

Pál Járdányi (1920–1966) was one of the most distinguished figures in Hungarian music during the years following the Second World War. He was an innovative researcher in the field of folk music, an eminent music critic, and a multifaceted teacher. Throughout a short creative life he pursued his own artistic and political beliefs, founded on the musical ideas of Bartók and Kodály. His most well known works are the *Vörösmarty Symphony*, the oratorio *Előszó* and choral works such as *Hajnali tánc*, *Árva madár* and *Gergő nótái*. His orchestral, chamber music and vocal compositions are also deserving of the attention of composers, music lovers, and historians of music alike.

A sorozatban eddig megjelent:

Hubay Jenő (1858–1937)  
 Kósa György (1897–1984)  
 Kurtág György (1926)  
 Szóllósy András (1921)  
 Istvánffy Benedek (1733–1778)  
 Lavotta János (1764–1820)  
 Decsényi János (1927)  
 Gárdonyi Zoltán (1906–1986)  
 Durkó Zsolt (1934–1997)  
 Mosonyi Mihály (1815–1870)  
 Soproni József (1930)  
 Sári József (1935)  
 Kocsár Miklós (1933)  
 Petrovics Emil (1930)  
 Maros Rudolf (1917–1982)  
 Lendvay Kamilló (1928)  
 Dohnányi Ernő (1877–1960)  
 Ránki György (1907–1992)  
 Jeney Zoltán (1943)

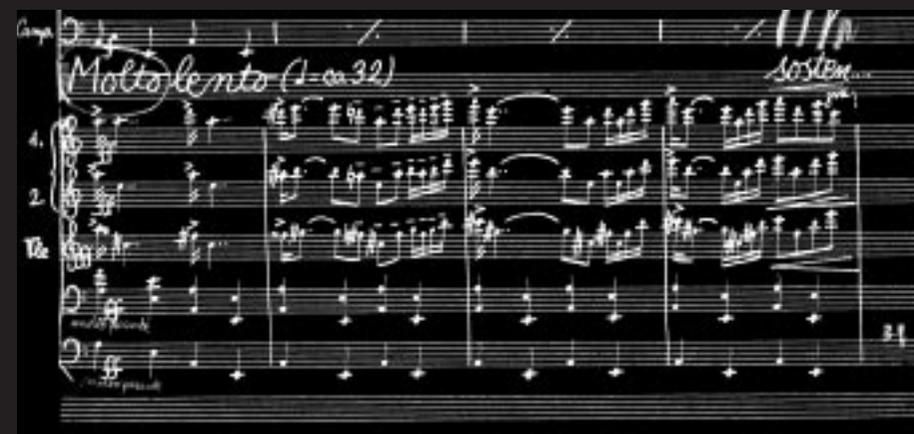
Szokolay Sándor (1931)  
 Bihari János (1764–1827)  
 Sugár Rezső (1919–1988)  
 Bozay Attila (1939–1999)  
 Szőnyi Erzsébet (1924)  
 Csíky Boldizsár (1937)  
 Horusitzky Zoltán (1903–1985)  
 Kadosa Pál (1903–1983)  
 Fusz János (1777–1819)  
 Pongrácz Zoltán (1912)  
 Dubrovay László (1943)  
 Farkas Ferenc (1905–2000)



# HUNGARIAN COMPOSERS – 32

Veronika Kusz

## Pál Járdányi



Pál Járdányi

MÁGUS PUBLISHING



Portrait from the mid-1950s



Portrait taken in 1940

HUNGARIAN COMPOSERS – 32

---

Veronika Kusz

**Pál Járdányi**



BUDAPEST, 2004

HUNGARIAN COMPOSERS – 32

**Pál Járdányi**

by Veronika Kusz

Translated by © Peter Woodward

English language editor: Jane Pogson

© Veronika Kusz, 2004

© Mágus Publishing Ltd.

Series editor: Melinda Berlász

(Hungarian Academy of Sciences)

Institute for Musicology)

All rights reserved. No part of this work may be produced or utilised in any form or by any means, electronic, on-line or mechanical including photocopying, recording or by any information storage and retrieval system, without the prior written permission of the Publishers.

Publication supported by



MINISTRY OF NATIONAL CULTURAL  
HERITAGE



The National Cultural Fund (of Hungary)

Published by MÁGUS Publishing Ltd.

H-1055 Budapest, Balassi B. u. 25.

Phone/fax: (36-1) 353 4542

E-mail: maguskft@freemail.hu

The director of MÁGUS Publishing is responsible  
for this publication.

Compositor: Enikő Zágoni Szakács

Printed by Printer Art

Director: Jenő Némegy

ISSN 1418-09-60

ISBN 963 9433 37 3

**Pál Járdányi**  
**(1920–1966)**

Pál Járdányi was born in Budapest on 30<sup>th</sup> January 1920.<sup>1</sup> His name was registered as *Pál Paulovics*, but when he was eighteen he changed his surname to that of a 13th-century ancestor *Andreas Temérdek de Jordan*. Pál's father, István Paulovics, was an internationally recognised archaeologist and also an excellent amateur singer, who inherited his musical talents first and foremost from his father, a schoolmaster and cantor. Pál's mother, Mária Eperjessy, was a trained teacher and talented amateur musician, whose expressive piano playing provided a worthy accompaniment to her husband during domestic musical evenings. Pál had just one sister, Márta. He began his formal study of music at the age of eight in Rome when the family accompanied István on a field trip. It was at this time that Pál's musical talent revealed itself, and he mastered three years of violin playing material in six months. On returning home he studied violin with Ilona Votisky, and from the age of ten had piano lessons with Ella Bonin and then György Kósa. In addition to his instrumental studies he was also composing short pieces.

From the age of ten Pál was a pupil at the Saint Imre Gimnázium, which was run by the Cistercians. The eight years spent there were as equally decisive in his development as his inspirational family background. Two teachers in particular played an important role in his life. Frigyes Brisits, a researcher into the works of Mihály Vörösmarty, created in Pál an interest in the writings of the 19th-century poet, and Benjámín Rajeczky, who helped in every possible way to encourage Pál's development as a musician. It was at his suggestion that Pál studied composition with Lajos Bárdos from 1933, and he came to know the works of Bartók and Kodály in the choir conducted by Lajos Bárdos, under whose leadership he sang and later collected folksongs. Rajeczky was also indirectly responsible for enabling Pál to meet Bartók, an occasion which must have been a momentous experience for him.<sup>2</sup> As a talented performer Járdányi played at numerous school functions and summer courses. From 1936 he continued his violin studies at the Liszt Ferenc Academy of Music, with Ede Zathureczky.

The young Járdányi was also prominent among his fellow students in many other areas. Not only was he an outstanding student and successful sportsman, but he displayed intellectual leadership qualities. He had read avidly since his childhood, and as a teenager he made notes about his reading experiences. These writings reveal that he

## HUNGARIAN COMPOSERS – 32

regarded the activity as important for his intellectual and personal development. For instance, he wrote the following: “*This notebook contains the life of the mind, a part of my inner being. Generally the writings are prepared with no great difficulty [...] but they always give rise to the expectation that I should write down the unfolding of my expanding and developing world view, gleaned from books. On the one hand I want to know more and more about the world, on the other hand I am seeking those sentences, pages, books that have resonance for me. Both aspirations have a common source: the desire for happiness.*”<sup>3</sup>

In 1938, having passed his school-leaving examinations with distinction he enrolled in the ethnography department of the Péter Pázmány University, whilst at the same time continuing his violin studies with Ede Zathureczky at the Academy of Music, where he was also admitted to the composition department and found himself in Kodály’s class. (From September 1940 to spring 1942 the class was taken by Albert Siklós). At the end of his onerous years at university Járdányi left with two first-class degrees from the Academy of Music (1940, 1942) and a dissertation *A kidei magyarság világi zenéje*<sup>4</sup> [Secular Music of the Hungarians of Kide] (1943). At the time of his final exams at the Academy Járdányi already thought that his main area of activity would be composition. It was from this period that his first significant works originate, such as the *Szimfonietta* and the *Szonáta két zongorára* [Sonata for Two Pianos].

In addition to composition Járdányi regularly wrote as a music critic from 1943 onwards. In this he was able to utilise his diverse abilities as performer, composer and specialist in the humanities.<sup>5</sup> He served on the editorial staff of *Forrás* [Source] (January 1943–June 1944), *Szabad Szó* [Free Word] (1945–1947), *Válasz* [Response] (1947–1948 concert season), and the paper *Magyar Rádió* [Hungarian Radio] (January–June 1949). He also continued working as a music writer during the early to mid-50s, but not so regularly. Járdányi’s journalistic output is not only an important record of his own opinions, and intellectual and emotional development, but is also of historical importance in music history—mainly concerning Bartók, Kodály and the reception afforded to the new Hungarian music.

In 1946 Járdányi was appointed to the staff of the Academy of Music. Initially he taught composition and theory, then solfège and folk music. He was regarded as Kodály’s right hand, his number one deputy. He was on the staff of the Academy for 13 years, and because he taught four subjects he came into contact with almost everyone who studied there during that period.<sup>6</sup> After he had been at the Academy for two years he received a research commission from

## Pál Járdányi

Kodály, and joined the Hungarian Academy of Science’s Folk Music Research Group, who were involved in the extensive work of folk song classification and publishing.

At the turn of the decade Járdányi was busy composing. His first real success came with a performance of the First String Quartet under the auspices of the composers’ competition at the 1948 Bartók Festival. For political reasons he was awarded equal Second Prize (First Prize was not awarded). In 1951 at a meeting organised by the Association of Hungarian Musicians he came into open conflict with the Communist powers. At one of the open sessions of the Association’s first full meetings, held during the first Hungarian Music Week (19<sup>th</sup>–26<sup>th</sup> November), Ferenc Szabó delivered a harsh criticism of Járdányi in connection with the politicised interpretation of a professional discussion with Bence Szabolcsi.<sup>7</sup> Szabolcsi in his lecture spoke of the national characteristics of musical discourse, and emphasised the importance of 19<sup>th</sup>-century Hungarian traditions. In his reply, Járdányi stated that the adoption of the compositional ideals of Bartók and Kodály was a valid aspiration and, among other things, he emphasised the fundamental role of the pentatonic scale. Consequently, during a discussion about the works Szabó, using the *Divertimento Concertante* as a pretext, accused Járdányi: “*While he, as a matter of principle, makes the idea of musical Hungarianness dependent solely upon the characteristics of the pentatonic scale [...], when even the Hungarian quality of a significant number of the masterpieces of Bartók and Kodály is called into question, then on a theoretical and artistic level Járdányi becomes a mouthpiece for a reactionary, anti-progressive musical racial theory.*”<sup>8</sup> In addition Szabó expressly criticised Járdányi’s *Divertimento*, calling it superficial, non-party<sup>9</sup> and apolitical<sup>10</sup>. Because of Szabó’s grave and unjust charges Járdányi handed in his resignation from presidential membership of the Association, but this was not accepted. In spite of the politically-driven attacks on him Járdányi continued to compose, and his works met with increasing recognition. *Hajnali tánc* [Dawn Dance] was awarded the Erkel Prize (1952), whilst his *Vörösmarty-szimfónia* [Vörösmarty Symphony] resulted not only in great audience acclaim and foreign interest, but also in a second Erkel Prize (1953) followed by a Kossuth Prize (1954).

