



Ferenc FARKAS

CHAMBER MUSIC, VOLUME THREE: WORKS WITH FLUTE

including

33 BATTUTE PER ANGELICA FOR SOLO FLUTE

TRIGÓN FOR FLUTE, BASSOON AND PIANO

SERENADE FOR FLUTE AND TWO VIOLINS

MEDITAZIONE FOR FLUTE AND PIANO

SONATINA FOR FLUTE AND PIANO

András Adorján, flute

with musicians including

Tünde Szabóki, soprano

Gyula Stuller, violin

Péter Bársony, viola

Miklós Perényi, cello

Balázs Szokolay, piano

FERENC FARKAS Chamber Music, Volume Three: Works with Flute

Sonatina for flute and piano (1965)		9:17
1	I <i>Allegro non troppo</i>	3:40
2	II <i>Andante moderato</i>	3:27
3	III <i>Allegro</i>	2:10
Serenade for flute and two violins (1940, rev. 1968)		8:33
4	I <i>Allegro moderato</i>	2:28
5	II <i>Marcietta</i>	1:28
6	III <i>Scherzino</i>	1:04
7	IV <i>Intermezzo</i>	1:43
8	V <i>Rondo</i>	1:50
Tibicinium: Two songs with flute accompaniment to poems by A. Keleti (1960)		5:45
9	No. 1 <i>Fragment</i>	3:56
10	No. 2 <i>Sommerfest</i>	1:49
Tre bagatelle for flute, clarinet and bassoon (1992)		3:19
11	No. 1 <i>Allegretto</i>	0:56
12	No. 2 <i>Andante</i>	1:24
13	No. 3 <i>Allegro</i>	1:59
14	33 Battute per Angelica for flute (1995)*	2:54
Die Lieder des Wanderers for voice, flute, viola and violoncello (1956)		10:47
15	I <i>Rastlos wandern</i>	2:43
16	II <i>Frühlingswind</i>	1:12
17	III <i>Der Abenteurer</i>	6:52
18	Meditazione for alto flute and piano (1990)	3:51

Six Hungarian Folksongs for flute, violin and violoncello (1947)	5:07
19 No. 1 Zendülj fel Szent János	1:31
20 No. 2 Árokiparti kökény	0:34
21 No. 3 Kerek utca	1:23
22 No. 4 Jánoshidi vásártéren	0:43
23 No. 5 Fekete főd	1:04
24 No. 6 Bogyiszlai kertek alja végén	0:52
Rosarium for voice, flute, violoncello and guitar (1933–76, instr. 1982)	9:20
25 I Salve Regina	3:24
26 II Ave Maria	2:38
27 III Laudes Mariae Virginis	1:52
Three Dance Paraphrases for flute, viola and horn (1972)	6:08
28 No. 1 <i>Allegretto</i>	2:09
29 No. 2 <i>Moderato</i>	1:57
30 No. 3 <i>Allegro</i>	2:02
Egloga – Burattinata for flute and guitar (1976–77)*	3:49
31 I Egloga	2:03
32 II Burattinata	1:46
Trigón for flute, bassoon and piano (1988)	5:55
33 I <i>Moderato molto</i>	3:03
34 II <i>Andante moderato</i>	2:52
35 III <i>Allegro</i>	1:59

TT 75:19

ALL EXCEPT * FIRST RECORDINGS

András Adorján, flute

Tünde Szabóki, soprano 9–10 15–17 25–27

Lajos Rozmán, clarinet 11–13

Andrea Horváth, bassoon 11–13 33–35

Gergely Kovács, horn 28–30

Gyula Stuller, violin 4–8 19–24

Márta Ábrahám, violin 4–8

Péter Bársony, viola 15–17 25–30

Miklós Perényi, cello 15–17 19–24

András Csáki, guitar 25–27 31–32

Balázs Szokolay, piano 1–3 33–35

FERENC FARKAS: CHAMBER MUSIC WITH FLUTE

by László Gombos

Ferenc Farkas (1905–2000), Hungarian composer and legendary composition teacher at the Budapest Academy of Music, is often referred to as a master of small forms – with some justification, since a large part of his work consists of pieces spanning a few minutes or comprising short movements in sequence. It is particularly true of his chamber music, in which the small forces employed draw further attention to this fact. Naturally, Farkas also wrote numerous pieces on a larger scale – among them opera, operettas, cantatas and works for symphony orchestra – but even so, his preference was for small forms and for chamber music.

Another important characteristic of Farkas' outlook is his many-sidedness and his aptitude for diversity, of which this album of chamber music with flute serves as a good example: it presents twelve works comprising 35 individual movements and eleven different combinations of performer. Here Farkas guides the listener through his own individual Lilliputian world which, set alongside the output of Beethoven, Wagner and Brahms, may seem small and fragile, but which is in itself complete and internally consistent. Farkas limited himself to tightly fitting bounds, within which he nevertheless made maximum use of the possibilities available to him. Surges of emotion and moments of dramatic intensity are also proportionately smaller in this empire in miniature, which stands at a far remove from the world of coarse and violent effect that was characteristic of much of the music of his day.

