

Anton Horodetskyi

Post-graduate student

## BARTOK'S CONCERTO FOR VIOLA AND ORCHESTRA: FIGURATIVE AND SEMANTIC ASPECTS OF THE COMPOSITION

**Summary:** The article deals with one of the last Bartok works — Concerto for Viola and Orchestra. With the help of musical and intonation symbols, which are presented in the musical text and which are originated mostly from the Renaissance and Baroque epochs, some of the content layers of this work are revealed. The circumstances of the commission, the composer's work on the Concerto and the circumstances of the preparation of the author's text for the publication by T. Serly after the composer's death are considered. The form of each movement are determined. The fragments of the T. Serly version are compared with the corresponding fragments from the composer's manuscript. It allows us to trace the accuracy of his reproduction of the author's conception.

*Keywords:* viola concerto, B. Bartok, T. Serly, W. Primrose, figurative and semantic content, musical and intonation symbols.

**Formulation of the problem.** An outstanding violist of the 20th century William Primrose, who, in fact, was a customer of the Bartok Viola Concerto, described the work as follows: "Perhaps the best known of my commissions is the Bartok concerto... Musically, the Bartok concerto has had a great success. I have played it more than any other concerto, even Walton" [9, p. 10]. Nevertheless, the process of creating this work was full of dramatic collisions. Along with the Piano Concerto No. 3, it was destined to become the last in the composer's creative heritage. Bartok's premature death of leukemia on September 26, 1945 prevented him from completing these two works. In case of the Piano Concerto, the composer did not complete the orchestration of the last 17 bars. The Viola concerto remained in drafts, which represented a line of the soloist's part, which was usually accompanied by a few lines of sketchy scheduled accompaniment, often without any indication of its instrumentation. The manuscript also did not have tempo and dynamic indications. The composer wrote the text at once in ink, when he corrected the errors, he did not cross out the wrong note, but simply wrote over it, which sometimes complicated the correct reading. The sheets of musical text were not numbered, so we could only guess about the order of the musical material.

In order to understand such drawings, one had to have deep knowledges of the Bartok's style, but this knowledges is not the guarantee of the correct reproduction of composer's plan. One of those, who knew Bartok and his style well was Tibor Serly (1901–1978) — a composer, violinist and violist of Hungarian origin. He was never a student of Bartok, in the direct sense. But they were bound by long-term creative and human friendship. T. Serly supported composer in USA. With the permission of a colleague, T. Serly orchestrated some parts of his piano cycle, and subsequently made the whole orchestral suite "Microcosmos", which was publicly performed. It was a serious contribution to the popularization of Bartok's music in the United States. The composer gave a positive evaluation of Serly's work, so he received a kind of «carte blanche» to the master's creativity. In addition, Bartok in the last days of his life has discussed with Serly some details of the work on the Piano and Viola concertos. Therefore, for the son of the composer — Peter Bartok was logical to propose Serly to complete his father's work<sup>1</sup>.

In the case of Viola Concerto, with such problems with the author's drafts, after the premiere of composition and release of the score, immediately began discussions about how accurately was reproduced the author's plan by Serly and is it possible to consider Bartok a full-fledged author of the Viola concerto. This situation contributed appearance of a new editions of this work, such as the versions of the violists Atar Arad, Csaba Erdelyi, Donald Maurice. In addition, the colour facsimile of the manuscript and the revised version of score were published by Peter Bartok and Nelson Dellamaggiore in 1995. These events caused, in our opinion, the unjustly restrained and too cautious attitude of many musicologists to the study and inclusion of this work in the general context of Bartok's creative heritage. But in recent years the scientific interest in it has become much more active.

