

DOCTORAL SCHOOL
FACULTY OF MUSIC AND VISUAL ARTS
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JENŐ TAKÁCS: TARANTELLA
FOR PIANO AND ORCHESTRA (OP. 39)
ANALYSIS

THESIS

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Subject of research:

Tarantella (Op. 39) – Concerto for Piano and Orchestra by Jenő Takács

Content:

- 1) Important stages in Jenő Takács's life
- 2) Conditions surrounding the composition of the Tarantella
- 3) Analysis of the Work – Summary
- 4) The Tarantella in music history

Important stages in Jenő Takács's life**Childhood and youth**

- September 25th, 1902: Born in Cinfalva, Hungary (today: Siegendorf, Burgenland, Austria)
- 1908-10 and 1911-12: private student in his hometown
- 1910-11: elementary school in Sopron
- 1912-20: State High School, Sopron
- 1916: first public appearance as a pianist in Sopron
- 1917: first attempts at composition
- 1921: first public piano concert in Kismarton (today: Eisenstadt)

Music Academy studies

- 1921: Enrolled in the Piano and Composition Faculty at the Vienna Academy of Music
- 1926: Piano diploma concert in Vienna
- 1926: first encounter with Bartók
- 1927: marries Gertrude Christy in Bremen, Germany

Years in Egypt

- 1927-32: piano teacher at the Cairo Conservatory
- 1927-32: folk music studies in Egypt
- 1932: East Music Congress in Egypt
- 1932: friendship develops with Bartók

Far East

- 1932-34: Head of Department of Piano and Composition, University of Manila, Philippines
- 1932-34: Journey among primitive tribes to collect folk songs
- 1932-34: concert tours in Japan and China

Egypt again

- 1934: returns to Europe, concert tours
- 1934-37: piano teacher at the Conservatory and piano teaching in Port Said
- 1937: divorces from Gertrude Christy
- 1937: composes Tarantella
- 1938: first trip to America

Years in Hungary (1939-48)

- 1939: moves to Sopron and acquires Hungarian citizenship
- 1940: piano teacher at the City Music School of Szombathely
- 1942-48: director of the Pécs Conservatory, conductor of the City Orchestra
- 1943: marries Éva Pasteiner
- 1945: friendship with Kodály – together they introduce the Hungarian method of music education
- 1947-48: concert tours in Europe
- 1948: emigrates to the West with his wife

Beyond the Iron Curtain

- 1948: concert tour in Italy
- 1949-52: Moves to Grundlsee in Styria, Austria; guest teacher in Geneva; concerts in countless cities in Europe and America

Years in America (1952-70)

- 1952-70: piano teacher at the University of Cincinnati, Ohio
- 1957-58: guest teacher of the State University of Montana in Missoula

Again, in his native country

- 1970: returns to his hometown Cinfalva/Siegenderf
- November 14th, 2005: dies in Kismarton/Eisenstadt

2) Conditions surrounding the composition of the Tarantella

1927-1932

Takács lived in Egypt during two separate periods in the 1920s and 1930s. From 1927 to 1932 he was a piano teacher at the Cairo Conservatory of Music and spent much of his time collecting folk music of the region.

1932-1934

In 1932, Takács was invited to head the Department of Piano and Composition at the University of Manila, Philippines. Musical life in Manila was of a high standard. As in Cairo, he collected many examples of indigenous music. As he would later reflect:

„Some of my phonograph cylinders were, unfortunately, destroyed by the rich mold of the tropical climate, another part was lost somewhere in Berlin after the war. The remainder was noted by Marius Schneider, an outstanding musicologist at the Institute of Musicology in Barcelona; I then used these notes in a publication published fifty years later by the Ethnographic Museum in Vienna. This also has a strange history. I got a nice collection of musical instruments there – it consisted of fifty to sixty pieces – which I brought home with my notes. I lent the instruments to the Ethnographic Museum in Vienna, which turned to me a few years ago to buy them. During the discussions about this, I brought on my notes about my intellectual and material ethnographic findings at the time. I was convinced that my notes were long out of date, as they must now be collected in more advanced ways. However, the experts thought otherwise: they found my notes very valuable because the tradition they are perpetuating has since been almost completely lost. Thus, the material appeared in a lexicon-shaped booklet; as I later learned, it has since been used as a textbook in the Department of Ethnography at the University of Manila.”
(*Bónis*, 2002. p. 51)