The **Sonatina for flute and piano** creates a fairy-tale-like atmosphere which recalls music of a similar character, such as the *Gyümölcskosár* ('Fruit Basket') song-cycle¹ and other vocal pieces, where music and words are combined in an easily

¹ Released in two different versions in the ongoing Toccatà Classics survey of Farkas' music: for soprano and wind quintet on tocc 0019 and for soprano, violin, clarinet, cello and piano on tocc 0345.

grasped poetic programme. By his own admission,² Farkas had concerned himself less comprehensively with the flute – until 1965, when the French flautist Alain Marion asked him to transcribe the Sonatina for violin and piano of 1959. The new version was played on Radio France, and that recording pleased Farkas so much that he decided to write a smaller-scale *concertante* work for flute and string orchestra.³ The three movements of the Sonatina are an *Allegro non troppo* [1], an *Andante moderato* [2] and a closing *Allegro* [3].

It is very probably Alain Marion's influence that in 1965 sparked Farkas to revise his *Serenade* of two-and-a-half decades earlier. In its original form for recorder and two violins, the work was completed in Budapest in 1940; in the new edition of 1968, a flute now takes its place alongside the two violins. The five movements are: *Allegro moderato* [4], *Marcietta* [5], *Scherzino* [6], *Intermezzo* [7] and *Rondo* [8]. It would have been a shame to condemn such a splendid piece to oblivion: it makes extremely inventive use of Neo-Classical ideas, which at that time were new to Hungary. In 1929–31 Farkas had been in Rome, at the prestigious Accademia di Santa Cecilia, where he studied in the class of Ottorino Respighi, through whose mediation he adopted the style as his own, employing it for decades (in combination, of course, with other influences: twelve-tone and folk-music, plainsong and so on). The premiere of the *Serenade* was given in Kolozsvár (today Cluj-Napoca in Romania) in November 1941, in the library of the University. Farkas was then based in Budapest, making his living from teaching, from the writing of film scores and from a diverse range of other musical occupations, but a few months earlier he had been appointed to two posts in Kolozsvár, the capital of Transylvania, as a teacher in the Conservatoire and as chorus-master with the National Theatre. In 1943 he became director of the former institution and, a year later, music-director of the latter.

Often, at the numerous concerts in provincial towns that Farkas organised in the first half of his life, he did not always have a piano of usable quality at his disposal. His response was to write music which didn't require one, and to adapt earlier pieces for

² In an (unpublished) interview the composer accorded me in 1997.

³ The *Serenata concertante* of 1967, released on Toccata Classics TOCC 0230.

the performers who happened to be available. It was perhaps one such occasion that lay behind the unusual scoring of the *Serenade*. The stimulus for the composition of the *Six Hungarian Folksongs* [19–24] can be identified more directly. In July 1947 Farkas took part in a music summer-camp meeting about which József Ujfalussy, who was present, wrote this recollection:

Ferenc Farkas spent altogether two weeks in the village of Békéstarhos⁴ with students on the course, performing in the programmes of the house-concerts in the evenings. On one occasion, when the participants performed a short programme at a nearby farmstead, he improvised well-turned, highly effective arrangements for the strange instrumental combination of recorder, violin and cello, which just by chance was at his disposal. As far as I recall, at the ‘premiere’ we immediately had to repeat it.⁵

Die Lieder des Wanderers (the Hungarian title is *A vándor dalai*), a song-cycle for voice, flute, viola and cello, is a product of Farkas’ experimentalist middle period. In 1949 he had become acquainted with the poet Milán Füst, whose verse he had long admired but was somehow unable to set to music for a long time. In the 1980s Farkas recalled him thus:

[Füst] made me a gift of several volumes of his poems and I read through the material avidly. As far as I know, before me no one had set Füst’s verses to music, because this robust, wonderfully resounding, but even so prose-like poetry resisted such attempts. Perhaps this resistance aroused in me the wish to be better acquainted with them. [...] I took two songs (‘Útra kelni, messzi menni’ [‘Taking to the Road’ [15]] and ‘Tavaszi dal, vándordal’ [‘Spring Song’ [16]]) to his home and they were first played there since he no

⁴ Békéstarhos, in south-eastern Hungary, is important in the history of Hungarian music: it was there, in 1946, in an old castle, that a school was founded which proved extremely successful in putting Kodály’s educational ideas into practice. Many important Hungarian musicians began their studies there, until in 1954 it was stopped by the Communists. The time of which Ujfalussy writes, in 1947, was during the summer holiday, when the castle building was probably rented out for the summer-camp.

⁵ József Ujfalussy, *Ferenc Farkas*, Zeneműkiadó, Budapest, 1969, p. 15. Ujfalussy later became a prominent musicologist, rector of the Liszt Academy of Music in Budapest and director of the Institute for Musicology.

longer left the house because of illness. I provided the vocal part with a chamber-ensemble accompaniment [flute, viola and cello] because Milán Füst didn't have a piano.⁶

By the summer of 1956 the first two songs had been started. The manuscript of the tragically affecting 'Der Abenteurer' ('The Adventurer'/'Akalandor') [17] displays the date 29 October 1956. That date places the earlier songs in a different context and gives an additional significance to the closing work of the cycle. These songs now speak not simply about the wandering life, still less about a youthful thirst for adventure, but about the thousands of escapees in the time of the Hungarian October Revolution, when every Hungarian asked him- or herself whether or not to leave the country in the hope of a better and freer life somewhere else.⁷ Farkas was an eternal optimist, and he wrote few works as full of pain and as permeated by depression as this third song. It is not too fanciful to see the recurring *pizzicato* accompaniment as suggesting the refugees – among them many good friends of Farkas – on their uncertain march, and the middle section as expressing grief for the victims of gunfire. Here Füst's poems are recorded in the German translations that Farkas had made by Peter Felsenstein⁸ in the hope of finding them a wider audience than the Hungarian originals might permit.

