, and soon-to-be published, works, informs him about his opinion concerning Debussy, Stravinsky, Schönberg, and calls his attention to Zoltán Kodály and László Lajtha, beside whom “we’ve got no composer of merit”.

24 December – The Bartóks spend their first Budapest Christmas Eve at Gyopár Street.

28 December – In Turócszentmárton Matica Slovenská signs the contract drafted in October 1920 regarding the Slovakian folk songs.

30 December – Bartók writes János Kemény, a young amateur composer, that his compositions sent in are rudimentary.

31 December – The Bartóks spend New Year's Eve in the company of the landlords, the Lukács family, in high spirits. Bartók even dances with József Lukács's 10-year-old granddaughter, Editke Lukács-Lessner.

1921

Bartók is also taking part in the reviving concert life, he is making appearances more and more frequently.

7 January – Composer's evening at the Music Academy. The Waldbauer String Quartet play String Quartet No. 2 and the early Piano Quintet with Bartók, Ernő Dohnányi performs *Burlesque No. 2 (A Little Topsy)*, one of the 4 *Dirges*, *Bear Dance*, and *Evening in Transylvania*. Even Zsigmond Móricz and his wife listen to the concert, although otherwise not often attending such events.

8 January – The Bartóks write a long letter to the widowed Mrs Béla Bartók in Pozsony, sending it by Flóra Selevér via Vienna. They are satisfied with the great success of the previous day's concert. Of the reporters Mrs Bartók dwells especially on 22-year-old Aladár Tóth, an enormously talented musician, working for the Új Nemzedék (New Generation). Bartók on the other hand gives an account of the steadily increasing western appreciation; he cites from *Tempo*, the paper writing with the "warmest tone": "Béla Bartók is among the leading ten composers. Composer hardly ever reaches such perfection", and from *Sackbut* of London "with decidedly sensational contents", adding: "they attach more importance to Hungarian art music than either to the Polish or the Czech, not to mention the Southern Slaw or Romanian ones". – In the evening Mr and Mrs Bartók attend Ernő Dohnányi's concert.

Artist Ervin Voit (Bartók's nephew who had already made his bust in 1902) paints Bartók's portrait, commissioned by József Lukács.

9 January – At first Bartók sits for Ervin Voit in their flat. (After the picture by Vedrődy in 1905 and the one by Berény in 1913, this is the third and last painting for which Bartók posed. József Lukács bought the picture, and in 1923 gave it to Béla Bartók Jnr as a present.)

10 January – The Bartóks probably listen to the premiere of Kodály's *Two Songs* at the concert of the Philharmonics.

- 16 January – Bartók writes musicologist Cecil Gray in London, that he is looking forward to his planned Budapest visit.
- 17 January – He thanks Imre Kner, director of the Gyoma printery for his consignment.
- 24 January – Performance of *Suite No. 2* at the concert of the Philharmonics, conducted by Ernő Dohnányi who would travel to the United States the next day.
- 7 February – Bartók writes Philip Heseltine in London. He repeats the contents of his previous letters to which there was no reply, and writes about the new works of modern composers, especially Stravinsky, with disillusion. – The pamphlet *Magyar Színpad* (Hungarian Stage) publishes critic Andor Cserna's article against Kodály.
- 9 February – Bartók writes Alfred Einstein in Munich, furthermore he drafts his remarks concerning the article of *Magyar Színpad*.
- 10 February – The article is published in the daily *Szózat* (Manifesto), entitled "*Aki nem tud arabusul...*" ("That who doesn't know Arabic...")
- 13 February – The *Magyar Hírlap* (Hungarian News) writes about the initiative role of the Musical Council in an article entitled "The Musical Council at work" with the subtitle "László Lajtha, Bartók and Kodály are writing up the Hungarian folk songs".
- 15 February – Bartók refutes the contents of the article in the same newspaper, and makes an assault on the leaders of music life with whom he has no wish to collaborate. Jenő Hubay and Aurél Kern (the director of the National School of Music) also make a statement in the paper, they rate the Bartóks too touchy, "who can't stand even praise".
- 16 February – The debate goes on in the *Magyar Hírlap*, Béla Bartók, Béla Szabados, László Lajtha, and Árpád Szendy make statements.
- 18 February – The newspaper debate ends with Jenő Hubay's defensive statement.
- 21 February – Andor Cserna reacts in the *Magyar Színpad* to the article of

10 February, and endeavours to defend his point of view. – This day Béla Bartók and Zoltán Kodály enter into contract with the Bocskay Union, represented by Dr. Dénes Sebess, regarding the publication of 150 Sekler folk songs. (These would finally come out in 1923, entitled *Hungarians of Transylvania. Folk Songs.*)

27 February – Bartók's composer's matiné at the Royal Apollo. Programme: numbers 6 to 15 of *15 Hungarian Peasant Songs, Suite Op. 14, Allegro barbaro, Elegy No. 1, Bear Dance, Evening in Transylvania, Burlesque No. 3, No. 4 of Sketches, Sonatina, No. 7 of Improvisations, and Rumanian Dance No. 1*; besides Bartók accompanies Izabella Nagy who sings 3 Sekler peasant songs.

The Táltos Publisher House is thinking of publishing a book by Bartók about Hungarian, Slovakian and Romanian folk songs. Bartók prepares them a compilation *at the beginning of March*.

He is getting ready for another trip.

5 March – A passport is issued for him with number "A 801738", valid for Austria and Czecho-Slovakia.

6 March – Dohnányi matinee in Budapest, in an utterly deserted hall. Bartók plays Dohnányi's Quintet with the Waldbauer String Quartet. The fee is 20,000,- crowns.

7 March – In Paris, at the concert of the group "Les Six" in the Galerie Montaigne, the Pascal String Quartet play String Quartet No. 1.

16 March – At the Waldbauers' 8th seasonal concert at the Music Academy Bartók plays Ravel's Trio with Imre Waldbauer and Jenő Kerpely.

17 March – He writes Philip Heseltine in London happily that he got the notification about the publication of his article in the Sackbut. (The article is entitled: "The Relation of Folk-song to the Development of the Art Music of Our Time".)

He obtains a Czecho-Slovakian visa.

19 March – He travels to Pozsony (via Szob), where he reports to the police *on 21 March*.

- 22 March – He writes a letter from Pozsony to Universal Edition concerning *The Miraculous Mandarin*.
- 24 March – Still in Pozsony, he applies for and is granted a residence permit valid until 13 April. (Ph. Heseltine was to arrive in Budapest on 13 April.)
- 26 March – He writes Universal Edition in regard to the details published in the special Bartók issue, appeared on 1 March, of the periodicals *Musikblätter* and *Anbruch*.
- 29 March – He is drafting an agreement with Matica Slovenská in Pozsony about promoting the publication of the Slovakian folk song collection that has come to a standstill (the dating is of Turócszentmárton, but it was prepared in Pozsony).
- 3 April – He notifies the police of his departure.
- 4 April – He leaves Pozsony for Budapest via Komárom.
Philip Heseltine arrived in Budapest in the company of an English singer.
- 20 April – A home concert is organised in their honour in the Bartóks' flat, then they travel home *on the 22nd*.
- 23 April – An evening of Debussy and Stravinsky at the Music Academy. Bartók plays 10 preludes by Debussy beside the first two of Schönberg's *3 Piano Pieces* Op. 11 (despite Schönberg not being indicated in the title of the evening) and Stravinsky's *Piano Rag-music* (which he described interesting but dry and empty in his letter to Heseltine). Erzsi H. Gervai sings Stravinsky's *4 Russian Songs*, and the song No. 2 of his *Histoires pour enfants* accompanied by Bartók. This is the first concert where the young Zoltán Székely appears together with Bartók, in the performance of Debussy's *Sonata for Violin and Piano*.
- 25 April – At the concert of the Újpest Music-makers' Society in the ceremonial hall of Újpest Town Hall Bartók plays Nos. 7 to 15 of *15 Hungarian Peasant Songs*, *Evening in Transylvania*, *Bear Dance*, *Allegro barbaro*, *Sonatina*, *Burlesque* No. 3, *Dirges* Nos. 1 and 2, and *Rumanian*

Dance No. 1, Beethoven's *Kreutzer Sonata* with Zoltán Székely, and accompanies Izabella Nagy who sings 3 Sekler folk songs. (Izabella Nagy also performed further pieces, accompanied by Adolf Szikla.)

29 April – Bartók writes a letter to Universal Edition.

8 May – He writes János Buşîia in Belényes – correspondences restarted between the two countries. He gives a short description of his situation and his grief about the research of folk songs made impossible. He also writes about the growing appreciation he is getting abroad, even in some Hungarian circles, but this is all just moral success. He is writing articles for one Italian, two English, one French, and two American music periodicals, thus supplementing his scanty teacher's salary.

Cecil Gray, whose significant article of praise about Bartók was published in the November 1920 issue of the *Sackbut*, is about to come to Budapest.

16 May – Bartók writes Gray that he is glad he is coming, he will be waiting for him at the station, hopefully they will recognise each other: "I am very thin, my hair is white and I wear spectacles".

Around 20 May Gray arrives in Budapest. He is guest of the Kodálys for 12 days. During this time Bartók is visiting with the Kodálys regularly, and the three of them talk matters over.

24 May – He writes Lajos Kassák in Vienna that he agrees to a manuscript of his being published in Kassák's anthology "Új művészek könyve" ("Book of New Artists"), but permission of Universal Edition needs to be obtained (this didn't happen).

1 June – Cecil Gray returns home.

3 June – Bartók is being appointed member of the Regular Consultant Committee of Authors' Rights for 6 years by decree No. 56911/921-III. of the Ministry of Religion and Public Education.

Based on his renewed contact with Buşîia, Bartók is preparing to go to Belényes for summer vacation.

- 14 June – He writes to Buiia that he would go in early July if he were not hindered.
- 15 June – His passport is validated also for Romania; he also receives an entry permit but no visa.
- 4 July – He informs Bușiția of the difficulties.
- 16 July – He writes hotel owner Fritz Wiedenhofer concerning his plans of vacationing in Anger, Styria.
- 18 July – He notifies Bușiția that it is impossible for him to get a visa, so he renounced his trip to Belényes, he is preparing to go to Austria instead.
- At the end of July* he travels to his sister's in Kertmeg Puszta.
- 30 July – He returns to Budapest.
- 31 July – He writes a long account to Michael Calvocoressi in London.
- 1 August – He obtains an Austrian visa, and leaves for Austria via Gyanafalva and Fehring.
- 2 August – He gets off at St. Ruprecht (his old vacationing scene), visits his old acquaintances, the Markovicses, then travels to Anger via Weiz, and stays at Hotel Wiedenhofer.
- 3 August – He writes a postcard to his mother in Pozsony about his arrival and good accommodations. "I am sorry only because you, Márta and the child cannot be here, too."
- 4 August – He goes on an excursion to Graz via Weiz.
- 12 August – He already writes his mother that food is not as good as it seemed at first, there is also a lot of noise, so he is staying only for 3 weeks.
- 17 August – He sets out on an excursion of several days. He writes from Heilbrunn to his wife in Kertmeg Puszta that he wants to reach the heights of the Hochlantsch and from there go back to Anger via the Bärenschützklamm, Mixnitz and Graz. – In the meantime he received the proofs for the orchestral score of the revised *Suite No. 2*, which he corrected, but due to this he completed only 24 sheets in orchestrating the second orchestral piece.

19 August – He leaves Anger for Weiz.

20 August – He returns home to Budapest via Fehring.

23 August – He goes to Kertmeg Puszta to his wife and son. (His departure is dated 23 August in the guest book of the Anger hotel, but this is obviously a mistake.)

5 September – From Kertmeg he returns to Budapest with his family.

13 September – From Budapest he sends a completed orchestral score to Vienna (evidently the *Four Pieces for Orchestra* Op. 12 mentioned on 17 August).

Bartók's brother-in-law Emil Oláh Tóth was transferred from his post in Kertmeg Puszta to another Wenckheim estate, the László farm of Szöllős Puszta belonging to the community Békéssámson, and they are moving there around this time. The nearest railway station and post office is Orosháza (Békés county), and Kaszaper Puszta Alsó on the line of the First Economic Railway of the Great Plain. Later on, during the rearrangement of the area the László farm region (till then part of Békéssámson) got annexed to the community of Pusztaföldvár. So all the various addresses in the correspondence indicate this place.

24 September – Bartók writes Michael Calvocoressi in London about his travel and concert plans. At the same time he calls his attention to the sisters Jelly and Adila Arányi, living in London, as outstanding violinists to whom it would be expedient to give the opportunity to perform.

15 October – He informs Cecil Gray about his plans for England, and is making careful inquiries about chances for possibly taking up his residence there.

19 October – His wife's 28th birthday. As a present he shows her the surprise Sonata for Violin and Piano No. 1 on which he is working (and which he later dedicated to Jelly Arányi).

20 October – He writes Calvocoressi in London with further concert suggestions and recommending the Waldbauer String Quartet.

12 November – At the Vigadó, beside the premiere of Kodály's *Piano Music* Op. 11, he plays 10 numbers of 14 *Bagatells*, 3 *Burlesques*, and *Rumanian Dance No. 1* as well as Bach's Sonata in E major and Szymanowski's series *Mythes* Op. 11 (Budapest premiere) with Zoltán Székely.

26 November – After a hiatus of eight and a half years, he makes an appearance once again in a Hungarian country town, Szeged, to where he is also accompanied by his wife. Beside his own pieces, he plays sonatas by Scarlatti and 3 pieces from Kodály's *Piano Music* Op. 11, then accompanies the singer Emma Thuray.

27 November – They leave Szeged to return to Budapest.

10 December – He writes from here to Jenő J. Tersánszky who has sent him a libretto: "The text in question would interest me, but I have little time". (Then, on 22 January 1922 he returned the work.) – He thanks Calvocoressi for the Musical Times, and sends his 5 Peasant Songs for an eventual performance.

In Frankfurt a/M. the two stage works are planned to be performed, which Bartók would like to see.

14 December – He asks Calvocoressi to coordinate the time of his eventual appearance with the performance in Frankfurt. Letter to Hortense (Titi) Arányi "I safely finished the Violin Sonata day before yesterday".

20 December – Due to the constant devaluation of the Hungarian crown, the Minister of Religion and Public Education settles his salary (under No. 197086/1921-III.) in 1,200,- crowns, starting 1 January 1922.

21 December – For the Christmas holidays Bartók travels with his wife and son to Szöllős Puszta, new domicile of his sister's family.

The Frankfurt stage premiere is set for 1 April 1922.

29 December – Already in Budapest, Bartók informs Cecil Gray and Philip Heseltine about the date of the performance and his plans for England. (Later the Frankfurt premiere got postponed, first to 6 May, finally to 13 May.)

GREAT CONCERT TOURS ON TWO CONTINENTS 1922–1931

1922

The year 1922 starts the decade when most of Bartók's activities consist of giving concerts and scientific lectures, and appearances in the programs of the newly launched radio transmissions. 271 public appearances in 17 countries of 2 continents in 10 years mean an average of one performance every 13 days. Preparations for these, organising and executing the trips take up possibly even more of his time.

At the beginning of the year Kolozsvár conductor and cellist Károly Rezik organises a Transylvanian concert tour for him.

17 January – Bartók writes his financial claims and the draft of his programme to Rezik in Kolozsvár.

18 January – A composer's and piano evening at the Capital's Vigadó, where, beside the premiere of *Improvisations* Op. 20, he plays 7 preludes by Debussy, then with Zoltán Székely Bloch's Suite for Viola and Piano.

21 January – He writes Károly Rezik again, and asks him to postpone the Kolozsvár concert planned for 5 February because he would like to meet Milhaud, Poulenc, and Marya Freund then visiting in Budapest. (The concert would get postponed to 19 February.)

22 January – He writes Jenő J. Tersánszky in Debrecen that he checked his work, but he cannot put music to it, so he returns it.

In the meantime the Transylvanians are organising more and more concerts.

2 February – Bartók writes Rezik his augmented programme offer and financial claims. – He informs M. Calvocoressi in London that he would arrive on 28 March. (It was typical of the general uncertainty that he was there already on 10 March.)

Around 5 February he is expecting the Milhauds' Budapest visit. (There is no data about it actually happening.)

8 February – He writes a letter to Mrs Zoltán Kodály. At the end of the long letter he stands up for his wife, Márta Ziegler writing the following: "But as regards the accusations against the third person – Márta – I definitely want to know these. I love and respect her very much, I am indebted to her in these hard times like to no one else: I cannot imagine in what way she could have offended you, of whom she has always talked with the greatest affection."

9 February – He sets out for Transylvania, but turns back from Békéscsaba because no trains are in circulation due to snowdrifts.

13 February – He sets out again. He arrives in Kolozsvár at 1:30 at night, and stays at the Károly Reziks' at 9 Tordai Road.

14 February – He visits his wife's uncle Professor Dr. Gábor Engel (who had been helping at the birth of Csinszka at Csucs), furthermore they start rehearsals for the concerts. – He writes his wife his itinerary, although it would get altered significantly even in the last days.

19 February – His first concert at the Hungarian Theatre of Kolozsvár. The local orchestra plays *Two Pictures*; Bartók's solo programme is: Nos. 6 to 15 of *15 Hungarian Peasant Songs*, *A Bit Topsy*, *Evening in Transylvania*, *Bear Dance*, *Allegro barbaro*, *Suite Op. 14*, *Dirge No. 1*, *Rumanian Folk Dances*, and *Rumanian Dance No. 1*; besides he accompanies Béla Farkas who sings four old Sekler folk songs (4

numbers of 8 *Hungarian Folk Songs*); finally he plays the piano part of *Rhapsody*, conducted by Károly Rezik.

- 20 *February* – From Kolozsvár he travels to Nagyszeben, where at the Unikum-Kammerspielhaus he plays the solo piano pieces of the previous day, furthermore two sonatas for violoncello and piano with Károly Rezik, Beethoven's C major Op. 102 and Brahms' F major Op. 99.
- 22 *February* – Concert in Szászsebes, with the same programme as in Nagyszeben.
- 23 *February* – He travels to Marosvásárhely (via Tövis) where he stays at Dr. Károly Ziegler's at 46 Gecse Dániel Street. On 24 *February* he gives a concert at the Marosvásárhely Palace of Culture. Programme: 3 sonatas by Scarlatti, 5 preludes by Debussy, and his own solo pieces of the Kolozsvár programme, with the exception of *Dirge*, furthermore 3 Sekler folk songs with the participation of Mrs Bükkösy b. Ágnes Dudutz.
- 25 *February* – He leaves Marosvásárhely for Kolozsvár.
- 26 *February* – Public stage rehearsal, then performance in the evening at the Protestant Theology of Kolozsvár. Programme: 2 sonatas by Scarlatti, 8 preludes by Debussy, *Bagatell No. 5*, 7 numbers from the series *For Children*, *Evening in Transylvania*, *Sonatina*, *Burlesques Nos. 2 and 3*, and *Rumanian Dance No. 1*, furthermore four Sekler folk songs from 8 *Hungarian Folk Songs* with the participation of Béla Farkas. Bartók writes a postcard to a former pupil of his Mrs Kádár b. Erzsébet Hevesi in Máramarossziget. – On this day Bartók's mother writes from Pozsony to Budapest that the Czecho-Slovakian authorities don't acknowledge her citizenship and her pension got withdrawn.
- 27 *February* – Bartók lets János Buşîŝia know by greeting card that he returns home.

The "temporary" flat at Gyopár Street is rather inconvenient for

the Bartóks, they would like to move to an independent place, but it was insoluble so far. The river Danube had become international after World War I, and an International Danube Committee had been established with headquarters in Budapest. The representative for Hungary, Corvette Captain Ede Kankovszky, brother-in-law of Bartók's wife, has been living in his wife's old flat at 4 Szilágyi Dezső Square with his family. Now around this time the Danube Committee gets transferred to Pozsony; the Bartóks take over their emptied flat.

4 March – Already from Budapest, Bartók writes about this to Ödön Hendl in Újpest. – To Jon Bírlea in Máramarossziget he writes: there is no way anymore to publish their Máramaros collection together, because he reached an agreement with a German publisher regarding his own collection.

8 March – In the morning he travels to Vienna, the first stop of his longish western trip.

9 March – He travels to London via Ostende.

10 March – He arrives in London.

14 March – Concert in London at the Hungarian Embassy at Hyde Park Terrace with the participation of the Arányi sisters, Bartók playing 6 small compositions of his own beside Violin Sonata No. 1 with Jelly Arányi.

15 March – He travels from London to Aberystwyth (Cardigan) of Wales.

16 March – Concert in Aberystwyth, where he plays Beethoven's Trio in D major with violinist Hubert Davies and cellist Arthur Williams, and as soloist 8 of his own small piano pieces. – He writes a postcard to his son Béla in Budapest and to his sister at Szöllös Puszta, a longish letter to his mother and aunt in Pozsony, in which he lets them know that his trip will be favourable financially.

17 or 18 March – Concert in a London private home.

19 March – He attends a dinner in the flat of singer Mrs Robert Mayer

- (Dorothy Moulton) at Cumberland Terrace, where he also plays the piano. – He gives an interview for the *Pall Mall Gazette*.
- 20 *March* – He gives her mother an account of the events so far, and calculates that he will have a net income of about 50 pounds, but he is even happier about the papers mentioning his appearances as great events.
- 21 *March* – Bartók's wife moves to the flat at Szilágyi Dezső Square with her little son.
- 22 *March* – They register their new address. (Bartók's registration is in his own handwriting, evidently post dated for the time of his absence.) – Bartók writes a letter to Géza Révész; he would like to give concerts also in Amsterdam and makes his suggestion through Géza Révész, resident of that city. It is received favourably, but it didn't come true after all.
- 24 *March* – His public concert at the Aeolian Hall of London. He plays Mozart's Sonata for Violin and Piano in D major and his own Sonata for Violin and Piano with Jelly Arányi; he accompanies singer Grace Crawford who performs four Hungarian folk songs with German lyrics; his solo programme is: *Suite* Op. 14, one *Burlesque*, one *Rumanian Dance*, *Improvisations*, Kodály's *Lento* (Op. 3) and *Epitaph*. – In the evening he attends Guglielmo Marconi's soirée.
- 26 *March* – He writes a letter to the conductor Henry Wood, to Béla Bartók Jnr and to Károly Rezik.
- 30 *March* – Composer's evening at Rushworth Hall of Liverpool. Programme: *Hungarian Folk Dances*, *Evening in Transylvania*, *Bear Dance*, *Allegro barbaro*, *Sonatina*, 2 *Dirges*, *Suite* Op. 14, *Rumanian Dance No. 1*, *Variations On Hungarian Folk Songs* (probably *Ballad* from *15 Hungarian Peasant Songs*), *Rumanian Folk Dances*, *Elegy* No. 1, 3 *Burlesques*.
- 31 *March* – In London, at Sydney Place he plays sonatas with Jelly Arányi: E major by Bach and A major (Op. 47) by Beethoven, then of his

own works part of the series *For Children*, *Sonatina*, *Burlesque No. 2*, *Evening in Transylvania*, *Allegro barbaro*, *Bear Dance*, and *Rumanian Dance No. 1*.

2 April – From London he writes his mother in Pozsony that his trip of England was a great success, he was greeted amicably, and earned 96 pounds having minimal costs. – He will have no concert in Amsterdam. (Dating of the letter is a mistaken 22 April.)

3 April – He leaves London for Paris, and stays at Hotel Majestic at Avenue Kleber.

4 April – Concert at the Sorbonne of Paris, at which Henry Prunières, editor of *Revue Musicale* gives a reading about modern music, bringing into prominence the works of Bartók there present, whom the students welcome with great ovation. “Then I played ‘Hungarian Peasant Dances’ and *Bear Dance*, and for encore *Evening in Transylvania*” – he writes his mother.

5 April – In the afternoon he is guest of duchess de Clermont-Tonnerre. “...they were enthusiastic about *Bear dance*, *Rumanian dance*, *Allegro barbaro*” – he writes his mother in Pozsony. The fee is 500 francs.

8 April – In Paris, at Le Vieux Colombier, concert of the periodical *La Revue Musicale*. Bartók's programme: *Elegy No. 1*, *Suite*, 2 *Burlesques*, *Improvisations*, Kodály's *Epitaph*, *It Rains in Town*, *Transylvanian Lament*, and *Sonata for Violin and Piano No. 1* with Jelly Arányi. – M. Slivinski sings four Hungarian folk songs with horrible Hungarian pronunciation and Ravel's *Hebrew Songs*, probably accompanied by Bartók.

Dinner after the concert at Henry Prunières' in the company of Ravel, Stravinsky and Szymanowski. – After dinner even Milhaud, Poulenc, Honegger, and A. Roussel show up, and Bartók plays again *Sonata for Violin and Piano No. 1* with Jelly Arányi. Ravel is turning the pages for Bartók, Poulenc for Jelly Arányi.

9 April – He and Jelly Arányi play the sonata at Madame Dubost's in Paris.

10 April – Bartók writes his wife: “It is quite strange that we already played the sonata 6 times till now, more or less publicly, while in Pest nobody has heard it yet!” He gives an account of the appearances up to then, also writing about Ravel and Stravinsky.

12 April – Bartók puts some of his pieces on Pleyela.

15 April – He writes letters to his family from Paris: to his sister in Szöllős Puszta (about the dense traffic of automobiles which makes crossing streets difficult!), to his son in Budapest and to his mother in Pozsony. – In the evening he has dinner with the Hungarian ambassador in Hungarian company.

16 April – In the evening he travels from Paris to Frankfurt a/M. There he stays at 117 Forsthausstrasse (it became Kennedy Allee in 1978).

24 April – At a Bartók evening of chamber music at the small concert hall of the Frankfurt Saalbau he plays Sonata for Violin and Piano with Adolf Rebner, then as soloist *Suite, Burlesques Nos. 2 and 3, Dirge No. 1, Bear Dance, and Rumanian Dance No. 1.* – The Rebner–Zeitlin–Groell–Frank String Quartet perform Quartet No. 1.

26 April – On a picture postcard he writes his mother about the enthusiastic reception of his concert, and mentions that the violinist and the quartet played very badly.

The stage performance planned in Frankfurt was first postponed to 6 May; although Bartók didn’t want to wait even this long, yet – despite a further postponement, this time to the 13th – he remains after all, and takes part in the rehearsals.

9 May – He is complaining on a postcard to Mrs Milch b. Etelka Freund about conditions in Germany, where “everything is falling apart” and where only “One man is of any ... value, and even that is Szenkár from Budapest”.

11 May – He writes his wife in Szöllős Puszta that he had already wanted to leave, preparations being so lousy, but the situation improved somewhat after all; the orchestra is functioning better already, and as

for the stage, it is better than the one in Budapest.

13 May – Premiere of *The Wooden Prince* and *Bluebeard's Castle* at the Opera House of Frankfurt. The performance is rather bad. The male singer (Robert von Scheidt) has a fever, he often sings out of tune, the orchestra is not even close to the Budapest one, Jenő Szenkár is conducting, Judit: Else Gentner-Fischer. All the participants of *The Wooden Prince* are female.

15 May – Bartók leaves Frankfurt.

16 May – He arrives in Pozsony.

17 May – In the morning he is doing the rounds of offices in regard to his mother's citizenship. – In the evening he has dinner at the Ede Kankovszkys' (his wife's brother-in-law).

According to his plan he arrives back in Budapest on 19 May, concluding his tour of 10 weeks.

20 June – From Budapest he writes Mrs Fischer b. Stefánia Szalay in Nagyvárad that he would also go there with pleasure to give concerts; such contracts are arranged by the newly established Union of Hungarian Artists. – He also writes Jenő Hubay, first about not wishing to take part in the committee preparing the 50-year Jubilee of the Music Institute of Higher Education [Translator's note: as the Music Academy has been officially called for many decades], due to differences of principle with some of the committee members; then he asks for the piano in his classroom to be repaired.

24 June – He writes M. Calvocoressi in London: "the Frankfurt performance was very bad".

8 July – He writes István Thomán recommending Ödön Hendel.

9 July – He writes Mrs Milch b. Etelka Freund that his Salzburg performance will be held on 9 August and he already got tickets for them. (The concert was actually held on 7 August.)

18 July – In his letter to Universal Edition he complains about their last settling of accounts.

- 19 July – He writes a postcard to Ödön Hendel in Újpest, whom he is expecting on a visit on 24 July.
- At the beginning of August Mr and Mrs Bartók travelled to Vienna, but Mrs Bartók's brother-in-law Ede Kankovszky having died in a duel, she returns home.
- 7 August – In Salzburg Bartók plays Sonata for Violin and Piano No. 1 with violinist Mary Dickerson Auner. "The sonata went badly" – he writes still from Salzburg on 11 August to his son Béla in Szöllős Puszta. The concert was attended by many important personages: Dent, Poulenc, Honegger, Saerchinger, Rudolf Ganz, etc. (The International Society of New Music was founded then.) Afterwards Bartók leaves for home.
- 12 August – He arrives in Budapest. He works on Sonata for Violin and Piano No. 2.
- 20 August – From Budapest he writes a postcard to his mother in Pozsony and a letter to M. Calvocoressi in London. To Calvocoressi he writes that the case of the songs (probably *The Hungarian Folk Song*) has already been settled long ago. They played Sonata for Violin and Piano No. 1 badly in Salzburg as well, yet not as scandalously as in Frankfurt. He will try to work through it with Waldbauer and the young Székely, too, in the hope that they will play it decently. In England he would prefer to play pieces for the violin and piano with Jelly Arányi. – Bartók's former pupil Mrs Renner b. Teréz Mull writes to Pozsony from China that there she played Bartók pieces on a social occasion and had great success with them.
- 21 August – Bartók reports to his wife staying in Marosvásárhely that he manages the household as best he can, and that he had two English visitors whom he showed around Budapest. The first fragment of Sonata for Violin and Piano No. 2 is ready, but "there is little progress in copying the Tót songs".
- 23 August – He sends his belated good wishes to his son Béla in Szöllős Puszta. He also writes about going every other day to the József

Lukács's for meals and to sleep.

26 August – He writes his wife that he is expecting her home on 2 September. It was discovered that Universal Edition had settled the accounts in a very unruly manner, and had paid less than was due. – In the meantime he starts rehearsals of Sonata for Violin and Piano No. 1 – due to Imre Waldbauer's illness – with Zoltán Székely: "Now this is something completely different already. It is obvious that he is a real musician. I hope he will play it very well".

30 August – He leaves a letter in their flat with economic instructions for his wife, adding: "I got to cca two-thirds of the sonata".

31 August – From Budapest he travels to Szöllős Puszta, via Békéscsaba and Kaszaper Puszta, to spend a few days with her sister and family.

15 September – Back in Budapest again, he writes a letter to János Buşîŭia asking for data regarding Romanian music life and musicians, because he was asked for such a chapter to be included in an English encyclopaedia.

In the new music season he is preparing for new concerts in cooperation with the Union of Hungarian Artists.

17, 26, 28 September, then 9 October – He is informing Mrs Fischer b. Stefánia Szalay, in letters written to Nagyvárad, of the constantly changing dates and programme alterations of concerts in Transylvania.

4 October – He writes Ernő Südy in Békéscsaba about his 10 October concert there, his claims for tickets and accommodation together with his wife.

8 October – He informs Matica Slovenská that the first volume of the press manuscript of the Slovakian folk song collection is ready (763 melodies), and makes suggestions regarding further tasks.

10 October – He travels with his wife to Békéscsaba, where he gives a concert the same evening. Programme: 3 sonatas by Scarlatti, 5 preludes by Debussy, then of his own works Nos. 6 to 15 of *15 Hungarian Peasant Songs*, *A Little Topsy*, *Evening in Transylvania*, *Bear Dance*, *Dirge No. 1*,

Allegro barbaro, *Suite*, *Sonatina*, *Rumanian Dance No. 1*, furthermore 4 Sekler folk songs with the participation of Rózsi Marschalkó who also sings pieces by other composers.

14 October – Already from Budapest, he writes to M. Calvocoressi, addressing him “Dear Friend”, to express his pleasure that the translation of *The Hungarian Folk Song* is complete.

15 October – He writes János Buşîia that he can’t go to Belényes after his concert in Nagyvárad (yet he went after all).

23 October – He sets out on his second concert tour. In Nagyvárad he stays with the Dr. Dezső Papps (6 Mészáros Street).

24 October – He gives his concert in the building of the Nagyvárad Theatre. His programme is almost identical to the 10 October one, except here he plays eight of the preludes and also performs *Rumanian Folk Dances*. Of the Sekler folk songs two are sung by Ilona Kelmay, two by Dezső Kovács. At the end of the concert Bartók is given a pretty wreath with a crimson band, bearing the inscription: “To Béla Bartók, the most dedicated representative of Hungarian music. Director [Lajos] Parlagi”. – He writes Károly Rezik in Kolozsvár about his success the same day, and informs him of the programme of his concert on the 30th (in fact 31st). – He leaves Nagyvárad for Belényes.

27 October – In the Belényes secondary school for boys he gives a concert of works by Beethoven, Scarlatti, Brahms, Chopin, and Bartók. His net income is 2,000 Lei.

He leaves Belényes for Kolozsvár (via Nagyvárad), where he stays with the Ákos Keppiches.

31 October – At his concert he plays Beethoven’s Sonata in F major, Brahms’ Rhapsody in B minor, Chopin’s Nocturne in C sharp minor, Debussy’s *Mouvement* and *Golliwog’s Cake Walk*, then of his own pieces *Improvisations*, 9 numbers of the series *For Children*, *Kolindas*, *Evening in Transylvania*, and 3 *Burlesques*, besides he accompanies the singing of Béla Farkas performing the four Sekler folk songs. – He

wants to return to Transylvania for more concerts soon, so he asks Bușiția in a letter to take the necessary steps for obtaining his visa, because there are always difficulties in this matter. He writes his letter – for the first time – informally, similarly to the friendly opening of his letter to Calvocoressi two weeks earlier, which shows that his successful concerts put him somewhat off his general aloofness. He travels home to Budapest the very same day.

3 November – From here he writes Mrs Kádár b. Erzsébet Hevesi in Máramarosziget regarding his concerts planned there and in Szatmárnémeti.

8 November – He writes the Ákos Keppiches in Kolozsvár thanking them for their hospitality and asking for their help in obtaining the permit for the performance in Szatmárnémeti. – He informs Mrs Fischer b. Stefánia Szalay about his concert of 25 November in Nagyvárad, and asks for her help as well – but in vain, the concert is cancelled.

20 November – In Szatmárnémeti he appears at the concert of the Music Lovers' Society, with the usual programme for the most part, then *on the 21st* he travels to Máramarosziget.

22 November – A composer's and piano evening at the Culture Palace of Máramarosziget. Programme: 3 sonatas by Scarlatti, Beethoven's Sonata in F major, 4 preludes and *Golliwog's Cake-Walk* by Debussy, Brahms' Rhapsody in B minor, Chopin's Nocturne in C sharp minor and Etude in G flat major, Bartók's Nos. 6 to 15 of 15 *Hungarian Peasant Songs*, *Burlesques* Nos. 2 and 3, *Evening in Transylvania*, *Bear Dance*, *Allegro barbaro*, *Sonatina*, *Dirge No. 1*, *Rumanian Folk Dances*, and *Rumanian Dance No. 1*.

At the end of November he leaves for the northern periphery of Transylvania. *In the first days of December* his mother and aunt arrive from Pozsony to Budapest. They stay at the Bartóks'.

10 December – Bartók's mother writes her daughter: "Márta is writing Béla's 2nd violin sonata diligently".

11 December – Bartók rehearses in his flat, first his Sonata for Violin and Piano No. 1 with Imre Waldbauer, later the 8 *Hungarian Folk Songs* with Izabella Nagy.

20 December – These two works are performed at the Bartók evening at the Music Institute of Higher Education (Music Academy), it is the Budapest premiere of Sonata for Violin and Piano; of the Hungarian folk songs 5 are on the programme. Furthermore Bartók plays *Elegy No. 2, Suite, Sonatina, Dirge No. 1, Burlesques Nos. 1 and 2, and Rumanian Dance No. 1.*

For Christmas vacation Bartók travels to Szöllős Puszta to his sister's family with his mother and aunt and his own family.

1923

1 January – In Budapest he and Imre Waldbauer perform Sonata for Violin and Piano No. 1 between string quartets by Brahms and Tchaikovsky.

3 January – Bartók thanks Stefánia F. Szalay for her New Year's good wishes, and writes about concert plans for Transylvania (which didn't come true eventually).

László Cs. Szabó (a writer, later settled in London) studying at the Protestant Grammar School of Budapest, is piano pupil of Mrs Bartók, and as such asks Bartók for a performance.

14 January – At the matinee organised by the Protestant Grammar School at the Music Academy Bartók's programme is: *Burlesque No. 2, Dirge No. 1, Bear Dance, Evening in Transylvania, Rumanian Dance No. 1.*

19 January – Bartók gets a fever, so his appearance with the Lehner String Quartet, planned for the 20th, is cancelled. (He got well already by the 21st.)

In a letter to Zoltán Székely he writes, among others things, that he would send the piano and violin parts of the Sonata around the 25th.

- 2 February – He writes concert organiser András Vitéz in Kassa, then travels to Germany with the Waldbauer String Quartet for the Béla Bartók Week of Chamber Music organised by the Melos Society.
- 4 February – In Leipzig composer's evening in a concert hall at 18 Dittrichring.
- 6 February – In Berlin, at 6/a Bellevue Str. the Waldbauers play String Quartet No. 2 and Bartók plays Sonata for Violin and Piano No. 1 with Imre Waldbauer.
- 7 February – Still in Berlin, this day the programme is String Quartet No. 1 and Sonata for Violin and Piano No. 2. This latter is a world premiere, it gets played twice in a row.
- 9 February – In Berlin the programme of the morning concert consists of String Quartet No. 1, Sonata for Violin and Piano No. 1 and Bartók playing in solo *Dirge No. 1*, *Suite* and *Rumanian Dance No. 1*. – At the evening concert the Waldbauers don't perform; Wilhelm Guttman sings five of the 8 *Hungarian Folk Songs*, Bartók's programme consists of Nos. 7 to 15 of *15 Hungarian Peasant Songs*, *Dirge No. 1*, *Sonatina*, *Suite*, *Elegy No. 2*, 3 *Burlesques*, and he plays *Improvisations* twice as Nos. 5 and 7 on the programme.
- 11 February – He arrives back in Budapest.
- 25 February – He writes Zoltán Székely a postcard in German.
- 27 February – "Composer's and Piano Soirée" at the Music Academy, where he performs with Ede Zathureczky for the first time, playing Sonata for Violin and Piano No. 2, a Budapest premiere. Oszkár Kálmán sings 4 songs by Kodály to the poems of Ady, Berzsenyi and Kölcsey, accompanied by Bartók, then Bartók plays Nos. 1, 2 and 5 to 15 of *15 Hungarian Peasant Songs*, 9 pieces of the series *For Children*, Debussy's *Mouvement* and *Golliwog's Cake-Walk*, then again from his own compositions *Rumanian Folk Dances*, *Dirge No. 2*, and *Burlesque No. 3*.
- 1 March – He writes a letter to concert organiser András Vitéz in Kassa.

- 2 March – He rejects an invitation to Jenő Hubay's music afternoon – referring to his seclusion – in a polite letter.
- 6 March – He and Zoltán Kodály prepare a draft for a letter to Károly Rozsnyai regarding the *20 Hungarian Folk Songs*.
- 18 March – He writes a letter to M. Calvocoressi in London regarding the English publication of *The Hungarian Folk Song*. – He listens to a Dutch wind quintet during the rehearsal of their concert planned for the 20th; the concert then got postponed to the 27th, but it's dubious it was held at all.
- 25 March – On his 42nd birthday he has lunch at the Kodálys'.
- 30 March – He writes his mother about his planned concerts (only some of the plans came true).
- 5 April – He travels to Kassa with Imre Waldbauer to give an evening of sonatas at the ceremonial hall of Hotel Schalkház. According to the printed leaflet the programme was Brahms' Sonata in A major, Bartók's 2nd, Händel's D major and C. Franck's A major, but as Bartók writes: "The programme was totally wrongly printed ... it was the Sonata in D minor by Brahms, and instead of Händel the Bear Dance and Rumanian peasant songs". There were quite a number of administrative and technical mistakes at the concert, which get detailed in Bartók's letter to his mother and aunt in a humorous way.
- 6 April – From Kassa he returns to Budapest.
- 14 April – There he reaches an agreement with the Rózsavölgyi and Co. firm for the publication of the piano arrangement of *Rhapsody* and the small orchestral score of String Quartet No. 1, and on 18 April of Suite for Orchestra No. 1.

1923 is the year of the 50th anniversary of the unification of Buda, Pest and Óbuda and the formation of Budapest as residentiary capital. The leaders of the capital plan a festive concert, and Ernő Dohnányi, Béla Bartók, and Zoltán Kodály (members of the music directory that functioned barely four years earlier) are commissioned to compose

one relevant opus each, fee for any individual piece and manuscript being 120,000 crowns.

23 April – Bartók sets out on a Western European tour, but returns due to the sealing of the Czecho-Slovakian frontier.

24 April – He leaves via Vienna, then on 25 April arrives in Leipzig.

27 April – At noon he arrives in the location of his first appearance in Holland, Amsterdam, and in the evening the concert takes place at the Concertgebouw, despite lots of inconveniences (Zoltán Székely's illness, a bad piano and people turning pages badly, etc.). Programme: 3 sonatas by Scarlatti, Debussy's *Mouvement* and 5 preludes, of his own works *Burlesque No. 2*, *Dirge No. 1*, *Bear Dance*, *Evening in Transylvania*, *Allegro barbaro*, *Rumanian Folk Dances*, No. 6 of 15 *Hungarian Peasant Songs*, *Rumanian Dance No. 1*, and Sonata for Violin and Piano No. 2 with the feverish Zoltán Székely. Reviews are very good.

28 April – He and Zoltán Székely travel from Amsterdam to Rotterdam, where they play the previous day's programme, then return to Amsterdam.

29 April – From Amsterdam he writes his wife a long letter about his experiences.

30 April – He plays in an Amsterdam music school for 50 guilders.

1 May – In Paris *Four Orchestral Pieces* is performed. He writes Zoltán Székely on a postcard that the concert in Utrecht will be on 11 May. (Later on, following several modifications, the concert did not go ahead.) – On this day Bartók leaves Holland for England.

2 May – He arrives in London, and writes a postcard to Calvocoressi, to whom in the morning of 3 May he pays a visit. (In those days post consignments were still delivered within half a day!)

4 May – He gives a concert at a school for girls, the Abbey School of Malvern Wells (Worcester). Programme: 3 sonatas by Scarlatti, Nos. 6 to 15 of 15 *Hungarian Peasant Songs*, *Elegy No. 2*, *Bear Dance*,

Allegro barbaro, *Evening in Transylvania*, 3 *Burlesques*, Debussy's *Mouvement* and 5 preludes, then again *Rumanian Folk Dances*, *Dirge No. 1*, *Sonatina*, and *Rumanian Dance No. 1*. – He writes his mother with joy at what beautiful village location the concert was held. On the same day he writes Zoltán Székely a postcard with the modified date for the planned Utrecht concert.

7 May – Composer's evening in London, at the Contemporary Music Center. He plays *Elegy No. 2*, 8 Slovakian songs from the series *For Children*, 3 *Burlesques*, and both Sonatas for Violin and Piano with Jelly Arányi. "The London concert was the day before yesterday, it went well, Heseltine and Gray were very enthusiastic" – he wrote his wife later on.

8 May – He asks Zoltán Székely on a postcard to return the Sonata to him because the planned Utrecht concert "will be cancelled without a doubt".

Universal Edition just published the 5 *Ady Songs*, written and dedicated to Béla Reinitz in 1916. Reinitz had been committed to prison for his activities during the Soviet Republic, but he escaped. He was living in exile at this time. The dedication caused a big sensation. The Új Nemzedék (New Generation) publishes an offensive article on 8 May entitled "Béla Bartók dedicated his songs to Reinitz, killer of the nation". Other papers also take their stand in the matter, in accordance with their party allegiances, but later the storm slowly subsides.

9 May – Bartók gives a concert at Highfield Hall of Huddersfield (West Yorkshire), his programme is entirely identical to that of the 4 May concert. The town, with its factory buildings, doesn't please him. – He writes his wife about his further program, the cancellation of the Utrecht concert, and the English version of *The Hungarian Folk Song* being published by Oxford University Press.

11 May – Composer's evening at Wigmore Hall, London. His programme: Nos. 6 to 15 of 15 *Hungarian Peasant Songs*, *Bear Dance*, *Evening*

in *Transylvania*, *Allegro barbaro*, *Suite*, 8 Slovakian songs from the series *For Children*, *Rumanian Folk Dances*, *Elegy No. 2*, 3 *Burlesques*, *Sonatina*, 2 *Dirges*, and *Rumanian Dance No. 1*.

12 May – From London he sums up the balance of his trip up to date for his mother on a postcard: it brought net proceeds of 65 pounds and 110 guilders. About the reviews he writes: “all of them are benevolent, they don’t understand the 2nd sonata, but they say this also must surely be good, because ‘alas, we didn’t understand the 1st sonata at first hearing either, and now, the 3rd time, we begin to like it”.

14 May – The last concert of his tour is in Battle (Sussex East), the programme being identical to the 4 May one with a tiny diminution, only *Elegy No. 2* and Debussy’s *Mouvement* are omitted. (Date on the printed programme is 17 May by misprint.) – That evening he leaves for home.

18 May – In the morning he arrives in Budapest.

24 May – He sends a letter and a package – that he brought from Holland – to Bernát Alexander (Géza Révész’s father-in-law) with his son Béla.

Between 22 and 28 May a “Music Festival” is organised in Budapest, also featuring singer Dorothy Moulton, in whose home Bartók had given a concert on 19 March 1922.

25 May – They have lunch together on Margaret Island.

27 May – The *Vígsház* theatre of Budapest was the scene of celebrating the 25-year journalist jubilee of Ernő Osvát, editor of *Nyugat*, where beside Aladár Schöpflin, Endre Nagy, Mari Jászai, Zsigmond Móricz, Dezső Kosztolányi, Mihály Babits, Irén Varsányi, Frida Gombaszögi, Dezső Szomory, Mária Basilides, Oszkár Kálmán, Árpád Tóth, Miksa Fenyő, and Árpád Ódry, Béla Bartók also contributed. Afterwards he had ice cream with his wife and the Zsigmond Móriczes at Café Club. – On this day the Bartóks write a letter to Amsterdam, thanking Géza Révész for his help. (Here Bartók begins to address Révész informally, too, just like he did previously with Buşîia.)

28 May – Mrs Bartók writes her mother-in-law in Pozsony that finally the Máramaros folk song collection and Sonata for Violin and Piano No. 1 got published.

2 June – Bartók writes Buşitia in Belényes that he would go on vacation in Belényes and Sztána with his wife and son. He is inquiring about the possibilities and asks for Buşitia's intervention for obtaining visas. He reports with pleasure on the publication of the Máramaros collection.

3 June – He goes on an excursion to Tahi and Visegrád with his wife, son, his wife's brother Vilmos and her sister-in-law.

8 June – He writes a letter to Breitkopf & Härtel in Leipzig.

10 June – He visits the Móríc Milches (the Etelka Freunds) with his wife and son.

13 June – He calls Ödön Hendel for 16 June.

During this school year Bartók has already been teaching a pupil, Edith Pásztory from Rimaszombat, whom he wants to marry. So he and Márta Ziegler having divorced by mutual consent, in June she and their son move to 6 Hold Street, to the flat of her mother and her sister Herma.

30 June – Béla Bartók Jnr travels to Pozsony to see his grandmother and great aunt, who haven't yet learned about the divorce.

1, 8 and 15 July – *The Wooden Prince* gets performed in Hellerau near Dresden.

5 July – Bartók writes János Buşitia that due to "complicated family matters" they don't go on vacation to Transylvania.

10 July – He sends a telegram to Pozsony announcing his

11 July arrival. – He takes a lengthy walk in town with his son in the afternoon.

12 July – He discusses official matters in Pozsony. He meets folk song researcher Viliam Figuš-Bystrý, the lawyer Laukó and others.

13 July – From the Pozsony Ministry of Culture he asks for a work permit for his autumn concerts and exemption from entertainment

tax; he entrusts Miloš Ruppeldt with forwarding the letter. (He gets the permit on 11 October.) – In the evening he goes to the Fischers' (Sándor Albrecht's relatives) for dinner.

14 July – He is walking around Pozsony with his son, and shows him the memories of his youth.

15 July – From Pozsony they travel to Radvány (Zólyom county) via Zólyom, they are guests in the castle of Count Antal báró Radvánszky and his wife (Wanda Gleiman).

16 July – Bartók travels to Rimaszombat for a visit to the Pásztor family.

18 July – Márta Ziegler writes a letter of goodbye to the widowed Mrs Béla Bartók: "I knew that Béla would tell you the matter now. If I look back on my life today, I say blessed be my fate, a thousand times blessed for handing me out a route, that, although being bumpy and stormy, led me high, very high, to Béla's friendship".

22 July – From Rimaszombat Bartók writes a letter to Matica Slovenská in Turócszentmárton concerning the handing over of the Slovakian folk song recordings, that is the phonograph cylinders; at the same time he asks them to write a letter of support to Prague for the sake of restoring his mother's withdrawn citizenship, with reference to his merits.

23 July – He leaves Rimaszombat for Radvány.

24 July – He informs his 13-year-old son about the divorce, then – as the Radvánszkys also invited Márta Ziegler – father and son travel to Zólyom to meet her, and the three of them return to Radvány.

25 July – Bartók moves out to Királyka (also property of the Radvánszkys), and there he proceeds with the composition of *Dance Suite*.

28 July – They go on an excursion in the vicinity of Radvány.

2 August – He takes a long walk with his son and members of the Radvánszky family. – During this time Márta Ziegler is still helping her former husband.

3 August – She writes the widowed Mrs Béla Bartók: "I don't lead a completely idle life, I am copying the orchestral score that Béla is

orchestrating now”. (Indicating *Dance Suite*.)

9 August – Béla Bartók Jnr travels home with his mother. Bartók returns to Királyka for four more days.

13 August – From Radvány he writes a longish letter to his mother and aunt. He tries to calm down his mother who is desperate about the divorce, and encourages her saying that the situation will get better “It will be much worse only for Márta; this is the only thing that saddens me”. He tells her that the orchestral score of *Dance Suite* is almost complete, and that he arranged for the royalties due from Universal Edition to be sent to Pozsony because of the uncertain financial situation in Hungary.

20 August – He leaves Radvány for Budapest.

23 August – He sends his belated birthday wishes to his son staying in Szöllős Puszta.

28 August – He marries Edith Pásztory at the registry office of District 2, Budapest.

31 August – He registers his wife with the police to the flat of 4 Szilágyi Dezső Square.

6 September – He visits his former wife in the flat of Hold Street.

10 September – He tells his mother about the turns of his life, his salary of 600,000 crowns per month, his concert plans for the autumn (most of which then came true).

11 September – Entrance exams are starting at the Music Institute of Higher Education (Music Academy), which Bartók is quite averse to.

At the end of September Bartók's son got ill, Bartók visited him four times between 22 and 28 September.

Bartók got invited by the International Society of New Music (Société Internationale de la Musique Contemporaine) to take part in the the jury's work at the 1924 Zurich Music Festival.

2 October – He accepts the invitation in a letter written to Edward J. Dent in London.

- 11 October – From the Pozsony Ministry of Culture he receives permit No. 11948/23 for concert organising on Slovakian territory.
- 17 October – He agrees with the Rózsavölgyi and Co. firm about the Hungarian edition of his fundamental work entitled *A magyar népdal* (*The Hungarian Folk Song*).
- 24 October – He travels to Vienna with Imre Waldbauer for the Week of Modern Music. At their concert in the Mittlerer Konzerthaus-Saal they play Sonata for Violin and Piano No. 2 (the planned performance of Sonata No. 1 was cancelled) and Bloch's Sonata for Violin and Piano. Furthermore Bartók accompanies Dorothy Moulton who sings 2 songs by Kodály, 3 by de Falla and 2 by Pizzetti (*Braust der traurige Wald, Der Frühling; Cancion, Nana, Polo; I Pastori, San Basilio*).
- 25 October – From Vienna he travels home.
- 29 October – Representative of Matica Slovenská Viliam Figuš-Bystrý (Vilmos Figusch) visits Bartók and receives the 248 phonograph cylinders containing Bartók's Slovakian folk song collection complete with cover plates, paying 11,615 Czech crowns.
- 30 October – Piano evening in Pécs, at Hotel Pannonia. His programme is: 3 sonatas by Scarlatti, Beethoven's Sonata in F major Op. 10, Debussy's *Pour le piano*, 4 numbers from Kodály's *Piano Music*, then of his own works Nos. 6 to 15 from *15 Hungarian Peasant Songs*, *A Bit Topsy*, *Evening in Transylvania*, *Bear Dance*, *Allegro barbaro*, *Sonatina*, *Dirge No. 1*, *Rumanian Folk Dances*, and *Rumanian Dance No. 1*. (In the printed programme the Rumanian "Folk" Dance was set "Old".)
- 4 November – At the matinee of the Bluebird at the Capital's Vigadó of Budapest he plays *Elegy No. 2*, *Allegro barbaro*, *Ballad*, and *Burlesque No. 3*. Beside Bartók Oszkár Kálmán, Mária Németh, Mária Basilides, György Kósa, and performers of prose also appear. Mária Basilides sings two *Ady Songs* by Bartók (*Three Autumn Teardrops, Cannot Go To You*) among other things, accompanied on piano by György Kósa.
- 6 November – Bartók evening at the Music Academy. Programme:

Debussy's *Pour le piano*, 5 sonatas by Scarlatti, Bartók's *Improvisations*, No. 5 from the series *For Children*, *Sonatina*, *Dirges* Nos. 3 and 4, *Rumanian Dances* Nos. 1 and 2, Kodály's *Piano Music* and *Epitaph*.

12 November – A joint concert with Mária Basilides in Győr. (Mária Basilides is accompanied by László Hermann.) Bartók's programme: 3 sonatas by Scarlatti, 3 pieces from Kodály's *Piano Music*, of his own works Nos. 6 to 15 from *15 Hungarian Peasant Songs*, *Burlesque* No. 2, *Evening in Transylvania*, *Bear Dance*, *Allegro barbaro*, *Sonatina*, *Dirge* No. 1, *Rumanian Folk Dances*, and *Rumanian Dance* No. 1.

19 November – Festive concert organised for the 50th anniversary of the establishment of the capital at the Capital's Vigadó, with the premieres of Ernő Dohnányi's *Festive Overture*, Zoltán Kodály's *Psalmus Hungaricus* and Bartók's *Dance Suite*.

20 November – Bartók's piano recital at Hotel Tisza of Szeged: 3 sonatas by Scarlatti, Chopin's Nocturne in C sharp minor, Brahms' Rhapsody in B minor, Kodály's *Piano Music* (4 numbers), Debussy's *Pour le piano* and finally Bartók's *Ballad* from *15 Hungarian Peasant Songs*, 9 numbers from the series *For Children*, *Evening in Transylvania*, *Bear Dance*, *Dirge* No. 1, and *Rumanian Dance* No. 2.

23 November – He leaves for yet another Western tour of one month, going first to London via Basel.

30 November – In the Aeolian Hall he gives a concert with Jelly Arányi. Their joint programme: Beethoven's Sonata in G major Op. 96, Bartók's Sonata for Violin and Piano No. 2, and Szymanowski's *Notturmo and Tarantella*; Bartók plays *Kolindas*, five pieces of *14 Bagatells*, 2 *Dirges*, and *Rumanian Dance* No. 2.

1 December – An evening of violin and piano with Mrs Fachiri b. Adila Arányi.

3 December – At his next London concert Bartók performs Beethoven's Trio in B flat major Op. 97 with Mr and Mrs Fachiri (Alexandre and Adila); accompanies Dorothy Moulton in *4 Hungarian Folk Songs*; as

soloist he plays Nos. 7 to 15 of *15 Hungarian Peasant Songs*, *Sonatina*, *Dirge No. 1*, *Bear Dance*, *Evening in Transylvania*, *Allegro barbaro*, 9 small pieces of the series *For Children*, *Rumanian Folk Dances*, and 6 Hungarian peasant dances.

4 December – Concert at Belstead Hall of Aldeburgh (Suffolk East). Programme: 3 sonatas by Scarlatti, Debussy's *Pour le piano*, Bartók's *Improvisations*, *Hungarian Peasant Songs*, *Bear Dance*, *Allegro barbaro*, *Evening in Transylvania*, 3 *Burlesques*, *Rumanian Folk Dances*, *Sonatina*, one *Dirge*, and one *Rumanian Dance*. Before the concert he writes a letter to his mother and aunt in Pozsony, detailing his financial results with satisfaction: "I can be calm till the next season regarding finances ... so starting with January I will give less concerts, because it is really high time I orchestrated the Mandarin and also wrote something new".

6 December – At a symphonic concert organised at Winter Garden of Bournemouth (Hampshire) he plays *Rhapsody* conducted by Dan Godfrey, as soloist *Allegro barbaro*, *Evening in Transylvania*, and *Rumanian Dance No. 1*. – He writes a postcard to his son in Budapest and to his sister in Szöllős Puszta. "I play in England 8 times in all (2 public and 6 private performances)." (We have no data at disposition concerning the date and place of one of these, according to its programme "Jelly d'Arányi and Bélla Bartók" played Beethoven's *Kreutzer Sonata* beside Bartók playing 3 sonatas by Scarlatti, *Dirge No. 1*, *Bear Dance*, *Evening in Transylvania*, one *Burlesque*, one *Rumanian Dance*, finally preludes by Debussy.)

7 December – He mails the postcards in London.

10 December – He makes an appearance at Wigmore Hall of London: with Adila Arányi he plays Beethoven's Sonata in C minor Op. 30, and his own Sonata for Violin and Piano No. 2, as soloist 5 numbers from *14 Bagatells*, 5 piano pieces from Kodály's series Op. 3 and Op. 11.

12 December – The last of his concerts in the island country is in St. James's,

West Malvern. The programme is identical to the 4 December one in Aldeburgh, complemented by 9 pieces from the series *For Children*.

13 December – From England he goes on to Paris.

15 December – Concert in Le Vieux Colombier. With violinist Simone Hersent he performs Sonata for Violin and Piano No. 2, as soloist 4 pieces of Kodály's 9 *Piano Pieces*, of his own works *Elegy No. 2*, *Variations (Ballad from 15 Hungarian Peasant Songs)*, three of 14 *Bagatells*, the 1st series of *Kolindas*, *Sonatina*, one *Burlesque*, *Dirges Nos. 1 and 2*, *Rumanian Folk Dances*, *Rumanian Dance No. 1*, and encore.

16 December – He writes his son in Budapest on a postcard: "The concert went really well yesterday; the violinist wasn't very good but not very bad either, and the audience was very enthusiastic at the end of the concert". (The address of the postcard is faulty: 9 Hold Street – instead of 6.)

17 December – He leaves Paris for Geneva.

20 December – At his Geneva concert, beside works by Scarlatti, he performs Bach's Sonata for Two Violins and Piano with the Arányi sisters and his own Sonata for Violin and Piano No. 1 with Jelly Arányi. – Here he gets acquainted with conductor Ernest Ansermet, his avid fan, who would often conduct Bartók's pieces later on, sometimes with Bartók's participation.

21 December – On his way home from Paris he writes a letter to his mother and aunt in Pozsony (he mentions 11 appearances, but there were probably only 10) while waiting for connection in Zurich. He reports with joy that the financial results are good, so he was even able to buy presents, like, among other things, a fountain pen for his son, books and a watch for Márta Ziegler.

22 December – He arrives home in Budapest.

23 December – He visits Márta Ziegler and hands over his presents.

He spends Christmas at home, expecting his son's visit for 25 December.

1924

Bartók continues to keep a close relationship with his divorced wife for whom he would like to secure a livelihood, so he is teaching her the material of the piano department to help her qualify as music teacher.

9 January – Márta Ziegler writes the widowed Mrs Béla Bartók in Pozsony: “Béla is teaching incredibly conscientiously, now he comes on time for the lesson every Thursday”.

Their son Béla lives with his mother, but generally visits the Bartóks every week.

16 January – Bartók writes a letter to the Breitkopf & Härtel firm in Leipzig.

18 January – His passport, valid for Europe, is issued numbered 271974. Motive for travel: “Profession”.

24 January – He receives his Czecho-Slovakian visa, valid for 9 cities, in Budapest.

25 January – He appears at the literary cabaret evening of the Vígsház with a programme of 12 minutes, which is repeated *on 26 and 28 January*. He gets 2 and a half million crowns for the three performances, which shows the speedy devaluation of money (the price of 1 kilogram of sugar increased from 8,000 to 12,000 crowns within 1 week). In the greatly varied programme Vilma Medgyaszay, Sári Fedák, Margit Makay, Mr and Mrs Góth, piano humorist György Dénes make their appearance among others, beside many artists of mixed genres: “high levelled artistic output and amusing jest, a pleasant trifle”. – The Terézkörút Stage and the Apolló Cabaret under Béla Salamon's leadership protest the competition; they turn to the Minister in defence of their interest. (Mrs Bartók b. Ditta Pásztory, in her letter of 4 February, puts the dates of the three concerts as 24, 25 and 27 January, but this is probably a mistake.)

1 February – His son visits him, and makes him sign the end of semester school report of year 4 in grammar school. Bartók complains about

pain in his arm (his illness, becoming fatal around 1940, started with a similar symptom), and does an aspirin cure.

By 4 February the pains are gone. He writes a joint letter with his wife to his sister about the dates of the planned appearances.

5 February – He travels to Komárno in Czecho-Slovakia, where the Jókai Society organises a concert at the great hall of the Cultural Palace. His programme consists of 3 sonatas by Scarlatti, Nos. 7 to 15 of *15 Hungarian Peasant Songs*, Beethoven's Sonata Op. 10, Debussy's *Pour le piano*, Brahms' Rhapsody in B minor, Chopin's Nocturne in C sharp minor, of his own compositions again *Sonatina*, 8 numbers from the series *For Children*, *Bear Dance*, *Rumanian Folk Dances*, *Evening in Transylvania*, and *Rumanian Dance No. 1*.

6 February – He leaves Komárom for Pozsony, where he reports to the police, then writes a joint postcard with his mother to Mrs Emil Tóth in Szöllös Puszta.

7 February – Bartók returns home to Budapest via Párkányána.

9 February – He travels from Pest (via Somoskőújfalu) to Losonc (Nógrád county), where he plays the same programme as on 5 February.

10 February – From Losonc he returns to Budapest.

15 February – He performs at a concert organised at the Exchange Club, in the company of Izabella Nagy, Imre Palló, Mária Németh, Ferenc Kiss, Vilma Medgyaszay, and Árpád Balázs. His programme is: *Evening in Transylvania*, *Allegro barbaro*, and "At the Children" (!). He also accompanies Izabella Nagy's singing.

20 February – He writes his mother and aunt about yet another travel plan of his.

21 February – He obtains visas for Austria and Switzerland.

23 February – He sets out for Switzerland.

24 February – He arrives in Zurich where he stays with the Reiffs at 25 Mythenstrasse.

25 February – In Zurich the festivities of the International Society of New

Music are opened, in the jury of which Bartók is also participating.

29 February – He leaves Zurich for Pozsony.

2 March – He returns home via Párkányána.

9 March – Piano recital in Sopron, at which, beside Beethoven's Sonata in F major Op. 10, he plays pieces by Scarlatti, Brahms, Debussy, and Bartók, mostly those of the 5 February programme. – During these weeks *The Wooden Prince* is performed in Munich on 20 and 27 February, 4 and 14 March.

16 March – In Budapest the reciter Blanka Péchy gives an evening for the benefit of Ady's sepulchre; according to the press of that time "Bartók's masterful piano playing diversified the programme, he played his own pieces and those of Kodály".

20 March – Bartók sets out on a concert tour in Transylvania for the fourth time since the end of the war. He is giving concerts in the southern region.

21 March – Piano recital at the Officers' Casino of Temesvár. Programme consisting of the usual pieces: 3 sonatas by Scarlatti, Nos. 6 to 15 of 15 *Hungarian Peasant Songs*, Beethoven's Sonata Op. 10, Debussy's *Pour le piano*, Brahms' Rhapsody in B minor, Chopin's Nocturne in C sharp minor, 7 numbers of the series *For Children*, *Bear Dance*, *Rumanian Folk Dances*, *Evening in Transylvania*, and *Rumanian Dance No. 1*.

He reports to the police.

22 March – Concert in Nagyvárad, afterwards an appearance at the Catholic Circle in the evening. Beside the Debussy, Beethoven, Brahms and Chopin pieces of the previous day's programme, he plays 5 sonatas by Scarlatti, then of his own compositions 3 *Burlesques*, 10 numbers of the series *For Children*, *Rumanian Folk Dances*, *Evening in Transylvania*, and *Rumanian Dance No. 1*.

23 March – He gives a home concert in Lugos in the flat of József Willér, one of the leaders of the Hungarian Party of Romania.

24 March – In Lugos public piano recital with the programme of the 21

March Temesvár concert, adding *Rumanian Dance No. 2*.

25 March – On his 43rd birthday he notifies the Lugos police of his departure, and travels home via Békéscsaba.

27 March – At the 36th regular annual general meeting of the Hungarian Ethnographic Society he gets elected member of the capital's board for the years 1924 to 1926.

29 March – He travels (via Salgótarján) to Rimaszombat (Gömör county), where at his piano recital held in Hotel Táttra he plays, beside Beethoven's Sonata in F major Op. 10, pieces by Scarlatti, Debussy, Brahms, and Bartók.

30 March – He leaves Rimaszombat for home.

1 April – He participates in Helge Lindberg's Budapest song recital playing Scarlatti sonatas.

In April he is preparing to go on a short vacation in Italy with his wife.

11 April – He obtains Italian visas, on the 12th Yugoslavian ones, and he buys the train tickets.

14 April – They travel from Budapest (via Kotor–Postumia) to Venice.

21 April – From Venice they go on an excursion to Padua.

22 April – They write a picture postcard to Bartók's mother in Pozsony.

23 April – They leave for home.

24 April – They arrive (via Kotor) in Budapest.

28 April – From Budapest Bartók writes to AKM (Gesellschaft der Autoren, Komponisten und Musikverleger) in Vienna.

10 May – He writes D. Kiriác.

In Prague festivities of the Society for Propagating Contemporary Music were held between 31 May and 2 June; Bartók was also preparing to go, but there is no data about him attending.

5 June – He writes Budapest Opera House that the orchestral score of *The Miraculous Mandarin* is progressing, and he can hand it in in two instalments, around 15 July and 15 August.

16 June – He writes Universal Edition regarding the proofs of *The Wooden*

Prince and Dance Suite.

In Munich *The Wooden Prince* is still on repertoire, so it is performed again on 7 May and later on 21 June.

Bartók got elected member of a Bucharest Music Society.

28 June – Bartók is notified by Secretary-General of the Music Institute of Higher Education (Music Academy), Géza Moravcsik that the Hungarian Ministry of Foreign Affairs agreed to him accepting this membership. (This was the official way of acknowledging foreign honours.)

7 July – Bartók writes concert organiser Romulus Orchiş in Bucharest that he accepts his concert offer for the autumn, and that the local Music Society wants to organise 12 concerts for him.

12 July – He returns the proofs of part of the orchestral score of *Four Slovakian Folk Songs* and *The Wooden Prince* to Universal Edition in Vienna, giving detailed instructions for the continuation.

15 July – He writes a letter to Edgar Varèse in Paris.

Márta Ziegler is still helping out with Bartók's works.

18 July – Vacationing in Paks, she sends Bartók the already finished part of the orchestral score (probably *The Miraculous Mandarin*) that she copied there.