**The analysis of recent researches and publications.** Unfortunately, today in Ukrainian musicology there are no fundamental researches of Barok's Viola Concerto, but the attention to it among musicologists in recent years is intensifying. A M. Kugel book «The masterpieces of instrumental music»<sup>2</sup> was published in Kyiv in 2009. There is a chapter devoted to the Bartok's Viola Concerto in it. Among the recent works, which raise issues related to the Bartok's Viola Concerto, we can recall the PhD thesis by D. Havrylets "The European Viola Concerto: Genesis, Evolution, Genre Models", defended in 2012, as well as his article "The concerto for viola and orchestra in the European cultural and artistic space of the 20th century between two world wars", published in the 42nd issue of the collection «The Kyiv Musicology» in 2012. In the same year, in 104th issue of "The scientific herald of the Tchaikovsky National Music Academy of Ukraine", there were published an article of V. Bugrak entitled "The dramatic potential of the Bartok's Concerto for viola and orchestra".

The work is also considered in the Soviet monographs of I. Martynov and I. Nestjev devoted to life and creativity of the composer. A small section, about it, we can find in S. Ponyatovsky monograph, published in 2007 — "The History of Viola Art". Among foreign researches devoted to this composition, the main is the monograph of Donald Maurice "Bartok's Viola Concerto. The remarkable story of his swansong", published in 2004. Its author — a professional violist, created his own edition of the Concerto.

**The task of the article.** Despite the fact that composer did not bring the creation of the Viola concerto to the end and despite a certain element of "heterogeneous quality", characterizing all existing editions of this work, in this music we could feel the touch of "composer genius", the presence of certain figurative and semantic layers in performing and editorial discrepancies. The task of this article — the attempt to identify them, based on clues, hidden in musical language of the composition. In our study, we relied on the musical text of first T. Serly edition of the Viola Concerto, published by Boosey & Hawkes in 1950, which remains the most popular of all to this day. We also had access to the facsimile of the author's drafts, published in 1995. We tried not to emphasize the details that were missing in the manuscript, such as timbre features of orchestration, tempo, dynamics etc., but to be as objective as possible, based exclusively on the author's text.

**The presentation of the material of research.** Before proceeding directly to the analytical part of our study, it is worth to say a few words about the circumstances of the creation of the Concerto. At the beginning of the article, it was already mentioned that work was commissioned by the one of the most outstanding violists of the twentieth century — W. Primrose at the end of 1944. The fee, which composer should have received for this work, was \$ 1,000<sup>3</sup>.

---

<sup>1</sup> It is also known that P. Bartok proposed Zoltan Kodaly to complete the Viola concerto, but he declined the proposition.

<sup>2</sup> The translations of foreign titles and quotes belongs to the author of this article.

<sup>3</sup> It was paid by W. Primrose after the death of composer to Victor Bator — the manager of the Bartók's American Estate.

Despite the fact that Bartok was needed money, he hesitated before accepting the commission. The composer believed that he was badly aware of the possibilities of viola as a solo instrument. In order to get acquainted him with this instrument more closely, Primrose invited Bartok to his concert in New York, where he should perform the Concerto for Viola and Orchestra by W. Walton. Due to the deterioration in health, the composer could not attend this performance, but listening to the radio broadcast of it, was shocked by way, how Walton used the potential of instrument. In addition, it is known that Bartok studied the score of “Harold in Italy” of H. Berlioz, which probably influenced his initial vision of the four-movement concept of the cycle<sup>4</sup>.

Work on the Viola concerto began only in August 1945. Bartok’s plans included the completion of the work in draft form before the beginning of September, orchestration by the end of September, in extreme case, the work should have been completed in October. Subsequently, in letter to W. Primrose on September 8, composer wrote that the drafts of the Concerto have already been completed and that in the second half of October he plans to finish the score, and in a couple of weeks — clavier.

The process of creating of the Concerto was hardly given to B. Bartok. The reasons for this was the progressive deterioration of his health and the tension from the simultaneous work on two compositions, that had previously not been typical for the creative method of the composer. From the beginning of work he paid more attention to the Piano Concerto No. 3, despite the fact that it was unpaid work, because it’s creation was his own initiative. In conversations with his son Bartok said that he wrote the Piano Concerto as a birthday present for his wife Ditta — a talented pianist and his student in the past. Feeling that he would soon die, he wanted to leave a certain “creative continuation” in the form of a Piano Concerto, performed by his wife. In addition, in our opinion, such an uneven distribution of composer’s efforts in the work on these compositions had a purely psychological moment — to postpone a more complicated work for the last moment. Being an excellent pianist, Bartok was well aware of the possibilities of this instrument, so Piano Concerto was much easier for him than the work on the Viola concerto.

