The string quartets of Bartók, each written in a considerably different style, as a six-piece series became from the 1950s on an almost unrivaled standard of the 20th-century repertoire in this esteemed genre. One constituent of the quickly rising attractiveness and worldwide high-quality interpretation was that Bartók's notation for string quartet appeared to be much more precise, elaborated, and consistent than e.g. the notation of different work groups in his piano music. His idiomatic and innovative writing for strings in a way exercised greater impact on post-war composers than Bartók's compositional system. Based on recent source studies connected with the editorial work on the forthcoming two string quartet volumes of the Bartók critical edition I will discuss: (1) preliminary and revised concepts of the whole work or individual movements in string quartets nos. 1 and 3-6 on the evidence of sketches and the draft; (2) the significance of past and contemporary models and influences; (3) text corruption in no.1, notational problems in no. 2; (4) the source value of the four known contemporary recordings (1925 no. 2 by Amar-Hindemith, 1936 no. 1 by Pro Arte, 1936 no. 2 by Budapest, 1941 no. 5 by Kolisch Quartet).
A string quartet is a musical ensemble of four string players – two violin players, a violist and a cellist. The string quartet is one of the most prominent chamber ensembles in classical music, with many composers writing string quartets. A string quartet in performance. From left to right – violin 1, violin 2, viola, cello. The six string quartets belong to the most profoundly studied works in Béla Bartók’s oeuvre. Beyond the general books on his music and excellent guides to the series written by composer/analysts like Milton Babbitt, Mátyás Seiber, Sándor Veress, George Pearl, and others, also in the scholarly literature. In Ph.D. dissertations the manuscripts of the Fifth and Sixth Quartets, and even performing asms in how-to books. Bartók’s notation for string quartet is more precise, more elaborated and consistent than e.g. the notation of different work groups in his piano music. Bartók’s Orbit. The Context and Sphere of Influence of His Work. Proceedings of the International Conference Held by the Bartók Archives, Budapest (22-24 March 2006). Part I. Published by: Akadémiai Kiadó. https://www.jstor.org/stable/i25598254. Purchase the PDFs of this Issue - $154.00. Journal Info. Studia Musicologica Academiae Scientiarum Hungaricae. Perfect Notation in Historical Context: The Case of Bartók’s String Quartets. Perfect Notation in Historical Context: The Case of Bartók’s String Quartets (pp. 293-309). László Somfai. https://www.jstor.org/stable/25598262. The Hungarian composer Béla Bartók wrote six string quartets, each for the usual forces of two violins, viola and cello: String Quartet No. 1, Op.7, Sz. 40, BB 52. String Quartet No. 2, Op.17, Sz. 67, BB 75. String Quartet No. 3, Sz. 85, BB 93. String Quartet No. 4, Sz. 91, BB 95. String Quartet No. 5, Sz. 102, BB 110. String Quartet No. 6, Sz. 114, BB 119. Notable composers who have been influenced by them include Maybe Bond or Vitamin String Quartet should be included as well. I know I shouldn’t open the pandora box..but I’m love to read.. debate.. For serious recomendation, add Gorecki’s. Olias, I’m no music teacher, but I’d suggest you leave off the last three from your provisional list (Bartok, Shostakovitch and Scheonberg), so as not to alienate your students. Instead, add Haydn’s “Lark” Op 64 No 5, Tchaikovsky’s Op 11 No 1 in D (Cantabile), and Borodin’s No 2 in A (Notturno). In this way, you might instill, in some of your students, an appreciation for the beauty, clarity, and tunefulness is appropriate to have two works by Haydn, as he was the ‘Father’ of the stri...