In several respects 1956 proved to be a turning point in Járdányi’s life. It could be taken as symbolic that on the very day that a recording of his *Vörösmarty Symphony* had been scheduled, 23<sup>rd</sup> October 1956, was also the day that marked the outbreak of the Revolution against Soviet domination. Járdányi had from an early age closely followed

## HUNGARIAN COMPOSERS – 32

politics and world events. At the age of 19 he became a member of the anti-facist organisation MIKSZ (Művészek, Írók, Kutatók Szövetkezete) [League of Artists, Writers and Scientists] and during World War II he assisted and sheltered Jews. He played an active role in the events of 1956, taking part in street demonstrations and drafting manifestos. He was a member of the Revolutionary Committee of the Academy of Music, and also participated in the drafting of the 29<sup>th</sup> October declaration of The Magyar Értelmiségi Forradalmi Bizottság [Hungarian Intellectuals' Revolutionary Committee], and signed it on behalf of the Hungarian Musicians' Association. In spite of events he was not removed from office directly after the failure of the Revolution. This was due in part to Kodály's intervention, but also because his role in the Revolution was not incompatible with his position. He thus ensured the protection of the politically committed professors at the Academy of Music, among them Ferenc Szabó. Paradoxically 1956 brought him some personal happiness. Following his unsuccessful marriage to Iлона Lázár in 1949, he married one of his students at the Academy, the harpist Erzsébet Devescovi. They had two children—Gergely (1957) and Zsófia (1959)—both of whom pursued careers in music. Both are performers and music educationalists. The contrast between Járdányi's congenial family life and sorrow at the failed Revolution was manifest also in his music, on the one hand in works composed for his wife, such as *Szerelmi dalok* [Love Songs], *Harp Concerto*, and for his son, *Gergő nótái* [Gergő's Songs], and on the other hand in compositions such as *Föltámadott a tenger* [The Sea Rose] and *Már Vége* [It is already finished].

Járdányi was kept waiting until 1959 for reprisals to take place concerning his role in the events of 1956. He was dismissed from the Academy "as a consequence of incorrect political views."<sup>11</sup> The immediate reasons given—the warm valediction he gave at a close of session meeting on the occasion of the death of Ede Zathureczky, who was regarded as a dissident, and the discreditable remarks he was alleged to have made in the Ministry about the regime—obviously served only as pretexts.

Following his dismissal from the Academy Járdányi devoted all his energy to his work in ethnomusicology, and in 1960 he became Head of Department of the Folk Music Research Group of the Hungarian Academy of Sciences. Already, in 1958 Kodály had commissioned him to develop a system for a new musical classification of strophic melodic material, and the most suitable form in which to publish his findings. Two years later, in January 1960, Járdányi presented his new concept to the Musicology Committee of the Hungarian Academy

## Pál Járdányi

of Sciences. It was enthusiastically received by all present, including Kodály himself, and was welcomed as a solution to the pressing problem of the compilation and publishing of folksong. The essence of Járdányi's system is based on the melodic contour of the strophe, and practically acts as a summation of Bartók's metric-rhythmic principles, and Kodály's method based on the closing notes of the phrase. Járdányi's new classification system reached a wider audience in 1961 with the publication of the two volumes entitled *Magyar népdaltípusok* [Hungarian Folksong Types].<sup>12</sup> Work had already begun, in *Magyar Népzene Tára* [Collection of Hungarian Folkmusic], on the classification of melodies that were not associated with any occasion, using Járdányi's system, although he would not live to see the Collection in print. His work in ethnomusicology can be considered a landmark in other respects. In 1953–54 he wrote the so-called *Törvénykönyv* [Rule Book], which laid down guiding principles for the uniform notation of folksongs.<sup>13</sup> He also laid down musical guidelines in *Magyar Népzene Tára* for classifying functional melodies (children's songs, pairing songs and laments).<sup>14</sup> In 1964 Járdányi was invited by UNESCO to become director of a proposed International Ethnomusicology Research Centre to be established in Budapest, but for political reasons the plan did not materialise.

In 1963 Járdányi's mother died, and her death, like that of his father in 1952, was a source of much sorrow for him. The orchestral work *Vivente e moriente* is dedicated to her memory. Járdányi became seriously ill in March 1966 and was admitted to hospital where, although becoming steadily weaker, he worked on the oratorio *Előszó* [Prologue], a setting of the poem by Vörösmarty. He died on 29<sup>th</sup> July 1966.

## Orchestral Works

Járdányi's prolific and continual succession of orchestral works proves that the orchestra can be regarded as his most natural medium, and also enables us to make a close study of his stylistic development. From childhood Hungarian folkmusic had been a decisive and inspirational source for him, both in his life and in his works, as also were the works of Bartók and Kodály. "Namely, he almost ostentatiously professed and promoted the cause of this great artistic inheritance"<sup>15</sup> declares István Kecskeméti. He never diverted from his chosen path, with which at the same time he expressed political opposition. This ensured that his life's work was not divided by significant stylistic changes. However, this does not mean that, during a limited creative life—barely 26 years—stylistic periods are not

## HUNGARIAN COMPOSERS – 32

discernible. Works dating from the 1940s—together with the later *Tánczene* [Dance Music]—show above all many influences from the works of Bartók. These influences are felt in palpable thematic links, harmonic and rhythmic relationships, and in similarities of form. Besides these influences Hungarian folk music was an important source of inspiration for Járdányi. In works dating from the early 1950s this latter influence is conspicuous and folksong forms the central point of the majority of works from this period (as well as those works dating from this time, but scored for other combinations). The use of folksong also testifies that Kodály's influence had moved to the forefront. Works dating from the late 1950s through the 1960s constitute the third group of orchestral works. These are characterised by their clarity, serene nobility and individual sound and are at the same time enriched by reminiscences of Kodály and especially Bartók. They bear the marks of late Járdányi and can rightly be said to represent the zenith of his entire oeuvre.

Járdányi was 20 years old when he composed his first orchestral work *Szimfonietta* (1940). The four brief but striking movements of this short symphony for strings display evidence of a feeling for balanced form and a rich vein of melodic invention. The period from the end of the 40s to 1953 was, as far as orchestral works were concerned, a productive time for Járdányi. His earliest work from this period is the charming, rather than military *Honvéd díszinduló* [Hungarian Soldiers' Festive March] (1949), which is scored for wind band and written in the Dorian mode. Járdányi's first work for symphony orchestra was *Divertimento Concertante* (1942, 1948–49), which later became famous, and notorious, as a result of Ferenc Szabó's specious remarks during a discussion at the 1951 Hungarian Music Week.<sup>16</sup> The two effectively scored outer movements of this three-movement work use a limited number of themes, although the scintillating film-like pictures and extensive emotional range resulting from their treatment produces music that is both vibrant and dramatic. In comparison the slow central movement is not merely dramatic but can be said to be of symphonic proportions—as regards both its slowly evolving large-scale arch form, and its sombre, tense sound. It is strange that while *Divertimento* is more economical in melodic invention than other compositions by Járdányi, many of its central motifs occur in later works. The opening flourish for example occurs in the finale of the *Sonatina for Flute*, and the opening of the slow movement is used in the middle movement of the *First Piano Sonatina*, whilst the closing texture of the slow movement appears in the *Wind Quintet*. Perhaps it is no exaggeration to infer that by doing

## Pál Járdányi

so Járdányi was 'raising a flag' for his unjustly criticised work. *Tánczene* [Dance Music] (1950), scored for small orchestra, is written on a more modest scale than *Divertimento*, not only in its resources, but also in its technical and musical demands. Its seven movements of varying length each interpolate a folksong-like, unpretentious theme into different character portraits, and the sequence of movements forms a logical, symmetrical large-scale form. A simplified version of the theme of the opening movement forms the fleeting, intermezzo-like 3<sup>rd</sup> and 5<sup>th</sup> movements (16 and 11 bars respectively). In the finale a distant relation of the 1<sup>st</sup> movement theme is transformed into a spirited dance melody. These related, odd-numbered movements are interspersed with a scherzo-like piece, a longer dance with trio, and a meditative Oriental-sounding movement using augmented 2nds. The return of the theme as a ritornello, the sequence of dance movements and the title *Tánczene* are all reminiscent of Bartók's *Táncszvit* [Dance Suite]. The impetus behind the composition of the symphonic poem *A Tisza mentén* [By the River Tisza] (1951, 1956) is, according to Járdányi, a remark by Kodály referring to the importance of writing variations on a folksong.<sup>17</sup> The composer's use of folksongs from the Tisza region—one of which Járdányi arranged many times, *Bujdosik az árva madár* [The Orphan Bird is Migrating] as the theme for his symphonic poem reflects the title of the work, as does its similarity in certain programmatic details to Sándor Petöfi's poem *A Tisza* [The Tisza]. Moreover, the composer creates a semblance of the river by the uninterrupted flow of the music and the use of non-proportioned form: "Variations on two [...] melodies flow through the work. They flow—as does the water in a river. The individual variations do not form independent movements, but sections flowing from, and into, each other. Just as the river is at every moment different but nevertheless the same, perpetual change and perpetual immutability [...]: the melody also adorns itself in clothes of a different hue and a different size. However, the contours of its body, its essentials, are still recognisable."<sup>18</sup>

In 1952 Járdányi began the composition of what was to become his most well-known work—the *Vörösmarty Symphony*. This five-movement work, which was completed in 1953, was performed to critical acclaim in Hungary and later in London. Its sheer size makes it stand out from the other, shorter works in his oeuvre. Each movement is prefaced by either the title or opening line of a poem by Vörösmarty in order to indicate the programme: *Hazádnak rendületlenül* [Oh Magyars, stand beside your land], *Virág és pillangó* [Flower and Butterfly], *Hová merült el szép szemed világa* [Where has