The initial design of the work in draft form, like this happened in case of the Viola concerto, was quite typical for B. Bartok’s method of work in his late creative period. He belonged to such type of composers which had an orchestral thinking and did not like to create the clavier version at first. The original draft was supposed to serve as a compositional plan for him for further work on the score. In the monograph of I. Uifalushi “Bela Bartok. Life and Creativity” we can read: “Racine famous statement is suitable for Bartok: «My work is ready, it is only necessary to write it!» The score of the Viola concerto is apparently a reflection of the late but not final stage of the work” [8, p. 356].

The work done by T. Serly over the manuscript of the Viola concerto may, without exaggeration, be considered titanic. I. Uifalushi wrote on this subject: “The history of music will be grateful to Tibor Serly for his work. Thanks to him, we have an idea of Viola concerto” [8, p. 356]. At first, he has located all the musical material, contained in manuscript, in the order, which he considered the most logical. On this basis there was created a score, in which all existing voices were written<sup>5</sup>. After that, Serly began to fill the “emptiness”.

---

<sup>4</sup> Initially, according to the plan of B. Bartok, the work had consist of four movements. The first movement should be Allegro, the second — Scherzo, the third — slow, the fourth — Allegretto — Allegro molto. Each movement (or only three of them) had to be preceded by an introduction — a small solo-riturnel of the viola. Subsequently, the idea of the second movement was disappeared, thus the three—movement constitution of the work was approved, and the solo-riturnel probably turned into a connecting cadence between the first and second movements.

<sup>5</sup> For the most part, the timbre of these votes belongs to Serly, because in the composer’s manuscript did not always indicate which instrument should play the part.

He was guided by Bartok's wish, that orchestration of the Viola Concerto should be more «transparent» than in the Concert for Violin and Orchestra No. 2. It was also necessary to put dynamics and tempos. The drafts of composition contained an important hint — the exact time of the duration of each movement. So, according to the composer's plan, the duration of the first movement should be 10 minutes and 20 seconds, the second — 5 minutes and 10 seconds, and the third — 4 minutes and 45 seconds. The total duration of the work should have been 20 minutes and 15 seconds. In Serly version, the movements have approximately the same duration, depending on tempos, chosen by the performers.

T. Serly left the viola part virtually unchanged. The orchestral accompaniment in its edition is really “transparent”, the orchestra plays in its “tutti” only a few times during the whole composition, and only in such rare cases when the soloist have pauses<sup>6</sup>. In general, the solo part is almost always on the “forefront” of the dramatic plane. As a rule, all themes that sound in the orchestra, are initially formed in the viola part. The only exception is the bars 51–64 of the third movement, in which a completely new theme is performed by the “tutti” orchestra during the pauses of the soloist, and only later it will appear in solo part in the bars 191–195, almost at the end of the movement.

T. Serly's modest evaluation of his role in this history deserves respect. He recalled: “But previous to the premiere performances another delicate question had come up between Bartok Estate, Boosey & Hawkes and myself. This was the problem of how the publication should be inscribed. Was the printed score to read: «Reconstructed by Tibor Serly»? «Arranged by — »?, «In collaboration with — »?, «Posthumously completed — »? etc. It is well known that the arrangement of another composer's commonly receives equal credits such as: Bach — Stokowski, Mussorgsky — Ravel etc. In this instance no name recognition is allotted except in program notes, and radio performances simply list Viola Concerto — Bartok. Be that as it may, after a number of conferences, I was persuaded to accept the phrase, «Prepared for the publication of T. Serly»” [9, p. 59].

The process of completion the Viola concerto extended for four years, and the work was premiered only on December 2, 1949, performed by W. Primrose and the Minneapolis Symphony Orchestra under Antal Dorati. An interesting fact is, that along with the original viola part, T. Serly also made the cello version of the solo part. Before transmitting the score for the study to W. Primrose at the beginning of summer 1949 (W. Primrose introduced some purely corrective adjustments to the solo part), T. Serly in 1948 initiated a private listening of the composition in viola and cello version in a private apartment in New-York (its own or Peter Bartok is not definitely known), in a narrow circle of people who were close to the B. Bartok. The viola part was performed by Barton Fish, and cello — by David Soyer.