The scoring for Farkas' *Tibicinium*, composed in March 1960, is sparer still: to use only a voice and a flute, two single lines, is a choice of some daring. The Latin title means 'playing upon the pipe' or 'piping', or it can refer to the playing of the ancient *tibia*, a Roman oboe-like reed instrument (equivalent to the Greek *aulos*); but *bicinia* were also two-voice compositions in the later Middle Ages and early Baroque. Farkas may also have been enjoying a sly pun: the *Bicinia Hungarica* is a series of two-part songs that Zoltán Kodály composed in 1937–42, widely used in music education in Hungary and further afield. In *Tibicinium* Farkas set verses by Arthur Keleti (brother of the film-director

⁶ *Vallomások a zenéről. Farkas Ferenc válogatott írásai*, ed. László Gombos, Püski, Budapest, 2004, pp. 258–59 (an English translation, *Ferenc Farkas on Music: Selected Writings, 1930–95*, is in preparation from Toccata Press).

⁷ A peaceful revolution took place on 23 October, although shots were fired later on. For a few days the revolution appeared to be succeeding in its aim, but then the army of the Soviet Union invaded and progressively quelled the uprising.

⁸ Peter Felsenstein (b. 1930), who uses the name Peter Brenner, is an operatic producer and manager; he has many operatic translations to his credit. He has worked in Bremen, Darmstadt, Freiburg, Mainz, Salzburg and a number of other important operatic stages. He is the second son of the director Walter Felsenstein.

Márton Keleti, a friend from earlier days); the 1968 edition included Karl Schulhofer's German reworking of the verses, which is the version recorded here. At the beginning of the first song, 'Fragment' [9], chromatic phrases on the flute refer back to the music of ancient Greece, of which only fragments have survived, and the atmosphere creates a feeling of transience. The words of the jovial second song, 'Sommerfest' ('Summer Feast' or 'Summer Festival') [10], recall the fauns, nymphs and gods of Greece, although the melodies suggest the music of mediaeval troubadours.

Although early Hungarian dances feature in the *Three Dance Paraphrases* of 1972, the soundworld is fundamentally different from the music in Farkas' more familiar early-music arrangements. The old melodies are found here in a twentieth-century setting with flute, cello and horn: one voice does indeed pass the tunes on to another, but the accompanying parts, playing together polyphonically, are traditional only in rhythm; in melody they are atonal. The overall impression produced is a bizarre out-of-tune sensation: only at certain points and in the cadences is a point of rest found in this intriguing music. Farkas explained his intentions:

I made arrangements of dance melodies of the 14th and 16th centuries – entirely freely. I was interested in how I could interweave these melodies with twelve-tone counter-subjects and subsidiary parts. The first movement, *Allegretto* [28], is a varied dance form with a postlude, the second movement, *Moderato* [29], has a three-part form, the third, *Allegro* [30], is a rondo. I put together an ensemble of instruments that would feature one string, one woodwind and one brass instrument.⁹

Two atmospheric character pieces appeared from Editio Musica Budapest in 1981: the *Due pezzi per flauto (or violino) e chitarra*. They had already been composed a few years earlier, but, as Farkas recalled,¹⁰ he awaited the premiere to have them published, so as to ensure their viability, and so, in April 1980, in the hall of the Austrian Cultural Institute in Budapest they were given a magnificent first performance by the flautist Gottfried Hechtl and guitarist Leo Witoszynsky. The first piece, from 1976, is an

⁹ Typescript in the Farkas estate.

¹⁰ Typescript in the Farkas estate.

‘Egloga’ [31] dedicated to the flautist Jean-Louis Matthey, the second a ‘Burattinata’ (‘Puppet Show’) [32], written in 1977 but based on an earlier piece for violin and piano. Farkas dedicated the ‘Burattinata’ to the performers at the premiere.

Farkas always admired early church music and during his student years in Rome he attended the choral lessons given by Raffaele Casimiri.¹¹ His own compositions of church music began as late as 1962, at the instigation of a Piarist priest friend, Lajos Maklári; he had written some sacred music in the 1930s, but only as part of film scores or incidental music for plays, and with one isolated exception it is all lost. That exception is the *Ave Maria* of 1933 [26], composed for a wedding scene in a film, and added in 1969 to two Latin songs to form a cycle entitled *Rosarium*. Seven years later, in 1976, he augmented these three songs with two more: ‘Salve Regina’, placed as No. 1 [25], and ‘Laudes Mariae Virginis’ [27], as No. 3, thus making up the five Marian songs for voice and piano known today, the early *Ave Maria* fitting in as No. 2 [26]. In May 1982 Farkas scored the accompaniment of the first three songs for flute, cello and guitar; that is the version heard on this album.

Farkas’ *Trigón* of 1988 for flute (or clarinet), bassoon and piano is a mini-masterpiece from his late years. As he noted in September 1990, at the time of its first performance:

The title in this case doesn’t refer to a triangle as in trigonometry, but it is written with an omega [as the fifth letter] meaning an ancient Greek ball game. The themes and motifs are thus passed to one another by the three instruments, as in a ball game.