1934-1937

During his second stay in Egypt Takács worked as a piano teacher in Cairo and Port Said. As he would later summarize: “During my years in Cairo, I dealt a lot with Arabic music and Arabic instruments, by going to the so-called Arab Conservatory there. Egyptian radio, partly in English and partly in domestic hands, commissioned a series of concerts: a concert every week program chosen from the piano repertory, accompanied by a lecture. The cycle I compiled entitled ‘From William Byrd to Igor Stravinsky’ began in the fall and ended in the spring...” (*Borgó*, 1989, p. 16).

1937

1937 marked a significant milestone in Takács's artistic career. It was then that he composed the Tarantella for piano and orchestra with which he gained worldwide fame. The work was dedicated to the American composer, John Haussermann (1909-1986). We can assume from the composer's biography that the work draws upon the indigenous dances, ceremonies and songs he studied in the Philippines between 1932 and 1934.

3) Analysis of the Work

– Summary –

As Eva Radics explains in her biography of Takács, "...The word tarantella originally meant a folk dance in southern Italy used to heal patients suffering from tarantula bites. The disease was caused by the sting of the tarantella spider. According to another version, the tweak itself evokes dance anger. The thirteen-minute work is not, in fact, lighthearted, playful, but evokes the original tarantella, a death-struggling dance that lasts until exhaustion..." (*Radics*, 2003, p. 40).

Other sources defines the Tarantella as a dance from the southern Italian city of Taranto: "[...] It has retained its popularity since the Middle Ages: it mixes lively and graceful singing with easy and quick steps accompanied by passionate gestures by its cultivators. After the sting of the tarantella, the patient fell into a kind of delusion, which was healed by a kind of unbridled dance according to the method of the faith of the time. The patient simply sweated the poison into the body with various quick movements and gestures [...]" (*Jeki Gabriella*, 20160617).

Rhythm was considered extremely important in healing: "[...] The victim was surrounded by musicians of mandolin, guitar, and drummer (often flute, violinist) who sought the right rhythm. The latter proved to be key in the healing process: with the right tact, the patient was almost certainly healed [...]" (*Jeki*, 20160617)

The Tarantella is one of Takács' greatest works for piano and orchestra, a concerto in all but name. Due to its complexity and diversity, it is one of the composer's most exciting pieces. The work – despite or perhaps because of its difficulties – holds great appeal as a showpiece for pianists.

In the course of analyzing the piece, I gradually became convinced that I was in the presence of a great masterpiece. The musical value of the piece is demonstrated by many components. The alternating rhythms of quarter and eighth notes perfectly represent the character of the Tarantella. In terms of the relationship between the solo instrument and

orchestra, the piano's role is significant. In its single-movement concerto nature bears a certain resemblance to Franz Liszt's *Totentanz*. The piece's rich harmonic language, driving rhythms, memorable melodies, careful handling of dissonance, elaborate tonal scheme, formal proportions, rich orchestration, and diversity of dynamics and articulation all combine to form a unified musical process. Learning and playing the work has become a major milestone in my life. Whether as a performer or as a listener, each encounter with the piece is a tremendous experience.

Takács's Tarantella based on original themes features the following instrumentation: solo piano, strings, 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, 1 trombone, tuba, timpani, and a rich percussion battery. According to Éva Radics, its form is a "concertino-like rondo." Meaning of the tarantella is defined in the *Music Dictionary* by László Böhm as follows: „Very fast Neapolitan dance. Its time signature is 6/8 or 3/8.” Sometimes also occur 12/8 or 4/4.

Over of Analysis

- Forms, proportions
- Musical enhancement, compression
- Tone structure, sounds
- Folk characteristics, melody
- Tempo, time signature, rhythm
- Articulation
- Instrumentation
- Solo piano part, technique and performing experiences

Forms, proportions

The work's protean character creates a dynamic arrangement of internal forms. Radics' concertino designation refers to the smaller size of the concerto, which lasts only 13 minutes. The rondo theme returns five times, six if one counts the coda based on the theme. In between are five episodes based on four unique ideas. An analysis of the work allows for several formal interpretations of the proportions of the section. I considered the thematic nature and character of the sections, the coherence of their musical components as the basis of the division. A simpler formal interpretation makes it possible to merge the related parts, as a result of which the independent parts become longer, so that the work, in terms of its whole form, can of course be divided into fewer sections.