31 July – In Budapest Bartók's younger son Péter is born at the Clinic Tóth. Bartók notifies his mother on a postcard.

20 August – He writes a letter to Viliam Figuš-Bystrý in Besztercebánya with advice about obtaining phonograph cylinders, and one to Miloš Ruppeldt in Pozsony regarding a way to obtain his, Bartók's arrangements of Slovakian folk songs, adding that he is preparing to go to Pozsony soon, they can meet then.

23 August (with a mistaken date of 23 July) – He and his wife send belated birthday wishes to his son Béla in Szöllős Puszta. He writes as a relevant event that he captured a "Praying" Mantis (*Mantis religiosa*) in the Buda mountains, the kind of which he hasn't yet seen in Hungary, but he set it free in the park of Szilágyi Dezső Square.

29 August – He obtains an Austrian visa.

1 September – He writes Romulus Orchiş in Bucharest that he accepted the suggested concert dates.

2 September – From Budapest he travels to Pozsony via Szob.

3 September – He reports to the police, in the afternoon he takes an excursion with his mother to the mountain Zergehegy.

6 September – He leaves Pozsony for Vienna, then, following negotiations with his publishers, he returns home to Budapest the very same day.

The details of another trip to Romania – despite him travelling by means of the concert bureau Fodor – are still arranged by Bartók.

11 September – He sends informative data to Romulus Orchiş, also asking to secure accommodation for him; *on the 17th* he also sends the orchestral score and parts of *Rhapsody*, and *on the 18th* notifies Orchiş about this, also asking him to procure proper rehearsals. *On the 25th* he informs him of his 8 October arrival in Arad, and is asking for further dates. *On 3 October* he obtains his Romanian visa. *On 4 October* he is complaining in his letter to Orchiş about the total lack of organisation regarding further dates.

8 October – He travels to Arad via Lökösháza.

9 October – At the Culture Palace his concert programme is: Liszt's *Weinen, Klagen Variations*, Beethoven's Sonata in E flat major Op. 31, Bartók's *Old Dance Tunes* (from *15 Hungarian Peasant Songs*), *Bear Dance*, *Sonatina*, *Rumanian Dance No. 1*, *Evening in Transylvania* and *Rumanian Folk Dances*, furthermore Chopin's Ballad in G minor, and Liszt's *La Campanella*. – He reports to the police, then writes urgently to János Buşia in Belényes that he will have a concert also in Nagyvárad and would like to meet up.

10 October – In Temesvár – after reporting to the police here, too – he gives a concert at the Officers' Casino, made up by the Liszt, Beethoven and Chopin pieces of the previous day; of his own works he plays *Sonatina*, *Burlesque No. 1*, *Bear Dance*, and 10 pieces from the series

For Children.

11 October – In Nagyvárad (where he is staying again at the Dezső Papps') he performs at the Catholic Circle, playing the Temesvár programme of the previous day.

12 October – He has to report to the police despite it being Sunday. – He has lunch at Mrs Fischer b. Stefánia Szalay's together with the also invited János Buşîia. In the afternoon the three of them go on an excursion to Püspökfürdő.

14 October – He leaves Nagyvárad for Kolozsvár.

15 October – After reporting to the police as usual, there is a concert at the great hall of the Presbyterian Theology of Kolozsvár. He deviates from the Nagyvárad programme only in replacing the Liszt variations by Debussy's *Pour le piano* and 3 Scarlatti sonatas.

16 October – He is appearing already in Brasov, at the ceremonial hall of the Lutheran Grammar School Honterus. Programme: Liszt's *Variations Weinen, Klagen*, Beethoven's Sonata in E flat major, Debussy's *Pour le piano*, and 3 sonatas by Scarlatti, then of his own works *Old Dance Tunes* (from *15 Hungarian Peasant Songs*), *Sonatina*, *Evening in Transylvania*, *Bear Dance*, and *Rumanian Dance*.

From Brasov he traveled for the first time beyond the Carpathians in Romania for an appearance.

19 October – In Bucharest piano recital at Palace of the Union for Journalists. Programme: Debussy's *Pour le piano*, Beethoven's Sonata in E flat major, 3 sonatas by Scarlatti, Bartók's *Rumanian Folk Dances*, *Dirge No. 1*, *Sonatina*, *Allegro barbaro*, *Evening in Transylvania*, *Bear Dance*, *Burlesque No. 2*, *Rumanian Dance No. 1*, and Chopin's Ballad in G minor.

20 October – Composer's evening at the previous day's location. Secretary of the Romanian Composers' Society, Constantin Briloiu gives an opening lecture, the Nottara–Coccea Quartet performs String Quartet No. 1, while Bartók plays solo pieces, and Sonata for Violin and Piano

No. 2 with George Enescu.

21 October – Bartók leaves for home.

22 October – He arrives in Budapest via Lökösháza.

26 and 27 October – In Budapest he plays the piano solo of de Falla's *Night in the Spanish Gardens* at the stage rehearsal and concert of the Philharmonics, conducted by Ernő Dohnányi (no review was published of the concert, because the management of the Philharmonics had expelled Aurél Kern from the stage rehearsal, so all the music critics – from Izor Béldi to Aladár Tóth – broke off relations with them).

28 October – Romanian King Ferdinand I decorates Bartók with 1st Class of the Romanian order “Bene Merenti”, No. 95.

7 November – Bartók writes Polish musicologist Adolf Chybiski in Lemberg, with thanks for having sent him his book, and informing him about the fate of the Slovakian folk song collection (asking him at the same time to also make inquiries with Matica Slovenská regarding the publication date), furthermore describing his scientific works already published.

22 November – On behalf of the Romanian Embassy in Budapest, embassy secretary Davidescu sends an invitation to Bartók, presumably for handing over the order “Bene Merenti”.

24 November – Another performance of *The Wooden Prince* in Munich, then on 12, 20 and 30 December in Lübeck.

6 December – Bartók writes a letter to AKM.

16 December – He writes conductor Ernst Latzko in Weimar: he is glad that beside *The Wooden* they also intend to perform *Bluebeard*. At the same time he gives detailed instructions concerning the performance and the prospectus.

20 December – He obtains a Czech visa for his January trip.

1925

8 January – From Budapest he travels to Prague via Komárom. He stays at 54 Vinohrady Slezská.

9 January – From Prague he writes his wife that they had two rehearsals for next day's concert.

10 January – Concert at the Prague Mozarteum. Programme: *Elegy No. 2*, 3 *Burlesques*, Hungarian folk songs, *Sonatina*, Kodály's *Epitaph* and *Piano Music*, his own *Suite Op. 14* and *Rumanian Dance No. 1*. Besides he accompanies Mária Fischer who sings Slovakian folk songs.

11 January – He leaves Prague for Pozsony where he sees to official matters.

13 January – In the afternoon he travels home to Budapest via Párkányána.

19 January – He gives a piano recital in Kaposvár. – In London, at the Performance Hall of the Piano School George Woodhouse, the Budapest String Quartet (Hauser–Pogány–Ipolyi–Son) perform his String Quartet No. 1.

Bartók's younger son Péter often needed medical assistance during the first year of his life. Paediatrician Dr. Ignác Péteri didn't accept a fee, but asked for a manuscript with good insight. Bartók – having had deep respect for doctors all his life – complied with his wishes, and gave Dr. Péteri the manuscript of *Allegro barbaro*.

23 January – Bartók notifies Dr. Péteri of his intention in the matter, and at the same time invites the doctor to his 29 January evening of sonatas.

25 January – He participates at the matinee of *Nyugat*.

29 January – Evening of sonatas at the Music Academy with violinist Emil Telmányi. Their programme consists of Bach's C minor, Mozart's A major KV 526, Bartók's 2nd, and Brahms' D minor Op. 108.

6 February – He is confined to bed for several days with angina combined with a high fever.

15 February – He describes his own and his family's illnesses to his mother, and writes the details of his springtime concert program (which was

modified later considerably, as usual). He lets her know with pleasure that *The Wooden Prince* was performed 7 times in Munich, 3 times in Lübeck, and its performance is being planned even in other towns. – To Michael Calvocoressi in London he writes in a long, gloomy letter: “This year and a quarter is gone without me having written even one note of new music. With great exertion and difficulties I finally completed the orchestral score of my ‘Miraculous Mandarin’ during the summer and autumn; the piano arrangement for 4 hands just got published”. Having learned that Calvocoressi began translating *A magyar népdal* (The Hungarian Folk Song) to English, he also gives advice regarding this.

25 February – In Szeged a concert planned for this day got postponed to 2 April with reference to Bartók’s illness.

1 March – At an afternoon performance of artist Artur Fehér at the Capital’s Vigadó, Bartók plays Nos. 6 to 15 of *15 Hungarian Peasant Songs* and Debussy’s *Sarabande*.

2 March – He is already in Brno making an appearance at the Moravian Composers Club. His programme is the same as the 10 January one in Prague, the singer is Mária Hlouska. Bartók is satisfied with the concert.

3 March – At 7 a.m. he arrives in Pozsony from Brno, he visits his mother and aunt, then proceeds to Budapest.

A new country enters the list of his concerts, Italy.

6 March – He buys his Yugoslavian and Italian train tickets.

8 March – He travels to Milan via Kotor.

10 March – Piano recital in Milan. Programme: Beethoven’s Sonata in E flat major Op. 31, Debussy’s *Pour le piano*, Kodály’s *Epitaph*, Bartók’s *Dirge No. 1*, *Sonatina*, *Rumanian Folk Dances*, *Evening in Transylvania*, *Bear Dance*, *Burlesque No. 1*, and *Rumanian Dance No. 1*. At noon he is Hungarian Consul Lajos Villányi’s lunch guest, in the evening he attends the Hungarian colony’s post-concert gala dinner.

- 12 March – He travels to Rome where at Hall Sgambati he participates in the concert of the Society of New Music (Corporazione delle nuove Musiche). He plays *Suite*, *Allegro barbaro*, and 2 of his *Burlesques*, accompanies six Hungarian folk songs sung by Gitta Lénárt, and performs Sonata for Violin and Piano No. 1 with violinist Remo Chiti. Also participating in the concert is Alfredo Casella. – He sends his son Béla a postcard depicting the Forum romanum: “This much remains of the old glory, a couple of tumble-down columns and heaps of stones”.
- 13 March – He gives his next concert in the afternoon at Hall Martucci of the Conservatoire Saint Peter of Maiella in Naples, with the Milan programme of 10 March, adding *Allegro barbaro* and Liszt’s *Variations Weinen, Klagen*. – He leaves in the evening by boat.
- 14 March – He arrives in Palermo. He lets her mother know of his great Naples success on a postcard. – He plays at the Bellini Theatre in the afternoon. This time Debussy’s *Pour le piano*, Kodály’s *Epitaph* and *Piano Music*, Bartók’s *Elegy No. 1*, 3 *Burlesques*, *Sonatina*, *Hungarian Folk Dances*, *Dirge No. 1*, *Bear Dance*, *Evening in Transylvania*, *Allegro barbaro*, *Suite*, *Rumanian Folk Dances* and *Rumanian Dance No. 1* make up his programme.
- 15 March – He writes a postcard to his sister from Palermo.
- 16 March – In Naples he visits Egisto Tango’s father. He writes a picture postcard to his mother in Pozsony, mentioning among other things that he would leave for home the next evening.
- 17 March – From Naples he writes a postcard to János Buşîţia in Belényes: “In Italy ... it’s worthwhile and a joy to give concerts”; to his sister in Szöllős Puszta: “In Naples and Palermo they want to hear me again next year” (that didn’t come true in the end). He also writes his son Béla in Budapest.
- 20 March – He arrives home in Budapest.
- 21 March – Concert at the Music Academy with a somewhat new programme. Following Liszt’s *Variations Weinen, Klagen* and

Beethoven's Sonata in E flat major, he plays 6 pieces by Couperin, then the 2nd series of *Kolindas, Rubato* from Kodály's Piano Pieces Op. 11, Debussy's prelude *Ce qu'à vu le vent d'Ouest*, and finally *Suite* Op. 14 and Nos. 2, 4 and 6 of *Sketches*.

22 March – He writes Ernő Südy in Békéscsaba that his planned concert can be postponed, maybe to next season. (This became more than four years in the end!) – He also writes Cesar Saerchinger.

29 March – In Weimar a Bartók matinee is organised where, following a lecture by Ernst Latzko, Lotte Loos-Werther sings four Hungarian folk songs, then Robert Reitz and Ernst Latzko play Sonata for Violin and Piano No. 2.

2 April – In Szeged Bartók gives a concert in Hotel Kass. His programme consists of Liszt's *Variations Weinen, Klagen*, Beethoven's Sonata in E flat major, 4 preludes by Debussy, Chopin's Ballad in G minor, and of his own works 5 numbers of the series *For Children, Suite*, and *Old Rumanian Dances* (probably the *Rumanian Folk Dances*). – This same day he writes Mrs Fischer b. Stefánia Szalay in Nagyvárád that the jubilee festivities of the Music Institute of Higher Education (Music Academy) got postponed to May, so she should come to Budapest at that time. – In Weimar *The Wooden Prince* and *Bluebeard's Castle* are performed. – He writes his pupil Olga Kovacsics: "Please, come to a lesson at 12 o'clock on Tuesday the 7th. With greetings Bartók".

19 April – He writes Prague lawyer Jan Löwenbach regarding his mother's still unsettled pension, and in the postscript of his letter declares that under such circumstances he doesn't feel like attending the Prague SIMC festival in May to which he was invited. He also writes this to his mother, finishing his letter with: "But be it as it might, be tranquil, there will be no trouble, seen that I am here, always ready to help you". His mother replies at once and tries to persuade him to go to Prague (in the end he went indeed).

20 April – In the Great Hall of the Music Academy, at Helge Lindberg's

farewell performance of a Bach–Händel programme Bartók participates with the 6 Couperin pieces played on 21 March.

23 April – On the occasion of the 50th anniversary of the founding of the Music Institute of Higher Education (Music Academy), Regent Miklós Horthy bestows the third class of crown “Medal-for-Merit” (Signum laudis) on Béla Bartók.

24 April – Bartók buys tickets for the jubilee festivities at the Rózsavölgyi and Co. firm for Mrs Fischer b. Stefánia Szalay.

25 April – In his letter to Nagyvárad he notifies her that the tickets are available on 4 May. (This is an obvious mistake, because the festival started on 2 May.)

2, 3 and 4 May – Days of the festive performances. Of Bartók's works the movement “Village Dance” of *Two Pictures* is performed. Bartók probably attended one of the concerts – on the 3rd or 4th.

6 May – The Ministry of Religion and Public Education informs him in letter No. 1473/1925 about the bestowal of the “Medal-for-Merit”.

15 May – Bartók writes a letter to Bușîția, asking for the Romanian names of the villages visited during his kolinda collecting. (In Budapest there was an adequate gazetteer at disposition concerning these, but it never occurred to him; that's why there are so many misunderstandings regarding some names of communities.) – The publication of this collection met some difficulties in Romania, but Oxford University Press undertook the English publication. Bartók was very glad about it, but even this caused him lots of annoyance later on. – In his letter to Ernst Latzko in Weimar he thanks him for the information about the 2 April stage performance: he is glad that both Latzko and the audience prefer *Bluebeard* – he himself isn't too fond of *The Wooden* either, he considers *Bluebeard* a better opus.

15 to 20 May – Festival of the International Society of New Music in Prague, which Bartók attended after all. The Hungarian part of the programme on 17 May is György Kósa's *Six Orchestral Pieces*, on 19

May Bartók's *Dance Suite*. According to Bartók the performance of *Dance Suite* by the Czech Philharmonics at the Smetana Hall, Václav Talich conducting, is very bad.

20 May – Bartók leaves Prague to spend several days in Pozsony.

24 May – He takes a longish walk with his mother to an excursion site, the so-called Straw Hut.

22 June – From Budapest he writes Róbert Gragger, Director of Collegium Hungaricum in Berlin regarding the German publication of *The Hungarian Folk Song*. Bartók answers Gragger's questions with extraordinary accuracy, and also raises questions himself, to make the publication expected for August as perfect as possible. At the same time he gives a list of where he requests complimentary copies to be sent (4 periodicals, musicologists, conductors, and 2 or 3 private individuals, his mother among them).

At the end of June the Bartóks take their son Péter to Szöllős Pusztá, preparing for a vacation abroad.

2 July – Before leaving Budapest, Bartók thanks Buşia for the Romanian place names. He writes that organizing the kolindas is slow work, but one that interests him very much. (Here he is already complaining about silence from Oxford University Press.) – He replies to Mrs Fischer b. Stefánia Szalay regarding her request concerning a young pianist girl, then adds as postscript: "Unfortunately I cannot go to Bihar this summer, maybe some other year". (He had concerts in Nagyvárád twice more, in 1927 and 1933, but he didn't have time for vacationing or collecting in the region anymore.) – He buys train tickets to Italy for himself and his wife, and they leave for Fiume via Gyékényes.

3 July – From Cameralmoravica (Modrus-Fiume county) they write a postcard to their son in Szöllős Pusztá (they mail it only on the 5th in Milan).

4 July – They arrive in Milan in the morning.

6 July – They arrive in Como (Lombardia).

7 July – From Como they write a postcard to the widowed Mrs Béla Bartók in Pozsony, and to Mrs Emil Tóth, and Márta Ziegler vacationing at their place, in Szöllős Puszta.

Due to a minor sickness, they stay in Como longer than planned.

12 July – On lake Como they take a boat to Colico (Lombardia), from where they write again to Mrs Emil Tóth in Szöllős Puszta and to the widowed Mrs Béla Bartók in Pozsony, then in the evening they arrive to Chiesa (Provincia di Sandrio). They stay at Albergo Amilcar.

14 July – From here Bartók writes D. Kiriac in Bucharest.

15 July – They write the widowed Mrs Béla Bartók about their first one-day excursion to the lake Palio, and *on the 21st* and *on the 27th* once again to Mrs Bartók and Mrs Emil Tóth.

29 July – They leave Chiesa, and travel home according to their plan via Brescia, Verona, and Vicenza.

3 August – They arrive in Budapest.

4 August – They proceed to Szöllős Puszta, where they stay *until about 21 August*, then return to Budapest with their son Péter.

16 September – Bartók writes a letter to Wiener Philharmonischer Verlag in Vienna.

20 September – The János Arany Society of Nagykőrös elects him honorary member.

25 September – In Pozsony he plays *Rhapsody*, Vilmos Komor conducting.

27 September – Márta Ziegler marries her relative, the engineer Károly Ziegler, and moves to Szekszárd.

28 September – Béla Bartók Jnr moves back to Szilágyi Dezső Square to his father's. – Bartók informs Mrs Fischer b. Stefánia Szalay that the German edition of *The Hungarian Folk Song* got published, furthermore that his appearance in Nagyvárad is uncertain that season. (In the end it got cancelled.)

Bartók's second concert tour in Holland takes place in October.

5 October – In Arnhem (Gelderland), at the new concert hall of Van Musis Sacrum he plays sonatas for Violin and Piano (Bach's C minor, Mozart's A major, and Brahms' D minor), *Improvisations* by Ernest Bloch, and Székely's arrangement for violin and piano of the *Rumanian Folk Dances* with Zoltán Székely; his solo programme: *Variations* (Ballad from 15 Hungarian Peasant Songs), *A Bit Tipsy*, *Bear Dance*, *Evening in Transylvania*, and *Allegro barbaro*.

6 October – In Utrecht he stays at Hotel Terminus, and in the evening repeats the previous day's programme with Zoltán Székely in a concert hall at 22 Frans Halsstraat.

Zoltán Székely has already been settled and married in Holland by this time, they lived in Nijmegen (Northern Brabant), where they entertained Bartók, who had a lovely time in their home and was resting until the next concert.

10 October – He writes his mother a picture postcard from Nijmegen.

13 October – From Amsterdam he writes his mother that he would not pass through Pozsony on his way home after all, because roads are very uncomfortable on that route, with many train changes.

14 October – Piano recital in Amsterdam. Programme: Kodály's *Epitaph* and 3 pieces from Op. 3, Bartók's *Old Dance Tunes* (from 15 Hungarian Peasant Songs), *Dirge No. 1*, *Sonatina*, *Suite*, *Bear Dance*, *Evening in Transylvania*, *Rumanian Folk Dances*, 1st series of *Kolindas*, *Dirge No. 2*, *Allegro barbaro*, *Elegy No. 2*, and 3 *Burlesques*.

15 October – At the concert of the Concertgebouw conducted by Pierre Monteux he plays *Rhapsody*, and the last piece of the programme is *Dance Suite*. "The most beautiful event of the tour in Holland." Finally he can hear the piece as it should sound, with a splendid orchestra and an outstanding and obliging conductor. Reviews are also good. His fee is 300 guilders.

17 October – He arrives in Budapest.

23 October – He writes his mother a long letter with an account of the

Amsterdam concerts and his further plans, which were partly modified later on, as usual.

- 3 November – In Debrecen, at the concert of the Budapest Philharmonic Society he plays *Rhapsody*, conducted by Vilmos Komor. His fee is 2,700,000 crowns. – He writes a joint greeting card with his nephew (Béla Tóth) studying in Debrecen, to his sister in Szöllős Puszta, signed “Béla and Béla”.
- 10 November – The planned evening of sonatas with Zoltán Székely is cancelled due to his illness. – The Swiss premiere of *Suite No. 2* is taking place on this day in Zurich, conducted by Volkmar Andreae.
- 15 November – He is already participating at the Budapest concert of the Melles-Zsámboki String Quartet, in the performance of Mozart's Trio in E major. His fee is 2,000,000 crowns. – In his letter written to Ernő Dohnányi (then staying in the United States) in favour of making Zoltán Székely perform, he mentions how tired he gets giving concerts and preparing for them; he wants to renounce this activity – he already called off his American tour. (Yet he gave concerts there two years later.)
- 19 November – The Prague Philharmonics perform *Dance Suite* in Budapest, but Bartók – due to his bad experiences in Prague – probably doesn't attend the concert.
- 24 November – The evening of sonatas with Zoltán Székely postponed from 10 November is held at the Capital's Vigadó. Programme: sonatas B minor by Bach, Bartók's No. 1, and Beethoven's C minor (mistakenly E minor in the programme).
- 1 December – He writes Arthur E. Hull in London regarding the German edition of Dictionary of Modern Music and Musicians.
- 5 December – The Ministry of Religion and Public Education puts him in group B of the 5th class of state salaries by its decree No. 94001/1925-III. (In the course of reorganisation of finances they limited the appointed number of personnel in individual payment classes. Those exceeding

this number were put into category B with some disadvantageous advance possibilities.)

- 7 December – Concert in Trieste, at the Circolo Artistico. His programme: Beethoven's Sonata in E flat major Op. 31, 3 sonatas by Scarlatti, Chopin's Nocturne in D minor, Debussy's *Pour le piano*, then of his own compositions *Hungarian Folk Dances*, *Dirge No. 1*, *Allegro barbaro*, *Sonatina*, *Evening in Transylvania*, *Bear Dance*, *Burlesque No. 1*, and *Rumanian Dance No. 1*.
- 8 December – From Trieste he writes postcards to his sister and mother, then returns home to Budapest.
- 16 December – Once again he goes down with fever, his concert of the following day is in jeopardy.
- 17 December – At the Capital's Vigadó the evening of sonatas with the participation of violinist Henry Marteau is being held after all. Their programme consists of sonatas: Schubert's A major Op. 162, Brahms' G major Op. 78, and Beethoven's *Kreutzer*. Marteau also performs his own piece entitled *Schilflieder*, with György Kósa's piano accompaniment and Dr. Pál Győri's singing.
- 20 December – He writes his mother that he was ill, and sends a few reviews about the Marteau concert.
- 24 December – He spends Christmas Eve in family circle at home.
- 31 December – He writes concert plans and programme suggestions to Jenő Takács in Bremen.

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14 January – He gives two performances the same day at different locations.

In the afternoon at the Music Institute of Higher Education (Music Academy) he plays 8 pieces of the series *For Children* and Nos. 3 and 7 of Kodály's *Piano Music* as No. 3 in the programme of the concert organised by the Society of former pupils of the Sekler College Mikó in Sepsiszentgyörgy, then an hour and a half later he gives a piano recital in the clubhouse of MOVE (*Magyar Országos Véderő Egyesület* = Hungarian National Association of Defence Forces) on Podmaniczky Street (Rudas László Street at the time Béla Bartók Jnr wrote his book in 1979, today Podmaniczky Street again). Programme: *Old Dance Tunes* and *Variations on a Hungarian Folk Song* (Nos. 6 to 15 of *15 Hungarian Peasant Songs*), *Bear Dance*, *Evening in Transylvania*, *Allegro barbaro*, *Suite*, 3 *Burlesques*, *Kolindas*, *Dirge No. 1*, *Sonatina*, 8 numbers from the series *For Children*, *Dirge No. 2*, and *Rumanian Dance No. 1*.

18 January – In Berlin he plays *Rhapsody* at the concert of the local Philharmonics conducted by Bruno Walter, whom he classifies “first class maestro”.

20 January – He travels to Baden-Baden. He stays at the hotel Frankfurter Hof.

21 January – At Gartensaal of the Town Music Directorate of Baden-Baden he plays *Rhapsody* with the Town Orchestra, conducted by Paul Hein. *Dance Suite* is performed in the second part of the programme. He writes his sister: “Of course neither the orchestra nor the conductor is that good here, but they are full of good will”.

22 January – He leaves Baden-Baden.

27 January – Already in Budapest, he asks for exact data from editor of *Nyugat* Oszkár Gellért regarding his author's evening in February, for which Bartók's participation was requested.

Finally the case of his mother's pension is arranged satisfactorily.

- 31 January – Bartók and his wife join in with a letter to Béla Bartók Jnr's long account to the widowed Mrs Béla Bartók. They are happy about the arrangement of the pension, and they also let her know of a new event: Bartók is going to perform at the Radio, twice in the springtime and six times next season. He asks his mother to look for an acquaintance in Pozsony who has got a radio (radio transmissions started at this time in Hungary, too) in order to be able to listen to the Budapest performances.
- 1 February – Bartók is negotiating with the Budapest Opera House concerning the performance of *The Miraculous Mandarin*, which is being prepared for a March premiere.
- 9 February – He writes conductor George Georgescu in Bucharest with details regarding the performance of *Rhapsody* there. He also forwards the programme for his concert having been planned (eventually cancelled) for 24 February. – In the evening, at the Music Institute of Higher Education (Music Academy) he plays *Elegy No. 2* and the 2nd series of *Kolindas* as No. 9 in the programme of *Nyugat* editor Oszkár Gellért's author's evening.
- 14 February – He writes Matica Slovenská in Turócszentmárton: he is glad that they made progress and promised the last third of the Slovakian material for September. – The settlement of the previous half year's accounts of 23 million crowns arrives from Universal Edition (equivalent of about 3 months' salary of his). 11 millions of this amount are royalties of about 25 performances of *Dance Suite* and 365 copies of its pocket orchestral score.
- 19 February – He travels to Bucharest.
- 20 February – However, his Bucharest recital announced for this day is cancelled, to Bartók's great annoyance.
- 22 February – At the Bucharest Palace Athenaeum he plays *Rhapsody*, conducted by George Georgescu.
- 24 February – Instead of the concert originally planned for Bucharest,

brought forward to the 20th and finally cancelled, he performs in Kolozsvár, at the Hungarian Theatre. Programme: Mozart's Phantasy in C minor, Beethoven's sonatas G major Op. 79 and E flat major Op. 81, Couperin's *Parade of the Old and Glorious Travelling Minstrels*, 2nd series of *Kolindas*, Kodály's *Epitaph* and 3 pieces from Op. 3, then 8 numbers from his own series *For Children*, and finally 3 *Burlesques*.

25 February – In Arad he gives a concert at the Palace of Culture with the programme of the previous day.

26 February – From Arad he writes his mother a greeting card, then travels to Temesvár where he repeats the programme of the previous days.

27 February – He arrives back in Budapest at noon.

3 March – His first performance at Radio Budapest. His programme consists of a piano piece by Beethoven, Scarlatti and Debussy respectively, and of his own compositions *Old Dance Tunes* from *15 Hungarian Peasant Songs*, *Dirge No. 1*, *Allegro barbaro*, *Sonatina*, *Evening in Transylvania*, *Bear Dance*, *Burlesque No. 2*, and *Rumanian Dance No. 1*.

4 March – He buys his train tickets for his Italian tour.

5 March – He sends the programme of his concert planned for 24 March to conductor Dezső Demény, then travels to Italy.

6 March – He arrives in Bergamo, and stays at Grande Albergo Moderno.

7 March – In Bergamo he gives a piano recital at the Alfredo Piatti Hall of the Donizetti Music Institute. His programme: Beethoven's Sonata in E flat major Op. 31, 3 sonatas by Scarlatti, Chopin's Nocturne in C sharp minor, Debussy's *Pour le piano*, Bartók's *Hungarian Folk Dances*, *Dirge No. 1*, *Allegro barbaro*, *Sonatina*, *Evening in Transylvania*, *Bear Dance*, *Burlesque No. 1*, and *Rumanian Dance No. 1*.

8 March – He leaves Bergamo for Cremona, where he stays at Albergo Roma.

9 March – In the morning he sees the sights of Cremona, writes a postcard to his mother and aunt in Pozsony and to his sister in Szöllös Puszta,

then in the evening he gives a concert at the Teatro Filodrammatico with an identical programme of 7 March.

10 March – He leaves Cremona for Florence where he stays at Grande Albergo Baglioni.

12 March – He moves to the Hotel Rebecchino.

13 March – Concert in Florence, in the White Hall of Palazzo Pitti, his programme being identical to the previous ones. – He writes his mother: “I spent three beautiful days here, there was only one nuisance that I was also obliged to play the piano”.

14 March – From Florence he returns to Budapest.

15 March – Igor Stravinsky gives a concert in Budapest which Mrs Bartók b. Ditta Pásztor and Mrs Károly Ziegler attend, probably also joined by Bartók.

17 March – Kodály’s composer’s evening. According to Mrs Bartók’s account “it was wonderfully beautiful ... I dare say that Béla is perhaps more pleased when Zoltán is being celebrated than when he himself”.

24 March – At the Music Institute of Higher Education (Music Academy) he plays *Dirges Nos. 3 and 4* and five pieces of the series *For Children* as fourth number of the concert given by the Choir of the Residential Capital.

28 March – He writes a letter to the society of American composers *League of Composers* in New York.

8 April – At his second performance at Radio Budapest, he plays the transcription of *The Miraculous Mandarin* for four hands with György Kósa.

20 April – The programme of his next concert in Kassa is: Beethoven’s Sonata in E flat major Op. 31, 3 sonatas by Scarlatti, Chopin’s Nocturne in C sharp minor, Debussy’s *Pour le piano*, and of his own compositions Nos. 6 to 15 of *15 Hungarian Peasant Songs*, *Dirge No. 1*, *Allegro barbaro*, *Sonatina*, *Evening in Transylvania*, *Bear Dance*, *A Bit Tipsy*, and under the name of “Slavonian” dances maybe *Rumanian*

Folk Dances. Due to the audience's great enthusiasm he gives as many as 5 encores.

21 April – Before leaving Kassa, he writes his mother, then in the afternoon he travels to Eperjes (Sáros county).

22 April – Here he gives a concert with the same programme as on the previous day, and writes a greeting card to his sister in Szöllős Puszta.

26 April – From Budapest he writes the Society of New Music in Cologne that he is unable to meet their invitation for the Cologne premiere of *The Miraculous Mandarin*. (By the way, the premiere got postponed to end of November.)

The flat at Szilágyi Dezső Square is very problematic: two rooms are quite dark, and there is constant noise in the building. Due to the difficult housing situation, the change requires great financial sacrifice.

29 April – Bartók entrusts a house agent with the matter (which eventually reached conclusion more than 2 years later, in June 1928).

By the end of April the manuscript of the volume of Romanian kolindas is ready for print. On the 29th Bartók – with great satisfaction – hands in one copy for the Romanian edition at the Romanian Embassy of Budapest. He sends the other copy, on which the English edition will be based, to Oxford University Press in London on 1 May.

2 May – He gives his mother an account of the kolinda manuscript and of the Romanians having given him 110 dollars for it, which he was unable to redeem as yet because the bank didn't trust the Romanian cheque. In the afternoon he goes on a long walk with his family in the Buda Castle district.

In the meantime his mother got back her papers from Prague; the final decision set her pension at 8,114 Czech crowns. So the case of six years came to a legally valid end, to Bartók's great satisfaction.

6 May – He writes Briloiu in Bucharest that he handed over the kolindas, and he is inquiring about their further fate. He asks Briloiu to make inquiries with Home Secretary Octavian Goga – whom Bartók has

already informed about the publication – regarding possibilities for publishing, at the same time suggesting cooperation with Oxford University Press. – To Mrs Antal Banke (Anna Pataky) in Békéscsaba he writes that he will be home *on 13, 15 and 16 May*, she can come see him.

19 May – His last appearance of the season: he plays pieces by Mozart, Beethoven, Couperin, Kodály and of his own at Radio Budapest.

22 May – He travels to Pozsony. In the afternoon he takes a long walk with his mother, and spends all his time in her company during the following days as well.

23 May (Whitsun Sunday) – They have lunch in the so-called “house of buds”.

24 May – They walk in the mountain park, *on the 25th* in the forest, then in the afternoon they pay a visit to his mother’s lady-friend Margit Cserny, where Bartók even plays the piano.

26 May – He leaves Pozsony for Budapest.

29 May – He writes Mrs Fischer b. Stefánia Szalay that he is expecting her around 15 June.

1 June – He starts composing a new piece. (Presumably the movement *Barcarolla* of the series *Out of Doors*.)

5 June – He replies to Romanian musicologist Emil Riegler-Dinu in Vienna in a long letter regarding his questions about Romanian folk songs.

15 June – In response to the advertising of their flat they get calls from viewers, furthermore from two young girls who wish to become his private pupils. He listens to one of them *on 16 June*, to the other one *on the 17th*.

17 June – Music critics Aladár Tóth and István Péterfi visit him, and ask for an interview for the newly founded *Magyar Hírlap* (Hungarian Journal).

20 June – Concert organiser Károly Márffy calls on him with a concert offer.

- 21 and 22 *June* – Bartók goes to the dentist, and writes on both days to his wife vacationing in Szöllős Puszta with her son Péter, complaining that he can't yet get started with the piano concerto.
- 27 *June* – He answers Briloiu's questions regarding the kolindas; he provides his sister's address in Szöllős Puszta as his postal address for July-August, although he goes to Italy in the end and entrusts his son Béla staying in Szöllős to look after his affairs.
- 28 *June* – From the consulting room of dentist Dr. József Baittrock he writes his wife: "I've still got 13 sheets of music to copy [presumably from Sonata for Piano] ... I do my correspondence here and at the Italian consulate".
- 30 *June* – Still in Budapest, he pays in his church tax, then travels to Szöllős Puszta to bring back his wife.
- 1 *July* – He arrives there in the morning, and they return to Budapest *on the 3rd or 4th*.
- 7 *July* – In the evening they leave for Italy.
- 8 *July* – They arrive in Florence at 11 p.m.
- 9 *July* – From here they write Mrs Emil Tóth in Szöllős Puszta about the first day's events, letting her also know that Bartók will be able to visit them only at the end of August, because he will be working on his piano concerto all through the month.
- 14 *July* – From Florence they travel to Torino.
- 15 *July* – They leave for Courmayeur (Aosta) where they arrive *on 16 July*.
- 19 *July* – They receive their poste restante letters at the post office, to which *on 20 July* they reply in a joint family letter to Szöllős Puszta. Bartók confirms that he can work on the piano concerto only at home.
- 26 *July* – From Courmayeur he writes conductor Antal Fleischer in Judendorf: he refuses his invitation to Barcelona because he doesn't want to lose much time for a single concert.
- 28 *July* – They leave Courmayeur for Vicenza.
- 29 *July* – From there they write Mrs Emil Tóth that they'll be home sooner.

- 30 July – They leave Vicenza for Trieste where Bartók gets ill, so they return home in all haste.
- 9 August – He writes his mother in Pozsony already from Budapest. – Upon request of conductor Vilmos Komor he agrees in a letter to the performance of his piece *Village Scenes*. And he returns the Barcelona draft contract – alluding to his letter of 26 July – to Antal Fleischer.
- 21 August – He is still working in Budapest.
- At the end of August, at latest on the 29th he leaves for Szöllős Puszta.
- Around 5 September he returns to Budapest with his family.
- 12 September – He starts preparations for the autumn concert season. He writes István László Németh in Pozsony that he requests only a moderate fee for the concert planned for November – considering that it's a Hungarian society. However, he would like to complement his programme with piano pieces by Kodály, he had great success with these recently also in Transylvania.
- 18 September – From Budapest he informs János Buşia in a long letter about events of the past year, writing about concerts, the completion of the volume of the kolindas, and the summer publication of *Rumanian Folk Dances* transcribed for Violin and Piano by Zoltán Székely.
- 21 September – He writes István László Németh in Pozsony that the date 7 November is appropriate for his Pozsony appearance (later on this got modified to 21 November), by the way they can meet up in Pozsony at the beginning of October.
- 25 and 30 September – He writes a letter to Universal Edition. – On the 30th he notifies music critic Sándor Jemnitz that he has arranged that the Rózsavölgyis' hand out a complimentary copy of his book. (Probably referring to *The Hungarian Folk Song*.)
- 2 October – He writes violinist József Szigeti that his transcriptions are well done, but he would like minor changes. – At the same time he suggests a programme for their evening of sonatas planned for 10 April.
- 3 October – He travels to Pozsony for a few days.

- 11 October – Back again in Budapest, he writes Universal Edition.
- 15 October – At a Radio concert he performs pieces by Marcello, Rossi, Pasquini, della Ciaja, Beethoven, Debussy, and Bartók: *Elegy No. 2*, the 2nd series of *Kolindas*, and volumes III and IV of *For Children*.
- 26 October – He writes István László Németh the programme of the November concert.
- 28 October – In New York his String Quartet No. 1 is performed by the Pro Arte String Quartet.
- 5 November – First introductory evening of the Hungarian Stage Authors' Society at the Music Institute of Higher Education (Music Academy). In the highly variegated programme beside Irén Varsányi, Erzsi Mende, Ferenc Kiss, Zsolt Harsányi, Mária Basilides, György Kósa, Blanka Péchy, Dr. Ferenc Székelyhidy, and Imre Farkas, Bartók is also performing, playing *Sketches* and Nos. 3 and 4 of *Improvisations*.
- In the meanwhile it was time for the Cologne premiere of *The Miraculous Mandarin*, and in Pozsony the date was fixed for the concert of the Toldy Circle. Bartók does his best to coordinate the dates.
- 8 November – He writes his mother that he requested the postponement of the Cologne premiere to a later date. – At the same time he notifies Universal Edition about his imminent visit to Vienna.
- 10 November – At Radio Budapest he plays his own piano pieces beside works of old Italian masters, Beethoven and Kodály.
- 12 November – He writes Universal Edition about difficulties regarding the libretto of *The Miraculous Mandarin*. – In Boston *Dance Suite* is performed, receiving highly favourable reviews. Finishing *Piano Concerto No. 1*.
- 17 November – From Budapest he writes Jenő Molnár about his concert plans in Pozsony (which didn't come true in the end), he also writes to Universal Edition and then leaves for Pozsony.
- 20 November – He visits the Sándor Albrechts with his mother; he plays them part of the "Tót songs" (probably Rondo in C major), then

Sonata, *Bear Dance*, and 3 *Burlesques*.

21 November – At the Great Hall of the Pozsony Vigadó a Bartók–Kodály matinee is organised by the Pozsony Toldy Circle. Numbers of the male choir: Kodály's *Drinking Song*, Bartók's *Four Old Hungarian Folk Songs*, Kodály's *Mulató gjajd (Rollicking)*. Then Bartók plays Kodály's *Epitaph* and three pieces of Op. 3, of his own compositions 1st series of *Kolindas*, *Dirge No. 1*, and 3 *Burlesques*. – He is celebrated greatly at the concert, he receives two wreaths with red and white bands, and these are placed on the floor in a configuration of red-white-green. – Instead of the previously agreed 1,200 Czech crowns he gets 1,500 crowns considering the higher revenue.

22 November – Changing trains at 5 a.m. in Marchegg, he travels to Vienna to arrange official matters, then at 11 p.m. he leaves for Germany. – Preceding his trip he entrusted his son Béla to attend the Budapest performance of *Dance Suite* on this day, and give an account of the audience's attitude.

23 November – He arrives in Cologne where he is to assist the rehearsals of *The Miraculous Mandarin* for several days.

27 November – World premiere of *The Miraculous Mandarin*, conducted by Jenő Szenkár. The Girl: Wilma Aug, the Mandarin: Gustav Zeiller. After the performance the audience breaks into two parties and begins a great demonstration. Authorities disapprove of the words of the piece, and Chief Burgomaster Conrad Adenauer bans further performances.

Dance Suite is performed at the end of November in Kopenhagen, on 4 December in Lausanne conducted by Ernest Ansermet, on 6 December in Geneva.

2 December – Bartók is in Budapest, giving a brief account of the Cologne events to his mother and aunt, and waiting for developments.

3 December – Concert at Radio Budapest, he plays his own piano pieces and accompanies Mária Basilides.

- 6 December – Bartók notifies the Rózsavölgyi and Co. firm that he will shortly hand over a corrected copy of *Rhapsody*.
- 8 December – Composer's evening in Budapest, at the Music Institute of Higher Education (Music Academy). World premiere of two movements of *Village Scenes* while Budapest premiere of the other three, Mária Basilides singing, then concert hall world premiere of 6 numbers of 9 *Small Piano Pieces*, of Sonata for Piano, and finally of movements *With Drums and Pipes* and *The Night's Music* of the series *Out of Doors*. Furthermore Mária Basilides sings *Five Ady Songs* and five pieces of *Eight Hungarian Folk Songs*, accompanied by Bartók. Ovation is so great that they have to repeat two of the *Village Scenes*, of the Piano Pieces and of the Ady Songs respectively, and three of the Five Folk Songs. As an encore Bartók plays *Evening in Transylvania*.
- 11 December – At the Music Institute of Higher Education (Music Academy) Bartók performs his own piano pieces (according to the programme: "Folk Songs of the Highlands", *March*, *Preludio–All'Ungherese*) as No. 3 in the programme of the 2nd Hungarian Evening of the Pensioners' Society of the Hungarian Telegraphic Office (*Magyar Távirati Iroda, MTI*).
- 12 December – Béla Bartók Jnr gives his grandmother an account of the two concerts, Bartók adds a review to the letter with a short postscript. – That day he also writes Universal Edition.
- 13 December – He writes cellist Béla Csuka that he can come see him either *on the 14th* or *16th* at the Music Academy or *on the 15th* in his home.
- 22 December – He accompanies his wife to a medical checkup.
- 24 December – The Baldwin Piano Company renews its offer for an American concert tour (which will come true a year later). – Bartók writes Universal Edition that the proofs of the *Village Scenes* are ready.
- 30 December – At a Radio concert he plays works by Liszt, Beethoven,

Chopin, Debussy, and of his own. – He writes a postcard to concert organiser András Vitéz in Kassa.

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3 January – From Genoa he writes his mother and aunt in Pozsony: “...I had to travel here now. ... I play almost the same programme as in Pozsony. Although Genoa is an interesting, beautifully situated old town, I cannot see much of it...” In the evening he gives a piano recital at the National Theatre. Programme: pieces by Michelangelo Rossi, Azzolino Bernardino della Ciaja, Benedetto Marcello, Domenico Scarlatti, Sonata in E flat major Op. 31 by Beethoven, one nocturne by Chopin, and from his own works *Suite*, *Allegro barbaro*, *Bear Dance*, *Evening in Transylvania*, *Preludio–All’Ungherese*, *Burlesque No. 1*, *Rumanian Dance No. 1*, and part of the *Kolindas*.

He learns only in the evening that he is supposed to perform in Venice the next day.

4 January – Venice. Piano recital at the Conservatoire Benedetto Marcello, with the previous day’s programme.

6 January – He returns to Budapest. He notifies his mother and aunt that he cannot travel to Pozsony right now because of the Pozsony impresario; maybe at the beginning of February (but not even this came true).

8 January – He leaves Budapest for Szekszárd on a visit to his first wife (Márta Ziegler) and her husband (Károly Ziegler, engineer of the Szekszárd-Báta Flood Rescue Society).

9 January – He goes on an excursion with Mr and Mrs Ziegler to the Benedek Gorge, where they view gipsy cave dwellings cut into the mountain-side.

10 January – On a postcard sent together with the Zieglers he writes the

widowed Mrs Béla Bartók in Pozsony: "...The M.s [Mártas] live in a pretty, quiet little flat. ... Yesterday we went on a long excursion of 2 hours to the hillside full of vineyards. To get there you walk in a precipice, on one side of which there are at least 20 cave dwellings with quite regular windows, porches, house numbers. You feel almost like being in Africa. ..."

In the evening he returns to Budapest.

12 January – From Budapest he writes Universal Edition.

13 January – His son Béla sends birthday good wishes to the widowed Mrs Béla Bartók in Pozsony, to which Bartók writes a longish postscript; he tells about his travel plan to America, ending with: "Lots of kisses from your loving son Béla Bartók, alternate member of the Hungarian Upper House". He is alluding in this humorous manner to the newly formed bicameral Parliament, into the Upper House of which the Music Institute of Higher Education (Music Academy) delegated Jenő Hubay and for alternate member Bartók, with a majority of votes over Béla Szabados.

14 January – Zoltán Székely and his wife visit the Bartóks.

18 January – In his letter to Arthur Eaglefield Hull in London, he gives an account of his last works: *Village Scenes*, Sonata for Piano, 9 *Small Piano Pieces*, *Out of Doors*, and Piano Concerto No. 1.

21 January – For this day he had planned a concert in Zagreb, which got cancelled.

26 January – Piano recital in Kecskemét. Programme: Mozart's Phantasy in C minor, 3 sonatas by Scarlatti, Beethoven's Sonata in E flat major Op. 21, Debussy's *Prélude and Sarabande*, Chopin's Nocturne in C sharp minor, and Bartók's *Evening in Transylvania*, *Bear Dance*, *Old Dance Tunes* from *15 Hungarian Peasant Songs*.

2 February – From Budapest he writes Universal Edition.

3 February – Letter to Universal Edition regarding the translation of the male choirs.

- 5 February – At the Budapest Opera House he listens to the performance of János Háy with his son Béla.
- 12 February – He writes Mrs Keppich b. Irma Molnár in Kolozsvár about his next itinerary in Transylvania. – Letter to Universal Edition.
- 17 February – From Budapest he writes the Musical Courier, then leaves for Arad.
- 18 February – Piano recital at the Cultural Palace of Arad. His programme, beside four old Italian composers, contains Beethoven's Sonata in A flat major Op. 26, Chopin's Scherzo in B flat minor, Kodály's *Transylvanian Lament*, Nos. 4 and 5 from *Piano Music*, and his own pieces for piano, the first movement of Sonata included.
- 19 February – He leaves Arad for Nagyvárad via Nagyszalonta. On the train he writes a letter about his wife's illness to his mother and aunt in Pozsony, and in Nagyvárad writes a postcard to his son Béla about his planned return home (which eventually got modified due to his illness). In the evening he gives a piano recital in Nagyvárad, with the previous day's Arad programme.
- 20 February – He leaves Nagyvárad for Kolozsvár where the programme of his recital is the same once again as that of the previous two concerts.
- 21 February – Travel from Kolozsvár to Brasov where he gives a piano recital at the ceremonial hall of the Honterus Grammar School. Programme: Mozart's Phantasy in C minor, Scarlatti's Sonata in G major, della Ciaja's Canzone in C major, Beethoven's Sonata in A flat major Op. 26, Kodály's *Transylvanian Lament* and *Piano Music*, Chopin's Nocturne in C sharp minor and Scherzo in B flat minor, Bartók's Sonata, *Dirge No. 1*, 1st series of *Kolindas. Burlesque No. 1*, and one piece from the series *For Children*.
- 22 February – He falls ill in Brasov, and is lying in bed for days at Hotel Krone.
- 24 February – He writes a postcard to Dr. Károly Ziegler (his first wife Márta

Ziegler's cousin, who is already her father-in-law) in Marosvásárhely, he is still planning to go there.

- 26 *February* – Another postcard to Dr. Károly Ziegler, cancelling his Marosvásárhely trip. On his postcard written to his mother in Pozsony, he touches on his illness carefully, soothing her: “today I am already free from fever”.
- 2 *March* – Sepsiszentgyörgy. Having recovered he gives a concert at the ceremonial hall of the Sekler National Museum; beside pieces of Mozart, Scarlatti, della Ciaja, Beethoven and Chopin played on 21 February, his programme includes Kodály's *Transylvanian Lament* and of his own works *Bear Dance*, *Evening in Transylvania*, *Allegro barbaro*, *Sonatina*, *Burlesque No. 2*, *Dirge No. 1*, *Old Dance Tunes from 15 Hungarian Peasant Songs*, and two numbers of the series *For Children*.
- 4 *March* – He arrives home in Budapest. He writes a postcard to his mother and aunt in Pozsony.
- 7 *March* – From Budapest Béla Oláh Tóth writes a postcard to his mother in Szöllős Puszta, Bartók adds as a postscript: “I will play again at the Radio day after tomorrow”.
- 9 *March* – He writes about his wife's and his own health condition on a postcard to his mother and aunt. On a postal-order sent to his sister he informs her of having renounced his tour to London and Paris. – The programme of his evening concert at the Radio: G. Farnaby's *Quidling's Delight* (tema con variazioni), G. B. Pescetti's Sonata in C minor, D. Paradisi's Sonata in C major, Mozart's Sonata in D major KV 284, Beethoven's Sonata in F major Op. 10, Chopin's Scherzo in B flat minor, Bartók's No. 4 of *Sketches*, *Three Tót Folk Songs*, Nos. 1 and 2 of *Improvisations*.
- 10 *March* – Letter to Universal Edition. Telegram to the BBC in London.
- 12 *March* – In a letter he thanks Mrs Keppich b. Irma Molnár for her invitation to Kolozsvár. Regarding his planned tour in Spain he writes

a postcard to conductor Antal Fleischer in Barcelona and a letter to the Sociedad Musical Daniel in Madrid.

- 16 *March* – He writes another letter to Universal Edition regarding the translation of the male choirs, while to his mother and aunt he writes about the illness of his son Béla, who contracted the measles.
- 19 *March* – His wife is in the Pulmonary Sanatorium of Budakeszi. For this period they sent their son Péter to the Emil Tóths in Szöllös Puszta. Bartók sent 173.30 pengős to Mrs Emil Tóth for Péter's expenses.
- 20 *March* – From Budapest he writes Universal Edition and Béla Vikár, then leaves for Barcelona.
- 22 *March* – After a complicated journey, in the afternoon he arrives in Marseille where – while waiting for 6 hours – he writes a postcard to his mother and aunt in Pozsony.
- 23 *March* – In the morning he arrives in Barcelona. He stays at Hotel Victoria. In the evening orchestral rehearsal of *Rhapsody*.
- 24 *March* – From Barcelona he writes his mother and aunt that he renounced his Madrid appearance due to financial considerations. In the evening, at the Barcelona Theatre Del Liceo he plays *Rhapsody* at the Hungarian concert of the Orchestra Pau Casals conducted by Antal Fleischer.
- 25 *March* – He leaves Barcelona for home on his fortysixth birthday.
- 28 *March* – He arrives in Budapest. He visits his wife at the Budakeszi Sanatorium.
- 29 *March* – He gives an account to his mother and aunt of the Barcelona concert, of the 1,300 schillings half-year payoff of Universal Edition, and of Mrs Károly Ziegler having given birth to a little son, Károly on 27 March in Szekszárd.
- 30 *March* – He is confined to bed with a bad cold. He writes a letter of congratulations to Mrs Károly Ziegler in Szekszárd: "I was also very very happy with the news. I was thinking of you a lot. ..."
- 5 *April* – He writes a postscript to Béla Bartók Jnr's letter to Mrs Emil Tóth about traveling to Pozsony on High Wednesday for a few days' visit.

- 6 April* – He informs his mother and aunt about his travel plans to Pozsony and Vienna, including his wish to have an outfit made of the “finest” material in Pozsony.
- 7 April* – On a joint postcard with the Tóth children he writes his sister that he will make an appearance at the Radio on the 9th (but there is no data in regard).
- 10 April* – An evening of sonatas with József Szigeti at the Music Institute of Higher Education (Music Academy). Programme: Schubert’s A major, Bach’s A major, Mozart’s B flat major, and Beethoven’s G major Op. 30.
- 11 April* – He lets the Vienna periodical Pult und Taktstock know that he cannot write them an article about Piano Concerto No. 1, and suggests they make someone else write it. He writes Universal Edition as well.
- 13 April* – He travels to Pozsony. He arrives in the afternoon; doesn’t want to take a rest, wishing to spend more time with his mother and aunt.
- 14 April* – In the afternoon he and his mother visit an acquaintance called Dolnay, Bartók plays the piano.
- 15 April* – He leaves Pozsony for Budapest.
- 16 April* – Visit at the Budakeszi Sanatorium.
- 17 April* – Easter Sunday. In a letter to the Baldwin Piano Company he accepts their offer for an American concert tour, under the condition of giving a maximum of 30 concerts, for a fee of 300 dollars per week.
- 26 April* – Letter to Universal Edition.
- 27 April* – He invites Aladár Tóth to the 1 May private premiere of Piano Concerto No. 1 at the Music Institute of Higher Education (Music Academy).
- 1 May* – Private premiere of Piano Concerto No. 1. Performance on two pianos, with Géza Frid.
- 2 May* – Letter to Universal Edition.
- 3 May* – He writes his mother and aunt about his planned Vienna trip from Budapest before leaving.

- 5 May – In Vienna he makes a phone call to his mother who has also arrived there.
- 6 May – In the afternoon he meets his mother in the Vienna flat of the Rudolf Voits. Afterwards there is a composer's evening in the Mittlerer Konzerthaus-Saal. His programme beside one work of Rossi, Marcello and della Ciaja respectively consists of *Sonatina*, *Suite*, *Allegro barbaro*, *Dirge No. 1*, *Burlesque No. 2*, *Rumanian Dance No. 1*, 8 other small piano pieces, and he accompanies Rózsai Fayer-Fuchs singing *Hungarian Folk Songs*.
- 7 May – At noon he meets his mother again at the Rudolf Voits', and returns to Budapest shortly afterwards.
- 11 May – From Budapest he writes ITHMA (Internationale Theater- und Musik-Agentur) in Vienna.
- 17 May – In a letter he offers Géza Frid possible dates for handing over the proofs for Movements 2 and 3 of Piano Concerto No. 1.
- 18 May – He returns the proofs of the wind and percussion parts for Piano Concerto No. 1 to Universal Edition.
- 22 May – He writes a joint picture postcard with his wife to his son Péter in Szöllős Puszta.
- 23 May – Another concert at the Radio. Programme: 3 sonatas by Scarlatti, Mozart's Sonata in A major, Beethoven's Sonata in A major Op. 10, No. 3, Kodály's 7 *Piano Pieces* Op. 11, and Chopin's Ballad in G minor. For further medical treatments of his wife, they travel to Davos in Switzerland.
- 25 May – They arrive, and stay at the Sanatorium Guardaval.
- 26 May – From here he writes about their journey and his wife's health condition to his mother and aunt in Pozsony and to his sister in Szöllős Puszta.
- 29 May – Postcard to Rudolf Voit in Vienna.
- 30 May, 4, 13 and 20 June – Letters from Davos to Universal Edition and ITHMA.

27 June – He leaves Davos for Frankfurt am Main.

29 June – He listens to an opera by Busoni, then attends a 520-person reception.

1 July – At the Opera House of Frankfurt, world premiere of Piano Concerto No. 1, conducted by Wilhelm Furtwängler. – His contract for gramophone recordings with the New York De Luxe Reproducing Roll Corporation was dated on this day, fictitiously in Budapest.

Around 3 July he returns to Davos, writing *on the 5th* to Universal Edition, *on the 14th* to ITHMA.

15 July – Before leaving Davos, he writes his mother about the “fixed” concerts of the following season. He lists ten concerts, of which 7 was later cancelled.

16 July – He travels to Baden-Baden, where he plays Sonata for Piano at a matinee with great success, in the afternoon he attends the presentation of works for mechanical piano and mechanical organ, and “Lichtbild” (= projection) presentations in the evening, with music recorded on film (this is a new invention, it already sounds at least as good as the better quality gramophones)” – he will write his mother in his letter of 22 July from Davos.

17 July – He leaves Baden-Baden for Davos where he arrives in the evening.

23 July – He writes a letter to his sister and sends a package for his son Péter’s birthday in Szöllös Puszta; writes ITHMA again.

24 July – Letter to Universal Edition.

30 July – His wife writes on a picture postcard depicting the 2,715-metre high Peak Schiahord: “This is the rocky mountain Béla enjoys climbing”. Bartók weighs 52.6 kgs, which is considered appropriate.

1 August – National holiday of Switzerland. According to Mrs Bartók’s account “it was really beautiful”.

2 August – Longish letter to his sister in Szöllös Puszta about their mother’s ailments and the things deemed necessary to do.

3 August – Postcard to Ernő Balogh then sojourning in Switzerland.

- 4 August – He writes his mother and aunt about his reassuring financial situation, which makes it possible for him to help them in all their needs. He also commemorates the 39th anniversary of his father's passing.
- 5 August – He takes an excursion to the foot of Mount Weissfluh.
- 7 August – In his letter written (still formally) to József Szigeti in Paris, he gives information concerning Violin Sonata No. 2 and mentions having met Butler N. Murray in Frankfurt.
- 8 August – Letter to Universal Edition.
- 11 August – He goes on an excursion to the Flüele-Hospiz, from there to a peak of 3,150 metres. He forwards reassuring news from their mother to his sister in Szöllös Puszta.
- 12 August – Letter to ITHMA.
- 14 August – He visits József Szigeti then sojourning in Davos. – He writes a letter to Henrik Hajdú in Budapest about his autumn and winter plans, while to his mother and aunt he writes a postcard.
- 15 August – Letter to ITHMA.
- 21 August – Postcard to the widowed Mrs Béla Bartók in Pozsony.
- 22 August – He has lunch at the József Szigetis'. – He writes a greeting card to Béla Bartók Jnr on occasion of his 17th birthday.
- 27 August – Letter to Universal Edition.
- 30 August – He writes his mother and aunt that he was met by a "slight inconvenience" being requested to participate at a beneficiary concert. At the concert held at Hotel Grand of Davos he plays *Allegro barbaro*, *Evening in Transylvania*, *Sonatina*, *Rumanian Dance No. 1*, and some of the 15 *Hungarian Peasant Songs*.
- 2 September – He arrives back in Budapest, his wife remains in Davos.
- 5 September – Sending his belated birthday good wishes to Irma Voit on a postcard sent to his mother and aunt, he adds: "Here everyone stands agape how well I look. But of course, 5 and a half kilograms are really to be noticed". He dwells on his concert plans at length,

about half of which didn't come to fruition eventually. Finally he mentions: "In the summer Zoltán had a lengthy flu which bothered him a lot in his work".

10 September – Letter to Universal Edition.

13 September – He writes his mother that he wants to retire after 20 and a half years of service, which would mean an annual loss of about 2,400 pengős, but this is made up amply by other possibilities and most of all by the freedom. – In the evening he gives a concert at the Radio. Beside works by G. Frescobaldi, M. Rossi, D. Zipoli he plays Beethoven's Variations in F major Op. 34, his own *9 Small Piano Pieces*, and Emma Kodály's *2 Hungarian Peasant Dances*.

21 September – He informs his mother and aunt: he didn't retire after all, but asked for and was granted a leave for the school year 1927/28.

26 September – He lets his mother and aunt know that his wife is preparing to return home, he himself will bring home their son Péter, and that he entertained Edward Clark (who will conduct on 10 October in London) sojourning in Budapest, and as a grass widower treated him to a dish of Hungarian squash marrow with meatballs followed by pastry.

27 September – He writes Universal Edition before he leaves Budapest.

Then he travels to Szöllős Puszta, from where he brings his son Péter home to Budapest. His wife could not yet leave Davos due to a slight relapse.

1 October – He suggests his mother and aunt to rent a furnished room at his expenses during the renovations of their Pozsony flat (this they decline, of course). His concert fees would cover the expenses, as giving concerts "...had to be done even if ... I didn't need money, because I need to propagate my own works myself anyway. As a matter of fact this year I play almost exclusively my own things, and only at rather important places".

4 October – On his postcard written still from Budapest he calls his

mother's and aunt's attention to the English summer time, in case they managed to listen to his performance at the Radio on 9 October. (By the way, they already switched back to winter time by then.)

8 October – He arrives in London in the evening. He stays at Hotel Vernon Court.

9 October – Radio concert in London.

10 October – Another radio concert: England premiere of Piano Concerto No. 1, conducted by Edward Clark, with one single rehearsal. Fee for the two London concerts was 55 guineas (57 and a half pounds).

11 October – He leaves London for Dessau in the morning.

12 October – Piano evening in Dessau, organised by the Circle of Friends of “Bauhaus”. Programme: Kodály's *Epitaph* and *Piano Music*, of his own works *Elegy No. 2*, *3 Burlesques*, *Sonata*, *9 Small Piano Pieces*, *1st series of Kolindas*, *Suite*, and *Allegro barbaro*.

15 October – Already in Prague, he writes his mother and aunt that everything has gone smoothly so far, it's just that orchestras have difficulties with the piano concerto everywhere. – He asks Universal Edition in a letter to send the material of the Piano Concerto to Warsaw.

16 October – Performance of Piano Concerto No. 1 at Smetana Hall of Prague. The Czech Philharmonics are conducted by István Strasser.

17 October – Leaving Prague he arrives in Pozsony in the afternoon.

18 October – From Pozsony he writes Universal Edition.

19 October – From Pozsony he arrives in Warsaw in the evening. He stays at Hotel Bristol.

21 October – Warsaw performance of Piano Concerto No. 1 in the evening, following an orchestral rehearsal of five hours, conducted by Gregorz Fitelberg. The traditional Polish–Hungarian friendship “worked excellently”.

22 October – From Warsaw he writes his mother and aunt in Pozsony and his sister in Szöllös Puszta before leaving for home.

- 23 October – He arrives in Budapest.
- 24 October – He gives his former pupil Mrs Fodor b. Olga Kovacsics a recommendation for the post of piano teacher at the Capital's Music Course.
- 28 October – At his Budapest radio concert he plays Schubert's Sonata in B flat major, Beethoven's Sonata in C major Op. 53 and of his own works *Barcarolla* and *Musettes* from the series *Out of Doors*, furthermore "Two small rhapsodies".
- 30 October – Letter to Universal Edition.
- 3 November – He writes his mother at length about his wife's health condition and about the autumn–winter concert plans, mainly his first American tour: the "lecturer' piano recitals will go like this: I will read out in English! something about our music endeavours, and right afterwards play the appropriate works on the piano for illustration. I have read out in public only once in my life, and in Hungarian at that, and now in English! Well, let them be happy with it, they asked for it".
- 6 November – Performance of Piano Concerto No. 1 in Vienna, at the Great Hall of the Musikverein at the Workers' Symphonic concert conducted by István Strasser. Kodály's *Psalmus Hungaricus* is also performed at this concert, conducted by Anton Webern. Bartók travels home right after the concert, so even if he met Webern, they didn't have time for a lengthy conversation.
- 10 November – He writes his mother and aunt from Budapest about his wife's health condition and about the newest American concert plans.
- 11 November – He writes Wilhelm Furtwängler, on the 14th ITHMA.
- 16 November – He leaves Budapest for Stuttgart.
- 17 November – Piano recital at the Music School of Higher Education of Stuttgart: Kodály's *Epitaph*, Bartók's 2 *Elegies*, 3 *Burlesques*, 9 *Small Piano Pieces*, *Sonatina*, *Kolindas*, *Dirge No. 1*, *Suite*, and *Allegro barbaro*. – Mr and Mrs Kodály meet the widowed Mrs Béla Bartók

passing through the Pozsony train station. “Now there is already glory, but no money” – says Kodály.

18 November – Bartók takes a stroll in different parts of Stuttgart, then gives a radio concert: “it was transmitted from four towns simultaneously (they also connected Frankfurt, Cassel and I don’t know what other)” – he writes.

19 November – He writes his mother and aunt that he plays *Rhapsody* in Munich on the 21st, because “Those didn’t want the piano concerto!”. In the evening, after the performance of *Rhapsody* he takes a train, leaving for Munich.

20 November – Rehearsal of *Rhapsody* in Munich. The conductor is Siegmund von Hausegger.

21 November – He writes his mother and aunt: “here Hausegger is the conductor ... He was in Zurich when we were there together. ... He does the rhapsody well, of course this is not as difficult as the concerto”. After the evening concert he leaves for home.

22 November – In the afternoon he arrives in Budapest. (The concert planned for 23 November in Mainz was cancelled.)

24 November – From Budapest he writes the Bechstein firm in Berlin.

26 November – Letter to Universal Edition in Vienna. – Letter to his mother and aunt in Pozsony, in which he plans their travel and stay in Budapest and Szöllös Puszta in detail. “You must travel on *2nd class by all means!!* [There were still three classes on the trains at that time.] Béla (my son) comes to meet you in Szob ... At the customs examination don’t try to lift off the basket!, ask for a luggage porter by all means, ... to whom then you give 50 (Hungarian) fillérs for this.”

28 November – Letter to ITHMA.

29 November – He authorises Tibor Polgár to make orchestral transcriptions of some numbers from *15 Hungarian Peasant Songs* and *10 Easy Piano Pieces*. – In the evening recital at the Music Institute of Higher Education (Music Academy). Programme: Beethoven’s

Sonata in F major, 7 old Italian pieces, of his own works Sonata, Nos. 5 and 9 of 9 *Small Piano Pieces*, *Musettes* from the series *Out of Doors*, and “Three Small Rhapsodies on Folk Songs” (*Three Rondos*) from the manuscript, as a first performance.

4 December – His mother and Irma Voit arrive from Pozsony to Budapest, Bartók waits for them at the railway station and takes them to his flat. They write a joint card to Mrs Emil Tóth in Szöllős Puszta. In the evening Bartók plays four-hands with his mother.

7 December – In the afternoon he leaves for Paris, travelling on 2nd class via Munich.

10 December – He leaves Paris for Cherbourg. There he boards the ship Columbus which departs at 19:42 o'clock on its one-week journey to America.

17 December – Farewell supper on the ship.

18 December – After a journey of 7 days, 20 hours and 18 minutes he arrives in New York at 11 a.m. At 7 p.m. he attends a dinner of the Bohemiens Club, in the company of Dusolina Giannini, Benjamino Gigli, Willem Mengelberg, Szergej Rachmaninov, József Szigeti among others.

21 December – From New York he writes his mother and sister in Szöllős Puszta: “Everything went relatively well so far...”

22 December – His first American concert at Carnegie Hall of New York. He plays *Rhapsody* with the New York Philharmonics, because this orchestra was also unable to learn the piano concerto. The conductor, Willem Mengelberg alludes to the orchestral score of the piano concerto being faulty.

23 December – Bartók plays a few pieces onto a mechanical piano. – They repeat the concert of the previous day.

28 December – Still in New York, he writes his mother, aunt and sister in Szöllős Puszta before leaving for Philadelphia.

30 December – He arrives in Philadelphia. He stays at Hotel Sylvania. He plays *Rhapsody* with the Philadelphia Symphonics conducted by

Frigyes Reiner in the concert hall of the Academy of Music.

31 December – Repetition of the previous day's concert.

1928

1 January – He plays Sonata for Violin and Piano No. 2 with Jelly Arányi, then returns to New York from where he writes a postcard to his son Béla.

2 January – He leaves New York on a western tour at 5:10 p.m.

3 January – He is waiting for a train connection in Chicago from 2 to 8 p.m., then takes the direct train to Los Angeles on the Omaha–Cheyenne (Wyoming) route.

4 January – Travelling through the state of Nebraska on the train, he writes a long letter to Szöllős Puszta, where his mother, aunt and other family members have already arrived, about eating habits in America.