## HUNGARIAN COMPOSERS – 32

the Beautiful Lustre in your Eyes Descended?], *Harci dal* [Battle Song], *A vén cigány* [The Ancient Gypsy]. The order of the five movements accords with the year of the relevant poem (1836, 1841, 1843, 1848, 1854), which on the one hand paints a many sided portrait of the poet's personality, and on the other hand provides an outline of his life and fate. The programme is not only expressed through the depiction of the musical character. In the case of *A vén cigány* the entire dramaturgy of the poem is mapped out, and because of this the movement and the whole work ends on a note of optimism. The speech-like rhythms in the first bars of the odd-numbered movements—*Hazádnak rendületlenül: Hová merült el szép szemed világa; A vén cigány*—reflect exactly the rhythm of the poem's first line(s). Furthermore the 1st movement quotes the characteristic initial 4<sup>th</sup> interval from Egressy's setting of *Szózat* [Appeal]. This creates the musical unity of the whole symphony, and is recalled many times. In the deepest despair of the last movement it becomes distorted into a tritone, and reappears in its original form as a focus of the coda. Járdányi's critics, who had made such devastating remarks about the *Divertimento Concertante* and other works influenced by Bartók and Kodály, were this time unanimous in their praise: "he has turned to the problems of life with a more human interest, [...] in his creative work he has turned to the listening public with increasing intensity."<sup>19</sup> Their verdict was by no means substantiated, because although Járdányi had drawn his programme from a 19th-century poet, had not used folksong themes, had turned to symphonic form, he did not deny his models. This is indicated by the use of a suite-like form instead of a genuine symphonic dramaturgy, the quasi-Kodály parlando themes, the use of scordatura à la Bartók, the use of the scale containing an augmented 4<sup>th</sup> and minor 7<sup>th</sup>, and the more explicit motivic relationships to, amongst others, Bartók's Concerto for Orchestra.<sup>20</sup> In this way Járdányi had, as a composer, given a tendentious reply to the political accusation of 1951. József Ujfalussy wrote about the events: "I have a picture before me of Járdányi at the Association playing through his Symphony and of Ferenc Szabó as he greets the excellent new work. Would he not have noticed that Járdányi had done the same as Michelangelo when he wanted to be just a sculptor? Instead he had to daub the ceiling of the Sistine Chapel. He therefore filled it with paintings of statues."<sup>21</sup> The bleak and moving sound of the initial unison theme of the *Largo* 1<sup>st</sup> movement precedes the work's momentous message like a motto. The Mendelssohnian *Virág és pillangó* opens up before us the poetic world of Vörösmarty's *Csongor*

## Pál Járdányi

és Tünde. The fluttering flute part, resonant trills and lithe, melody in 3/4 time characterise this ternary form, scherzo-like movement. The intimate middle movement, with its memories of the poet's love lyrics, excels itself with its speech rhythms. It is not only in the flute solos of the opening bars that the words of the poem pulsate strongly; they also make themselves felt later on. The dotted rhythm pattern of the closing bars is, for example, undoubtedly a reiteration of the short word "Hová?" [Where?]. The folk dance inspired, sweeping momentum of *Harci dal* stands apart from the other movements. The climax of the symphony is without doubt the funeral music and triumph of the last movement, *A vén cigány*, whose substance and broad emotional span is not really equalled in the other movements. Járdányi's account of the circumstances surrounding its composition invests the programme of the symphony with a fresh motive: "I completed it [the Vörösmarty Symphony] sitting by my father's deathbed. I was thus able to portray the Ancient Gypsy not only from the visions of a sick poet. There was also another face bidding farewell to life, and struggling with death."<sup>22</sup> Without disputing the seminal importance of the final movement, other interpretations consider the dramaturgically-placed central movement (*Hová merült el szép szemed világa*) to express the work's momentous message: "Perhaps we are not overestimating the composer's intentions if we assume that he is here conveying a poetic warning to the whole nation: »You should not sell possessions for dream money, which you then clutch in your hands to no purpose: the price of repentance for the treasure of your expected salvation will be when you open your arms to flattering illusions.«"<sup>23</sup>

During the last months of 1959 Járdányi composed his one-movement *Concerto for Harp and Small Orchestra*, which has more in common stylistically with the orchestral works of the '60s. It is dedicated to his wife, the harpist Erzsébet Devescovi. Analysts justly compare the work with Bartók's Third Piano Concerto because of both its dedication and its gentle, but dignified tone.<sup>24</sup> The main feature of the *Harp Concerto* is that the solo part does not stand out against the orchestral part, but quietly merges into it. With the deliberate suppression of the role of the orchestra the composer is able to ensure a uniquely unassuming but nevertheless central role for the harp. So that the exquisitely refined sound of the harp can be heard, it follows that the texture is frequently reduced to chamber music proportions. Moreover, Járdányi writes thematic material for the orchestra only within the more powerful dynamic of the final section. The serene tone of the work deploys a wide range of expression, but in its tone colours and interplay of motifs it is never

## HUNGARIAN COMPOSERS – 32

far removed from humour. Neither is it far removed from the solemnity of the sombre, ominous, but intimate sounds of its middle section.

The second composition in this trilogy from Járdányi's final years is *Vivente e moriente* (1963) which, unlike the other two works, is scored for full orchestra. It was originally intended to be a symphony, but developed finally into a 2-movement, fast–slow format. Since the death of his father coincided with the day of the completion of the work, it is dedicated to his memory. We can also perceive the duality in its portrayal—in a form not referring to any actual person, but in the depiction and confrontation of an active life marked by tragedy, and the destiny of death and sorrow. The composer acknowledges the programme behind the work: “*The words Vivente e moriente of the title are two rarely used Italian terms concerning tempo and character attributes respectively: full of life and fading away [...]. It is not programme music, except in a very broad sense. In so far as music has a dominant and enduring programme: Life and Death.*”<sup>25</sup> The lively kaleidoscopic movement of the material in the first movement, its almost grotesque melodic fragments, all evolve into a strict structure, a sonata form. “*In the development section a quasi Liszt–Bartók fugato unfolds, and this continues logically the antecedents, the specifically linear exposition, practically explaining its significance and structural purpose: life as vita activa, as the exploration and realisation of essential relationships in internal and external reality*”<sup>26</sup> explains Tallián. In the second movement, following the introductory Phrygian flavoured bars, a broad unrelenting funeral melody appears, in parallel with which grotesque melodic fragments in the woodwind, then in woodwind and strings, recall the opening of the first movement. Finally the opening motif returns—the deepest pain of suffering replacing its horrifying, apocalyptic sound.

The *Concertino for Violin and String Orchestra* (1964) adopts the slow–fast sequence of a rhapsody. The use of the term Concertino, together with its two short movements, belies the true significance of the work. It is in fact one of the composer's most inspired and virtuosic compositions. Outlines of a symmetrical bridge form can be detected in the organic unfolding of the slow opening movement in addition to traces of variation and sonata form (without development). The pentatonic main theme for orchestra, which alternates with the strikingly marked gestures of the violin (similar to the creation music in *Előszó*), is followed by a more vocal, extended subsidiary theme, which leads into the only statement of the central material, the note-pair motivic theme and finally into the cadenza. Following the recapitulation of the melodic second theme, the introductory theme rounds off and closes the movement. It is noticeable that the solo

## Pál Járdányi

part, in sharp contrast to the Concerto for Harp, contrasts strongly with the tutti part, both in the meditative first movement and in the dance-like fast movement (which hides its folk inspiration with augmented thematic forms and uses imaginative dynamic effects). This distinction, which sometimes resembles a solitary, forsaken struggle, and at other times an evasive-like gesture, only rarely dissolves into forgotten moments. According to Anna Dalos *Concertino*, along with Járdányi's other late works, is evidence of his inner creative conflict vis-à-vis opposition towards new musical experiments that were also taking place in Hungary: “*in these works he is already coming face to face with another musical language, and is concerning himself which of the two – old or new – he should choose.*”<sup>27</sup>

## Works for Chamber Orchestra, and Piano

The other structural pillar of Járdányi's oeuvre is chamber music, a genre that occupied him throughout his life. Characteristically Járdányi, the composer of chamber music, also wrote from time to time as a teacher. Since more than half of his chamber music output has an educational purpose it is written as not to confront performers with daunting technical demands. In addition to the works mentioned here Járdányi composed numerous shorter pieces for educational anthologies.

His two earliest chamber music works, *Violin Duos* (1934–37) and *Sonata for Two Pianos* (1942) are unique as they are both written for identical instruments. The Violin Duos date from his student days at the gimnázium, and the Sonata for Two Pianos from the year of his graduation from the Academy of Music. There is a distinct difference between the two as far as intent and technical abilities are concerned. The 11 violin duos were written by the teenage composer expressly for children, whereas the sonata is a veritable concert showpiece. As one critic wrote: “*muscles bulge and strength increases.*”<sup>28</sup> In spite of this difference they are bound together by their style and frankly acknowledged compositional model, Bartók. Járdányi's violin duos are so closely related to Bartók's 44 Violin Duos of 1931 that they can almost be seen as a logical continuation. Like Bartók, Járdányi uses a folk-song melody in each one (many of which also appear in the Bartók series) accompanied by powerful chords or free melodic figures, and occasionally within a more complex, invention-like contrapuntal setting. The interest of the series is that the young composer, in his capacity as a folk-music researcher, strives to equal his masters, since he also takes melodies from his own collection as well as from those of Bartók, Lajtha and Vikár.

## HUNGARIAN COMPOSERS – 32

The Sonata, which started life as a string quartet but then, on Kodály's advice, was rearranged for two pianos, is heavily indebted to the music of Bartók, whose influence is palpable in the melodic line of the 2nd subject of the opening movement, in the rhythm of the closing theme, in the terse initial motif and bitonal middle section of the slow movement, and in the swirling dance of the finale. At the same time one can see features of Járdányi's style emerging in his use of loose, transparent textures, his dramatically vigorous but not tragic mood, and above all in the refined lyricism of the middle movement. The work met with a favourable reception, and György Ligeti wrote: "In its clarity, breadth, and profundity of message it is a worthy companion to similar works by Bartók, Hindemith and Kodosa."<sup>29</sup>

It is obvious from the chamber works that Járdányi's instrument was the violin, as the majority of pieces written for two different instruments are scored for violin and piano. Moreover, these stand out not only by reason of their numerical superiority, but also because of the style of three other works that are not scored for violin and piano is closely linked with one or other of the violin and piano compositions. It is as if they are a variant of their partner, and not necessarily written later. The *Concertino for Violin and Piano* (1952), and the *Sonatina for Flute and Piano* (1952) form a pair, not only in their year of composition, but also in their educational function and musical attributes. The one-movement Concertino, which can be played in 1st position, is based upon two different elements, firstly a folk inspired energetic theme making prominent use of the 4<sup>th</sup> interval, and a contrasting, more classically contoured *cantabile* episode in the Phrygian mode. The Hungarian folk-song motif system is similarly perceivable in the melodic patterns of the dynamic themes, tonal system and rhythm of the three-movement *Sonatina for Flute and Piano*. This work reveals its decidedly folk-music inspiration as early as the opening bars, when the incipit of the folk song *Felszállott a páva* [The Peacock took Flight] occurs in the introductory bars of the piano part. Although it subsequently has no musical function, it anticipates the spirit of the piece, like a motto. The intermezzo-like central *Adagio* speaks in Járdányi's distinctive, refined and inspired *cantabile* voice. Like its pair it is in the Phrygian mode but with less folk song inspiration than both the opening movement and the dance-like syncopation of the last movement. *Melody* for cello and piano (1952) and *Arietta* (1958) for violin and piano are linked by an unusual romantic idiom. The difference between the two works lies in their tonality. In the former the surging cello part, in spite of every emotion, does not deviate from its basic D minor tonality, whereas

## Pál Járdányi

the chromaticism, dissonances and harmony abounding in sudden modulations gives *Arietta* its special atmosphere and mysterious melancholy. The two last chamber music works are the *Sonatinas for Cello and Piano*, and *Violin and Piano* (1965). These two works are linked not only by year of composition and predominance of pentatonic patterns, but also by their infinitely lucid, noble tone, which elevates them above the other chamber works. In addition to this, more substantial relationships can be found between them, namely their two-movement form consisting of a meditative slow movement and a swirling dance movement; the unison style foreshadowing of the principal note and the simultaneous sounding of different themes in the opening movement, as well as the extraordinary tonal digression to G sharp Aeolian at the end of the second movement.