The first movement, *Moderato molto* [33], has a chromatic initial melody which, as in the opening of *Tibicinium*, conjures up an imagined music of ancient Greece; it returns twice with a *Meno mosso* indication and arrests the fast flow of the music. Perhaps only Stravinsky presents a similar mix of scintillating ideas and density of action. Built from liana-like tunes, the slow second movement, *Andante moderato* [34], is captivatingly

¹¹ Casimiri (1880–1943), musicologist and priest, is best remembered as the editor of the complete works of Palestrina (supervising fifteen of a projected 33 volumes), but he was also a minor composer, chiefly of choral music, and a practising musician, as *maestro di cappella* at a series of increasingly prominent churches, his 30-year appointment at S Giovanni in Laterano (from 1911) providing the springboard for extensive musicological and pedagogical activity.

exciting, as is the lively *Allegro* finale [35]. The premiere of the version with clarinet took place in Mannheim in 1989, and one year later in the United States came the first performance with flute.

The *Meditazione* for flute (or alto flute) and piano [18] dates from 1990; a version for clarinet and piano was published in 1999. If not in style, then in character, in construction and in atmosphere, it is reminiscent of the song-like slow movements of the late Romantics.

The *Tre bagatelle*, short movements for flute, clarinet and bassoon begun in July 1992 in Pully¹² and completed that August in Budapest, are an *Allegretto* [11], an *Andante* [12] and an *Allegro* [13]. Their brevity is not a function of age (Farkas was approaching his 90th year) but the result of a desire for concision. In earlier decades Farkas had gone down the road of twelve-tone music and undertaken many other experiments, but now, with no desire to return to where he had been in his middle years, he didn't want to sound one more note in the cheerful divertimento style of the *Sonatina* and the *Serenade*; in the works of his old age, instead, the material is condensed to the last degree, so that the significance of every vibration grows. The *Tre bagatelle* are built on the revelation – or concealment – of the four-note motif A–B–D'–C', heard almost everywhere in variation and inversion. One might even call this motif Farkas' calling card, rather as Bach used the chromatic B–A–C–H¹³ as his cypher, and Mozart plays with a diatonic motif, C–D–F–E, in the closing movement of the 'Jupiter' Symphony. In the course of Farkas' variations all possibilities occur, some sounding close to the manner of Mozart, at the end of the first movement, for example, and some to Bach at the end of the second. These pieces offer an excellent opportunity to the analyst, but no analyst can resolve why these bagatelles strike the ear as miniature masterpieces.

From 1995, and more concise still, is Farkas' *33 Battute per Angelica* for solo flute [14], which (as the title suggests) consists of a total of 33 bars, and yet it would be possible to write pages about its events, about its proportions, about the slowly

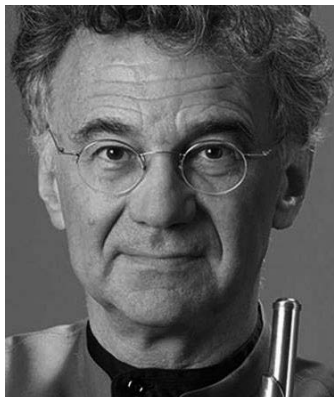
¹² András Farkas, the composer's son, chose a career as a conductor and continued his studies in Vienna before he settled in Pully, Switzerland. Farkas wrote numerous works on visits to András and so continued a musical collaboration with him.

¹³ In German – and Hungarian – music, B indicates B flat in UK/US usage, and H signifies B.

dissolving low–high dialogue of the first section, about the metamorphosis and return of the gently rocking initial melody. Farkas explained in a radio interview after a concert at the Budapest Italian Cultural Institute that he had got to know the outstanding Italian flautist Angelica Celeghin and so dedicated this piece to her. The premiere, though, was given by István Matuz in the year of the 50th anniversary of Bartók’s death, and took place in Budapest in a concert under the title ‘Hommage à Bartók 1995’.

László Gombos, born in 1967, is a Hungarian musicologist. He graduated from the Franz Liszt Academy of Music in Budapest in 1990 (as a choral conductor) and in 1995 (in musicology), and in 1995–98 he took part in the musicological PhD programme of the Liszt Academy. He taught music history at the University of Debrecen from 1998 to 2002, and since 1995 he has been a professor at the Béla Bartók Conservatoire in Budapest. Since 1994 he has been a member of the research staff at the Institute for Musicology in Budapest. His main area of interest is Hungarian music of the nineteenth and twentieth centuries.

Although the Hungarian-born **András Adorján** has been an internationally acclaimed concert flautist for several decades, he first studied dentistry in Copenhagen, having moved to Denmark with his family in 1956, in the aftermath of the Soviet suppression of the Hungarian Revolution. After qualifying in 1968 – the year in which he won the Jacob Gade Prize in Copenhagen – he began to study with two of the world’s best-known flautists, Jean-Pierre Rampal and Aurèle Nicolet. He is a laureate also of the Concours Internationale de Flûte at Montreux, and began his international career upon winning the Premier Grand Prix of the Concours International de Flûte in Paris in 1971. He has served as the principal flute of orchestras in Stockholm, Cologne, Baden-Baden and Munich and has also played as a soloist with many symphony orchestras and chamber ensembles.



András Adorján, who holds master-classes throughout the world, took up a professorship at the Musikhochschule in Cologne in 1987 and at the Musikhochschule in Munich in 1996. He has rediscovered, edited, performed and recorded numerous forgotten works and has also inspired and commissioned works from many contemporary composers, including Georges Barboteu, Gunnar Berg, Edison Denisov, Ferenc Farkas, Vagn Holmboe, Jan Koetsier, Noël Lee, Miklós Maros, Alfred Schnittke, Sven Erik Werner and Jörg Widmann. He has made over 100 recordings.