6 January – He arrives in Los Angeles at 9:10 a.m. and stays at Hotel Biltmore.

7 January – He takes an excursion to Santa Monica, collecting sea-weed on the seashore.

9 January – On his postcard to his mother and aunt, specifying the place of his stay as – quoting the original name of Los Angeles – “La Puella de Nuestra Señora la Reina de Los Angeles”, he informs them that he moved from the hotel to a private house.

10 January – He writes a postcard to János Buşitia in Belényes and to Ernő Balogh in New York.

11 January – In the Los Angeles Beaux Arts Auditorium he gives his first lecture in English, then gives a piano recital. Programme: Kodály's *Epitaph* and *Allegro molto* from *Piano Music*, of his own works *Suite*, *Kolindas*, *Sonata*, *Burlesque No. 2*, *Dirge No. 1*, *Bear Dance*, *Evening in Transylvania*, and *Allegro barbaro*. – Previously at noon he had to give

a welcome speech “in front of a hundred women”, which made him feel very uncomfortable. After the concert he gives an account of the events on a postcard to his mother and aunt in Szöllős Puszta and to his son Béla in Budapest.

12 January – He leaves Los Angeles at 7:45 a.m. to arrive in San Francisco after a journey of 12 hours. He stays at Hotel Mark Hopkins. – In the evening he goes to watch the performance of the Chinese Theatre which he was intrigued by.

13 January – In the Norman Hall of Hotel Fairmont he repeats the Los Angeles lecture and piano recital.

14 January – He leaves San Francisco at 4 p.m. for Seattle (Washington). He stays at Hotel Olympic.

15 January – Here he gives a lecture and recital with the same programme as the previous two.

16 January – From Seattle he sends his good wishes for his mother's 71st birthday in Szöllős Puszta.

17 January – He leaves Seattle at 9 a.m. for Portland (Oregon), where he arrives at 3:15 p.m. His evening lecture and recital at the Little Theater is identical to the previous ones. He writes Universal Edition still from Seattle that Mengelberg had been unable to present Piano Concerto No. 1 due to the faulty orchestral score.

18 January – He leaves Portland at 9:34 a.m. on an East-bound 48-hour train journey. Between Portland and Denver (Colorado) he writes 2 long letters to his mother and aunt at Szöllős Puszta about his American experiences, then *on the 19th* a postcard to his son Béla in Budapest (he mailed this latter only on 1 February in Cincinnati).

20 January – He arrives in Denver at 10:15 a.m. and stays at Hotel Brown Palace.

21 January – In Denver he gives his standard lecture at the Y.W.C.A. Auditorium, followed by his recital where 6 Hungarian folk songs are also performed with the participation of singer Blanche da Costa.

- 22 *January* – He writes his mother from Denver before leaving at 2:30 p.m. for Kansas City (Missouri) where he arrives *on 23 January* at 8:15 a.m. In the evening he gives his lecture and recital in Hotel Muehlebach with an unrevised programme. He leaves at 11:40 p.m. for Saint Paul (Minnesota) where he stays at Hotel Saint Paul.
- 24 *January* – From Saint Paul he writes a postcard respectively to both of his sons. He emphasises that the Kansas City which was the location of his appearance the previous day, is in the state of Missouri, and is not the same as Kansas City in the state of Kansas. He translates the little poem on the card for his son Péter (Lajos Bárdos put music to it in 1978).
- 25 *January* – He writes his sister. In the evening lecture and recital at the University Club, with the usual programme.
- 26 *January* – At 8:20 a.m. he leaves Saint Paul for Chicago. He arrives at 8:10 p.m., proceeds at 11:35 p.m., and arrives in Cincinnati (Ohio) *on 27 January* at 8:35 a.m. He stays at Hotel Gibson.
- Bartók spends 5 days in Cincinnati. He rehearses Piano Concerto No. 1 with Frigyes Reiner, it goes excellently “without any disturbances or stumbles”.
- 1 *February* – He writes his mother and aunt in Szöllős Puszta still from Cincinnati.
- 2 *February* – He leaves Cincinnati at 1:40 p.m.
- 3 *February* – He arrives in Washington at 7:55 a.m.
- 4 *February* – Concert at the Hungarian Embassy of Washington. With József Szigeti he plays Mozart’s Sonata in B flat major and Zoltán Székely’s transcription of *Rumanian Folk Dances*. His solo programme: a nocturne by Chopin, some of his own works (*Burlesque No. 2, Dirge No. 1, Bear Dance, Evening in Transylvania, Allegro barbaro*), and two pieces from Kodály’s *Piano Music*.
- 5 *February* – He leaves Washington for New York. In the evening he gives an evening of violin and piano with József Szigeti in Theatre

Gallo. Programme: Bartók's Sonata for Piano, then Sonata for Violin and Piano No. 2, Schubert's Sonata in A major, furthermore Zoltán Székely's transcription of *Rumanian Folk Dances* and Szigeti's one of *For Children*.

6 February – Composer's evening at the Bohemians Club of New York. He and József Szigeti play Sonata for Violin and Piano No. 2, then transcriptions by Szigeti and Székely. Zoltán Székely's first name appears in the programme as "János" by mistake.

7 February – From New York he writes his mother and aunt with pleasure that he can leave for home on 29 February. In the evening he travels to Cincinnati for a few days of more rehearsals.

10 February – He is in New York again, he visits the highest building of the time, the Woolworth Building.

11 February – On a postcard he writes again to his mother about his return trip home, and invites her to come to his Budapest concert in March. To his son Béla, who had got a scholarship at the Grammar School, he advises on a postcard not to spend the money before he gets home, because he also has ideas. (Later he suggested to spend the sum on travelling abroad, which eventually happened.)

13 February – American premiere of Piano Concerto No. 1 at Carnegie Hall of New York with the Cincinnati Philharmonic Orchestra conducted by Frigyes Reiner. In the evening Bartók leaves for Boston.

14 February – Cambridge (Massachusetts), suburb of Boston. Orchestral rehearsal of Piano Concerto No. 1. He writes his mother and aunt: "... hopefully in 2 weeks I will already be sitting on a ship, and I will be glad that this tour has ended". – Letter to ITHMA.

15 February – Second orchestral rehearsal, after which he returns to New York.

16 February – In the New York Hotel Ritz Carlton he participates at the Eddy Brown String Quartet's matinee. He plays *Rumanian Dance No. 1* and *Suite*, besides he accompanies his own 5 Hungarian Folk Songs. The

singer is Crystal Waters in the programme, but Mária Sámson according to some of the reports. – He returns to Boston the very same day, and in the evening he gives a lecture and a Hungarian evening in the hall of the American Academy of Arts and Sciences. Programme: Kodály's *Epitaph* and *Allegro vivace* from Op. 3, then his own Sonata, *Burlesque No. 1*, *Dirge No. 1*, *Bear Dance*, *Evening in Transylvania*, and *Allegro barbaro*, furthermore Kodály's Sonata for Violoncello with Jean Bedetti.

17 and 18 February – Two consecutive performances of Piano Concerto No. 1 at the Symphony Hall of Boston, conducted by Serge Koussevitzky. After the concert of the 18th he leaves for Detroit at 11:25 p.m.

19 February – Detroit (Michigan). Lecture and Hungarian evening at the Institute of Art, with the 11 January programme. In the evening he leaves for Cleveland. Between Buffalo and Detroit letter to Ernő Balogh.

20 February – He arrives in Cincinnati via Cleveland. On the train between Detroit and Cleveland he writes his mother and aunt. Upon arriving in Cincinnati he participates in an orchestral rehearsal.

21 February – In the morning another orchestral rehearsal in Cincinnati, then he returns to Cleveland.

22 February – Lecture and Hungarian evening at the Cleveland Museum of Art, with the programme of 11 January.

23 February – He travels to Cincinnati again, where on the 24th and 25th in the Emery Auditorium he plays Piano Concerto No. 1, conducted by Frigyes Reiner. He stays at Hotel Gibson.

26 February – He arrives in Chicago. He stays at Hotel Congress. He sends his last American greetings to his mother and aunt and János Busiția, also a letter to the Bechstein firm.

27 February – Lecture and Hungarian evening at the Chicago Cordon Club, with the usual programme.

28 February – He leaves Chicago on the route Cleveland–Buffalo–New York, arriving in New York at 10:10 p.m.

- 29 *February* – At noon in New York he boards the ship “George Washington”, and leaves for home. Pablo Casals is also travelling on board this ship.
- 1 *March* – From aboard the “George Washington” he sends a telegram about his safe departure to Budapest.
- Between 1 and 7 March* – On the Atlantic.
- 8 *March* – He arrives in Cherbourg, from where he sends a telegram about his probable arrival in Budapest, and proceeds to Paris.
- 10 *March* – He arrives in Budapest.
- 11 *March* – He sends a telegram to his sister about having arrived home.
- 16 *March* – He gives a recital at the Music Institute of Higher Education (Music Academy). Programme: Rossi’s Toccata in A minor, Mozart’s Phantasy in C minor, Beethoven’s Sonatas in F major and A flat major, Kodály’s *Epitaph* and 2 numbers from Op. 3, of his own compositions *The Night’s Music*, *Suite*, and *Rumanian Dance No. 1*.
- 18 *March* – The Philharmonic Society presents Piano Concerto No. 1 for the first time in Hungary at a public stage rehearsal, with Bartók at the piano and Ernő Dohnányi conducting.
- 19 *March* – Official Hungarian premiere of Piano Concerto No. 1. The widowed Mrs Béla Bartók and Mrs Emil Tóth also arrived in Budapest for the concert. Bartók writes Ernő Balogh about the concert 1 or 2 days later: “The Pest orchestra and Dohnányi did their best, it was an excellent performance by European standards, which I hadn’t even expected”.
- 23 *March* – He travels to Cologne, where *on the 24th* they have the first rehearsal for Piano Concerto No. 1, about which he writes his mother: “We had the first rehearsal today, it went quite well, but I think the performance will not be as good as in Pest”.
- 26 *March* – Public stage rehearsal, *on the 27th* performance as part of the Cologne Gürzenich-Konzert, conducted by Hermann Abendroth.
- 29 *March* – He writes from Budapest to ITHMA and to the Bechstein firm.

30 March – He borrows a Modell XIII No.1812 piano from the Viennese firm Bösendorfer for 1,800,– pengő, which is a very high sum, more than four times his monthly salary.

8 April (Easter Sunday) – From Budapest he writes Mr N. Krueger regarding *Rumanian Dances*.

9 April – Piano recital at Hotel Nemzeti in Baja. His programme, beside old Italian composers, contains Mozart's Phantasy in C minor, Beethoven's Sonata in F major Op. 10, Kodály's *Epitaph* and *Allegro molto* from Op. 3, Chopin's Nocturne in C sharp minor, of his own works *Bear Dance*, *Burlesque No. 2*, *Evening in Transylvania*, *Rumanian Dance No. 1*, and Nos. 6 to 14 of *15 Hungarian Peasant Songs*.

11 April – Letter from Budapest to Vereinigung für Zeitgenössische Musik in München.

In these days his mother and Irma Voit arrived in Budapest from Szöllős Pusztá; they stay at the Bartóks' until 15 April, then return home to Pozsony.

15 April – In his letter Bartók declines János Buszitia's invitation; he is still tired after the concert tour, besides he is in the middle of a great search for a flat, had to renounce even important concert offers. – He writes Edward Clark about his London trip planned for the autumn, and about Universal Edition asking too high a fee in his opinion for the rental material of *Rumanian Folk Dances*, which he would like to clarify, and for this he is requesting exact data.

Then he leaves for Berlin, arriving there on 18 April at latest.

19 April – Stage rehearsal of Piano Concerto No. 1.

20 April – Performance of Piano Concerto No. 1 at the Berlin Kroll Oper, conducted by Erich Kleiber. "Kleiber is a very capable and very cheerful conductor, beside being strict as well and an excellent musician" – writes Bartók to his wife. Since its world premiere on 1 July 1927 this is the fourteenth performance of Piano Concerto No. 1 (in due succession: Frankfurt, London, Prague, Warsaw, Vienna,

New York, Boston, Cincinnati, Budapest, Cologne, and Berlin). Before the concert Bartók wrote his mother that he was beginning to get bored of playing the piano concerto and was glad not to have more performances during the season. After the concert on 22 April he writes his mother that "The piano concerto went really beautifully in Berlin, the audience almost got into a fight, being divided into 2 camps! I induced such a sulphurous atmosphere".

22 April – At noon radio concert in Munich. The programme consists of works by Debussy, Kodály's *Epitaph* and two pieces of Op. 3, of his own works a few numbers of *15 Hungarian Peasant Songs*, *Evening in Transylvania*, *Bear Dance*, *Sonatina*, *Dirge No. 1*, and *Rumanian Dance No. 1*. – Programme of the evening concert at Herkules Hall: *Elegy No. 1*, *3 Burlesques*, *9 Small Piano Pieces*, *Sonata*, 1st series of *Kolindas*, *Dirge No. 1*, *Suite*, and *Allegro barbaro*.

23 April – He leaves Munich for home, arriving in Budapest on 24 April. – That same day he writes a letter to Universal Edition.

2 May – In the course of the flat search they are just about ready to sign a contract for a Kelenföld flat, but the transaction falls through. – Radio concert in the evening. The programme consists of pieces by Debussy, a few numbers of Kodály's *Piano Pieces* Op. 11, Bartók's *15 Hungarian Peasant Songs*, *Elegy No. 2*, *10 Easy Piano Pieces*, and *Rumanian Dance No. 1*.

4 May – He writes his mother that they rent a flat at 10 Kavics Street in District 3, and describes its advantages.

5 May – Draft of a letter to Paul Bechert about Spanish concert plans.

15 May – He pays a fee of 200,- pengő for housing mediation.

16 May – In a detailed letter he informs Matica Slovenská about having finally managed to finish the manuscript of the Slovakian folk song collection.

22 May – Letter to ITHMA.

23 May – He pays a visit to Lady Antal Radvánszky b. Wanda Gleimans.

– He describes in detail the future furniture for their new flat to his mother and aunt, and lets them know: his son Béla passed the written part of his Matura.

1 June – He gets nominated (by decree No. 41741/1928-III of the Ministry of Religion and Public Education) full partner of the committee examining piano teachers, for the period between 1 May 1928 and 30 April 1933.

4 June – The Bartóks move from 4 Szilágyi Dezső Square to 10 Kavics Street. “We got through the move ... There was no trouble, except for 2 of the 58 cases getting somewhat dismantled, but nothing got dropped even from those ... The other event of the day is that Béla passed his Matura excellently ... The air here is just like in a village, calves are bleating, crickets chirring ... How great that at long last we are free of that loathsome flat” – he writes his mother. Expenses of the move amounted to 2,225 pengős.

12 June – He arranges the police registration, and writes a letter to the widowed Mrs Dr. Béla Dedinszky, the new tenant of the flat at Szilágyi Dezső Square about its release.

14 June – He is sunbathing happily in the garden of the new flat.

21 June – He details the expenses of the move in a longish letter to his mother in two parts: direct expenses 830 pengős, accessory expenses (new acquisitions) 1,395 pengős. For comparison he asks for the expenses of the 1907 move that his mother had noted at the time.

22 June – He hands over the last third of the Slovakian folk song collection to the representative of Matica Slovenská for 3,150 Czech crowns.

23 June – Letter to ITHMA.

28 June – Letter to Universal Edition.

30 June – Károly Ziegler visits the Bartóks with his wife (Márta Ziegler) and their little son when passing through Budapest. Bartók plays the piano for them.

2 July – He takes a walk in the Zoo with his family.

- 4 July – He informs his mother and aunt about the finishing works on the flat, about his wife and sons' summer plans, and about preparing to go to Prague in October, not too happily, but he is glad to have the chance to visit Pozsony on the way.
- 7 July – Masonry is completed in the flat at Kavics Street.
- 10 July – Letters to ITHMA, the Bechstein firm and Universal Edition.
- 13 July – He writes his mother and aunt: the whole family has logged in to 22 Apostol Street in order to make it possible for Péter Bartók to get accepted to a school at Rózsadomb (schools being grouped into districts, residents of Kavics Street belonged to a school of poor standard of Óbuda). He informs them in detail about his appearances abroad during the following season, and of his leave not having been prolonged, so he would teach again in the next school year, but only 8 hours a week (twice 4 hours). He also states the plans for next season.
- 21 July – He writes his ill mother with worry, and to calm her he lets her know that he is not working too much, he does everything comfortably.
– He also writes ITHMA.
- 26 July – He acknowledges with joy his mother's 2 cards and the news of her improvement.
- 28 July – Letter to Universal Edition.
- 8 August – He accompanies his wife and son Péter to the market.
- 9 August – He writes his mother "more exact" data regarding the plans for next season, but even these were to change a lot.
- 14 August – He is examining a burning-glass with his son Péter, reminiscing about his beloved childhood novel, Verne's *Mysterious Island*, in which Cyrus Smith fabricates a burning-glass.
- 15 August – He writes his son Béla vacationing in Kitzbühel.
- 17 August – Letter to his mother in Pozsony and also to ITHMA in Vienna. – Answering his sister's appeal, he promises to do everything in his power to help her son Béla Tóth, who met difficulties in his

employment as overseer. He is complaining about the noisiness of the person occupying the flat above theirs, he often needs to use earplugs.

20 August – He watches the festivities of St. Stephen's Day, then takes a walk in the forest with his family.

21 August – He sends the photocopy of the 1st page of String Quartet No. 3 to Universal Edition in Vienna for specimen copy. – Bartók–Dohnányi evening on Margaret Island as part of a series of 8 festive concerts. At the so-called “promenade concert” Bartók's *Suite No. 1* and *Rhapsody* are performed, in front of a clamorous audience.

23 August – Beside his belated birthday wishes to his son Béla in Kitzbühel, he also writes about the 21 August concert: “we listened to the *malacbanda* (pig band [Translator's note: used in mockery frequently in those times, alluding to the grotesque sound quality produced by the ensemble in question]) squeaking, rasping inexorably. ... Not to mention that those of my things were on the prog-ram (*műsörön* [Translator's note: a joke with a twist of vowels that changes the meaning of the original word *műsor* to ‘artificial beer’]) that I had written at the age of 24 or 25”.

24 August – Postcard to his mother and aunt describing the concert on Margaret Island.

25 August – Emil Hertzka, Director of Universal Edition pays him a visit.

26 August – His mother having got ill again, he writes her with great worry, and makes different suggestions for her treatment. He describes in detail the events of the previous days, and – in regard to Hertzka's visit – of his work: “...I was diligent again in the summer and wrote the following: One piece of about 12 minutes for violin with piano accompaniment, this is an arrangement of folk dances; I will also orchestrate it, that is transform it also for violin with orchestral accompaniment. Furthermore I also intend to transcribe the whole thing for cello with piano accompaniment. I hope that one will be played by Szigeti and the other by Casals. This is a smaller piece; the

bigger one is a new string quartet, that gave me quite a lot of work, this is also almost complete". (Talking about Rhapsody No. 1 and String Quartet No. 4.)

28 August – He writes his sister in Szöllős Puszta about their mother's illness, asking her to travel to Pozsony to nurse her as soon as possible.

1 September – He sends good wishes to Pozsony for Irma Voit's 79th birthday.

5 September – A concert consisting of pieces by Liszt, Bach, Beethoven, some of which enter his programme for the first time.

11 September – He reassures his sister: their mother is better, so she can take her time travelling to Pozsony. – On his postcard to Mrs Károly Ziegler in Szekszárd he expresses his regret that they were unable to visit them on their way home, and writes about their son Béla's itinerary Kitzbühel–Salzburg–Pozsony–Budapest.

13 September – Letter to Universal Edition.

14 September – He writes his mother and aunt for the first time about a plan to move them from Pozsony somewhere closer, maybe to Budapest.

He restarts working at the Academy, attending the entrance exams for the time being.

24 September – He attends a meeting regarding his approaching trip to Prague, then writes his mother that once in Prague he might be able to intervene in the case of their resettlement, by the way on 4 October he will come to Pozsony for 2 days. He accepted 7 pupils at the Academy, which are not many.

27 September – Letters to ITHMA and to Universal Edition.

2 October – Letter to ITHMA and also to Universal Edition. – The first newspaper reports on Bartók having won the 6,000 dollars award of the Washington "Musical Found Society" with his String Quartet No. 3. Later this got modified to Bartók and Casella having received divided 1st prize.

4 October – He leaves Budapest for Pozsony, then *on 6 October* he proceeds

to Prague to the World Congress of Popular Art, where the other delegate is Count István Zichy, Director of the Historic Department of the Hungarian National Museum.

In Prague he requests information from lawyer Löwenbach and from a ministerial rapporteur about the resettlement of his mother and aunt.

- 9 October – At the congress he gives his lecture in French about Hungarian music folklore. – He writes a letter to ITHMA and a postcard to his mother and aunt.
- 11 October – The Minister Milan Hoda receives him in audience regarding his mother's pension. In case of the widowed Mrs Béla Bartók's resettlement abroad, the Czecho-Slovakians would have granted only the basic pension, Hoda promised his support about which Bartók notifies his mother right away. – He leaves Prague for home the very same day.
- 12 October – He arrives in Budapest. He listens to the rehearsal of *Mandarin Suite*, and writes a letter to Universal Edition.
- 13 October – Letters to his mother and aunt in Pozsony and to ITHMA in Vienna. – The composer's aunt Mrs Lessényi b. Janka Bartók dies on this day.
- 14 October – In the morning the Bartóks listen to the stage rehearsal of *Mandarin Suite* conducted by Ernő Dohnányi, and have lunch afterwards at the Dohnányis'. Bartók and Székely rehearse "the new violin pieces" (probably the rhapsodies for violin).
- 15 October – Performance of *Mandarin Suite*. According to Bartók's 16 October letter to Universal Edition, "it was an excellent performance". He was called forth several times following the stage rehearsal as well as the performance. – Mrs Károly Ziegler also attends the concert, and visits the Bartóks on 17 October.
- 23 October – Bartók gets permission for installing a telephone. The number of his first private phone is: 559-56.

27 October – At the Budapest Radio he plays old Italian pieces.

29 October – He writes Frigyes Reiner: “I wrote yet another string quartet in the meantime ... consisting of 5 movements”.

30 October – He listens to György Kósa's composer's evening.

31 October – Family stroll.

1 November – He sends Budapest reviews of *Mandarin Suite* to Universal Edition. – On occasion of a visit by the Zoltán Székelys and Géza Frid, they rehearse the violin pieces again (presumably the rhapsodies).

4 November – He writes Edward Clark about his programme plans for March 1929, Mrs Fischer b. Stefánia Szalay about his December schedule, Imre Waldbauer about the protection period of String Quartet No. 4 and about his November program (being changed later, by the way).

Around this time he writes József Szigeti (addressing him informally for the first time) that he would like to talk with him concerning Violin Rhapsody No. 1 written for him, and asks for information about Russia.

Then he leaves for Holland.

7 November – Rehearsal of Piano Concerto No. 1 in Amsterdam. “Monteux (the conductor) does it deftly, and he understands things fast” – writes Bartók to his wife.

9 November – He plays Piano Concerto No. 1 in Amsterdam and *on the 10th* in The Hague with Pierre Monteux conducting. (The date on the Amsterdam programme is 8 November, but the concert was held on the 9th.) – He sends a card to his son Péter *on the 9th*.

12 November – He arrives back in Budapest at noon, writes a letter to ITHMA the same day.

13 November – He already teaches at the Music Academy, and probably attends József Szigeti's concert.

17 November – He writes Director of Oxford University Press, Hubert J. Foss regarding the publication of the Romanian Kolindas volume.

- 18 November – He writes Universal Edition, *on the 26th* ITHMA.
- 30 November – Piano recital at the Music Institute of Higher Education (Music Academy). On programme: della Ciaja's Sonata in G major, Domenico Zipoli's Suite in B minor, one sonata by Scarlatti, Beethoven's Sonata in E flat major Op. 81, Bartók's "3 Small Rhapsodies" (3 *Rondos*), Nos. 2 and 4 of Kodály's series Op. 3, Nos. 2 and 7 of Op. 11, furthermore pieces Nos. 2, 4, 5 and 7 of Liszt's series *Annees de Pelerinage*. Among the encores he plays a nocturne by Chopin.
- 1 December – He writes his mother about the difficulties of the resettlement, about the previous day's concert ("People were enthusiastic mainly about the Beethoven sonata..."), and about recordings to be made on behalf of the Ministry of Culture, "gramophone recordings" of Hungarian folk music in Kodály's and his own arrangements; the singing of Mária Basilides, Ferenc Székelyhidy and Vilma Medgyaszay will be accompanied by Bartók.
– He also writes Universal Edition.
- 2 December – He leaves Budapest for Sopron. Programme of the concert given at the Casino: della Ciaja's Sonata in G major, one sonata by Scarlatti, Beethoven's Sonata in E flat major Op. 81, Kodály's *Transylvanian Lament* and *Piano Music*, 4 pieces from Liszt's *Annees de Pelerinage*, and of his own works *Ballad*, "3 Small Rhapsodies", *Dirge No. 1*, *Burlesque No. 2*, and *Allegro barbaro*.
- 3 December – He leaves Sopron to return to Budapest.
- 8 December – Letter to ITHMA.
- 9 December – At a Budapest "Bechstein" propaganda concert at Royal Apollo his programme played on a Bechstein piano is Mozart's Phantasy in C minor, Beethoven's Sonata in F major, a nocturne by Chopin, and 9 numbers of *15 Hungarian Peasant Songs*.
- 10 or 11 December – He travels to Erfurt.
- 12 December – He writes his mother from Erfurt: "What a small little town this Erfurt is ... And here they are capable of performing such difficult

things [Piano Concerto No. 1]. We already had the rehearsal – they have learned it quite carefully...”

13 *December* – Performance of Piano Concerto No. 1 in Erfurt with the reinforced town orchestra, conducted by the not yet 30-year-old Franz Jung. “The performance was much better than with the famous Amsterdam orchestra” – he writes.

15 *December* – In the morning he arrives back in Budapest. – Letter to ITHMA.

18 *December* – He writes Edward Clark about programme plans for March.

20 *December* – He writes his mother and aunt a long account of his concerts and their revenue. His fees were 570 pengő in Sopron, 900 pengő at the Bechstein concert, 900 German marks at the Erfurt one, he was satisfied with these. The gramophone records of the folk music recordings are ready, he gets about 350 pengő for these as participant and composer. His son Béla is still receiving the annual scholarship of 800 pengő from the university.

22 *December* – He writes Universal Edition regarding the January premiere of *Mandarin Suite* in Paris.

24 *December* – He spends Christmas Eve in the circle of his family in Budapest.

25 *December* – In a postscript of his wife's Christmas account he writes his mother that he has got his Russian visa, train ticket, and has obtained winter clothing for the trip in the Soviet Union.

26 *December* – Letter to Universal Edition.

27 *December* – He reaches an agreement with the Rózsavölgyi and Co. firm about the transfer of the mechanical and gramophone rights; the contract was supplemented on 14 May 1931, then dissolved on 1 July 1936.

28 *December* – Radio concert in Budapest. The programme consists of one piece by each of the composers Farnaby, Couperin, Rameau, Rossi, Durante, Loeillet, Daquin, Martini, Antonio Soler, and Robson.

Robson's piece "is entitled 'The Scabby Girl'. But this title was not permitted to be announced in Hungarian, only in the original French 'La galeuse', thinking that the esteemed radio audience would surely not understand it".

30 December – In his last letter preceding his trip to the Soviet Union, he writes his mother and aunt his probable program and the addresses they could write to.

1929

1 January – Warsaw. "I arrived here safely" – he writes his mother and aunt.

2 January – From Moscow he writes to his mother and aunt and to his wife while waiting for 7 hours. "I arrived here in real Russian weather ... Maupassant is right about having to come here in the dead of winter (just like in the very middle of summer to Africa); then the country is at its most characteristic". In the evening he proceeds to Harkov.

4 January – From Harkov he writes his mother and aunt that the program is totally different from the previous plans, in Harkov he will play on the 5th and on the 6th (the first of these got cancelled, just like the planned concert in Kiev).

6 January – His first concert in the Soviet Union is held at the Great Hall of the Harkov State Library. Programme: *Ballad* and *Old Dance Tunes* from 15 Hungarian Peasant Songs, 3 *Burlesques*, 3 pieces from the series *Out of Doors*, *Preludio–All'Ungherese* from 9 *Small Piano Pieces*, *Sonata*, *Suite*, *Allegro barbaro*, 1st series of *Kolindas*, and *Dirge No. 1*, besides Kodály's *Epitaph* and *Piano Music* Op. 3.

7 January – He writes his wife still from Harkov.

9 January – Second concert at Hall Miscragy of Odessa. He performs *Sonata for Violin and Piano* No. 2 with Polish violinist Stefan

Frenkel, otherwise playing the pieces of the Harkov concert, except for *All'Ungherese*, *Sonata*, and *Suite*. At the concert he also meets Hungarians, among them a worker called Bartók.

10 January – From Odessa he writes his mother and aunt about his experiences so far, the confusion in organization, his further program and about not being able to really view cities due to the severe cold. In the evening he leaves on a 48-hour journey for Leningrad.

13 January – Piano recital in Leningrad, at the Great Hall of the State Philharmonic Academy. Programme: Rossi's Toccata in A minor, Marcello's Sonata in B flat major, Scarlatti's Sonata in G major, della Ciaja's Canzone in C major, 2 pieces respectively of Kodály's series Op. 11 and Op. 3, then of his own works 3 pieces of *Out of Doors*, *Elegy No. 2*, *Dirge No. 2*, *Sonatina*, *Rumanian Folk Dances*, *Evening in Transylvania*, *Bear Dance*, and *Rumanian Dance No. 1*.

14 January – In a long letter from Leningrad, he gives his mother and aunt an account of conditions in the Soviet Union, language problems, also mentioning that the last long journey was more comfortable than expected.

16 January – Another solo recital in Leningrad, because the orchestra was unable to learn the piano concerto to date. – He writes his sister that it's not that terribly cold, –10° Réaumur, which is considered warm by locals. – Performance of *Bluebeard* in Berlin.

19 January – Weather is already growing milder, to –5° Réaumur in Leningrad, so he can even go for a walk. He likes the city.

20 January – He plays Piano Concerto No. 1 with the State Philharmonic Orchestra conducted by Aleksandr Gauk. Then he leaves for Moscow.

24 January – He gives a piano recital at the Small Auditorium of the Conservatoire with the 13 January Leningrad programme.

25 January – At the Moscow SOVTORGFLLOT he buys his train ticket for the route Zurich–Basel, and leaves for Switzerland.

26 January – Leaving the Soviet Union by train toward Warsaw, he begins

to write a long letter to his wife Ditta Pásztor, giving an account of his journey in the Soviet Union with a detailed description of conditions there – he is strongly critical of the proletarian dictatorship. He will finish this letter only on 28 January in Zurich and will post it there, too.

27 January – At 11 a.m. travelling “toward Vienna” he writes his mother: “I safely got out of that country ... I am not sorry to have been there, it’s an enormously interesting, beautiful country; it could even be rich ... One cannot even begin to compare how many more interesting things I have seen here in 3 weeks than in America ... in 2 and a half months”.

28 January – In Zurich he finishes the letter to his wife that he had started on 26 January, notifying her of his 3 February arrival in Budapest by train.

29 January – Already in Zurich, he sends his mother and aunt a postcard.

30 January – Composer’s evening at the Concert Hall of the Conservatoire of Basel. Ilona Durigo sings 5 *Ady Songs* and five of 8 *Hungarian Folk Songs*. Bartók plays Sonata for Violin and Piano No. 2 and the Székely transcription of *Rumanian Folk Dances* with Stefi Geyer, then in solo *Suite*, *Allegro barbaro*, *Dirge No. 1*, *Burlesque No. 1*, and *Rumanian Dance No. 1*.

31 January – Composer’s evening at the Small Auditorium of the Zurich Tonhalle, with the programme and performers of the previous day in Basel. – On this day the Hungarian Ministry of Public Welfare and Labour gives permission to the widowed Mrs Béla Bartók by its decree Pres. No. 21207/1929 to move from Pozsony to Hungary.

1 February – At Stadthausaal of Winterthur (canton of Zurich) with Stefi Geyer he plays Bach’s Sonata in C minor and Schubert’s Duo in A major, his own Sonata for Violin and Piano No. 2, and the Székely transcription of *Rumanian Folk Dances*, in solo *Suite* and *Allegro barbaro*. – In the evening he pays a visit to the Rychenberg house.

- 3 February – He returns to Budapest from his long tour.
- 5 February – He writes his mother and ITHMA, and on 6 February the Italian ambassador's wife in Moscow, Mrs Cerutti b. Erzsi Paulay with his thanks for her support there.
- 7 February – He writes his sister about their mother's resettlement problems, the bureaucratic obstacles and tasks.
- 8 February – Letter to Rudolf Kolisch and to Universal Edition.
- 9 February – In the evening he leaves on his next concert tour in very bad weather on route Budapest–Prague–Berlin–Copenhagen. Trains circulate with long delays, due to this he even has to spend the night in Berlin.
- 12 February – In Copenhagen, in the Hall I Odd-Fellow Pala/eets Store he plays the orchestral *Rhapsody*, conducted by Ebbe Hamerich (Hamerik in Danish).
- 13 February – Still in Copenhagen he participates in a public radio concert at the studio of Axelborg. Programme: Rossi's Toccata in A minor, Marcello's Sonata in B flat major, della Ciaja's Canzone, Scarlatti's Sonata in A major, a few numbers from Kodály's Op. 3 and Op. 11, then of his own compositions *Bear Dance*, *Evening in Transylvania*, and 2 numbers of *15 Hungarian Peasant Songs*. At this same concert the Radio Orchestra, conducted by Emil Reesen, performs two movements of *Suite No. 1*.
- 14 February – In a letter he writes his 4-and-a-half-year-old son Péter in all capital letters: "ALSO HERE IN KAPPANHÁGÓ" [Translator's note: he jokingly exchanged vowels in the word Koppenhága, Hungarian for Copenhagen, thus meaning 'capon pass'] "THERE IS LOTS OF SNOW AND IT'S REALLY COLD. I TRAVELLED HERE BY BOAT. KISSES, DAD".
- 15 February – Piano recital at the Hall Odd-Fellow Pala/eets Midre of Copenhagen. Programme: Kodály's *Transylvanian Lament*, *Epitaph*, pieces of *Piano Music* in C major, E minor and C sharp minor, then

of his own works *Elegy No. 2*, *3 Burlesques*, movements *With Drums and Pipes*, *Musettes* and *The Night's Music* of the series *Out of Doors*, *Sonata*, *Suite Op. 14*, *Allegro barbaro*, and *Rumanian Folk Dances*.

His further program is interrupted by the grave winter cold.

17 February – From Nykøbing of Denmark he writes his mother: “We got stuck here ... due to the ‘glaciation’ of the sea”.

18 February – He travels to Berlin, from where he writes his mother already on 19 February that his Danzig concert is being cancelled due to bad weather.

20 February – In the evening he arrives in Budapest.

21 February – He gives his mother an account of his journey, on the 22nd he informs István László Németh in Pozsony that he can participate in the Vienna concert of the Pozsony Toldy Circle between 20 and 30 April.

But first he is preparing for another concert tour in the West.

25 February – He writes Calvocoressi in London that he would arrive on 3 March.

26 February – He calls Emil Hertzka's and Universal Edition's attention to Tibor Polgár.

28 February – He sends the corrected proofs of String Quartet No. 3 to Universal Edition in Vienna.

At the beginning of March he leaves Budapest.

3 March – In the evening he arrives in London.

4 March – At noon he meets Hubert J. Foss, head of the music division of Oxford University Press for lunch. In the evening he plays at a BBC concert at Arts Theatre Club with Zoltán Székely's participation. Programme of the composer's evening: the 2 Rhapsodies for Violin, transcriptions for violin and piano – of *Rumanian Folk Dances* by Székely and of *For Children* by Szigeti –, then in solo *Suite*, *Sonatina*, *Sonata*, *Allegro barbaro*, *3 Rondos*, and 3 pieces from the series *Out of Doors*.

- 5 March – In Daventry, in the programme of a radio appearance he plays his transcriptions of della Ciaja, Frescobaldi, Zipoli, and Scarlatti as well as Hungarian peasant songs and Romanian kolindas.
- 6 March – From London he writes his mother that due to the difficulties in leaving Budapest he had to postpone his concert in Aachen. – He also writes his son Péter.
- 7 March – He leaves for Aachen.
- 8 March – He gives the postponed concert at the New Kurhaus. Programme: *Ballad and Old Dance Tunes from 15 Hungarian Peasant Songs*, 3 pieces from the series *Out of Doors*, 3 *Burlesques*, *Sonatina*, 1st series of *Kolindas*, *Dirge No. 1*, *Suite*, and *Allegro barbaro*, furthermore Kodály's *Transylvanian Lament*, *Epitaph*, and 2 pieces of Op. 3.
- 9 March – Still in Aachen, he writes his mother: "The organiser was glad that the concert could be rearranged".
- 11 March – In Karlsruhe, in the Theatre of the Province of Baden he plays *Rhapsody* conducted by Josef Krips. – He promises his mother on a postcard to recommend Pozsony composer D. Lauko to Universal Edition (which he will duly do in his letter of 31 March), but he doubts the results.
- 12 March – He leaves Karlsruhe for Paris.
- 13 March – "Béla Bartók Festival" at the Conservatoire of Paris. The Roth Quartet plays String Quartet No. 1, Bartók plays Nos. 1, 3 and 4 from the series *Out of Doors*, and *Preludio–All'Ungherese* from 9 *Small Piano Pieces*. Ida Schliousky sings 4 songs with bad pronunciation but in Hungarian, accompanied by Bartók, then Bartók performs Piano Sonata, and finally Sonata for Violin and Piano No. 2 with József Szigeti.
- 15 March – In the afternoon he arrives back to Budapest.
- 16 March – In his letter to István László Németh he fixes the 25 April date for the planned Vienna concert. He also writes his mother.
- 18 and 19 March – He attends the Waldbauer String Quartet's rehearsals preparing for the Budapest premiere of his String Quartet No. 4.

- 20 *March* – 2 more rehearsals, then composer's evening at the Music Institute of Higher Education (Music Academy). The Waldbauer String Quartet play String Quartets Nos. 3 and 4; year of origin of this latter is printed 1918 in the programme instead of 1928. Bartók performs the cello and piano version of Rhapsody No. 1 with Jenő Kerpely for the first time in Budapest, then as soloist he plays 3 numbers of the series *Out of Doors*, finally Mária Basilides sings the series *Village Scenes* accompanied by Bartók.
- 21 *March* – Mrs Kodály, who was unable to attend the concert due to her illness, says on the phone: Kodály returned home in a state of total bliss; he said that String Quartet No. 4 was a wonderful opus, and the Waldbauers had played it so miraculously as they might never ever do again. – There are many difficulties with the resettlement of Bartók's mother; he writes to Pozsony about the steps he has taken regarding the re-emerged pension arrangement.
- 23 *March* – He writes ITHMA, on the 24th Universal Edition, while sending the programme for his Vienna concert to István László Németh.
- 25 *March* – He spends his 48th birthday "nice and calm" at home.
- 27 *March* – He informs his mother that after the Vienna concert he will come to spend a day or two with them, and expresses his joy about lawyer Löwenbach's notification, according to which her case was supposedly settled.
- 31 *March* – In his letter to Universal Edition he calls the publisher's attention to Pozsony composer D. Lauko.
- 3 *April* – In the afternoon he leaves for Kecskemét. Programme of his concert at the Town Music School: Marcello's Sonata in B flat major, Scarlatti's Sonata in A major, della Ciaja's Canzone in C major, Beethoven's Sonata Op. 81, Kodály's *Transylvanian Lament* and *Piano Music*, Nos. 2, 4 and 7 from Volume III of Liszt's series *Annees de Pelerinage*, and of his own compositions some pieces of 15 *Peasant Songs*, *Burlesque* No. 2, *Dirge* No. 1, *Rumanian Folk Dances*, and *Allegro barbaro*.

- 4 April – From Kecskemét he has to return to Budapest in order to give his piano lessons at the Music Academy.
- 5 April – He leaves for Makó where in the Ceremonial Hall of the County House, at the concert of the Stefánia Association he presents his 3 April programme, with the difference of replacing *Dirge No. 1* with *Evening in Transylvania*.
- 6 April – In Szeged he gives a concert in the Ceremonial Hall of Hotel Tisza. Beside the previous day's pieces by Marcello, Scarlatti, della Ciaja, Beethoven, and Liszt, the programme consists of Kodály's *Transylvanian Lament* and *Epitaph*, of his own compositions *Allegro barbaro*, *Elegy No. 2*, 3 pieces of *Out of Doors*, and *Preludio–All'Ungherese*.
- 7 April – He completes his tour of the Great Plain in Békéscsaba with the Szeged programme of the previous day.
- 8 April – In Budapest he accompanies his wife on a medical visit.
- 9 April – He leaves for Rome.
- 12 April – A Bartók–Szigeti evening at the Academy Santa Cecilia in Rome. Bartók plays 3 numbers of *Out of Doors* and *Preludio–All'Ungherese*, then Sonata for Violin and Piano No. 2 with Szigeti followed by Beethoven's Sonata in G major, the transcription of *For Children* by Szigeti and that of *Rumanian Folk Dances* by Székely. (Incidentally, "Bartock" was written in the programme everywhere.) After the concert he writes a postcard from Café Greco to his wife in Budapest and to his mother in Pozsony: "Szigeti and I are sitting in a café which even Liszt, Berlioz once frequented".
- 14 April – In the afternoon, at the scene of the previous concert he plays *Rhapsody* with the Rome Philharmonics conducted by Bernardino Molinari.
- In the evening, at Palazzo Cardelli of Rome, in the home of "T. H. F." (whose identity is doubtful) he gives a piano recital in front of 50 invited "distinguished" personages. Programme: Kodály's *Epitaph* and

3 pieces of Op. 3, of his own works *Bear Dance*, *Dirge No. 1*, *Burlesque*, *Allegro barbaro*, *Kolindas*, *Sonata*, *Ballad* from *15 Hungarian Peasant Songs*, *Suite* Op. 14, and *Rumanian Dance No. 1*.

15 April – He writes a letter from Rome to Mrs Cerutti b. Erzsi Paulay in Moscow, and – referring to her former offer of mediation – asks her to urge the transfer of his fees for the concerts given in the Soviet Union.

16 or 17 April – He arrives home.

19 April – He notifies his mother of his arrival in Pozsony on the 26th. – He also writes Universal Edition.

22 April – Letter to New York publisher Carl Fischer in regard to transcriptions of Italian pieces for cembalo and organ.

25 April – Vienna. A Bartók–Kodály evening at the Great Hall of the Musikverein, where the Pozsony Toldy Circle, conducted by István László Németh, performs pieces by Bartók and Kodály and Németh's transcription of Bartók pieces. Bartók plays Kodály's *Transylvanian Lament*, *Epitaph*, and a piece of Op. 3, then 3 numbers of his own series *Out of Doors*. The concert – the fee of which was 3,000 Czech crowns – was also attended by Alban Berg. According to the Wiener Journal, Kodály played the piano at the concert.

26 April – In the afternoon Bartók leaves Vienna for Pozsony.

28 April – He goes to see the new city district with his mother, he finds the modern buildings nice. In the afternoon he returns to Budapest.

29 April – At Radio Budapest he plays 5 of his small pieces: *Ballad* from *15 Hungarian Peasant Songs*, *Bear Dance*, *Evening in Transylvania*, *Preludio–All'Ungherese*, *Allegro barbaro*.

In Belgium there arose the will to transcribe *Allegro barbaro* for wind orchestra.

2 May – Letter to Gaston Verhuyck-Coulon, impresario of Pro Arte in Brussels about the wind orchestral transcription of *Allegro barbaro* planned in Belgium.

5 May – He returns the corrected copy of the manuscript of an article

about him to Frank Whitaker in London. – In the evening he listens to the stage rehearsal of Beethoven's Symphony No. 9 with the Philharmonics conducted by Ernő Dohnányi. – His mother asks in a letter to recommend young Lajos Rajter for an audition with Kodály, which happened eventually.

7 May – He writes lawyer Jan Löwenbach in Prague regarding his mother's resettlement, and Universal Edition about G. Verhuyck-Coulon's *Allegro barbaro* recording.

8 May – He visits Etelka Freund and her siblings with his wife.

9 May – Longish discussion with Kodály.

10 May – He informs Universal Edition that he has put ALMECO in charge of handling the mechanical rights, replacing the Berlin firm AMMRE (Anstalt für Mechanisch-Musikalische Rechte) because he had not been satisfied with their management and settling of accounts. At the same time he also returns the corrections of the orchestral scores of String Quartets Nos. 3 and 4. – He writes his mother about their summer plans as yet undefined.

11 May – Letter to Calvocoressi in London regarding the publication of the volume of Kolindas.

14 May – The widowed Mrs Béla Bartók receives her permit of resettlement, and preparations get started for the move.

15 May – Having deliberated 4 unusable librettos, he returns them to Universal Edition.

On 25 May and 6 June he writes Universal Edition, on 27 May AMMRE regarding the transference of the mechanical rights.

31 May – Poet Kálmán Harsányi dies young on this day. He was a friend of Bartók's youth and his enthusiastic fan, some of whose poems he put music to at the beginning of the century.

7 June – The widowed Mrs Béla Bartók and Irma Voit settle down in Hungary. Thus an essential change happens in Bartók's life. Their correspondence lessens considerably, but they visit each other

frequently. Bartók calls on them in their Buda flat several times a week, often taking along his correspondence or other work and spending a couple of hours working at their home. – Bartók writes a letter of thanks to lawyer Jan Löwenbach in Prague.

14 June – He writes ITHMA, *on the 18th* Universal Edition.

15 June – The Bartóks host his mother and Irma Voit, then – until the final arrangement of their lodgings – they travel to the Emil Tóths' in Szöllös Puszta.

20 June – Bartók writes a long letter to Miloš Ruppeldt of Pozsony answering his questions regarding the Slovakian folk song publication. This shows that many subjects raised difficulties between the publishers and Bartók.

22 June – Before leaving Budapest he sends Universal Edition the copy of the repudiation of the contract with AMMRE.

Then he travels to the Swiss Montana-Vermala (Valais) with his wife via Bern. They stay at Pension Stoll.

24 June – From Bern they write a picture postcard to Bartók's mother.

26 June – He writes this summer address to the Budapest firm Rózsavölgyi and Co, and also to Universal Edition of Vienna.

15 then 23 July – He writes Universal Edition, sends the second correction of String Quartet No. 4, also indicating that he would send the orchestral score of the transcription for violin and orchestra of Rhapsody No. 2 within days, the world premiere being in the middle of November.

Weather was extremely nice in Montana, the sun shining for weeks on end, so Bartók climbed all available mountains.

22 July – He takes an excursion to 3,000-metre high Mont Bonvin. He gets to the top in 9 hours, including a rest of 2 hours and a quarter.

23 July – He writes his son Béla in Szekszárd about money matters to be settled and about events of his vacation.

Until 8 August they stay in Montana (in the meanwhile he writes ITHMA *on 26 July* and *on 8 August*, and Universal Edition also on the 8th).

Also on the 8th they write a picture postcard to his mother at Szöllős Puszta, indicating in the picture the peak that Bartók has climbed (2,830 metres).

9 August – Back in Budapest he begins to organise his autumnal trips. He writes Ernő Balogh (about being in Budapest from 20 August until the end of November), Beatrice Harrison in Oxted (Surrey), then on 12 August Eric Chisholm in Glasgow, on the 20th Universal Edition, on 2 September ITHMA.

Around 5 September his sister has a surgery in Budapest, he pays her several visits in the hospital.

11 September – Letter to ITHMA, and one to Edward Clark in London about the programme plans of his concerts planned for January.

13 September – Radio concert in Budapest. Programme: Beethoven's Sonata in G major Op. 79, Chopin's *Bolero* and *Tarantella*, Ravel's *Oiseaux tristes*, Purcell's *Prelude*, *Air*, *Gavotte* and *Hornpipe*, Bach's English Suite in A minor, and a sonata by Scarlatti.

16 September – *Suite No. 1* is being performed in Budapest by the orchestra of the Philharmonic Society with Ernő Dohnányi conducting.

17 and 19 September – Letters to Universal Edition. He asks them to confer with Menyhért Lengyel about changing the text of *The Miraculous Mandarin*, because the piece is planned to be performed in Budapest, but objections have been raised against the text for reasons of morality.

26, 28 September, 3, 14, 18, 20, 27 and 29 October – Letters to Universal Edition.

14 October – Letter to Verhuyck-Coulon in Brussels. – According to Dezső Szabó's "Book of Sales" Bartók pays a total of 200 pengős buying the writer's manuscript of *Against Fate*, thereby easing his poor financial situation. (When leaving in 1940, he entrusted the manuscript to his son Béla, who in 1993 would send it with his godson for publication.)

15 October – He writes Mrs Fischer b. Stefánia Szalay regarding her

audition, and composer Jenő Takács in Cinfalva (Siegendorf, Burgenland) about his 20 October arrival in Sopron.

16 October – He is discussing gramophone royalties with Péter Pál Kelen.

His 3 appearances planned for the following days become doubtful due to his joint pains.

20 October – He makes his appearance at the matinee of Downtown Theatre after all, but because of his ailing he plays only one piece by Marcello, Scarlatti and della Ciaja, respectively. Then Mária Basilides sings for the rest of the programme, accompanied by Ottó Herz. – He writes a letter to Universal Edition, then in the afternoon travels to Sopron where on this day he gets elected honorary member of the Ferenc Liszt Music Association of Sopron.

21 October – In Sopron he plays *Rhapsody*, the Budapest Philharmonics are conducted by Károly Zwinn.

22 October – On Ferenc Liszt's birthday he plays *Variations Weinen, Klagen* in Sopron. "Everything went finely, there was general celebration..." – he writes his mother, also signed by Ernő Dohnányi, Aladár Tóth and Ferenc Székelyhidy. – On this day the "8 órai újság" ("8 o'clock News") wrote that at the concert of the 20th Bartók's heroic self-control made his piano playing shine in its unimpaired entirety.

23 October – From Sopron the whole party returns to Budapest via Győr. "Walking the streets of Sopron, I suddenly saw a golden frame in one of the shop windows, encasing a fraction of my letter written – 25 years ago – to Sopron, in which I disclose biographical details related to a concert of mine there at that time" – writes Bartók to his mother, already from Budapest.

26 October – He sends the correction of pages 1 to 80 of *The Hungarian Folk Song* to Oxford University Press in London.

27 October – Letters to Hubert Foss about *The Hungarian Folk Song*, and to Universal Edition.

28 October – Letters to the Columbia Graphophone Company in London

and to the Bechstein piano factory in Berlin. In Budapest the Philharmonics perform *Suite No. 1*.

30 October – The widowed Mrs Béla Bartók rents a flat in District 1 of Budapest, at 159 Krisztina Boulevard (owing to a later rearrangement of house numbers it became No. 91). She lived there until her passing. (This was the 13th move for the widowed Mrs Béla Bartók since her husband had passed away.) His mother and aunt staying still in Szöllős, Bartók and his wife arrange their belongings retrieved from storage.

31 October – At Radio Budapest an evening of sonatas with Jenő Kerpely. Programme: Sonata by Marcello, the cello and piano version of Bartók's Rhapsody No. 1, Kodály's Sonata for Violoncello, and Beethoven's Sonata in C major.

7 November – As testified by certificate of domicile No. 7322/31 the widowed Mrs Béla Bartók and Irma Voit move into their new flat.

8 and 16 November – Letters to Universal Edition.

19 November – Premiere of the violin and orchestra version of Rhapsody No. 1 in Zurich, conducted by Volkmar Andreae.

20 November – Bartók signs a contract with the Czecho-Slovakian Gramophone Company.

22 November – Budapest premiere of the violin and orchestra version of Rhapsody No. 1 with József Szigeti's solo, conducted by Antal Fleischer.

25 November – Premiere of the violin and orchestra version of Rhapsody No. 2 at the concert of the Philharmonics, conducted by Ernő Dohnányi. (Besides the programme also contained pieces by Kókai, Respighi, and César Franck.)

26 November – Evening of sonatas with Zoltán Székely. Beside the premiere of the versions for violin and piano of the two rhapsodies, Ravel's Sonata and Beethoven's *Kreutzer Sonata* also figure on their programme. The premiere was also attended by Mr and Mrs Kodály.

30 November – Bartók sends the correction of pages 81 to 176 of *The Hungarian Folk Song* to London from Budapest before he leaves for

Bremen in the evening.

2 December – In Bremen he performs Piano Concerto No. 1 at the Great Glockensaal with the city orchestra conducted by Ernst Wendel. “The conductor knows the orchestral score excellently” – he writes his wife.

3 December – The concert gets repeated.

4 December – Bartók leaves Bremen.

5 December – In Königsberg (today Kaliningrad) he plays his own works at a radio concert. Programme: *Ballad of 15 Hungarian Peasant Songs*, *Preludio–All’Ungherese*, *Sonatina*, *Suite* op. 14, *Bear Dance*, *Evening in Transylvania*, 3 *Burlesques*, *Kolindas*, *Allegro barbaro*, *Rumanian Dance No. 1*.

8 December – He listens to *Don Juan*. (Probably already in Danzig.)

9 December – From Danzig (today Gdansk) he writes his sister: “I am already anticipating my return home”.

10 December – In Danzig he plays Piano Concerto No. 1 at Friedrich Wilhelm Schützenhaus with the reinforced city orchestra conducted by Cornelius Kun. “...the conductor, though quite good and benevolent, is not that attentive” – he writes his wife.

11 December – Already in Berlin he writes Michael D. Calvocoressi in London with instructions regarding the English publication of *The Hungarian Folk Song*.

12 December – Radio concert in Berlin. Programme: *Kolindas*, 3 *Rondos*, numbers 1, 2, 3, 4, 5 and 8 of 8 *Hungarian Folk Songs* with Fred Drissen’s contribution, No. 1 of the series *Out of Doors*, Nos. 5, 6 and 8 of 9 *Small Piano Pieces*, *Allegro barbaro*, and *Rumanian Folk Dances*. – Afterwards he leaves for home.

13 December – He arrives in Budapest.

24 December – Letter to AKM (Gesellschaft der Autoren, Komponisten und Musikverleger) in Vienna, of which he is already a member by then. – For the lighting of the Christmas candles he brings his mother home, then asks his son Béla to accompany her back.

27 December – Letter to Universal Edition.

28 December – He rehearses with Mária Basilides for the planned English tour, then visits his mother the same day and also *on the 31st*.

30 December – He writes Edward Clark that he will arrive in London on 4 January. He would like to have thorough rehearsals on the 5th and 6th with József Szigeti and Mária Basilides.

1930

1 January – Radio concert in Budapest with a programme of pieces by Bach, Mozart, Beethoven, Liszt, and Kodály.

3 January – On his way to England he writes on the train between Passau and Cologne to Universal Edition regarding String Quartet No. 4.

4 January – He arrives in London.

5 January – In London he gives a concert with the participation of Mária Basilides and József Szigeti. His programme features *Rumanian Dance No. 1* and pieces by Purcell, Bach, and Kodály.

6 January – The three of them make an appearance at Arts Theatre Club of London. Programme: version for violin and piano of Rhapsody No. 1 dedicated to Szigeti, Sonata for Violin and Piano No. 2, 3 Hungarian folk songs from the series *For Children* in Szigeti's transcription, then 5 Hungarian and 3 Slovakian folk songs performed by Mária Basilides, finally *Elegy No. 2*, *2 Burlesques*, and *9 Small Piano Pieces*.

7 January – Columbia Graphophone Company makes a gramophone recording of Bartók and Szigeti performing, presumably Rhapsody No. 1, which got published eventually.

8 January – Bartók is preparing for a visit in Brussels.

9 January – In Brussels the orchestra of the 1st Guards regiment plays – beside pieces by Bach, Stravinsky, Paul Gilson, and R. Strauss – the transcription of *Allegro barbaro* for wind orchestra in Bartók's honour.

- 10 or 11 January – Bartók arrives in Budapest.
- 14 January – Letter to Universal Edition.
- 16 January – He reaches an agreement with the Rózsavölgyi and Co. firm about the publication of *Piano Music for Beginners*.
- 20 January – Letter to Universal Edition.
- 21 January – In Kassa (Kosice) he gives a piano recital at the Schalk House. Programme: Purcell's Prelude in G major and Suite in C major, Marcello's Sonata in B flat major, della Ciaja's Canzone in C major, Beethoven's Sonata in G major Op. 31, Chopin's Scherzo in B flat minor, Bartók's *Suite*, 2 *Rondos*, Kodály's *Transylvanian Lament* and 3 pieces from Op. 3.
- 22 January – He gives a piano recital at the Casino of Eperjes, on the 23rd another one at the Ungvár Casino with the programme of 21 January.
- 24 January – He arrives home in Budapest.
- 25 January – He gives ethnomusicologist Pál Péter Domokos recommending lines, stating that he considers the publication of Domokos' Csángó folk song collection important.
- 30 January – A Bartók–Kodály–Debussy evening of songs with Mária Basilides' participation at the Music Institute of Higher Education (Music Academy). Their programme: 8 songs from Kodály's series *Singing*, 5 songs from *Belated Melodies*, Debussy's 3 French chansons and *Ballad of the Women of Paris*, then the premiere of Bartók's *Twenty Hungarian Folk Songs*.
- 2 February – Letter to AKM, on the 8th to Universal Edition regarding Rhapsodies No. 1 and No. 2 for Violin and Piano, before he leaves Budapest.
- Afterwards it's time for another tour abroad.
- 11 February – In Aachen he gives a piano recital. Programme: pieces by Purcell, Scarlatti, Marcello and della Ciaja, Kodály's *Dances of Marosszék* still in manuscript, and of his own works 9 *Small Piano Pieces*, *Elegy* No. 2, 3 *Rondos*, *Sonatina*, *Evening in Transylvania*, *Bear*

Dance, and Rumanian Dance No. 1.

12 February – He leaves Aachen for London via Ostende.

14 February – In Queen's Hall of London he plays Piano Concerto No. 1 conducted by Henry J. Wood. The work was appraised in the printed programme by M. D. Calvocoressi.

21 February – Again in Budapest, he visits his mother.

24 February – He writes Universal Edition about his plan of putting music to Jenő Mohácsi's script, which didn't come true in the end.

25 February – He writes Edward Clark in London about the sequence and participants of his concerts planned for November. The here suggested participation of Jelly Arányi or Zoltán Székely respectively didn't come true.

2 March – He gets a grave rash which is treated first with compresses of lead acetate. *On the 9th* he is still confined to bed and takes veronal.

13 March – When he is visited by his mother, he leaves his sick-bed and plays a little piano.

14 March – He writes Mrs Keppich b. Irma Molnár in Kolozsvár that in April – from the 6th – he is at her disposition for private lessons.

15 March – In Szekszárd Mrs Károly Ziegler gave birth to a daughter called Márta.

16 March – Bartók participates in an Ady evening held at the Music Institute of Higher Education (Music Academy).

17 March – At Radio Budapest he plays pieces by Bach, Mozart, Beethoven, Brahms and Kodály's *Dances of Marosszék*. (Radio Budapest broadcasts the same programme on 14 April, presumably from a recording.)

19 March – He asks his mother to draft 3 letters in German: to the August Förster piano factory, to the Wolff and Sachs concert bureau in Berlin and to Paul Bechert in Vienna (whom he intends to meet in April).

20 March – He gives a multilingual letter of recommendation to his pupil Lajos Heimlich (Hernádi) aiming at appearances abroad.

22 March – He writes Universal Edition, then *on the 25th* AKM about

not having given any editorial rights to the Romanian Composers' Association.

24 March – On a postcard he asks Zoltán Székely whether he plans the orchestral performance of Rhapsody No. 2 for the following season.

2 April – He leaves Budapest for Berlin.

3 April – At the Beethoven Hall of Berlin he plays Sonata for Violin and Piano No. 2 with József Szigeti and Szigeti's Bartók transcriptions; his solo programme consists of Purcell's Prelude in G major, Marcello's Sonata in B flat major, della Ciaja's Canzone in C major, and 8 numbers from *9 Small Piano Pieces*. He meets Béla Balázs with whom he discusses the proposal of the Budapest Opera House that his name be not displayed as librettist on the front page of *Bluebeard's Castle* and *The Wooden Prince*.

5 April – In Vienna he intends to meet Paul Bechert.

6 April – Back in Budapest he replies Ján Valaštan-Dolinský in Turócszentmárton with a long letter about the preparations being finally on the way for publishing the Slovakian folk song collection. He elaborates in the letter first that it would be expedient to publish the complete German and English text instead of a multilingual shortened introduction, then he describes the exact geographical location of many scenes of folk song collecting.

7 April – He writes Calvocoressi that he is waiting impatiently for the 2nd correction of *The Hungarian Folk Song*.

13 April – In Budapest, in the Music Institute of Higher Education (Music Academy) at the Bartók–Kodály evening given by the male choir of the Pozsony Toldy Circle conducted by István László Németh, he plays *9 Small Piano Pieces* and Kodály's *Dances of Marosszék*. Afterwards he attends the dinner given in honour of the Toldy Circle.

15 and 17 April – Despite it being Easter vacation, he teaches at the Music Institute of Higher Education (Music Academy).

20 April – He brings a cake to his mother on his Easter Sunday visit.

22 April – The *Nyugat* organises an Ady ceremony at the Music Institute of Higher Education (Music Academy). Oszkár Kálmán performs two songs by Kodály, Mária Basilides one of Kodály's Ady Songs and three of Bartók's, accompanied on the piano by Bartók.

Around this time His Master's Voice publishes its Bartók record, the recording of *Allegro barbaro*, *Burlesque No. 2*, *Bagatelle No. 2*, *Suite*, *Rumanian Dance No. 1*, *Evening in Transylvania*, and *Bear Dance* in Bartók's performance.

24 April – Letter to Universal Edition.

President of the New York Pro Musica, Robert Schmitz, also an excellent pianist, wanted to include Hungary in his planned European concert tour, he asked for Bartók's help in this matter. Given the amount of contribution to Hungarian music by the Pro Musica association, Bartók wrote several people on his behalf, like on 26 April to Pál Bodon in Kecskemét, later to Ernő Südy in Békéscsaba.

At the Budapest Opera House the identity of the librettist for the Bartók pieces was a constant source of difficulties. In one respect they didn't want to display the name of Béla Balázs (living in emigration) on the playbill, and in another they would not be able to grant his royalties either. Béla Balázs agreed to the omission of his name in his 3 April declaration. The Opera House thought of using a fake name, but in reaction Bartók writes in his April letter: "But would there be any Hungarian writer of integrity to lend their name to such an immoral procedure, or would the H. roy. Opera House take upon themselves prompting a Hungarian writer to do such a thing? I don't believe so. ... There remain then 3 solutions: 1/ 'Concealing' the names of the librettist and the composer. 2/ 'Concealing' the name of only the librettist. 3/ Making appear a fictitious name for librettist. – The first solution is the fair one; all three are equally immaturely childish. I am deeply saddened by the immaturity of (hopefully only small) part of the Budapest audience that forces us to spend our time making up such idiocies".

- 5 May – In the Opera House Hungarian writers and artists give a gala performance for the benefit of French flood victims. Intermezzo from *János Hány* is conducted by Kodály, *Ruralia Hungarica* by Dohnányi, and, according to reports, “Béla Bartók performed Hungarian folk dances on the piano”. But the programme includes the creme of all branches of Hungarian artistic life from Mária Basilides to Hanna Honthy and from Dezső Kosztolányi to Gizi Bajor. (After this Bartók refrained from public appearances in Budapest for more than 3 and a half years, he only gave radio concerts and lectures on folk music.)
- 6 May – In his letter to Edward Clark Bartók accepts the 26 November date for the London concert, and inquires about the fate of his previous letters. – He also writes musicologist Edwin von der Nüll whose book about Bartók was published this year.
- 12 May – He brings his mother some of the reviews published lately.
- 14 May – Letter to Concerts Catalonia (to Clément Lozano) in Barcelona regarding his concert planned for January.
- Sculptor Géza Csorba agreed with Bartók to sculpt his statue. Bartók sat for him on several occasions during this period. Following Ervin Voit’s sculpture, this is the second and last sculpture that he modelled.
- 17 and 20 May – He writes Ernő Südy in Békéscsaba on behalf of Robert Schmitz.
- 19 May – In their letter No. 1136/1930, the Budapest Opera House acknowledges the contents of Bartók’s April letter, Director Miklós Radnai writes that he has hopes of finding appropriate ways and means to perform the *Bluebeard*.
- 22 May – He writes Universal Edition that he emancipates Piano Concerto No. 1 kept for himself up to now: from the following season any pianist is free to play it.
- 30 May – He writes Universal Edition, on 6 June ITHMA, on the 9th Concerts Catalonia, on the 12th Universal Edition again.
- 10 June – In preparation for the summer he pays down the insurance

against fire and burglary. – In the meantime the Csorba sculpture is completed; Bartók shows it to his mother who receives it with strong criticism.

23 June – He leaves Budapest on vacation, *on the 25th* he writes his wife from Vienna.

26 June – Still in Vienna, he writes his mother and aunt that he has been arranging only official matters so far at Universal. At noon he proceeds towards France.

27 June – He breaks his journey in the Swiss Sion (Valais).

28 June – From here he writes his mother, aunt and wife, then takes a bus to Arolla (via Haudères) where he takes up lodgings at Hotel de Pigne for 8 francs a day.

30 June – He takes an excursion to the Mont Dolin; he finds an early edelweiss on its sloping meadow.

1 July – He writes his mother that weather is “passable”, he might stay there for 2 weeks.

2 July – He writes Constantin Brloiu in Bucharest regarding the publication of the volume of kolindas, and asks: “would you, please, control carefully the enclosed text of the kolinda that I will put music to” (the kolinda text that will serve as a basis for *Cantata profana*).

3 July – He takes a whole-day excursion to the Plan Bertol.

4 July – He writes his son Béla in Szekszárd that he will stay in Arolla until about the 20th, then prepares for a journey of one week and finally on the 28th arrival in Abbazia, and expects his wife and both of his sons there. He is satisfied with the weather, but mentions that one day it was raining “which resulted in 3 sheets of orchestral score” (probably of *Cantata profana*).

5 July – Another great excursion.

6 July – He sends his mother the edelweiss picked on the 30th.

7 July – He takes an excursion on the edge of a boulder-wall to the Torgnon glacier.

- 8 July – After a long walk he notifies his mother that contrary to his previous intentions he will leave already on the 14th.
- 10 July – He goes on an excursion to the foot of the 3,871 m high Mont Blanc de Seillon.
- 11 July – He notifies his wife of the completion of 9 sheets of orchestral score, and writes his mother his *poste restante* address in Pontresina, valid after the 14th.
- 12 July – He writes a letter to his son Péter.
- 14 July – He notifies his mother that he is leaving Arolla, and his sister at the end of the route Arolla–Les Haudères–Sion–Brig of having arrived in Brig.
- 16 July – He arrives in Pontresina (Graubünden, Switzerland).
- 18 July – From Pontresina he writes his mother that, although the weather worsened considerably, he still manages to go on excursions, like on this day to St. Moritz.
- 19 July – He writes his son Béla that he is looking forward very much to their meeting in Abbazia: “I would like to be with you already”.
- 23 July – He writes his mother that while in Arolla he had never met anyone, here in Pontresina he saw Emil Sauer, met Bruno Walter and Oscar Bie. The weather got better so he was able to go on a comfortable stroll to the 3,268 m high Piz Languard.
- 24 July – It was snowing in Pontresina.
- 25 July – He leaves the Swiss Pontresina, arriving at noon to the Italian Tirano, in the afternoon to Lecco in Lombardy.
- 26 July – He writes a postcard to his mother and aunt from Lecco.
- 27 July – He is already in Brescia.
- 28 July – From Brescia he travels through Abbazia (Opatija) arriving in Laurana (Lovran) from where he writes Universal Edition.
- 29 July – His wife and two sons arrive in Laurana, they all stay at Pensione Metzler. They go on minor excursions in the vicinity of Laurana. One day he and his son Béla climb the Monte Maggiore, encouraged by

Kodály more than two decades earlier; on another occasion they take a boat to Cirkvenica in Yugoslavia.