The three most demanding works for violin and piano, the *Sonata for Violin and Piano* (1944), *Hungarian Dance* (1958), and *Rondo scherzoso* (1960), have no 'pair'. The three-movement *Sonata for Violin and Piano* which, in its Bartók-like sound, its thematic character and its harmony shows a close relationship to the *Sonata for Two Pianos* composed two years earlier, is evidence of the young composer's grasp of large-scale form. The weighty sonata form of its first movement has themes precisely differentiated in character and texture. Between the fragmented, gesture like, almost dialogue like main theme and the more simply organised third theme built from a three-note motif with ascending and descending movement, lies like an episode the trembling subsidiary theme similar to night music. The slow movement of the Sonata for Violin and Piano differs from that of the Sonata for Two Pianos in that it does not reach back so much to the Bartók model, but in its contours and rhythmical simplicity it is a prototype for Járdányi's later lyricism, even if, with its changes and bitonal harmonies, it differs considerably from it. On the contrary the agitated violin sounds in the middle section of the slow movement, its accompaniment based on 4<sup>th</sup> chords, and the surging folkdance-like closing movement all point back even more convincingly to Bartók.

Járdányi's two string trios, *Variations for Two Violins and Cello* (1954), and *Trio* (1959) represent a different world. The former is written with modest musical and technical demands, and consists of a strongly accented quasi-folksong theme in arch form and abounding in 4<sup>th</sup> and 5<sup>th</sup> intervals, and four short character variations. The *Trio* also betrays its folksong inspiration. At the same time its unusual one-movement structure, which conceals within itself a multi-movement structure, together with its diverse themes and chromatic

## HUNGARIAN COMPOSERS – 32

romantic style slow introduction (unusual for Járdányi), give the impression of a far more serious work.

Járdányi wrote four works for string quartet—the two string quartets (1947 and 1953–54), *Quartettino* (1956) and *Suite* (1962). The latter two works are scored for three violins and cello instead of the normal quartet. (*Suite* can also be played by string orchestra). “*The writer of these lines was with Járdányi at the Writers’ Retreat in Sárospatak in 1953 when the two quartets were nearing completion*” writes István Barna in a review, “*and I well remember that the miniature scores of the complete Bartók quartets and Beethoven’s late quartets were lying on his desk.*”<sup>30</sup> Later, in tune with István Barna’s recollections, Járdányi also declared in the dedication of the *Second String Quartet* the exceptional role played by his model (“*In memoriam Belae Bartók*”). It seems strange that the earlier quartet shows Bartók’s influence much more than this *Second Quartet*. György Kroó regarded it as a sign of the times that at the end of the 1940s and beginning of the ’50s other composers’ chamber works, especially quartets, showed this tendency for “*unnatural simplification.*”<sup>31</sup> Járdányi’s *First String Quartet*—the work that brought him his first taste of success and which critics praised for its masterful technique and feeling for balanced form<sup>32</sup>—is characterised by its bold use of dissonance and complex textures. The most obvious influence is that of Bartók’s *First String Quartet*, with which it shares certain similar features, especially in the 1st movement. For instance, in its ternary structure, in the rhythm and dynamism of the middle section, and the spacing in the closing bars. There is no trace of harmonic or textural excess in Járdányi’s *Second String Quartet* either. Its first movement adopts a light, divertimento-style tone, and the melancholy tone of the typically lyrical variations in the middle movement never resorts to tragedy. The finale is remarkable for its unflinching melodic invention. The style of *Quartettino* differs markedly from that of the quartets. Its 3 movements are constructed using a minimum of motifs, and it features many successions of identical and parallel chords. Consequently, there is a wild, passionate character about this short piece. The experimental 6-movement *Suite* is distinguished by its use of simple but unusual compositional devices, such as the continual changes in the accompaniment of *Ugrótánc* [Jumping Dance], the parallel 7ths in *Elégia* and the repetitive 4ths in *Botladozó valcer* [Stumbling Waltz].

Járdányi’s largest chamber work, and one of his most individual, is *Fantasia and Variations on a Hungarian Folksong* (1954–55), which uses as its theme the folksong beginning *Én vagyok az, én vagyok a*

## Pál Járdányi

*kunsági fi* [I am he, I am the Cumanian lad]. The distinctiveness of the work lies not so much in its variation techniques but in its organic, homogenous growth. Its structural units—fantasia, exposition of themes, variations and coda—are not discrete sections but unfold one after the other as part of a continuous organic process. István Kecskeméti identified the prolific material of the fantasia with the “*apotheosis of unhindered bravado*” in the folksong.<sup>33</sup> Throughout the work the thematic motifs are subject to continuous development. The resolute opening theme with its glissandos, the meditative second theme, and the scherzo-like *cantabile* fugue are all formed from a kaleidoscope of thematic fragments, and sound out the folksong theme, which is surrounded by ornamental parts, drone accompaniment, and strengthened with parallel 4ths. For the most part the variations modify the theme with exquisite alterations and virtuoso ornamentation, and by so doing create a sequence of character variations that are more or less distinctive from one another. The slow, extended 6<sup>th</sup> variation finally recalls the fantasia theme, and the work concludes with *presto* variants merging into each other to form an uninhibited stretto-coda.

Járdányi’s piano works do not constitute a significant part of his output. Although he showed an interest in the instrument to some extent in his adolescent and student years, he had, by the 1940s, composed just two *Sonatinas* and a shorter piece for four hands, *Bolgár ritmusok* [Bulgarian Rhythms] (1946). It is true to say that with the possible exception of the *Piano Sonata* the piano works can be played by less experienced pianists, and that Járdányi regularly composed music for piano classes and for educational anthologies.

During the 1930s he wrote a series of more than 60 pieces of varying lengths. These were organised into sets such as dances, suites and character pieces. These short pieces, which abound in rhythmic and harmonic games (e.g. the use of 5/8 and 7/8 time, bitonal canons), characteristic effects and technical devices (e.g. successions of identical chords, horn effects and cross-hands), are obviously indebted sometimes to Bartók’s *Mikrokosmos* and *For Children*, and at other times to Schumann’s piano miniatures. It can be seen from a note that Járdányi wrote on his 1939 sketch for an uncompleted sonata that the young composer was very conscious of this and was severely critical of his own pieces: “*the theme of the 4th movement is very similar to Bartók. As soon as I noticed, I discarded it.*”<sup>34</sup>

The distinctive 4-movement *Sonata* (1940) is more important than the other piano compositions and bears a relationship principally to Járdányi’s other large-scale piano work written at almost the same time—the *Sonata for Two Pianos*. The two outer movements of the

## HUNGARIAN COMPOSERS – 32

*Piano Sonata*, which are based on austere percussive blocks of sound and a sketchy theme outlining a folksong, serve to enclose a mysterious-sounding slow movement and a light-hearted scherzo. The fundamental motif of the work is the interval of the 4th, which plays a central role in both the chordal pillars of 4ths in the outer movements and in the curious anti-melody in the slow movement. The interval is also hidden in many other sections. It is, for example, subtly hinted at in the delicate 2/3 and 2/4 construction of the 3rd movement, which, moreover, anticipates the finale of the *Second String Quartet*.

The two *Sonatina* (1952 and 1958) are related to each other in their youthful sound and sequence of folk inspired motifs (e.g. the constant use of 4th and 5th intervals in their melodies, their almost pentatonic tonality and the use of the mixolydian scale and drone accompaniment). They are also related to the chamber music works, and especially to the *Sonatina for Flute and Piano*. Moreover, the 2-movement form of the *Second Piano Sonatina*, its predominant use of pentatony in melodies and accompaniment figures alike, as well as the contemplative, slightly pastoral character of the opening movement, exhibit the same clarity of sound as the chamber music sonatas of 1965.

## Choral Works

Járdányi's series of some 30 *a cappella* choral works deserve a special place in his output. The earliest (1973) and the last (1963) almost encompass his entire creative career. They can be divided into five groups, based on year of composition and their more important musical features. The first group comprises those works dating from 1937–38, followed by the sacred works of the 1940s. A third group consists of the numerous folksong arrangements of 1950–53. Works influenced by the traumatic events of 1956 form a fourth group, which is followed by the final group containing works written after 1960.

It was undoubtedly the experience he gained as a member of Benjámín Rajeczky's choir at the Szent István Gimnázium that inspired the 17/18-year-old student to include choral works among his other first compositional experiments. It is above all Bartók's influence that pervades these early works. *Hervadni kezdettem* [I was beginning to languish] (1937) for 3-part female choir was, like Bartók's children's choruses, set to a folk text and used folk-like idioms but his own music. Beyond this basic relationship the Bartókian model makes itself felt in numerous places in Járdányi's piece, primarily in its memories of the most sorrowful pieces in Bartók's series *Ne láttalak volna!, Keserves, Bolyongás* [Had I not

## Pál Járdányi

seen you!, Lamenting Song, Wandering], but also in Járdányi's canonic structure in the 2-part section, in the treatment of dissonance and in the texture of the 4th verse, where the contralto part carries the melody against the sustained sounds of the upper parts. The influence of the poet Endre Ady is also conspicuous in these early choral works, and a further five choruses dating from 1937 were settings solely of his verses. *Három kórusmű Ady Endre versekre* [Three Choral Works on poems by Endre Ady], *Kis karácsonyi ének* [A Short Christmas Song], and *Sóhajtás a hajnalban* [A Sigh at Dawn] (all 1937), are all notable for their intensely dramatic character, pronounced changes of mood, almost speech-like articulation, use of word rhythms and a high degree of dissonance. Járdányi's harmonisation of the poem *Adja meg az Isten* [God will grant it] is worthy of attention. In the sections of the poem influenced by folk custom, Járdányi discards the otherwise dominating chromatic harmonies, and thus anticipates the more lucid musical language of his folksong arrangements. The uniquely structured harmonic system of this piece, and its passionate but at the same time extremely sad emotional climax makes it the most successful of his youthful works.

The 1940s saw the composition of just two choral works, which can be regarded as unique in that they are the sole examples of sacred works in Járdányi's oeuvre. The dedications explain the choice of a sacred, more elevated style. They are, in the case of Psalm 30 for mixed choir (*30. zsoltár*) (1942), "*Patri optimo, die natali quinquagesimo*" [To the best father, on his 50th birthday] and, in the case of the *Missa brevis* (1940, 1947) "*Károly nagyapám emlékének*" [In memory of my grandfather, Károly]. The common feature of these two works lies in their simplicity and in their use of canonic and imitative textures as constructional devices, and in the extensive use of word-painting.