The soprano **Tünde Szabóki** was born in Budapest and studied piano and voice at the Franz Liszt Music Academy of Music and at the University of Graz in neighbouring Austria. She is a vocal coach at the University of Music in Graz and a voice teacher for the choir of the Stephansdom in Vienna, for the Hungarian National Choir and for the Hungarian Radio Choir. She has won awards in several international singing competitions (the Belvedere in Vienna, the Tagliavini competition and the Hilde Zadek competition in Passau). The festivals at which she has sung include events in Berlin, Bregenz, Budapest, Graz, Jerusalem, Klosterneuburg, Lucerne, Montpellier, Salzburg and Vienna. Among the conductors with whom she has worked are Ádám Fischer, Iván Fischer, Lawrence Foster, Péter Halász, Zoltán Kocsis, János Kovács, Fabio Luisi and Krzysztof Penderecki, and the orchestras include the Ankara Symphony, French Radio, Istanbul Symphony, Munich Philharmonic, National Philharmonic, Budapest, the Slovenian Philharmonic and the Concerto Capella Savaria. Besides singing in concert, opera also plays an important role in her repertoire, and her main roles have been Ariadne in *Ariadne auf Naxos*, the Countess in *The Marriage of Figaro*, Donna Mercedes in *Der Corregidor*, Elisabeth in *Tannhäuser*, Elsa in *Lohengrin*, Gerhilde and Sieglinde in *Die Walküre*, Leonore in *Fidelio*, Kundry in *Parsifal*, the Marschallin in *Der Rosenkavalier* and the Third Norn in *Götterdämmerung*. Her recordings include a recital of Farkas songs on Hungaroton and Michael Haydn's *Der Kampf der Busse und Bekehrung* on Carus.



The clarinetist and conductor **Lajos Rozmán** was born in 1970 in Sárvár in western Hungary.

Since obtaining his degree at the Liszt Academy in 1994, he has been engaged in a wide range of musical activities: he is a well-known soloist and the founder of several ensembles (the Forrás Chamber Music Workshop, Trio Lignum and UMZE Ensemble), and he has been appearing as a conductor since the late 1990s. Besides his activity as a performer, he currently teaches chamber music and creative ensemble using the László Sályi method at the Kodály Institute of the Liszt Academy. Drawing on his experiences of the previous twenty years, in 2012 he founded the Qaartsiluni Ensemble. He was the first clarinetist to take up the challenge of performing all of Bach's Sonatas and Partitas for solo violin. He has made numerous recordings for the Hungaroton, BMC and Telos labels. Among his many awards, in 2007 he was awarded the Franz Liszt Prize by the Hungarian State.



Andrea Horváth was born in Salgótarján, in north-eastern Hungary, began bassoon lessons at the age of nine (her first teacher was her father, István Horváth) and later attended the Béla Bartók Conservatoire in Budapest to study with József Vajda. At the Franz Liszt Academy, her professors were György Keszler and György Lakatos. She has been principal bassoonist in the Hungarian National Philharmonic Orchestra in Budapest since 2014, and is also a member of the Haydn Philharmonie. She was admitted to the Hungarian Radio Orchestra in the year of her graduation and from 2005 to 2016 played there as principal bassoon.



Born in 1976 in Budapest, the horn-player **Gergely Kovács** studied at the Franz Liszt Academy of Music in 1994–99 with Ferenc Tarjáni. Since 2005 he has been the first solo horn of the MÁV Symphony Orchestra in Budapest. He is also a member of the wind quintet Pannónia.



András Csáki, one of the major guitarists of his generation, studied at the Liszt Academy of Music and then at the University of Southern California Thornton School of Music in Los Angeles; his main teachers were József Eötvös, William Kanengiser, Pepe Romero and Scott Tennant. During his student years he was the winner of several prestigious international competitions, in Tokyo (2008), Alessandria (Michele Pittaluga International Classical Guitar Competition, 2009) and Almeria (International Julian Arcas Classical Guitar Competition, 2011). In addition to a solo career, he has dedicated himself to chamber music; giving the first performances of and disseminating guitar works by contemporary Hungarian composers is a particular interest. He has recorded several solo albums with Naxos. He gives master-classes in a number of countries in Europe, Asia and North America, and since 2009 he has been teaching at the Liszt Academy. In the same year he was awarded the Junior



Prima Prize in the musical arts of the Prima Primissima Foundation, and in 2010 he received The Youth of March prize. He was the first recipient of the memorial plaque of Karola Ágai and László Szendrey-Karper in 2015.
www.andrascski.com

Márta Ábrahám is a violinist, soloist, concert-master and the artistic director of the chamber orchestra Ábrahám Consort. She is a professor of violin at the Liszt Academy of Music. She obtained her diploma *cum laude* in 1996 as a pupil of Natasa Sós, Dénes Kovács and Ferenc Rados at the Liszt Academy. From the age of eighteen she studied with Ruggiero Ricci at the Mozarteum in Salzburg. Later she was accepted in the class of David Takeno at the Guildhall School of Music and Drama in London. She attended master-classes with Loránd Fenyves, György Kurtág, Nathan Milstein and Vladimir Spivakov.

During her student years, she won first prize in all the Hungarian violin competitions – among them the János Koncz, Károly Flesch, Jenő Hubay and Ede Zathureczky – and several special awards, as well as the right to use the Italian-master violin of Ede Zathureczky for four years. In 1993 she received a special prize at the Yehudi Menuhin International Violin Competition in England. Between 2005 and 2009 she was first concert-master of the Hungarian Radio Symphony Orchestra. She has performed as soloist with many conductors, among them Ádám Fischer, Ken-Ichiro Kobayashi, Zoltán Kocsis, Yehudi Menuhin and Tamás Vásáry. Since 2005 she has been a professor of the Liszt F Academy of Music, receiving her Doctor of Liberal Arts degree in 2013. She regularly holds master-classes in China, Holland, Hungary, Israel and the USA.