6 August – Bartók sends a picture postcard of his family to his mother and aunt in Szöllös Puszta.

8 August – The Bartók family returns home to Budapest via Fiume.

11 August – Bartók writes from Budapest to ITHMA, and to Universal Edition about difficulties concerning the translation of *Twenty Hungarian Folk Songs*.

12 August – He receives his mail at the Music Institute of Higher Education (Music Academy). – He writes Sándor Albrecht in Pozsony that he could give a lecture in Pozsony on 4 March on the impact of folk music on today's art music. He poses the ever contested question: "is it a great problem if I use there this good Hungarian word: 'Tót', instead of the foreign 'Slovakian'?"

17 August – He leaves Budapest for Szöllös Puszta with his son Péter.

21 August – He returns, and writes at once to his son Béla remained in Szöllös for his birthday of the following day. At the same time he writes that he was greeted at home by "translational annoyance" regarding the *Twenty Hungarian Folk Songs*. – He writes about it in detail to Dr. Rudolf Stephan Hoffmann in Vienna the same day, then on the 23rd again, with quite minute analysis of the translations. He also carries on frequent correspondence with Universal Edition, mainly regarding the translations: he writes them on 14, 21, 23 and 26 August, finally this: "I got no notification whatsoever from Dr. Hoffmann". (Hoffmann was on vacation in Semmering, that's why he didn't reply to Bartók.)

25 August – He writes his mother and aunt still in Szöllös.

31 August – His mother and aunt return to Budapest. Bartók is waiting for them at the station.

1 September – He writes his wife that *Cantata profana* is completed.

3, 4, 6 and 20 September – He writes further letters to Dr. Hoffmann regarding the translations; he is also corresponding with AMMRE (on

3 and 21 September he is complaining about their accounts). He keeps Universal Edition informed of the situation in his letters of 1, 3, 6, 9, 20 September.

7 September – He plays a Bach sonata at his home, in family circle.

8 September – He visits his mother and aunt. He puts this day as the date of the completion of *Cantata profana*.

9 September – At a concert of Radio Budapest he plays pieces by Bach, Beethoven, Bartók, and Debussy.

15 September – Letter to ITHMA.

17 September – He enters into agreement with the Rózsavölgyi and Co. firm regarding the publication of Bach's Sonata No. 6.

21 September – Despite the rainy weather he visits his mother and aunt.

24 September – His son Béla gets engaged to Judith Simay, daughter of Engineering Supreme Councillor, István Simay.

26 September and 3 October – He writes Universal Edition.

28 September – His mother visits him in his home, where the Róth String Quartet are rehearsing, presumably String Quartet No. 4.

29 September – With his son Péter he visits his mother, with whom they go on a walk to the Citadel.

4 October – He writes Verhuyck-Coulon, then brings his mother Emil Haraszti's book on Bartók, which he considers very bad, as well as a telegram from Counsellor of Legation, Zoltán Baranyai in which he invites Bartók to next year's annual meeting of the Intellectual Collaboration Committee of the League of Nations. Bartók's telegraphic answer is: "I accept without work obligations". (In the end he did do work, he even gave a speech in the committee.) He tells his mother that, according to Director Miklós Radnai, *The Miraculous Mandarin* would be presented in February, Sergio Failoni conducting, who is the best at present. Radnai asked if he was satisfied with local forces or wanted a guest performance; Bartók's reply was that with none but local forces. (Then the premiere got cancelled.) The renewal

of *Bluebeard* was also discussed and even the “Béla Balázs matter” which was still unresolved.

17 October – His son Béla's fiancé pays an introductory visit to the Bartóks. The widowed Mrs Béla Bartók writes her daughter: “Béla has no objection, the way he sees it his son is getting into a good family”.

18 October – Bartók brings Antal Molnár's essay about Piano Concerto No. 1 to his mother. He tells her that – though having had no official notification – he was first congratulated by Albert Gyergyai on having received the French Legion of Honour together with Mihály Babits.

19 October – He develops a fever.

21 October – All the same he already brings his mother the complimentary copy of Michelangelo Rossi's works for cembalo in Bartók's edition that he got from New York.

23 October – He agrees to Universal Edition handing over Rhapsody No. 1 to Radio Berlin, on condition that they make sure that Szigeti would not play the work in Berlin either with Kleiber or Klemperer or anyone else that season.

It is at this time that Hungary's Regent establishes the decorations “Corvin Chain, Wreath and Decorative Badge” to honour writers, artists and scientists having gained distinctions in the field of Hungarian culture. Béla Bartók is donated the lower class Corvin Wreath.

28 October – Bartók is having dinner at his mother's, and tells her that he will refuse to be decorated, but after his mother's long persuasion in the end he relinquishes the idea.

1 November – He hands over a dedicated copy of *The Hungarian Folk Song* to Baron Lajos Hatvany.

2 November – He surprises his mother with a grapefruit, a rarity at that time. He shows her the greeting letters he received on occasion of the donation of the Corvin Wreath.

4 November – A visit at his mother's and a letter to ITHMA.

- 5 November – In his answer to Romanian musicologist Octavian Beu he gives an account of his Romanian folk song collecting activities, and forwards the list of his works in chronological order with a short bibliography for Beu's planned article. He calls Beu's attention to the fact that "Liszt has got a rhapsody, so far unpublished, that probably contains Romanian themes". In the evening at Radio Budapest he plays Liszt's *Danse Macabre*, conducted by Ernő Dohnányi.
- 8 and 9 November – He is preparing with Lajos Heimlich for their concert of 11 November with a "long, tiring" rehearsal. – On the 9th he presumably listens to *Dance Suite* at the stage rehearsal of the Philharmonics conducted by Ernő Dohnányi.
- 10 November – Performance of *Dance Suite*. Bartók hadn't wanted to attend, but as Dohnányi thought the reason for this had been his dissatisfaction with the performance, he does go after all not to hurt the musicians' feelings.
- 11 November – At Radio Budapest he plays four-hand pieces with Lajos Heimlich: a few by Mozart, then one by Schubert, Ravel, and Stravinsky respectively.
- 21 November – He forwards Béla Balázs's letter to the Opera House about waiving the publication of his name on the programme and even his bonuses in Bartók's favour. "... is the matter in order now already?" – he asks as a postscript.
- Then he leaves for London.
- 24 November – At a London radio concert he performs works by Bartók, Mozart, and Kodály with Mária Basilides.
- 25 November – From London he writes Freiburg Music Director-General Hugo Balzer regarding his concert of 8 December, and gives instructions for the performance of Piano Concerto No. 1. – He is dinner guest of the Fachiris.
- 26 November – In Queen's Hall he plays *Rhapsody* with the BBC Symphonic Orchestra conducted by Henry Wood. According to Bartók there

was great success, only 24 years late. He writes his mother that Jenő Szenkár and Zoltán Székely are also in London, he will meet them in the evening.

27 November – He leaves for Zurich via Paris.

29 November – From Zurich he writes his mother that he is staying at their old acquaintance Mrs Schwarzenbach's, but unfortunately only for a single day.

30 November – Bartók matinee at Bern City Theatre. He performs the 5 *Ady Songs* and 5 numbers of 8 *Hungarian Folk Songs* with Ilona Durigo, Sonata for Violin and Piano No. 2 and *Rumanian Folk Dances* with Stefi Geyer. His solo programme is: *Allegro barbaro*, *Kolindas*, *Dirge* No. 1, *Burlesque* No. 1, *Rumanian Dance* No. 1. In Bern he stays at Bellevue Palace and at the Bernerhof.

1 December – He writes Universal still from Bern, then travels to Basel where just then the national census of 1930 is in progress and Bartók is also registered, of course. He goes to the movies and watches two talking pictures: "We should wait for something better for the time being" – he writes his wife the following day.

3 December – From Basel he writes his mother that Casals is playing Rhapsody No. 1 all over Europe and he will probably also perform it in Budapest (and so he did).

4 December – He writes ITHMA, then leaves for Freiburg where he wants to rehearse as soon as possible.

6 December – From Freiburg he writes his mother that he is really ready to get home by now "because I am fed up with this roaming".

8 December – In the afternoon in Freiburg Dr. Erich Doflein gives a lecture entitled *Einführung in den Stil Béla Bartóks* (Introduction to Béla Bartók's Style) with piano examples, in the evening Bartók plays Piano Concerto No. 1 at the Town Theatre with the Town Orchestra conducted by Hugo Balzer. According to Bartók "absolutely very good" performance.

9 December – He leaves for home.

10 December – Pablo Casals also includes Bartók's Rhapsody No. 1 in his programme at his Budapest concert, Bartók being present. – The Budapest Opera House acknowledges Béla Balázs's declaration in the hope that performance of the two works would now become possible.

13 December – Bartók leaves for Kassa.

14 December – In the Great Hall of the Schalk House of Kassa he gives a concert with Mária Basilides, with the following programme: Bach's Allegro (in G major), Scarlatti's Sonata in A major, Beethoven's 32 Variations, Händel's *Largo*, *Dimmi cara*, *Parto fuggo*; Bartók's *Rumanian Folk Dances*, *Evening in Transylvania*, *Song*, *Tambourine*, *Quarrel*, *Burlesque No. 3*; Schubert's *Der Kreuzzug*, *Die Forelle*, *Die Liebe hat gelogen*, *Geheimen*, *Verklärung*, *Der Schmetterling*; Kodály's *Dances of Marosszék*; Bartók's *Old Lament*, *Miller's Song*, *Teasing Song*, *Women Women*, *If I Climb*.

19 December – Again in Budapest, he writes a long letter to Constantin Brloiu in Bucharest regarding the publication of the kolindas. He makes detailed suggestions pertaining the scheme and technical execution of the Romanian, and a possible German, version.

21 December – He thanks Hugo Balzer of Freiburg for the eminent performance, furthermore he sends a catalogue of recordings for the participants of Doflein's lecture. – He asks for Octavian Beu's patience: he will send his comments concerning his Bartók essay shortly.

24 December – He listens to Marcelle Meyer's cembalo presentation with his mother, then together they go to Bartók's home where they spend Christmas Eve in family circle.

1931

- 1 January – Evening of sonatas with Imre Waldbauer at Radio Budapest.
Programme: Bach's Sonata in B minor, Bartók's Rhapsody No. 1, one sonata by Schubert and one by Mozart.
- 2 January – He goes to the Music Institute of Higher Education (Music Academy), then to his mother's for showing her the plans of the Temesvár people for the celebration of his 50th birthday. (Due to certain circumstances this got cancelled later on.)
- 7 January – He plays Piano Concerto No. 1 in Frankfurt a/M, he writes his mother, as well as his son Péter, then travels to Berlin *on the 8th*.
- 9 January – The programme of his Berlin concert is Kodály's *Dances of Marosszék*, Bartók's *Suite*, *Sonatina*, *Dirge No. 1*, *Rumanian Dance No. 1*, and a *Burlesque*.
- 10 January – He leaves for Budapest. While on the train, he replies to Octavian Beu's previously sent draft of his Bartók essay in a long letter. He corrects many particulars and clarifies many questions of principle. Here he states, among other things, his constantly quoted idea: "However, my true leading idea is ... the conception of peoples becoming brothers, that of becoming brothers despite all wars and contentions".
- 11 January – He arrives in Budapest.
- 13 January – He writes to the Intellectual Collaboration Committee of the League of Nations in Geneva that he accepts their October invitation. (In family circle he also reasoned that in case he rejected, maybe "they would invite a Yugoslavian or other delegate, and then there should rather be a Hungarian representative present".)
- 14 January – He writes Universal Edition concerning the orchestral version of Rhapsody No. 2, about the changing of the wind voices.
- 16 January – He leaves on another concert tour, this time on the Iberian peninsula.

- 17 January – He travels to Irun via Paris, then by car to San Sebastian.
- 18 January – He writes his mother, who is writing her daughter on this very day: “Béla was protesting with the Temesvár people because they wanted to place a memorial tablet in Nagyszentmiklós with words only in Romanian”.
- 19 January – Piano recital in San Sebastian. Programme: pieces of Marcello, Scarlatti, della Ciaja, Bartók, and Kodály. It’s an exclusive concert, he isn’t even obliged to don a tailcoat. – He buys a round ticket for Iberia.
- 20 January – He travels to Lisbon, where *on the 21st* “the orchestral rehearsal was held in a cellar” – he writes his mother.
- Sometime between 21 and 24 January he writes a letter to his son Péter.
- 24 January – He plays *Rhapsody* and solo pieces. “The orchestra is amazingly bad! I have to play 40 minutes of solo” – he writes.
- 27 January – He leaves Lisbon for Madrid via Valencia de Alcantara (Extremadura).
- 28 January – His concert planned for Granada is cancelled, thus he doesn’t leave Madrid.
- 29 January – He falls ill, he is confined to bed with fever for a day and a half. For this reason he has to postpone 2 of his concerts to later dates, the one planned for Palma has to be cancelled.
- 1 February – He has recovered more or less. – He writes a letter to his son Péter.
- 3 February – Piano recital in Oviedo. His programme consists of pieces by Marcello, Scarlatti, della Ciaja, *Dances of Marosszék*, and his own *Suite, Evening in Transylvania, Rumanian Dance No. 1*, and *Allegro barbaro*.
- 7 February – He gives a concert at Mozart Hall of Barcelona. Programme: Marcello’s Sonata in B flat major, della Ciaja’s Canzone in C major, 2 sonatas by Scarlatti, *Dances of Marosszék*, his own *Suite, Allegro barbaro, Evening in Transylvania, Rumanian Dance No. 1*, furthermore 5 numbers from 8 *Hungarian Folk Songs* with Vania Sokolova’s

participation. The printed programme carries the translation of Kodály's article in *La Revue Musicale* (with a fault: it indicates Nagyszentmiklós after 1918 as Yugoslavian territory instead of Romanian).

8 February – He writes his son Péter that he will set out for home that same day.

10 February – He returns to Budapest sick with fever, he has to lie down at once.

13 February – He gets an official notice from the French ambassador of Budapest that on the occasion of his approaching 50th birthday he has gained Knight's Cross of the French Legion of Honour.

14 February – He leaves his sickbed. He writes a letter to Universal Edition in which he protests their very high music score rental fees; e.g. it was due to this that in Antwerp Endre Gertler didn't play *Rhapsody No. 1*.

16 February – In a letter written in firm terms to Hubert J. Foss (Oxford University Press) he demands the return of the manuscript of his *kolinda* collection handed over years earlier, because he has been waiting in vain for a reply both from London and Bucharest regarding its publication.

17 February – He is making suggestions to Constantin Briloiu in Bucharest, still in the hope of managing to bring about the publication there.

18 February – Totally recovered, he visits his mother.

22 February – He replies Briloiu's telegram of inquiries about the planned birthday festivities. He confirms once more that he agrees to giving a concert, but wouldn't like a celebration; as for the inauguration of the memorial tablet, he will attend only if it will also bear a Hungarian inscription. (After which the inauguration of the memorial got cancelled; a bilingual plaque placed on Bartók's house of birth only in 1948; in 1971 changed again for one with Romanian inscription, then, following appropriate measures, for a bilingual one once more.)

23 February – He writes ITHMA and Imre Weisshaus (Pál Arma),

furthermore he replies music writer László Pollatsek's (Pataky) questions concerning his works.

28 February – He informs Sándor Albrecht on a postcard that he will travel to Pozsony on 4 March and that he accepts their invitation.

1 March – He leaves Budapest for Debrecen where he gives a piano recital; his fee is 500,– pengő.

2 March – In Budapest he discusses the work of the Intellectual Collaboration Committee with Zoltán Baranyai, then visits his mother and aunt.

4 March – He leaves for Pozsony. In the afternoon he visits the Dezső Patiszes (family of his relative Ella Voit), in the evening gives a lecture entitled *Impact of Folk Music on Today's Art Music*.

5 March – He returns to Budapest.

Difficulties are unaltered concerning the English and Romanian publication of the kolindas. Upon his request of 16 February the English write a letter of apology, letting him know at the same time that the English version of *The Hungarian Folk Song* has been published.

6 March – Bartók informs Constantin Briloiu in detail, and makes suggestions regarding the Romanian publication of the kolindas.

8 March – At a Budapest radio performance he plays pieces by Rossi, Zipoli and della Ciaja, Bach's Phantasy in C minor, Prelude and Fugue in A minor, Sonata in G major and Haydn's Sonata in F major.

9 March – He promises his mother to send his thanks in writing for the Corvin Wreath, the ceremonial presentation of which he didn't attend.

10 March – In Budapest at the Cobden Union (an association founded for spreading principles of free trade) he gives a lecture entitled *Impact of Folk Music on Today's Art Music*. His fee is 400,– pengő.

23 March – In his letter to Briloiu he repeats the contents of his unanswered letter of 6 March.

24 March – He thanks Director of Universal Edition, Emil Hertzka for his good wishes sent on occasion of the donation of the Legion of

Honour, but also mentions that typically no significant Bartók work has been played in Paris in the last 5 years.

25 March – He spends his 50th birthday quietly at home, in family circle, in total absence of official organisations.

26 March – He thanks Universal Edition for their birthday congratulations.

27 March – He listens in company to the Radio Pozsony broadcast of the performance of *Rhapsody*, 4 *Hungarian Folk Songs*, and *Rumanian Dances*.

Difficulties surrounding the premiere of *The Miraculous Mandarin* still haven't ceased.

28 March – Hungarian Radio announces in its evening news that the premiere got postponed until the autumn. (Eventually even that got cancelled.)

29 March – Some of the morning papers criticise strongly the wrangling around *The Miraculous Mandarin*.

30 March – Bartók poses questions to Matica Slovenská concerning the technical editing and translation of the Slovakian collection.

1 and 2 April – He visits his mother and aunt, telling them that the text of his 10 March lecture will be published in *Új Idők* (New Times). On the 2nd he reaches an agreement with the Rózsavölgyi and Co. firm about the publication of Gertler's transcription of *Sonatina*.

4 April – In his letter to the Budapest Opera House he demands that they return *The Miraculous Mandarin*, and returns the advance received on it, which he scornfully values 2 pengő and 40 fillérs with conversion due to inflation.

5 April, Easter Sunday – He brings his mother New York reviews about the success of String Quartet No. 4.

12 April – He discusses with his mother the difficulties in relation to the residence permit, and writes ITHMA.

14 April – He thanks István László Németh for the 27 March Pozsony performance that he managed to listen to on the radio at that time,

despite technical difficulties.

16 April – He writes Universal Edition about matters of dispute with AMMRE.

19 April – He tells his mother and aunt that the Temesvár people still keep silent, they don't want the Hungarian inscription on the memorial tablet.

24 April – Upon his visit to his mother he brings a Paris article regarding String Quartet No. 4 which keeps achieving increasing success.

29 April – He gets elected honorary member of the Hungarian Ethnographic Society. In the evening he gives a lecture at the Society, entitled *Gipsy Music? Hungarian Music?*, which his mother also attends.

30 April – He brings her the reviews of the lecture, and they discuss again the extension of her residence permit.

8 May – He writes Zoltán Baranyai that for the meeting of the Intellectual Collaboration Committee of the League of Nations, scheduled for the beginning of July, he will arrive on the 5th, and he would not like to stay at a first class hotel, if possible.

10 May – He notifies the secretariat of the Committee that he would attend the sessions.

11 May – He writes Universal Edition that, although in Vienna on the 13th, he will confer with them only if getting an appropriate answer to his letter of 16 April.

13 May – At his radio concert in Vienna he plays Kodály's *Dances of Marosszék*, old Italian pieces, and his own compositions (*Ballad, Old Dance Tunes, Bear Dance, Evening in Transylvania, 3 Burlesques, Song, Tambourine, All'Ungherese, Rumanian Dance No. 1*).

14 May – Having terminated his contract with AMMRE, he modifies his agreement of 27 December 1928 with the Rózsavölgyi and Co. firm regarding the mechanical and gramophone rights.

18 May – In the company of his mother and Mr and Mrs Kodály he listens to Händel's Oratorio *Esther*, conducted by Jenő Ádám. Mária

Basilides, Ferenc Székelyhidy, Lajos Laurisin, and Oszkár Kálmán are singing, Aladár Zalánfy plays the organ, the cembalo part is played on the piano by György Kósa. Bartók likes the performance very much.

19 May – He goes to the Ministry of the Interior concerning Irma Voit's citizenship. – He writes a letter to AMMRE.

20 May – He makes suggestions to Kolozsvár musicologist István Lakatos who wants to play a piece by Bartók with his chamber music partners. – He informs Octavian Beu of his newly published writings.

21 May – He writes Universal Edition about his fresh grievances in connection with AMMRE.

22 May – He gives Constantin Briloiu the Budapest address of György Alexits concerning Romanian translations, and expresses his hope anew that cooperation between the English and the Romanians will be possible regarding the publication of the kolindas.

During the month of May he does his best to make progress in all the still pending folk song publications before going on vacation.

30 May – He presses Matica Slovenská for the proof sheets, Hubert J. Foss for the second proofs and list of mistakes for the volume of kolindas.

31 May – In a letter to Foss he makes fresh suggestions for chaptering the publication, also writing these to Briloiu. He would like direct contact among the people preparing the English edition and the Romanian edition. – He makes a draft for a letter to Universal Edition concerning gramophone recordings. – Finally he also visits his mother.

8 June – He agrees with the Rózsavölgyi and Co. firm to make two orchestral transcriptions from some of his earlier piano pieces. (Then he accomplished both already during the summer, entitled *Transylvanian Dances* and *Hungarian Pictures*.)

11 June – He suggests Briloiu to confer directly with Oxford University Press concerning the kolindas.

12 June – He leaves Budapest for Germany.

13 June – He composes a letter to Schott publishers in Mainz, concerning

the publication of the 44 Violin Duos.

- 14 June – At the Munich Residenz Theater he performs Sonata for Violin and Piano No. 2 with Imre Waldbauer, accompanies singer Felicie Hünt-Mihacsek, and plays solo piano pieces (*Bear Dance, Evening in Transylvania, 2 Burlesques, Allegro barbaro, Rumanian Dance No. 1*). – Hungarian Radio announces that Oxford University Press published the English translation of *The Hungarian Folk Song* (which had already happened in February).
- 15 June – At the Börsensaal of Augsburg he plays Sonata for Violin and Piano No. 2 and Rhapsody No. 1 with Imre Waldbauer, as a soloist the same pieces as on the previous day's programme, and accompanies singer Annemarie Kaltenbrunner.
- 16 June – Appearance at Radio Munich with Imre Waldbauer. Programme: Mozart's Sonata in A major, 2 sonatinas by Schubert, Gertler's transcription of Bartók's *Sonatina*, Székely's transcription of Bartók's *Rumanian Folk Dances*. – He writes his mother: "Yesterday there was the Augsburg one spiced with the wooden one – not exactly the nicest".
- 17 June – He leaves Munich for Nuremberg where in the Great Hall of the Town-Hall he gives an evening of chamber music with Imre Waldbauer and singer Edit Falus with the Augsburg programme. – "This tour has one advantage: that at long last I reached Nuremberg. There are lots to see here, my time is almost too short" – he writes his mother.
- 18 June – In the afternoon he leaves Nuremberg for Frankfurt where in the evening he plays Bach's Sonata in B minor, Mozart's Sonata in A major, and his own Sonata for Violin and Piano No. 2 with Imre Waldbauer at the Radio. – In Frankfurt he is greeted by voluminous mail, among other things the press proofs of the Slovakian collection.
- 19 June – He already resends the press proofs to Matica Slovenská with further remarks. – Due to bad weather he remains in Frankfurt longer than planned.
- 20 June – Still there, he writes his mother before leaving in the evening.

- 21 *June* – He arrives in Basel in the morning in freezing cold weather, in the evening he gets to Grenoble where he stays at Grand Hotel de l'Europe, writing already about better weather to his mother and aunt.
- 22 *June* – He proceeds to Le Lautaret (Hautes Alpes). At his accommodations at Hotel de Glaciers heating was needed, as temperature cooled to 10°C.
- 25 *June* – He gives an account of his arrival to his mother and aunt. – In his letter sent to his son Péter he writes: "... they write me that you passed your exam well; I had bought you a book of fairytales that you could get if the exam was good. Ask for it from Mum, in case she hasn't already given it to you. ...".
- 26 *June* – He sets out on a full day's excursion.
- 27 *June* – He describes in detail the conditions at Lautaret to his mother and aunt, among other things that he substitutes the weak light bulb with five candles, but full board is around 10 pengő's per day, which is very cheap.
- 29 *June* – Due to his absence, he doesn't attend the Hungarian election of representatives. He will be fined 6 pengő's for this on 6 December, which he will duly pay down on 27 January 1932.
- 30 *June* – He writes a letter to Edwin von der Nüll.
- 3 *July* – He writes ITHMA still from Le Lautaret, he prepares a draft for a letter to Universal Edition regarding AMMRE, and notifies his mother and aunt that he will travel on earlier than planned because bad weather has set in. – He leaves for Briançon in the evening, on 4 *July* he leaves Briançon for Grenoble.
- 5 *July* – He arrives in Geneva to the conference session of the Intellectual Collaboration Committee of the League of Nations.
- 6 *July* – He presents himself at the "Hungarian Embassy" (that is at our League of Nations agency, the embassy being in Bern). He doesn't find Zoltán Baranyai there as he is on leave just then. – He meets many interesting people at the opening of the conference, Karel Čapek,

English University Professor Gilbert Murray, Thomas Mann and Paul Valéry among others. The presiding former Belgian Minister of Public Education, Destrée gives an account of not having yet reached any results in the field of music, so he requests that Bartók prepare an appropriate proposal. – Bartók notifies his mother and aunt of his arrival to Geneva, then writes his son Béla in Szekszárd that he is preparing to leave Geneva for Mondsee to where he expects him, too. – In the evening he composes his next day's proposal concerning folk music gramophone recordings.

7 July – The proposal, read out in German, is accepted by the conference with certain modifications. – At noon he attends Secretary M. de Montenack's luncheon at the Hotel Beau-Rivage, and in the evening dinner at President Destrée's, where he plays *Bear Dance* and *Evening in Transylvania*.

8 July – The Ministry of Religion and Public Education settles a personal allowance of a monthly 150 pengős to Bartók by its decree No. 310-1/17-1931.

9 July – From Geneva he writes his mother and aunt that the conference ended, he got a 1,146-pengő refund for travel expenses, of which 650 pengős remain, so it didn't go badly financially but he doubts the results of their work. – He also writes Doflein and ITHMA just before leaving Geneva.

10 July – He arrives in Mondsee where he stays at Gasthof Koflerbräu and writes a letter to Universal Edition right away.

The company called *Austro-American Conservatory of Music and Art of Stage* organised summer courses at Mondsee for well-to-do Americans. They invited excellent performers, thus for this season Bartók, too.

11 July – He writes his mother and aunt that he began to organise his lessons which started out with quite some difficulty because there were few pupils. – He writes his sister that he is expecting his wife and son Béla at Mondsee, who did actually leave Budapest on this day.

In his letter started *on 13 July* and completed *on the 17th* he gives an account of the Geneva and Mondsee days to his mother and aunt. – In the meantime *on the 16th* he writes Doflein, *on the 17th* ITHMA.

21 July – He gives a concert at the hall of the Mondsee castle, with a programme of Michelangelo Rossi's Toccata in C major, Benedetto Marcello's Sonata in B flat major, and della Ciaja's Canzone, of his own works *Kolindas*, *Burlesque No. 2*, *With Drums and Pipes*, *The Night's Music*, *Suite Op. 14*, and *Rumanian Dance No. 1*.

After days of very bad weather, finally *on the 23rd* it cleared up.

24 July – He goes on an excursion with his wife and son by a dinkey line, ferry and cog-wheel railway to the Schafberg via St. Wolfgang, of which *on 25 July* he gives an account to his mother and aunt.

27 July – His son returns home. The weather turns bad again.

28 July – Letters to Matica Slovenská, to ITHMA and to Universal Edition.

29 July – He writes his mother and aunt: he is sorry that his son has left already.

31 July – Sightseeing in Salzburg with his wife.

1 August – He writes his mother and aunt, *on the 2nd* the Rózsavölgyi and Co. firm, and *on the 4th* Pál Arma in Dessau about a possible concert there. (Then this didn't come true.)

7 August – His wife also returns home; he accompanies her to Salzburg, then goes to see "one thing and another" in town, like the Mozart House among other things. – He writes his son from Mondsee: "What a pity that you couldn't stay here longer". – In the evening he participates at the Róth String Quartet's concert performing Mozart's Piano Trio in E major in the company of Ferenc Róth and van Doorn.

This is his last public appearance this year because of the gradually deteriorating economic situation.

8 August – He writes: "it's been raining since the afternoon, good working weather". And he uses it well; he writes ITHMA, the Schott firm in Mainz, finally Ján Valaštan-Dolinský in Turócszentmárton about

having corrected two more print sheets; he gives further instructions.

– To his son Péter he writes: “... Mum left for home today, I am grieving because I am left on my own, ...”.

9 August – Letters to his sister and to Universal Edition.

15 August – He writes his mother: “...I orchestrated Evening in T., Bear Dance, A Bit Topsy, one dirge, and some other short thing. Well, now this is a small orchestral suite that I assembled for the money, because such a thing – considering that the music is likeable, it’s not difficult to play and that it’s from a ‘famous’ composer – will probably be often performed, at the Radio, etc. ...” (Hungarian Pictures). – To Universal Edition he writes about a contract to be concluded with the Schott firm for the Violin Duos.

19 August – He writes his mother that there will be a general professors’ conference the following day, all the money got spent; it is possible that they can pack up and go home.

20 August – He accepts the financial compromise suggested at the conference.

21 August – He writes his mother that he will go home earlier, and *on the 23rd* informs Universal Edition that he wishes to confer with them in Vienna.

26 August – Still in Mondsee, he writes Doflein and sends his son Béla belated birthday good wishes, mentioning that in Mondsee he received 500 schillings less from the Americans “on the rocks”. – He takes a coach to Vienna.

27 August – In Vienna he is attending to official matters, and returns to Budapest that day or the next.

30 August, 1 and 2 September (Irma Voit’s 82nd birthday) – He visits his mother and aunt.

3 September – He travels to his sisters’ in Szöllős Puszta for a short visit.
– He writes István László Németh in Pozsony that he engages in appearances in the new season only between 15 January and 15 March

(beside two radio appearances in Budapest and one in Frankfurt he only gave concerts between 27 January and 7 March indeed, on 9 occasions in all). – He informs Mrs Fischer b. Stefánia Szalay that he can listen to her daughters on the 12th or 13th.

13 September – He writes Universal Edition that he is satisfied with the new Beethoven, Mozart and Brahms publications, he will propagate them on occasion.

14 September – He attends the entrance examinations at the Music Institute of Higher Education (Music Academy).

15 September – In his letter to the editors of the Pozsony *Magyar Minerva* (Hungarian Minerva), he gives permission to the adoption of his series of articles published in *Új Idők* (New Times).

16 September – He informs Rózi Venetianer that he cannot accept her among his pupils at the Academy.

26 September – He writes again to István László Németh proposing 21 January for his Pozsony appearance and suggesting beside his own works old Italian composers and Kodály's *Dances of Marosszék* in the programme. (In the end the concert got postponed to 27 January.) – To Universal Edition he writes about issues concerning the orchestral score of *The Wooden Prince*.

2 and 7 October – Letters to Universal Edition.

3 October – In the evening he brings his mother a ticket for the 24 October concert of the Budapest Concert Orchestra.

11 October – He takes a long walk with his mother in the Fortress of Buda.

16 October – He writes Universal Edition that due to the many difficulties he doesn't claim Rudolph St. Hoffmann's work in the translation of *20 Hungarian Folk Songs*.

16 October – He has dinner at his mother's, then goes to a beneficiary concert of the "Calvin Coolidge" Foundation featuring Malipiero's piece entitled *Ritrovati*, a string quartet by László Lajtha, and a composition for string quartet and orchestra by Conrad Beck, with

the collaboration of the Róth Quartet and the chamber orchestra of the Opera House conducted by Hugo Kortschak. The concert was also attended by former American President Calvin Coolidge's wife. (Conrad Beck as head of Radio Basel later organised a lecture for Béla Bartók.)

- 17 October – Bartók reaches an agreement with the Rózsavölgyi and Co. firm regarding the sale of the offprint of *Gipsy Music? Hungarian Music?*. According to the agreement Bartók is due 90 fillérs per copy.
- 23 October – He writes Universal Edition, and at noon inquires if his mother needs more tickets for next day's concert.
- 24 October – He has dinner at his mother's, then takes her to the concert of Budapest Concert Orchestra conducted by Nándor Zsolt, where *Suite No. 1* is played.
- 6 November – He writes violinist Max Rostal in detail about the right tempo markings of String Quartets No. 1 and No. 4, and the Leipzig firm Breitkopf & Härtel about his claim of 3 marks.
- 7 November – He informs Universal Edition that the new trial translation of *20 Hungarian Folk Songs* is worse than the Hoffmann one; absolutely useless.
- 9 November – He receives a photographer in his flat.
- 11 November – He spends his whole day at his mother and aunt's.
- 12 November – Letter to Ernst Lothar Knorr to the address of the periodical *Pro Musica*.
- 14 November – At the Opera House he watches János Háy with his son Péter. (The ailing Kodály was by the lake Balaton at this time for a post-treatment.)
- 13, 15, 18 and 20 November – He is working at his mother's, and mentions that Ernő Dohnányi called him to listen to the stage rehearsal of *The Wooden Prince-Suite*.
- 22 November – He listens to the stage rehearsal followed by lunch at the Dohnányis'.

- 23 November – At the Opera House he also listens to the performance of *The Wooden Prince-Suite*; persuaded by his mother he comes on stage three times. He is not totally satisfied with the premiere, but finds it better than the stage rehearsal.
- 25 November – He has dinner at his mother and aunt's, on the 27th he brings them the usual monthly 120 pengős and an extra 80 pengős as Christmas present.
- 29 November – Jack Hylton and his band perform at the Music Institute of Higher Education (Music Academy). Bartók is interested in jazz music, now he seizes the opportunity to listen to them.
- 8 December – He wants to listen to the radio performance of the Violin Duos by Imre Waldbauer and János Temesváry at his mother's, but the program is dragging on so much that he can't sit it out.
- 9 December – He writes the Mainz firm Schott about the proof sheets of those numbers of the Violin Duos that will be published by them.
- 12 December – He gets his passport, valid for Europe. – He answers by letter the appeal of conductor Antal Fleischer's wife to support her husband's appearance in Germany: "To my greatest regret there is nothing I can do, I don't have that kind of relationship with those German musicians".
- 16 December – Matild Bartók, last sister of Béla Bartók Snr dies in Ürmöshát of Hajdú county.
- 17 December – Bartók leaves for a one-day negotiation in Vienna, but writes the Schott firm from Budapest that he received the proofs belonging to the 2nd booklet of Doflein's *Violin School* and would return them shortly, furthermore he will have an appearance in Frankfurt on 31 January when he could be paid his fee.

When in Vienna, he writes a longish letter to Zoltán Székely, in which he mentions among other things "... that the transcription for violin and piano of my Sonatina for Piano has just been published; furthermore, that I had also written 44 little duos for 2 violins at the

beginning of the summer...”

20 *December* – He thanks János Buşîţia’s good wishes on the occasion of his receipt of the Legion of Honour, but he emphasises again: he would prefer if his works were played in France. He lets him know that the violin transcription of *Sonatina* has got published, and that he has written 44 duos for violin but the publication of these is dragging on because of the bad economic situation that impedes all fine works.

24 *December* – For Christmas Eve in family circle, he hosts his mother whom he has been visiting at least twice or three times a week during the year.

25 *December* – He falls ill with the flu and stays home for 4 days.

29 *December* – However, he has to appear as witness at a forensic trial. (The issue of the lawsuit is not known.) – To István László Németh he writes the programme of his concert planned for January, and inquires about currency restrictions.

He writes Zoltán Székely a short letter about his concert program plans for February and of his expected visit at the Székelys at the end of that month.

30 *December* – He visits his mother and aunt again “at long last”.

ECONOMIC CRISIS

1932–1933

1932

- 1 January* – He starts the year with a visit at his mother and aunt's.
- 2 January* – He writes a letter together with Kodály requesting payment from the Rozsnyai firm, because in their publication of a mixed choirs collection they included works by Bartók and Kodály without their consent.
- 6 January* – Bartók's public appearances recommenced. At Radio Budapest, beside works by Purcell, Scarlatti, and Zipoli, he plays Bach's English Suite in G minor and Beethoven's Sonata Op. 109 in F major.
- 7 January* – He pays a visit to his mother and aunt's.
- 11 January* – Letter to Universal Edition, *on the 12th* to ITHMA, also to István László Németh about the date of the Pozsony concert.
- 13 January* – He accepts the Pozsonyians' date of the 27th. – He notifies Constantin Brăiloiu of his decision: seen that the publication of the *kolinda* volume came to a standstill, he would publish it himself. He requests the return of the material or rather – as Oxford University Press lost the material in their care – the copying of the missing two-thirds.
- 14 January* – Letters to ITHMA and to Universal Edition.
- 15 January* – He buys his Belgian and British visas for his spring tour.
- 18 January* – He writes his Pozsony programme to Sándor Albrecht, accepting their invitation.

- 20 January – First concert of Új Magyar Zeneegyesület (New Hungarian Music Society) which presents itself after a silence of 2 decades as successor of the first UMZE. The programme contains some numbers of the Violin Duos. On this occasion Bartók writes about the aims of this work: "...let pupils in their first study years get performance pieces which have both the natural simplicity of folk music and its melodic and rhythmic peculiarity". He didn't attend the concert itself.
- 23 January – He acknowledges with joy Constantin Briloiu's reply to his letter of the 13th, which clarifies that the matter of the kolindas is not halted after all.
- 25 January – He attends with his mother the concert of Massimo Freccia who conducts *Transylvanian Dances* and *Hungarian Pictures*. Bartók is dissatisfied with the performance, thinking that rehearsals were too few.
- 27 January – He travels to Pozsony (via Szob) where in the Government Palace he participates at the concert of the Béla Bartók Singing Association. His programme: Purcell's *Prelude–Air–Gavotte–Hornpipe–Prelude*, Bartók's *Tambourine*, *All'Ungherese*, and *The Night's Music*, Kodály's *Dances of Marosszék*. – He stays at the Sándor Albrechts'.
- 28 January – He leaves for Vienna where at the Österreichischer Kulturbund he gives a lecture entitled *Folk Music and Art Music of Newer Times*.
- 29 January – He writes his mother from Vienna: "It went well in Pozsony, too".
Then he leaves for Frankfurt.
- 30 January – He writes his wife: "I will not play at Radio London ever again". (They had called off more of his appearances in this period, however, he changed his decision later on.)
- 31 January – At Radio Frankfurt he gives a lecture about folk song research in Hungary, then gives a concert of pieces by Purcell and Rossi beside his own compositions, among which *Suite*, *Allegro barbaro*, *Dirge*,

Rumanian Folk Dances, and Improvisations.

- 1 February – From Frankfurt he writes his wife and his son Péter: “... Yesterday I talked and played the piano on the air, what’s more I even played a little Jew’s harp.” – He writes letters to Universal Edition and Zoltán Székely.
- 2 February – He travels to Dover via Herbesthal and Ostende.
- 4 February – He plays at the Town Hall of Oxford: Mozart’s Sonata in B flat major and Bartók’s Sonata for Violin and Piano No. 2 with József Szigeti, his solo programme consisting of 1st series of *Kolindas, Suite, Burlesques Nos. 1 and 2, The Night’s Music, Allegro barbaro, Rumanian Dance No. 1*, and “Variations on a Hungarian Folk Song”, probably No. 6 of *15 Hungarian Peasant Songs*.
- 5 February – He leaves for home via Frankfurt, writing on the way to ITHMA, also to Sándor Albrecht regarding his jersey forgotten in Pozsony.
- 6 February – He arrives home in Budapest via Passau and Vienna.
- 10 February – He visits his mother, and writes Universal Edition.
- 12 February – He completes his proposal for the Intellectual Collaboration Committee of the League of Nations concerning authentic (Urtext) and lookalike (facsimile) editions, besides the draft of a letter in regard, to be addressed to publishers Breitkopf & Härtel of Leipzig and B. Schott’s Söhne of Mainz among others. He sends the material to Professor Géza Staud (his pupil Júlia Székely’s husband) asking for a French translation.
- 14 February – He attends the reception of the Czecho-Slovakian Embassy with the Kodálys – though not willingly.
- 15 February – He requests the extension of his passport’s validity for Egypt where he is invited for a congress of folk music.
- 16 February – He thanks Sándor Albrecht for the returned jersey, visits his mother, and goes to the Music Institute of Higher Education (Music Academy).

- 17 February – From Budapest he writes about preparations for the Egypt trip to composer Jenő Takács living in Cairo (Egypt) before leaving on yet another concert tour via Austria.
- 18 February – He arrives in Switzerland, then *on the 19th* in Paris.
- 20 February – In Paris he holds a rehearsal of Piano Concerto No. 1. “Today’s (1st) rehearsal doesn’t promise too well. Had they made a decent performance possible, it would have been more worthwhile than the Légion d’honneur” – he writes his mother. – For lunch he is hosted by Nadia Boulanger. – He sends a letter to his son Péter in which he also writes his wife: “... the rehearsal was horrible, I forced one more for tomorrow but it will hardly bring any benefit. It was a shame to come here, not just a shame but trouble!!...”.
- 21 February – Another rehearsal in the morning, then the Paris premiere of the Piano Concerto conducted by Nicolas Slonimsky in the Pleyel Hall. According to Bartók “...although it went better than I could have expected after the first rehearsal, it was still far from perfect”. – After the concert there was a tea party at an American multi-millionaire’s; Lady Rothermere there present (“spouse of the great Lord”) promises to press for Bartók’s missing entry permit to England.
- Bartók leaves Paris for Nijmegen (Holland), going to the Zoltán Székelys’ (275 Kwakkenbergweg).
- 22 February – He dates his letters to the Chambre Syndicale des Editeurs de Musique, Universal Edition and the widowed Mrs Béla Bartók from Nijmegen, although by the testimony of his passport he arrives in Holland only *on 23 February*.
- 25 February – From Nijmegen he writes his mother and aunt that he is having good restive days, and Rothermere sent a telegram: he would send the English entry permit by air mail. – He writes a letter to his son Péter.
- 27 February – The permit arrives, of which he notifies his wife still from Nijmegen, and leaves for England the same evening.

- 28 February – He arrives in Harwich, proceeding from there to Glasgow of Scotland. He is greeted ceremoniously at the train station.
- 29 February – In Glasgow composer's evening in the Stevenson Hall. He holds a four-hour rehearsal with his participant partners: singer Angela Pallas and violinist Bessie Spence with whom he plays "Slow" of Rhapsody No. 1 and transcriptions of *Sonatina* and *Rumanian Folk Dances*. His solo programme: *Elegy No. 2*, *3 Burlesques*, *Kolindas*, *Suite*, *Allegro barbaro*, and *Preludio–All'Ungherese*. "Everything went all right ... I haven't had such a bad lunch for a long time as today ... It seems the Scots cannot cook, only play their bagpipes" – he writes his mother.
- 2 March – In London radio concert with Bartók and the Virtuoso String Quartet. Bartók plays pieces by Bach, Scarlatti, and Marcello, while the string quartet performs pieces of Haydn, César Franck, and Coleridge Taylor. – He gets his Egyptian visa at the Egyptian consulate.
- 3 March – On his free day in London he writes his mother and wife.
- 4 March – Bartók concert at the BBC. Rehearsal from 10 a.m. till 5 p.m., performance in the evening conducted by Henry Wood. Programme: *Suite No. 1*, *Rhapsody* – with Bartók's participation –, *The Miraculous Mandarin–Suite*.
- 5 March – He leaves for Switzerland via France.
- 7 March – At Radio Zurich he plays *Rhapsody*.
- 8 March – He leaves for home in Budapest via Austria.
- 10 March – He receives the accounts of fees between 28 January and 7 March from ITHMA: 400 Austrian schillings, 350 DM, 3,000 French francs, 139.15 English pounds and 350 Swiss francs. – He obtains his Greek and Yugoslav visas.
- 11 March – He leaves for Egypt via Szabadka. – On this day Rudolf Voit, who often gave him a relative's help during his stays in Vienna, dies in Budapest.
- 12 March – Upon arriving in Greece he writes his mother that – contrary to his habits – he travelled in a wagon-lit.

- 13 March* – He arrives in Piraeus via Athens; returning to Athens he walks up the Acropolis, then boards the Romanian ship *Regele Carol* in Piraeus.
- 15 March* – At noon he arrives in Alexandria, and finally in Cairo. He stays at the Renner boarding house on Emad-el din Street.
- 18 March* – He writes his son Béla: “There was no harm in coming here, no damage as yet either ... Great disputes are in progress, but it hasn’t yet come to blows”.
- 19 March* – He writes his wife and his son Péter a colourful account of his Egyptian experiences and of the work at the congress in which he takes active part.
- 20 March* – He and Erich Hornbostel write a joint card to Mrs Milch b. Etelka Freund. He takes an excursion to the Sakkara pyramid in the company of Hornbostel, Paul Hindemith, and Egon Wellesz among others.
- 22 March* – Two great experiences: “Tut-an Kamun’s belongings” in the Egyptian museum and the first folk music demonstration at the congress: “Exorcism took place with fuming of incense, frenetic drumming, wild dancing and real peasant singing” – he writes his wife the next day.
- 24 March* – Another folk music demonstration in Tlemcen (not the same as Tlemcen in Algeria).
- 26 March* – Letter to the Mainz firm Schott.
- 27 March* – A farewell excursion to the Gizeh pyramids.
- 28 March* – The congress ends. Bartók leaves the same day for Alexandria where he boards the Turkish ship *Ege* for Piraeus.
- 30 March* – He arrives there with a 12-hour delay; takes a room at Hotel Excelsior of Athens.
- 31 March* – He proceeds – again in a wagon-lit – on the route Athens–Thessaloniki–Gyevgyeli.
- 2 April* – He arrives in Budapest via Szabadka.

3 April – He visits his mother and aunt, and gives an account of his journey.

The Bartóks have been living on Kavics Street for 4 years. The neighbourhood is getting more and more noisy, Bartók is looking for a quieter place.

10 April – He rents a house at 27 Csalán Road in District 2, this is his last Budapest domicile. – He writes a letter to the Mainz firm Schott regarding the transfer of his fee.

11 April – The Budapest Roy. Court of Justice registers Béla Bartók and Zoltán Kodály's petition (No. 36074/1932) concerning usurpation of composers' rights, and launches the procedure against the Rozsnyai firm that hasn't given a satisfactory reply to their 2 January letter requesting payment.

13 April – In Budapest Bartók gives a radio concert. His programme: Beethoven's Sonata in D major, Debussy's *Sarabande* and *Prélude*, Bartók's *Elegy No. 2*, and 2 *Burlesques*.

17 April – He views the new flat with his mother, and writes the date for the restitution of the old flat to its owner, Alfréd Langweber.

20 April – His son Béla manages the restitution of the flat, and the Bartók family registers at Csalán Road. Yearly rent for the flat from 1 May is 3,700,– pengős. (The plot would get divided later on, the Bartóks' section of the house becoming No. 29.)

24 April – Premiere of Kodály's *Transylvanian Spinning Room* at the Budapest Opera House. Bartók attended together with his family. (In the other part of the programme Haydn's opera *The Apothecary* was performed.)

8 May – In a letter he thanks Jenő Takács in Cairo for his help in Egypt.

There is yet another concert tour during the spring season.

10 May – He and his wife have dinner at his mother and aunt's before he leaves for Frankfurt via Austria.

12 May – He participates at an art conference in Frankfurt organised for the 100th anniversary of Goethe's passing.

14 May – He attends the morning reception held in honour of the participants.

15 May – In the morning he plays at Radio Frankfurt, with violinist Licco Amar: “Slow” of Rhapsody No. 2 and the Allegro movement of Sonata for Violin and Piano No. 1, as soloist: *Kolindas*, *Bear Dance*, *Evening in Transylvania*, *With Drums and Pipes*, and *Preludio–All’Ungherese*.

16 May – He returns home to Budapest via Passau.

Then there comes another long hiatus in his public appearances due to the ever deteriorating financial situation.

18 May – He gets visited by his mother to whom he shows books received from the League of Nations and an article in Hebrew about him.

22 May – Letter to Universal Edition.

26 May – He watches another performance of *Transylvanian Spinning Room* with both of his sons and his mother. (The performance was attended only by Mrs Kodály, not by Kodály.)

31 May – Cherries are ripening already on one of the fruit trees in the garden at Csalán Road; he brings his mother 10 pieces of the harvest.

8 June – He goes to see his sister visiting with their mother in Budapest. – He writes Universal Edition.

11 June – He thanks the widowed Mrs Kálmán Harsányi in a letter for having sent him a work left by her late husband.

15 June – He writes Universal Edition concerning the publication of *Cantata profana*, the Rózsavölgyi and Co. firm concerning Universal, the Hungarian Insurance Company concerning their change of flat, and finally Sándor Albrecht about Matica Slovenská not meeting their obligations, so he wants to dissolve the contract. He asks for Albrecht’s assistance with the settlement.

20 June – The Rózsavölgyi firm promptly responds: “From now on we will not hand over our publications for distribution to Universal Edition”.

21 June – Bartók replies lawyer Dr. Géza Szarvas, representative of the flat owner at Kavics Street, regarding his numerous – mostly unfounded –

claims concerning the returned flat.

22 June – The deadline fixed in the contract with Matica Slovenská expires, Bartók dissolves the contract at once.

Due to the bad economic situation, the Bartóks don't intend to travel this summer, so they invite over Bartók's mother and Irma Voit who spend some 4-5 weeks at their home.

1 July – Bartók accompanies his mother to the Czecho-Slovakian consulate where she has to report regularly. – He writes Universal Edition regarding the *Mandarin Suite*.

7 July – In Sándor Albrecht's absence he requests the assistance of István László Németh with the Matica case.

16 July – He notifies his brother-in-law Emil Tóth that he is preparing to visit them with his son Péter on the 25th in Szöllös Puszta. – He also writes ITHMA and Universal Edition.

21 July – Departing from his usual practice, he takes part in the organising of a Liszt festive committee where he is greeted with respect. He is greeted by retired Minister of Finance Lóránt Hegedűs: "I am very glad that I can express my appreciation in person".

The Matica doesn't react to Bartók's notice.

22 July – For this reason Bartók repeats the previous month's notice in a firmly phrased letter in German; he sends the copy to Miloš Ruppeldt in Pozsony and requests his mediation. – In the evening he plays the piano at his mother and aunt's.

23 July – Letter to Universal Edition, and one to Constantin Briloiu about his remarks concerning the translation of the kolindas.

25 July – He travels to Szöllös Puszta for a few days with his son Péter, while his mother and aunt return to their own home.

30 July – Bartók visits them and tells them that in his absence the peach crop was stolen from Csalán Road. (There were only a few trees in the garden, but Bartók has been constantly watching over their fate.)

2 August – His beginning feverish angina passes within two days, and he

can visit his mother and aunt again already *on 4 August*.

The economic crisis also came strongly upon Bartók's family, and increased Bartók's worries. His wife's younger brother Jenő Pásztory received his mechanical engineering degree around this time, but he couldn't get a job. Bartók calls on Director of the National Federation of Industries Miksa Fenyő, while *on 5 August* he writes Lajos Hatvany asking for support to no avail. – On this day he also writes Jenő Takács who has moved to Manila in the meantime.

10 August – In his letter he agrees to the delay requested by Matica Slovenská.

13 August – He leaves again for Szöllős Puszta.

16 August – From there he brings back his son Péter to Budapest.

17 August – He visits his mother and aunt.

18 August – He gives Sándor Albrecht an account of fresh developments in the Matica case and of the new end of August deadline, but adds: "I have no trust in them whatsoever".

19 August – At Radio Budapest *Suite No. 1* is conducted by Ernő Dohnányi.

22 August – During his usual visit with his mother, he sends his sister a message that they shouldn't sell their cow because of the economic crisis, he would rather give them a loan.

26 August – The Bartóks are visited by his mother.

31 August – Bartók fell ill with a heavy, long lasting flu.

1 October – The first day when he can leave his sickbed.

4 October – He is completely feverless for the first time.

During his illness he works mainly on the systematisation of the whole Romanian folk song collection material, for the completion of which his estimation is 1 year and a half.

Upon getting well he begins to take care of the Matica case at once.

6 October – He informs Sándor Albrecht.

7 October – In a letter he asks Ivan Ballo to obtain the proof-impressions.

9 October – At Radio Budapest Otto Berg conducts *Two Portraits*.

His mother visits him frequently (*on the 9th, 13th, 17th, 19th*) and is joyful seeing his health being restored.

16 October – At Radio Budapest Lajos Rajter conducts *Rumanian Dances*.

17 October – The Bartóks get a visit from Aladár Tóth and the Zoltán Székelys. – Aladár Tóth mentions that Minister of Education Bálint Hóman is discussing with Miklós Radnai the performance of *The Miraculous Mandarin*. Bartók doubts the success of the negotiations.

19 October – Bartók takes a stroll for the first time since his illness.

22 October – Letter to Universal Edition, furthermore to Ivan Balló, Sándor Albrecht and Matica Slovenská regarding the Slovakian folk song publication. He gives yet another extension for the completion of the publication until 1 October 1934 under 6 precisely phrased conditions, but he considers the situation hopeless, saying he doesn't have the slightest trust in the Matica: "such a gang is capable of anything". So he already asks Sándor Albrecht to suggest a suitable lawyer for the probable lawsuit.

26 October – Letter to Universal Edition.

28 October – He takes a stroll with his mother and sons.

31 October – He goes on a medical examination: he asks for permission to teach his pupils at his home.

4 November – He goes on another stroll.

7 November – Letter to Ivan Balló.

9 November – The forensic trial of the case Bartók–Kodály kontra Rozsnyai ends with an agreement. – He writes Universal Edition with a mistaken date of 9 October.

22 November – He writes Universal Edition, then returns them the second correction of the 44 Violin Duos.

28 November – He visits his mother and aunt.

29 November – He answers István László Németh's questions regarding the performance of *Hungarian Folk Songs* for mixed choir, and mentions: "there is no Hungarian publication yet of these mixed choirs, because

there is scarce chance of them being performed in Hungarian”.

30 November and 1 December – He writes Universal Edition.

3 December – By decree No. 3420/1932 he is awarded the Knight's cross of the Romanian order “Meritul Cultural”.

Bartók wasn't keen on the publication of *Cantata profana* completed in 1930, because he had intended it to be part of a trilogy. Seen that it could have been ready only years later (and finally didn't come to fruition) they began to consider its publication after all. Bence Szabolcsi was translating the lyrics to German.

6 December – Bartók promises Sándor Albrecht (who is enquiring about the piece) to send a photocopy of the orchestral score later, but it would still take a long time to be ready. At the same time he asks him to press Ivan Balló for an answer regarding the Matica case.

13 December – He appears again at Radio Budapest after a lengthier time. He plays Bach's French Suite No. 2, Mendelssohn's Scherzo in E minor, and Schubert's Sonata in B flat major. For his appearance he receives a fee of 360 pengő.

14 December – He writes a lengthy letter to Universal Edition about the publication of Piano Concerto No. 2 composed already in 1930/31, about Szabolcsi's preface to the 44 Violin Duos, and offers 100 Austrian schillings to the so-called Hertzka Foundation.

19 December – Another letter to Universal.

22 December – He buys a Remington portable typewriter during his Christmas shopping. This is the first (and last) typewriter of his life. Later on he got a few accents, punctuation marks changed on the typewriter, mainly to be able to write the Romanian texts correctly.

24 December – He writes AKM, in the afternoon he visits his mother and aunt, and spends the evening in family circle at home.

25 December – He spends the whole afternoon at his mother and aunt's, writes 4 postcards and 1 letter in German, and gives advice to his pupil Mária Pataky concerning Paris performances.

- 28 December – He writes his mother already on the typewriter that *on the 29th* he will visit them and work at their home.
- 30 December – Even the Hungarian papers commemorate Bartók's Romanian decoration, of which his mother writes her daughter: "Béla is surely not happy with it".

1933

- Owing to the lasting bad economic situation and the stagnation of concert life, Bartók takes on more and more private lessons at his home, generally for 25 pengő per lesson.
- 2 January – He gives 4 lessons in the morning.
- 5 January – He visits his mother.
- 6 January – Ernő Dohnányi invites him by phone to the performance of *Suite No. 2*, while János Temesváry even sends tickets.
- 8 January – However, Bartók excuses himself from attending the stage rehearsal as well as the performance with reference to his health condition. In his opinion the audience will not like the composition.
- 7 and 13 January – He writes Universal Edition.
- 15 January – The Bartóks get visited by the Aladár Tóths; Mr and Mrs Bartók play Piano Concerto No. 2 for them and Bartók's mother.
- 16 January – Performance of *Dance Suite* at a special concert by the Philharmonics, conducted by Antal Deutsch (Doráti). Bartók doesn't attend.
- 17 January – He visits his mother, then leaves for Frankfurt via Austria.
- 18, 19 and 20 January – Afternoon orchestral rehearsals of 4 hours respectively of Piano Concerto No. 2 in Frankfurt; on the 21st the rehearsal is cancelled due to some other engagement of the orchestra.
- 20 January – In a letter to his wife and son Péter he writes among other things: "... I rehearsed with them for 4 and a half hours; we will have

two more hours at disposition on Monday (or so they say). ... it should be enough if it weren't a novelty even for me [and if the orchestra were a bit more capable]. ...”.

22 January – At Radio Frankfurt Bartók gives a lecture entitled *The Rumanian Folk Songs of Transylvania*.

23 January – World premiere of Piano Concerto No. 2 in Frankfurt am Main, at the Great Hall of the Saalbau with the Symphonic Orchestra of Radio Frankfurt, conducted by Hans Rosbaud. Bartók is equally dissatisfied with the orchestra and his own performance which in his opinion is redolent of his one year absence from the stage. This is Bartók's last appearance in Germany. The gradual transformation of their political situation brings about increasing aversion in him, he cuts his connections in every field. – He writes Universal Edition still from Frankfurt.

24 January – He leaves for home via Passau.

25 January – He arrives in Budapest earlier than planned.

26 January – He falls ill, yet on 30 and 31 January he receives his private pupils even in this condition.

At around this time he replies to associate editor of *Nyugat* Oszkár Gellért, that he is pleased to be registered “among the people of complimentary copies”, it was only “in view of the unfavourable times” that he was forced to renounce his subscription.

1 February – He takes a short stroll.

2 February – He gives 4 private lessons, writes letters to AKM and to Universal Edition, visits his mother and aunt, then on the 4th he has lunch again at their home.

14 February – He writes a letter to AKM regarding the Purcell transcriptions, and one to Universal Edition about copyright issues, asking them to send a series of the 44 Duos to János Buşîia.

17 February – He buys 5 books on Southern Slaw folk music from the Rózsavölgyi and Co. firm.

- 21 February – He plays pieces by Kodály, Brahms, and Beethoven at Radio Budapest for the usual fee of 360 pengős.
- 24 February – Nathan Milstein plays the Gertler transcription of *Sonatina* in New York; on the 26th the *Mandarin Suite* is performed in London.
- 28 February – He visits his mother and aunt.
- 7 March – He writes Universal Edition, then, following his lessons at the Music Institute of Higher Education (Music Academy), goes to the Kodálys, staying there until late at night.
- 16 March – He sends the photocopy of *Transylvanian Songs* for male choir and a copy of *Hungarian Folk Songs* for mixed choir to István László Németh, informing him about the juristic situation and mentioning that his own relations with Universal Edition are rather tense.
- 17 March – He sends the photocopy of the orchestral score of *Cantata profana* to Sándor Albrecht, and remarks: "...I plan to add 3 more parts of similar length. Its publication and performance can be considered only when these are also ready (if indeed the whole world will not turn upside down by then)". – He also writes about the Matica case: "The Ballós keep on behaving perfidiously", a Budapest lawyer is already in discussion with a Turócszentmárton colleague.
- 23 March – He gives some lessons in advance that were scheduled for his birthday (feast of Lady Day), and at noon visits his mother and aunt.
- 24 March – On the eve of his birthday the *Vasutas* (Railwaymen's) Orchestra performs *Hungarian Pictures* conducted by Emil Ábrányi.
- 27 March – He writes a letter to the Konzertgesellschaft of Zurich.
- 1 April – During his visit at his mother and aunt's he talks about events and rapid changes in Germany in very low spirits.
- 7 April – His String Quartet No. 3 is performed in Berlin.
- 8 April – He writes another firmly phrased letter to Matica Slovenská.
- 10 April – He informs Constantin Briloiu that he cannot wait for the publication of the kolindas any longer, and requests the return of the material. – He also writes Universal Edition.

13 April – National Hungarian Musicians' Association elects him honorary member.

16 April – The Hungarian News of Prague publishes an article by Béla Bartók entitled "It is an unforgivable crime that the universal publication of Hungarian folk songs is still being delayed".

This time the Matica replied to his letter of 8 April, and sent 4 counter-proofs which Bartók checked at once.

18 April – He returns the proofs to Ivan Balló with further remarks. At the same time he gives a new extension to Matica Slovenská.

He gets an invitation to an international music congress in Florence organised for the end of April.

25 April – He buys Italian and Yugoslav currencies for the trip.

28 April – He travels together with Zoltán Kodály, taking a 1st class wagon-lit to Florence where they are welcomed in excellent accommodations. Bartók stays at the same hotel as Richard Strauss, and they share a car at their disposition.

30 April – The congress is opened with great ceremonies.

1 May – He gives an account to his mother: "Strauss, Alban Berg, Wellesz, Roussel attend the congress, on the other hand Ravel, Stravinsky, Schönberg are not here, neither is Hindemith".

6 May – He leaves for home via Yugoslavia. – Once in Budapest he writes Universal Edition, also Sándor Albrecht whom he asks to forward the duplicate of *Cantana profana*, sent in March, to the Music Department of the English Radio (BBC).

14 May – He writes again to Sándor Albrecht who would have liked to keep the copy, to send it to London all the same, he would let him have another one.

19 May – At Radio Budapest he reads out a lecture entitled *The Hungarian Folk Song* for a fee of 180 pengős (this was probably the postponement of the lecture featuring in the 7 May programme). – He has lunch at his mother and aunt's, and mentions resentfully that Lajos Kentner

will give the premiere of his Piano Concerto No. 2 at the Vigadó, and it will sound badly owing to the notoriously poor acoustics.

24 May – He plays Piano Concerto No. 2 with his wife for his mother, Pál Hermann, and Géza Frid in his home.

27 May – He brings his mother the Romanian decoration “Meritul Cultural” awarded him on 3 December 1932, which they forgot (!) to hand over to him until now.

29 May – He repeats his radio lecture of the 19th.

2 June – In the morning he listens to Kentner’s stage rehearsal of Piano Concerto No. 2 conducted by Otto Klemperer. He is satisfied, but doesn’t attend the evening performance.

4 June – He gives 3 private lessons, then writes Mrs Popper b. Mici Lukács about his trip planned to Vienna.

6 June – In the afternoon he leaves for Vienna.

7 June – In Vienna, in the morning he participates in an orchestral rehearsal, then in the evening performs Piano Concerto No. 2 at the Great Hall of the Musikverein with the Budapest Concert Orchestra conducted by Otto Klemperer.

8 June – He returns home to Budapest.

9 June – Exams at the Music Institute of Higher Education (Music Academy).

Finally the Matica got one step forward and sent the first correction of 42 sheets.

12 June – Bartók returns the correction to Ivan Balló with detailed further directions and corrections. In his letter this time he already writes with praise about the recently strongly criticised Balló’s conscientious and loving work.

13 June – In preparation for vacationing, he pays in his fire and home insurance.

14 June – He writes István László Németh in Pozsony that Universal Edition is still contemplating the publication of *Transylvanian Songs*, so the

clarification of the performance rights requested by the Pozsonyians has to wait.

17 June – His son Béla obtains his engineer's degree, but he is worried by the hopelessness of finding employment.

18 June – Bartók leaves on vacation, travelling to Zurich via Vienna.

19 and 20 June – He is hosted for lunch by his impresario Walter Schulthess, Stefi Geyer's husband, they discuss Swedish, Swiss, English concert plans.

21 June – He arrives in Ambri-Piotta from Zurich.

28 June – In a letter he writes his son Péter that the next day he would go up to Piora "to stay by the lake, maybe I can remain there for 10-14 days."

29 June – He takes the funicular from Ambri-Piotta to Piora (Ticino) where he stays at Hotel Piora.

1 July – From here he writes his first wife in Szekszárd: "Well now, are you happy that our son is holding a degree? I am happy, ... but would be even happier if I knew what he will ever do with his degree". – He writes Universal Edition and AKM as well.

11 July – In a letter he calls his son Péter's attention to the correct use of the letters "ly" and "j" [Translator's note: these are pronounced the same in present day Hungarian, the old distinction retained only in writing.].

14 July – He leaves Piora for Lugano via Ambri-Piotta, then for Zurich. – From Lugano he sends a letter to his son Péter.

18 July – From Zurich he writes Sándor Albrecht in Pozsony. Worried by the bad economic situation and fearing financial restricting measures, he tries to secure part of his earnings for usage abroad, thus for example his Czecho-Slovakian income is handled by Sándor Albrecht. In his letter he calls Albrecht's attention to the Hungarian letter censorship, and asks him to write of these matters "using language of flowers" because he wouldn't want trouble. He also writes a letter to Zoltán

Székely, whose help in handling his foreign currencies he had likewise asked for and been granted. – In the afternoon he leaves for home.

19 July – He arrives in Budapest.

21 July – He thanks Sándor Albrecht for his recent financial measures.

22 July – He visits the Zoltán Kodály's, and on the 24th and 28th his mother to whom he brings photographs and accumulated articles.

28 July – The Bartóks get a visit from Mrs Schulthess b. Stefi Geyer and her 12-year-old little daughter.

30 July – Bartók has lunch at Emilia Nirschy's family (she had been the first to dance the Princess in *The Wooden Prince*, and was taking piano lessons with him in this period).

3 August – He writes his new phone number (647-56) to his former pupil Mrs Bessenyei b. Irma Fábry, and that following his coming trip abroad he will gladly comply with her wish of listening to her pupil.

1 and 4 August – He visits his mother and aunt.

5 August – He leaves at noon for Switzerland via Vienna.

6 August – Passing through Basel he arrives in Strasbourg.

8 August – In Strasbourg he buys his train ticket for home.

9 August – At the Conservatoire of Strasbourg, being No. 4 of a “Hungarian concert” in front of an invited audience of 100, he plays Piano Concerto No. 2 conducted by Vilmos Palotai: “he was a beginner, wasn’t conducting particularly”. In the sequence of his appearances in France, Bartók performed fourteen times in Paris – this was the only occasion he also gave a concert in another French city. – He leaves for home the same evening.

10 August – He arrives in Budapest.

11 August – He visits his mother and aunt.

12 August – Universal Edition having given no answer regarding the male choirs, Bartók – losing his patience – prepares and sends off an agreement to the “Choral Society Béla Bartók” of Pozsony, giving them the rights for preparing and using the parts.

13 August – Of this he also notifies Universal Edition.

17 August – The 2nd correction of the 16 sheets of the Slovakian collection has been sent him in the meantime, he returns it with pleasure to Ivan Ballo: “Now everything is right...” – he writes in his accompanying letter, in which he also lets him know that he has been keeping the performing rights of Piano Concerto No. 2 for himself until September 1934, so it cannot be played by anyone else for the time being.

20 August – Bartók, ever preoccupied by the economic situation, tells his mother and aunt during his visit what he heard from an American visitor about their own bad situation, about the dismissal of musicians. He himself brought along many foreign papers from his tour at the beginning of August, all of which have been dealing with these matters – he leaves part of these with his mother, the rest he sends off to Mrs Károly Ziegler in Szekszárd.