The durations of interludes and transitions vary. The inner sections are asymmetrically proportional to each other. The length of the introduction is unusually long, accounting for almost one-eighth of the total number of bars. The episodic structure shows the articulation of the different character parts. For Takács, the temporal articulation of smaller and larger formal units was important, symmetry-asymmetry as an organizational principle.

The listener experiences a symmetrical sense of time between successive blocks of equal bar numbers in periods or in period-like sections. From the point of view of asymmetrical proportions, the work as a whole can be divided into two large parts, where the point of separation is found at the appearance of the third rondo theme, which is nothing less than exactly the golden section of the work. This theory holds true only if we disregard the length of the cadenza, which of course accounts for much more than its single bar would indicate. In calculating the beats, I interpret the *Rubato* section of the cadenza as a single large bar.

The Andantino interlude, which separates the two larger sections and precedes the cadenza, functions as a slow movement, allowing us to consider the piece as a traditional three-movement concerto (fast-slow-fast). The rondo form divided into episodes, on the other hand, forms a one-movement concerto as a unified musical process.

The structure of the work and varying possibilities for interpreting its internal sections:

ordinal number	section	bar section	bar	interpretation										
				1	2	3	4	5	6					
1.	Introduction	1-54	54	intro.	intro.	A	A	I	I					
2.	Rondo theme	55-62	8	A	A					A	I			
3.	Rondo theme	63-91	29	trans.								A	A	I
4.	Rondo theme	92-99	8	A										
5.	Transition	100-111	12	trans.	B					B	I			
6.	Interlude I	112-170	59	B								C	B	II
7.	Andantino [Interlude II]	171-248	78	C		D	D	II						
8.	Cadence [Interlude III]	249-251	3	D	A					A	III			
9.	Rondo theme	252-259	8	A		A	A	III						
10.	Transition	260-270	11	trans.								E	E	III
11.	Interlude IV	271-290	20	E	E	E	III							
12.	Rondo theme	291-306	16	A				E		E	III			
13.	Interlude IV	307-316	10	E	E / F	D	C							
14.	Interlude V	317-382	66	F				A		A	III			
15.	Rondo theme	383-386	4	A	A	A	III							
16.	Transition	387-394	8	trans.								A	A	III
17.	Coda	395-410	16	Coda (A)	Coda (A)	A	A	III						

Music enhancement, compression

For the dynamic changes of the piece, Takács uses a number of expressive tools. The music is in a constant state of flux: sometimes it builds, sometimes it regresses, and sometimes it maintains a constant level without stagnating. Takács achieves this variety by evenly developing and enhancing the musical material, building from bar to bar. This means an increase in dynamics, a thickening and diminution of musical effects, accents, motifs, rhythms, harmonies, and a compression of successive stages according to the number of bars. The same means of expression are logically the inverse when the musical material retreats. The tools of enhancement and redevelopment can, of course, also be found in Takács's instrumentation

technique. These means of expression, which create the stages of development, typically build not only within the solo part, but also in the relationship between instruments and groups of instruments (e.g. by increasing the number of entering voices). In the case of dynamic enhancement and reduction, the systematic increase or decrease of the number of orchestral instruments results in a higher efficiency than the crescendo-decrescendo playing within the individual instruments due to the change in the cumulative sound mass.

Of course, the composer offers many expressive instructions in the score: *stringendo*, *morendo*, *ritenuto*, and so on. His use of *accelerando* is most pronounced in the coda of the work, where the tempo increase accompanies a crescendo as well as a compression of motif, harmony and rhythm. In most of the returns of the rondo theme, dramatic peaks are punctuated by *sforzando* dominant chords and *glissandos* of the piano, often preceded by a huge crescendo and thickening of texture.