In 2017 her book *Excerpts from Eternity*, co-authored with the composer Barnabás Dukay, was published by BioBach in Budapest (the Hungarian title is *Részletek az örökkévalóságból*) – the first-ever detailed analysis of the Bach *Ciaccona* in English and in Hungarian, together with a recording on CD and an edition of the music.
www.martaabraham.com



Gyula Stuller (violin) has diplomas from the Guildhall School of Music, under György Pauk, and from the Liszt Academy, under Ferenc Halász. He studied also with Lóránt Fenyves, Nathan Milstein, Tibor Varga and Sándor Végh. He has won prizes at several international competitions, among them the Joseph Szigeti competition in Budapest and the Rodolpho Lipizer competition in Gorizia. In 1986 he won first prize at the 20th International Tibor Varga Violin competition in Sion and was appointed Tibor Varga's assistant. In 1990 he was appointed leader of the Lausanne Chamber Orchestra. Gyula Stuller has held a professorship at the Fribourg Conservatoire since 1996. He was a guest instructor at the Tibor Varga Conservatoire and Music Academy between 2002 and 2007. Since 2008 he has held a faculty position at the Conservatoire de Lausanne Haute École de Musique. A number of his students have been prize-winners and play with some of the most prestigious orchestras. Gyula Stuller regularly conducts master-classes in Hungary, Switzerland and Venezuela. Since 2007 he has also been artistic director of the Music Academy of Morges.



The violist **Péter Bársony**, a professor at the Liszt Academy of Music and the Kunstuniversität Graz, is a frequent recitalist, soloist and chamber musician, his chamber partners including Péter Csaba, Márta Gulyás, Ida Kavafian, Barnabás Kelemen, Zoltán Kocsis, Miklós Perényi, Dezső Ránki, Hagai Shaham and István Várdai. He has performed with such ensembles as the Brentano, Kodály, Miró and Ying String Quartets. His enjoyment of exploring new repertoire for the viola has led him to work with Péter Eötvös, Sofia Gubaidulina, György Kurtág and Steve Reich, and several other composers have dedicated viola works to him. He made his Carnegie Hall debut as a soloist with the American Symphony Orchestra, conducted by Leon Botstein, in May 2013. On his latest album



he performs the complete Brahms sonatas and the songs with viola, Op. 91, with Peter Frankl and Ildikó Komlósi.

www.peterbarsony.com

The brilliant and internationally praised Hungarian cellist **Miklós Perényi** was born in 1948 into a musical family and began cello lessons at the age of five with Miklós Zsámboki, a student of David Popper. He excelled from the beginning and at age seven his exceptional talent was recognised when he was admitted to the cello department of the Liszt Academy of Music, where he studied under Ede Banda. At nine he gave his first concert in Budapest and went on to study between 1960 and 1964 in several master-classes with Enrico Mainardi in Rome. Further studies at the Accademia Santa Cecilia brought him a degree in 1962 and the following year he was a prize-winner at the Casals International Violoncello Competition in Budapest. Pablo Casals invited him to his master-classes in Zermatt and Puerto Rico in 1965 and 1966, which was followed by invitations to perform at the Marlboro Festival for four consecutive years.



In 1974 Miklós Perényi joined the faculty at his *alma mater*, the Liszt Academy, where he has held a professorship since 1980. He was honoured with the Kossuth Prize in 1980 and the Bartók-Pásztory Prize in 1987. Academic life has permitted him to develop further as a performer. He is recognised as one of the outstanding cellists of his generation, with a distinctive, subtly nuanced sound matched by extraordinary musicality. He has appeared in the world's major musical centres, performing regularly around Europe, in Japan and China and in North and South America. His festival engagements have included Berlin, Edinburgh, Hohenems, Kronberg, Lucerne, Prague, Salzburg, Vienna and Warsaw, and the Pablo Casals Festival in Prades in France, as well as in the USA.

This is his third appearance on Toccata Classics. On the first, on tocc 0176, he recorded Farkas' *Concertino all'antica* and *Trittico concertato*, and tocc 0345 presents the first volume of his survey of Farkas' chamber music for cello.

Balázs Szokolay was born into a legendary family of musicians in Budapest in 1961: his father is the Kossuth Prize-winning composer, Sándor Szokolay. Balázs started to play the piano at the age of five, taught by Erna Czövek. Later, at the Liszt Academy of Music, his professors included Pál Kadosa, Zoltán Kocsis, György Kurtág, Klára Máthé and Ferenc Rados. Following his graduation in 1983, he won scholarships for two more years of studies in Munich and Moscow. He received instruction from Ludwig Hoffmann, Yvonne Lefébure, Mikhail Voskresensky and Amadeus Webersinke. He was a prize-winner in no fewer than fourteen competitions, and has now himself become a jury-member in major music competitions.