Ernő Dohnányi requests that he play *Rhapsody* at the 4 November “Europe” concert, but this he cannot undertake because of his London appearance. (In the end Lajos Heimlich played it.)

21 and 24 August – He writes Sándor Albrecht, mainly about financial matters.

24 August – He gives information and directions in reply to Ivan Balló's recent questions.

28 August – He reaches an agreement with the BBC regarding the November performance of Piano Concerto No. 2 for a fee of 42 pounds.

Bartók's interest in nature is unflagging; during his trips abroad, especially in Switzerland, he augments his collection of plants and insects whenever he can. He even buys a plant identification handbook, and asks his mother to organise his collection.

29 August – He brings her his recent collection, and explains the method for arranging the pieces and pasting them on. – Having not had appearances in Hungarian country towns since March 1931, in his

letter he reacts favourably to the concert offer of pharmacist Ernő Südy, leader of the Aurora Circle of Békéscsaba. – He also writes Universal Edition.

5 September – He calls Ernő Südy to his flat to discuss the details. – He writes Universal Edition regarding the orchestral transcription of *Hungarian Peasant Songs* and the publication of *Cantata profana*.

6 September – He sends the Music Department of the BBC the contract of his concert planned for November and his suggestions of a programme for a studio performance.

7 September – He writes István László Németh that the agreement concerning male choirs sent on 12 August should be disregarded for the time being, because he has got a new plan.

9 September – He gets a visit from Ernő Südy with whom he also discusses possibilities of performing the male choirs, then writes Universal Edition.

25 September – He writes Südy that *Transylvanian Folk Songs* will not be published for the time being, let's stick to the male choirs already published, *Hungarian Folk Songs*. – He gives final permission to István László Németh for the signing of the 12 August agreement, and he also notifies him about some corrections made in the manuscript. – He also writes Universal Edition, and enters into a contract for the publication of three Hungarian folk songs with Schweizerischer Arbeiter Sängerverband.

30 September – He presses the BBC for a reply to his letter of 6 September. – He visits his mother and aunt, and writes Universal.

1 October – He writes Ragheb Muftahi in Cairo.

4 October – He writes the Rozsnyai firm regarding Tivadar Ország's transcription of *For Children*.

7 October – In the morning he is attending to visa matters. – He writes his son Béla in Szöllős Puszta that in Budapest they are already waiting for his arrival.

8 October – In his letter he asks Miksa Fenyő to arrange a meeting for him with big industrialist Ferenc Chorin, because he would like to get his support for his brother-in-law who still hasn't found employment. – Ivan Balló, responsible for arranging the Slovakian collection for print, had a quarrel with the Matica and left, which shocked Bartók; as a solution he proposes to Matica Slovenská that he would undertake this task himself; he tells them what to do next.

10 October – He writes a letter to Music News of Chicago concerning Percy Grainger's essay entitled "Melody Versus Rhythm" they published, about the equality of "melodic" and "rhythmic" music, or of free *parlando* and music with fixed rhythm.

The Matica sends a telegram pressing for the answer in the Balló matter that they haven't yet received.

12 October – Bartók answers in a telegram and also repeats in a letter what he had written on 8 October.

Afterwards the Matica entrusts him with the arrangement for print, and asks him to define the remuneration for this task.

19 October – Bartók suggests a fee of 80 Czech crowns per sheet. – He writes the BBC his program in England and his London address.

20 October – He writes a postcard in German to the Zoltán Székelys in Nijmegen, mentioning among other things that his London address of 4-8 November would be: c/o Duncan Wilson, 7 Sydney Square, S.W.7.

22 October – He attends the stage rehearsal of the Philharmonic Society. – He writes the Viennese firm Bösendorfer about the extension on the lease of his piano rented since 1928.

23 October – Ceremonial concert for the 80th anniversary of the Philharmonic Society's existence, conducted by Ernő Dohnányi. Its programme features two world premieres, Kodály's *Dances of Galánta* and Bartók's *5 Hungarian Folk Songs* (transcription with orchestral accompaniment of 5 numbers from *20 Hungarian Folk Songs*) with the participation of Mária Basilides.

- 28 October – As the gradual decrease in salaries generally brings about decrease in rental rates, he agrees with Mrs Rudolf Molnár, owner of the flat at Csalán Road, that annual rent will be 2,600 pengő instead of 3,700 pengő starting with 1 May 1934. (Bartók's monthly salary at the Academy is 716.62 pengő.)
- 29 October – He is elected honorary member of the Budapest Philharmonic Society.
- 30 October – After giving 3 private lessons in Budapest, he leaves for England via Vienna.
- 31 October – He arrives in Holland, and
- 1 November to Harwich via Hook van Holland.
- 2 November – He gives a concert in Glasgow, at St. Andrew's (Berkeley) Hall. His programme: Purcell's Preludes in G major and C major, Marcello's Sonata in B flat major, Rossi's Toccata in A minor, della Ciaja's Canzone in C major, 5 pieces by Kodály (3 pieces from Op. 11 and 2 from Op. 3), Bartók's Sonata, 3 *Rondos*, *Dirges Nos. 1 and 2*, *Ballad*, and *Old Dance Tunes* from *15 Hungarian Peasant Songs*.
- 6 November – In London he plays Bach's English Suite in G minor and his own Sonata at a radio concert. – He writes a letter to his son Péter.
- 8 November – At Queen's Hall of London he plays Piano Concerto No. 2 conducted by Adrian Boult. On this same day he writes a letter to Zoltán Székely.
- 9 November – He leaves for home taking the route Ostende–Herbesthal.
- 10 November – He passes through Germany.
- 11 November – He arrives in Budapest.
- 14 November – He visits his mother and aunt, and writes Universal Edition concerning the publication of 44 Duos.
- 15 November – Letter to Universal.
- 27 November – He thanks Sándor Albrecht for his last consignment. About *Cantata profana* he writes that, though the choir parts are rather difficult, the BBC still plans its performance.

30 November – He has dinner at his mother and aunt's, then gives a lecture at the Radio entitled *Our Folk Music and Folk Music of the Neighbouring Peoples*.

At the end of November he meets painter István Szőnyi who wants to paint his portrait. (The plan didn't come true.)

Yet more wrangling is brought about in the Matica case by Ivan Balló not acknowledging the breakup.

4 December – Bartók writes shocked about this to the Matica, waiting for their further notice.

After a hiatus of more than 6 years he gets invited to Transylvania once again. He would be hosted by his former pupil Mrs Keppich b. Irma Molnár in Kolozsvár.

12 December – He writes his programme to Mrs Keppich.

14 December – In Nagyvárad piano recital at the Journalists' Club. Programme: Bach's English Suite in G minor, Marcello's Sonata in B flat major, Kodály's *Epitaph*, *Allegro giocoso* from Op. 3, Debussy's *Pour le piano*, Beethoven's Sonata in E flat major Op. 31, Bartók's *Evening in Transylvania*, *Bear Dance*, *Rondo No. 1*, *Allegro barbaro*, *Rumanian Folk Dances*.

15 December – He leaves for Kolozsvár where at the Hungarian Theatre he plays the same programme as on the previous day.

21 December – Back in Budapest he writes Universal Edition.

23 December – He thanks the Ákos Keppiches for their hospitality in Kolozsvár and "in the language of flowers" for the sent fee.

28 December – He goes to the dentist, and visits his mother and aunt.

31 December – He spends New Year's Eve in family circle at home in high spirits till 1 a.m.

AT THE ACADEMY OF SCIENCES. GREAT COMPOSITIONS 1934–1938

1934

- 1 January* – He writes Universal Edition, and visits his mother and aunt.
- 3 January* – He gives two private lessons. – The New Hungarian Music Society organises a Bartók evening at the Music Institute of Higher Education (Music Academy) without Bartók's participation. Programme: *Tót Folk Songs* and *Four Old Hungarian Folk Songs* (Choral Society of Buda), 3 *Etudes* (Lajos Kentner), 8 Duos (Tivadar Ország and Sándor Salgó), 6 songs from *20 Hungarian Folk Songs* (Mária Basilides and György Kósa), and Quartet No. 2 (performed by the Ország–Friss String Quartet).
- 4 January* – He brings to his mother and aunt's the reviews of the previous evening with which he is satisfied.
- 10 January* – A Bartók–Zathureczky evening in Nyíregyháza, at the Bessenyei Circle. Bartók plays Brahms' Sonata in A major, his own Rhapsody No. 1, Beethoven's *Kreutzer Sonata*, and Gertler's transcription of *Sonatina* with Zathureczky; his solo programme: *Ballad* and *Old Hungarian Dances* from *15 Hungarian Peasant Songs*, *Rondo No. 1*, *Evening in Transylvania*, *Bear Dance*, and *Allegro barbaro*.
Bartók hasn't had a public appearance in Budapest since 5 May 1930.

- 12 January – So his evening of sonatas with Imre Waldbauer at the Music Institute of Higher Education (Music Academy) evokes particular interest. Their programme features sonatas by Brahms (A major), Mozart (B flat major), Beethoven (A major *Kreutzer*), and Debussy. – Bartók's mother writes her daughter the following day: "Yesterday's concert was so very beautiful I can't even begin to express. The audience wanted to show their great joy at seeing Béla finally on stage."
- 14 January – Bartók asks Sándor Albrecht by letter to keep his mother's pension – that was paid out in Pozsony – until further notice, because he would like to use it elsewhere. Concerning the Music Academy entrance exam of an aspiring pupil from Pozsony, he writes: if they are good, they will surely be admitted, there are so few applicants. (The decrease in births caused by WWI made its impact.) – He also writes Universal Edition.
- 15 January – He completes his essay entitled *Our Folk Music and Folk Music of the Neighbouring Peoples* which he reads out at Radio Budapest. He himself transports the phonograph to the studio and his son Béla handles it during the presentation.
- 20 January – He writes Universal Edition concerning the publication of *Cantata profana*, Ernő Südy in Békéscsaba about the programme and suitable date of the concert planned there.
- 30 January – Upon request of his former pupil László Gergely, he writes a letter of recommendation addressed to Jenő Hubay. – He informs Ernő Südy that he will arrive in Békéscsaba on 15 February with Szidi Elek, and asks for a couple of free tickets for relatives from Békés county.
- 3 February – He brings a review regarding 44 Duos to his mother.
- 5 February – He goes on a longish walk with his family in the morning, then gives 3 private lessons. In the evening he participates in an extraordinary concert of the Philharmonic Society at the Vigadó. He plays piano concertos, Bach's F minor and Mozart's C major, conducted by Walter Herbert.

6 February – He brings 3 reviews of the previous day's concert to his mother.

8 February – He writes a postcard to musicologist Ervin Major.

After many years of struggle, the Hungarian Academy of Sciences (*Magyar Tudományos Akadémia*) finally finds a way to start publishing the Hungarian folk songs. Bartók and Kodály are called by the management of MTA to discuss the plan of the publication and for taking further steps. The first major discussion in merit was held on 8 or 9 February which would then be followed by many more during the spring.

9 February – Four singers of the concert planned for 12 February – Mária Basilides, Erzsi Mende, Miklós Matuska, and Endre Rösler – hold a rehearsal between 4 and 8:30 p.m. at the Bartóks' flat on Csalán Road.

12 February – Collegium Musicum of Budapest give a French soirée, the four singers performing songs by Debussy with Bartók's piano accompaniment.

15 February – Bartók leaves for Békéscsaba with singer Szidi Elek. He stays at the Ernő Südys'. At the Bartók festival of the Town Theatre Szidi Elek sings 5 Slovakian and 6 Hungarian folk songs from the series *Village Scenes* and 8 *Hungarian Folk Songs* respectively and 7 songs from 20 *Hungarian Folk Songs* with Bartók's piano accompaniment. Bartók's solo programme: two pieces from the series *For Children*, 3 *Rondos*, *Ballad*, and *Old Dance Tunes* from 15 *Hungarian Peasant Songs*.

He leaves Békéscsaba for Bucharest.

18 February – At Dalles Hall of Bucharest he gives a lecture entitled *Impact of Peasant Music on Recent Art Music* in French for the Romanian Composers' Society.

19 February – Piano recital at Maison des Français of Bucharest. His programme features, beside works by Purcell, Marcello, Rossi, and della Ciaja, 3 pieces of Kodály's series Op. 11, 2 pieces of Op. 3, and of his own works *Sonata*, 3 *Rondos*, *The Night's Music*, *Ballad*, and *Old Dance Tunes*.

21 February – Programme of his radio concert in Bucharest: Bach's English Suite No. 3, of his own works *Suite* Op. 14, *Burlesque* No. 2, *Bear Dance*, *Evening in Transylvania*, *Rumanian Folk Dances*, and *Allegro barbaro*.

The next stage of the concert tour would have been Temesvár on 26 February, in Radu Urlațianu's organisation. Urlațianu had also organised the Temesvár performance of Kodály's *Psalmus Hungaricus* shortly before, for which he was rudely attacked, so the Romanian authorities banned Bartók's concert.

25 February – Bartók indignantly leaves for home.

26 February – He arrives in Budapest.

27 February – He writes a letter to the Romanian Minister of Home Affairs, in which – with reference to his Romanian folk song collecting and 2 Romanian medals – he denounces their procedure.

2 March – He leaves Budapest for Switzerland.

3 March – He writes a letter to Sándor Albrecht in Pozsony "On my way (toward Winterthur)": he explains the reasons behind his 14 January letter referring to various financial restrictions and asks that his mother's pension be sent directly to him; also promising to look for the requested copy of the Quintet for him, although that is "much more clumsy and less independent as yet" than *Suite* No. 1.

5 March – At the hall of the Winterthur Town Hall he plays his Piano Concerto No. 2 conducted by Hermann Scherchen.

8 March – In Zurich he also performs Piano Concerto No. 2, Hermann Hofmann conducting. At this concert Ilona Durigo is also participating. – He is leaving for home the same day. From the train he thanks H. Hofmann for his efforts, and asks that his forgotten scores be forwarded to him.

10 March – He arrives in Budapest.

In the meantime Ivan Balló described his stand against the Matica in a lengthy letter, and expressed his wish to keep on dealing with the preparation for print of the Slovakian collection.

- 11 March – Bartók writes Balló that he would be glad if Balló did the work of preparation for print, but he cannot interfere with the disputed topic of the fee. (He completes the letter only on 21 March.)
- 15 March – He gives two private lessons. He travels to Szombathely probably on 16 March.
- 18 March – He gives a concert at the Artisans' Circle of Szombathely. This is his first Szombathely appearance. The leader of the Choral Society of the Artisans' Circle, Fülöp Heintz (who conducted *Old Hungarian Folk Songs*) wrote in his lengthy prospectus: "The great master carries the heavy cloak of historical vocation of timeless significance on his shoulder, and this cloak exalts his figure King of Hungarian Music Life. ... may this become the life force of our local culture for further strengthening, improvement and becoming more Hungarian". Bartók plays Beethoven's Sonata for Violoncello and Piano in A major with Gyula Baranyai, then "Slow" of Rhapsody No. 1, Gertler's transcription of *Sonatina* and Szigeti's one of *For Children* under the title *Hungarian Folk Songs* with Alice Bárdos; his solo programme: Kodály's *Transylvanian Lament* and *Epitaph*, Bartók's *Rondo No. 1*, *Evening in Transylvania*, *Bear Dance*, *Allegro barbaro*. In the second half of the programme the orchestral transcription of Nos. 6 to 15 of *15 Hungarian Peasant Songs* are presented under the title *Hungarian Peasant Songs* by the orchestra of the Cultural Society and the 5th Infantry Regiment conducted by Gyula Baranyai, finally *Rhapsody* with Bartók's solo.
- 19 March – From Budapest Bartók writes Universal Edition.
- 21 March – He completes the letter of 11 March written to Balló. At the same time he also writes Matica Slovenská that he would like to settle the Balló case peacefully and continue engaging Balló's work.
- 22 and 23 March – He is visited by his mother and his sister staying in Budapest.
- 14 April – Before leaving Budapest he sends his "thanks for the kind

commemoration" (birthday greetings) to the Erzsébet Szilágyi Grammar School, then in the evening he leaves for Stockholm, on his only Swedish concert tour.

16 April – He arrives in Stockholm.

17 April – He gives a lecture in German, entitled *Impact of Peasant Music on Recent Art Music*.

18 April – At Konserthusets stora sal of Stockholm he plays Piano Concerto No. 2 conducted by Václav Talich.

19 April – Radio concert in Stockholm. – He writes his sister and Ernő Südy. To Sándor Albrecht he complains that the Ballós are making themselves scarce again, furthermore he promises to seek out the requested manuscript of Piano Quintet.

20 April – He takes a boat at Trälleborg and, passing through Berlin, arrives in Budapest in the evening of 21 April.

Hungarian Radio intends to reduce Bartók's usual fee with reference to a decrease in the number of subscribers, owing to the bad economic situation. Bartók has his doubts but doesn't want to inquire personally.

23 April – So he asks his mother to get information about the true situation through his sister, in the form of an editorial answer. At the same time he brings the Stockholm reviews to his mother.

24 April – He gives 2 private lessons.

25 April – Ceremonial concert at the Music Institute of Higher Education (Music Academy) for the benefit of the Academy's Relief Society. Bartók plays two sonatas with Ede Zathureczky, Mozart's B flat major and Beethoven's A major (*Kreutzer*).

28 April – He writes pianist Walter Frey in Zurich that he cannot support his appearance in Hungary because his own relations with Hungarian musical circles and leading personalities are bad or cold. – He also writes Universal Edition.

29 April – In the Fodor Music School he listens to their Bartók ceremony.

He is satisfied with the playing of the children who celebrate him enthusiastically.

2, 5 and 8 *May* – He visits his mother and aunt, and tells them that the Intellectual Collaboration Committee of the League of Nations is intended to be summoned next in Venice.

9 *May* – He writes the BBC regarding his concert planned for London, and Oxford University Press about wanting to discuss the kolindas with them while in London.

10 and 12 *May* – He visits the dentist to conclude a longer treatment (he had 2 gold dental crowns and 1 bridge made). He also visits his mother and aunt on both days.

13 *May* – The Bartóks host Mrs Károly Ziegler who is staying in Budapest.

17 *May* – Letter to R. Lewichsky in Moscow.

Following the peace treaty of Trianon many public institutions left the disannexed territories for settling in Hungarian areas, thus the Schoolmistresses' Training Institute of Pozsony moved to Cinkota of Pest county. When in Pozsony, the widowed Mrs Béla Bartók had directed the training school of this Institute, her daughter Elza had obtained her schoolmistress certificate there, just like her granddaughter Éva Tóth already in Cinkota. In reference to this family connection the Institute invited Bartók.

18 *May* – Bartók visits the Schoolmistresses' Training Institute of Cinkota with his mother and son Béla, even playing part of a Beethoven sonata for the pupils.

21 *May* – He gives 2 private lessons. – He informs Ivan Balló of the contents of the correspondence with Matica Slovenská from autumn 1933.

22 *May* – He leaves for London.

24 *May* – Radio News replies to the 23 April inquiry: there had been 266,567 radio subscribers in 1929, 307,909 in 1931, 335,589 in 1934. So Bartók's doubts are justified. He received his fee accordingly further on.

25 May – World premiere of *Cantata profana* in London at the Bartók concert of the BBC conducted by Aylmer Buesst. (Soloists Frank Phillips – baritone, Trefor Jones – tenor). Programme of the first part of the concert: *Two Pictures* and Piano Concerto No. 2 with Bartók's participation.

2 June – He visits his mother and aunt.

5 June – The Washington Library of Congress requests by telegraph that he compose a string quartet. He replies by telegraph: "Proposal accepted".
– Secretary-General of MTA Jenő Balogh informs Bartók in his letter No. 666/1934, that MTA will take the necessary steps in favour of the publication of Hungarian folk songs, that has become urgent owing to the deceptive Romanian and Yugoslav folk song publications.

6 June – Bartók effects his usual insurance against burglary and fire.

9 June – He has lunch at his mother and aunt's.

11 June – He writes Sándor Albrecht that the Quintet had been found and he sent it to Pozsony.

23 June – He gives 2 private lessons.

26 June – He writes a registered letter to Walter Schulthess in Zurich.

28 June – He, his wife and their son Péter leave for Solda taking the route Budapest–S. Candido–Bolzano. They stay at the guesthouse Zebbru.

2 July – He writes from here to Universal Edition, furthermore to Oxford University Press, urging their arrangement regarding the kolindas.

17 July – They take an excursion to the height of 2,800 metres at the foot of the Ortler.

18 July – He sends photographs to his sister.

23 July – He leaves Solda for Venice via Mera. He stays at Hotel Metropole.

25 July – Opening of the XIXth Biennale of Venice.

26 July – He exchanges 950 pengős, in the evening he listens to The Merchant of Venice, is hosted afterwards by the Countess Morosini.

27 July – He leaves Venice for home.

During Bartók's stay abroad, the Hungarian Academy of Sciences

took the necessary steps to organise the publication of the folk song collection and to relieve Bartók of his job at the Music Institute of Higher Education (Music Academy). They also informed the Music Academy, where Jenő Hubay had just been followed by Ernő Dohnányi in the director's role. Dohnányi acknowledged the dispatch with regret.

29 July – Bartók informs Dohnányi of the preliminaries in a longish letter. At the same time he asks to not be granted leave but to be transferred to the Academy of Sciences by exemption or delegation. He also settles the future of his pupils.

1 August – He visits his mother, then leaves sometime at the beginning of August to spend a few days with his sister in Szöllős Puszta.

20 August – He writes a letter from his mother's to Mrs Károly Ziegler in Szekszárd: "I gathered all kinds of French and Swiss newspapers abroad, I will send them as 'printed matter'. ... one can learn better from these what the happenings in Germany are". – He also congratulates his son Béla upon his approaching birthday.

25 August – He writes Mrs Fischer b. Stefánia Szalay regarding her daughter's studies at the Music Academy. – He gives Sándor Albrecht an account of an urgent work he is busy with (probably String Quartet No. 5) and of his new sphere of activity, concerning which he is still waiting for ministerial decision.

28 August – Finally he receives the decree No. 10552/1934-III. from the Ministry of Religion and Public Education (signed by Bálint Hóman) according to which he is assigned to the Hungarian Academy of Sciences, starting 1 September, where his work is to prepare *Magyar Népzene Tára* (Collection of Hungarian Folk Music) for print together with Kodály.

1 September – He reports for service and starts the activity that satisfies him the most.

2 September – He brings flowers to Irma Voit for her 85th birthday.

3 September – Letter to Walter Schulthess.

5 September – The Hungarian Academy of Sciences informs him (under No. 666/1934) about the transfer order of the VKM (MRPE); while Director Ernő Dohnányi also expresses his regret upon his departure and wishes him lots of success in a separate private letter.

12 September – In a letter addressed to Director of the Opera House Miklós Radnai, Bartók protests against the truncated performance of *The Wooden Prince*, at the same time he requests the dissolution of their contract for the performance of *Bluebeard's Castle* and *The Miraculous Mandarin*.

14 September – He brings the material and equipment necessary for his work to the Hungarian Academy of Sciences by taxi. He starts work with great zest. – String Quartet No. 5 is completed.

15 September – He writes Carl Engel in Washington that he will send the manuscript of String Quartet No. 5 within 10 to 14 days. He makes it clear that the Library of Congress has exclusive rights of its performance until 19 January 1936. He asks for the Kolisch String Quartet's address from Sándor Albrecht in order to send them the photocopy of the quartet, informing him furthermore that he plans to go to Prague and Pozsony in November and would like to get back his Quintet sent over in June. – In reply to violinist Tivadar Országh's question he writes that he would gladly play his transcriptions in England, but there are absolutely no prospects for his appearance there. (Indeed, he played there next only in 1936.) – He also writes Universal Edition.

27 September – Letter to Universal Edition.

His many tasks related to his work at the Academy of Sciences necessitate the employment of constant help: his pupil Jenő Deutsch with whom then he would also keep up a close correspondence.

28 September – He sends for Jenő Deutsch for 2 October. – He writes Sándor Albrecht that his November Prague–Pozsony trip has become definitive.

- In the meantime the copying of String Quartet No. 5 got finished.
- 29 September – He sends one copy to Carl Engel in Washington, 2 copies to the Kolisch String Quartet who will present it. – At the Opera House of Budapest *Suite No. 1* is played at the ceremonial performance of the Association of Social Societies.
- During September his workdays at the Academy of Sciences are: *the 18th, 19th, 20th, 25th, 26th, 27th.*
- 11 October – Library of Congress sends a voucher of 1,000 dollars for String Quartet No. 5. – Meeting with Kodály at the Academy.
- 16 October – Bartók brings flowers from their garden to his mother.
- 23 October – He brings an article written by Viktor Lányi to his mother's, and writes a letter to the Philharmonic Society with instructions regarding the right performance of *Suite No. 1*.
- 27 October – He sends his work *Our Folk Music and Folk Music of the Neighbouring Peoples* – already published in print – to folk music researcher Vinko Žganec in Zombor accompanied by a letter with detailed notes about collections of Žganec and his own; inquiring at the same time about the situation of folk song collecting in Yugoslavia.
- 30 October – He writes Universal Edition, and visits his mother and aunt.
- 31 October – He goes to the Academy of Sciences together with his mother, paying a visit to the Lajos Voits who live in the same building.
- During October his workdays at the Academy of Sciences are: *the 2nd, 3rd, 4th, 9th, 10th, 11th, 12th, 16th, 17th, 18th, 23rd, 24th, 25th, 30th, 31st.*
- 2 November – He writes his criticism about the completed English translation of the kolindas to Hubert J. Foss, and asks for the material of the first part to be translated again.
- 3 November – He writes again about this matter to Oxford University Press. – He asks Sándor Albrecht to pay folk song collector Ludvik Kuba for the copying made upon his request.
- 3, 6 and 8 November – He visits his mother and aunt.
- 7 November – He writes Vinko Žganec that the Yugoslavs haven't let in

the booklet sent to Zombor on 27 October, so he will try to find some other way to forward it to him.

10 November – He writes a joint postcard with Transylvanian folk music researcher Péter Balla to János Buşîia in Belényes. (The postmark is of Hajdúszoboszló; the card was probably mailed by Balla, Bartók's presence is not certain.)

Work at the Academy of Sciences starts with difficulty; phonographing is not always possible because of academic sessions. Bartók does the work with great zest notwithstanding; he usually goes to the Academy three times a week, and on these days he also regularly calls on his mother and aunt on the way.

17 November – He has a meeting with Péter Balla at the Academy.

22 November – In his letter to Sándor Albrecht he confirms that his Prague trip is final, and he would like to meet Ivan Balló in Pozsony.

25 November – He brings his mother some old family photos (of his father and Géza Bartók), sent to him by an unknown lady. – On this day and the next *Hungarian Pictures* are played by the Philharmonics conducted by Heinrich Laber.

26 November – In the evening Bartók leaves for Prague. He stays at Grand Hotel Šroubek.

27 November – He writes Sándor Albrecht from Prague, asking for his financial assistance in connection with his Pozsony trip.

28 November – At Smetana Hall of Prague he plays Piano Concerto No. 2 with the Czech Philharmonics conducted by Václav Talich. – He writes a letter to Walter Schulthess in Zurich.

29 November – He meets Sándor Albrecht in Pozsony, then leaves for home.

30 November – Back in Budapest he visits his mother and aunt.

6 December – He participates in the session of the Folk Music Subcommittee of the MTA.

9 December – The Bartóks host Mr and Mrs Kodály for tea and dinner.

13 December – Bartók plays at the City Theatre Beethoven's Piano Concerto in C major conducted by Sergio Failoni.

20 December – Letter to Walter Schulthess.

Irma Voit is getting ill, so Bartók's visits at his mother and aunt's become even more frequent. He is there also *on the 23rd* (with his son Béla), *on the 24th* (for Christmas, with his son Péter), *on the 27th, 29th and 30th*. In the meanwhile he goes regularly to the Academy of Sciences in spite of Christmas vacation. *His December workdays are: the 4th, 5th, 6th, 11th, 14th, 18th, 19th, 20th, 21st, 27th, 28th, 29th.*

1935

The very beginning of January – Bartók gets a visit from English conductor Edward Clark.

10 January – Sitting on a bus, he writes a letter in pencil to Zoltán Székely, sending him the programme for the planned radio concert in Hilversum (North Holland Province, Gooi County) *on 31 January*.

12 January – He has a meeting with the management of the Opera House.

Károly Voit, his relative living in Pozsony has been receiving and forwarding to Sándor Albrecht Bartók's mother's pension. Now the old Károly Voit died.

16 January – In a letter in German to the Zoltán Székelys he writes that they would already set out around 4 p.m. on the 25th (Friday); they would have to change trains in Utrecht around 10 p.m. on the 26th and would arrive in Amsterdam at about 11 p.m.

19 January – Bartók asks Sándor Albrecht to receive the pension directly from now on. – He writes Universal Edition regarding the composer's rights of *The Wooden Prince*.

22 January – In a letter in German to the Zoltán Székelys he writes again that they would arrive in Amsterdam on *26 January* at 10 p.m.

24 January – He buys his train ticket for the route Budapest–Passau–Elten–Rotterdam.

25 January – He leaves for Holland (his postal address is: Santpoort Station).

29 January – Bartók evening at the Small Hall of the Amsterdam Concertgebouw with the participation of Bartók, Zoltán Székely and singer Berthe Seroen. Programme: Sonata for Violin and Piano No. 1 and 9 numbers of 20 *Hungarian Folk Songs*.

30 January – Renewal of *The Wooden Prince* at the Budapest Opera House conducted by János Ferencsik with Kodály's *Transylvanian Spinning Room* in the second half of the programme. Further performances during this season: 2, 8, 14 February, 26 March, 7 June.

31 January – Radio concert in Hilversum for a fee of 200 guilders. His programme is: pieces Nos. 6 to 15 of 15 *Hungarian Peasant Songs*, *Allegro barbaro*, *Evening in Transylvania*, *Bear Dance*, and *Rumanian Dance No. 1*. – He writes Universal Edition from Rotterdam.

During January his workdays at the Academy are: the 3rd, 4th, 8th, 10th, 11th, 15th, 16th, 17th, 22nd.

2 February – He plays at Doelen Hall of Rotterdam at the concert of the Rotterdam Philharmonics: his Sonata for Violin and Piano No. 2 with Zoltán Székely and his Piano Concerto No. 2 with Eduard Flipse conducting. According to the programme, the third Bartók number of the orchestra is “Hungarian Songs and Dances” (probably *Hungarian Peasant Songs*, transcription of 9 pieces from 15 *Hungarian Peasant Songs*). (Flipse didn't return the material of the performance – on lease from its proprietor, the Rózsavölgyi firm – even after multiple urges; so Bartók took him to task in an indignant letter at the beginning of March.) – Bartók buys a reserved seat ticket for the route Rotterdam–Kranenburg (Nordrhein-Westphalia), then leaves for Switzerland.

4 February – From Basel he writes a letter to Mr and Mrs Zoltán Székely.

5 February – He writes a picture postcard to his wife and son Péter about leaving for home “day after tomorrow”.

7 February – He cashes a cheque of 1,000 dollars in Zurich, writes a letter to the Reichmusikerschaft in Germany, then leaves for home.

16 February – He hands over a phonograph and a horn to the Hungarian Ethnographic Museum. (The receiver is László Lajtha.)

18 February – Letter to Universal Edition, on the 19th to Emil Hertzka, Director of the publishing house.

He has been preparing for a concert tour and studies of folk music research in a territory new to him – in Bulgaria – at the end of February. However, this got cancelled owing to the impotence of local organisers.

27 February – He writes folk music researcher Raina Katzarova in Sofia sadly that he will not travel there, but would like to study the forwarded Bulgarian material so he is asking for appropriate language books.

28 February – He gives three private lessons.

During February his workdays at the Academy are: the 9th, 12th, 14th, 19th, 20th, 21st, 26th, 27th.

2 March – “Thomán Art Evening” at Lipótváros Casino for the benefit of István Thomán where Mária Basilides, Iván Engel and Bartók also participate among others. – He writes Universal Edition and the Waldheim-Eberle printery about the publication of the kolindas.

3 (and continued on 4) March – He writes Ernő Südy that he would arrive in Békéscsaba on the 10th.

5 March – He writes pianist Imre Deák in Pasadena mainly about publishing the kolindas himself, and that he would like them to recruit subscribers.

6 and 7 March – He writes the Waldheim-Eberle printery again.

8 March – Budapest newspapers report that Béla Bartók is recommended to become corresponding member of the Hungarian Academy of Sciences. Also recommended are Albert Szentgyörgyi, besides Emil

Haraszti whose work as a cultural critic have always been criticised strongly by Bartók.

- 9 March – At Hotel Tisza of Szeged joint concert with Mária Basilides. Programme: Stradella's *Pietà Signore*, 6 songs by Schubert, Bartók's Nos. 6 to 15. of *15 Hungarian Peasant Songs*, *Rondo No. 1, Evening in Transylvania*, *Bear Dance*, *Allegro barbaro*, 7 numbers of *20 Hungarian Folk Songs*, and 4 pieces of Kodály's *Belated Melodies*.
- 10 March – In the morning Bartók leaves Szeged for Békéscsaba where he gives an evening of sonatas with Ede Zathureczky. Programme: Brahms' Sonata in A major Op. 100, Bartók's Rhapsody No. 1, Gertler's transcription of Bartók's *Sonatina*, Debussy's Sonata, and Beethoven's *Kreutzer Sonata*.
- 13 March – Back in Budapest he asks his sister to copy programs from old Radio Newspapers, four from 1932 and one from 1933, because superficial accounts don't make clear what had been played exactly.
- 14 March – He writes Universal Edition, on the 15th Walther Schulthess, furthermore the Waldheim-Eberle printery regarding the publication of the kolindas.
- 18 March – He gets rashes and can't go out.
- 19 March – The Waldbauer String Quartet's 25-year jubilee concert at the Music Institute of Higher Education (Music Academy). Pieces of 2 composer's evenings of 1910 make up the programme: Bartók's and Kodály's first string quartets and Kodály's Sonata for Violoncello and Piano. The String Quartet, beside the original members – Imre Waldbauer, János Temesváry and Jenő Kerpely – has György Hannover on 2nd Violin. Bartók listens to the concert which is held in the absence of the ill Mr and Mrs Kodály.
- 22 March – He visits his mother and aunt, then has a meeting with publishers from Vienna.
- 25 March – On his 54th birthday he gives a lesson to his American pupil Dorothy Parrish, then keeps the anniversary in family circle, in his

mother's company.

29 March – He has a rehearsal with cellist Emanuel Feuermann whose playing he is satisfied with.

30 March – Evening of sonatas with Feuermann at the Music Institute of Higher Education (Music Academy). Programme: Beethoven's Op. 69 in A major, Kodály's Op. 4, Brahms' Op. 99 in F major, and Debussy's Sonata. – He also gives two private lessons.

During March his workdays at the Academy of Sciences are: *the 1st, 5th, 6th, 7th, 12th, 13th, 14th, 20th, 21st, 22nd, 27th.*

4, 9 and 20 April – He writes Universal Edition.

8 April – World premiere of String Quartet No. 5 in Washington by the Kolisch Quartet.

9 April – He gets a telegram from Washington after the world premiere: "The premiere of your quartet had outstanding success. Brilliant performance". He brings the magazine *Színházi Élet* (Theatre Life) praising the Feuermann concert to his mother and aunt.

18 April – He informs Karcag printer, József Kertész that he checked that part of the kolinda texts that had been made up in Karcag and will return it shortly.

24 April – The Kolisch Quartet plays String Quartet No. 5 at Radio New York. Bartók gets a telegram from Washington to try to listen to it. (In these times this was still insolvable technically and owing to time differences.)

During April his workdays at the Academy of Sciences are: *the 2nd, 5th, 6th, 9th, 10th, 11th, 12th, 17th, 23rd, 24th, 25th, 26th, 30th.*

6 May – In reply to Sándor Albrecht's inquiry he writes that he has no information about any planned Budapest performance of *Cantata profana*. At the same time asks 2 folk song booklets to be bought for him.

10 May – He writes two letters regarding the kolindas: to Universal Edition about the custody deposit and to the Waldheim-Eberle firm in Vienna about the score material they were preparing.

- 15 May – He gets rashes on his face again.
- 16 May – He gets elected corresponding member of the Hungarian Academy of Sciences with a rate of votes 24:6.
- 17 May – He gets notified of this by Secretary-General Jenő Balogh's letter No. 806/1935.
- 18 May – The international chamber music society La Sirène requests that he accept the role of Honorary President.
- 19 May – He thanks Jenő Balogh for his letter and for having been elected corresponding member.
- 20 May – In a letter he writes Mr and Mrs Zoltán Székely about having been elected corresponding member of the Academy of Sciences.
- 21 May – He brings Ernő Dohnányi's two congratulatory letters, that he has written as director and as private individual on the occasion of his election, to his mother and aunt's.
- 23 May – After another visit with his mother and aunt he gets confined to bed *between 25 and 30 May* with feverish angina.
- 31 May – He writes his son Béla about his illness on a postcard addressed to Nógrádverőce, where the young man is leading measuring practices in capacity of Professor's Assistant at the University of Polytechnic.
- During May* his workdays at the Academy of Sciences are: *the 1st, 2nd, 3rd, 7th, 8th, 9th, 13th, 14th, 16th, 17th, 21st, 22nd, 23rd.*
- 2 June – He writes a letter to Miloš Ruppeldt regarding Matica Slovenská.
- 6 June – In the course of the "Festive Weeks of June" Jenő Ormándy conducts *Transylvanian Dances*. Bartók visits his mother instead of attending the performance.
- 10 June – He writes Universal Edition before leaving Budapest for Szöllős Puszta.
- 11 June – There they are celebrating his little sister Elza's 50th birthday.
- 16 June – In Budapest Frigyes Friedl conducts *Hungarian Pictures* at a "National Concert".
- Finally the German edition of the kolinda collection is published.

“The blot of the publication is that I was forced to publish it on my own ... Universal Edition has it only on commission” – writes Bartók.

18 June – He writes Universal Edition in regard.

24 June – He asks Sándor Albrecht to recruit subscribers in Pozsony. – He also writes AKM a long letter about various settlements of accounts.

30 June – Letter to Universal Edition.

During June his workdays at the Academy of Sciences are: *the 3rd, 4th, 5th, 6th, 12th, 14th, 17th, 18th, 19th.*

2 July – He writes two letters to Sofia: to Raina Katzarova and to Pancso Vladigerov.

3 July – He writes Philaret Kolessa in Lemberg and Vinko Žganec in Zombor about the publication of his book, distribution of complimentary copies and finally professional matters. He asks for recruitment of subscribers. From Kolessa he also asks for a Ukrainian dictionary. – He asks Sándor Albrecht to forward part of the money in his care from Pozsony to Újcsorbató.

4 July – Still in Budapest, he sends invitations for subscription, this time to Western countries; in London to Edward Clark and via the Oxford University Press to Hubert J. Foss, in Pasadena (California) to Imre Deák and in Brussels to Endre Gertler upon whose request he agrees to a Belgian music society taking the name Bartók; he also writes Gertler that Universal Edition is not very keen on publishing String Quartet No. 5, and finally – with his usual pessimism – he declares that he doesn't believe he would get opportunities to play in England or Holland the following season. (As a matter of fact he had four concerts in England and two in Holland during January.)

7 July – He leaves for Újcsorbató in the Tatra mountains with his wife and son Péter, and they stay at Pension Móry. – He writes a letter to Erich Doflein the same day.

8 July – He writes the ailing Sándor Albrecht with comforting understanding that in his opinion one doesn't get down and tired by

real work but by the multitude of marginal work, correspondence, checking of deadlines, and the like.

17 July – Béla Bartók Jnr, having been dragging on without a job for more than two years, learns about a small number of jobs opening up at the Hungarian State Railways, so he asks his father by telegram to interrupt his vacation and try to help him acquire a job using his personal connections (Irén Senn, teaching at the Music Academy was the sister of Ottó Senn, President of MÁV). (During the great unemployment all through the world this was the only way for people with degrees to get employed even in Hungary.) The Bartóks end their vacation at once.

20 July – All three of them return to Budapest.

22 July – Bartók writes the Austrian Radio on the matter of his September appearance.

26 July – He sends a letter of recommendation to his former pupil Storm Bull in Norway, and writes Zoltán Székely a letter about the possibilities of their planned joint concerts in England.

31 July – His son Béla gets the job he applied for: he enters the service of the Hungarian State Railways.

1 August – From Budapest Bartók brings his son Péter to his sisters' in Szöllős Puszta where on the 2nd or 3rd Bartók gets tetanus vaccination owing to a minor injury.

5 August – Again in Budapest he sends fresh kolinda prospectuses to Endre Gertler in Brussels and promises to check the metronome numbers of String Quartet No. 2. (He did this eventually only in January.) – He informs Director of the National Széchényi Library, Imre Lukinich regarding the planned French publication of his work *Our Folk Music and Folk Music of the Neighbouring Peoples*.

6 August – He writes Universal Edition about changes in Rhapsody No. 2.

10 August – He writes József Szigeti, who would have liked to include a Bartók piece at their planned Budapest evening of sonatas, that he

doesn't play his own works in Budapest because here it hurts him especially when these are not understood. (Following 1 January 1931, Bartók's work was heard in Budapest performed by the composer indeed only in the autumn of 1936, even that was a performance with orchestral accompaniment.)

16 August – As a reaction to the tetanus vaccination received two weeks previously he gets a rash and develops a fever.

26 August – He visits his mother and aunt, then the Kodálys.

29 August – He brings his new composition *Choirs for Children's and Women's Choir for Two and Three Voices*, completed with great joy, to his mother and aunt.

30 August – He informs the editors of Radio Life that he doesn't give interviews, thus not even to them; however, he is willing to read out at the Radio his recently published article entitled *Why We Collect Folk Music?* in an extended form entitled *Why and How We Should Collect Folk Music?* for a fee of 150 pengős.

1 September – He writes a letter to Universal Edition, then visits his mother. – He writes his son Péter that the rabbits kept in the garden of the house on Csalán Road were in great danger due to a heavy rainfall, and reminds him to jot down a folk song: "... Surely you have forgotten about that folk song, that's why I call your attention to write it down complete with music score, lyrics, the whole kit and caboodle."

2 September – He brings flowers for Irma Voit's 86th birthday, then accompanies his mother to the Czecho-Slovakian consulate where – for sparing his often ailing mother – he asks that they dispense with her monthly obligatory reporting during the winter period.

5 September – On a postcard he asks Jenő Deutsch to turn the pages for his radio concert of 10 September.

6 September – He has tea at his mother and aunt's.

7 September – He writes the Austrian Radio that he plans to have his rehearsal there on the 13th.

- The Hungarian Radio is unwilling to give the fee asked on 30 August. They offer first 90 pengős, later 100 pengős.
- 9 September – Bartók calls off the performance. (On 2 December he does give the lecture after all for the required fee.) – He is rehearsing Liszt's *Danse Macabre* with Dohnányi's conducting.
- 10 September – At the Hungarian Radio he plays *Danse Macabre* in the course of "Concert Europe" transmitted by numerous foreign radio stations, organised on occasion of the Liszt Year. He receives a fee of 400 pengős for the participation.
- 12 September – He leaves for Vienna.
- 13 September – In the morning he rehearses, then in the evening he performs *Rhapsody* conducted by Oswald Kabasta at the Austrian Radio.
- 14 September – He returns home to Budapest.
- 20 September – He calls the attention of the Mayor of Szeged, József Pálffy to choir conductor of Kecskemét, Zoltán Vásárhelyi as the most suitable young musician for the recently vacated post of City Music School Director. (His recommendation was disregarded.) – For this same day the imperial German colony of Budapest had been planning a concert with the participation of the Magdeburg Madrigal Choir, also advertising Bartók's appearance in the programme, however, it was – due precisely to the organisers' national affiliation – presumably cancelled.
- 25 September – The English Radio (BBC) broadcasts an on-site transmission from Ernő Dohnányi's Budapest flat about Hungarian music life. It features Mária Basilides and Bartók who gives a longish interview and plays Liszt's *Concerto pathétique* with Ernő Dohnányi.
- 8 October – Letter sent to Universal Edition.
- 10 October – *The Wooden Prince* is performed – for the first time in South America – in Buenos Aires.
- 13 October – Bartók pays his first visit to the family of MÁV Supreme Counsellor István Simay, the future father-in-law of his son Béla.

- 14 October – Newspapers report that His Master's Voice recorded String Quartet No. 1. According to the Manchester Guardian it is the most beautiful piece of chamber music written by a contemporary composer.
- 18 October – Bartók is rehearsing at his flat for their evening of sonatas with József Szigeti who arrived later than planned because of his indisposition.
- 19 October – The rehearsal is continued. Bartók's mother listens to them on both days; on the 19th she arrives late, they restart *Kreutzer Sonata* for her sake.
- 20 October – At the evening of sonatas held at the Great Hall of the Vigadó they play Bach's G major, Schubert's Op. 137 in D major, Ravel's Sonata, and the *Kreutzer Sonata*.
- 23 October – Bartók is visited by a Berlin negotiator who wants to persuade him to perform in Germany, unsuccessfully of course.
- 25 October – He brings pretty flowers on his visit to his mother and tells her that he would come see her on Wednesdays and Fridays from now on. Yet they meet next time on Saturday.
- 2 November – He and his mother meet again because in the evening between 7:45 and 9:30 p.m. they are searching for suitable words for the translation of folk song lyrics with the aid of a German dictionary.
– He writes Miloš Ruppeldt in Pozsony that once again there is no answer from the Matica and he is worried about the possible decay of the cylinders given over to them.
- 8 November – He brings the praising reviews of the Buenos Aires performance of *The Wooden Prince* to his mother and aunt, and informs them that his concert in Schaffhausen will be on 8 December, so his son's wedding is brought forward to 1 December.
- 11 November – He writes letters to Ernst Mohr in Basel and to Václav Stepan in Prague; and he informs Mrs Fischer b. Stefánia Szalay that he estimates the work at the Academy of Sciences to last for three more years (however, it lasted longer).

- 12 and 22 November – He writes Philaret Kolessa in Lemberg regarding Ukrainian folk song collections and dictionaries.
- 26 November – Letter sent to Universal Edition.
- 27 November – He thanks Philaret Kolessa for the sent folk song publications.
- 29 November – He buys his train ticket for the route Budapest–Zurich.
- 30 November – He informs Werner Reinhart about the time of his arrival in Winterthur. – He receives letter of thanks No. 462/1935 from the Hungarian Academy of Sciences for having sent them the volume of *kolindas*.
- 1 December – Wedding of Béla Bartók Jnr and Judith Simay. Afterwards Bartók attends the family gathering at the Simay family's, and in the evening he visits his mother and aunt. His son Béla moves into his new flat at 90 Szondy Street.
- 2 December – Bartók gives his lecture at Radio Budapest, entitled *Why and How We Should Collect Folk Music?*, called off in September.
- 3 December – Before leaving Budapest he writes musicologist Adolf Chybiński in Lemberg, among other things about having been attacked in Poland because of an earlier article of his on Chopin – according to which Chopin hadn't known real Polish peasant music –, although his recent researches also prove that he had been right. Regarding the Slovakian collection having being dragged on for years he writes: "Matica Slovenska is a disorderly, confused and contractbreacher set!" – In the evening he leaves for Vienna and spends the night there.
- 4 December – He proceeds towards Zurich on 3rd Class. Aboard the train he writes 10 letters in four languages, among which from Innsbruck to his mother and aunt in Budapest and to Sándor Albrecht in Pozsony about making further appearances abroad that season only in Holland and England. (He had one more concert in Temesvár in the spring. He also got an invitation to the Soviet Union with a very high fee, but

he could not accept it seen that he wouldn't have been able to spend the money.) – In Zurich he meets impresario Walter Schulthess, then proceeds to Winterthur where he stays at the Werner Reinharts'.

5 December – From Winterthur he writes his mother and aunt and his wife about, among other things, Scherchen's "fantastic" plan: "he would produce the mandarin in a puppet theatre with music recorded on a gramophone record". He has rehearsals in the evening in Winterthur, in the morning of 6 December in Schaffhausen, then in the evening he plays Piano Concerto No. 2 at the Schaffhausen Musik-Collegium with the local Town Orchestra conducted by Oskar Disler.

7 December – He has a day off, so despite having had a temperature the previous evening he views the town.

8 December – At a Schaffhausen matinee beside pieces of old Italian masters he plays Kodály's and his own. He leaves for home with a cold.

10 December – From Budapest he sends the contract for his January appearances to the Music Department of the BBC.

Two magazines, *Apollo* and *Nyugat* both want to publish his article entitled *Folk Music Collecting*.

12 December – He informs editor of *Apollo* István Gál that the article is ready.

14 December – He informs Mrs Babits b. Sophie Török that he handed over the article to *Apollo* but he is willing to write another one for *Nyugat*. (Then at the beginning of 1936 both articles were duly published; the title of the piece of writing carried in the *Nyugat* is *Ferenc Liszt*.) – He writes the BBC again about details of the January concert.

16 December – He writes his son Béla that he is not feeling well, he has got rashes again, so he will go see them later then planned.

Around this time a new and last possibility opened up for Bartók for doing what he loved most, local folk song collecting. Ankara University Professor László Rásonyi suggested him to take part in a tour of collecting and lecturing in Turkey.

18 December – Bartók replies even to the most minute particulars of Professor Rásonyi's detailed suggestion of 1 December.

20 December – Although his rashes haven't yet ceased completely, he already visits his mother and aunt.

21 December – He goes to see his son Béla and his wife, then writes Andor Schulhof, organiser of his subsequent American tours.

23 December – He sends the copy of his Serbian collection to Vinko Žganec asking for some information concerning hardly distinguishable lyrics.

24 December – He goes on a Christmas visit to his mother and aunt with his two sons and his daughter-in-law.

The Christmas newspapers report that the Greguss Prize for the year 1935 got awarded to Bartók for *Suite No. 1* written in 1905 by the decision of the Kisfaludy Society of Budapest. The decision went against the rules because the award should have been the due of an outstanding creation of recent years.

29 December – Bartók refuses the award in a letter of biting tone: "...much better, far more mature works were also presented in Hungary in the period of 1929–1934, like 'Transylvanian Spinning Room' or 'Dances of Galánta' ... If someone cannot even decide ... which works can be considered chronologically, how on earth could they judge the valour of the works..." He sends the copy of this letter to music critic of *Népszava* Sándor Jemnitz. – His rashes still haven't gone away, so he turns to a doctor, Dr. Rothmann.

30 December – He is very upset when he talks about the Greguss Prize at his mother and aunt's.

31 December – He buys his train ticket for the route Budapest–Köln–Elten.

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- 1 January – He goes on a farewell visit to his mother and aunt.
- 2 January – He writes class secretary of the Hungarian Academy of Sciences, József Szinnyi (from Budapest) that he would like to give his inaugural address on 3 February. – He leaves in the afternoon and on 3 January arrives in Utrecht via Vienna.
- 4 January – In Utrecht orchestral rehearsal of Piano Concerto No. 2.
- 5 January – In a long letter from London he gives an account to his wife. He also reassures her: “My skin is all right for the time being”.
- 6 January – He rehearses in London.
- 7 January – In Queen’s Hall of London, at the Hungarian concert of the BBC he plays Piano Concerto No. 2 conducted by Sir Henry J. Wood, then a *Rondo* and *Bear Dance*. “...good orchestra, good conductor” – he writes his mother and aunt. – He writes his son Péter that he has seen about one-thousand-two-hundred-year-old small porcelain and clay animals at a Chinese exhibition.
- 8 January – Taking the first flight of his life he travels from London to Rotterdam by the aeroplane “Papegaai” (Parrot) of KLM. The trip is a great experience for him – of course –, he writes about it already on board to his mother and aunt.
- He proceeds from Rotterdam to Utrecht where they perform Piano Concerto No. 2 at the Tivoli, Willem van Otterloo conducting.
- 9 January – From Utrecht he takes a car to Hilversum where at a radio concert he plays piano pieces of Kodály and Bartók. They make a gramophone recording of some of his speech. In the evening he returns to Utrecht by car.
- 10 January – From Utrecht he writes his mother and aunt and his wife that it was quite a good performance with lots of applause; and he writes his daughter-in-law about his flight with unabated enthusiasm. – In the evening he travels to his accommodation in Santpoort.

- 11 January – The Hungarian radio newspaper *Antenna* reports Bartók's great success at Radio London, and remarks: how peculiar that the Hungarian Radio lets Kodály and Bartók put in a word so rarely. "Is nobody a prophet at their own radio?"
- 13 January – In Santpoort he writes several postcards: to his mother and aunt, to Universal Edition, to Etelka Freund, to the English Radio.
- 14 January – He leaves Santpoort for Birmingham. He stays at Queens Hotel.
- 15 January – He writes his son Péter that the previous day he traveled "on a quite tumbling sea" but unlike other passengers he wasn't bothered by this, even had himself a snack.
- 16 January – He leaves Birmingham for Liverpool. Still aboard the train he writes a letter to his mother, with congratulations on her birthday of the same day. From Liverpool he writes his subsequent program in England to the English Radio. – At Rushworth Hall of Liverpool, at the evening of sonatas with Zoltán Székely they play Mozart's Sonata in A major, Bartók's Sonata for Violin and Piano No. 2, Rhapsody No. 1, Székely's transcription of *Rumanian Folk Dances*, and Ravel's Sonata.
- 17 January – Early in the morning he returns from Liverpool to Birmingham where they rehearse Piano Concerto No. 2 until noon. – He writes his son Béla that he would like to be at home already, he is fed up with this gypsy life. – In Birmingham, in the evening he plays Piano Concerto No. 2 with the BBC Midland Orchestra conducted by Leslie Heward.
- 18 January – He writes his mother and aunt that the following concert planned for Holland got cancelled. – He writes the Amsterdam University Library regarding the volume of kolindas. – In the evening the Radio repeats the transmission of the previous day's concert.
- 19 January – He arrives in London and stays at 7 Sydney place with the Duncan R. Wilsons.
- 20 January – He leaves London for home via Harwich.

22 January – He arrives in Budapest. He is satisfied with the proceeds of the trip.

28 January – He visits his mother and aunt, then has dinner at the Kodálys, they chat until midnight.

29 January – Letter to Universal Edition. – Dezső Szabó's statement is published about the refusal of the Greguss Prize: "The great music poet did exactly, letter by letter, what should have already been done".

30 January – He gives a piano lesson in his home to Emilia Nirschy, who then brings him to the widowed Mrs Béla Bartók's by car.

31 January – He sends Endre Gertler in Brussels the tempo adjustments for String Quartet No. 2, promised already in August.

During the year of the 50th anniversary of Ferenc Liszt's passing, even more commemorations and lectures were delivered than usual; of these Bartók – who considered Liszt his exemplar in many respects – took a considerable part.

3 February – In the afternoon he delivers his inaugural address entitled *Liszt Problems* at the Hungarian Academy of Sciences; and in the evening at the Opera House of Budapest, at the Liszt concert of the Journalists' Sanatorium Society he plays *Danse Macabre* with the Philharmonic Orchestra conducted by Ernő Dohnányi. According to effusive newspaper reviews: "Rapt devotional silence was arching above the auditorium at the magically beautiful meeting of these three Hungarian geniuses".

4 February – He takes the certificate attesting his membership of the Hungarian Academy of Sciences to his mother and aunt's.

6 February – He writes Raina Katzarova in Sofia, then goes to visit a family of acquaintances where the Végh-Palotai Quartet play String Quartet No. 5.

7 and 13 February – He visits his mother and aunt.

14 February – Sonata for Violin and Piano is performed in Pittsburgh by Francis Arányi and Henry Harris.

- 16 February – Bartók sends his reply to Jenő Takács in Cairo regarding his questions about folk songs. – He informs István Gál that his article entitled *Why and How We Should Collect Folk Music?*, handed over in December, must be published by the end of February due to legal reasons.
- 17 February – He writes Sándor Jemnitz, furthermore Universal Edition about the filming rights of *The Miraculous Mandarin* and some alterations of String Quartet No. 5. – In the afternoon he has a rehearsal with the Orchestra of the Capital, then goes to his mother and aunt's where he is working on Bulgarian folk songs.
- 18 February – The Committee of Popular Culture of Capital Budapest organises a festive Liszt concert during the Liszt Year for the benefit of the Liszt scholarship fund. Bartók plays *Danse Macabre* conducted by Viktor Vaszy as No. 4 in the programme.
- 23 February – He resends to István Gál the proof sheet of his article prepared for the periodical *Apollo*. – In the afternoon he visits his son Béla.
- 25 February – He tells his mother that he got an order for a trio from England. (It was not written eventually.) – He makes inquiries at Universal Edition regarding the South American royalties of *The Wooden Prince* in connection with the performance already having taken place in Buenos Aires and the ones being planned for Montevideo and Rio de Janeiro; on the 26th he writes the publishers again.
- 27 February – At the Budapest City Theatre, in his piano evening Edwin Fischer performs Bach's Concerto for Two Pianos in C minor with Bartók as second piece in the programme. Bartók plays the 1st piano part. They repeat the first movement.
- 28 February – He brings reviews of the previous day to his mother and aunt, and has lunch with them.
- 3 March – At the Music Institute of Higher Education (Music Academy)

second piece of the chamber music evening of the New Hungarian String Quartet (Végh–Halmos–Koromzay–Palotai) is the Budapest premiere of Bartók's String Quartet No. 5. Bartók, there present, receives highly enthusiastic celebration.

16 and 21 March – He writes Universal Edition on the matter of the corrections of String Quartet No. 5.

30 March – He donates 500 pengős for phonograph recordings of folk music to the Friends of the Hungarian National Museum. Receiver is Dénes Bartha.

12 April – Letter to Universal Edition.

15 April – He works at the Academy of Sciences, then visits his mother and aunt.

16 April – He replies László Rásonyi in Ankara about the date of his planned trip to Turkey and other plans concerning the country.

His family problems abound at this time. His mother's health deteriorated considerably in her 80th year. Her medical treatment and nursing caused a lot of worries.

17 April – He writes a longish letter about this together with his wife to his sister; at the same time he inquires about the András Péter Grammar School of Szeghalom (Békés county) in their vicinity, because their son Péter met difficulties at the Budapest Model Grammar School and he wished to enroll him somewhere else. (This plan didn't come true; he frequented the Budapest Lutheran Grammar School for a short time, later the Calvinist one of Sárospatak.)

22 April – Béla Bartók and Ernő Dohnányi's concert for two pianos at the Music Institute of Higher Education (Music Academy). Their programme is: Bach's Concerto in C major, Mozart's D major, Brahms' Sonata in F minor, and Liszt's *Concerto pathétique*.

24 April – He sends his scheme of the Turkish field trip to Turkish specialist University Professor Gyula Németh for being forwarded to the Secretary-General of the Academy of Sciences.

27 April – He brings the reviews of the concert on the 22nd to his mother, and writes a letter to Universal Edition.

His connections with Romanian official and other circles get gradually aggravated. Owing to this he hasn't had concerts in Romania in the last two years.

2 May – Yet he is invited for a single appearance one last time: he gives an evening of sonatas with Ede Zathureczky at City Theatre of Temesvár. They play Mozart's Sonata in A major, *Kreutzer Sonata*, one of Bartók's Violin Rhapsodies, and Gertler's transcription of *Sonatina*. Bartók's solo programme is: *Rondo No. 1, Evening in Transylvania, Bear Dance, Allegro barbaro*, and some numbers from *15 Hungarian Peasant Songs*. – He stays at Hotel Central.

3 May – He leaves Temesvár for Budapest. – He would not set foot in Transylvania or Romania ever again.

10 May – He gets elected honorary president of the National League of Hungarian Singing Associations under No. 667/1936.

11 May – In the hall of the Tisza College of Kecskemét, concert of the City Choral Society conducted by Zoltán Vásárhelyi, its programme also containing the premiere of 3 numbers of *Hungarian Folk Songs* for mixed choir written in 1930 and Kodály's ballad *Anna Molnár*. Bartók plays *Suite, Bear Dance, Evening in Transylvania*, and *Allegro barbaro*, then Ede Zathureczky joins him in Rhapsody No. 1, *Kreutzer Sonata* and some pieces of For Children in Tivadar Országh's transcription entitled *Hungarian Folk Songs*.

14 May – In Budapest the Kolisch Quartet play String Quartet No. 5. Bartók presumably attended the concert.

16 May – In the Budapest office of the Rózsavölgyi and Co. firm he is negotiating the termination of the contract of 27 December 1928 concerning mechanical rights.

18 May – In Vienna, in the afternoon he gives a radio lecture entitled *Hungarian Folk Music*. – In the evening the Austro-Hungarian

Society of Vienna gives a concert at the Musikvereinsaal. Following the opening speech of Hungarian ambassador Lajos Rudnay, the Budapest Philharmonic Orchestra conducted by Ernő Dohnányi plays pieces of Beethoven, Brahms, and Jenő Zádor, afterwards Liszt's *Danse Macabre* with Bartók's participation, then Vienna premiere of *The Miraculous Mandarin-Suite*, and finally *Rákóczi March*. The concert was also attended by Austrian Chancellor Schuschnigg, Emil Sauer, Ferenc Lehár, Piroska Anday, and many more prominent musicians; according to reviews, after Bartók's success even Austrian pianists will add the Liszt opus to their repertoire; the *Mandarin Suite* also had great success with the conservative audience of Vienna.

Still in Vienna, he writes a letter to Mr and Mrs Zoltán Székely.

31 May and 2 June – Bartók visits his ailing mother who wants to return part of the sum received for medical expenses that Bartók doesn't accept.

Between 2 and 4 June – Bartók also attends one of the Budapest "Book Days": he gives autographs in one of the book tents.

3 June – In a letter he is complaining to Zoltán Székely about most of the concert plans in England having failed.

7 June – Start of the Budapest session of the Intellectual Collaboration Committee of the League of Nations.

8 June – Bartók is among the ones attending the luncheon at Hotel Gellért and on the 9th the meeting presided by Paul Valéry.

11 June – He sends his good wishes for his sister's birthday.

12 June – Closing day of the session of the Committee. On this same day he writes a letter to Zoltán Székely where, among other things, he reminds him not to forget that he is supposed to bring the Debussy and Ravel piano parts to their concert.

15 June – He writes Pancho Vladigerov about a plan of an end of October concert in Sofia. (This is also cancelled – Bartók never performed in Bulgaria.)

- 16 *June* – He pays in his home insurance, buys a train ticket for the route Buchs–Bern, and goes on a farewell visit to his mother and aunt.
- 17 *June* – He leaves for Bern. From there he writes Mrs Müller-Widmann in Basel that he cannot accept their invitation for the time being. – He writes Basel musicologist Ernst Mohr concerning the volume of *kolindas*.
- 18 *June* – From Bern he writes Endre Gertler in Brussels that his next year Belgium appearance is uncertain as yet, but sends him a draft of a programme nevertheless. – He gives an account to his mother and aunt about his journey and about expecting Zoltán Székely in the evening.
- 19 *June* – At the Swiss Aleman Radio joint concert with Zoltán Székely. Then he leaves for a few days' rest in Braunwald (Glarus), staying at the Kurhaus Rubschen.
- 21 *June* – He writes his mother from Braunwald, inviting her to come and stay with them for at least a week after his return home.
- 23 *June* – He writes that the weather turned rainy.
- 25 *June* – Although taking an excursion to the Oberblegisee, he already sends notice that he is returning home earlier owing to bad weather, and will go to the Tatra mountains instead.
- 26 *June* – In his letter he invites his sister to come to Budapest on his expenses to make their decreasingly mobile mother's stay at Csalán Road possible.
- 27 *June* – Before leaving Braunwald he writes Paul Sacher about his ideas concerning the Basel Chamber Orchestra's order of a piece for string orchestra.
- 28 *June* – He leaves for home.
- 29 *June* – In the morning he arrives in Budapest. He visits his mother the same day and also on the next.
- 30 *June* – He writes his sister in Szöllős: he is glad that she can come to Budapest and hopes thus to be able to bring his mother to Csalán

Road in the weekend, although they would have already left by then.

1 July – He travels to Ótátrafüred with his wife and they stay at the Holtzmann boarding house. He writes their address to his mother at once.

3 July – He goes on an excursion to the Five Lakes on his own.

4 and 6 July (this last with a mistaken date of 6 June) – He writes his mother more postcards, and acknowledges sadly that she didn't go to Csalán Road after all. Following a minor angina, Bartók takes an excursion already *on the 6th* towards the Tarajka.

In the meanwhile he is studying the Turkish language diligently in preparation for his journey to Turkey.

9 July – He writes Sándor Albrecht from Ótátrafüred about the poor health of both his mother and his wife and his many worries in regard, then travels home to Budapest.

10 July – Once in Budapest he writes notation instructions to his co-worker Jenő Deutsch, and visits his mother.

12 July – He finds her rather weak which he writes his sister about at once and calls her to Budapest again.

13 July – He receives the decree No. 12475/1936-III of the Minister of Religion and Public Education (Bálint Hóman) by which he is reclassified to Group A of the 5th pay rank as from 1 July 1936. The Music Institute of Higher Education (Music Academy) notifies him in regard on 20 July under No. 882/1936. – He writes Universal Edition about the correction of String Quartet No. 5.

14 July – He writes his sister that he found his mother in a better state that day. – He thanks Cairo music researcher Brigitte Schiffer-Oelsner for having written her dissertation about his Arabian collecting. – He sends data concerning the date of origin of his compositions to István Lakatos in Kolozsvár. He also writes Adriano Lualdi – regarding the open air performance of *Suite No. 1* –, Andor Schulhof and the Musikdirektion of Baden-Baden.

15 July – He writes President of Halk Evi (a culture organisation spread throughout Turkey) Ferit Celâl Güven in Ankara about the detailed plan of his Turkish tour complete with dates and programmes. – He writes a letter to his son Péter. – He visits his mother daily by now. This time he goes to the Kodály's afterwards.

Between 17 and 19 July he writes a letter to his son Péter.

20 July – The widowed Mrs Béla Bartók writes a letter to her daughter, Bartók adding a few sentences in Turkish with a little enclosure of a vocabulary in jest.

23 July – Bartók gets visited by Mrs Schulthess b. Stefi Geyer, he shows her his records of folk music.

24 July – Letter to Universal Edition.

25 July – He informs Ernő Südy that he can undertake a concert in Békéscsaba in December.

29 July – He sends a letter to his son Péter for his birthday on the 31st, also reporting on the reproduction of the rabbits reared in the garden: "... there are 9 small rabbits, they are one octave long and all spitting images of each other. ...".

5 August – He writes a letter to his son Péter.

16 August – He calls Tibor Serly for a meeting in the "horseshoe" hall of the Hungarian Academy of Sciences for one of the following days.

19 August – He informs his son Béla that he will go to see him *on the 22nd*.

21 August – He writes about the preparations for the Turkish journey and the difficulties of studying the language to László Rásonyi who is spending his vacation in Mátrafüred, and asks him to visit him in Pest where he can be found, except for the 28th.

23 and 25 August – He calls Jenő Deutsch by postcard to the Academy of Sciences *for the 26th*.

29 August – He works at the Academy of Sciences.

31 August – He writes Paul Sacher about the rhythmic and performance

peculiarities of the basically complete *Music for Strings, Percussions and Celesta*.

1 September – Letter to Universal Edition.

2 September – Ceremonial concert conducted by Jenő Ormándy at the City Theatre on the 250th anniversary of recapturing the Buda fortress from the Turks. Fourth in the programme *Rhapsody* is played by Bartók. Since 1 January 1931, meaning after nearly 6 years, this is the first occasion that he performs his own composition in Budapest. – After the concert he visits his son Béla, then notifies his mother and aunt that he would stay home for two days because he caught a cold.

4 September – The Hungarian Academy of Sciences puts on record under No. 260/1936, that the manuscript of the volume of kolindas, deposited with them in 1935, will be at Bartók's disposition at all times.

