

20th Century Nationalists: Hungarians

- **Bela Bartok** (1881-1945):
 - Studied music at the Royal Academy of Music in Budapest; curriculum was primarily music of European composers, e.g. Wagner, but Bartok didn't want to emulate that style. Hungarian folk music greatly interested him and he set off into the hills to do research. Collected samples on primitive cylinder recording machine. Bartok also studied music of other surrounding areas: Turkey, Serbia, Romania, etc.: an intellectual pursuit, not strictly nationalistic.
 - He didn't usually use direct quotes of folk music in his compositions, but he did incorporate **elements** of these countries' styles.
 - Examples:
 - *Allegro Barbaro* (1911): "barbaro" refers to primitivism. His rhythms not as savage as Stravinsky's, but still conveys the sense of primitivism. Also quite dissonant, hinting at polytonality
 - *Miraculous Mandarin* (1919): another primitivist piece. Melodic materials are derived from character of Hungarian folk song.
 - Bartok liked to imitate "night sounds" in his music, e.g. *Second Piano Concerto*, movement 2
 - *Music for Strings, Percussion and Celesta* (1936) contains many folk-inspired rhythms, e.g. Bulgarian dance in 8/8 pattern. (not 4 equal beats, but combinations of 2's and 3's). Also a recurring theme using Lydian mode (Bartok discovered that folk music is often modal). Piece also explores cluster chords
- **Zoltan Kodaly** (1882-1967): best known through music education, but he was equally interested in Hungarian folk music; collected thousands of samples. Like Bartok, usually did not quote verbatim in his works
 - *Hary Janos Suite* (1926) is his most famous work: drawn from opera about Hary Janos, a Hungarian folk hero.