Nearly half the choral works date from the years 1950–1953 and they are almost all folksong arrangements on the Kodály model. Járdányi never succumbed to political pressure and was not associated with those composers who wrote songs for the masses. On the contrary, by writing arrangements of folksongs he was consciously protesting against external demands. In the field of folksong arrangement many different approaches are possible. The accompanying texture can originate from the particular melodic or rhythmic motifs innate in each folksong. *Hej Vargáné* [Hey Mrs Varga] (1951) exemplifies the latter, where the basic repeated rhythms of the folksong determine the accompanying parts and indirectly, the vigorous pulsation of the whole piece. Folksong motifs can be found in almost any piece in the form of simpler, echo-like repetitions and, in more particular cases in

## HUNGARIAN COMPOSERS – 32

augmented, diminished or rhythmically changed form, as for example in *A bujdosó madár* [The Migrating Bird] (1952). At other times the accompaniment is built from musical motifs that contrast with the mood of the folksong, which makes the work more dramatic and emotionally richer, as in the mixtures of dotted rhythms in the middle section of *Árva madár* [An Orphan Bird] (1952). On other occasions the common feature of Járdányi's folksong arrangements is the heightening of the action of the simple folksong texts and its placement into a dramatic form based on the succession of different textures, and on the contrast between the original and the new tonality. *Utca, utca* [Street] (1953)—the story of a broken love affair—is played out on a temporal level. The respective sections of verses 1–2, 4 and 6 deal with the present, whilst verses 3 and 5, which are interpolated like episodes, speak of the past and deal with the beautiful beginning (v. 3) and breakdown (v. 5) of the relationship. Consequently the turn of the 5th/6th verses brings a fundamental change of mood. It becomes the central point of the drama, and this is to a large extent reflected in its musical construction. The ending of verse 5, which does not include in the folksong itself, is in a low register, *ritenuto*, using minor 3rds. This is answered by the beginning of the 6th verse in a high register, *Più vivo* recapitulation of the folksong in the basic C major tonality. The dramatic principle of linking several movements occurs in the suite-like folksong arrangement *Hajnali tánc* [Dance at Daybreak] (1951), for which the composer later wrote a string orchestra accompaniment. The opening movement, the chant-like repetition of *Hajnali keserves* [Dawn Lament] only later, as a dramatic climax, reveals the cause of its sorrow (similar to the *Utca, utca* principle). A scherzo-like *Csütörtökön virradóra* [Dawn on Thursday] follows the calmness of the previous movement and leads into the musically and textually ominous *Hajnallik, hajnallik* [Dawn is Breaking]. However, this movement never justifies its tragic tone, although the more complete version of the text gives an explanation for the sinister vision: “*Megöltek egy legényt*” [A Lad has been Murdered]. Thus the *Dudanóta* [Bagpipe Tune] finale is not able to bring about a genuine emotional release, so the final outlook of the suite remains tragic.

Like the stories generally told of Járdányi's life there are two sides to the choral works written following the events of 1956. The composer, turning away from the sorrows of the outside world, turns to his own intimate family circle in the popular seven-part series for children's choir *Gergo nótái* [Gergo's Songs] (1957–58). As a contrast to this in *Föltámadott a tenger* [The Sea Rose] (1957) and in his setting

## Pál Járdányi

of Árpád Tóth's poem *Már vége* [It is already finished] (1957) he reacts directly to national and personal tragedy in two entirely differing ways. The setting for mixed choir of Sándor Petőfi's 'The Sea Rose' is given its raw strength by the agonising simplicity of its unisons, octaves and even parallel 5ths, the intensive use of word-painting allied to almost every single impression in the text, and the use of the strong, diverse and succinctly used rhythms of the poem.<sup>35</sup> The more lyrical, chromatic style of *Már vége* contrasts with its despairing drama which, in its outer sections speaks of endless suffering and disillusionment, and in its middle section is laden with suppressed emotions.

Of the three choral works written after 1960 one, *Kit mi illet* [What Concerns Who] (1961) has links with the folksong arrangements. Of the two other works, both surviving in manuscript form, *Savaria* (1963) is constructed as a 4-part canon which is stylistically related to Kodály's *A magyarokhoz* [To the Magyars] in its structure, the broad sweep of its opening melody, and in its harmony and intervallic steps. *Karácsonyi fény* [Christmas Light] (1963) is an unusual work. Because of its complex harmonies it does not stand comparison with the folksong arrangements. Its clarity and maturity distinguish it from the earlier, similarly chromatic Ady settings. The main feature of this uplifting music on a poem describing the birth of the Saviour is the remarkable number of consecutive intervals and parallel chords, which almost make the pivotal symbol of the work—light—palpable to the audience.

## Vocal Works

The number of instrumentally accompanied vocal works does not constitute a large proportion of Járdányi's output, as apart from a few songs and the unfinished oratorio *Előszó* [Prologue] (1966) we can only list *Gyapotszedő lányok* [Cotton-picking Girls] (1953), written for unison female choir and string orchestra, and a few folksong arrangements with piano accompaniment. At the same time one can hardly deny the importance of these vocal works, which contain some of the composer's most inspired and intimate statements. *Előszó* is invested with a tragic solemnity, as the completed portion of the work became Járdányi's own funeral music.

In the cycle *Szerelmi dalok* [Love Songs] (1957–58) the composer pays homage to discovered love. Notwithstanding the variety of poems from different nationalities, Járdányi moulds them into a cogent musical and dramaturgical order. The order of poems used in the song cycle is as follows: József Bajza: *Hívó* [Summons], Theodor Strom: *Este* [Evening], Pernette du Guillet: *Ha azt mondják* [If that is said],

## HUNGARIAN COMPOSERS – 32

Mihály Vörösmarty: *Laurának* [For Laura],<sup>36</sup> Lőrinc Szabó: *Szeretlek* [I Love You]. The central focus of this symmetrically organised sequence of five songs is the scherzo that is set to Guillet's poem. It is surrounded on both sides by an intimate slow song and a more powerful dynamic song. The solemnity and devout piety of the first song is expressed by a mixture of bell sounds, and the rhythm of the song gives the music its other characteristic feature. *Este* paints a picture of passion becoming unrestrained, and highlights key words such as *száll* [fly], *lángol* [flame], and *vágyakozás* [yearning] with melismatic decoration. The playful scherzo of the third song evolves into an angry passion, then at the end of the last verse, reacting to the now positive tone of the text, it leads into heartfelt confessions of love. The emotional core of the cycle is the *Adagio* setting of Vörösmarty's poem *Laurának*. Its profundity and intimacy comes through, even in this exceptionally subjective piece. Járdányi, through the words of his favourite poet, depicts the cycle's most moving and most personal confession: "Nagy feladás vár rád: fiatal szivednek erényét / Tenni napul megtört életem árnya fölé" [A great sacrifice awaits you: turn your innocent virtue into the sun to erase shades of ruin over my life]. The cycle closes with an emotionally laden setting of Lőrinc Szabó's poem *Szeretlek*. This song cycle is an extraordinary piece in Járdányi's oeuvre in its choice of genre, its musical language (e.g. the influence of Debussy, effects, the folk influence latent in its melodic writing and harmonies), and in its intellectual-emotional background (individuality, intimacy and tender passion). On this occasion the composer is speaking in deeply personal terms.

In the final year of his life Járdányi began work on the composition of his second large-scale work to the poetry of Vörösmarty—the stylistically unique setting of *Előszó* [Prologue]. He was suffering from a progressive illness at the time, and was able to complete only half of the work. The descriptive units of the poem are expressed in discrete tableaux and musical blocks. The first tableau is the introduction relating to the mystery and inexorability of the creation, and is built from leaps of a 4<sup>th</sup> ("Midőn ezt írtam, tiszta volt az ég") [I wrote this when the sky was still serene]. The second tableau is the sprightly fugue developed from the main theme ("Munkában élt az ember mint a hangya" [When mankind laboured like the ants]). This is followed by the festive music of the 3<sup>rd</sup> tableau, full of repressed excitement, ("Öröm- s reménytől reszketett a lég") [Delight and hope were quivering in the air]. The final tableau depicts the calm before the storm and finally the apocalypse ("A vész kitört" [The tempest broke]). The endlessly clear sound of *Előszó* constitutes the crowning point of Járdányi's final creative period and is one of his most distinctive

## Pál Járdányi

works. It is closely related to the choral works in its prosody and word-painting. In particular the depiction of the final catastrophe and its inspiration links it to a particular choral work, *Föltámadott a tenger* [The Sea Rose], which was written following the trauma of 1956. This also supports Tallián's hypothesis that on the 10<sup>th</sup> anniversary of the revolution the composer was mourning its defeat.<sup>37</sup> We can never know how Járdányi would have finished the work, and whether it would have ended on an optimistic note, as in the finale of the *Vörösmarty-szimfónia*. The last harrowing lines that Járdányi set to music became, at the same time, a tragic epitaph to his own passing: *Lélegzetétől meghervadt az élet, / A szellemek világa kialudt* [Life was fading in its breath / The world of the spirit died away].



Last lines from the composer's score of the oratorio *Előszó*

## Notes

1. The most important sources of biographical details are: István Kecskeméti, *Járdányi Pál*. (Budapest: Zeneműkiadó Vállalat, 1967) = *Mai magyar zeneszerzők* [Contemporary Hungarian Composers], and Gergely Járdányi, “Édesapám, Járdányi Pál” [My father, Pál Járdányi], *Muzsika* 38/3 (March 1995): 8–14.
2. On May 7th 1937 the choir and orchestra of the Szent István Gimnázium performed Bartók’s Children’s Choruses with string accompaniment. Bartók discussed appropriate bowings with the conductor, Járdányi.
3. Quoted from Pál Járdányi’s booklet *Könyv kritikák* [Book Reviews]: Gergely Járdányi, op.cit., 10.
4. Pál Járdányi, *A kidei magyarság világi zenéje* [Secular Music of the Hungarians of Kide]. (Kolozsvár: Minerva, 1943)
5. For Járdányi’s writings on music see Melinda Berlász (ed.), *Járdányi Pál összegyűjtött írásai*. [The Collected Writings of Pál Járdányi]. (Institute for Musicology of the Hungarian Academy of Sciences, Budapest, 2000), for his music writing activities see Melinda Berlász, “»Zenei szakértő-szociográfus« A negyvenes évek zenekritikusa” [»Musical Expert-Sociographer». Music Critic of the 1940s], *Magyar Zene* 33/1 (March 1992): 8–13.
6. For Járdányi’s work as a teacher see Helga Szabó, “Járdányi munkásságának hatása a magyar zenei nevelésre” [The Influence of Járdányi’s Work on Music Education in Hungary], *Magyar Zene* 33/1 (March 1992): 42–47.
7. For reports on the 1st Hungarian Music Week see *Új Zenei Szemle* 2/12 (December 1951). For detailed information concerning Járdányi see József Ujfalussy, “»Járdányi-ügy« a Magyar Zeneművészek Szövetségében” [The ‘Járdányi Affair’ in the Association of Hungarian Musicians] (1951)”, *Magyar Zene* 33/1 (March 1992): 14–18.
8. Ferenc Szabó, “Az I. Magyar Zenei Héten bemutatott művek” [Works Premiered During the 1st Hungarian Music Week], *Új Zenei Szemle* 2/12 (December 1951), 21.
9. Ferenc Szabó, op.cit., 21.
10. Ferenc Szabó, op.cit., 21.
11. Document 48790 in the Archives of the Liszt Ferenc Academy of Music. (Dated: Budapest, 5th August 1959, signed by: György Aczél, Under-Secretary of State).
12. Pál Járdányi (ed.), *Magyar népdaltípusok I–II* [Hungarian Folksong Types, Vols. 1–2]. (Budapest: Akadémiai Kiadó, 1961). For further writings by Járdányi on ethnomusicology see Melinda Berlász (ed.), “*Járdányi Pál összegyűjtött írásai*” [The Collected Writings of Pál Járdányi]. (Budapest: Musicological Institute for the Hungarian Academy of Sciences, 2000).
13. László Vikár, “Járdányi Pál »Törvénykönyv«-e” [Pál Járdányi’s ‘Rule Book’], *Magyar Zene* 33/1 (March 1992): 19–22.
14. For detailed accounts and evaluation of Járdányi’s work in ethnomusicology see Bálint Sárosi, “Járdányi-rend” [The Járdányi System], *Muzsika* 20/1 (January 1977): 29–30; Imre Olsvai, “A dallamrendezés koncepciója” [The Concept of Melodic Organisation], *Magyar Zene* 33/1 (March 1992): 23–41; Mária Domokos–Imre Olsvai–Katalin Paksa, “Járdányi Pál népzenei munkásságának utolsó szakasza” [The Final Period of Pál Járdányi’s Folkmusic Research], in *Zenatudományi dolgozatok 2003 I. Tanulmányok az MTA Népzene Kutató Csoport megalakulásának 50. évfordulójára* [Musicological Studies. 2003 I. Studies on the 50th Anniversary of the Founding of the Folkmusic Research Group of the Hungarian Academy of Sciences]. (Budapest: Institute for Musicology of the