10 September – He writes Universal Edition.

12 September – He sends pages 1 to 20 of the manuscript of *Music* with instructions concerning the engraving to the publishers.

17 September – He visits his mother and aunt, and works at the Academy of Sciences. – Dorothy Parrish from America and Ilonka Magyar of Pozsony apply again to become his private pupils.

18 September – He calls Jenő Deutsch to his home *for the 20th*. – On this day and *on 20 September* he writes Universal Edition again on the matter of String Quartet No. 5.

25 September – Letter sent to Paul Sacher in Basel about having concluded the contract for *Music* with Universal Edition.

26 September – Letter sent to Universal Edition in Vienna, one to Ernő Südy in Békéscsaba regarding the December concert, one to Antonia Kossar in Amsterdam about the Western European concert tour planned for end of January. (Mrs Kossar b. Antonia Maier's concert bureau is Bartók's agent in Western Europe since 1935; her handling of matters is cumbersome and slow, which costs Bartók lots of annoyance and extra correspondence.) – He sends 4 copies of his debate *Gypsy Music?*

Hungarian Music? written in 1931 to Sándor Jemnitz who plans to publish this written work in foreign languages; in his accompanying letter Bartók expresses his doubt whether it would suit foreigners, at any rate he asks that they leave out the clause attacking Hungarian musicians “because these home problems and misery of ours are not meant for the eyes of people of foreign countries”.

The performance of *Cantata profana* is being prepared also in Budapest with a delay of six years. Endre Rösler, who sings the tenor solo, asks through Hugó Kelen's mediation for the facilitation of 2 bars positioned very high.

28 September - Bartók refuses this on his postcard written to Hugó Kelen. (Yet later he facilitated the part which was delivered accordingly at the Hungarian premiere.)

30 September – He lets the Pritomnost Music Society of Prague know that he is willing to write for them an article dealing with folk music, but asks that they obtain a permit for his evening of sonatas with Ede Zathureczky planned for Kassa, because recently the Czecho-Slovakian authorities issue such permits only on a basis of exchange: “They want to follow the same principle as when trading pigs, ... but for this ... I am not game”. (He didn't get the permit and never performed in Czecho-Slovakia again; the article didn't get written either.) – Preparations for the Turkish trip are underway. Bartók informs Halk Evi of a recent, detailed itinerary and programme offer.

2 October – He writes a letter to Universal Edition concerning the delay in preparations for publishing *Music*; he also sends the copy of this letter to Paul Sacher in Basel for further consultation.

3 October – He obtains the indorsement (No. 12817/1-1936) of the Hungarian Ministry of Foreign Affairs to send the phonograph and the cylinders to Ankara by courier. (But as this would have meant considerable expenses, Bartók carried the phonograph himself in the end.)

- 6 October – The Capital's Committee of the People's Culture organises a Vigilia literary soirée at the Music Institute of Higher Education (Music Academy). Ninth number of the programme is Debussy's Sonata for Violin and Piano played by Bartók and Zathureczky.
- 9 October – His son Béla moves to Kaposvár, his new workplace, with his wife.
- 13 October – Bartók informs László Rásonyi that he finally sent the text of his lectures to Ankara. He is greatly worried by the tardiness of the Turks which puts his trip in jeopardy. He is inquiring about the Turkish situation.
- 14 October – He plays Bach's Partita in G major and 5 pieces by Kodály at a Budapest Radio performance for a fee of 300 pengős.
- 16 October – He writes the Moscow Philharmonics and on 17 October Constantin Brăiloiu.
- 17 October – In a letter he writes Zoltán Székely among other things of a Basel commission that "... was for string orchestra + some other instruments." (The request referred to the piece entitled *Music for Strings, Percussions and Celesta*.)
- 18 October – On the occasion of Ferenc Liszt's approaching birthday, a concert is organised at which Béla Bartók and Ernő Dohnányi perform *Concerto pathétique* for two pianos.
- 21 October – Bartók writes flustered to László Rásonyi in Ankara that he still hasn't received the tickets and the advance, thus his trip became uncertain. – He objects to the printing process of *Music* dragging on at Universal Edition; on the 23rd he writes the publishers again.
- 26 October – He plays Bach's Piano Concerto in A major and Mozart's Rondo at a Philharmonic concert conducted by Ernő Dohnányi and also broadcast by the Radio. His fee is 500 pengős.
- 27 October – He receives his Turkish train ticket, and informs László Rásonyi of his arrival in Istanbul on the 2nd. – He asks his pupil Mrs Szabó b. Rózsi Venetianer living in Ankara for her assistance at his lectures.

- 28 October – He goes to the Turkish Embassy where they don't hand out his visa.
- 29 October – He writes the embassy a forceful letter. – He returns part of the correction of *Music* to Universal Edition complaining about the noteheads being too small. – In the evening, first performance of the revival of *Bluebeard's Castle* conducted by Sergio Failoni, Bartók attending.
- 31 October – He also returns the correction of the 3rd movement of *Music* to Universal. – He writes the final programme plan of his Békéscsaba concert to Ernő Südy, – He writes a letter to Paul Sacher in Basel, then leaves on his Turkish trip.
- 2 November – He arrives in Istanbul in the morning. He stays at the English Consul-General Hough's. – From here he writes George Oprescu in Bucharest about the campaign against him initiated already in February, driven mainly by a Romanian University Professor, Coriolan Petranu.
- 3 November – He looks at the phonogram collection of the Istanbul Conservatoire.
- 4 November – From Istanbul he writes his wife: "I am not encouraged regarding the work planned in the villages; as if they said – it's not worthwhile going there! (Just like in our country.)". – In the evening he leaves Istanbul.
- 5 November – He arrives in Ankara where he gives a lecture in the evening.
- 7 November – In Ankara concert conducted by Ernst Praetorius. Programme: Kodály's *Dances of Marosszék*, Liszt's *Dance Macabre*, Bartók's *Rhapsody*, and *Hungarian Pictures*.
- 9 November – Another lecture in Ankara. – Hungarian premiere of *Cantata profana* conducted by Ernő Dohnányi in Budapest, that Bartók manages to listen to on the radio.
- 10 November – He gives a lecture and writes his wife about the performance of the *Cantata*: "...grave mistakes of tempo happened ..."

- 14, 16 and 18 November – He writes his mother and aunt, *on the 15th* his sister, Sándor Albrecht and Mrs Müller-Widmann.
- 15 November – He writes Zoltán Székely a picture postcard from the “Légatron de Hongrie” (Hungarian Embassy) of Ankara with humour: “... Here I am in the very middle of Asia Minor, and I warn you not to come here for a concert tour, because here foreigners are supposed to pay in 90% of their honorarium. Of course this doesn’t apply to me because I – don’t get any honorarium...”. – He thanks Mrs Müller-Widmann for her invite and accepts it on a postcard depicting the airport of Ankara, expressing his hope that his wife can accompany him.
- 16 November – He listens to folk songs in Ankara.
- 17 November – They repeat the concert of 7 November.
- 18 November – He writes János Busiția joyfully that he managed again to collect with phonograph for the first time since 1917 (he had still collected in 1918). – In the evening he gives a concert at the Hungarian Embassy. Programme: two numbers of *15 Hungarian Peasant Songs*, *Sonatina*, *Rumanian Folk Dances*, *Rondo No. 1*, *Evening in Transylvania*, *Bear Dance*, *Dirge No. 1*, *Allegro barbaro*, Kodály’s *Transylvanian Lament* and *Epitaph*. – In the evening he leaves for the Anatolian Adana (Seyhan) with Turkish ethnomusicologist Ahmed Adnan Saygun.
- 19 November – In Adana “work starts with people called in from a village” and still continues *on the 20th*.
- 21 November – Already in seaside Mersin, he writes his sister and his wife that he will leave the next day for a camp of nomads.
- 22 November – In the afternoon he arrives in Osmaniye where he collects in the house of Ali Bekir Oğlu Bekir. – He is occupied with *Music* even here: he writes Universal Edition about the correction of the 3rd movement.
- 23 November – He is collecting in ardak, *on the 24th* (in the rain) in Tüysüz and Toprakkale.

- 25 November – Again in Adana, he writes Storm Bull in Chicago about having made Universal Edition send him music score materials. – To Zoltán Székely he writes on a picture postcard: "... Yesterday I was with nomads, nomads sojourning under real tents, with herds of camels, etc. ... chair, table, bed and such unnecessary tools are unknown to them...".
- 27 November – In Ankara he buys his train ticket for the route Ankara–Haydarpasa.
- Around 29 November – He arrives home from Turkey.
- 1 December – He visits his mother and aunt with accounts of his Turkish trip.
- 2 December – Letter to Andor Schulhof, also to Paul Sacher in Basel about the tempo of the 4th movement of *Music*.
- 3 December – He writes the time of his arrival in Békéscsaba to Ernő Südy.
- 6 December – At noon he arrives in Békéscsaba with Mária Basilides. In the evening at the concert of the Auróra Circle Bartók plays *The Night's Music* and *Petite Suite* (premiere); Mária Basilides sings 3 songs of Liszt, 4 of Mussorgsky, folk song adaptations by Kodály (4) and Bartók (7) accompanied by Bartók.
- 10 December – Bartók concert held at the Capital's Vigadó organised by the Capital's Committee on People's Cultures and the Ferenc Liszt National Association. The Capital's Orchestra performs *Two Pictures* conducted by Viktor Vaszy, *Cantata profana* with the participation of the Palestrina Choir, Imre Hámory and Endre Rösler, *Rhapsody* with Bartók's solo, finally *Suite No. 1*.
- 11 December – Bartók visits his mother and aunt, and writes a letter to the Musikdirektion of Baden-Baden about the planned performance of *Music*.
- 12 December – He travels to Lemberg (Lvov at the time the original book was written, Lviv at present).
- 14 December – At Radio Lemberg he plays pieces by Bartók and Kodály.

15 December – In the Lemberg Great Theatre he plays Piano Concerto No. 2 at the evening of the Warsaw Symphonics conducted by Henrik Pensis of Luxembourg.

18 December – Back in Budapest he writes Jenő Deutsch.

19 December – He visits the Kodály's.

The plot of the house on Csalán Road got divided and renumbered. Bartók's address changes from 27 to 29 Csalán Road.

22 December – He notifies Universal Edition about this change, letting them know at the same time the final title of *Music for Strings, Percussions and Celesta*. – At noon he goes to the Emilia Nirschy's, then to his mother's. From there he writes Constantin Briloiu in Bucharest, and sends his birthday good wishes for 25 December to his daughter-in-law in Kaposvár.

24 December – He brings a Christmas tree and a big photograph for his mother and aunt.

25 December – In the afternoon he visits the Kodály's, then has dinner at his mother and aunt's.

26 December – He sends 2 new violoncello parts for the material of *Music* to Universal Edition.

29 December – He gives four private lessons, then goes to his mother and aunt, taking along Kodály's article that greets the publication of the children's and female choirs, starting like this: "The Hungarian child doesn't yet know that in 1936 they got a Christmas present with a lifelong impact".

During the month of December he gets elected perpetual honorary member of the Ferenc Liszt National Association.

31 December – He sends detailed substitutions, corrections, performing instructions regarding the performance of *Music* to Paul Sacher, and visits his mother and aunt. – He reaches an agreement with the publishers *Magyar Kórus* (Hungarian Choir) about the publication of *Choirs for Two and Three Voices*.

1937

- 2 January – He informs Ahmed Adnan Saygun about having started making notes of the Turkish recordings and having negotiated recording them on disc. In a letter to Zoltán Székely he writes among other things: "... I will probably arrive in Amsterdam on the evening of the 24th, so I can attend your concert of the 25th..." (he indeed attended the concert).
- 8 January – He gives a private lesson to Ilonka Magyar. – Writes Universal Edition. – Gives an account of the experiences of his Turkish collecting to Turkish language teacher János Bán of Pécs. – Gives permission to the General Editor of Hungarian Quarterly, József Balogh for the English publication of his lecture on the Turkish trip. – Informs Mrs Müller-Widmann about the date of his planned trip to Basel.
- 11 January – Lecture given at Radio Budapest entitled *Folk Song Collecting in Turkey*, for a fee of 150 pengős.
- 12 January – Letter sent to Universal Edition, and another one to Zoltán Székely to whom he sends the English text of the programme for their planned London concert.
- 13 January – In the Small Hall of the Music Institute of Higher Education (Music Academy) he gives a lecture entitled *The Machine Music*, organised by the Capital's Committee on People's Cultures.
- 14 January – He writes Ahmed Adnan Saygun concerning the Turkish collection.
- 16 January – He visits his mother on her 80th birthday. – He informs Ilonka Magyar of Pozsony that he can see her for a private lesson only after 16 February.
- 17 January – In Szeged he plays *Rhapsody* at a Sunday matinee conducted by Ferenc Fricsay.
- 18 January – He travels to Basel on 3rd class. "I kept on writing during the

train ride, I completed a short article for a Prague music paper, then two-thirds of the Amsterdam lecture” – he writes.

19 January – He arrives in Basel; he stays with the Müller-Widmanns at 16 Fringeli Str.

20 January – He attends the rehearsal of *Music*. “It promises to go quite well” – he writes his mother and aunt.

21 January – He goes to see the “constructive” exhibition of the László Moholy-Nagys: “well, are there strange and stranger things!”. – In the evening: world premiere of *Music for Strings, Percussions and Celesta* conducted by Paul Sacher. The last movement got repeated. According to Bartók: “They did quite a good job, they did their best, the conductor was skillful”.

22 January – He gives an account of the world premiere to his mother and aunt, on the 23rd to his wife, as well as confirming on a postcard to Zoltán Székely his arrival in Amsterdam on the 24th and their meeting at his concert in the evening of the 25th; furthermore, he mentions that his lecture planned for the 26th got postponed to the 29th.

24 January – He leaves Basel for Amsterdam from where he writes Andor Schulhof and – concerning the performance of *Music* – the Musikdirektion of Baden-Baden.

25 January – In Amsterdam, at Zoltán Székely and Géza Frid’s sonata evening he listens to the performance of Rhapsody No. 2. – He writes his further itinerary to his wife and next day to his mother.

28 January – He plays *Petite Suite*, *The Night’s Music*, *Kolindas*, *Rondo*, and three numbers of 9 *Small Piano Pieces* at Radio Hilversum. – He reminds Zoltán Székely on a short postcard: “... don’t forget the ‘10 easy...’ and Allegro Barbaro...” (he had to bring the piano scores).

29 January – In Amsterdam he gives a lecture entitled *Research of Folk Songs in Eastern Europe*. – He writes Universal Edition and his mother.

30 January – He leaves Amsterdam for Paris with Zoltán Székely. The programme of his radio concert: *Bear Dance*, *Evening in Transylvania*,

Allegro barbaro, *Rondo No. 1*, and *Sonata for Violin and Piano No. 2* with Zoltán Székely. "...I haven't yet seen such dereliction anywhere as at the Paris Radio" – he writes his wife. Even their surnames got mixed up.

31 January – He leaves Paris for Brussels with Zoltán Székely.

2 February – Rehearsal at the Brussels Radio: "the orchestra is first class, the conductor (André) extremely skillful, untiringly conscientious"; "the sound of the wind instruments is practically caressing the ear".

3 February – In a letter he thanks Paul Sacher for having sent him the recording of one of his works as a surprise.

In the evening at the Belgian Radio Bartók concert of one hour and a half conducted by Franz André. Bartók's short presentation of folk music in French (from a phonograph record) is followed by part 1 in the French broadcast: *Dance Suite* and *Piano Concerto No. 2* with Bartók's participation; part 2 in the Flemish broadcast: *Village Scenes*, *Rhapsody No. 2* with Zoltán Székely's participation, *The Miraculous Mandarin-Suite*. – Bartók gives an enthusiastic account of the concert the very same day to Sándor Albrecht and to Mrs Müller-Widmann: "I found great joy in the (horribly difficult) 'Village Scenes' and the 2nd Rhaps., because I have never yet heard these two pieces well performed".

4 February – He leaves Brussels for London with the Székelys. He stays with the Duncan Wilsons at 7 Sydney Place. – At a radio concert in the evening he plays *Petite Suite*, *The Night's Music*, *Menuetto*, and *Rondo No. 3*, then his *Sonata for Violin and Piano No. 2* with Zoltán Székely.

7 February – He writes his mother and aunt that his playing was also recorded on gramophone. – To his son Péter he writes of having seen a magnetic recording device for the first time: "... they showed me a very strange sound recording machine which would also have interested you very much ... they record electromagnetism on a thin metal strip. No trace of the recording can be seen on the strip because magnetism

is invisible, yet the sound is recorded on it. The huge recording machine consists of big wheels and all kinds of other things. – Its advantage, among others, is that the recording does not deteriorate, does not wear out, no matter how many times it is played. ...”.

9 February – He sends greetings to Belgian conductor Paul Collaer on a joint postcard with the Székelys. – In the evening he presents 27 pieces of *Microcosmos* and plays Sonata for Violin and Piano No. 1 and Rhapsody No. 2 with Zoltán Székely at Cowdray Hall.

10 February – He recommends Zoltán Székely warmly for the performance of the orchestral version of Rhapsody No. 2 in his letter to Paul Sacher.

11 February – He concludes his tour in Hilversum playing *Rondo No. 2*, *Unisono* and *Ostinato* from *Microcosmos*, then Rhapsody No. 2 and the Székely transcription of *Rumanian Folk Dances* with Zoltán Székely.

Then he leaves for home in Budapest.

13 February – He already visits his mother, *on the 18th* he brings her English and French reviews.

19 February – At the Waldbauer Quartet’s concert he listens to the performance of String Quartet No. 5.

20 February – He writes a letter to Universal Edition, and visits his mother and aunt.

22 February – In Pápa he gives an evening of sonatas with Endre Gertler. Programme: Bach’s sonata in B minor, Mozart’s one in G major, Beethoven’s *Kreutzer Sonata*, Bartók’s Rhapsody No. 1, and some solo piano pieces. – The reception following the concert was held in an old monastery which really captured Bartók’s interest.

25 February – He goes to see his son Péter’s form-master in the Model Grammar School to inquire about his progress, which is unusual for him.

28 February – At the Amsterdam Concertgebouw the local Bach-Orchestrer plays *Rumanian Folk Dances* conducted by Theo van der Bijl.

10 March – He gives a private lesson to Erzsébet Bacsák at his flat.

- 13 *March* – He participates in the performance of César Franck's Piano Quintet at the chamber concert of the Manhattan Quartet of New York (Weinstock–Danzinger–Shaier–Edel) at the Music Institute of Higher Education (Music Academy). – He writes a letter to Universal Edition.
- 16 *March* – In his letter to Philaret Kolessa, Bartók thanks him for the sent Ukrainian material.
- 21 *March* – In Baden-Baden *Music* is performed with Herbert Albert's conducting, then it is also presented in Geneva during the month of March.
- 22 *March* – He gives a private lesson to Dorothy Parrish.
- 25 *March* – On his 56th birthday he gets a surprise visit from his ailing mother.
- 28 *March* – Letter to Universal Edition.
- 29 *March* – He prepares his tax declaration for the previous year. Income for 10 appearances a total of 3,800 pengő, 526 for 3 opera performances, 1,980 in royalties, 100 for private lessons; expenses for all of the above: 2,244 pengő.
- 31 *March* – He and Mr and Mrs Kodály are hosted by his two American pupils Dorothy Parrish and Wilhelmine Creel. He also gives private lessons regularly to Ilonka Magyar of Pozsony and Erzsébet Bacsák, usually every other week.
- 3, 6, 8, 9 *April* – He visits his mother and aunt; *on the 6th* he takes along the Baden-Baden reviews, and *on the 9th* he writes a Hungarian text with Cyrillic lettering on a postal dispatch for his sister "greetings and all good wishes from your brother Béla".
- 8 *April* – His son Béla comes for dinner while staying in Budapest.
- 10 *April* – Letter to Universal Edition, furthermore to the Baden-Baden Musikdirektion with thanks for the beautiful performance of *Music* and for Herbert Albert's conducting. – He writes a long letter to Zoltán Székely about the details of signing with Universal Edition.

14 April – In his letter rejecting Dr. György Kerényi's request, he explains that despite the Radio not having requested his performance as a pianist since 1933, he appeared at Radio Budapest on 10 September 1935 and 14 October 1936 solely upon an appeal from Ernő Dohnányi and the Philharmonics, so he will not accept any other requests.

18 April – In the morning at the József Katona Theatre of Kecskemét, Bartók celebration of Singing Great Plain with the participation of 10 choirs of the Great Plain organised by the Choral Society of the Town of Kecskemét, Bartók attending. Performance of 27 works ranging from *Four Old Hungarian Folk Songs* of 1910 to the *Singular Choirs for Two and Three Voices* of 1935 and male choirs entitled *From Olden Times*, 20 world premieres among them.

29 April – Letters from Budapest to Universal Edition and to Radio Budapest.

1 May – He thanks Philaret Kolessa for sending a Ukrainian book.

He sends Zoltán Székely the draft of an "Agreement" in a letter, regarding a "Violin Concerto of 21-25 minutes" to be composed for Zoltán Székely (the planned opus is the only violin concerto published in Bartók's lifetime, although many know it as Violin Concerto No. 2, due to the "first" violin concerto composed in his youth having been published after his death).

4 May – At Edwin Fischer's piano evening at the City Theatre, Bartók, Dohnányi and Edwin Fischer play Bach's Concertos for 3 Pianos in D minor and in C major. In the first concerto the first piano is performed by Dohnányi, the second by Bartók, in the second concerto Bartók plays the first piano and Edwin Fischer the second.

Budapest schools are preparing for the choir concert of Singing Youth, Bartók attends their rehearsals with pleasure; in his mother's words: "... rehearsals of various schools interested him a lot, he was greeted everywhere by a pupil or a schoolmistress, at one place he was asked to play the piano which he did indeed. ... children sing the

songs with joy, texts are suitable for them”.

7 May – Choir Concert of Singing Youth at the Music Institute of Higher Education (Music Academy) to which Bartók also brings his mother. First part of the programme: 18 pieces of 27 Singular Choirs and of *From Olden Times*. In the second part Bartók plays 16 numbers from *Microcosmos*. The concert is a great experience for him: the merry ringing of the small ones' voices and their natural tone leave a lifelong impression in him.

13 May – He visits his mother and aunt, and writes letters to Universal Edition, to Andor Schulhof, and to László Rásonyi in Ankara to whom he sends his proposal for the development of Turkish music life and his article published in *Nyugat*, besides he gives a detailed account of his work concerning the Turkish collection.

15 May – The whole programme of the 7 May concert gets repeated at the Music Institute of Higher Education (Music Academy), complete with Bartók's appearance.

18 May – He sends 2 of his folk music publications and his choirs to A. A. Saygun in Istanbul.

Paul Sacher, enthused by the success of *Music*, commissioned Bartók for a piece of chamber music.

24 May – Bartók accepts the commission in theory. One of his suggestions is “Quartet for 2 pianos and 2 groups of percussions”. (The work – *Sonata for Two Pianos and Percussions* – will already be completed that summer.) – He writes Mrs Müller-Widmann in Basel about the performance of the choral works and about his summer plans, like preparing to go to Carinthia instead of Italy among others. “My hatred for Italy has become so unnaturally great lately that I simply cannot bring myself to set foot ...” (In spite of this he appeared eight more times in Italy, even his last European concerts outside of Hungary were given there.)

26 May – He thanks László Rásonyi for the Turkish notebooks sent from

Ankara. – He is making inquiries at the Board of Directors of the Grammar School of Sárospatak about conditions of his son Péter's eventual admission. (It happened two years later.)

6 June – Choir concert of Singing Youth on Margaret Island, Bartók attending.

9 June – He goes to see Museum Director-General Count István Zichy on behalf of his nephew Dr. Pál Voit in need of a job. (With no result.)

10 June – Letter to Universal Edition. – Short letter to Mr and Mrs Zoltán Székely.

11 June – He writes Antonia Kossar in Amsterdam that he doesn't want to cooperate with Willem Mengelberg and the Concertgebouw, they should never perform any of his works. (Then in November 1938 he himself performed at the Concertgebouw.)

15 June – He writes the League of Nations. – Seen that the Bechstein firm broke their relation, Bartók returns the rented Bechstein piano to the Musica music store.

16 June – He sends the notation of half of the Turkish collection to A. A. Saygun in Istanbul.

17 June – He leaves for Austria with his wife.

18 June – They send belated greetings from Velden (Carinthia) for Mrs Emil Tóth's birthday to Szöllős Puszta.

20 June – In Heiligenblut (Carinthia) they stay at the Hotel Rupertihaus. – In his letter to A. A. Saygun regarding methods of folk song notation, Bartók gives detailed advice in relation to his consignment of 16 June.

In Heiligenblut he is examining the words of the Turkish collection.

23 June – He writes a letter to Universal Edition.

27 June – Meanwhile in Budapest the Torontalians' Association elects him honorary member. (Bartók's hometown Nagyszentmiklós was the seat of Torontál county.)

29 June – He sends a registered letter to his mother.

30 June – He writes Paul Sacher that he can tell him by the end of August

whether the “Quartet” for two pianos and percussions can be finished in time.

The Bartóks find Heiligenblut too noisy, they move to Kals (Eastern Tirol) where they stay at Hotel Ködnitzhof.

10 July – He and his wife write their son Péter in a joint letter that they would arrive in Velden on the 15th and would wait for him there. (Later this got modified to *the 16th.*)

14 July – Bartók writes from here to his son Béla, *on the 15th* to Universal Edition and to Mrs Müller-Widmann.

15 July – He writes a long letter to Zoltán Székely about, among other things, the point of view of Universal Edition regarding the matter of the contract for the Violin Concerto.

16 July – Mr and Mrs Bartók leave for Velden where their son Péter has also arrived from Hungary.

17 July – They write a joint postcard still from Velden to Mrs Emil Tóth in Szöllős Puszta. – Bartók also writes Universal Edition.

Then Bartók – leaving his family in Velden – returns to Budapest to compose in peace. Here he learns that the Singing Youth movement has been rudely assaulted in the paper *Magyar Kultúra* (Hungarian Culture) for spreading Bartók's and Kodály's choral works. He doesn't start a debate, it's done for him by most of the Hungarian press.

19 July – Piroska Szalmás and her choir express their sympathy in a letter.

Between 20 and 23 July the Intellectual Collaboration Committee holds its ninth session in Paris; Bartók doesn't attend.

21 July – He goes to his mother and aunt's, *on the 26th* to the Academy of Sciences.

25 July – He writes the Berlin Philharmonics that he doesn't undertake any appearance in Germany. – He informs Antonia Kossar on what conditions he would go to the Benelux states next season.

27 July – He writes a letter to his wife, while sitting sunbathing on the balcony of the house on Csalán Road, about having visited first his

mother and aunt, then Dr. Gyula Holló who “found my weight 50 kg’s and was satisfied.” Regarding the performance in Germany he writes: “Yesterday I sent a letter with my final refusal to the Berlin people; let them enjoy!”.

29 July – He writes a letter to his son Péter for his birthday on the 31th.

6 August – He writes the organising committee of the festival planned for the 20th anniversary of the Soviet Union’s existence that he is unable to accept the invitation for the Moscow festivities due to financial reasons. – As for the invitation to the planned First European Chamber Music Festival in Trencsénteplic, his answer is that – owing to the hostility of the Czecho-Slovakian authorities who haven’t given him permission to perform for numerous years – he will not attend. By the way, they wanted to perform String Quartet No. 5 at the Chamber Music Festival.

7 August – Letter to Universal Edition.

19 August – He brings the settling of accounts of Universal Edition to his mother, it being favourable, although the music material rental fees from Germany (cca 600 pengős) were not sent owing to German exchange restrictions.

20 August – He replies gladly to Sándor Albrecht’s concert plan for Pozsony (it didn’t come true).

21 August (with a mistaken date of 2 August) – He sends a long birthday greeting to his son Béla in Kaposvár. Beside the above mentioned exchange restriction he also touches upon having received 400 pengős from the Autorenverein instead of the usual annual allowance of 2–3,000 pengős. “We are considering with Kodály whether to demand from U.E. the unconditional annulment of ‘on trust’ supply to Germany if they don’t pay for it.” Talking about the Trencsénteplic matter and the Concertgebouw, he writes: “Anyway, there are hardly any countries left with which I have a decent relation”. He gives an account of the sonata for two pianos and percussions in progress and

of a new commission: the Violin Concerto; he would go to Kaposvár depending on how it progresses. He keeps on studying the Turkish language, and – in a partly humorous way – introduces kindred words, phrases.

24 August – He writes Antonia Kossar about possibilities in Western Europe.

At the very end of August he travels to his sister's for two days.

2 September – Again in Budapest, he informs Paul Sacher with joy that the quartet for two pianos and percussions is almost ready and he hopes that its performance will not cause difficulties. – He also writes Universal Edition.

6 September – He still writes about the details of the planned Pozsony concert to Sándor Albrecht. – *Music* is performed in Venice.

9 and 13 September – He writes Universal Edition.

13 September – He asks Antonia Kossar to coordinate the dates of his concerts. (A. Kossar is very bad at organising, it causes more and more problems, necessitating a lot of correspondence.) – He replicates his letter written on the 2nd to Paul Sacher, worrying that it has not arrived.

14 September – In his letter to Academy Secretary-General Géza Voinovich – written upon request of the Hungarian Academy of Sciences – he gives an account of his academic work up to date. His estimation of the remaining work is about 3 more years, and he also makes economic suggestions. (Then the situation was completely changed by the war and Bartók's departure.)

20 September – The Bartóks get visited by the Zoltán Székelys staying in Budapest, then they take a smaller excursion together.

21 September – He urges Antonia Kossar to reply: he points out that it is possible to postpone the Ansermet concert planned for January that would collide with his other plans. – During his visit with his mother, he tells her that *Music* was a success in Basel and Geneva, was

also liked in Venice, in Budapest Dohnányi will perform it with the Philharmonics. (The home premiere took place on 14 February 1938.)

23 September – *Music* is also performed in Zurich.

In a letter Bartók asks Hungarian Radio not to permit the transmission of his performances to Italian and German radio stations. (On 17 September the Radio requested his participation in the ceremonial Liszt concert of 22 October for a fee of 300 pengős.)

27 September – He sends the draft of his London programmes to Antonia Kossar in Amsterdam, writes a longish letter to Paul Sacher in Basel and also writes Universal Edition.

30 September – He agrees with the Rózsavölgyi and Co. firm to choose and revise material from volumes 1 to 4 of *For Children* and from 10 *Easy Piano Pieces* for two booklets to be published entitled “Youth” or something similar. (It didn’t come true.)

2 October – Radio Budapest acknowledges his wish of 23 September. Due to the indiscretion of the daily *Est* (Evening) this is revealed; Bartók clarifies with annoyance: the reason for the prohibition is that neither the Italian nor the National Socialist German Radio has ever invited him for a performance, thus it would be unfair if they got his piano playing presented as a gift.

8 October – He writes Ernst Mohr in Basel and Universal Edition in Vienna. He informs Antonia Kossar that he is willing to play Dohnányi’s Piano Quintet Op. 1, but not the second. (He indeed played the first quintet on 23 January in Hilversum.)

9 October – On a postcard he calls Jenő Deutsch to play the programme of his planned concert at Bartók’s flat on 12 October.

18 October – He informs Universal Edition of his standpoint regarding Italian and German radio broadcasts. – He lets Paul Sacher know that the final title of his new work is: *Sonata for Two Pianos and Percussions* (because 3 percussionists might be needed). – He sends Antonia Kossar fresh programme drafts.

- 22 October – On Liszt's 126th birthday his programme at the festive concert of the Radio is: *Sunt lacrymae rerum*, *Eclogue*, and *Weinen, Klagen Variations*.
- 26 October – He informs Antonia Kossar of programme drafts for Den Hague and Rotterdam. – He writes a letter to Paul Sacher regarding the possible date of his Basel lecture in January.
- 27 October – In Budapest, at the concert of the Capital's Committee on People's Cultures he plays *Rhapsody* conducted by Antal Fleischer.
- 6 November – He goes to Kaposvár to see his son Béla and family.
- 8 November – He returns to Budapest. – In Paris *Music* is performed, conducted by Paul Sacher.
- 9 November – He calls Jenő Deutsch for 11 November.
- 10 November – Letter to Antonia Kossar about coordinating the dates of the concert tour Basel–Den Hague–London–Brussels.
- 11 November – He writes Paul Sacher about technical matters concerning the Sonata for Two Pianos and Percussions, and writes Mrs Müller-Widmann about his Swiss program with his thanks for her invitation, telling her about how he is at that very moment studying Piano 1 of the first movement of his new piece (*Sonata for Two Pianos and Percussions*) which he found very difficult.
- 13 November – In Budapest, at the charity concert of *Magyar Múzsza* (Hungarian Muse) he plays numbers 6 to 15 of *15 Hungarian Peasant Songs*.
- 24 November – He writes Antonia Kossar that he doesn't want to play on a Bechstein piano because the firm broke relations with him on 15 June.
- 25 November – He writes a letter in which he consults Paul Sacher in Basel.
- 27 November – Letter to AKM.
- 30 November – He writes to László Rásonyi (in Ankara) who hasn't replied to his letter for 6 months; and anyway he considers things in Turkey having become dormant. – Upon request of Baden-Baden Music Director-General Lessing, he recommends pieces and performers for

next year's festival.

2 December – The Budapest performance of *Bluebeard's Castle* is also transmitted by the Radio.

6 December – He informs Antonia Kossar of his Brussels programme.

10 December – Evening of sonatas performed by Bartók and cellist Gregor Piatigorsky at the Capital's Vigadó. Programme: Beethoven's Op. 102 in B flat major, Brahms' Sonata in E minor, the violoncello and piano version of Bartók's Rhapsody No. 1, Debussy's Sonata, and Bach's Suite for Violoncello Solo in C major.

14 December – Bartók plays Mozart's Trio in E major and Mendelssohn's Trio Op. 49 in D minor with Imre Waldbauer and Jenő Kerpely at the Music Institute of Higher Education (Music Academy).

There is still continuous chaos regarding concerts in Western Europe.

14, 17 and 27 December – Bartók tries to clarify new details with Antonia Kossar: the Amsterdam programme got turned upside down and it was still not established who his partners would be.

23 December – At Radio Budapest he plays from *Microcosmos*, for a fee of 300 pengős.

24 December – Christmas visit at his mother and aunt's.

27 December – He writes Paul Sacher on a postcard: "My wife's name should appear on the programme in this form: 'Frau DITTA Bartók'".

28 December – He takes a technical test at the Academy of Sciences for his next day's lecture.

29 December – In the organisation of the Hungarian Ethnographic Society, lecture at the Academy of Sciences entitled *Turkish Folk Music of the Adana Region*.

30 December – *Pesti Hírlap* (Pest News) publishes an article about Bartók that ends like this: "We can declare with pride that we, this handful of people, torn but rich in talents, got Béla Bartók, the greatest and most original composer of the 20th century. We have to believe in Bartók

and his talent, because by his art and works, he wants to pour new faith into exhausted Europe's soul waiting for revival”.

- 31 December – He writes Ernst Mohr in Basel regarding the technical terms of his performances there. – He informs Antonia Kossar of the time of his arrival in Amsterdam and of his Basel address. – He sends a longish letter in which he consults Paul Sacher in Basel.

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- 3 January – He informs Mrs Müller-Widmann of his and his wife's arrival in Basel on the 9th.
- 7 January – Festive concert at the Music Institute of Higher Education (Music Academy) on the occasion of István Thomán's 75th birthday where, among the old Thomán pupils, Bartók plays *Rondo No. 1*, *Dirge No. 1*, and *Allegro barbaro*. – In Radio London performance of *Music* conducted by Hermann Scherchen.
- 8 January – Bartók says goodbye to his mother and aunt, and leaves for Switzerland with his wife.
- 9 January – In the evening they arrive in Basel. They stay at the Mrs Müller-Widmanns'.
- 11 and 15 January – From here he writes Antonia Kossar again about the programmes still not completely finalised.
- 14 January – They have lunch at the Dr. Ernst Mohrs'.
- 15 January – At Radio Basel lecture entitled *Folk Music of Eastern Europe*.
- 16 January (Sunday) – In the morning at the Basel Conservatoire 10 Years' Jubilee Matinee of the local division of Internationale Gesellschaft für Neue Musik, with 3 world premieres. After a piece of Albert Roussel and Willy Burkhard respectively there came the premiere of *Sonata for Two Pianos and Percussions* performed by Bartók, Mrs Bartók, Philipp Rühlig and Fritz Schiesser. Afterwards László Velics,

Hungarian Ambassador for Basel gives a luncheon in their honour at the Basel Hotel Trois Rois, then they attend a tea party at Paul Sachers'. They send the menu card of the luncheon to Bartók's mother with signatures of the 15 participants.

Then Mrs Bartók leaves for home.

17 January – Bartók leaves Basel for Den Hague (via Cologne) where he arrives in the evening. He stays at Hotel de Vieux Doelen.

18 January – In Den Hague *Music* gets performed twice following the Dutch practice: at the beginning of the concert and at the end, with Bartók's solo pieces from *Microcosmos* in the middle. During the second performance of *Music* he writes his mother and aunt and his wife: "None too splendid a performance ..." – In the evening he attends a private soirée.

19 January – Leaving Den Hague he arrives in London, via Vlissingen, after a good sea trip. From the ship he writes about performance opportunities of the Sonata for Two Pianos and Percussions among other things.

20 January – At Radio London he plays from *Microcosmos*.

21 January – Still in London he begins a letter to Mrs Müller-Widmann.

22 January – He arrives in Amsterdam and stays at the Villa Wetering boarding house. The Dohnányi Quintet is being rehearsed.

23 January – He writes his mother and aunt that at the Hilversum Radio he will play some of Kodály's piano pieces and of his own (a selection from *Microcosmos* and *Suite*), furthermore the Dohnányi Quintet with a string quartet.

24 January – His concert planned for Rotterdam "is cancelled because hardly any tickets were bought" – he writes his wife.

25 January – From Amsterdam he writes Endre Gertler in Brussels that he hasn't got time to write the requested article. – To Radio Director Paul Collaer he writes about preparations for his Brussels concert and about taking into consideration the composition of a smaller piece for the May

festivities. (This didn't come true.) – In the course of a Bartók evening he plays from *Microcosmos*, and accompanies the singing of Betty van den Bosch who performs three of his *Ady Songs*. Sonata for Violin and Piano No. 2 is played by Andries Roodenburg and Géza Frid.

26 January – From Amsterdam he writes his mother and aunt and his wife about his vexation concerning the concerts in Holland, then in Den Hague he gives a lecture entitled *Folk Music of Eastern Europe*.

27 January – He leaves Amsterdam for Luxembourg.

28 January – From Luxembourg he writes his mother and aunt, and Constantin Briloiu in Bucharest.

29 January – In Luxembourg he finishes his letter to Mrs Müller-Widmann, started in London. In this he writes annoyed: "... As soon as I got back to Amsterdam I learned that the Rotterdam concert (of 24 Jan.) was cancelled due to lack of interest. ...one cannot be expected to acknowledge a cancellation 2 days before a concert!". – He also writes Universal Edition and his son Béla "from this almost smallest Europ. country where the 'army' consists of 150 men, and where – because it is futile anyway – there is no armament". – In the evening at the Radio he plays Piano Concerto No. 2. He is equally satisfied with the orchestra and the conductor.

30 January – He leaves Luxembourg for Brussels. He stays at Hotel Cosmopolite. In the evening he plays *The Night's Music*, Suite Op. 14, and *Preludio-All'Ungherese*, Sonata for Violin and Piano No. 2 with Paul Collaer, and accompanies singer Ms Martin-Metten in 8 numbers of 20 *Hungarian Folk Songs* at the Radio.

Then he leaves for home – via Germany against his wishes.

31 January – On his way he gives an account of his concerts to Sándor Albrecht, mentioning how glad he is not to have gone to Trencsénteplic the previous year, seen that he didn't get the performing permit for Pozsony. – In his letter to Tokyo he authorizes Wilhelmine Creel to translate and publish anywhere the few Bartók articles sent over.

- 1 February – Upon arrival to Budapest he mails the letters, completing the one to Sándor Albrecht with a short postscript.
- 2 February – He visits his mother and aunt right away; *on the 7th* they write a couple of lines together to Mrs Emil Tóth.
- 9 February – He sends photos to the Baden-Baden Musikdirektion, with information regarding some of his works.
- 10 February – At the concert of the Budapest Women's Orchestra conducted by Frigyes Sándor he plays Mozart's Concerto in C minor. His fee is 200 pengős.
- 13 February (Sunday) – Beside the stage rehearsal of next day's concert, he writes even more letters than usual. – He informs Antonia Kossar that they would perform Sonata for Two Pianos and Percussions at Radio Luxembourg in June, but only if he can connect it to a concert in Scheveningen (although this latter failed, he still went to Luxembourg in June). – He thanks Philaret Kolessa for his new book and sends an English brochure in response (probably a copy of *Collecting folksongs in Anatolia*). – He informs the Israeli Musica Hebraica that he will not undertake the writing of an article for them. – He writes Universal Edition, and returns an orchestration to Music School Director Pál Bodon in Kecskemét, finding it good and suitable for publication.
- 14 February – Home premiere of *Music* at the concert of the Budapest Philharmonics conducted by Ernő Dohnányi.
- 18 February – He goes to see his mother twice this day.
- 21 February – At his Budapest radio concert he plays Weber's Sonata in E minor and movements *Reflets dans l'eau* and *Mouvement* of Debussy's series *Images*. His fee is 200 pengős.
- 23 February – Letter to Universal Edition.
- 6 March – At the Capital's Vigadó he plays Bach's Piano Concerto in D minor with the Budapest Women's Orchestra conducted by László Somogyi. The concert is held for the benefit of the Jewish Girls' Orphanage. Bartók's fee is 400 pengős.

- 7 *March* – He presses Antonia Kossar for the Scheveningen request and her settling of the account of his Western tour. – Furthermore he writes the Konzertgesellschaft of Zurich and AKM.
- 10 *March* – Starting with “Highly Esteemed Professor” he is drafting a detailed criticism of phonograph recordings.
- 11 *March* – Bearing this date on the post stamp and dated (probably mistakenly) 12 *March* he informs Antonia Kossar of having been invited to London, so they can connect this to Luxembourg, and Scheveningen can be omitted.
- 13 *March* – The imperial German troops occupy Austria and annex it to Germany.

Bartók was agitated by this event more than anything previously, and it might have effected all his actions for the rest of his life. Beside political considerations, it was also a blow for him that the Austrian Composers' Union, of which he was a member, got incorporated into the German union called STAGMA; leaders of Universal Edition, mostly of Jewish origin, got removed; the situation of Czecho-Slovakia having become delicate made the matter of the Slovakian publication impossible, even his mother's pension originating there became doubtful. It was to be feared that Hungary would also get under much more pressure in all fields and Bartók's manuscripts would also be endangered.

Concert life didn't stop.

- 22 *March* – At the Capital's Vigadó the Budapest Concert Orchestra conducted by Ernest Ansermet performs, as second piece of its programme, Piano Concerto No. 2 with Bartók's participation. – The paper *Est* republishes the declaration of 10 October 1937 with the title “Béla Bartók explains his radio prohibition”.
- 24 *March* – Bartók still writes Antonia Kossar about the Scheveningen possibilities. He emphasises again that he doesn't want anything to do with the Concertgebouw.

- 27 March – He writes journalist Károly Kristóf, and also the editors of *Est*, because they rehashed his protest against Italian and German radio transmissions, what's more this time even adding a false amendment. He demands that his declaration be published.
- 28 March – He informs Secretary of the Music Institute of Higher Education (Music Academy), Kálmán Isoz that he will not send any manuscript to the jubilee of the Concertgebouw due to their irreconcilable differences.
– He starts his lasting feud with different German organisations at this time. He sends a forceful declaration with 5 attachments each to STAGMA, AKM and the Baden-Baden Musikdirektion, expounding on the unlawfulness of them labelling his works that make use of folk songs “adaptations”. – He participates at the concert of the University Choirs. His programme: *With Drums and Pipes*, *The Night's Music*, *Preludio–All'Ungherese*, and Kodály's *Epitaph*.
- 31 March – *Music* is performed in Prague.
- 2 April – He writes Sándor Albrecht about economic and ethical consequences of the Anschluss (annexing Austria). “That's why I have to make a (hooked) cross over [Translator's note: a somewhat acerbic reference to the swastika, the original phrase of making a cross over something meaning: kiss it goodbye] the manuscript being with the Matica, and let it be lost where it is. ... The greatest problem is that similar turns are to be expected even in our country, the question is only, when? And if this happens, how can one stay?!”
- 4 April – He is asking tentatively Géza Frid living in Amsterdam, whether BUMA (the Dutch composers' union) would accept him among its members. (This unrealistic idea did not come to fruition in the swiftly deteriorating political situation.)
- 6 April – He writes a forceful letter to the Baden-Baden Musikdirektion regarding their planned concert where they intended to perform *Five Hungarian Folk Songs* labelled adaptations, completely disregarding Bartók's protests. (And they did perform them in this form indeed.) –

In the evening he gives a lecture entitled *The Bulgarian Rhythm* at the seminar of "Énekszó" (Sound of song).

9 April – He has lunch at his mother and aunt's.

13 April – He writes STAGMA, and Mrs Müller-Widmann in Basel already insinuating that he wishes to enter into publishing contract with the Boosey & Hawkes firm instead of "Nazi-linked" Universal Edition, furthermore deposit his manuscripts safely in Switzerland. He writes about his worries regarding the future and also about how neither himself nor Kodály were willing to fill in the questionnaire regarding racial origin.

19 April – He sends a signed photograph to the Czech Philharmonics.

24 April – He asks Sándor Albrecht to negotiate with Pozsony financial circles about regular transfer of his mother's pension. – Of the Budapest Opera House he requests that the royalties for his two stage works be paid to him directly, not to Universal Edition.

28 April – He sends the transcribed part of the words of the Turkish collection to László Rásonyi in Ankara, and asks for its control and completion.

29 April – Letter to STAGMA.

3 May – At Radio Budapest he plays Bach's Partita in D major and three sonatas by Scarlatti. His fee is 250 pengő's.

5 May – *Bluebeard* is performed in Florence.

8 May – Performance of *Music* in Paris, conducted by Charles Münch. – Bartók writes the London firm Boosey & Hawkes.

9 May – He turns to Universal Edition with a letter of protest for them having sent the scores of *Five Hungarian Folk Songs* to Baden-Baden.

10 May – He visits his mother and aunt, and writes a letter to AKM.

12 May – He sends the remainder of the Turkish texts to László Rásonyi in Ankara. – He writes Antonia Kossar that he also intends to give concerts in Italy (this is not Mrs Kossar's territory) which have to be coordinated with next year's plans for Holland.

- 13 May – Bartók receives the first accounts of the 27 choral works from *Magyar Kórus* (Hungarian Choir). The results for a year and a half are: 742 complete scores and 20,366 parts sold; Bartók's cut is 659.90 pengős. (Corresponding cca to his one-month salary.)
- 19 May – He informs Sándor Albrecht using "language of flowers" that his pupil Erzsébet Bacsák, who comes to Budapest regularly for lessons, can manage to bring over the sum in reserve at the Albrechts, while the transfer of the monthly pension will not be impeded.
- 21 May – He mails the first part of his manuscripts to the Müller-Widmanns in Basel for safeguarding.
- 23 May – He writes again to the Boosey & Hawkes firm.
- 24 May – He sends Mrs Müller-Widmann the list of his manuscripts' first consignment, and lets her know of their concert and vacation plans for the summer. – He writes about the situation in Vienna: "...A.K.M. keeps on violating their statutes in Vienna, ... the newest being that it denies payment of sums due to those members who refuse the – unlawfully required – filling in of the questionnaires [about grandparents]."
- 25 and 27 May – He writes Antonia Kossar about the dates and his claim of fees for the Benelux concerts.
- 27 and 28 May – Pátia gramophone recordings are made at the Radio with two Csángó women of Moldavia who managed to come to Budapest under pretext of the Eucharistic Congress. The women's names had to be hushed up because of their fear of Romanian retaliation. – Beside a letter to AKM, Bartók answers A. Kossar's latest concert suggestion by telegram: "Impossible".
- 29 May – He sends the second package of manuscripts to Mrs Müller-Widmann and gives an account of the Csángó recordings: "I had two beautiful days yesterday and the day before: two so-called 'Csángó' women were here from Moldavia [Eastern Romania]: Csangos are the existing easternmost Hungarians who had never belonged to Hungary, they count ca 20,000 souls, [in their language] they are

terribly suppressed [politically, too], but they preserved a quite special ancient language. It's impossible to bring them to Budapest just because of the Romanians' incredible political suppression, even now it was possible only on occasion of the Eucharistic Congress. Now splendid gramophone recordings were made with them here."

His mother's condition is increasingly grave, she can hardly walk by now. So Bartók asks his sister to come to Budapest by all means, or send her daughter Éva to stay with his mother and aunt during the Bartóks' absence.

- 6 June – He also sends the third (then with a mistaken date of 14 June, the fourth) package of manuscripts to Basel. He sends Mrs Müller-Widmann separate letters about both.
- 7 June – Travelling to Switzerland via Germany with his wife, he takes along the rest of his manuscript material. – When still in Budapest, he writes AKM his letter of withdrawal with a long justification.
- 8 June – Still on the train to Switzerland they write to Budapest, to his mother and aunt and to his sister who has arrived in the meantime. During the wait at the Basel train station between 14:25 and 14:50 o'clock, they hand over the fifth package of manuscripts to Mrs Müller-Widmann, then proceed to Luxembourg.
- 9 June – In Luxembourg, contrary to custom, they rehearse the Sonata for Two Pianos with a conductor (probably with Henri Pensis) who then invites them to his evening concert at the Radio. – They write a postcard to Bartók's mother and aunt.
- 10 June – They hold rehearsals both in the morning and in the afternoon.
- 11 June – In the evening they perform Sonata for Two Pianos and Percussions at the Luxembourg Radio. The performance is made rather more difficult by the conductor; the percussionists are also poor which disturbs Bartók: "I loused up badly at exactly the easiest place" – he writes his mother. – In a letter he writes his son Péter to take good care of the "spyglass" presented to him by Aladár Rácz because that's

a very great thing.

12 June – He presses Antonia Kossar from Luxembourg for the clarification of the ever more chaotic autumn dates.

13 June – They write the widowed Mrs Béla Bartók already from Brussels.

14 June – They arrive in Ostende.

15 June – They leave Ostende for London by ship. They stay with the Meighar-Lovetts at 71 Cadogan Square.

16 June – Bartók writes his mother and aunt about their distinguished accommodations, the great number of invitations and about rehearsal time being too brief.

17 June – The Daily Telegraph and the Morning Post give a reception on occasion of the Festival of the International Society for New Music.

18 June – They are rehearsing with the percussionists.

In the meanwhile Bartók is negotiating the possibilities of entering the English composers' association (PRS); he asks its representative for his support at the Stockholm conference.

19 June – In his letter to Amsterdam he asks Géza Frid to solicit the same from the delegate of the Dutch association (BUMA).

20 June – Bartók's last appearance in England, in London. After a morning rehearsal of one hour and a half, and another one of two hours and a half in the afternoon, he and his wife perform the Sonata for Two Pianos and Percussions in the evening.

22 June – He writes Mrs Müller-Widmann the dates of their arrival and stay in Basel.

24 June – He informs Antonia Kossar of the latest situation regarding the autumn concerts.

25 June – Upon finishing his negotiations, they leave London. Bartók leaves the country – where, after Hungary and the USA, he made the most appearances: 50 times in all – for the last time. – They get in a big storm over the Channel.

26 June – They arrive in Basel in the morning. They stay with the Müller-

Widmanns'.

- 28 June – He describes their arrival and mainly the ship voyage to his mother. – He gives the possible dates of the concerts in Holland and Italy to Imre Kun, Director of the Budapest Concert Bureau *Koncert*. – In a longish letter to Zoltán Székely he gives an account of developments regarding Universal Edition which, having Vienna headquarters, has come under Nazi rule: "... My situation is still confusing, it will get clarified as much as it would within a couple of weeks in the best of cases. It's about freeing me from the clutches of these Viennese robber brigands ... If I manage to escape from the UE bandits then I will get to another publisher (English). ...".
- 30 June – They leave Basel for Braunwald (Glarus). They stay at Hotel Tödiblick. "The actual relaxation starts for us only now" – writes Bartók to his mother and aunt.
- 3 July – He gives an account of going on some excursions although the weather is very bad, and though having taken along things to work on, he is not dealing with that for the time being, either. In the afternoon they visit Stefi Geyer who is also vacationing there.
- 4 July – He thanks Mrs Müller-Widmann for her Basel hospitality and invites her for a visit in Braunwald. He writes about their excursion of the day: "... we took good use of today, we were in the mountains from 9 o'clock to 17:30, climbed till about 1,900 metres, walked through snow, saw a mountain jackdaw, picked three kinds of gentians, soldanella, etc. ...". – *On the 5th* he thanks her for the photos sent over in the meantime.
- 7 July – They take a whole day's excursion to the foot of the Eckstock.
- 8 July – He gladly acknowledges receipt of the postcard written by his mother herself, knowing well how difficult writing is for her.
- 10 July – He visits the Stefi Geyers again. Bartók writes his mother that they have been unable to go on excursions for 3 days due to the continuous bad weather.
- 12 July – Béla Bartók Jnr (who in the meantime has been transferred from

Kaposvár to Budapest) gives his father an account of home events, thus also of the leader of the arrow-cross (Hungarian nazi) party Ferenc Szálasi having been sentenced to 3 years in prison and of Bálint Hóman having left the government. – These news had a favourable effect on Bartók worrying about increasing German pressure. – He writes his son Péter about the weather and of traveling home: “... We’ve got 6 more days here, not much hope for better weather [even today it’s completely cloudy, inter-valley sausage clouds are forming, soon it will surely rain]. ... We leave for home on the 18th.”

14 and 15 July – With the weather improving slightly, they take an excursion to the vicinity of Braunwald.

16 July – They take a car trip to Glarus (to the canton seat). – Bartók writes his mother and aunt the date of their arrival home.

18 July – He sends a postcard to his sister in Szöllős Puszta expressing his worry about their mother. – To Mrs Müller-Widmann in Sempach he writes that he is sorry for not having managed to meet up in Braunwald. – In the afternoon they leave Braunwald for home, Hungary.

19 July – In Budapest Bartók fills out the entrance declaration to the English copyright society PRS (*Performing Right Society*). (As regards Hungary, Bartók wanted to remain member of the Hungarian association MARS [*Magyar Szövegírók, Zeneszerzők és Zeneműkiadók Szövetkezete* = Co-operative of Hungarian Librettists, Composers and Music-Publishers] which PRS was opposed to.)

20 July – He gives a private lesson.

21 July – He calls Jenő Deutsch for the afternoon of the 22th.

That week folk song researcher János Manga makes recordings in Budapest with two women from Menyhe (Nyitra county) in Bartók’s presence.

27 July – Bartók writes Antonia Kossar about the Benelux programme plans for November, which would get realised for this once with a difference of only a day or two. He also mentions his appearance

planned for Prague between December and February. (At the time of the Czecho-Slovakian crisis this was unusual naivety on the part of the constantly pessimistic Bartók.)

28 July – In his letter to Sándor Albrecht he writes about the arrival of part of his money, and about the Prague plan to which he would like to connect an appearance in Pozsony. He is also drawing up plans to maintain his connections with the Matica.

29 July – He writes his son Péter with regret that once again he can greet him on the occasion of his birthday only by letter.

30 July – He writes Walter Schulthess in Zurich.

3 August – He informs his son Béla that he will visit them *on the 5th* in their new flat at Kelenvölgy, belonging to the town of Budafok. (It got annexed to District 11 of Budapest after 1950.)

8 August – He writes a forceful letter to AKM. He gives new reasons for his intension of withdrawal which he persists on.

15 August – He writes Antonia Kossar about details of the autumn concerts.

19 August – He sends a message to Jenő Deutsch: “I rather prefer to hand over my own material personally, it will be best if you come for it on Saturday of next week [27 August]”.

22 August – He sends good wishes for his son Béla's birthday.

24 August – He and his wife write their son Péter in a joint letter that due to their many travels they would hardly be at home, so they will enroll Péter in the Lutheran Boy Institute next to the City Park, from where he will be able to go home every weekend.

29 August – He informs Imre Kun of the programme plan and conditions of the Italian tour. – He details the set of music instruments of the percussionists of Sonata for Two Pianos to Antonia Kossar, and inquires about the “fixed” Rotterdam and Utrecht appearances (neither one of these came true). – To Sándor Albrecht he writes concerning the performance permit for Pozsony (which didn't come

through either).

30 August – He settles his bill at the Grill bookshop.

5 September – He writes clarinetist Benny Goodman: “I will write you two short pieces for the clarinet at the beginning of October 1938. For \$300 you will have exclusive right of performance between 1 November 1938 and 31 October 1941”. (*Contrasts* made upon Benny Goodman’s commission.) MARS consents to Bartók being member of the Hungarian organisation pertaining the territory of Hungary and it also informs STAGMA in regard.

9 September – He replies to Antonia Kossar’s information regarding cancellations of Utrecht and Rotterdam but the rest of the Benelux concerts being held. (They were still planning a concert even in Liverpool as well, but that didn’t come true.)

14 September – He writes Sándor Albrecht about the difficulties of increasingly complicated money transfers and about the nuisances brought upon the mediators. – He writes Zoltán Székely a letter about negotiations with Universal Edition not advancing in regards to the Violin Concerto. “... Germans are beasts, and if that man doesn’t manage to reach an agreement with them, then they might dig in their heels just because and not set me free. ...”.

24 September – Finishing date on his work *Contrasts*.

30 September – He has tea at his mother and aunt’s.

1 October – At the time of the Munich contract (German inhabited territories of Czecho-Slovakia being annexed to Germany) he writes A. Kossar that the Prague contract is impossible, and he will not undertake a separate English tour in December either. – To Imre Kun he writes about preparations for the planned Italian tour, he has even signed the Milan contract already. At the same time he suggests giving performing possibility to his former pupil Piroska Hevesi. He also mentions a Romanian appearance, but already as improbable.

2 October – *Music* is performed by the Szépmíves Hangversenyzenekar

(Fine Arts Concert Orchestra) conducted by Viktor Vaszy.

6 October – He reads out for his sick mother from old reviews which she has always liked to browse.

8 October – He writes Universal Edition, furthermore Antonia Kossar about Charles Leirens having sent his “final” programme for Brussels and Antwerp (which got modified again as usual).

9 October – He writes Mrs Müller-Widmann at a Davos sanatorium at length – following the Munich resolution – about Hitler’s politics: “Such defeat as what England and France suffered now, from a Hitler at that, ... I can hardly imagine a cooperation between the infamous axis and the Western countries; the big showdown must come, but later and among even more unfavourable conditions.”. He also writes of having completed the Violin Concerto and *Contrasts*, and spending most of his time organising folk songs: “... I work 10 hours every day exclusively with folk music material; but I should work 20 hours to make any progress. ...I would like so much to finish this work before the pending world catastrophe. And at this pace it will take a few more years!”

11 October – PRS objects again to Bartók wanting to stay member of MARS as well.

14 October – Letter to Universal Edition.

15 October – He presses Antonia Kossar for the Brussels radio contract. – He informs owner of the house on Csalán Road, Mrs Rudolf Molnár that he received a prohibitive order from the authorities, thus he cannot send the rent due, furthermore he asks her to take steps for emptying the loft which is necessary owing to civil defence orders.

19 October – He writes PRS that he insists on his MARS membership, owing to eventual transfer problems if not for other reasons.

23 October – Concerning the publication of his works, he writes his point of view to the new London Universal Edition, which was founded by escaped former heads of the Vienna Universal. – He already informs Antonia Kossar of his Amsterdam programme and time of arrival,

while pressing for the still uncertain Brussels contract.

24 October – He writes Storm Bull in Chicago, and sends Mrs Zoltán Székely congratulations upon the birth of their son; but even in this joyful letter he writes: “One should go away from here, from the vicinity of that country of pestilence, far far away, but where to: Greenland, Cape Colony, Tierra del Fuego, Fiji, or even the Almighty doesn’t know where! ...”.

27 October – He catches a cold, cannot go out.

In the meantime the Brussels agreement was established.

28 October – He informs Endre Gertler of the time of his arrival to Brussels, also of a few necessary changes in Országh’s transcription (Bartók-Országh) of *Hungarian Folk Songs*.

29 October – He acknowledges the Brussels contract to Antonia Kossar.

31 October – Home premiere of *Sonata for Two Pianos and Percussions* performed by Béla Bartók, Mrs Bartók b. Ditta Pásztory, József Jegesi and Sándor Vigdorovits at the concert of the Philharmonic Society conducted by Ernest Ansermet at the Budapest Opera House. (“...for beaters and thumpers” – writes Bartók in his mother’s printed concert programme.)

1 November – He visits his mother and aunt.

2 November – He writes Endre Gertler in Brussels again of his arrival on 5 November. – He sends a medical fee of 20 pengő to his mother’s medical attendant Dr. István Rothmann through lawyer István Gold.

4 November – While still in Budapest, he writes Antonia Kossar with annoyance that the programme got changed once again, then leaves for Brussels.

5 November – He arrives in the evening. He stays at music lover Henry Quersin’s home at 114 Louise Avenue.

7 November – He writes his mother and aunt that they are rehearsing diligently and he feels fine at his host’s.

8 November – In Antwerpen Bartók concert of “Live Art” at the Royal

Kunstverbond Theatre. He plays Sonata for Violin and Piano No. 2 with Endre Gertler, then six pieces of *Microcosmos* and *Sonatina* in solo, finally Országh's transcription of *Hungarian Folk Songs* and Rhapsody No. 1 with Endre Gertler again. In the second part of the programme *Music* is performed by the Belgian National Orchestra conducted by André Souris. – In the evening he returns to Brussels from where he writes Antonia Kossar his Hilversum programme (which got eventually changed completely).

9 November – In Brussels at the Royal Conservatoire the programme of the previous day gets repeated at the concert of the chamber music society Maison d'Art. – He gives his mother and aunt an account of his appearances up to then and of his further itinerary.

10 November – In the morning he leaves Brussels for Amsterdam. – In Budapest *Cantata profana* is performed by the Palestrina Choir and the Capital's Orchestra conducted by Viktor Vaszy. – Bartók's wife leaves Budapest for Holland.

13 November – In Hilversum they give a concert of two pianos consisting of pieces by Mozart and Debussy.

14 November – From Amsterdam they write a postcard to the widowed Mrs Béla Bartók.

15 November – Concert of the "Voor Allen" artistic circle at the Great Hall of the Amsterdam Concertgebouw. Bartók plays Mozart's Sonata KV 526 in A major, Bartók's Rhapsody No. 1 and the Székely transcription of *Rumanian Folk Dances* with Zoltán Székely. With his wife he performs Debussy's *En blanc et noir* and Sonata for Two Pianos and Percussions (for the first time in Amsterdam) with the participation of Chr. Smit and Th. van Dijk. – He writes Paul Collaer that they would visit him in Brussels on 19 November.

17 November – In Budapest Rhapsody for Violin No. 1 is performed by Dr. Béla Csilléry with the "Turul" Fine Arts Concert Orchestra.

18 November – Already in Brussels, Bartók writes a letter to the Revue

Musicale.

- 19 November – Mr and Mrs Bartók have lunch at the Paul Collaers’.
- 20 November – At Radio Brussels they perform Sonata for Two Pianos and Percussions. – Bartók testifies in a letter of recommendation that the Gertler String Quartet performs his Quartet No. 4 excellently.
- 22 November – Again in Budapest, he writes a letter of recommendation for pianist Iván Engel living in London, who would like to get a post at the Glasgow Music School.
- 23 November – He writes AKM (of which he wrote in his letter of 9 October that it had ceased to exist). – He makes inquiries at the Viennese Austro-Mechana firm defending mechanical rights whether it is still functioning at all.
- 1 December – At the Budapest Opera House *Bluebeard* is performed.
- 3 December – He sends 3 copies of the first 60 pages of the Violin Concerto to Zoltán Székely.
- 5 and 7 December – Bartók writes Sándor Albrecht in Pozsony; he is anticipating his announced visit gladly.
- 6 December – He writes a letter to Zoltán Székely with detailed instructions regarding the first 60 pages of the Violin Concerto sent on the 3rd.
- 10 December – He writes Antonia Kossar about the coordination of the concerts planned for the next year, with special emphasis on the London appearance still in question.
- 26 December – He calls off the London trip definitely. – At a sonata matinee at the Hungarian Theatre of Budapest he plays with Ede Zathureczky Mozart’s Sonata in A major, Brahms’ G major, and his own Rhapsody No. 2, in solo *The Night’s Music* and *Petite Suite*. His fee is 360 pengős.
- 28 December – He writes the Boosey & Hawkes firm.
- 29 December – He asks for data on how his records sell from His Master’s Voice Gramophone Company and from record dealer Péter Pál Kelen.
- 30 December – He settles his Christmas shopping bill of 20.39 pengős at

the Grill bookshop of Budapest.

31 December – Béla Bartók and Mrs Bartók b. Ditta Pásztory enter into a contract with his new impresario, Andor Schulhof to organise their concerts, radio and gramophone recordings between 1 April 1939 and 31 August 1940. (Later Bartók had many difficulties with him, too, just like with the Kossar bureau.)

WORLD WAR II. SECOND AND THIRD AMERICAN TOUR 1939–1945

1939

- 3 January – He writes Boosey & Hawkes regarding Austro-Mechana.
- 9 January – World premiere of *Contrasts* in New York performed by Benny Goodman, József Szigeti and Endre Petri. – The Violin Concerto dedicated to Zoltán Székely is complete. Bartók sends part of it to the Zoltán Székelys.
- 10 January – He writes the Székelys instructions concerning the manuscript, adding that he would send the rest in two days.
- 12 January – In a letter he gives advice to Berlin pianist Hans Priegnitz, who prepares to perform one of his piano concertos at the Deutschlandsend.
- 13 January – Concert at Radio Budapest. Programme: Brahms' Capriccio in B minor, Chopin's Nocturne in C sharp minor, Beethoven's Variations Op. 34 in F major, and 5 numbers from *Microcosmos*. His fee is 300 pengős.
- 16 January – He informs Imre Kun that his planned Romanian tour has to be postponed until next season owing to the many delays, and that he received the Kecskemét contract (then there was no concert in Kecskemét; it might be a slip of the pen for the upcoming Debrecen concert).

- 21 *January* – He writes Louise Dyer in Paris with strong criticism of Emil Haraszi's book on Bartók.
- 28 *January* – He writes to many of his unpleasant partners: to Matica Slovenská in a tone of utmost contempt regarding their attitude up to then; to Universal Edition, to Austro-Mechana and to representative of the London Universal, Alfred Kalmus about unregulated publication matters.
- 31 *January* – In a letter written in English and addressed to "Dear Sir" (maybe to PRS) he expounds on circumstances in Hungary, and on his legal situation concerning Universal Edition.
- 1 *February* – He writes Walter Schulthess in Zurich. – He visits his mother who is hardly able to write by now, but writes her daughter "We were very glad of Béla's visit, he had good appetite".
- 3 *February* – He writes Sándor Albrecht that he is about to go on various trips. He also writes Universal Edition.
- 4 *February* – He pays in a tax of 157.60 pengő at the tax-collector's office of District 2, Budapest. – He writes Henry Barraud, head of Triton Musique Contemporaine in Paris.
- 6 *February* – He has a rehearsal with Ede Zathureczky at Csalán Road. He informs Mrs Müller-Widmann regarding his itinerary for Switzerland and France. – He thanks Paul Sacher in a longish letter for his invitation, writes a possible date for it, and gives his consent in principle to Paul Sacher's request for writing a new piece for string orchestra.
- 8 *February* – He and Ede Zathureczky travel to Debrecen, where local papers have summoned the town's public to greet them at the station in the greatest numbers possible. At their evening of sonatas at the ceremonial hall of the *Arany Bika* (Golden Bull, most prestigious hotel of the city) they play Mozart's Sonata in A major, Beethoven's *Kreutzer Sonata*, and Bartók's Rhapsody No. 2. – With a Budapest dating he sends Zoltán Székely a list of mistakes for the Violin Concerto, and gives an account of his work and troubles to Dorothy Parrish.