Tone structure, sounds

Takács uses a complex key scheme to unify the work's disparate elements. While the work begins and ends in A minor, at various times we hear pedal points on all degrees of the diatonic scale, as well as on some chromatic notes. In fact, most sections contain a pedal point, whether in the form of a sustained tone or in an ostinato that cycles around the tonic. Takács's harmonies avoid clear, completely sterile sounds, with triads and four-part harmony occurring only rarely. Chords often lack the third, contributing to the primal feel of the music. (A notable exception is the *Andantino*, a more traditional *Siciliana* in a romantic, sentimental style, though even here there some mild atonal twists.) Combined with frequent dissonance and "floating" harmonies, the music possesses an ambiguity verging on atonality, but Takács is careful to tonicize all important key changes in the traditional manner, with V-I motion in the bass. In light of this hybrid approach, the style is best characterized as neoclassical with folk-like elements.

In keeping with this basically tonal approach, there is no sign of the concept of strict dodecaphony. Takács himself stated that his op. 58 *Partita* is his only work in this style. Instead, the *tarantella* genre allows the composer to revel in simple folk elements, while the programmatic implications of the title allow for a more traditional sense of narrative as opposed to musical objectivity.

Folk characteristics, melody

As I have already quoted in the conditions of the formation of the Tarantella, many have characterized the work differently. There were those who heard the music as the deadly dance of a Sicilian Arab dancer; there were those who thought it was reminiscent of the eastern steppes or reminiscent of the ancient sound of the Carpathian forests. Éva Radics writes in her research: "The influence of the Philippine sound world can also be felt in the wild dance that fights with death..."

The Tarantella is one of the most popular Italian folk dances. The folk character of Takács's work is created by the following musical expression tools: rhythms reminiscent of unbridled dance, accents imitating wild movements, „estam” accompaniment known from folk music, rapid ostinato reminiscent of powerful drumming, a hypnotic melody suggesting ritualistic movements, glissandi in parallel fourths and fifths, and modal motifs and melodies. Within the overarching Tarantella framework, the interlude draws upon the Siciliana, a stylized version of an Italian pastorale.

Tempo, time signature, rhythm

The most characteristic features of the Tarantella are its fast tempo, triple meter, and trochaic rhythm. A total of three main tempos characterize the entire musical material: a moderately slow Andantino and a “Rubato” section are surrounded by two fast paced Vivace parts. As far as the time signature is concerned, the fast parts are characterized by a 3/2 beat and the Andantino by the known 6/8 pulse of the Siciliano. Changes of metre also occur (2/2, 1/2, 3/8), which change the proportions of the beat and the number of bars of the musical material, but the changes of metre do not break the natural musical process, maintained through thematic continuity and formal coherence. Takács eschews complex meters such as 5/2 (or 5/4), 7/2 (7/4), which would likely undermine the driving rhythms so characteristic of the dance. By setting the pulse at the half rather than the quarter note, Takács encourages performers to adopt a brisk tempo in keeping with the ferocious character of the music.

Takács interest in the Tarantella is also evident in his other piano concerto, the *Concerto for Piano, Percussion, and Strings*, the finale of which is in a virtuosic 6/8 meter. In my opinion, the whole work – due to its concentration, its nature reminiscent of Bartók's sound world – could also be considered Bartók's fourth Piano Concerto. Takács composed another concerto for piano and orchestra: which is considered his third Piano Concerto, however, the work was sadly lost, so I was unable to compare it.

Articulation

Takács helps the performer realize his intentions with a number of detailed performance instructions. The various tempo markings—*Vivace*; *Andantino, quasi Siciliana*; *Rubato*; *Tempo I*; *Molto ritmico*—ultimately represent only two tempi: *Vivace* and *Andantino* (*Rubato* leaves much open to interpretation, while *Tempo I* and *Molto ritmico* do not constitute different tempos). However, Takács' articulation marks are clear and unambiguous. He follows the example of Bartók, who also indicated detailed dynamics in his works and provided copious articulation marks. Takács also uses a less common articulation technique: one is short glissandos at the beginning of the work, another is the *estam* accompaniment (from bar 15), and another is the glass tone technique used in the strings to achieve a special sound effect, timbre environment, played by the *Siciliano* string accompaniment (from beat 171).