- Hungarian Academy of Sciences, 2003): 219–238; László Dobszay, “»Nem gépautomata módjára«. Járdányi Pál jegyzetei a népzenei gyűjteményben” [»Not a mechanical method’. Pál Járdányi’s notes on the folksong anthology], *Muzsika* 47/1 (Jan. 2004): 10–12; Imre Olsvai, “Adalékok Járdányi Pál életművéhez” [Additional details on Járdányi’s works], *Magyar Zene* 42/2 (May 2004): 203–210.
15. István Kecskeméti, op.cit., 9.
  16. See biographical chapter and footnote 7.
  17. See Járdányi’s lines about the work on inner title page of Ms.
  18. Járdányi’s lines on inner title page of Ms.
  19. András Mihály, “Járdányi Vörösmarty szimfóniája” [Járdányi’s Vörösmarty Symphony], *Új Zenei Szemle* 4/5 (May 1953), 23.
  20. György Kroó, *A magyar zeneszerzés 25 éve* [25 Years of Hungarian Music]. (Budapest: Zeneműkiadó, 1971), 72–74.
  21. József Ujfalussy, op.cit., 18.
  22. Quotes: Előd Juhász, “Új művek bemutatója. Járdányi, Durkó, Petrovics bemutatók” [Premieres of New Works by Járdányi, Durkó, and Petrovics], *Magyar Zene* 6/5 (Nov. 1965), 512.
  23. Tibor Tallián, *Járdányi Pál művei* [The Works of Pál Járdányi] (notes accompanying CD), HCD 31742 (2000), 11.
  24. Tibor Tallián, op.cit., 11.
  25. Quotes: Előd Juhász, op.cit., 512.
  26. Tibor Tallián, op.cit., 12.
  27. Anna Dalos, “Hósi énekek és álmokképek. A Hungaroton millenniumi sorozatáról (1)” [Heroic Songs and Visions. From Hungaroton’s Millennium Series (1)], *Muzsika* 44/6 (June 2001): 33–36.
  28. István Szenthegyi, “Új szerzők – új művek. A Vallás- és Közoktatási Minisztérium bemutató-hangversenyeiről” [New Composers – New Works. First Performances from Concerts of The Ministry of Education and Religious Affairs], *Zenei Szemle* 1/3 (1947), 179.
  29. György Ligeti, “Kótákról. Járdányi Pál: Szonáta két zongorára” [From the Scores. Pál Járdányi’s Sonata for 2 Pianos], *Zenei Szemle* 3/2 (1949), 103.
  30. István Barna, “Járdányi: II. vonósnégyes” [Járdányi’s 2nd String Quartet] (programme notes), in *Országos Filharmónia – Műsorfüzet* 1976/50 (6–12 December 1976), 33.
  31. György Kroó, op.cit., 80.
  32. Endre Székely, “Két díjnyertes vonósnégyes” [Two Award-Winning String Quartets], *Zenei Szemle* 2/8 (1948), 449.
  33. István Kecskeméti, “Járdányi Pál: Fantázia és változatok egy magyar népdalra” [Pál Járdányi: Fantasia and Variations on a Hungarian Folksong] (programme notes), in *Országos Filharmónia – Műsorfüzet* 1969/35 (6–12 October 1969), 34.
  34. Pál Járdányi’s lines on the Ms.
  35. For a detailed analysis of the textual and musical relationship see László Elekfi, “»Föltámadott a tenger ...« Hangsúlyozás és mondanivaló a versben és zenei áttételeiben” [»The Sea Rose ...» Emphasis and Content in the Poem and in its Musical Setting], *Magyar Zene* 20/4 (Dec. 1979): 391–422.
  36. This occurs among Vörösmarty’s poems with the title “Nem fáradsz-e...” [»Won’t you become weary?]. See *Vörösmarty Mihály költői művei. Első kötet* [The Poetry of Mihály Vörösmarty Vol.1]. (Budapest: Szépirodalmi Kiadó, 1981), 457.
  37. Tibor Tallián, op.cit., 13.

## Catalogue of Works

The list is based the expanded and updated version of István Kecskeméti's 1967 catalogue<sup>1</sup>. Works are grouped according to genre, and in chronological order. Names of poets are given where appropriate. Details then follow of orchestration, date of composition, name and place of publication, and finally the year of premiere, dedication and details of recordings. Manuscripts of Járdányi's works are held in the family archives.

### Abbreviations

ch choir = children's choir; **D** = dedication; f choir = female choir; fk orch = folk orchestra; fl = flute; m choir = male voice choir; HR = Hungarian Radio; Ms = manuscript; mx choir = mixed choir; **P** = premiere; pf = piano; pt = part; **Ed** = Edition; **Rec** = recording; rev = revised; sol = solo; s orch = small orchestra; str orch = string orchestra; sym orch = symphony orchestra; trans = translation; unf = unfinished; v = voice; va = viola; vc = cello; vn = violin; w orch = wind orchestra; 4h = for 4 hands.

Publishers: *Akk*: Akkord Kiadó; *BH*: Boosey and Hawkes; *Cser*: Cserépfalvi; *DCL*: Debrecen County Library; *EMB*: Editio Musica Budapest; *Hof*: Hofmeister, Leipzig; *Mk*: Magyar Kórus; *Mt*: Művészeti Tanács; *Népm Int*: Népművelési Intézet; *Qua*: Qualiton; *Sch*: Schott; *Tank*: Tankönyvkiadó Vállalat; *Ty*: Typopress Nyomda; *Zny*: Zenemű Nyomda.

### Orchestral Works

- Szimfonietta (str orch), Sept. 1940. **Ed**: *Mk* 1942. **P**: 1941.  
 Kísérőzene a *Hamlethez* [Incidental music for Hamlet], Summer 1943; Ms. **P**: 1943. Work lost.  
 Honvéd díszinduló [Hungarian Soldier's Festive March] (w orch), Summer 1949. **Ed**: 1949. **Rec**: MO-417/a/T225 (1952).  
 Divertimento concertante (sym orch), 1942, 1948–49; Ms (prepared for Publication). **P**: 1950 (HR), 1951.  
 Tánczene [Dance Music] (s orch), March 1950. **Ed**: *EMB* 1952. **P**: 1950 (HR), 1953.  
 Tisza mentén [By the Tisza]. Symphonic Poem, Variations on Folksongs (sym orch), August–December 1951, rev. 1956; Ms. **P**: 1952 (HR), 1956. **D**: *Patri sexagenario*.  
 Vörösmarty. Symphony in 5 mmts (sym orch), 1952. **Ed**: *EMB* 1955. **P**: Bp. 1953, London 1959. **D**: *To my Mentor, Zoltán Kodály on his 70th birthday*. **Rec**: HCD 31742 (2000).  
 Borsodi rapszódia [A Borsod Rhapsody] (sym orch), 1953; Ms. **P**: 1953 (MR), 1954.  
 Szimfonikus induló [Symphonic March] (sym orch), 1953; Ms.  
 Concerto hárfára és kizsenekarra [Concerto for Harp and Small Orchestra],

<sup>1</sup> István Kecskeméti, op.cit., 21–30.

- May–November 1st 1959. **Ed**: *EMB* 1965. **P**: 1961. **D**: *A mia moglie, Elisabetta*. **Rec**: Aurophon (1990), HCD 31742 (2000).  
 Vivente e moriente (sym orch), May–November 15th 1963. **Ed**: *EMB* 1967. **P**: 1964 (HR), 1965. **D**: *In memoriam matris carissimae*. **Rec**: HCD 31742 (2000).  
 Concertino hegedűre és vonószenekarra [Concerto for Violin and String Orchestra], 1964. **Ed**: *EMB–BH* 1970. **P**: 1966. **Rec**: HCD 31742 (2000).  
 Székely rapszódia [The Székely Rhapsody] (sym orch, rev fk orch), October–November 1965; Ms. **P**: 1965. **Rec**: SLPX 18084 (1982).

### Chamber Music Works

- Violin Duos, 1934–37. **Ed**: *EMB* 1979. **P**: 1938.  
 Sonata for 2 Pianos, Spring 1942. **Ed**: *Mt* 1949. **P**: 1942.  
 Sonata for Violin and Piano, June 1944. **Ed**: *Mk* 1949. **P**: 1945.  
 First String Quartet, July–October 1947, several rev. until 1957. **Ed**: *EMB* 1964. **P**: 1948.  
 Melódia (vc, pf), 1952. **Ed**: *EMB* 1959. **P**: 1953/1954.  
 Concertino (vln, pf; rev. vln, orch), 1952. **Ed**: *EMB* 1953. **P**: 1953. **Rec**: *Qua* LPX1188 (1964).  
 Sonatina (fl, pf), 1952. **Ed**: *EMB* 1953. **D**: *For Zoltán Jeney*.  
 Second String Quartet, 1953–54. **Ed**: *EMB* 1957. **D**: *In memoriam Belae Bartók*.  
 Variations for Two Violins and Cello, 1954. **Ed**: *EMB* 1955. **Rec**: *Qua* LPX1188 (1964).  
 Fantasia and Variations on a Hungarian Folksong. Wind quintet, 1954–55. **Ed**: *EMB* 1958. **P**: 1955. **D**: *To my friends Zoltán Jeney, Tibor Szeszler, Ference Meizl, László Hara and János Onozó*.  
 Quartettino (3 vlns, vc), 1956. **Ed**: *EMB* 1958.  
 Arietta (vln, pf), 1958. **Ed**: *EMB* 1960.  
 Magyar tánc [Hungarian Dance] (vln, pf), 1958. **Ed**: *EMB* 1961.  
 Trió (vln, va, vc), November 1959. **Ed**: *EMB* 1968. **P**: 1960.  
 Rondo scherzoso (vln, pf), November–December 1960. **Ed**: *EMB* 1967.  
 Suite for Violin and Cello, 1962. **Ed**: *EMB–Sch* 1967. **P**: 1962.  
 Trio piccolo (vln, vc, pf), January 1965; Ms. **P**: 1965.  
 Sonatina (vc, pf), January 1965. **Ed**: *EMB* 1972. **P**: 1965. **D**: *For Jenő Jákó and the Abony Music School*.  
 Sonatina (vln, pf), October 1965. **P**: 1964. **Ed**: *EMB–BH* 1969.