9 February – He gives a private lesson to Erzsébet Bacsák.

He leaves on his last concert tour to Switzerland and France with his wife.

17 February – In Zurich they play Sonata for Two Pianos and Percussions with the participation of percussionists of the world premiere, Philipp Rühlig and Fritz Schiesser. Bartók's solo programme is: pieces of *Microcosmos*, Kodály's *Transylvanian Lament* and *Epitaph*. – The same evening he begins to write a letter to his son Péter: "We had the concert today, everything went fine, but it thoroughly exhausted us, of course.", then continuing *on the morning of the 18th*: "But we have already got enough rest. We travel on to Geneva tomorrow (on the 19th); ...".

20 February – He plays Piano Concerto No. 2 in Lausanne, *on the 22nd* in Geneva, Ernest Ansermet conducting. – This is his last appearance in Switzerland.

23 February – He is already in Paris, staying at Hotel Vouillemont. He remains there until 8 March.

27 February – They play Mozart's Double Concerto in E flat major and Sonata for Two Pianos and Percussions conducted by Hermann Scherchen.

1 March – He gives an account of the concert to his son Péter in a letter: "We had the concert in Paris, it went fine, great success, etc., only the antecedents [the rehearsals] were less pleasant, spiced up with lots of arguments, shouting, etc.; I was close to worrying whether they could learn the 2 pianos + percussions thing at all. But such things are always to be expected."

3 March – Bartók plays pieces of *Microcosmos* at a radio concert.

Between 4 and 7 March Zoltán Székely is staying in Paris. Bartók discusses details of the performance of the Violin Concerto with him at this time.

5 March – Bartók writes Imre Kun that he accepts his offer for a concert with Huberman. (The concert didn't come off.) – He writes Paul Sacher

- briefly that they would arrive in Basel late in the evening of 7 March, at 7:30 p.m. (in the end they traveled there from Paris only on 8 March).
- 6 March – He plays Sonata for Two Pianos and Percussions with his wife, and accompanies Lise Daniels who sings 5 pieces of *20 Hungarian Folk Songs*. – He would not have any more appearances in France, either.
- 8 March – They leave Paris.
- 9 March – From Basel Bartók writes Mrs Zoltán Székely that Székely plays the Violin Concerto splendidly. Disregarding the Sachers' offered hospitality they leave for home.
- 10 March – They arrive in Budapest.
- 12 March – Letter to the Washington Library of Congress.
- 14 March – He informs Antonia Kossar that he would not undertake any appearances for the summer, he wants to rest and compose. (Yet he had an appearance on 30 June in Scheveningen.)
- 16 March – He writes Andor Schulhof.
- 23 March – In Amsterdam Zoltán Székely presents Violin Concerto (of 1937) conducted by Willem Mengelberg. Bartók would have liked to attend the world premiere, but couldn't find the time for it.
- 24 March – Mr and Mrs Bartók give an evening of two pianos at the Music Academy, the programme consisting of pieces by Mozart, Stravinsky, Bartók, and Debussy. Their fee is 1,000 pengős.
- 25 March – On his 58th birthday, Bartók writes Universal Edition.
- 26 March – He ends his bellicose letter to STAGMA "mit ungarischem Gruss" (with Hungarian greetings) in reply to their letter signed "Heil Hitler". – He informs Antonia Kossar that he could play in Scheveningen on 23 June (instead he played on the 30th).
- 28 March – He writes Director of Boosey & Hawkes, Ralph Hawkes and also PRS regarding various matters of composer's rights.
- 29 March – Dated from Budapest he writes Walter Schulthess, Universal Edition, furthermore STAGMA in Berlin about the disordered

settlings of accounts, informing them at the same time of his intention to leave. – He travels to Italy with Ede Zathureczky.

30 March – In Parma they play Mozart's Sonata in A major and Brahms' in G major among other things. "My 2nd Rhapsody got hissed out. We played in front of 200 people, in a theatre seating 2,000 (but maybe they were only 100)" – he writes his wife the following day.

31 March – He leaves Parma with Zathureczky for Milan where the programme is Mozart's Sonata in A major, Brahms' G major, Bartók's Rhapsody No. 2, *Hungarian Folk Songs* (transcription of pieces from *For Children* by Országh), *Sonatina* (Gertler's transcription) with Zathureczky, and in solo *Rondo No. 1, Evening in Transylvania, Bear Dance, Dirge No. 1, Allegro barbaro*.

1 April – In Florence they repeat the programme of the previous day. – Starting with this day the Bartóks' Western agent is Andor Schulhof.

2 April – He writes a short letter to his son Péter.

3 April – Bartók leaves Florence. He gets off in Orvieto (Umbria) for 3 hours, he goes sightseeing and writes a postcard to his sister; then proceeding to Rome he writes a postcard to his son Béla with the picture of Florence train station, for which he has praises unlike for the uncomfortable Italian trains.

4 April – In the Sala di Santa Cecilia of Rome they repeat the Parma programme.

5 April – In Venice Bartók meets pianist Ottó Herz. – He buys his train ticket to as far as Kotoriba for his trip home.

8 April – After his wife's arrival in Venice they perform Sonata for Two Pianos and Percussions at the Fenice Theatre. (The programme doesn't mention even the names of the six percussionists who played instead of the usual two.) Beside the Sonata Bartók plays *Rhapsody*, conducted by Nino Sanzogno. – He writes Mrs Müller-Widmann at length expressing his regret that they couldn't meet in Basel: "we had to learn a difficult piece. Stravinsky's Concerto for 2 Pianos!" He

sketches the impossible circumstances of the Sonata's performance in Venice, saying: "I will not come to play the piano in this country ever again!" (He gives three more concerts 8 months later!) Worrying about his manuscripts placed in Basel, he arranges for Mrs Müller-Widmann to send them to London, to the Boosey and Hawkes firm (also notifying them), because Universal renounced in their favour the publication of new works, and there the manuscripts are farther from Germany.

12 April – He writes his new agent Andor Schulhof, but *on 14 April* – already from Budapest – on the basis of the old request, he still inquires about the Scheveningen concert with Antonia Kossar.

15 April – He writes Shulhof again.

17 April – In his letter to Mrs Kossar (mistakenly dated 1929) he accepts the 30 June date for Scheveningen, gives a programme proposal for an eventual concert in Hilversum, and puts it again on record that from now on he will be represented by Andor Schulhof. – He also writes PRS and Boosey & Hawkes.

23 April – At Radio Budapest he plays pieces for two pianos by Mozart and Debussy with his wife for a fee of 400 pengős.

25 April – He gives several private lessons in his home, then has a meeting with Andor Schulhof's agent Miss Salgó.

27 April – He writes is Boosey & Hawkes and Jenő Deutsch. He presses the Budapest Opera House for the missing accounts, worried that his allowance might have been paid to Vienna against his wishes. He also requests that Béla Balázs's share be also granted to him according to the agreement.

29 April – At 8:30 a.m. he receives Jenő Deutsch at his flat, at 10 a.m. participates in an orchestral rehearsal at the Radio, then writes a letter to Hans Walter Heinsheimer at Columbia University of New York.

30 April – At Radio Budapest he plays *Rhapsody* with the orchestra of the Opera House conducted by Ernő Dohnányi. The transmission is also

broadcast by the BBC. Fee is 300 pengős.

1 May – He writes Antonia Kossar regarding the concerts of Scheveningen and Hilversum (this latter cancelled in the end).

3 May – He writes Boosey & Hawkes.

4 May – He informs *Associated Music Publisher* of leaving AKM for PRS.

8 May – His participation is requested for end of the year exams at the Music Institute of Higher Education (Music Academy). – He writes a letter to Andor Schulhof.

15 May – At an orchestral concert at the City Theatre he plays Mozart's Concert Rondo and Bach's Piano Concerto in F minor, conducted by Viktor Vaszy instead of the originally invited Issay Dobrowen.

17 May – He informs Antonia Kossar of his doubts regarding the forwarded Scheveningen contract.

18 May – He repeats the contents of his 27 April letter (left unanswered) to the Budapest Opera House.

19 May – He thanks Antwerp musicologist Denijs Dille for having sent over his Bartók book, and in return forwards a copy of *Contrasts* for study purposes. – In his letter to ethnographer Gyula Ortutay he protests against the publication of folk music recordings without an attachment of music scores; he calls off the operation and requests the return of his notations.

20 and 29 May – He writes Boosey & Hawkes, and on the 27th the *Organisation Artistique Internationale* of Paris.

22 May – He sends a letter to Dezső Szabó on the occasion of his 60th birthday. In this he writes as follows: "... On the 20th anniversary of *Village Swept Away* it feels good to see that at one of the great turning points of your life you are surrounded by signs of your admirers' love and respect. I believe that the indifference – having become proverbial by now – of the so-called official circles towards those who fight for the universal interests of the Hungarians, proved once again that it knows no exception to this rule. Those burdened by their fate with the

stigma of being chosen ones, can not count on others, on the crowd, but only on the chosen few. That's why you cannot be considered one graced by the crowd either, Ady's role was only an introduction to the appreciation of folk arts, and the Hungarians' slow but sure, ceaseless, upward life struggle was crowned by the workings of Ady and some of his contemporaries. You have been contributing greatly to this educational work for more than 30 years with your novels, short stories and with your many studies and critiques covering the whole of Hungarian life, showing an example of a brave stand and the struggle for and watchful preservation of self-serving Hungarians, of an independent national life. Today the latter is a matter of life or death for us!..."

30 May – He works at the Academy of Sciences, then visits his mother and aunt in the evening.

31 May – He writes Gyula Ortutay again: "At Rózsavölgyi I found that the folk music records are in circulation ...".

1 June – In contrast to his letters of 27 April and 18 May, he writes Budapest Opera House that after all he doesn't want to be paid that one-third share which should be Béla Balázs's due.

He writes Paul Sacher in Basel regarding the planned work for string orchestra, and he poses questions about the performance possibilities of his ideas by the Basel orchestra.

3 June – He writes again to Organisation Artistique Internationale, and to composer Sándor Veress living in London whom he informs of his problems, and writes especially that, although not intending to leave Hungary, he is still occupied mainly by the moral aspect of the question. He mentions that "Kodály has no intention of leaving at all, so as a last resort he would carry on with the works of folk music publication". Seen that Veress wanted to contribute to the systematisation of the folk song collection, Bartók offers him the Polish and Ukrainian material. (Later even the unpublished Romanian material went to Veress, but in

the end he didn't redact it for pressing.)

4 June – He invites Aladár Tóth over for 8 June. – He asks Antonia Kossar a new question regarding the ominous Scheveningen concert.

5 June – He writes Andor Schulhof.

8 June – He gets visited by Aladár Tóth and Bence Szabolcsi.

11 June – He hands over his collection of 447 phonograph cylinders complete with cover plates to the Society of Friends of the Hungarian National Museum.

13 June – He writes Director-General Count János Zichy that his reasons for doing this are to use the selling price for covering the expenses of the publication of his Romanian and Slovakian folk song collection. Part of the cylinders being faulty, Bartók deduced these and asked 12 pengős each for only 420 cylinders, 5,040 pengős in all. – He writes a letter to Boosey & Hawkes.

14 June – He requests in a registered letter that the Budapest Opera House respond at last the sequence of his letters. – He asks for information regarding the materials of the planned concert from N. V. Maatschappij Zeebord of Scheveningen.

16 June – He lets Antonia Kossar know that he finally got her reply and would leave Budapest on the 26th.

18 June – He replies to Paul Sacher's wife's invitation to their summer resort in Saanen: he is already preparing to go elsewhere in July with his family, but in August he would come with pleasure to rest and compose.

19 June – He writes Mrs Müller-Widmann about his vacation itinerary. – He settles his bills with the *Koncert* concert bureau (his share being 146.20 pengős) and with piano leaser Albert Kohn (15 pengős).

20 June – He writes his son Béla (at this time living already in Budapest at 2 Kenese Street) that he would like to meet him before he leaves.

22 June – He buys his train ticket for the route Budapest–Passau–Cologne–DenHague–Basel–Vienna.

23 June – In the afternoon he meets his son Béla at the Academy of

Sciences.

24 June – Folk song collector Dezső Zádor of Ungvár asks his permission to make a copy made of his Rutenian collection.

26 June – He writes Boosey & Hawkes from Budapest before leaving for Holland.

27 June – He arrives in Amsterdam and stays with the Géza Révész's (7 Zandpad).

28 June – He finally reaches Scheveningen, the location of the long organised appearance. From here he writes Mrs Müller-Widmann the time of his arrival in Basel.

29 June – Orchestral rehearsal.

30 June – In Scheveningen, at his last performance in Holland he plays Piano Concerto No. 2 conducted by Carl Schuricht.

1 July – He leaves Holland for good via Den Hague, and travels to Basel via Germany. He gives Paul Sacher an update on the state of composing *Divertimento*. He spends two days with the Müller-Widmanns (he even asks Dr. Müller-Widmann for a recipe for his sore throat).

3 July – He leaves Basel (via Sargans) for Silvaplana (Graubünden) where he meets his wife and their son Péter who arrived from Budapest. They stay in Surlej bei Silvaplana at the Waldheim boarding house.

4 July – Bartók falls ill.

8 July – He takes a short walk for the first time. – Writes a letter to Boosey & Hawkes.

10 July – He thanks Paul Sacher's wife for her care in a short letter, and writes her that he would surely not arrive before 1 August, but rather on the 2nd.

11 July – From Surlej he writes Andor Schulhof and Mrs Müller-Widmann whom he invites to visit them.

14 July – Replying Imre Kun's letter he lets him know his conditions regarding his concert plans for Italy, Holland, and Budapest.

They meet Stefi Geyer vacationing in Surlej bei Silvaplana and the

visiting Müller-Widmann family frequently, which they mention in their letter of *31 July* written from Silvaplana to Basel.

Then Mrs Bartók leaves for home with her son, while Bartók moves to the Sachers' summer house, called Chalet Aellen, rented in Saanen.

1 August – He writes his wife in Budapest already from Saanen. He is asking for the piano reduction of movements 2 and 3 of the Violin Concerto.

2 August – The Schmidt-Flor firm of Bern delivers a piano here for Bartók's use.

4 August – From Saanen he writes Imre Kun about his wishes concerning concerts in Italy, about dates (that Kun's carefully working *Koncert* concert bureau managed to secure) and about them wanting to play Steinway pianos. He also stipulates that the contract shall cease to be valid in case of the outbreak of war. The concerts got realised nonetheless even after the outbreak of World War II.

7 August – He presses his wife for sending the reduction of movements 2 and 3 of Violin Concerto, and points out: "The work proceeds nicely". In his letter of *the 9th* he adds: "though only 6 sheets are put down decently as yet. I estimate one of the pieces [Divertimento] to be a total of 20 sheets at most, ... but I would have to write one more string quartet afterwards". And *on the 15th* "movements 1 and 3 are complete; the middle one is still only a plan, but even that might also be ready by tomorrow ... yesterday afternoon, when I got a bit stuck nearing the end of movement 3, I plopped out a small microcosmos piece. (It's high time I sent it for print, otherwise it will never end)".

17 August – He completes *Divertimento* "in the evening, or rather at midnight".

18 August – He has lunch with the Sachers. "I played for Sacher ... the Divertimento, we discussed all the necessities". – In a long letter he sends his good wishes for his son Béla's birthday, also dwelling on his

work for which the Sachers secured every commodity. He completed *Divertimento* in 15 days, and during the remaining time he works on his String Quartet No. 6 on commission from Zoltán Székely or rather the New Hungarian String Quartet. He is deeply worried by the danger of war. He advises his son not to leave on his planned trip to Romania in such uncertain times.

19 August – He negotiates with Ralph Hawkes “to mutual satisfaction” – he writes his wife. – He writes his son Péter among other things about the idea of driving a car: “I was really interested in your news especially those regarding independent car driving. AHM! this might be a dangerous thing, right? True that anyone can drive a car e.g. in California [U.S.A.], ... , Holy Freedom is extended even to this matter there.”

At the end of August he returns home.

1 September – The Germans attack Poland. Outbreak of World War II.

2 September – Mr and Mrs Bartók's radio concert for two pianos is postponed to 31 October.

7 September – Bartók sends detailed instructions to Jenő Deutsch for the writing of the Romanian words and cover plates.

11 September – He reaches an agreement with Rózsavölgyi and Co. regarding the publication of Weiner's orchestration of *Two Rumanian Dances*. The rate of Bartók's, Weiner's and the publisher's shares is: $\frac{1}{3}-\frac{1}{3}-\frac{1}{3}$.

27 September – He writes leader of *Magyar Kórus* (Hungarian Choir) Gyula Kertész that he is glad about the republishing of the choral works (the old publication was selling out), placing an order for music paper at the same time.

28 September – He sends the Rózsavölgyis acknowledgement of the arrival of corrections for *Two Rumanian Dances*, and declares that the Scandinavian tour they suggested is out of the question. – He also writes Paul Sacher.

29 September – He informs Géza Frid that the publication of Sonata for

Two Pianos and Percussions by Boosey & Hawkes can be expected for the springtime (it got published finally in 1942), and that the first three movements of String Quartet No. 6 are ready.

2 October – He informs Imre Kun decisively that he will not go to Italy (yet he went in the end), then inquires about dates of concerts in Hungary.

9 October – He offers Ernő Südy an end of October date for Békéscsaba, complete with a programme suggestion; *on the 22nd* he modifies the date: his October programme plans got overturned because of the air defense alert, so he can go only after 10 November.

12 October – He writes Paul Sacher that he has sent him and Boosey & Hawkes *Divertimento*, 1 copy each.

27 October – He gets nominated (under No. 31263/a/1938) secondary commander of the air defence watch of the block by the magistrate of District 2. – He gives an evening of Beethoven sonatas with Ede Zathureczky in Szeged. Programme: Op. 30, No. 1 in A major, Op. 24 in F major, Op. 30, No. 3 in G major, Op. 47 in A major.

29 October – They repeat this same programme at the Music Institute of Higher Education (Music Academy). The fee is 270 pengős in Szeged, 400 pengős in Budapest.

30 October – Bartók gives the tenant of the basement flat at Csalán Road, András Koziel notice to quit by 1 December.

31 October – Mr and Mrs Bartók play Brahms' Sonata for Two Pianos at their radio appearance postponed from 2 September. The fee is 400 pengős. – Bartók informs Ernő Südy that he can go to Békéscsaba between 12 and 14 November.

2 November – He writes Gyula Kertész that for the time being he has got no time for composing choral works, and thanks him for having sent part of the music paper ordered on 27 September.

4 November – At the chamber music concert of the Art Weeks of Kassa he plays with Ede Zathureczky Rhapsody No. 1 and the Országgh transcription of *For Children* entitled *Hungarian Folk Songs*, and with

Ernő Dohnányi Liszt's *Concerto pathétique*.

9 November – He writes Harold Spivacke in Washington about his planned American tour.

10 November – He plays Beethoven's Piano Concerto B flat major with the Budapest Concert Orchestra conducted by Viktor Vaszy for a fee of 270 pengő. – At the Budapest Opera House second renewal of *The Wooden Prince* conducted by Sergio Failoni, with new choreography by Gyula Harangozó.

11 November – Bartók modifies the deadline of his notice to András Koziel to 1 February 1940.

12 November – In the morning he rehearses with Ede Zathureczky. In the afternoon they leave for Békéscsaba where in the evening they play Beethoven sonatas: Op. 30, No. 1 and 3, Op. 24, Op. 47.

14 November – He returns the correction of *Senkim a világon* (*I've got no-one in the world*) to Gyula Kertész.

15 November – He sends Imre Kun the programme of the concerts planned for Florence and Rome – despite his declaration of 2 October – and inquires about local conditions.

16 November – He writes Jenő Deutsch.

Beside his many obligations, he is visiting his increasingly ill mother almost daily.

17 November – The League of Air Defence issues him a "Certificate of Attendance" about the course that he had to take as secondary air defence commander.

26 November – In the morning he makes an appearance at the Cinema Corso (today's Pest Theatre) with Ede Zathureczky. Programme: Mozart's Sonata in G major, Bartók's Rhapsody No. 2, Bartók–Országh *Hungarian Folk Songs*, Bartók's Rhapsody No. 1, Beethoven's *Kreutzer Sonata*.

The concert invitation to the United States is a big problem for Bartók because of the political situation, his mother's condition and

his other obligations. He had already called the trip off once before, but then – partly affected by József Szigeti's reassuring letter – he undertook it after all.

27 November – He sends a telegram to Harold Spivacke: "I am going in April"; on the 28th he sends the same information to Andor Schulhof.

7 December – He writes Boosey & Hawkes, then leaves for Florence with his wife.

9 December – At their concert of two pianos they perform Mozart's Sonata in D major, Stravinsky's Concerto, and Debussy's *En blanc et noir*, then Bartók plays eight pieces from *Microcosmos*.

10 December – They leave Florence for Rome. Having two days off they go to see the Vatican and the Lateran Museum.

12 December – In Rome, beside the Stravinsky and Debussy pieces, they play Sonata for Two Pianos and Percussions, and Bartók plays five pieces from *Microcosmos*.

Between 12 and 15 December their accommodation is at Pension Belle vue, Frascati.

13 December – From Rome they write Béla Bartók Jnr and his family and also Péter. – Bartók gladly acknowledges Paul Sacher having received his copy of the orchestral score of *Divertimento*, but is very sorry that he cannot attend the world premiere because of his American tour.

15 December – They travel to Torino where Bartók plays *Rhapsody* conducted by Vittorio Gui. Outside of Hungary this is his last European appearance. – He gets elected member of the directorate of the Hungarian Stage Authors' Association.

16 December – The Bartóks leave Torino for home via Milan, Venice and Postumia.

17 December – They arrive in Budapest. Bartók hastens at once to his mother who doesn't recognise him anymore. This is their last meeting.

18 December – Bartók writes a letter to Ralph Hawkes about the titles of

certain pieces of *Microcosmos*, then he is taken to bed with a fever.

19 December – His mother dies.

Bartók, averse to ceremonies and ill, doesn't attend the funeral. He is feverish all through Christmas. But on *26 December* he already calls Jenő Deutsch over for *30 December* to discuss further work.

1940

2 January – He returns the corrected proofs of his selected piano pieces to the Rózsavölgyi and Co. firm.

8 January – At the Beethoven evening of the Budapest Concert Orchestra conducted by Tibor Paul he plays Piano Concerto C major. The fee is 300 pengő.

10 January – He writes Sándor Albrecht in Pozsony about his mother's death: "You have to resign to the irrevocable even though you cannot be reconciled". He also thanks him for his many efforts. (The inheritance still left lots to arrange.)

15 January – He replies Paul Sacher who asked for data concerning *Divertimento*. – He shares the news of his mother's death with him, too.

17 January – He plays Mozart's Fugue in C minor for Two Pianos with his wife in Győr. – He writes Dorothy Parrish in Huntingdon (Pennsylvania) about his American itinerary. He also lets her know the times of his piano lessons.

21 January – In a letter he asks his son Béla – who has regularly been helping him in the management of his administrative affairs – to arrange the complicated matters of his mother's retained pension, and to find a solution for the care of Irma Voit, left on her own now. – He writes Boosey & Hawkes in London.

29 January – He performs Mozart's Fugue in C minor for Two Pianos

again with his wife at the Music Academy. The fee is 800 pengős.

2, 5, 9, 17, 18 *February* – Letters to Boosey & Hawkes.

3 *February* – He returns the Rutenian folk songs – asked for on 24 June 1939 and then copied – to Dezső Zádor in Ungvár, accompanied by a letter.

12 *February* – He gives notice of leaving to the owner of his mother's Krisztina Boulevard flat, Károly Möller.

15 *February* – He writes Sándor Albrecht of difficulties regarding his mother's retained pension, asking for his further assistance.

23 *February* – He renounces Governor Miklós Horthy's invitation for 24 February with reference to a "heavy cold".

1 *March* – He takes a wagon-lit to Szombathely.

2 *March* – In Szombathely he plays a sonata by Mozart beside Rhapsody No. 1 and *Kreutzer Sonata* with Ede Zathureczky. His fee is 350 pengős. This is Bartók's last appearance in the countryside.

During the month of March, Cantata profana is rewarded the shared "Fülöp Weiss Prize" by the Hungarian Academy of Sciences. (Allegedly they had been unable to trace Bartók's address, that's why they delivered the prize more than a year later to his son Béla, Bartók being already absent.)

The system of civilian identity cards is installed in Hungary around this time.

20 *March* – Bartók also receives his identity card numbered 31775.

26 *March* – He has to fill out a certain "control registration form" regarding the inhabitants of 29 Csalán Road.

31 *March* – He informs the Rózsavölgyi and Co. firm that STAGMA, of which he is no longer a member, owes him considerably, so entering into contractual relations with Germany is out of the question for him.

1 *April* – Columbia University of New York notifies him of their intention to confer the degree of Honorary Doctor on him. (Upon Bartók's request this was left to his third American tour.)

He makes a calculation before leaving, according to which 2,720 pengős of ready cash remain at home. Then he leaves for Naples.

2 April – In Naples he stays at hotel Santa Lucia. He writes from here to Paul Sacher and to Mrs Müller-Widmann, among other things, of having a feeling that he should have done more for his mother but it's too late now. (These are totally unjustified qualms of conscience, as he has been the moral and financial mainstay of his mother and her sister Irma Voit all his life.)

3 April – He leaves Naples on his second American tour on board of the ship Rex.

11 April – He arrives in New York which he leaves the same night for Washington.

13 April – At the Washington Library of Congress he gives the first concert of his second American tour with József Szigeti, playing Rhapsody No. 1, Sonata for Violin and Piano No. 2, Debussy's Sonata, and *Kreutzer Sonata*.

15 April – He gives a concert in Huntingdon (Pennsylvania) organised by a resident, his former pupil Dorothy Parrish. He plays two pieces by Kodály and works by Bartók.

16 April – He gives a private lesson to Dorothy Parrish, then in the evening a lecture on folk music at a College.

17 April – In Pittsburgh he plays pieces by Mozart, Beethoven, and Bartók with violinist Francis Arányi, then travels through Cleveland to Chicago, where on 18 April he takes a room at Hotel Stevens.

19 April – In Chicago he plays from *Microcosmos* at the Wrigley Arts Club. He goes to see the Origins of Modern Art exposition, then returns to New York where he stays at Hotel Buckingham.

21 April – In New York he plays Rhapsody No. 1 with József Szigeti.

22 April – Lecture and concert at Harvard University in Cambridge (Massachusetts, Boston's suburb).

23 April – At Casimir Hall of Philadelphia he performs Rhapsody No. 1

with Ferenc Róth, in solo he plays *Petite Suite*, *The Night's Music*, and some pieces of *Microcosmos*. – It was at this time that his attention was called to the Parry folk song collection at Columbia University of New York, which he would eventually be asked to systematise; this became the basis of his third American journey.

24 April – In New York he performs Rhapsody No. 1 with József Szigeti, in solo he plays pieces of *Microcosmos*.

25 April – Interview and lecture at WQXR radio station of New York.

27 April – Performance of *Music* in New York conducted by John Barbirolli. Bartók was presumably also attending.

29 and 30 April – He makes gramophone recordings with József Szigeti in New York.

1 May – He gives a Bartók evening at Columbia University, again with Szigeti.

2 May – Another gramophone recording.

3 May – Columbia University acknowledges that the honorary doctor inauguration is postponed until the autumn.

7 May – Radio recording in New York. – He visits Calvinist pastor László Harsányi, one of the leaders of Hungarians in America.

16 May – He composes a letter of recommendation for Dorothy Parrish which he sends her on 17 May, also writing that he is preparing to visit the United States again in the autumn with his wife – maybe for several years. – He writes greeting cards to conductor Frigyes Reiner in Westport (Connecticut) and to Mrs Müller-Widmann in Basel before leaving: “Here I am again, but even despite the sad European events I can hardly wait to go back.”

18 May – He leaves New York at noon on board of the steamboat Manhattan of the United States Lines.

26 May – He arrives in Genoa.

27 May – The Ministry of Religion and Public Education requests his attendance (with No. 16276/40-III.) in a committee which would

judge the presentability of pieces sent in to the Budapest Opera House.

1 June – Already in Budapest, he writes Jenő Deutsch: “I am home again. I would like you to come on Tuesday [4 June]”.

3 June – MARS (of which Bartók became member despite protests from PRS) pays him royalties of 5,000 pengős for the year 1939.

11 June – World premiere of *Divertimento* in Basel, conducted by Paul Sacher. – Bartók is working in Budapest, at the Academy of Sciences. – His contract with the Boosey & Hawkes firm for the publication of 4 mixed choirs and *Divertimento* bears the date of this same day.

17 June – Bartók's last radio performance in Budapest. He gives a concert of two pianos with his wife for a fee of 400 pengős.

19 June – His appointment as secondary air defence commander is extended. – He pays in his home insurance for the next year.

25 June – He writes Ralph Hawkes about his travel plans. – He buys Volume 1 of Mendreszóra's *Tót* dictionary at the Rózsavölgyi firm, having given its old copy to his son Béla.

6 July – He writes Sándor Albrecht about his second American trip and about the plan for a third one.

14 July – He writes his remarks concerning the new publication of the choirs to Gyula Kertész, and adds: “I can't write anything new at all, let alone new choirs”.

Most of his energy is engaged by his planned American tour with his wife and the concerning tasks. As they plan a long sojourn (but not “emigration”), he has to take care of his family members staying behind. His aunt Irma Voit is 91 years old, Bartók has been her main provider up to now; his younger son is attending grammar-school year 7 in the Sárospatak boarding school. The flat and its furniture also require care, the care requires finances. (Following the Polish collapse they had also accommodated 3 Polish refugees, who stayed on.) Bartók is still liable to military service (the age limit being 60 years then), he also needs a military permit for leaving, and he has to

arrange his discharge with a pension (which would also have been due only after having turned 60) and a way to get the pension delivered and his royalties received. At the same time of having all these tasks, he has to organise the American journey.

5 August – He writes Ralph Hawkes in New York that it's impossible to travel through the Soviet Union, it is not safe; perhaps he might go with a Greek ship at around 6 October. He also mentions that he has difficulties playing the piano, his right shoulder is aching. (This might have already been a harbinger of leukaemia.)

The ache is intensifying so much that Bartók has to take a daily rheumatism treatment at the Gellért baths.

12 August – He asks his son Béla to visit him, he has very important matters to discuss. He entrusts his son with the management of his affairs during his absence.

15 August – He describes two travel variations to Ralph Hawkes: 1. through Greece, 2. through Switzerland and Lisbon. (The latter came true.)

19 August – He calls Jenő Deutsch for *the 21st*.

21 August – He pays Lajos Bilkei Pap 135 pengős for the medical bill of the rheumatism treatments.

22 August – Beside birthday greetings he invites his son Béla and his wife for *the 24th*.

23 August – He writes Andor Schulhof, Ralph Hawkes and Hans Walter Heinsheimer about his travel plans. He mentions that doctors expect his shoulder to be better by the end of September.

24 August – He discusses in detail what's to be done with Béla Bartók Jnr and his wife.

26 August – They are considering the possibility of renting a four-room flat for the Béla Bartók Jnrs and using two of the rooms for storing the Bartóks' furniture. (This fell through.)

30 August – Writing an express card, he calls Jenő Deutsch for the afternoon of *the 31st*.

- 2 September – He goes to the Budapest consulate of the USA to retrieve his wife's visa, but finds it closed due to the national holiday.
- 5 September – He writes Ralph Hawkes about this and other visa problems.
- 6 September – He writes the American itinerary simultaneously to Mrs Müller-Widmann, Paul Sacher and Stefi Geyer, and asks for their help procuring tickets and a loan necessary for proceeding from Switzerland. About his illness he writes that the periarthritis, started 15 years ago and developed in both shoulders, makes playing the piano impossible, but hopefully it will become better.
- 11 September – Budapest Opera House makes new attempts to prepare the performance of *The Miraculous Mandarin*. In their letter No. 1567/1940 they make Bartók the suggestion to name the author with a minor modification: "Written by Gyula Harangozó based on Menyhért Lengyel's idea". Menyhért Lengyel gave his consent for the sake of the cause.
- 12 September – On his postcard to Sándor Albrecht Bartók qualifies his illness already "arthritis-like trouble".
- 19 September – He calls his son Béla to the Academy of Sciences for another discussion *on the 24th*.
- 20 September – He writes Andor Schulhof about travel problems.
- 26 September – He pays another medical bill of 131 pengő to Lajos Bilkei Pap.
- He wants to entrust the managing of his underage son Péter's official matters to a temporary guardian in the person of his medical attendant of the time Dr. Tibor Hajnal. (It was an unfortunate choice, because, due to the already effective Jewish laws, Dr. Hajnal was unable to fulfil his mandate properly.)
- 29 September – Concerning this matter he visits the Hajnals with his son Béla.
- 2 October – He writes Walter Schulthess about travel problems.
- 4 October – He informs Schulthess of having got the Swiss visa. – He pays

- 300 pengő's of medical expenses to Lajos Bilkei Pap. – He draws up a will.
- 5 October – He issues a notarial mandate (No. 277/40) to Béla Bartók Jnr for the management of all his financial affairs (drawing of his pension and royalties, payment obligations of his taxes, utility bills and so forth, disposition over his flat and personal property).
- 6 October – He visits Irma Voit in her new flat on Somlói Road, then in a letter he asks his sister to come to Pest to say goodbye.
- 8 October – He buys two suitcases. – In the evening he gives his last Hungarian (at the same time European) concert with his wife at the Music Institute of Higher Education (Music Academy). The Capital's Orchestra is conducted by János Ferencsik. Bartók plays Bach's Piano Concerto in A major and some pieces of *Microcosmos*, Mrs Bartók plays Mozart's Piano Concerto in F major, while together they perform Mozart's Concerto for Two Pianos in E flat major. Their fee is 1,000 pengő's.
- 10 or 11 October – Farewell visit of the Kodály's at the Bartók's.
- 11 October – Bartók settles his bill with tailor Gyula Fülöp. – He writes a postcard to Jenő Deutsch in forced labour service, with the encouragement that he recommended him to Kodály for future copying work. – He writes his last letter in Hungary to his son Béla. He puts down his financial measures once again, like he should pay a monthly 400 pengő's to Dr. Tibor Hajnal and manage the rest of the money properly until his return from America.
- 12 October – He gives in his notice of leaving 29 Csalán Road, and, departing from Déli Railway Station of Budapest, he leaves Hungary with his wife.
- They travel to Switzerland via Yugoslavia and Italy.
- 13 October – They meet Stefi Geyer in Geneva.
- 14 October – From Geneva Bartók writes a farewell letter to his son Béla, to Paul Sacher and to Mrs Müller-Widmann, whom he thanks for all the affection she had presented him with through the years, and writes: "This journey is actually a jump into uncertainty from the

certain unsupportable”.

15 October – They proceed from Geneva by car at 6 a.m., having lunch in Grenoble, tea in Montelimar, dinner and a night's sojourn in Nîmes.

16 October – They leave Nîmes in the morning. In Port Bou, on the French-Spanish border they mail their bags as express goods to Badajoz (Extremadura).

17 October – They proceed by train (via Barcelona and Madrid) to Badajoz on the Portuguese-Spanish border, to where their bags have not arrived.

19 October – After a wrangling of two days they proceed to Lisbon without their bags.

20 October – They arrive in Lisbon at dawn. In the afternoon they board the ship Escalibur and leave Europe.

27 October – The ship puts into port at the islands of Bermuda, from where in a long letter Bartók gives his son Béla an account of their trip so far and of the missing packages. He gives instructions in financial and tax declaration matters.

28 October – They proceed.

29 October – Notice No. 1097/1940 arrives from the Music Institute of Higher Education (Music Academy), according to which Bartók is put in temporary retirement (with Pres. No. 17922/1940) by the Minister of Religion and Public Education, starting with *1 November*.

30 October – They arrive in New York and stay at Buckingham hotel.

2 November – Bartók writes transport contractor Riley about the missing bags.

3 November – At the New York Town Hall Mr and Mrs Bartók give their first American concert organised by New Friends of Music. They play Sonata for Two Pianos and Percussions with the participation of Saul Goodman and Henry Denecke Jr.

4 November – At the Hungarian Consulate General of New York Bartók hands in his request, registered under No. 5832/1940, for the extension

of his passport's validity.

5 November – In Hackettstown (New Jersey) Bartók's recital is held at New Jersey College for Women. His programme is: two pieces from *15 Hungarian Peasant Songs*, eight from the series *For Children*, *Petite Suite*, *The Night's Music*, five pieces from *Microcosmos*, *Suite Op. 14*, and *Allegro barbaro*, then Kodály's *Transylvanian Lament* and *Epitaph*.

6 November – He hands in another request of passport validity extension (registration No. 6353/1940) at the Consulate General of New York. Filling out the form absentmindedly, he writes the colour of his eyes blue instead of brown.

7 November – The Consulate General issues a verification (No. 5863/1940) to Béla Bartók Jnr of Bartók being alive and of his Hungarian citizenship.

8 November – He plays in Swarthmore (Pennsylvania) at Swarthmore College. With his wife he performs Mozart's Sonata for Two Pianos in D major and Debussy's *En blanc et noir*, in solo *Petite Suite*, *The Night's Music*, *Suite Op. 14*, *Allegro barbaro*, and five pieces from *Microcosmos*.

10 November – They play Sonata for Two Pianos and Percussions at Radio New York. – He writes a long letter to his son Béla asking for the extension of his expiring passport's validity, repeating part of his 27 October letter and giving the necessary data for the compensation of their baggage regarded lost. He mentions that "preparations for the first concert also left much to be desired".

14 November – He gives a recital at Vassar College in Poughkeepsie (State of New York).

17 November – At Radio New York he plays a piano concerto by Mozart.

18 November – He writes Douglas Moore that he is in America again, and he is expecting his company on 25 November at his inauguration of Honorary Doctor. – He also writes Zoltán Székely in Sant Poort Station.

24 November – At the New York Town Hall he gives a concert of two pianos

with his wife. Programme: Mozart's Sonata in D major, Debussy's *En blanc et noir*, two fugues from Bach's *Kunst der Fuge*, four pieces from *Microcosmos*, and Brahms' Sonata in F minor.

25 November – He gets conferred the degree of honorary doctor of Columbia University of New York adhering to specific formalities.

27 November – He transfers 250 dollars by telegram to Budapest for the expenses there, because neither his pension nor his royalties have yet been made payable.

30 November – From New York he writes Dorothy Parrish (who has married a doctor in the meantime, Anthony N. Domonkos of Hungarian origin) about his plans for January and about having got news of their baggage after all, seemingly having arrived in Lisbon. The summing up of their stay of one month is: "... so far we have spent our days none too pleasantly".

In December Bartók is giving concerts in the State of Ohio.

1 December – He leaves New York.

2 December – In Cleveland he stays at Wade Park Manor from where he writes a postcard to his wife who stayed behind in New York.

3 December – He plays at the Warner Hall of the Oberlin *Conservatory of Music*, his solo programme is: ten pieces from *Microcosmos*, *The Night's Music*, *Suite*, *Allegro barbaro*, Kodály's *Transylvanian Lament* and *Epitaph*; with the orchestra of the Conservatoire he plays Mozart's Piano Concerto in D minor. According to his account: "Although it went smoothly, some parts sounded like caricatures".

5 and 7 December – In Cleveland, at the concert of the Cleveland Symphonics conducted by Artur Ródzinski he plays – twice the same programme, following the American tradition – his Piano Concerto No. 2. "The orchestra is excellent, although it doesn't go as I would like, but I am tired of talking" – he writes to his wife.

8 December – He arrives back to New York at 10 p.m. They check out of their hotel room, and rent a flat in Forest Hills, Long Island (New

York), their address is 110-31, 73rd Road.

9 December – They receive a notice from Lisbon by telegram that their baggage arrived there.

10 December – Bartók repeats his letter written to Zoltán Székely on 18 November, because in occupied Holland it is unsure that mail can find him: “I had returned to Budapest again after a five-week springtime USA sojourn. I have been waiting for a sign of life from you, unfortunately in vain; so I formed the opinion that postal traffic has become impossible. ...”.

24 December – In the afternoon of Christmas Eve he writes a long letter to his two sons (two copies: to Budapest and to Sárospatak). He describes their American life, the greater and smaller difficulties, his doctoral inauguration, and that their baggage presumably arrived in New York but they couldn't recover it as yet.

1941

7 January – From Forest Hills he writes Dorothy Parrish in Huntingdon about his plans for January and his visit to her; about the baggages not having arrived after all, he knows nothing about them. Furthermore three of his records – that he has been using during his lectures – broke; one had been copied in Huntingdon, he would like to get a copy of that at least.

11 January – He writes his son Béla that he received 5 letters from him so far, they are looking forward to the subsequent ones with great joy. (In this period he was corresponding almost exclusively with his two sons in Hungary, they were mediators of his messages to family members, to the Kodálys and others.) He also writes about financial matters, and about the baggage still not having turned up.

15 January – He modifies his itinerary sent to Dorothy Parrish.

- 18 *January* – He writes Frigyes Reiner about preparations concerning their concert in Pittsburgh.
- 20 *January* – In New York World premiere of String Quartet No. 6 dedicated to the Kolisch Quartet, performed by the Kolisches in Bartók's presence.
- 21 *January* – He leaves New York for Huntingdon in the morning. That day and the next he gives lessons to Dorothy Parrish.
- 22 *January* – He travels to Pittsburgh (Pennsylvania) in the afternoon, stays at Hotel Schenley. The same evening he rehearses Piano Concerto No. 2 with Frigyes Reiner.
- 23 *January* – From Pittsburgh he writes his wife that he received various job offers. Columbia University gives him a commission of four months for organising the Parry collection, which makes him very glad.
- 24 and 26 *January* – He plays Piano Concerto No. 2 at the Pittsburgh Syria Mosque (it is not a mosque, but a cultural institution) with the Pittsburgh Symphonic Orchestra.
- 28 *January* – At the New York Town Hall he plays Bach's Concerto for Two Pianos C major with his wife conducted by Daniel Saidenberg.
- 29 *January* – The Ministry of Religion and Public Education gives Bartók permission (Pres. No. 12592/41) to stay abroad until 31 December 1942; the paying out of his allowances for this time is assigned to Béla Bartók Jnr. – However, the extension of Bartók's passport depends on two other ministries, those of Home Affairs and of Foreign Affairs.
- 29 and 31 *January* – He goes to the New York Consulate General concerning this matter, which is made especially difficult by his passport having been issued in October of 1940 to the effect that he would have to return home by 17 October 1940.
- 1 *February* – He asks his son Béla by telegram to get an absolution from this. – He writes Oliver Strunk's wife in Princeton (New Jersey) about circumstances of his 6 February concert, and to Wilhelmine Creel in Seattle (State of Washington) about him being pleased with her return

from Japan and with the chance to meet up again.

3 February – He receives his letter of credence from Columbia University for the five months from 1 February to 30 June for the remuneration of 1,500 dollars. His title is “Visiting Associate in Music”. His task is the notation and systematisation of Milman Parry’s Yugoslavian collection.

4 February – An evening of chamber music at the Jordan Hall of Boston. Bartók plays with József Szigeti Mozart’s Sonata in A major, his own Rhapsody No. 1, and Debussy’s Sonata, with Mrs Bartók Debussy’s *En blanc et noir*, with Benny Goodman Debussy’s Rhapsody for Clarinet and Piano, and with Szigeti and Goodman *Contrasts* which got issued in their performance simultaneously by the Columbia firm.

6 February – Bartók leaves New York for Princeton junction from where he proceeds to Princeton (New Jersey) with Oliver Strunk’s wife.

7 February – At the McCosh Hall of Princeton University he plays Rhapsody No. 2 and Székely’s transcription of *Rumanian Folk Dances* with violinist Jenő Antal. His solo programme is: *Petite Suite*, *The Night’s Music*, *Suite* Op. 14, *Allegro barbaro*, ten pieces from *Microcosmos*, Kodály’s *Transylvanian Lament* and *Epitaph*. – From here he returns to Forest Hills.

10 February – He gets notified of the arrival of the baggage.

11 February – He travels to Jersey City (New Jersey) to collect it, and while waiting there, he writes a letter to his son Béla about the New York Consulate General having extended the validity of his passport under its own responsibility until 7 August out of leniency – considering the slow administration in Hungary –, but he has to take measures regarding the permit of Budapest by all means.

12 February – He continues the letter gladly: “So the baggage is here ... Everything is in there, non-moth-eaten, non-man-stolen”. He encloses a separate letter for Irma Voit: “We are so sad that we cannot yet return home for the time being, although we have already started

preparations like obtaining an Italian visa” – he writes.

13 February – He leaves on a four-week concert tour with his wife.

14 February – They get off the train in St. Louis (Missouri) and proceed by car to Godfrey (Illinois) of about 1,500 inhabitants, where Bartók gives a lecture and a concert at Benjamin Godfrey Memorial Hall of Monticello College. – The Music Institute of Higher Education (Music Academy) informs Béla Bartók Jnr (under No. 172/1941) that they will order the payment of Bartók's pension to him.

16 February – The Bartóks arrive in Denver (Colorado). – In his letter to Frigyes Reiner, Bartók thanks him for the hospitality in Pittsburgh and the excellent performance. He writes about the commission of Columbia University but, to be on the safe side, he asks for his recommendation – as he suggested – for an eventual secondary job at the Curtis Institute of Philadelphia. (This did not bring results.)

17 February – He visits the music pupils of a school in Colorado Springs.

18 February – At the Broadway Theatre of Denver he plays Mozart's Sonata in A major, Rhapsody No. 1, and Szigeti's transcription of *For Children* entitled *Hungarian Folk Songs* with József Szigeti, furthermore Szigeti performs Bach's Chaconne, while Bartók plays probably *Ballad of 15 Hungarian Peasant Songs* under the title “Variations”, then *Rondo No. 1, Bear Dance, Evening in Transylvania*, and *Allegro barbaro*.

19 February – Travelling on, aboard the train he writes – already in the State of Utah – his first American letter to his sister in Szöllős Puszta. He sums up their American life up to then, his performances and further plans: “... we are filled with rather gloomy thoughts. How will the future be? When can we think of returning ...”

20 February – In Provo (Utah) Bartók has lunch with a Mormon family. In the evening he gives a concert at Brigham Young University. His solo programme is: Kodály's *Transylvanian Lament* and *Epitaph*, 24 smaller Bartók pieces (Nos. 6 to 15 of *15 Hungarian Peasant Songs*, *Petite Suite*, *The Night's Music*, 10 pieces from *Microcosmos*, *Suite* Op. 14, and

- Allegro barbaro*), with his wife he plays Debussy's *En blanc et noir*.
- 21 February – They take a longer walk in the surrounding mountains, Bartók finishes his 19th letter, then in the evening they leave for San Francisco.
- 22 February – They arrive in San Francisco, and take a rest there *until 25 February*.
- 26 February – At Mills College of Oakland (California) Bartók plays 45 of his small pieces (16 from the series *For Children*, 23 from *Microcosmos*, *Rondo No. 1*, *Ballad*, *Petite Suite*, and *Old Dance Tunes*).
- 28 February – They arrive in Seattle (State of Washington).
- 3 March – In Seattle Bartók plays the Oakland programme of 26 February, minus five pieces of *Microcosmos* at the Anderson Hall of Washington State University.
- 4 March – Still in Seattle, at the Meany Hall of the University his programme is: Kodály's *Transylvanian Lament* and *Epitaph*, of his own pieces 1st series of *Kolindas*, *Preludio-All'Ungherese*, *Bear Dance*, *Burlesques Nos. 2 and 3*, *Rondo No. 2*, *The Night's Music*, *Suite*, *Allegro barbaro*, and 10 pieces of *Microcosmos*.
- 5 March – They set out on their trip back from Seattle.
- 7 March – Still aboard the train between Seattle and Kansas City, in a long, diary-like letter Mrs Bartók gives an account to Béla Bartók Jnr and his wife of their journey and her impressions, how much Bartók is honoured and respected everywhere.
- 10 March – In the course of the Spring Art Festival of the University in Kansas City (Missouri) Bartók plays the same programme as on 3 March in Seattle. (He especially emphasises that the city is in the State of Missouri, not to be mistaken for Kansas City of Kansas on the opposite shore.)
- 12 March – They arrive back to Forest Hills, where Bartók finishes his wife's letter of 7 March.
- 13 March – He takes up work at Columbia University.

- 19 March – He writes a long letter to his son Béla from Forest Hills, partly repeating things written in his 12 February letter. “... prospects for concerts during the next season are pitiful for the time being” – he writes. He is worried by the fate of his Budapest furniture because of the 1 May deadline for giving up the flat, furthermore by not being able to send money from the United States because all Hungarian claims got frozen. He also inquires about Dohnányi in regard to his alleged resignation. This is the first time he mentions his health since leaving for America, his shoulder is “basically unchanged. At times it gets better, then it relapses again”. – To this letter he also attaches a few lines for Irma Voit.
- 20 March – He informs Dorothy Parrish in Huntingdon of his April program and the possible dates for piano lessons.
- 23 March – In New York (probably in the Bronx, where they were looking for a flat in those days) he visits the zoo with his wife.
- 24 March – Bartók receives 4 letters at once from his sons. He replies to his son Péter immediately. Mrs Bartók adds: “And daddy will just have his birthday tomorrow! This is a beautiful present!”
- 25 March – Bartók is 60 years old. This changes his legal position considerably as his retirement becomes final (so the paying out of his Budapest pension becomes easier) and his compulsion at military service comes to an end (meaning that there are less obstacles to extend his passport).
- 28 March – He gives a concert at the Institute of Arts of Detroit (Michigan) with his wife and cellist Georges Miquelle. Bartók and Miquelle perform the cello version of Rhapsody No. 1, Mrs Bartók plays two pieces by Debussy, with Bartók two fugues from Bach's *The Art of the Fugue*, Mozart's fugue in C minor, four pieces of *Microcosmos*, and Debussy's *En blanc et noir*; then Bartók plays solo: five pieces from *Microcosmos* beside the two always performed Kodály pieces. “We had the greatest success in Detroit so far; the audience seemed to be very

happy with the programme” – writes Bartók later to his son Béla.

2 April – From Forest Hills he writes his son Béla about financial matters and the storing of furniture, and about looking for a new flat because the Forest Hills one is noisy, neighbours are unfriendly and it's far from the University. They are contemplating to invite over their son Péter, seen that they will remain abroad for a longer period. Bartók is working with doubled enthusiasm on the Southern Slaw material since the German attack on Yugoslavia on 27 March, and gives minor lectures at the University.

8 April – He writes Dorothy Parrish that he can see her at the end of May in their new flat; their address starting with 1 May is: 3242 Cambridge Avenue, Bronx (New York's Northern district).

14 April – He writes Professor Douglas Moore at Columbia University about his first impressions of the Parry collection before leaving Forest Hills.

16 April – He gives a concert of two pianos with his wife at the Auditorium of the Baltimore (Maryland) Museum of Art. Their programme is: Debussy's *En blanc et noir*, Liszt's *Concerto Pathétique*, two fugues from Bach's *The Art of the Fugue*, Mozart's Fugue in C minor, Brahms' Sonata in F minor, and four pieces of *Microcosmos*.

17 April – Bartók gives a lecture in Princeton (New Jersey).

18 April – From Forest Hills he writes Douglas Moore again and gives an enthusiastic description of the Southern Slaw collection. At the same time he hints at needing much longer for the job, therefore he would like to extend his commission.

22 April – The Hungarian Ministry of the Interior extends the validity of his passport until 7 August 1942 by its decree No. 10-2085.

1 May – They rent their new flat in the Bronx, and buy 5 pieces of furniture for the rooms and other furnishings at an auction for 140 dollars to replace the furniture that they also rented until then. Cleaning and transport cost a further 100 dollars.

5 May – They move to Cambridge Avenue, and at first – as usual – they

are extremely satisfied. – Bartók gets his further commission from Columbia University for the period 1 July 1941 to 30 June 1942 with a salary of 3,000 dollars. – In Budapest Béla Bartók Jnr empties and gives up the Bartóks' flat on Csalán Road, puts the furniture in storage.

7 May – Bartók writes Dorothy Parrish again from New York: he is at her disposition after 3 June. – He writes his son Béla dejectedly about the ever-deteriorating general situation that decreases his hopes to return; now he would definitely like to have his son Péter brought out, he takes the necessary steps hoping that Péter can come already in June. In reply to Béla Bartók Jnr's worry that his little brother would be drafted by the Americans, Bartók writes that while one is a foreign citizen this is out of the question. (The "June" trip got delayed by more than half a year, and Péter Bartók – even though being citizen of a by then already hostile nation – got drafted to the Navy.)

In this period Bartók goes to the Columbia on Tuesdays, Thursdays, and Saturdays.

10 May – He acquires a notarial authorisation (for 25 cents) so that his son Béla would have full authority managing his claims abroad, too. – In a long letter he criticises Andor Schulhof's bad work up to then and sends him a mediation fee of 7 dollars. – He also writes Hans W. Heinsheimer.

11 May – He informs Douglas Moore of his commission with Columbia University having been extended, and thanks him for his intercession.

14 May – At the Hungarian Consulate General of New York he gets the 10 May authorisation authenticated for 9 dollars and 25 cents.

16 May – He sends the authorisation to Béla Bartók Jnr. In his attached letter he writes about the new flat and strange weather.

24 May – He writes Dorothy Parrish already for the fourth time about dates of the planned private lessons.

3 June – He answers the invitation of Carl Paige Wood, head of the music department of Washington University of Seattle; his present New York

commission ending, he is ready to work there from June 1942, his schedule consisting of the notation of their Native American material and the teaching of folk song collecting and notation.

13 June – He writes Boosey & Hawkes about contracts and financial matters.

The University of Michigan wants to perform some of the children's choirs in 1942, and former violist of the Waldbauer Quartet, Egon Kenton (Kornstein) is recommended to Bartók for the translation of their lyrics.

17 June – Bartók writes Kenton and asks him to undertake this task.

20 June – He writes his son Béla about the complications of the permission of the so-called “non-quota immigrant” (immigration beyond the appointed number), about his tax obligations in Hungary after 1940 and about his work which is very interesting; but he is not happy about systematising the rather voluminous Native American material (of which he is negotiating with Seattle): “this is very far from my previous folklore territories”. Concert life is so uncertain that after 1942 “we should return home, whatever the situation over there. By that time it will not be much better here either” – he writes.

Mrs Fassett b. Ágota Illés (living in the United States) hosts the Bartóks several times at the Fassetts' summer house in Riverton (Vermont); in June Mrs Bartók vacations there as a paying guest.

22 June – From New York Bartók writes his wife that summer climate is very bad in New York (this is his first summer in America); he sends her the joint letter of his sons of 22 May, written following his younger son's confirmation. – The Germans attacked the Soviet Union on this day.

23 June – From New York he replies to Egon Kenton in Jackson Heights, and sends one of the children's choirs for test translation.

He frequents the Columbia daily at this time. He himself wants to obtain the paper necessary for his work, but by then even this creates

problems.

24 and 26 June – He writes a letter to his wife in Riverton: “And just what will come of this? Dzsugasvili [Stalin] expiates rather soon and bitterly [of the separate peace treaty of 1939]. Hungary is in luck: it will stay out of this brawl, too!” (He gets disillusioned shortly; 27 June is the day of the Hungarian declaration of war.)

29 June – He works at the Columbia even on Sunday, then has dinner at the György Herzogs; here he gets acquainted with Balkan folk song researcher Jacobson with whom he has a conversation about his work.

30 June, 3 and 5 July – He writes his wife, partly about the difficulties of being a grass widower. He mentions the holiday of independence of 4 July: “There was a hell of an uproar in the whole city; they will feel less like it next year”. (As if he saw the future.)

6 July – He goes to the movies (hadn't done it for decades), watches an interesting film about wild animals.

7 July – His wife returns from Riverton.

19 July – He writes his son Béla that he will send letters less frequently because there are not many noteworthy events happening. He is complaining about the oppressive summer weather and of his “misbehaving” gall-bladder, that made him decide on a thorough medical examination; talking about the flat he writes that its annual rent is 840 dollars, about equivalent to Hungarian prices. – He attached, as usual, a few lines for Irma Voit, however, she no longer received these. On 22 July she peacefully departed at the age of 92.

University of Washington (Seattle) invites Bartók for the school year 1942/43 with a salary of 3,600 dollars, this time officially. (In the end, after repeated delays he was no longer able to take on this assignment.)

23 July – He writes Boosey and Hawkes.

24 July – He travels to Riverton with his wife, to Agatha Fassett's summer house.

28 July – From here he asks Frigyes Reiner to get him two guarantors for

the acquisition of the non-quota immigrant visa. (He was forcing this so much in order to let his son Péter get a visa, but in the end it was not needed.) Reiner and his friend Edward Wallerstein take the guarantee upon themselves readily.

8 August – Bartók sends them the necessary forms to Westport.

6 and 9 August – He writes Boosey & Hawkes, and *on the 10th* he writes Vamasescu.

19 August – From Riverton he replies to his son Béla's letter about the passing of Irma Voit that cast him down deeply. "Alas neither one of them lives anymore!" He doesn't much feel like writing about anything else, but he commemorates his son's birthday all the same, and in his letter sends a small flower for Irma Voit's grave.

24 August – He writes Mrs Herzog in regard to the translation of texts.

26 August – He writes Carl Paige Wood in Seattle the financial conditions of him moving there, and asks them to make the date dependent on his work at Columbia University.

4 September – From Riverton he returns to New York.

5 September – He writes his wife who remained in Riverton that Viktor Bátor (belonging to Dr. Gyula Holló's – the Bartóks' medical attendant in Budapest, later in New York – circle of friends, first giving Bartók pieces of advice, then doing his best to influence him in every way) wanted to make him join some risky political affair, but he declined.
– The Hungarian Consulate General of New York issues a verification (No. 4008/1941) of Bartók being alive and of his Hungarian citizenship.

6 September – Bartók sends the verification to his son Béla in Budapest. In his letter he writes that he had a bad case of bursitis in his left shoulder in the second part of August, he was unable to move it at all for 10 days, then it got better owing to a cure of aspirin. He closes his letter thus: "The general situation is not very reassuring, I am really afraid that next summer – and who knows for how much longer yet – it will not be possible to return!"

8 *September* – From New York he writes University president Lee Paul Sieg in Seattle; he thanks him for having accepted his conditions, and asks again for a one-year postponement of his start at work.

10 *September* – He writes from New York to his wife in Riverton: “I started the transcription of Suite No. 2 and got to two-thirds of the first movement so far. I hope it’s good. [Transcription for 2 pianos of *Suite No. 2*, Op. 4.] My shoulder is basically unchanged. Sometimes I feel it more, sometimes less. I can play the piano”.

13 *September* – He writes his wife, *on the 15th* Ralph Hawkes about all the discomfort and inconvenience surrounding him in the USA.

27 *September* – The political movement “For Independent Hungary” is being formed in the United States. Bartók will also be drawn in to a certain extent later on.

28 *September* – He writes Hans W. Heinsheimer regarding String Quartet No. 6 and the translation of one of his choral works, and sends him the programme of his concert planned for October in Aurora (State of New York).

4 *October* then again *on the 8th* – He writes Ralph Hawkes, and *on the 7th* a procrastinating letter to Lee Paul Sieg in Seattle.

8 *October* – He thanks Frigyes Reiner for the sent guarantee papers which he already forwarded to Washington. – He thanks Carl P. Wood for his help in the Seattle preparations and asks for a meeting during his approaching Western tour.

In the meantime Péter Bartók received his American visa. In view of him becoming liable to military service after 1 January 1942, he absolutely had to leave Hungary till then.

16 *October* – For the emission of an Italian transit visa for his son Péter, Bartók asks Washington Ambassador for Hungary, György Ghyka to intervene via the Hungarian Embassy in Rome.

17 *October* – He writes Wilhelmine Creel in Seattle that he will go there at the end of November and he can give her piano lessons. – He is complaining

about their uncertain position, about the scarcity of concerts. “The only serene point is my work at Columbia University ... But – unfortunately – this is just casual work, and it might have to remain incomplete.” – He also writes about all of this to his son Béla, and adds: “Our return home ... is put off again to foggy and faraway obscurity ... The doctor is letting off X-rays into my left shoulder ... Result 00. If Péter manages to leave, you will handle monies on your own at your discretion ... I will try to write monthly, although there is not much to write about”. (This was his last letter to his son, he would never write again.)

27 October – He asks Frigyes Reiner to fill out the guarantee forms again because Mrs Bartók needs authorisation of further temporary stay in her own right. – He writes Douglas Moore that he would like to meet him to discuss an article about his work at Columbia University.

28 October – He gives a lecture entitled *Folk Music of Central Europe* at Wells College in Aurora (State of New York) and gives a concert; programme: *Petite Suite*, *The Night's Music*, *Variations (Ballad)* and *Old Dance Tunes* from *15 Hungarian Peasant Songs*, and six pieces from *Microcosmos*.

5 November – He gets elected honorary president of “Hungarian House” of Los Angeles.

16 November – From New York he writes another letter (registered under No. 2146/1941) to Ambassador György Ghyka in Washington regarding his son Péter's outward journey.

20 November – He is in Chicago, staying at Hotel Stevens. In the evening he plays Piano Concerto No. 2 at the concert of the Chicago Symphonic Orchestra conducted by Frederick Stock.

21 November – They repeat the programme. “The orchestra played splendidly, while I was not that good at all. This piece bores me so much by now” – he writes his wife.

22 November – Still in Chicago, he has lunch at the Margit Varrós', has dinner at his old acquaintances, the Renée Engels'. Then he leaves

towards the West.

24 November – Travelling by the Big Salt Lake in the State of Utah, aboard the train he writes his wife, mentioning among other things: “I heard sad news: Babits has died”.

25 November – From Palo Alto (California) he informs Carl P. Wood that he would arrive in Seattle on the 28th and would like to meet him the following day.

26 November – At Stanford University of Palo Alto he gives a lecture entitled *Folk Music of Eastern Europe*, and repeats the programme of the 28 October Aurora concert. Darius Milhaud also attended the concert. “I played exceptionally well, but obviously nobody would notice anyway” – writes Bartók.

28 November – He leaves Portland (Oregon) for Seattle. Aboard the train he writes his wife, and begins to draft the preface for the Southern Slaw collection. (Previously he had already written two articles on the topic.)

29 November – In Seattle he discusses the Native American material with C. P. Wood, does not meet Wilhelmine Creel.

1 December – He returns to Portland. At Reed College Chapel he gives a lecture entitled *Folk Music of Eastern Europe*.

2 December – He gives a concert at the same location. His programme is: 2 preludes by Purcell, Michelangelo Rossi's 3 Corrente, Frescobaldi's Fugue in G minor, Kodály's *Transylvanian Lament* and *Epitaph*, Bartók's Variations (*Ballad*), *Petite Suite*, *The Night's Music*, 10 pieces from *Microcosmos*, *Rondo No. 1*, *Suite Op. 14*, and *Allegro barbaro*. – Meanwhile in Helsinki he gets elected outside member of the Finno-Ugrian Society.

3 December – In Eugene (Oregon) at the Music School of the University of Oregon he gives a lecture entitled *Problems of Eastern Europe Folk Music*, and gives a concert with the following programme: *Petite Suite*, *The Night's Music*, Variations (*Ballad*) and *Old Dance Tunes* from 15

Hungarian Peasant Songs, and six pieces from *Microcosmos*.

4 December – Aboard the train between Eugene and Los Angeles he writes his wife: “This day was the most difficult, lots of idiotic interviews and silliness”. – In the evening he goes on to Los Angeles.

5 December – He gives a concert at Wilshire Ebell Theatre of Los Angeles with the 2 December Portland programme.

7 December – Japan attacks the United States.

8 December – On board the train crossing the territory of the State of Kansas towards the East, Bartók writes Wilhelmine Creel about their failed meeting of 29 November, his further itinerary, and suggests another meeting.

Around 10 December he arrives back to New York.

13 December – Hungary declares war on the United States.

15 December – Bartók writes letters from New York to Consul General Baranyai in New York and Ambassador György Ghyka in Washington with the same content: “You already know of my discomfort here from my verbal communication. My situation would become even more difficult under the changed circumstances. Therefore I should return home if possible at all. After all I would have wanted to do this anyway after finishing my scientific work here in one or two years. But as things stand now, by then – and who knows for how long – it will not be possible anymore. The last chance would be if we returned home with the personnel of the Consulate. ... I am afraid if we had to stay here for who knows how many years, it might prove catastrophic for us”.

With the speeding up of events this plan didn't get realised.

22 December – Péter Bartók crosses the Hungarian border and goes to Zagreb, as he could not travel anymore after 31 December because of becoming liable to military service. He waits in Zagreb until his visas arrive, and arrives in New York on 20 April 1942.

Sweden takes over diplomatic representation of Hungary and

the interests of Hungarian citizens in the United States; all postal services and connections between Hungary and the USA stop. For the remainder of the war Bartók's contacts with his home country are cut off definitively.

1942

- 7 January – In Evanston (Illinois) Mr and Mrs Bartók give a concert of two pianos at the Scott Hall of Northwestern University's Cahn auditorium. Programme: Friedemann Bach's Sonata in F major, Couperin's *Allemande*, Domenico Zipoli's *Suite*, Mozart's Fugue in C minor (Zipoli got printed in the programme as author of this piece, too), Debussy's *Lindaraja*, Colin McPhee's *Ceremonial Music from Bali*, Bartók's four pieces from *Microcosmos*, and Brahms' Sonata in F major Op. 34. Reviews are well mixed, but more on the bad side.
- 21 January – From New York Bartók writes Douglas Moore about further elaboration of the Parry collection planned for 1942/43.
- 23 January (mistakenly dated 1941) – He writes their concert programme for Amherst College to Professor Henry Mishkin.
- 23 February – In Amherst (Massachusetts) concert of two pianos at Amherst College. Programme: Christian Bach's Sonata in G major, Domenico Zipoli's *Suite*, Friedemann Bach's Sonata in F major, Colin McPhee's *Ceremonial Music from Bali*, Liszt's *Concerto pathétique*, five pieces from *Microcosmos* (six are printed in the programme), and the two pianos version of *Suite No. 2*.
- 28 February – From New York he writes Carl P. Wood and Lee P. Sieg that his commission at Columbia got extended for another semester until the end of 1942, so he can go to Seattle only for school year 1943/44.
- 2 March – He writes Wilhelmine Creel in Seattle that he regrets not having met in Chicago (on the occasion of the concert in Evanston), and that

his son Péter is already in Lisbon but has to wait for another permit in order to proceed. He complains about their financial situation which is “getting worse from day to day” and about the Baldwin Society wanting to take back one of their rental pianos, so they could not study pieces for two pianos.

4 March – From New York he writes a letter to Mrs Domonkos b. Dorothy Parrish in Huntingdon with similar contents.

11 and 18 March – He writes Hans W. Heinsheimer.

In April indications of his illness are getting ever stronger, he gets fevers around 37.8°C. His medical attendant Dr. Gyula Holló diagnoses “atypical mycoid leukemia”.

6 April – He receives the extension of his commission at Columbia University from 1 July 1942 to 31 December 1942, for the salary of 1,500 dollars, this time in writing.

17 April – From New York he replies to musicologist Ottó Gombosi’s request for Bartók to become godfather of his son. He writes that he undertakes it willingly, although his own chosen Unitarian religion says: “christening, although very advisable, is not indispensable”.

20 April – Péter Bartók arrives in New York after an adventurous journey of 4 months. He meets his father incidentally, in the street. “The censor has cut out the name of the ship from his Lisbon telegram, so we didn’t know when to expect him” – Bartók writes Wilhelmine Creel.

