

MENS & MELODIE

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Folkert Grondsma, *De Componist Per Norgard Als Gast in Rotterdam*, pp. 204-212. Ernst Vermeulen, *Nieuwe Kamermuziek in Witten*, pp. 213-217.

KEYNOTES

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Elmer Schonberger, *Rudolf Escher—Thinking in and about Music*, pp. 3-17. Elmer Schonberger, *Tonality Reconsidered*, pp. 18-25. Jaap Geraedts, *The Liberation Generation and Robert Heppener*, pp. 26-31. Theo Loevendie, *Existing Gaps Can Be Narrowed*, pp. 32-40. Barend Wijtman, *Interview with Konrad Boehmer*, pp. 41-43.

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(see TEMPO 121 for article listings)

George Perle's *Berg's Master Array of Interval Cycles* is a rather enjoyable explanatory piece. The method in Berg's compositional procedures is laid open by sensibly-ordered analyses, with examples taken from early works such as the String Quartet Op.3. Brief reference is made to the Berg-Schoenberg correspondence, and also to Stravinsky and Bartók (the former's *Sacre du Printemps* and the *Bagatelles* for piano and String Quartet No.4 of the latter), discussing and comparing procedures.

OBITUARY

ENDRE SZERVANSZKY

IN Endre Szervánszky we mourn one of the most original and fruitful musicians who had blazed forth on the firmament of new Hungarian music. He was the only one, in fact, who had something to say in a language that had little in common with either Bartók or Kodály even though he took his bearings from them.

After graduating from the Budapest High School, where he studied composition under Albert Siklós, he became a 'full-blooded' musician like many in Budapest: orchestration for the ensembles of Hungarian Broadcasting, and teaching at various provincial music-colleges. Thence he came to the Budapest National Conservatoire, where he took classes in score-reading and composition. Finally in 1948 he was appointed Professor of composition at the High School of Music ('Music Academy').

He was a singular 'Ur'-musician in the wilderness of musical Budapest. Composition, to kindle soul into sound, was in his blood: he always had a little note-book at hand to sketch fragments of tunes, melodies, and similar musical scraps which he wanted to develop. An excellent practical musician, he knew the value of intelligent training: he wrote numerous pieces for strings, wind instruments, and admirable small pieces for the piano which took their place in various educational syllabuses.

He began by speaking the musical *lingua franca* of those times: Bartók had impressed him, but he found his music too severe for his purposes. Szervánszky's String Quartet No.2 shows him free from constraint and instinctively approaching a serialism which combined Liszt's variative metamorphosis with Schoenberg's fundamental 12-note method. He never copied merely fashionable techniques: his goal was immediacy of expression, a fine example of which is the slow movement of his *Sonatine* for piano duet (1952). He had bowed to the need of creating and educating a new large-scale public from those who had until then no opportunity to enjoy music: hence the output of mass-songs, cantatas and the like of the later 1940's. His two works in this genre—*Home Guard Cantata*, *Folk Song Cantata*—were considered easily the best.

His masterpiece, however, was the *Concerto* ('in memoriam Attila József') written in 1954. Later he turned to a newer musical language. His *Six Orchestral Pieces* (1959) is a work of fundamental importance in the new Hungarian school, but it could never obtain the attention it deserved. Nor have his further compositions, among which the *Variations* for orchestra (1964-5), Clarinet Concerto (1964-5), and especially the harrowing *Requiem* on János Pilinszky's *Sötét mennyország* (Gloomy Heaven) (1963) ever reached the public. Lamenting him, we are yet certain that he was one of the great Hungarian geniuses whose significance waits for rediscovery.

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