In our opinion, the the appearance of new editions of Viola concerto will continue in future. Probably, in this question, in general, can not be found the only one correct solution. In Serly version, the score has some features of incompleteness (this is especially noticeable in the third movement), the musical material is not always homogeneous in quality, sometimes it lacks a certain variety (especially the first movement of the work). But this is not the fault of T. Serly, because he did not want to bring nothing of his own to this music, relying solely on the author's text, in which the composer could add a lot during the orchestration process.

In Serly versiony, three movements of the work (Moderato, Adagio religioso and Allegro vivace) are interconnected by «attacca». Also, in the cycle, there is a viola cadence-link before the second movement — Lento parlando, — and a small introduction to the third

---

<sup>6</sup> The orchestra has the following instrumentation: viola-solo, flute-piccolo, 2 flutes, 2 oboes, 2 clarinets in B, 2 bassoons, 3 horns in F, 3 trumpets in B, 2 trombones, tuba, timpani, percussions and strings.

<sup>7</sup> Here and thereafter, the numbering of the bars will be indicated according to the score of the work, issued by «Boosey & Hawkes» in 1950.

movement — Allegretto (58 bar of the second movement)<sup>7</sup>. The first movement has an almost traditional sonata form, with viola cadence at the end of the development. It is worth to say that the attraction to traditional forms was typical for Bartok in his late period. The second movement is a lyrical center of composition. It is rather concise, approximated to a simple three-part form. It is necessary to point out that indication «religioso», which belongs to T. Serly, can be found in Bartok's creative heritage only once — in the Concerto for piano and orchestra No. 3. The third movement, which represents the elements of motion and dance, in our opinion, is close to the rondo form, although it contains features of a complex three-part form. This «variability» in determining the forms is related to the fact that the genius, which was B. Bartok, is always difficult to fit into a certain framework, especially considering the fact that in his person we deal with music of the twentieth century, when the traditional musical forms became more ambiguous, to some extent blurred.

First of all, we would like to note the important role of theme of the first subject in the first movement and in the whole composition. The first movement of the Concerto begins right from the first subject, the material of which is laid out in the viola-solo part, actually in the first four bars. Its intonations become the basis of musical material of the whole first movement of the work, as well as partly of the second and third movements (in this case we are dealing with the principle of monotheism, indicative for other Bartok instrumental cycles, in particular for the Concerto for the orchestra). We can say that it becomes a kind of leittheme in Viola concerto. Apparently, the composer attached special importance to it, and we will try to understand why.

In our opinion, in this theme there is a certain intonation affinity with one of the most important musical themes of the Renaissance and Baroque, a theme-symbol of the Cross, which, in particular, was often used by J. S. Bach in his compositions. The intonational similarity to this symbol we can see from the beginning in viola part and in the orchestral accompaniment, performed by half of the cello section and one double bass «pizzicato» in the 2nd and 4th–5th bars of the first movement.

It has already been noted, that in various transformations, the theme of the first subject (the theme-symbol of the Cross) form the basis of the musical language of the first movement of the Concerto. Also, we would like especially note its appearance in the key moments of composition, in particular, at the break of the exposition and development sections of the first movement in orchestra (bars 77–79), before the coda in the recapitulation of the first movement, again in the orchestra (202–206). Its material formed the viola cadence-link between the first and second movements. The theme of the first subject appears at viola part at the end of the second movement (bars 50–53). Intonations of the first subject are guessed in the episode from the third movement of the Concerto (bars 114–176), where we can hear the imitation of the rural musicians playing, with bourdon accompaniment, which then again will be the counterpoint to the solo viola at the end of the same movement (bars 249–254).