He has given concerts and master-classes in over 40 countries across the world. His students have already won more than 50 international prizes in different music competitions. His own repertoire covers a wide range of styles, with a strong focus on chamber music, although he has also appeared as a soloist with a number of leading orchestras and conductors. He has recorded extensively, not least with Naxos and Hungaroton, and has broadcast for a range of television and radio stations, among them the BBC in London, RIAS in Berlin, AVRO and TROS in the Netherlands, RAI in Turin, the CBC in Canada and, of course, Hungarian Radio and Television. In 2001, he was awarded the prestigious Liszt Prize by the Hungarian government. Since 2009 he has been a guest professor at the University of Graz, and professor of piano at the Liszt Academy of Music in Budapest since 1987 and at the Franz Liszt University of Music in Weimar since 2012. For over a decade now he has given an annual master-class in Festetics Palace, Keszthely (on Lake Balaton, in western Hungary).

www.szokolaybalazs.com



Texts and Translations

Tibicinium: Two songs with flute accompaniment to poems by A. Keleti

German translation by Karl Schulhofer

9 No. 1, Fragment

... Und alles schwindet,
auch der Nachmittag entfernt sich schon
aus dem düsteren Haus.

Die Liebe klingt nicht mehr,
ist wie die Nacht,
ein Träumen ohne Freude,
und das Herz klopft so schwer,
wie ein Wächter,
der wachsam ist.

Zeit ist in bunten Strahlen geflossen durch
meine Haare und durch meine Finger,
habe mich ergötzt an farbigen Glitzergläsern,
zerbrochen, scheckig hellen Scherben.

Ich war so müde,
warf sie fort, die Scherben,
um sie dann wieder einzusammeln alle:
eingefasst golden aus des Herzens Tiefe,
doch matt und blass vom Grund meiner Seele.

Zeit ist in bunten Strahlen geflossen durch
meine Haare und durch meine Finger,
und der einst glänzende Wasserfall:
als Bach rinnt schläfrig trägt er hinter mir nach...

Fragment

*... And everything disappears,
the afternoon likewise is already moving away
from the gloomy house.*

*Love no longer resounds,
it is like the night,
a dream without joy,
and the heart beats so hard,
like a sentinel,
who is vigilant.*

*Time in coloured rays has elapsed through my
hair and my fingers,
I took delight in sparkling sequins,
fragments of broken glass with luminous flashes.*

*I was so tired,
I threw the fragments away,
and then picked them up again:
golden-edged from the depth of the heart,
but dull and pale from the bottom of my soul.*

*The time has elapsed in coloured rays through
my hair and my fingers,
and the once-brilliant waterfall:
it flows in a sleepy stream behind me ...*

10 No. 2, Sommerfest

Weit in der Ferne dunstbefleckte Höh'n,
hässliche Frauen spielen sieben Pfeifen.
Götter betrunken,
johlen mit Gedröhn,
Schamlose Nymphen wild tanzen dort im Kreis.
Der Tag entweicht,
und auf dem Throne aus Holz
Streckt sich Bacchus aus,
im Weinrausch ganz versunken,
in der Hand, golden glänzend, ein Pokal,
efeubekränzt ist sein Frauenhaupt.
Abend kommt herauf dort über dem Wald,
und die Musik brach in den Blättern.
Und auf einem Teppich, so seidenweich:
Aphrodite träumt,
nackt und schön...

Die Lieder des Wanderers

Three songs with flute, viola and violoncello accompaniment to poems by Milán Füst
German translation by Peter Felsenstein

15 No. 1, Rastlos wandern

Rastlos wandern,
nie sich binden,
in der Ferne Ruhe zu finden...

Wo wird ihn des Winters Schnee umwehen?
Das Gras des Sommers wird erblühen bei
seinem Gehen...

Summer Feast

*Far away on the haze-flecked heights,
hideous women are playing on seven pipes.
Drunken gods
yell and groan,
shameless nymphs are dancing in wild circles.
The day fades away,
and on the wooden throne
Bacchus is stretching,
Sunk into wine-filled drunkenness,
in his hand, in glossy gold, a cup,
a garland of ivy surrounding his woman's head.
Night falls over the forest,
and the music broke among the leaves.
And on a silken carpet,
Aphrodite is dreaming,
naked and beautiful...*

Restless Wandering

*Restless wandering,
Never tie yourself down,
finding calm in the distance ...*

*Where will the winter snow blow over him?
The summer grass will blossom as he passes...*

Stumm grüssen ihn die Bäume an dem Weg,
für ewig Abschied winken ihm die bunten
Vögel,
umflattern seine blasse Stirn im Wind...

Sie sehen ihn an, sie hören sein albern Pfeifen,
und staunen über ihn, der wie ein Wunder ist.
Denn alles lässt er hier, was ihn umarmte,
die rauhe Ferne ist sein einzig Ziel...

Man muss ihn anschauen, ehe er weiterirrt,
weil es kein Wiedersehen in dieser Welt gibt,
wer weiss, wo man ihn einst begraben wird?
wer weiss, wo man ihn einst begraben wird?

16 No. 2, Frühlingswind

Lustiger Wind lass des Schusters Schürze
flattern weh'n.
Der in den Gässchen dort vor dem winzigen
Laden sitzt.
Er packt sein Werkzeug aus und entzündet
ein kleines Lampenlicht,
das voll Hoffnung warm durch die Nacht
scheint.

Ach, launisch ist noch dieser Wind,
der wellenleich um den Hals kichernder
Mädchen übermütig spielt.
Hoh, da fühle ich auch, dass meine
Schwermut vergeht...