### Piano Works

- shorter piano pieces (almost 60 compositions), 1933–39; Ms.  
 Táncok (pf) [Dances], 1937; Ms. **P**: 1941/42.  
 Rondo (pf), 1939. **Ed**: *EMB* 1958.  
 Szonáta (pf), 1940; Ms. **P**: 1944.  
 Bolgár ritmusok [Bulgarian Rhythms] (4h), 1946. **Ed**: *EMB* 1956.  
 Sonatina No.1 (pf), 1952. **Ed**: *EMB* 1955. **P**: 1955.  
 Sonatina No.2 (pf), 1958. **Ed**: *EMB* 1959.

## HUNGARIAN COMPOSERS – 32

## Vocal Works

- Három dal [Three Songs] (1. Dániel Berzsenyi: *Az esthajnalhoz* [To the Twilight]; 2. Mihály Vitéz Csokonai: *A búkkal küzködő* [Wrestling with Grief]; 3. Mihály Vitéz Csokonai: *A rózsabimbóhoz* [To the Rosebud]) (v, pf), 1936–37; Ms. **P.** 1946.
- Missae brevis. Ad duas voces inaequales (mx choir), October 1940, Gloria, Credo: Summer 1947. **P.** *Mk* 1948. **D.** *To the memory of my grandfather. Károly.*
- Hajnali tánc (mx choir, fk orch), 1955; Ms. **P.** 1955. **D.** *Lajos Czövek and the choir of the Debrecen Folk Ensemble.*
- Gyapotszedő lányok [Cotton-Picking Girls] (poem by Zoltán Szőnyi) (unison f choir, str orch), 1953; Ms. **P.** 1953.
- Szerelmi dalok [Love Songs] (1. József Bajza: *Hívó* [Call]; 2. Theodor Storm [trans. István Vas]: *Este* [Evening]; 3. Pernette du Guillet [trans. György Rónay]: *Ha azt mondják* [If They Say That]; 4. Mihály Vörösmarty: *Laurához* [For Laura]; 5. Lőrinc Szabó: *Szeretlek* [I Love You]) (v, pf), 1957–58; Ms. **P.** 1960 (HR), 1962.
- Oratórium Vörösmarty Mihály *Előszó* című költeményére [Oratorio on Vörösmarty's Poem 'Prologue'], 1966 (unf.); Ms. **P.** 1996. **Rec.** HCD 31742 (2000).

## Choral Works

- Hervadni kezdettem [I was beginning to languish] (3-pt f choir), 23rd March 1937; Ms. **P.** 1942.
- Kis karácsonyi ének [A Short Christmas Song] (poem by Endre Ady), (4-pt f choir / ch choir), 1937; Ms.
- Sóhajtás [Sigh] (poem by Endre Ady) (3-pt f choir), 13th July 1937; Ms.
- Három kórusmű Ady Endre-versekre [Three Choral Works on poems by Endre Ady] (1. *A halál rokona* [The Kinsman of Death]; 2. *Adja az Isten* [God will Grant It]; 3. *A rózsabimbóhoz* [To a Rosebud]) (1. mx choir; 2. 3-pt f choir; 3. 4-pt f choir, baritone), 1937, rev. 1956; Ms. **Ed.** *Akk.* **P.** (3) 1944.
- Búcsú [Farewell] (3-pt f choir), 12th August 1938; Ms.
- Szegény Zsuzsi a taborozáskor [Susie's Lament for Johnny] (poem by Csokonai) (3-pt, f choir); Ms. **P.** 1942.
30. Zsoltár [Psalm 30] (mx choir), 28th February 1942; Ms. **D.** *Patri optimo, die natali quinquagesimo.*
- Leányvásár [Girl Fair] (mx choir), Winter 1950. **Ed.** *EMB* 1953. **P.** 1950.
- Négy kidei népdal [Four Folksongs of the Kide] (mx choir), January 1951. **Ed.** *EMB* 1951. **P.** 1951 (HR), 1952.
- Katonaszerelem [Soldier Love] (mx choir), 1951. **Ed.** *Zny* 1951. **P.** 1954.
- Hajnali tánc [Dance at Daybreak], 1951; Ms. **P.** 1951. **D.** *To my Dear Father, on his 60th birthday.*
- Hej Vargáné [Hey Mrs Varga] (mx choir), 1951. **Ed.** *EMB* 1952.
- Karikás tánc [Round Dance] (mx choir), 1951. **Ed.** *EMB* 1952. **P.** 1951/52.
- Éva, szívem Éva [Éva, my Sweet Éva] (mx choir), 1952. **Ed.** *EMB* 1952. **P.** 1952. **Rec.** SLPC 12603 (1983).
- Árva madár [Orphan Bird] (mx choir), 1952. **Ed.** *EMB* 1953. **P.** 1953. **Rec.** SLPX 12202 (1980), SLPX 12113 (1979).
- A bújdósó madár [The Migrating Bird] (2-pt mx choir), 1952. **Ed.** 1954.
- Barna kislány szoknyája [Brown Girl's Skirt] (2-pt mx choir), 1952. **Ed.** 1954.

## Pál Járdányi

- A pogány király leánya [The Pagan King's Daughter], Folk Ballad (mx choir), 1952, rev. 1956; Ms. **P.** 1952/1953.
- Kossuth Lajos regimentje [Lajos Kossuth's Regiment] (3-pt m choir), 1953. **Ed.** *Ty* 1953. **P.** 1955.
- Utca, utca [Street] (mx choir), 1953. **Ed.** *EMB* 1956.
- Föltámadott a tenger [The Sea Rose] (poem by Sándor Petőfi) (mx choir), 1957. **Ed.** *Népm Int.* 1957 (duplicated copies); *EMB* 1972. **P.** 1958.
- Már vége [It is already finished] (poem by Árpád Tóth) (3-pt f choir), 1957. **Ed.** *DCL* 1976 (duplicated copies); *EMB* 1991. **P.** 1958.
- Gergő nótái. Könnyű gyermekkarok [Gergő's Songs. Easy Children's Pieces] (1. Pál Járdányi: *Hallod-e Gergő?* [Do you hear it, Gergő?]; 2. Zoltán Szőnyi: *Őszi ének* [Autumn Song]; 3. Sándor Weöres: *Kocsi és vonat* [Car and Train]; 4. Zoltán Szőnyi: *Kecskésjáték* [Goat Game]; 5. Zoltán Szőnyi: *Terefere Tercsi* [Chatter]; Zoltán Szőnyi: *Dal a kismadról* [Song of the Little Bird]; 7. Pál Járdányi: *Hallottad-e Gergő?* [Did you hear it, Gergő?]) (3-pt ch choir), 1957–58. **Ed.** *Népm Int* 1963. **P.** 1959.
- Kit mi illet [What Concerns Whom] (mx choir), 1961. **Ed.** *Népm Int* 1961. **P.** 1961.
- Jeden, dva, tri [Kodály Greeting] (4-pt m choir), December 1962; Ms. **P.** 1962.
- Széles a Duna [Kodály Greeting] (2-pt m choir), December 1957; Ms. **P.** 1957.
- Savaria (poem by Zoltán Szőnyi) (4-pt mx choir), March 1963; Ms. **P.** 1963.
- Karácsonyi fény [Christmas Light] (poem by Zoltán Szőnyi) (4-pt mx choir), 1963; Ms.

## Transcription

- Béla Bartók: Este a székeleyknél [Evening in Székely Land] (transcribed for harp). **Ed.** *EMB* 1965.

A Selection of Anthologies containing works by Pál Járdányi<sup>2</sup>

- Emőke Csáth. *Előadási darabok gordonkára 1* [Pieces for Cello]. *EMB* 1960; György Balassa–Kálmán Berkes. *Klarinétiskola 1–2* [Clarinet School]. *EMB* 1953; Lajos Bárdos. *Körbe-körbe* [Round and Round. Canon Collection]. *Mk* 1935; Lajos Bárdos. *Érik a szőlő* [The Grape is Ripening. 91 Hungarian Folksongs for voice and piano]. *Tank* 1955; János Béres. *Furulyazene 2* [Flute Music]. *EMB* 1969; Erna Czövek. *Zongora abécé* [Piano ABC]. *Cser* 1946; Erna Czövek. *Három év zongoraetűdjei* [Three years's piano etudes]. *Cser* 1947; Erna Czövek. *Zongoramuzsika 3* [Piano Music]. *EMB* 1951; Ferenc Gábel–Zoltán Vásárhelyi. *Hegedűiskola 3* [Violin School]. *Mk* 1942; László Hara. *Fagottiskola 1–2* [Bassoon School]. *EMB* 1956; Vilma Hofmann. *Szonatina gyűjtemény zongorára* [An Anthology of Piano Sonatinas]. *EMB* 1964; Pál Járdányi. *Röpülj páva* [Fly, Peacock. Folksong arrangements by Hungarian Composers for voice and piano]. *EMB* 1953; Pál Járdányi. *Terefere Tercsi* [Chatter. Songs on poems by Zoltán Szőnyi, Sándor Weöres and Amy Károlyi]. *EMB* 1973; Pál Járdányi. *Two and Three-part Elementary Exercises. Zen-on Music* 1996; Zoltán Jeney. *Fuvolaiskola 1–2* [Flute School]. *EMB* 1952; György Kerényi–Dénes Szedő. *Kirelejszom* [Sacred

<sup>2</sup> The editor/compiler's name is shown as Composer.