We can assume that given the weight of historical semantics and intensity of dramatic action, the theme of the first subject serves to B. Bartok as a symbol of religion and spiritual — moral qualities which are important for people during the war years, and especially during the period of its ending, with its expectations, hopes, doubts and at the same time exhaustion. In our opinion, it is also acceptable to treat it as a leittheme of a personal composer's fate, a symbol of his own "Cross". The appeal to the spiritual and religious symbolism is quite understandable, given the fact that Bartok, while working on the last two works, felt the approach of his own death.

We don't have any information whether B. Bartok and T. Serly spoke about the presence of a religious content in the Piano and Viola concertos. But we can suggest that T. Serly knew about it or felt its presence at his intuitive level, which confirms his own determination of the tempo and character of the second movement of the Viola Concerto — "Adagio religioso", si-

milarly with the second movement of the Piano Concerto No. 3, where this determination belongs directly to Bartok. The melody of the viola in the beginning of the second movement, on the background of the choral chords of the muted strings, is really perceived as prayer. In this case, we can see parallel between the second part of the Viola concerto and the slow parts in the compositions of J. S. Bach or the famous Beethoven's "Adagio's".

Another important figurative content of the work is connected with the nostalgic complex of anxiety for the Homeland in the late composer's work. In the 13th bar of the first movement in the solo-part we can see arpeggio, based on the pentatonic scale, which was one of the musical symbols of Hungary for Bartok. The main theme of the second part, the melody of which has an intonation related with a folk song, can be mentioned here too. The imitation of the rural musicians playing in from the third movement (bars 114–176 and 249–254) also relate to this figurative content. In the first and third movements of the composition there are many episodes with a pronounced dance character and an outline close to the folk style of music.

It is worth to say that composer often brings together musical-religious and «Hungarian» figurative layers. We can see this in the first 13 bars of the first movement, when after the presentation of theme of the first subject (theme-symbol of the Cross), the viola gradually «untwists» the excited mini-cadence, based on the material of the 3rd and 4th bars from theme of the first subject that later breaks down through the above-mentioned arpeggio, based on pentatonic (the symbol of Hungary). We can assume that in this way Bartok is trying to reproduce in music of the Viola concerto his own perception of terrible events of the World War II, which directly affected his Homeland. Another bright example of it is, in our opinion, already known for us bars 114–76 and 249–254 of the third movement, where composer gives the Hungarian dance melody the intonational features of the first subject.

A few words should to be said about the important artistic reception which B. Bartok repeatedly use during the whole composition — the reception of work with the rhythm, which can be called "written accelerando", when the acceleration of a certain repeating melodic turn is done with help of a gradual decrease in the length of the notes. A brilliant example we can see in the 5<sup>th</sup>–13th bars of the first movement. Also, the composer uses the opposite method of "written ritenuto", which can be done due to the gradual increase in duration. This allows him to achieve the effect, very aptly characterized by M. Kugel: "Reception, used repeatedly, of course, represents a certain idea. Musical intonation is approaching to the intonation of human language, when the author, speaking about exciting tragic events, could not speak calmly, and the speech, beginning smoothly, then begins to accelerate and tensely freezes its movement" [4, p. 63].

Another important semantic layer of the Concert, associated with descending scales, is most clearly represented by the second subject of the first movement, which begins in 61st bar. It is based on a descending tetrachord. It is known that during baroque epoch a melody, built on the sounds of a descending scale, was often perceived as a symbol of suffering, pain, tears. It is important that in the presentation of the second subject there is a small splash of the theme of the first subject (in the 64th bar). The "descending elements" we can find in viola part at the introduction to the third movement (bars 79–85). In the third movement of the Concerto, in the episode of "rural musicians" in bars 119, 127–129, 136–138, 145–147, in orchestral counterpoint we can also see the descending scales.

An important figurative and informative accent, in our opinion, is laid out in the third movement of the work. On the one hand, it can be perceived as folk dance. On the other hand, in its continuous motion, a certain schematic of the material, it can be interpreted as "perpetuum mobile" of war, which destroys everything on its path. Confirmation of this we find in a specific musical solution of the part. The refrain of the third movement consists of two thematic elements. The first is "the perpetuum mobile" which soloist twisting around the "E" note of the second octave, in a small range. The second element is the descending mo-

tive of a small second, the first note of which contains a trill — a typical embodiment of the “crying intonation”. The composer obviously gives the second element of the refrain a special meaning. This point confirms, first, the separation of it in solo part at the 8th bar by the pause, and, secondly, its repetition several times in different octaves, first in solo and then, during the pauses at solo part — in orchestra between different groups and also in different octaves. These jumps between the octaves create an interesting acoustic effect — they sound like echo, and it seems that this intonation “envelops” the listener from all sides.