*The trees greet him silently on the road,
the bright birds wave him farewell forever,
fluttering around his pale forehead in the wind...*

*They look at him, they hear his silly whistling,
and marvel at him, this man like a miracle.
because he abandons here everything that
embraced him,
the rough distance is his only goal...*

*One must look at him before he wanders further,
because he will not be seen again in this world,
who knows where he will be buried?
who knows where he will be buried?*

Wind of Spring

*Merry wind, set a-flutter the apron of the cobbler
Who is sitting in the alley there, in front of the
tiny shop.
He unpacks his tools and lights up a small lamp,
That warmly shines, full of hope, through the
night.*

*This wind is still capricious,
like waves, brazenly plays around the necks of
the kitchen girls.
Oh, I feel, too, that my melancholy is going
away...*

suche mir ein leichtes Blatt, vertraue ihm mein
Leben,
und folge ihm dorthin, wohin der Wind es trägt...

[17] No. 3, Der Abenteurer

Sein Pferd ist der Müsiggang,
darauf reitet er den Weg entlang.
Ein Jahr jede Meile,
des müden Herzens Flamme will einmal
auflodern,
doch es löscht still auf seiner Glut des
Freundes Name aus.

Weiss nicht wohin sein Weg ihn führt,
kann des Lebens Sinn nicht verstehen,
und fragt nicht wo er ruhen wird...
Sieht Blätter, Wolken, schneebedeckte Höhen,
wo fern ein kühles Leben leuchtet:
hinauf in dies reine Licht will der Wanderer.

Und möchte werden,
wie des Winters Schnee,
ein Trugbild auf der Heide weitem Land,
wie alles was das Leben halb ausfüllt,
was blass und kalt, weil kein Blut darin ist
verschwindet und nicht mehr das Leben liebt!
Es scheidet froh von hier und klagt nicht
seinen Schöpfer an,
das er ihn geschaffen.

Und weiter wandert er,
spürt immer stärker den Schlag des Herzens.

*I look for a light sheet of paper, entrust my life
to it,
and follow it, wherever the wind carries it...*

The Adventurer

*Idleness is the horse
he rides along his way.
A year for every mile,
the flame of his tired heart will once flare up
once again,
And yet it silently extinguishes the name of his
friends in its embers.*

*He does not know where his path leads,
cannot understand the meaning of life,
and does not ask where he will take his rest...
He sees leaves, clouds, snow-capped heights
where, in the distance, a life shines coldly:
the wanderer wants to go aloft in this pure light.*

*And wants to become
like the snow in winter,
a mirage on the heath of distant countries,
as everything that life half-fills,
pale and cold because there is no blood within,
disappears and no longer loves life!
This he leaves with happiness, without accusing
the God
who created him.*

*And he wanders on,
feels more and more the beating of his heart.*

Wäre der Geruch des Blutes nicht schwer. . .
er würde als Wind auf Mondeswiesen wehen,
wenn wie die ewig dunkle Nacht er wär,
er würde ins Herz der Menschen gehen. . .

Rosarium

Three Songs for voice, flute, violoncello and guitar

25 I Salve Regina

Salve, Regina, mater misericordiae,
vita, dulcedo, et spes nostra, salve.
Ad te clamamus exsules filii Hevae,
Ad te suspiramus, gementes et flentes
in hac lacrimarum valle.
Eia, ergo, advocata nostra, illos tuos
misericordes oculos ad nos converte;
Et Jesum, benedictum fructum ventris tui,
nobis post hoc exilium ostende.
O clemens, o pia, o dulcis Virgo Maria.

26 II Ave Maria

Ave Maria, gratia plena, Dominus tecum.
Benedicta tu in mulieribus,
et benedictus fructus ventris tui, Jesus.
Sancta Maria, Mater Dei,
ora pro nobis peccatoribus,
nunc et in hora mortis nostrae. Amen.

*If the smell of blood were not so heavy ...
he would blow like a wind on the meadows of
the mood,
and if he were as the eternally dark night,
he would go into the hearts of men...*

Hail, Queen

*Hail, Queen, merciful mother
our life, sweetness and hope, hail.
to you we cry, exiled children of Eve,
to you we sigh, mourning and weeping
in this valley of tears.
Come, therefore, our advocate, place your
merciful eyes upon us;
And show Jesus, the blessed fruit of your womb,
to us after this exile.
O forgiving, o pious, o sweet Virgin Mary.*

Hail Mary

*Hail Mary, full of grace, the Lord is with thee.
Blessed art thou among women,
and blessed is the fruit of thy womb, Jesus.
Holy Mary, Mother of God,
pray for us sinners,
now and in the hour of our death. Amen.*

27 III Laudes Mariae Virginis

Omni die dic Mariae
Mea laudes anima:
Ejus festa, ejus gesta
Cole devotissima.
Contemplare et mirare
Ejus celsitudinem:
Dic felicem genitricem,
Dic beatam Virginem.

Te deprecamur audinos
Et filio commendanos
O virgo Maria.

Haec persona nobis dona
Contulit coelestia;
Haec regina nos divina
Illustravit gratia.
Sine fine dic Reginae
Mundi laudum cantica,
Ejus bona semper sona,
Semper illam praedica

Praise of the Virgin Mary

*Every day, my soul
speaks praise to Mary;
Her feasts and her feats
honour most devoutly.
Contemplate her and admire
her exaltation;
Call her happy mother;
call her blessed virgin.*

*We pray you, hear us
and commend us to your son,
O Virgin Mary.*

*This person has conferred on us
heavenly gifts;
This queen has illumined us
with divine grace.
Endlessly sing songs of praises
to the queen of the world;
Speak always of her good works;
preach about her always.*



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