## HUNGARIAN COMPOSERS – 32

Songs for Small Children, with organ acc.]. *Mk* 1947; Zoltán Kodály–Jenő Ádám. *Songbook for Elementary Schools, Years 1–4*. *Tank* 1958–59; Endre Lengyel–Árpád Pejtsik. *Gordonkamuzsika kezdők számára* [Cello Music for Beginners]. *EMB* 1970; Gabriella Lenkei. *Hegedűmuzsika kezdők számára* [Violin Music for Beginners]. *EMB* 1970; List, Erich. *Alte und neue Duetten für Flöten 2*. *Hof* 1959; Pál Lukács–Tivadar Ország–János Temesváry. *Brácsaiskola* [Viola School]. *EMB* 1954; Géza Papp. *Szőlő érik* [Grapes are Ripening. 115 songs with pf acc.]. *Tank* undated; Frigyes Sándor. *Hegedűmuzsika* [Violin Music. Violin pieces in First Position by Hungarian Composers]. *Cser* 1948; Frigyes Sándor–Pál Járdányi–Endre Szervánszky. *Hegedű Abécé* [A Violin ABC]. *Cser* 1949; Frigyes Sándor–Pál Járdányi–Endre Szervánszky. *Hegedűiskola 1–5* [Violin School]. *EMB* 1949–53; Magda Szávai–Lili Veszprémi. *Zongoramuzsika kezdők számára* [Piano Music for Beginners]. *EMB* 1969; István Szelényi. *Magyar szerzők négykezes zongoradarabjai* [Piano Pieces for 4 Hands by Hungarian Composers]. *EMB* 1952; Károly Váczi jnr. *Magyar szerzők könnyű zongoradarabjai* [Easy Pieces for Piano by Hungarian Composers]. *EMB* 1961; Károly Váczi jnr. *Négykezes zongoramuzsika kezdők számára* [Piano Duets for Beginners]. *EMB* 1972; *A Zeneműkiadó Vállalat 1953. évi Újévi Albuma énekhangra, zongora- vagy harmonika kísérettel* [Music Publishing Companies' New Year Album 1953, for voice with pf or accordion accompaniment]. *EMB* 1952; *Magyar hangjegyfűzet* [A Hungarian Music Book]. *EMB* 1974; *Magyar szerzők kis zongoradarabjai* [Short Piano Pieces by Hungarian Composers]. *EMB* 1965.

## Selected Bibliography

- “Járdányi Pál írásainak jegyzéke” [A Catalogue of Writings by Pál Járdányi]. Compiled by Melinda Berlász and Klára Somogyi, in Melinda Berlász (ed.), *Járdányi Pál összegyűjtött írásai* [Collected Writings of Pál Járdányi]. Budapest: Institute for Musicology, Hungarian Academy of Sciences, 2000, 395–405.
- “Vita az intonáció, népzene és nemzeti hagyomány kérdéseiről” [Debate on Questions of Style, Folkmusic and National Tradition]. *Új Zenei Szemle* 2/12 (Dec. 1951): 5–11.
- “Vita a bemutatott művekről” [Debate on the Premiered Works]. *Új Zenei Szemle* 2/12 (Dec. 1951): 27–61.
- Barna, István. “Járdányi: II. Vonósnégyes” [Járdányi's 2nd String Quartet] (programme note). *Országos Filharmónia – Műsorfüzet* 1976/50 (Dec. 6–12, 1976): 33.
- Bartók, János. “Új zeneművek” [New Musical Works. Folksong Arrangements]. *Új Zenei Szemle* 4/6 (June 1953): 28–29.
- Berlász, Melinda. “Zenei szakértő-szociográfus». A negyvenes évek zenekritikusa” [Musical Expert-Sociographer» Music Critic of the 40s]. *Magyar Zene* 33/1 (March 1992): 8–13.
- Berlász, Melinda. “A Járdányi-írások történeti jelentősége” [The Historical Significance of Járdányi's Writings], in Ágnes Gupcsó (ed.), *Zenatudományi dolgozatok 1999* [Musicological Studies 1999]. Budapest: Institute for Musicology, Hungarian Academy of Sciences, 1999, 297–304.
- Berlász, Melinda. “Járdányi Pál: Szerelmes dalok” [Pál Járdányi: Love Songs]. *Mini Fesztivál (2001 – Műsorfüzet)*: 5–6.

## Pál Járdányi

- Breuer, János. “»Hazádnak rendületlenül...« Járdányi Pál születésének 80. évfordulójára” [»Oh, Magyars stand beside your land ...« On the 80th Anniversary of the Birth of Pál Járdányi]. *Muzsika* 43/1 (Jan. 2000): 4–7.
- Csengery, Kristóf. “Hangverseny” [Concert]. *Muzsika* 34/12 (Dec. 1991): 45–48.
- Dalos, Anna. “Hősi énekek és álomképek. A Hungaroton millenniumi sorozatáról” [Heroic Songs and Visions. On Hungaroton's Millennium Series]. *Muzsika* 44/6 (June 2001): 33–36.
- Dobszay, László. “»Nem gépautomata módjára« Járdányi Pál jegyzetei a népzenei gyűjteményben” [»Not an Automatic Method« Pál Járdányi's Notes in the Folksong Anthology]. *Muzsika* 47/1 (Jan. 2004): 10–12.
- Domokos, Mária-Olsvai, Imre-Paksa, Katalin. “Járdányi Pál népzenei munkásságának utolsó szakasza” [The Last Period of Pál Járdányi's Folkmusic Research], in Pál Richter, Márta Bajcsay Rudasné (ed.), *Zenatudományi dolgozatok 2003. 1. Tanulmányok az MTA Népzenekutató Csoport megalakulásának 50. évfordulójára* [Musicological Studies 2003. 1. Studies on the 50th Anniversary of the Founding of the Folkmusic Research Group of the Hungarian Academy of Sciences]. Budapest: Institute for Musicology, Hungarian Academy of Sciences, 2003, 219–328.
- Elekfi, László. “»Föltámadott a tenger ...« Hangsúlyozás és mondanivaló a versben és zenei áttételeiben” [»The Sea Rose ...« Emphasis and Content in the Poem and in its Musical Setting]. *Magyar Zene* 20/4 (Dec. 1979): 391–422.
- Járdányi, Gergely. “Ricordo di mio padre Pál Járdányi”, in Incontrera, Carlo de-Zanini, Alba (ed.), *Danubio. Una civiltà musicale. Vol. 3: Slovacchia, Ungheria*. Trieste: Teatro Municipale di Monfalcone Assessorato all'Istruzione e Cultura 1993, 293–305.
- Járdányi, Gergely. “Édesapám, Járdányi Pál” [My Father, Pál Járdányi]. *Muzsika* 38/3 (March 1995): 8–14.
- Juhász, Előd. “Új művek bemutatója. Járdányi, Durkó, Tardos, Petrovics bemutatók” [Premiere of new works by Járdányi, Durkó, Tardos, and Petrovics]. *Magyar Zene* 6/5 (Nov. 1965): 511–514.
- Juhász, Előd. “Új művek bemutatója. Járdányi, Pál: Concertino hegedűre és vonósnézenakarra” [Premier of New Works. Pál Járdányi: Concertino for violin and string orchestra]. *Magyar Zene* 9/7 (June 1966): 283–284.
- Kecskeméti, István. *Járdányi Pál*. Budapest: Zeneműkiadó, 1967 = *Mai magyar zeneszerzők* [Contemporary Hungarian Composers].
- Kecskeméti, István. “Járdányi Pál: Fantázia és változatok egy magyar népdalra” [Pál Járdányi: Fantasia and Variations on a Hungarian Folksong] (programme note). *Országos Filharmónia – Műsorfüzet* 1969/35 (Oct. 6–12, 1969): 34.
- Kodály, Zoltán. “Járdányi Pál”. *Studia Musicologica* 9/1–2 (1967): 5–6.
- Kroó, György. *A magyar zeneszerzés 25 éve* [25 Years of Hungarian Music Composition]. Budapest: Zeneműkiadó, 1971.
- Ligeti, György. “Kótákról, Járdányi Pál: Szonáta 2 zongorára” [Scores. Pál Járdányi's Sonata for 2 pianos]. *Zenei Szemle* 3/2 (1949): 103.
- Ligeti, György. “Járdányi Pál és Szervánszky Endre fúvólaszonatinái” [The Flute Sonatinas of Pál Járdányi and Endre Szervánszky]. *Új Zenei Szemle* 5/12 (Dec. 1954): 26–28.
- Mihály, András. “Járdányi Vörösmarty szimfóniája” [Járdányi's Vörösmarty Symphony]. *Új Zenei Szemle* 4/5 (May 1953): 18–23.
- Olsvai, Imre. “A dallamrendezés koncepciója” [The Concept of Melodic Organisation]. *Magyar Zene* 33/1 (March 1992): 23–41.

## HUNGARIAN COMPOSERS – 32

- Olsvai, Imre. “Adalékok Járdányi Pál életművéhez” [Additional Details on the Works of Pál Járdányi]. *Magyar Zene* 42/2 (May 2004): 203–210.
- Sárosi, Bálint. “Járdányi-rend” [The Járdányi System]. *Muzsika* 20/1 (Jan. 1977): 29–30.
- Szabó, Helga. “Járdányi munkásságának hatása a magyar zenei nevelésre” [The Influence of Járdányi’s Work on Hungarian Music Education]. *Magyar Zene* 33/1 (March 1992): 42–47.
- Szabó, Ferenc. “Az I. Magyar Zenei Héten bemutatott művek” [Works Premiered during the 1st Hungarian Music Week]. *Új Zenei Szemle* 2/12 (Dec. 1951): 12–27.
- Szabó, Ferenc. “A II. Magyar Zenei Héten elhangzott művek” [Works Performed during the 2nd Hungarian Music Week]. *Új Zenei Szemle* 4/11 (Nov. 1953): 13–22.
- Székely, András. “Járdányi Pál: Hárfaverseny” [Pál Járdányi: Harp Concerto]. *Magyar Zene* 3/1 (Feb. 1962): 43–44.
- Székely, Endre. “Két díjnyertes vonósnégyes” [Two Award-winning String Quartets]. *Zenei Szemle* 2/8 (1948): 449.
- Szelényi, István. “Röpülj páva. Magyar népdalok énekhangra zongorakísérettel” [Fly, Peacock. Hungarian Folksongs Arr. for Voice and Piano]. *Új Zenei Szemle* 4/2 (Feb. 1953): 19–21.
- Szenyhegyi, István. “Új szerzők-új művek. A Vallás- és Közoktatásügyi Minisztérium bemutató hangversenyeiről” [New Composers – New Works. Works Premiered at Concerts of the Ministry of Education and Religious Affairs]. *Zenei Szemle* 1/3 (1947): 179–180.
- Ujfalussy, József. “»Járdányi-ügy« a Magyar Zeneművészek Szövetségében” [The ‘Járdányi Affair’ in the Association of Hungarian Musicians (1951)]. *Magyar Zene* 33/1 (March 1992): 14–18.
- Tallián, Tibor. *Járdányi Pál művei* [The Works of Pál Járdányi (Notes acc. CD)]. HCD 31742: 2000.
- Vargyas, Lajos. “Járdányi Pál: a népzene kutató” [Pál Járdányi: the Folkmusic Researcher], in Lajos Vargyas, *Keleti hagyomány, nyugati kultúra* [Eastern Tradition, Western Culture]. Budapest: Szépirodalmi Kiadó, 1984, 403–414.
- Vargyas, Lajos. “Emlékezés Járdányi Pálra” [Reminiscences of Pál Járdányi]. *Magyar Zene* 33/1 (March 1992): 19–22.
- Vikár, László. “Járdányi Pál »Törvénykönyv-e«” [Pál Járdányi’s ‘Rule Book’]. *Magyar Zene* 33/1 (March 1992): 19–22.
- Weissmann, John S. “Guide to Contemporary Hungarian Composers. The Later Decades and Outlook”. *Tempo* No. 46 (Winter 1958): 21–27.