24 April – At the McDowell Club in New York a reception is held in Mr and Mrs Bartók’s honour. At the following concert Bartók performs Rhapsody No. 2 with Rudolf Kolisch, *Suite No. 2* for two pianos with his wife, *Contrasts* with Kolisch and clarinetist Eric Simon. – This is his last concert in 1942.

29 May – At the Hungarian department of the Swedish Consulate General he requests in writing the extension of his passport. Number of the request is 533 = 734/3.

30 May – He writes Ralph Hawkes that he is feverish since the beginning

of April, he is complaining a lot about his condition.

9 June – The Swedish Embassy extends the validity of his passport (No. 922/1942) until 7 August 1943.

10 and 13 June – He writes the Baldwin Piano Company that he hasn't got money for further rent. He asks to be notified two days before they take away the piano.

The "For Independent Hungary" movement, formed on 27 September 1941, engages in propaganda in the United States to lay the foundations for an independent Hungarian state after the war. Bartók was elected leader of the committee representing sciences and arts in the movement, and he sent out a circular to Hungarian artists living in America calling upon them to join.

25 June – He sends the circular to composer Jenő Zádor in Hollywood, and on the 27th to writer József Reményi in Cleveland.

28 June – His article entitled *Parry Collection of Yugoslav Folk Music* appears in the New York Times.

2 and 5 July – He writes joint letters with his wife to their son Péter. They write among other things: "You shouldn't be bothered by the small [income] earnings, with this work you pay back the grace of the high government for letting you come here. And seen that this cheap work cannot go into the pocket of the high government, well, it goes into somebody else's."

7 July – He asks Carl P. Wood to postpone their agreement regarding his work in Seattle until the spring, because he is planning several appearances on the Eastern coast for that period. (Hardly any of these came to fruition.)

16 July – He informs József Reményi of having to organise the For Independent Hungary movement separately among American and Hungarian citizens, according to the orders of American authorities, and that they would soon prepare their proposals regarding further activities.

21 July – In his letter written to his son Péter, he remembers Irma Voit:

“Tomorrow, 22 July is the anniversary of Aunt Irma’s passing. I wonder who recalls her, who will think of her at least on this day - - - - Some of us are still here, but when even we will be gone then she will die again, to total oblivion. Even though she worked, cared and worried for us so much: for me and Elza. She would have deserved a better, easier life. And I was not able to facilitate it enough, not as much as I would have wanted!”

31 July – He sends birthday greetings to his son Péter to his workplace.

2 August – He replies to Frigyes Reiner – who had invited him – that he has constant fever so he cannot honour his invitation before September. He also mentions that nothing has yet happened concerning his temporary immigration.

5 August – He also writes from New York to Douglas Moore about his illness which luckily doesn’t hinder his work on the Southern Slaw collection.

The lawyer Dr. Viktor Bátor invites Bartók – whose wife is in Riverton on summer vacation – to their summer cottage in Nonquitt (South Dartmouth, Massachusetts).

7 August – Bartók leaves for Nonquitt.

8 August – He writes his wife in Riverton: “I waited a whole day to see the situation clearly. I am languid for the time being. I am doing a bit of work, not very much so far”.

His health condition does not change.

11 August – His temperature is 37.6°C, on the 12th 37.7°C.

13 August – He gives his wife the news: “Here I saw a hummingbird in nature for the first time”.

16 August – He writes his son Péter, whose visit he is expecting in Nonquitt, that Hungarian citizens don’t need a travel permit. – In his letter to Tibor Serly in New York – addressing him already informally – he expresses his hope that Serly had made no concession to Heinsheimer regarding the transcriptions. (This is probably about *Microcosmos Suite*.)

19 August – A. Tillmann Merritt invites him to Harvard University in Cambridge (Massachusetts) for 3 months, for a fee of 2,000 dollars.

20 August – He writes his wife that he is staying in Nonquitt for 3 weeks instead of 1, and on 22 August he lets her know that he would return to New York in the evening of *the 28th*.

2 September – Already in New York, he replies to A. T. Merritt's offer: he accepts it from 1 January 1943. Harvard University sends him credentials for "visiting lecturer" on 28 September. (In the end he was not able to honour this.)

The Bartóks had had two Persian cats in New York. For the duration of their summer vacation they placed the animals in a veterinary hospital where they perished.

16 September, then again on 4 October – In forceful letters Bartók held liable Hospital Director W.M. Fleischmann for what happened.

7 October – He writes Yehudi Menuhin in Alma: he heard with pleasure that Menuhin was studying the Violin Concerto and would hopefully perform it next season.

13 October – He writes from New York to A. T. Merritt at Harvard University.

14 October – He asks Dr. Jacobson questions regarding the Serbo-Croatian lyrics.

In October he gives a lecture at the American Society of Musicology.

20 November – He writes A. T. Merritt again.

31 December – From New York he writes a long letter to Wilhelmine Creel about his situation, his slight fever each evening, and about his commission at Columbia University having come to an end that day, which he regrets very much. In October he finished the appendix to the Serbo-Croatian material to be published by Columbia Press, and he is working on the voluminous Romanian material. He is hurt that the leading orchestras neglect both his old and new pieces, and is worried because his son Péter – regardless of citizenship – would be

drafted after all.

1943

5 January – He enters into a general publication agreement with regards Boosey & Hawkes.

16 January – According to his letter to A. T. Merritt, he intends to start his job at Harvard University only on 1 February.

21 January – In New York he performs the transcription of Sonata for Two Pianos and Percussions entitled *Concerto for Two pianos and Orchestra* with his wife, conducted by Frigyes Reiner. This is Bartók's last public appearance as a pianist.

2 February – In his letter from New York to Cleveland he thanks violinist Tossy Spivakovsky for his good opinion of Violin Concerto.

During the month of February his health is deteriorating rapidly. Although he still manages to give 3 lectures at Harvard University, this month he gets exhausted completely by this activity and his travels to and fro. Repeated hospital examinations suggest first polycythemia then TB, but the real cause is not found. Even Harvard University tries to give medical assistance.

In March National Institute of Arts and Letters gives him a bonus award on Douglas Moore's suggestion.

5 March – He thanks Moore for this proposal. He acknowledges with pleasure that difficulties in publishing the Southern Slaw volume got averted, and hopes that he will be able to check the proofs.

24 March – He gets notified by Columbia University that the so-called Ditson Committee gave 1,000 dollars as subsequent contribution to the publication of the Southern Slaw collection by Columbia University Press.

He is persuaded by Americans around him, especially Dr. Viktor Bátor, to prepare a new will, even drafted for him by Dr. Bátor, to

replace the one made in Hungary.

28 March – Bartók signs the new will which thus becomes final. This is a “trustee” will conforming to American legal rules, which gives two executives (one of whom is Viktor Bátor) far-reaching rights against legal heirs, including even the right of assigning the successor. (Following Bartók’s death this became a source of problems for nearly 40 years.)

30 March – Bartók gives Boosey & Hawkes instructions regarding the fingerings of 44 Duos.

5 April – From New York he thanks Felicia Giffen for him getting elected member of the National Institute of Arts and Letters and for the accompanying reward.

During the month of May conductor Serge Koussevitzky orders an orchestral piece from Bartók who has not been composing for years.

14 June – Bartók writes Columbia University Press regarding the Southern Slaw publication.

17 June – Letter to Boosey & Hawkes, and *on the 23th* to Columbia University Press and to A. Sinclair.

24 June – The Hungarian department of the Swedish Embassy of Washington extends the validity of his passport until 7 August 1944 (No. 891/1943).

28 June – He writes Wilhelmine Creel, *on the 30th* Dorothy Parrish and Carl P. Wood in detail about his illness and the fruitless treatments, and that taking up the Seattle job is out of the question for the time being.

Due to his worsening illness ASCAP (the association of authors in the USA) of which he isn’t even a member sends him for a three-month medical treatment in Saranac Lake (State of New York).

1 July – Bartók leaves for Saranac Lake. Simultaneously they give up their Bronx flat and place the furnishings in storage. – The address in Saranac Lake is 32 Park Avenue.

- 4 July – Letter to Boosey & Hawkes.
- 30 July – He writes for his son Péter's birthday about good wishes in a sad mood: "People wanted all of these things from their God and they had the faith that they might even come true ... But the good sweet god has long since taken his hand off the world, otherwise things wouldn't be the way they are but quite different."
- 31 July – He gives Ralph Hawkes an account of his work and state of health.
- Around 15 August he begins composing after a long silence: he begins writing the piece commissioned in May, *Concerto*.
- 16 August – He writes his wife who is on vacation again in Riverton: "nothing, absolutely nothing remarkable is happening at all"; and to Dr. Gyula Holló: "There is no change". – This is how he writes his son Péter about his health condition: "As for me, doctors keep on tinkering with me, to no avail at all. Back's sarcoid cannot be proven, so this hypothesis was also eliminated. The same happened with Monilia. However, they keep on investigating. ...".
- 17 August – He thanks Wilhelmine Creel for her offer to help, if she accepts a manuscript from him in return.
- 21 and 31 August – He writes Boosey & Hawkes.
- 23 August – He writes a letter to his son Péter: "... I wrote Bátor that immigration was out of the question; I: have got neither money nor health; you: have got no money. ...".
- 1 September – Suddenly there is a slight good turn in his health, his fevers abate.
- 25 September – He writes from Saranac Lake to Israel Rappaport in New York (who is treating him upon assignment by ASCAP) that in mid-October Violin Concerto will be performed in New York, which he wants to listen to, so he wants to return. Seen that they have no flat, he asks to be informed about possibilities of accommodation in a previously suggested "nursing home" (sanatorium).
- 26 September – He writes his son Péter that he hasn't had high fever for

26 days, he feels practically normal, so he is engaged virtually all day in working on *Concerto*, of which 4 movements are ready, the fifth is the most difficult but he wants to complete it still in Saranac Lake. He writes about his family doctor Rappaport's advice as follows: "... I would have to lead such a relaxed life for about half a year more even if the abnormal tenths disappeared ... He says I should settle in to a similar "nursing home" in N.Y. ...".

28 September – He writes is Boosey & Hawkes happily: "This is the first day since 9 April 1942 that I have no fever".

3 October – He writes Mrs Sinclair at the New York Public Library regarding the Romanian and Turkish folk song publication.

Due to problems arising in dealings with ASCAP, Bartók declines further support from the organisation. (ASCAP – the unselfishness of which is legendary – deduced the costs of free medical treatment from royalties after Bartók's death.)

In a letter he writes his son Péter about the presentation of the Violin Concerto with orchestra accompaniment: "... the Philharmonics will perform the Violin Concerto, ... I have never yet heard the piece with orchestra, that's the only reason why it's important. ...".

5 October – He writes his son Péter with humorous dating "Szar Annak Lék, Oct. 5, 1943" [Translator's note: pronounced almost exactly like Saranac Lake, meaning "Crap for That Leak"]: "... Things unfortunately took such a turn that the "nursing home" plan fell through. For that reason I would continue living in a hotel till we come up with something smarter. ...".

7 October – He writes his son Péter: "... I got news from Ascap, ... that they had booked a 'suite of rooms' for us for 12 October at Hotel Woodrow, 35 West 64 Str. ... while I have said goodbye to Ascap due to a letter. But now I don't want to force it, and will enter – this hotel".

8 October – He completes *Concerto* in Saranac Lake.

9 October – He writes Israel Rappaport, too: "... I renounce support from

ASCAP most definitely and definitively ...”

11 October – Columbia University extends his commission for the period 1 July 1943 to 31 January 1944 for a fee of 1,500 dollars, but Bartók is not able to undertake this anymore.

12 October – He leaves Saranac Lake for returning to New York. He stays at Hotel Woodrow (35 West 64th Street).

14, 15, 17 October – At Carnegie Hall of New York, three consecutive performances of Violin Concerto with Tossy Spivakovsky’s solo. Bartók hears his work performed with orchestral accompaniment for the first time.

20 October – In Budapest the Minister of Religion and Public Education gives permission for Bartók’s emoluments to be paid to Béla Bartók Jnr for the period of 1 January 1943 to 31 December 1945, according to notification No. Vkný 7660/3 of the Pension Office.

26 November – In New York Bartók writes Tossy Spivakovsky: “At long last I found those first drafts of the Violin Concerto which I had mentioned to you, so now I send them here attached”. This is his first reference to the Violin Concerto written in 1907 of which the first movement he later used in the first part of *Two Pictures*. (Stefi Geyer had the manuscript of the piece, and it would be presented from the manuscript in Basel in 1958 after both of them died.) He mentions that he is preparing to go to South Carolina (actually to North Carolina) in December.

27 November – He writes Carl P. Wood about the extension of his commission at Columbia University, so he could go to Seattle in January of 1945 at earliest.

“In the meantime Menuhin had learned this same piece [Violin Concerto] and performed it in Minneapolis with Mitropoulos. He had also learned my Sonata for Violin and Piano No. 1 and played it at his New York performance at the end of November. – I met him then for the first time, he is really a great artist” – Bartók writes Wilhelmine Creel.

2 December – Letter to A. T. Merritt at Harvard University.

16 December – He travels to Asheville (North Carolina) for a lengthier medical treatment. He stays at Albemarle Inn. His medical attendant is Dr. Kokas.

17 December – He gives Wilhelmine Creel an account of the events of the previous months, among other things of having placed his Romanian and Turkish folk music material in the library of Columbia University, his music manuscripts “with a friend” (with Dr. Viktor Bátor who, after Bartók's death, kept these and established an Archive of the documents under his own directorship).

He is preoccupied with the future of Hungary, he writes about it in this same letter: “But what's worrying me the most is the lagging behind and slow progress on the ‘battlefields.’ The end is not in sight – while the destruction of Europe [men and art treasures] goes on without delay, relentlessly. ... And the fate of poor Hungary, with the Russian danger in its back – prospects for the future are rather dark.”

He writes optimistically about his health status.

22 and 29 December – He writes his wife in their new flat in New York (309 West 57th Street): “I buried myself in a job, the organising of the Wallach texts. Circumstantial but interesting work, I haven't yet done anything similar. Dr. Kokas performed the usual examinations, he didn't say anything special”. He calls his wife's attention to having put the money from Columbia University in the bank, but it can be touched only when he would already start to work it off. – His estimation of his income for 1944 is an expected 1,002 dollars.

1944

1 January – He writes Boosey & Hawkes.

2 January – He writes his wife that there were no special festivities either

at Christmas or at New Year's Eve.

7 January – He goes on a hike of an hour and a half among the nearby mountains, taking advantage of the nice sunny weather.

8 and 10 January – He writes Boosey & Hawkes, *on the 8th* his wife: he completed the systematisation of the Wallach lyrics and started to make the fair copy. He estimates the work to be 280–300 sheets.

14 January – He writes his wife: PRS requested he write something for the Album they plan to assemble for conductor Sir Henry Wood's 75th birthday (3 March 1944) and that he send the first three bars of Piano Concerto No. 2. "Now I am earning money: the ballet theatre accepted my new piece, they pay 500 dollars" – he adds.

20 January – He writes Scherwood Kains in Cincinnati regarding his wife's possible appearance. (This didn't come true.)

21 January – He meets a woman from Bogota (Colombia) who has also been to Budapest. Of this he writes his wife: "Oh – Pest, how beautiful, Hotel Gellért, the wave pool, Margaret Island, etc. ..."

25 January – He has a medical checkup with Dr. Kokas. His weight, as opposed to 40 kgs in March, is 49 kgs.

He writes his son Péter regarding the Navy and possible citizenship: "I don't like this Navy idea ... If you really become a soldier I don't know what to advise you regarding your citizenship. This needs careful consideration: whether to reject or accept it. Because who knows what the circumstances will be at home, what the country is getting into, will it be possible to get home at all, and if so whether there will be tolerable conditions. ...".

28 January – He writes his wife about *Concerto*: "I finished the arrangement for piano, while working I recalled September and August in Saranac when I had been writing the drafts in bed with a fever, but it's the same with all compositions: the memory of the time when it was written attaches itself to the piece". According to his letter his temperature moves around 36.9–37°C (it would be discovered later that the

thermometer was faulty, showing 0,3° less).

30 January – He writes József Szigeti that he would have liked him to present Violin Concerto in America, and maybe it could be performed with Ormándy in Philadelphia. – He writes in detail about the systematisation work and specifications of Romanian lyrics.

31 January – He visits a certain Dr. Dann, he even plays the piano. He tries the piano arrangement of *Concerto*: “the whole thing sounds hideous, only movement 4 is tolerable”. He also plays *Allegro barbaro*, it goes quite well, but *Bear Dance* tires out his left hand, which has never ever happened.

1 February – He works 4 hours preparing his tax declaration for the previous year.

2 February – He takes it to the local tax office for checking.

3 and 6 February – He writes his wife about their son Péter's approaching joining up with the Navy.

7 February – He writes a former Budapest pupil of his, Ágnes Butcher in Toronto.

9 February – He shares happy news with Dorothy Parrish: “I will be a free man from May – that is a doctor-free man”.

As opposed to the improvement of his health, their financial situation worries him very much.

13 February – He admonishes his wife to be increasingly economical.

20 February – He writes desperately: “Taxes have to be paid after the ASCAP alms, I wasn't expecting such an abominable trick. Now let anyone come to me in this unblessed country saying they would cure me at their own expenses, I will throw them out on their ears. I want to return to New York as urgently as possible. – I have no reply for Reiner's letter. If he performs something, let him perform. Should I kiss his hand for it? Everyone should know what I have known already since the autumn of 1941 that I cannot live in this country. In this country ... lasciate ogni speranza”. (Abandon all hope.)

- 21 *February* – He writes a letter to Dr. Gyula Holló and a postcard to his wife.
- 28 *February* – He is complaining about his health: “That peculiar burning feeling in my right side is increasing, especially in my arm – I don’t know what will come of it?” – In the meantime he starts composing Solo Sonata on Yehudi Menuhin’s request and completes one movement. “If I fail with the planned others, at least this one is ready” – he writes his wife.
- 2 *March* – He writes his son Péter that he was supposed to give two concerts in April, but he called them off due to the state of his health. Of wartime propaganda films he writes: “... I am surprised at propaganda film making. I would think that every grownup knew the reason for war. ... They don’t show the glorious dilly-dallying in Italy on film. ...”
- 10 *March* – He writes his son Péter: “... The U.S. thermometer bought in Saranac is faulty! It shows 3 tenth Celsius less. So it’s not true that I am without fever since December; my temperature is around 37.1, 37.2 and 37.3 (in the evening). ... Beside my scribbling copy work now I am writing a solo violin sonata for Menuhin. ...”
- 9 and 16 *March* – He sends his wife the completed Solo Sonata for Violin to be photocopied and forwarded to Menuhin. “I felt it my duty to write something for this excellent musician.”
- 18 *March* – His son Péter visits him. They write a joint letter to Mrs Bartók.
- 26 *March* – He warns the Boosey & Hawkes firm not to hurry with the publication of the Solo Sonata because first Menuhin’s rights have to be specified. (Menuhin ordered and paid for the composition which would eventually be published only in 1947.)
- 6 *April* – He is already considering the matter of his return, writes his wife about financial affairs and their housing problem.
- 11 *April* – A thunderstorm rages in Asheville for 24 hours.
- 12 *April* – Icy wind-storm. According to Bartók’s remark “The weather is as crazy as the Americans”.

14 April – He is complaining about a permanent temperature of around 37,1–37,3°C (he knew by then that the thermometer indicated wrongly), and his eyes are also a constant cause of trouble.

21 April – He writes in a different mood “What a concert of birds we have here from dawn till late in the evening, and at night the cricket takes over its realm”.

22 April – Letter to Boosey & Hawkes.

He writes his son Péter repeatedly about not knowing what to advise regarding his possible citizenship. He writes about the singing of spring birds: “... Birds are totally inebriated by the springtime and they produce such concerts that I have never yet heard. Starting with the pe-yutch - pe-yutch - pe-yutch ‘/ . ‘/ . ‘/ . and finishing with different [obviously newly arrived] birds with newer sounds. ...”.

27 April – He leaves Asheville.

28 April – He arrives in New York. He stays at Hotel Woodrow.

7 May – At the Brooklyn Museum of New York, the Serly String Orchestra gives a concert with Mrs Bartók's participation; Bartók is attending and gives a lecture on some of the pieces in his repertoire (*Sonatina*, *Suite*, *Rondo No. 1*, *Evening in Transylvania*), but doesn't play the piano anymore. – This is his last public appearance.

15 May – The Hungarian department of the Swedish Embassy extends the validity of his passport (No. 550/44) until 7 August 1945.

20 May – He writes his son Péter about his health condition: “... That rib pain has long ceased, but of course dr's have no idea what it had really been. However, they found 28 thousand white blood cells in me instead of 10 thousand and now they are pondering over that. ...”.

6 June – The allied forces land in Europe which fills Bartók with hope and on 7 June he writes about it to his son Péter: “Well, the long-awaited Day has dawned yesterday. ...”.

23 June – He writes a letter to Ágnes Butcher.

30 June – He thanks Yehudi Menuhin for his work regarding fingerings

and bow handling in Solo Sonata, and asks for the introduction of a few changes. Menuhin modestly asks for one year of exclusive rights, Bartók offers two years.

4 July – He gives a letter of recommendation to Tibor Serly.

5 July – He leaves for Saranac Lake where he stays at his old place at 32 Park Avenue.

6 July – From Saranac Lake he writes his wife who remained in New York, that the journey was not pleasant but everything is all right for now. Péter Bartók had already joined up by then, which increased Bartók's worries.

29 July – He writes for Péter's birthday in a sad mood: "The [wartime] God bless you! - - - ... I feel melancholy anyway - - - but then everything will be just fine."

9 August – From Saranac Lake he writes his son who is in military training in Norfolk (Virginia): "Nothing special happened here".

16 August – He writes Péter again.

19 August – Sir Henry Wood dies; Bartók honours his memory with a necrology.

22 August – From Saranac Lake he sends his wife's cheque for the rent of the flat on 57th Street, where she lives alone at this time, to the Pál Kecskemétis (their New York neighbours they were on friendly terms with). He writes them that he is working on the correction of the preface of the Southern Slaw book. He is glad about the favourable turn of the war, but is afraid that everything would come too late.

1 September – He writes of this also to his son Péter (in English, thinking that a letter written in Hungarian might not be delivered at the armed forces); he mentions the liberation of Paris with special joy: "Paris was like home for me". He regrets the fate of Hungary, and criticises its political leaders. – He asks the Pál Kecskemétis for the preparation of his upcoming tax declaration, then writes about the political situation: "It is my definite conviction that whatever were Hungary to do, it

could not have changed its future fate”.

9 September – In his letter to his son he asks if he can write him in Hungarian, and concerning his state of health he mentions having had a bout of “bursitis” in his left shoulder, combined with the chronic periarthritis. About judging art he writes: “... Leave silly talks about art unanswered. One can not fight stupidity. There have been, are and will be such fools everywhere. ... But in every art [not only in music] ‘classical’ means such works in which form and content are proportionately balanced. But it is futile to use this argument, ... The best defence is silence. ...”.

12 September – He writes Boosey & Hawkes, *on the 14th* his wife.

17 September – He goes on a walk to a “high” mountaintop in the company of a certain Mr. Clement.

18 September – He writes his son that the bursitis was repressed by a big portion of salicyl, and notifies his wife that he would like to return to New York on 2 October. “Lévi went over those 39 sheets and recommended Mrs Nye for the rest. I go there daily, today I already start with the fair copy” – he writes about his work concerning Romanian lyrics. He writes with joy that the Concerto will be performed several times in Boston at the end of October (later this got postponed).

20 September – Menuhin played the Violin Concerto with the BBC in London. Bartók writes Péter about this on the 25th: “... – Enthusiastic telegrams kept coming – one from him, one from Hawkes, the publisher ... ‘Am proud to be associated with you as publisher of such a great work’ If he is proud, he is proud, he’s got a reason to be! But then he should actually help me with some more substantial yearly advances while I am in this country. If I can ever return home at all! ...”.

24 September – He writes his wife about plans for a change of flat, adding: “further help from ASCAP [meaning hotel accommodation] should not be utilised. I will never be healthier than this ever”.

25 September – He describes the difficult housing situation and increasing

lack of consumer goods to his son. “It is good that at least I can write in Hungarian. ... Here I am with my ‘world fame’ and in such misery. Of course, world fame will not feed you! ...” – He suggests a concert in Brooklyn to his wife (this didn’t come true).

2 October – He notifies his wife: he wrote his essay about Romanian lyrics. (This belonging among his obligations at Columbia University, now he could utilise their remuneration.)

4 October – He writes pianist Ernő Balogh in New York about their difficult housing situation and about his completed essay. He is optimistic regarding his health; he tries to practise and hopes that he can make gramophone recordings of some of his smaller pieces. (Unfortunately this didn’t work out.) – He writes József Szigeti that Solo Sonata will be Menuhin’s “property” for two years, it will not be published until then. Mrs Bartók would like to play Piano Concerto No. 2 and has Ormándy’s conducting in mind. Bartók asks for Szigeti’s mediation but is not confident of its success: “if Ormándi and the other big wigs didn’t want it with me when I still functioned as a pianist, then what on earth is there to hope for now!”

5 October – He leaves Saranac Lake for New York. His address is 309 W. 57th [Street] Apartment No. 503.

11 October – He writes Péter in a joint letter with his wife: “... I set a record once recently: I managed to have lunch for 35 cents, it was good and fulfilling. ...” He also writes about a telegram having arrived to Heinsheimer on 5 October: “ ‘Bartok Concerto again Sunday afternoon BBC symphony and menuhin advise bartok stop repeat performance due to phenomenal success. Ralph Hawkes’ ”.

24 October – Following the liberation of Belgium he writes Paul Collaer via Radio Brussels, sends his good wishes and gives a short account of his American years.

31 October – From New York he writes his son Péter that the Boston premiere of *Concerto* got postponed again, to December. “But the New

York philharmonica-players took my 2nd Suite off their programme, so they don't play any of my things this year, after last year's great success, hugs and handkissing. What a gang."

At the end of October the Bartóks visit the Menuhins in New York. He writes Péter about this in his letter of the 31st: "... He played the violin solo sonata for me, although he doesn't yet know it quite perfectly. It's very good that he did this, because it turned out that it had much to be corrected [on my part]."

In the meanwhile Péter Bartók was transferred to the naval base of the Panama Channel Area, which was more favourable than if he were to get to the Japanese battlefield.

8 and in continuation *10 November* – In his letter Bartók, who has never ventured further to the South than the North latitude 30th, asks: "Do you see any of the stars of the Southern celestial sphere which cannot be seen hereabouts? Perhaps the 'Southern Cross'?...". (Not this latter but a considerable part of the Southern celestial sphere was visible from there.)

22 November – He and his wife go together on an obligatory visit to the "Foreigner" ("Alien") office, and

on *23 November* this gets commemorated in their joint letter in a humorous way: "... Yesterday we were again in the 'Éljen' office." [Translator's note: it sounds exactly like 'alien' and means 'Long Live' in Hungarian] "Going there twice a year is terrible when earlier they used to be content with us going once."

26 November – Yehudi Menuhin presents Solo Sonata in New York. "It was a wonderful performance" – Bartók writes happily.

This is followed by another great experience.

28 November – He travels with his wife to Boston on the expenses of the Boston orchestra.

30 November – In Boston he attends the rehearsals of *Concerto*.

1 December – He also attends the world premiere conducted by Serge

Koussevitzky, just like the second performance of 2 *December*.

3 *December* – He and his wife are back in New York.

5 *December* – He writes about the premiere of *Concerto* in a letter to his son Péter: “Koussevitzky is enthusiastic about the piece, he declared several times that it was the most significant orchestral work of the last 20-25 years. As somebody else told me: ‘he is raving about the piece.’”

13 *December* – He writes a letter to Ágnes Butcher in Toronto.

16 *December* – From New York he writes his son in Panama: “In our last week’s ... letter we described Boston events. Since then there was another small premiere ... The mature and robust women of an association called ‘*Szent-Cecilia*’ sang 5 children’s choirs accompanied by a small orchestra. ... surely this cannot be compared to the singing of the children of Pest. (Poor things, what are they doing now!)”.

17 *December* (then continued after a few days) – He describes events of the last year in detail to Wilhelmine Creel, and also how much the situation in Hungary worries him.

24 *December* – He calls her attention to the next performances of *Concerto*.

29 and 30 *December* – *Concerto* is performed again in Boston, it is even transmitted by the Radio. Even the Bartóks listen to the performance of the 30th at the Pál Kecskemétis’.

During the last week of December he gives 5 piano lessons to Ágnes Butcher, furthermore he goes through Sonata for Violin and Piano No. 1 with 2 ladies from Rochester. He receives 65 dollars for these.
– His financial situation looks somewhat more promising: he agreed with the Boosey & Hawkes firm that, beside the normal selling and performing royalties, he would be paid a yearly advance of 1,400 dollars for the next 3 years.

1945

- 1 January – He writes from New York to his son in Panama: “Our new Prime Minister, Béla Miklós is a very decent person in Bátor’s opinion. The new ‘government’ also includes 3 communist Hungarians; these have been relaxing in Moscow waiting for the password to ‘travel home’! Then there are also 3-4 members of the Smallholder Party and some unknown blokes, then even a Count [son of the late Teleki]. Well, we’ll see.”
- 10 January – First New York performance of *Concerto* conducted by Koussevitzky at Carnegie Hall. Bartók presumably also attended the performance, at any rate he had been preparing to.
- 11 January – He writes his son Péter of the criticisms about the concert of the previous day: “Both are favourable. But look what you find in one [N.Y. Times]: ‘It had a very cordial reception’ - - - ‘the audience showed that it enjoyed the music’. And the other [Herald Tribune] ‘It was disheartening that the audience received this fine composition with a coolness which mounted to merely polite applause’. Unfortunately this last one is right: the audience at these concerts consists almost exclusively of the usual moss-brained season ticket holders; a non-holder can hardly receive a ticket”.
- 13 and 28 January – He writes Ágnes Butcher in Toronto.
- 21 January – In a letter to his son Péter he writes about the radio performance of Suite No. 2: “On 17 Jan. Doráti conducted my ‘2nd suite’ [originating from 1905-07] in the Columb. Broadcasting, too lively and fast. I had said at the rehearsal, couldn’t it be a bit more tranquil. ‘No’ – he said – ‘because otherwise it would not fit into the imposed 25 minutes’! Such are radio performances! ...”.
- 8 February – He writes his son Péter about the absurdity of taxation: “... This system of double taxation is a shameful injustice. ... On a \$800 income in England one has to pay there 50%, that is 400, and in

addition 25% more here, that is 75% in total! But let's say I would have an income of \$18,000 here [which I will never have 'thank god'] then on the 800 in England I would have to pay 50% there, about 53% here, so 103% in total. Well then this is a completely absurd thing.”

- 21 February – In his letter to Péter he writes of news appearing in local papers about the siege of Budapest: “... Well, the buildings are one matter. But our men's fate worries me greatly. Who was there, who remained there, who went bankrupt? And as to when we can get news from there, it is known only to the Good Lord, I mean Father Stalin.” – It is in this letter that he writes for the first time about the plan of writing Piano Concerto No. 3: “... On the other hand I would like to write a piano concerto for Mum; this plan has already been in the air for a long time. If she could play this at 3-4 places then it would already mean approx. as much money as that one of the averted orders. ...”
- 6 March – He writes about news from Hungary: “... Anyway, bad news is leaking out about conditions at home, on the one hand from Radio Moscow, on the other hand from neutral countries: about the organising of ‘anti-fascist militia’ [although the name sounds well, these are actually gangs of terror]; about deportation of ‘democratic’ Hungarians to Russia [English or American sympathisers are unwanted by the Russians], etc. – So the situation – not counting the destruction and misery – seems a bit like getting out of the frying pan, into the fire. ...”
- 8 March - He falls ill with the flu. Regarding his treatment
- on 19 March he writes Péter as follows: “Rappaport was experimenting with sulfa again: the fever got higher by more than one centigrade at once. Then he switched to penicillin. Two nurses were needed for its dosage ... pouring the expensive substance into me every 3 hours. ... Now I am supposed to stay in bed for 4 more days.”
- 2 April – In Budapest they set up a Temporary National Assembly, into which – in absentia – Bartók is elected representative.

The Yehudi Menuhins invite the Bartóks to their California home. Doctors find it a very good idea.

He writes his son Péter that he got off cigarettes: "But because I stopped smoking, well, this might also play a part [or only this plays a part] in the cough having vanished as if blown away. Either way, I persist stubbornly in stopping, because that artificial lack of cigarettes has long been angering me."

5 April – Bartók writes from New York to Menuhin in Alma that they would go with pleasure in mid-June and would stay for 3 months.

In the meantime time has come again for the extension of the Bartóks' residence permit, and in connection, for their temporary leave of – and then return to – the United States.

10 April – From New York Bartók writes USA Consul Bayington in Montreal a letter regarding his wife's residence permit.

15 April – Expressing his sorrow upon Franklin D. Roosevelt's death he writes his son in Panama: "I am very sorry that F.D.R. did not live to see the end of the thing, although – who knows – the future might have brought him great disappointments. He was a great man. I was most impressed by him answering Molotov simply 'it is up to you' when that had wanted to force him to a premature 2nd front with a separate peace settlement (sometime in 42 [or 43]).". He also writes about their travel plans to Montreal and California.

18 April – He writes the Edward B. Marks Music Corporation about an unfinished Bartók Album.

20 April – He obtains a certain "Pre examination" in New York for their temporary Montreal trip.

21 April – He writes Consul Bayington in Montreal: "I am a Hungarian citizen, my place of birth belongs to Romania right now".

26 April – He writes Hans W. Heinsheimer: he is dissatisfied with the proofs of *Concerto*. At the same time he is asking for the addresses of violist William Primrose and violinist Isaac Stern with whom he

wishes to negotiate.

4 May – He writes a letter to his son Péter.

5 May – The Hungarian department of the Swedish Embassy in Washington extends the validity of his passport (No. 425/1945) for the last time, until 7 August 1946. (So it is obvious that he remained a Hungarian citizen until the end of his life, which some – especially the American executives of his will – would later try to cast doubt on.)

8 May – The Germans capitulate, thus fights come to an end on the European scenes of World War II, but not yet in the Pacific Ocean area touching the United States more closely.

13 May – Bartók writes Boosey & Hawkes in London concerning the corrections of *Concerto*.

The California trip falls through because ASCAP refuses to buy tickets, so Bartók prepares to go to Saranac Lake again, but he wants to effectuate the Montreal trip first. This is delayed due to his wife's illness.

23 May – He writes his son from New York: "I have no luck with this immigration. ... I will try to settle it from Saranac Lake ... It is more simple from there, less time and half the cost. ... Immigration doesn't involve getting any kind of citizenship, it only gives you the right for application. But I don't want to apply for it, under any circumstances. I need immigration purely for tax-related reasons". – As a postscript he writes about publications in newspapers from home: "... the City Theatre, the Music Academy are still there ... Ernő Unger played with the Capital's Orchestra, Ferencsik conducted ... One of the Sándor Veress's published an appeal with signatures of Szabolcsi, Kadosa. (Living, breathing. They live here!)" he quotes from *Bluebeard*.

6 June – He also writes Yehudi Menuhin from New York about the postponement of their California trip and the disintegration of his many music plans. – "We will have to try to discuss the final form of Solo Sonata somewhere next winter; luckily it's not urgent." – In

his letter mailed to Panama he answers his son Péter's question concerning the possibility of going home: "Oh, but how can you think that?! Obviously there will be nothing suitable to take one home. To wait, wait, wait and – cry, cry, cry, cry - that's all we can do. ... In my estimation there will not be circumstances fit for decent human life at home, not even in 5 years. ... Looting and other acts of violence on the Russians' part are of common occurrence".

11 June – In his New York letter he gives Boosey & Hawkes of London detailed instruction regarding the publication of *Concerto*.

22 June – He is complaining about Hungarian circumstances in a long letter to his son Péter.

23 June – He writes Ágnes Butcher in Toronto. This is how he writes regarding the situation with a lack of prospects at home: "Heaven knows when and how there will be regular elections and with what results. I think that the Russians will organise [let's say within 6 months] that people would 'freely' (!) vote for the country's sovietization and integration into the great U.S.S.R. ... One of the papers published the list of 'war criminals'. Dohnányi is also on it! So you play the compositions of a war criminal! ... For the moment it seems they want me to go back. For the moment –. What will happen in half a year or a year, nobody knows. Maybe by that time I will also be declared a war criminal, Heaven knows why. Nobody can tell. – I don't yet know what to do."

He also gave an account of the early, uncertain newspaper reports about the destruction of the Hungarian folk music collection, and added: "What are those elections compared to this painful event! That collection was unique in the whole world, it can not be replaced. And 40 years of work [in addition, the whole collection of objects of folk art was also destroyed, an art that has not existed, does not exist nor will ever exist anywhere else]. Verily, these are not days of joy, but of mourning, tears and sobbing. To quote Ady's famous lines:

'To cry, cry, cry – '

I think it would be best if you renounced all plans of returning; as how could you live among such inhuman conditions that will prevail there for who knows how many years.”

American organisations, primarily UNRRA, established organised charity for European peoples but only for the winning nations. So an organisation called “American Hungarian Relief, Inc.” got founded in the United States, and Hungarians of America were called upon in its name to donate. Bartók also signed the circulars.

25 June – He sends requests to Egon Kenton (Kornstein) and composer Albert Szirmai in New York.

30 June – The assignment letter of Harvard University for 1 February to 30 June 1946 arrives together with a fee of 2,500 dollars. – Bartók leaves for Saranac Lake with his wife for the last time. This time they stay at 89 Riverside Drive.

1 July – Bartók writes from here to Jenő Zádor in Hollywood, inquiring about the details of an earlier commission which he accepts in theory. (This was the plan of music publisher Shilkret, a collective piece based on the book of Genesis of which each movement would have been written by different composers living in America, Bartók among others.) He also touches upon staggering Hungarian news: “Extremely devastating news is coming from Hungary: horrible destruction, terrible scarcity, threatening chaos. ... As I see it even the thought of returning home is impossible for now. There would not even be any way: neither means of transport nor [Russian] permits. But even if there were a way, it seems better to me to wait for developments. God knows how many years it will take for the country to pull itself together to any extent [if at all]. Though I would like to go home too, but for good – – – –.”

2 July – He leaves Saranac Lake for Montreal.

3 July – At the Montreal USA Consulate he obtains their new entry clearance to the United States, then he returns to Saranac Lake.

- 6 July – Columbia University thanks him for the deposit of the Romanian and Turkish folk music material.
- 7 July – In his letter from Saranac Lake, Bartók gives an account of the previous days to the Pál Kecskemétis. – He writes Péter about alarming news from Hungary in a letter: “... I learned about the newest disgrace, this time coming from the dear Czechs. ... These people went completely insane and they want to outdo even the Nazi beasts. On the same basis and legal grounds they could take down the 2 and a half million Tóts as well who bowed to the Nazis in a much uglier way. But the Tót, of course, that’s different!”
- 13 July – He writes Wilhelmine Creel about his illness, however, the extremely bad Hungarian news causes him more trouble. In lack of direct news he knows nothing of his older son and his sister Elza.
- 14 July – From Saranac Lake he writes Boosey & Hawkes regarding the Shilkret Album.
- 15 July – He writes his son in Panama about his Montreal trip and about the plan of giving one or two lectures per week at Harvard University, starting in February. – He writes with satisfaction that he had double the income from England that year than in other years. Regarding prospects for Middle and Eastern Europe he writes: “but we cannot get news from home through Switzerland anyway as Hungary is completely isolated from abroad by the Russians. – An American newspaperman somehow managed to enter Yugoslavia, but he did everything to get out again very soon. Then from the outside he writes that it was impossible for him to work there; almost all of his news was suppressed by censorship. Great [Tito] tyranny rages there – he says –. Those very few foreigners being there officially are constantly watched by plainclothes men: woe to the native who dares to speak with a foreigner. [nice, isn’t it? Just as if we saw news reels of 10-15 years ago from Russia.] In Hungary we are not yet there for the time being. For the time being –.”

16 July – He begins to draft a letter to Mr and Mrs Schulthess–Geyer in Switzerland excusing himself for not having written so far to anyone but his son Béla in Budapest. (In the end he didn't mail this letter either.) At the reopening of more direct contact with Hungary, in two letters Bartók asks a doctor in New York, Dr. István Sugár to make inquiries regarding the fate of certain persons via his acquaintances travelling to Budapest. In the first letter he inquires about the fate of Mr and Mrs Kodály, Béla Bartók Jnr and his wife, Jenő Pásztor, Bence Szabolcsi and scientific materials, in the second one about the situation of his first wife and her family, László Lajtha, György Kósa and Antal Molnár. All of the listed people survived, and his own furniture is also mostly intact.

19 July – Bartók writes all this to his son Péter, still in Panama.

21 July – He also notifies Pál Kecskeméti from Saranac Lake of the relatively good news, especially of his furnishings having remained almost intact. He writes that he received actual news regarding the fate of the folk music collection, about the cylinders not having been ruined during wartime events but by burglary, and he puts the blame on the occupying army: "The cylinders of the Ethnographic got damaged by 'robbers' in April [obviously 'in robbers' outfits' which, as it happened, might have had a great resemblance to Muscovite military uniforms. At least now you can know, Pali, what the robber's outfit looks like!]

Both copies of the 13 thousand melody notations are still there, carefully hidden [whom these still needed to be kept from even on 25 June?].... Just think back to the fact that the April newspapers of Pest only talked about damage, not about robbers, and then meditate on the identity of the robbers – ”.

He also mentions the Shilkret Album which created publication problems.

25 July – He writes his son Péter the news from home in a repeated letter, to be on the safe side.

- 28 *July* – He writes music publisher Shilkret. – Foreign citizens having served or serving in the American Navy or Air Force get American citizenship, Péter Bartók also among them. In Hungary the legal age was 24, whereas in the United States it was 21. Bartók congratulates his son on his age of majority which he will reach in three days on 31 July.
- 3 *August* – He writes Péter again, and acknowledges with pleasure that he would be discharged. (He has got resin poisoning during his military service.)
- 4 *August* (mistakenly dated 4 July) – He lets Pál Kecskeméti know of his younger son's discharge, asking him at the same time to procure his son Béla's address through Dr. Sugár. He mentions that nothing will come of the Shilkret matter.
- 5 *August* – From Saranac Lake he writes William Primrose about his plan of writing a concerto for viola.
- 7 *August* – He gives Pál Kecskeméti the news that he got an invitation from Kansas City with an annual obligation of 45 weeks' teaching, which he would not undertake even if he were healthy.
- 11 *August* – He writes the Pál Kecskemétis, alluding to the nuclear strikes of 6 and 8 August, after reaching the end of news from home: "... what trifles these problems are compared to the nuclear thing (I read about the U. 235 in 1940 for the first time, then they still had only a few grams of it at Columb. Univ.) – – –". He sends a message to his son Péter who is travelling to New York: "Our hut is on a rise behind the main house: there are narrow steep stairs leading up. We are waiting for you eagerly".
- His health status is worsening rapidly, his wife is also in poor health.
- 30 *August* – They return to New York together with their son. Bartók writes from here to Dorothy Parrish in Huntingdon: "I started to write a few pieces in Saranac, but unfortunately I couldn't finish them, and I don't know if I can carry on with this work in N.Y." One of these pieces is Piano Concerto No. 3, the other one is Viola Concerto.

Around 10 September he writes William Primrose that the sketch of Viola Concerto is ready, and the orchestral score would be completed by the second half of October.

21 September – He is taken to West Side Hospital of New York because he is increasingly unwell.

26 September – He passed away in the hospital before 12 o'clock noon. (It was 18 o'clock in the afternoon in Hungary then.)

28 September – His body was laid out in the Universal Chapel at Lexington Avenue, and he got buried in the presence of a small number of people, according to the ordinance of the Unitarian Church, in grave No. 470 of section Saint Peter of the "Ferncliff" cemetery in Westchester County, State of New York.

LAST JOURNEY HOME, “...BUT FOR GOOD” 1988*

1988

My father Béla Bartók passed away on 26 September 1945 in New York and was buried in the Ferncliff Cemetery of Hartsdale, in a metal coffin which was said would make it possible to take him home when the appropriate time came, according to the wishes of oneself and the kind-hearted Hungarians.

The “appropriate time” was proving slow to arrive. During the 50s it was forbidden even to play Bartók’s pieces here, and later a variety of undesirable suggestions were voiced regarding the funeral.

Luckily, both Hungarian and American law make exhumation,

* Although Béla Bartók’s life on earth had ended with his death of 26 September 1945 and his being privately buried ‘the third day’ in the United States, still for him the final resting place could be in Hungarian soil alone. My godfather Béla Bartók Jnr couldn’t yet have written in 1981 that seven years later – in 1988 – he and his brother Péter Bartók together would bring home their father’s earthly remains and place them in their final resting place in the Farkasréti Cemetery. But this event is such an integral part of Béla Bartók’s “life course” that by no means could it be omitted, so I edited it into a separate chapter. Although I myself had also participated in the preparations and the ceremony at the Farkasréti Cemetery, my godfather documented the exact story of these – sad, yet at the same time uplifting – days in another book of his written later (“The Five Continents As I Have Seen Them During My 186 Journeys” by Béla Bartók Jnr), and because of this I can disclose this chapter, too, in his words. (*Gábor Vásárhelyi*)

relocation and burial of the dead the legal heirs' exclusive right, and because of this no authorities could interfere with our intentions. Both my American little brother and I have been harassed for decades about relocating him; I had in 1960 already been in negotiation with cemetery authorities there and leaders here about what could be done, but it was only in 1987 that we felt that the time had come to bring him home. During my brother's trip to Budapest we had negotiations with government representatives, and eventually we organised a committee that had to take into consideration first and foremost my father's wish to make *his burial* completely simple. This seemed unsolvable, yet there was a solution: the *burial* in 1945 had been simple, what would happen now would be the worthy *placement* of the ashes. The committee was comprised of representatives of the Ministries of Foreign Affairs and Culture, the capital, the government guard, the art bodies, and some other authorities; the committee worked out the details in regular meetings, fulfilling all our wishes to 100%.

In the Farkasréti Cemetery in Budapest, we marked the location of the honorary grave; we ordered the ornamental plants to be brought from Szombathely following an on-site selection, and I also ordered the tombstone so that the grave would not be disturbed in the case of disputes in 1-2 years. Miklós Borsos, whom I held in high esteem and asked for making the memorial, accepted the assignment willingly but asked for Swedish granite for the task. I bought it and arranged its transport from Sweden; the foundation of the tomb was prepared, and I had transferred to the chamber the ashes of my father's mother, her sister who helped raise him, and his second wife.

We could only imagine the repatriation by boat, my brother ordered the tickets for the only (!) ship touching the port of Cherbourg, and we informed the governments of Great Britain,

France, the FRG, and Austria about the relocation through Europe by car.

To prepare the Hungarian reception, we rehearsed each element to the minute at Hegyeshalom where the deputy commander of the border guard – unusually for a soldier – stated that they would obey all the rules, but also put their hearts into it.

It was quite a scene when, because on top of the the time it takes to lift the barrier we also needed the time for the song which starts with “*Elindultam szép hazámból...*” [“I left my beautiful homeland...”], members of the committee there (representatives of ministers, counties, military and other bodies) were, in the absence of a better method, singing the song together while we measured with a stopwatch. At the same time my brother, arm in arm with our Consulate General in New York, was arranging all the work over there and preparing for the exhumation and the ship voyage. Of course lists of people to be invited in both places had to be compiled, plus the Hungarian guard of honor and the exact schedule. In addition, accurate transit and receptions had to be organized in the intermediate countries, too. Regarding this, it caused a lot of difficulties when they wanted to hold big celebrations and concerts everywhere, and these had to be reduced to a more modest size, mainly in the spirit of my father.

After so much preparation, on 6 June 1988 I travelled through Zurich, Atlanta, and Tampa to Homosassa where I would spend 11 days at my brother’s, arranging – primarily by telephone – the American tasks.

Then on the 18th we flew to New York, stayed at the Hilton, and I got to know personally our Consul General György Bánlaki and his family.

19 June – It was a Sunday, and the body of American Unitarians said goodbye to my father in a solemn service at the Unitarian Community

Church. The chief pastor was my old friend, Donald Harrington; his Hungarian wife recited a few poems by Domokos Szilágyi; our Consul General gave the ceremonial speech. My brother and I both spoke, and our UN representative Ferenc Esztergályos also gave a speech. Piano pieces were performed by pianist Robert Schwartz.

21 June – In the evening we traveled to Tarrytown, a small town in the vicinity of the cemetery, and we ordered the cemetery farewell reception for the next day.

According to the laws of the United States, family members cannot be present at the exhumation (!) but

on the morning of 22 June we still went to the cemetery to see what happens.

Unfortunately the grave had already been opened, its contents taken into the mortuary, and to our great shock, it turned out that it was just a wooden coffin that had fallen apart. Luckily, the remains were identified, but since the ship was to leave *on the 25th*, we had to act very quickly, to have a metal coffin made and then a wooden box covering it, to place the bones in a dignified manner, to call the French Consul General from New York to be present at the sealing, necessary for the transit in France, and to inform our embassy in Bonn and the Budapest funeral company about the dimensions of the chest to inspect the coffin car and the already built burial chamber.

At the same time, the American farewell took place at the tomb which remained our property and where we placed a bilingual memorial plaque stating that this had been Béla Bartók's first resting place. Speeches were given at the grave by Thomas Simons, Chief of Foreign Affairs on behalf of the United States, Chack Lesnik on behalf of the City of New York, Consul General Dr György Bánlaki on behalf of Hungary, and then we gave a reception to the guests.

25 June – In New York we placed the coffin in a spacious hall on board the ship "Queen Elizabeth 2" being moored to dock No 92, then we said goodbye to the Consul General and left for Europe at 3 p.m.

The ship departed in order, but a fire broke out in the boiler room while we were still in the harbour area which meant we had to stop, and after the fire was extinguished we carried on an hour behind.

29 June – On the ship we were asked to give an informative presentation on the life of our father, which we held in English and in such a format that I spoke of the period up to 1940 and my brother spoke of the American years.

30 June – We arrived at Southampton which was the final stop on the schedule of the ship set to return to New York via Cherbourg.

In Southampton Harbor, we were escorted ashore ahead of the other passengers and received by British Secretary of State David Mellor, Mayor of Southampton P. M. Beer, and our Ambassador in London Dr. Mátyás Domokos. From here we went to the town hall decorated with the Hungarian flag, where we visited a Bartók exhibition and then attended the mayor's dinner. There British Prime Minister Margaret Thatcher's message was relayed to participants of the Southampton celebrations. In it, she stated that the genius of Béla Bartók had increased the prestige of Hungarian culture all over the world, and it was an honour for her to be able to send such a message on this occasion. Afterwards there was a small sightseeing walk, then at eight o'clock the university's vice-chancellor Lord Shachleton gave a reception on campus at the Turner Sims Concert Hall, offered free of charge, followed by a gala concert. One of the sonatas for violin and piano was performed in the programme by György Pauk and Péter Frankl, and String Quartet No. 6 by the Lindsay Quartet who had interrupted their Scandinavian tour for this. David Mellor gave the ceremonial speech, then our ambassador gave dinner late in the evening, and later that night we returned to the ship that

on 1 July set off at 11:30 a.m. to arrive at Cherbourg at 6:30 p.m. In the port the coffin was transported to the mainland and placed at the venue of the reception ceremony, in one of the decorated halls of the port. Once

again we were the first to disembark, led by Captain Alan Bennell, and were received onshore by representatives of the French government and the city of Cherbourg, as well as by our embassy's charge d'affaires Dr. György Szathmáry.

The ceremonial reception was held at 6:45 p.m. and speeches were delivered by Mayor Louis Gautier, Chief Inspector of the Ministry of Culture Camille Ray (who by the way also represented the French government in 1988 at the Europa Cantato in Pécs), Minister of Tourism Olivier Stirn, János Gergely on behalf of Hungarians living in Paris, György Szathmáry, and my brother and I also spoke.

Elementary schoolchildren of nearby Caen sang several of Bartók's children's songs with an almost perfect Hungarian pronunciation. It was touching to watch the performance of the little enthusiastic singers, among whom, in addition to the French, there were also the usual Arab, Vietnamese and black children, and they had learned the Hungarian lyrics from their music teacher, herself not knowing Hungarian either, and attending with a plastic cast on her broken leg. The Hungarian and French national anthems were played, and then the ceremoniously dressed cemetery staff placed the coffin in a transport vehicle rented from Germany, which was then taken to a closed carport. – In the evening, the mayor gave a cocktail reception in the theater, followed by a gala concert, then we stayed at the Hotel de France. In Cherbourg, our onward travel was organized on the Hungarian side by a major of the government guard with four guards and three cars in addition to the coffin carrier, under the direction of a representative of the Ministry of Foreign Affairs. Of course, the embassy and communications cars were also included in the march which was secured by the countries we would pass. In France, it consisted of nine motorcycle policemen and a car closing the rear.

2 July – We left for Caen at 8 in the morning, and then – it being Saturday – we asked for information at Rouen about traffic conditions and

were advised to go through Paris. Our motorcyclists secured the ride with incredible dexterity, so we passed through the city of Paris in 17 minutes (!), then had lunch at a restaurant in Chalons sur Marne, where we were greeted with 16 Hungarian flags. Afterwards we passed through the famous World War I battlefields, Verdun and Metz to finally arrive in Strasbourg.

On this day, we covered the distance of 859 kilometres in about 9 hours without a hitch.

The coffin was properly guarded at night, but our government guards also made sure that we got Hungarian black coffee each morning and that no harm could befall us at the intermediate stops.

3 July – We crossed the Rhine at 9 in the morning without any formalities and drove with the German police patrol car in front (a car was leading us everywhere in the FRG) to the Einstein grammar school where we were received by Mayor Ulrich Mentz and Consul General Dr. László Sáringer. The ceremony was in the grammar school, where Piroska Horváth played Bartók's works, then the mayor gave a cocktail reception. We proceeded at noon passing by Karlsruhe, Stuttgart and Munich. We checked in at the Bauer inn in Feldkirchen near Munich and then returned to Munich, to the building of the Bavarian Radio, where there was a memorial ceremony. Our ambassador Dr. István Horváth gave a speech, then Secretary of State Dr. Thomas Goppel; and then following the piano and vocal performances of Erika Lux and Júlia Hamari, Professor of the College of Music Dr. Günther Weiss gave a lecture entitled “Bartók and Munich”. Afterwards, there was a reception with the participation of representatives of the Bavarian cultural, political and economic life till the late hours. The next day, *on 4 July* we set out early in the morning, crossed the Austrian border at Salzburg, then we took a short detour toward Mondsee, where I showed my brother the scene of our stay with my father in 1931, which he had not attended at the time.

We arrived in Vienna in the afternoon, where we parked the car carrying the coffin at the embassy. Afterwards we checked in at the Hotel Erzherzog Rainer, which is on the same street (Wiedner Hauptstraße), a few blocks away from the Viennese Goldenes Lamm hotel, which has since ceased to exist and is where my father used to stay during his visits in Vienna. Then we went to the Musikvereinsaal at 5 p.m. – Efforts were made throughout the route to get us to publicly display the coffin, and this was pushed the most by the Austrians. By no means did I wish to disturb the ashes across half of Europe, and it was only in Vienna we agreed to place the coffin car in the square in front of the Musikvereinsaal, but we did not allow it to be opened here, either.

The memorial in Vienna was held at 6 o'clock in the afternoon, first we were greeted by Secretary General of the Vienna Friends of Music Dr. Tamás Ángyán, then the Director of their Archives Dr. Otto Biba gave a lecture entitled "Bartók in Musikverein", followed by the farewell speech of Head of Department Dr. Hans Temnitschka on behalf of the Austrian Ministry of Education and Art, and our Ambassador János Nagy thanked all for what had been said. In the end Das Artis String Quartet performed String Quartet No. 3.

Amidst the large audience the delegation of Burgenland also appeared led by Councilor Josef Schmidt with the participation of the representatives of the Hungarians living in Örség.

5 July – We set out for the Hungarian border at 10:30 a.m., arrived by 12:15 p.m. at Miklósfalva (Nickelsdorf) where the Austrians (including the Burgenlanders) said goodbye to us, and we reached the border barrier following the precise scenario at 12:29 p.m.

When the border barrier was raised, the combined choir of Szombathely and Kőszeg sang the song "I left my beautiful homeland..." conducted by István Németh, then we went rolling between the lines of ceremoniously dressed border guards to the border station where

we were greeted by Deputy Minister Ferenc Rátkai, and my wife, who had arrived from Budapest, stood by the coffin car with me and my brother. The National Anthem was sung, a slightly emotional Imre Sinkovits recited Ady's poem "*A föl-földobott kő*" [The Tossed Stone], and Minister of Culture Tibor Czibere gave his welcoming speech. Accompanied by the sounds of the Szózat [Appeal] we got in a car and headed for Budapest. Along the way, thousands of residents stood by the roadside and gave the final honours. We placed the coffin inside the Academy of Sciences, where Council President Pál Iványi gave a short speech. The next day,

on 6 July the public was given the opportunity to pay their respects at the catafalque set up at the headquarters of the Academy of Sciences.

7 July – At 3 p.m. the coffin was placed in the Farkasréti Cemetery. Farewell speeches were given by Unitarian Bishop Dr. József Ferencz on behalf of the Church, Vice-President of the Presidential Council Dr. Rezső Trautmann on behalf of the laity and József Újfalussy on behalf of the music society. In the meantime the Győr Girls' Choir, conducted by Miklós Szabó, sang the works "*Ne menj el, Ne hagyj itt*" [Don't Go, Don't Leave Me Here] and "*Isten veled*" [God Be with You], and finally the National Anthem.

IDENTIFICATION LIST OF PLACE NAMES

**(with local or present names of the place names used
by Bartók and also in our book, with local popular
appellations in square brackets)**

Abbazia = Opatija	Belényesszentmárton =
Abrudbánya = Abrud	Sânmartinul-de-Beiuș
Alibunár = Alibunar	Benesháza = Beňuš
Alsódetrehem = Trittenii de Jos	Besenyszög [Felsőszászberek]
Alsóvidra = Vidra	Beszterce = Bistrița
Alsóvisó = Vișeu de Jos	Besztercebánya = Banská Bystrica
Apátkolos = Kliške Hradište	Biharfűred = Stina de Vale
Apátmarót = Opátova Moravce	Biharkaba = Căbești
Bakabánya = Pukanec	Biharkristyór = Criștior
Bala = Băla	Biharmező = Poiana
Barkaszó = Barkasovo	Bisztra = Bistra
Barót = Baraolt	Bondoraszó = Budureasa
Barsbaracska = Baračka	Borkut = Borcut
Bánffyhunяд = Huedin	Brassó = Brașov
Bánlak = Banloc	Breznóbánya = Brezno nad
Belényes = Beiuș	Hronom
Belényesörvényes [Örvényes] =	Brünn = Brno
Urviș	

Cameralmoravica = Komorske	Feketevölgy = Neagra
Moravice	Felsőíreg–Csehipusztá =
Cigányfalva = Țigăneștii-de-Criș	Iregszemcse
Cinfalva = Siegendorf	Felsőoroszi = Urisiul-de-Sus
Csarnóháza = Bulz	Felsőrépa = Râpa-de-Sus
Cserbel = Ciärbäl	Felsőszászberek pusztá =
Cserpatak = Osrblie	Besenyszög
Csikjenőfalva = Ineu	Felsővidra = Avram Jancu
Csikmadaras = Mădărăș	Feresd = FÉregi
Csikrákos = Racul	Fény = Foeni
Csikszentmihály = Mihăileni	Fiume = Rijeka
Csikszenttamás = Tomești	Fornos = Fornoș
Csucsá = Ciucea	Fülek = Filákovo
Dabar = Dobroč	Garamolaszka = Valaská
Danzig = Gdansk	Garamsálfalva = Šalková
Dercen = Drysina	Gerlice pusztá = Ratkó [Ratková]
Dragánfalva = Drăgănești	Gilád = Ghilad
Dragomérfalva = Dragomirești	Görgényhodák = Hodac
Drágcséke = Dragești	Görgényorsova = Orșova
Egyházmarót = Kostolné Moravce	Görgényszentimre = Gurghiu
Eperjes = Prešov	Gyalán = Delani
Erdőbádony = Badin	Gyalár = Ghelari
Erdőköz = Polhora	Gyanafalva = Jennersdorf
Erdőszakál = Săcalul de Pădure	Gyergyócsomafalva = Ciumani
Erdőszengyel = Sângerul de	Gyergyószentmiklós = Gheorgheni
Pădure	Gyergyóújfalu = Suseni
Élesdlok = Luncșoara	Gyevgyeli = Gevgelia
Érsekújvár = Nové Zámky	Gyulatelke = Coasta
Fehérvölgy [Albák] = Albac	Határ = Hotărel
Feketebalog = Čierny-Balog	Havasdombró =
Feketeér = Ficătar	Dombrăvița-de-Codru

Hédel = Hiadel'	Komárom = Komarno
Hidasliget = Pişchia	Kotor = Kotoriba
Hollószeg = Corbeşti	Kótliget = Coticlet
Horgos = Horgoš	Königsberg = Kalinyingrad
Idecspataka = Idicel	Köröső = Criseni
Ipolyság = Šahy	Körössebes = Şebeş
Izakonyha = Cuhea	Körtekapu = Poarta
Jobbágytelke = Simbriaşi	Kristiania = Oslo
Jód = Jeud	Lapás [Lapásgyarmat] = Lapašské
Jósikafalva [Józsikafalva] = Beliş	Ďarmoty
Kassa = Košice	Lehecsény = Leheceni
Kerepes = Kerepestarcsa	Lelesd = Leleşti
Kereszély = Creşuia	Lelesz = Lelese
Kerpenyes = Cărpiniş	Lemberg = Lvov
Kerpenyéd = Cărpinet	Lénárdfalva = Recea
Kertmeg puszta → Vésztő	Libánfalva = Ibăneşti
Keviszöllős = Seleuş	Libetbánya = Iubietová
Kibéd = Chibed	Losonc = Lučenec
Kilyénfalva = Chileni	Lopér = Lopej
Kincseső [Kincses] = Comori	Lugos = Lugoj
Kincseshomoktanya [Kereknye] =	Majdánka = Majdan
Korytnany	Malomvíz = Râu-de-Mori
Királyháza = Korolevo	Maroshévíz = Topliţa
Királyka = Králiky	Marosliget = Dumbrava
Kisbács = Baciú	Marosoroszfalu = Ruşii-Munţi
Kisbocskó = Bocicoiel	Marospetres = Petriş
Kislapás = Malý Lapaš	Marosvásárhely = Târgu-Mureş
Kisülés = Malá Lehota	Máramarossziget = Sighet
Kolozsmonostor [Kolozsvár] =	Menyháza = Moneasa
Cluj-Napoca	Menyhe = Mechenice
Kolozsvár = Cluj-Napoca	Mezőkók = Cook

Mezőköbölkút = Fântânița	Ohábasibisel = Ohaba-Sibișel
Mezőköz = Medzibrod nad	Ótátrafüred = Starý Smokovec
Hronom	Őcsanád = Cenadul-Vechiu
Mezőszabad = Voiniceni	Padkóc = Podkonice
Mezőzsadány [Temeszsadány] =	Paucsinesd = Păucinești
Jadani	Párkányána = Stúrovo
Méznevelő = Medovarce	Perhát = Priechod
Mikolapatak = Văleni	Pernyefalva = Pernești
Monyoró = Mănerău	Petre = Vladimirovac
Módos = Jaša Tomič	Postumia = Postojna
Nagybossány = Velké Bošany	Pócsafalva = Pocioveliște
Nagycsanád = Cenadul Mare	Pónik = Poniky
Nagygut = Veliké Gutovo	Pusztaberény [Lengyeltóti]
Nagymegyer = Čalovo	Pusztaföldvár [Szöllős puszta]
Nagyrét = Velká Lúka	Pusztakamarás = Cărnărașul
Nagyszalonta = Salonta	Radvány = Radvaň nad Hronom
Nagyszeben = Sibiu	[Banská Bystrica]
Nagyszentmiklós	Rafajnaújfalu = Rafajnovó
[Szerbnagyszentmiklós] =	Ratkó [Gerlice puszta] = Ratková
Sinnicolaul Mare	Remetelórév = Lorău
Nagyszombat = Trnava	Rimaszombat = Rimavská Sobota
Nagyszöllős = Vinogradov	Sajómező = Poienile-Glodului
Nagytarna = Târna-Mare	Sárafalva [Sarafola] = Saravale
Nagyvárad = Oradea	Sepsiszentgyörgy =
Nánfalva = Nănești	Sfântul-Gheorghe
Nógrádverőce = Verőcemasaros	Soborsin = Săvârșin
Nuksora = Nucșora	Sólyom = Șoimi
Nyárádköszvényes = Mătrici	Szabadka = Subotica
Nyárádremete = Eremitul	Szamosújvár = Gherla
Nyárádtó = Ungheni	Szatmárnémeti = Satu Mare
Nyitra = Nitra	Szászsebes = Sebes

Szelcse = Selce	Tötös = Groși
Székudvar = Socodor	Trencsénteplíc = Trenčianske Teplice
Széphely = Jebel	Turc = Turť
Szilad puszta → Vésztő	Turócszentmárton = Turčiansky Svätý Martin
Szinóbánya = Cinobaňa	Újcsorbató = Štrbské Pleso
Szombatság = Sâmbăta	Újozora = Uzdin
Szováta = Sovata	Újtátrafüred = Nový Smokovec
Szöllős puszta [Pusztaföldvár]	Újvár = Uivar
Sztána = Stana	Ungvár = Uzsgorod
Szurdok = Strâmtura	Ürmöshát [Püspökladány]
Tasádfő = Tășad	Vacsárcsi [Csíkvacsárcsi] = Văcărești
Tekeháza = Tekovo	Valkány = Vălcani
Tekerőpatak [Gyergyótekerőpatak]	Vaskoh = Vașcău
= Valea-Strâmbă	Vaskohmező = Câmp
Temeskenéz = Satchinez	Vaskohszeleste = Săliște-de- Vașcău
Temesmonostor [Monostor] = Mănăstur	Váncsfalva = Oncești
Temesmurány = Murani	Várhely = Grădiște
Temesszécsény = Seceani	Venterrogoz = Rogoz
Temesvár = Timișoara	Versec = Vrșac
Tenkeszéplak = Suplacul-de-Tinca	Vésztő [Szilad puszta, Kertmeg puszta]
Teszér = Hontianske Tesáry	Zobordarázs [Darázs] = Drăzovce
Tok = Toc	Zombor = Sombor
Topánfalva = Câmpeni	Zólyom = Zvolen
Torda = Turda	Zólyombrézó [Lopér] = Lopej
Torjás = Troiaș	Zólyommiklós = Detvianska Huta
Tornalja = Tornaľa	
Torockó = Rimetea	
Tövis = Teiuș	
Tőkésújfalú [Tőkés] = Klátova Nová Ves	

The book was published by the Institute for Hungarian Studies (MKI).

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Chief publisher: Gábor Horváth-Lugossy, Director General of MKI

Chief editor: István Virág

Graphic design, technical editing: Gábor Tóth, Mihály Tóth

Press and bookbinding: OOK-PRESS Nyomda, Veszprém, ookpress.hu

Chronicles of BÉLA BARTÓK's Life

In today's media flood, "producers" of information like to attach a new, fantastic, maybe even scandalous statement to everything and thus get into the limelight. Béla Bartók's life, work and humanity were brilliant in themselves, so it is not necessary to add any false statements to make his brilliance shine brighter, because to do so would only make it fainter.

This book presents Béla Bartók based on facts and only on facts. Based on the facts and exploring and presenting all known relevant moments in accordance with the facts. The life of every person is mostly characterized by their actions, the work done, the thoughts described, the good, or indeed the bad, contributed. The book, although a factual list which may seem dry because of its genre, presents to the reader, better than anything and anyone, the composer, the music academy teacher, the musicologist collecting and organizing folk songs, the concert performer, the father, the uncompromising Hungarian who faithfully loves his homeland, and the nature loving man.