In 51–83 bars of the third movement there is a real “rampant” of dark forces. In the version of T. Serly, there is a full orchestra “tutti” in the bars 51–64. This is almost the only piece in the entire work, when a new theme sounds at first in orchestra, and then in the solo part. The music of this fragment has dance features. M. Kugel wrote about this episode: “The culmination of the 3rd movement and the whole Concerto — Poco meno mosso — Bacchanalia of Death! The howl of the horn, the tramping of cellos, double basses, trombones and tuba, the tremolo of timpani, canon of trumpets, piercing whistle of flute-piccolo — a terrible image of war, disaster!” [4, p. 185]

A few words should be said about the introduction to the third movement of the Concerto — the so-called Allegretto, which lasts 28 bars and in which, in fact, origin its intonations the refrain of the third movement. The beginning of Allegretto (bars 58–69) is very similar to the sound of bells from the scene of the Boris coronation from Mussorgsky’s opera “Boris Godunov”. The chords of the viola from the 70th bar have a callous, somewhat grotesque character, resembling with the call of an army trumpet.

In our opinion, introduction to the third movement and the third movement of the Concerto is also a symbolic image of the totalitarian political regimes of the mid-twentieth century (so it is no coincidence, that at the beginning of the introduction to the third movement we find similarity with “Boris Godunov”), which criminal activity crippled the fate of a huge number of people and, in fact, led to the redistribution of the world and the destruction of the world order.

Summarizing the above, it should be noted that most of the musical-intonational symbols originated from the Renaissance and Baroque epochs. Also an important tool for working with musical material in Concerto became the polyphonic techniques. These two factors give us reason to speak about the manifestation of neoclassical tendencies in the Concerto for Viola and Orchestra. About the important role of the traditions of the past in the composer’s creative heritage I. Nestev wrote the following: “During the persistent overthrow of the foundations of musical thinking laid down for centuries, during the destruction of melody, modal system, tonal system, Bartok art, basically, seems creative, affirmative, because a great Hungarian, opening a new artistic truth, did not strive to «burn bridges» between modernity and classical peaks of the past” [6, p. 7].

**Conclusions.** In our analysis we have identified figurative and semantic layers, which indicate that the final opus of B. Bartok reflected deep Masters experience in the last years of his life, associated with the tragedy of World War II (composer began to work on the Concerto immediately after the date of it official graduation), the emigration and the other tragic events in his life, which preceded it, as well as his fatal illness.

The Viola concerto features the neoclassical tendencies, which are manifested in choosing of the forms and clarity in their organization, appealing to the semantic-intonational background of the Baroque epoch. It is due to the search of impulses for the restoration of inner harmony, the discovery of intonational means for expression, in particular, the religious figurative-semantic layer, which is extremely important in the Viola concerto. The nostalgia for the Homeland, anxiety for her, appeared in the use of certain elements of Hungarian folk music in the musical language of the composition. In addition, in the Viola concerto, Bartok creates a kind of «musical portrait» of totalitarian political regimes.

This makes the Alto concert subtly consistent with its time. But it will not be an exaggeration that it is also relevant to the present day.

