



Béla Bartok: An Analysis of His Music

By Erno Lendvai

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'The publication of this study of the music of Bela Bartok is an important event. Many descriptive analyses of particular works of his have appeared, but here for the first time is an authoritative and convincing exposition of the theoretical principles which the composer worked out for himself but refrained, as far as is known, from expounding it to anyone during his lifetime. Erno Lendvai has disclosed the fact that Bela Bartok, in his early thirties, evolved for himself a method of integrating all the elements of music; the scales, the chordal structure with the melodic motifs appropriate to them, together with the proportions of length as between movements in a whole work, main divisions within a movement such as exposition, development and recapitulation and even balancing phrases within sections of movements, according to one single basic principle.' Alan Bush

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Editorial Review

Review

'Erno Lendvai is a Bartok specialist of the highest order...a theorist of genius.' *Tempo*; 'Essential reading for any composition student.' *Composer*; 'His analysis of the Sonata for Two Pianos and Percussion is remarkable.' *The Listener*

About the Author

Erno Lendvai was born in 1925 in Kaposvar, Hungary and died suddenly in Budapest in 1993. From 1949-56 he was director of the Szombathely, Gyor Conservatoire, and professor at the Music Academy in Budapest. From 1960-65 he was musical director of Hungarian Radio and Television. He became one of the most important Hungarian music theoreticians in the twentieth century. He became known worldwide through his detailed research into the internal structure of Bartok's music, a study that he started shortly after the composer's death.

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