## References

1. Buhrak V. Dramaturhichnyy potentsial Kontsertu dlya al'ta z orkestrom B. Bartoka [Buhrak V. The dramatic potential of the Bartok's Concerto for viola and orchestra] // Naukovyy visnyk NMAU [Tchaikovsky National Music Academy of Ukraine Scientific Herald]. 2012. Vyp. 104. S. 153–159.
2. Havrylets' D. H. Kontserty dlya al'ta z orkestrom u yevropeys'komu kul'turno-mystets'komu prostori mizhvoyennoho dvadtsyatylyttya [Havrylets D. H. Concertos for viola and orchestra in the European cultural and artistic space of the twenty interwar years] // Kyivivs'ke muzykoznavstvo: zb. statey [Kyivan music studies]. 2012. Vyp. 4. S. 220–231.
3. Havrylets' D. H. Yevropeys'kyy al'tovyy kontsert: henezys, evolyutsiya, zhanrovi modeli: dyertatsiya na zdobuttya naukovooho stupenya kandydata mystetstvoznavstva: 17.00.03. [Havrylets D. H. The European viola concerto: genesis, evolution, genre models^ Candidate's thesis: 17.00.03] / L'viv. nats. muz. akad. im. M. V. Lysenka. L'viv, 2012. 227 s.
4. Kugel M. Shedevryi instrumentalnoy muzyki: V 2 kn. [Kugel M. The masterpieces of the instrumental music: In 2 volumes]. Kyiv, 2009. 195 s.
5. Martynov I. I. Bela Bartok [Martynov I. I. Bela Bartok]. Moskva: Sovetskiy kompozitor, 1968. 288 s.
6. Nestev I. V. Bela Bartok [Nestev I. V. Bela Bartok]. Moskva, 1969. 800 s.
7. Ponyatovskiy S. P. Istoriya altovogo iskusstva [Ponyatovskiy S. P. The history of viola art]. Moskva: Muzyka, 2007. 335 s.
8. Uifalushi I. Bela Bartok. Zhizn i tvorchestvo [Uifalushi I. Bela Bartok. His life and art]. Budapest: Korvina, 1971. 408 s.
9. Donald Maurice. Bartok's Viola Concerto. The remarkable story of his swansong. Oxford University Press. 2004.
10. Tibor Serly. URL: [http://lfze.hu/en/nagy-elodok/-/asset\\_publisher/HVHn5fqOrfp7/content/serly-tibor/10192;jsessionid=51706A5005407ECFF3BC3C8242705295](http://lfze.hu/en/nagy-elodok/-/asset_publisher/HVHn5fqOrfp7/content/serly-tibor/10192;jsessionid=51706A5005407ECFF3BC3C8242705295) (last accessed: 11.28.2017).

### **Антон Вікторович Городецький**

#### **Концерт для альтя з оркестром Бели Бартока: образно-змістовні аспекти композиції**

У статті розглядається один з останніх творів Б. Бартока — Концерт для альтя з оркестром. З допомогою музично-інтонаційних символів, присутніх у нотному тексті, які здебільшого походять ще від епох Ренесансу та Бароко, виявлені певні змістовно-образні пласти, закладені у даному творі. Також розглядаються обставини замовлення й особливості роботи над Альтовим концертом самого композитора та обставини підготовки авторського тексту до публікації Т. Шерлі після його смерті. Визначається форма кожної з частин. Порівняння окремих фрагментів версії Т. Шерлі з відповідними фрагментами композиторського рукопису дозволяє простежити точність відтворення ним авторського задуму.

*Ключові слова:* альтовий концерт, Б. Барток, Т. Шерлі, У. Примроуз, образно-змістовний пласт, музично-інтонаційний символ.

### **Антон Викторович Городецкий**

#### **Концерт для альтя с оркестром Бели Бартока: образно-смысловые аспекты композиции**

В статье рассматривается одно из последних произведений Б. Бартока — Концерт для альтя с оркестром. С помощью присутствующих в нотном тексте музыкально-интонационных символов, возникших еще в эпоху Ренессанса и Барокко, выявлены определенные содержательно-образные пласти, заложенные в данном произведении. Также рассматриваются обстоятельства заказа и особенности работы над Альтовым концертом самого композитора и обстоятельства подготовки авторского текста к публикации после его смерти Т. Шерли. Определяется форма каждой из частей. Сравнение отдельных фрагментов версии Т. Шерли с соответствующими фрагментами композиторской рукописи позволяет проследить точность воспроизведения им авторского замысла.

*Ключевые слова:* альтовый концерт, Б. Барток, Т. Шерли, У. Примроуз, образно-содержательный пласт, музыкально-интонационный символ.