Instrumentation

The orchestral material is characterized by complementary rhythms and varied timbres, contributing to the work's dynamic, engaging character. Neither the recurring rondo theme, nor other refrain-like sections, nor the *estam* accompaniments sound alike. It is a testament to the composer's skill in orchestration that he treats the parts sparingly in the orchestral tutti, always preferring a transparent, malleable sound structure that he manipulates with great sensitivity. In addition to the piano, the melodic parts of the musical material are most often played by the woodwinds and the strings, while the foundation of the orchestral sound is provided by the deeper instruments: double bass, cello, tuba, trombone, bassoon. The horn plays a basic amplifying and harmony-filling role in the bass and middle position, while the trumpet sometimes plays soloistic parts, brightening the sound of the work. The percussion instruments (timpani, big drum, small drum, wooden drum) give the pulse of the meter, vary the accents of the *estam* accompaniment, give the tightness of the rhythm, and are responsible for the percussive nature of the dance character. The tambourine and triangulum reinforce the exotic character of the sound. In addition to the more traditional dialogue between soloist and orchestra, Takács uses a number of pairings from the following combinations:

Sound proportions:

- piano - orchestral tutti 1 (with piano)
- piano - orchestral tutti 2 (without piano)
- piano - homogeneous group of instruments *
- piano - mixed instrument group **

- piano - orchestral solo instrument
- orchestral solo instrument - orchestral tutti 1 (with piano)
- orchestral solo instrument - orchestral tutti 2 (without piano)
- orchestral solo instrument - a homogeneous group of instruments
- orchestral solo instrument - a mixed group of instruments
- orchestral solo instrument 1 - orchestral solo instrument 2
- homogeneous instrument group 1 - homogeneous instrument group 2
- homogeneous instrument group - mixed instrument group
- mixed instrument group 1 - mixed instrument group 2

* Homogeneous group of instruments = an ensemble of strings, woodwinds, brass instruments or percussion instruments only (within a group of instruments)

** Mixed instrument group = strings, woodwinds, brass instruments, percussion instruments (instruments or combinations of instruments belonging to different groups)

Solo piano part, technique and performing experiences

Takács knew the properties of the piano and the orchestral instruments very well and uses each instrument to its full potential. The piano part, not surprisingly, plays a very important role, its virtuosity reflecting the composer's own pianistic prowess. As in the orchestral material, Takács arranges the piano part in a deliberate fashion. Motives and passagework are not random but are always arranged or repeated according to some logic. The organization and coherence of the sounds, the balance of the permanence and change of the music can be clearly seen. The composer constantly develops his musical material, masterfully sustaining and increasing tension. The texture of the music is not overly complicated, allowing for different characters to be created by simple, idiomatic means. This all shows Takács's talent and genius. The work is, in my opinion, one of the greatest classical piano concertos.

As a pianist, I considered it important to approach the work from a performer's perspective, systematically studying recurring technical problems so as to better understand how to practice them. The piece typically raises two issues related to techniques that usually challenge the pianist: one is practice and the other is octave technique. There is no piano student who would not encounter these technical problems during his/her musical studies. In the piano reduction of the orchestra part, Takács makes a lot of simplifications. He tries to reproduce only the most essential orchestral sounds so that, like the solo piano part, it lies well under the hands.

Nevertheless, there are sections demanding rapid octaves, chords, and repeated notes in the accompaniment as well.

The orchestral sound is transparent. The competent handling of the instruments and differentiated layering of parts creates a multifaceted timbre which, together with the complementary rhythms, results in a plastic, intelligible sound. Of course, the musical material of the two-piano version is characterized by the same complementarity, which reduces the disadvantages arising from the same timbre identity of the two instruments, and also makes the two-piano transcription itself diverse.

The fact that I had previously played many of Takács's piano works was a great help to me both in the analysis and study of the Tarantella. As in the concerto, Takács' solo piano works show that he was well acquainted with traditional forms and techniques. In his works, the piano technique adapts to the structure of the hand, its natural movements, and the abilities of the fingers. His piano pieces are highly idiomatic and comprehensible in terms of both form and content.

Studying and performing the Tarantella has been an important milestone in my life. Dealing with the piece – whether as a lecturer or as a student or even listening in the audience – is always a rewarding experience.

Sheet music material:

The sheet music examples used in the appendix of the dissertation were reproduced with the permission of Universal Publisher. The full score is unpublished, it exists only in the form of a manuscript. Anyone can study the latter on the Publisher's website:

<https://www.universaledition.com/jeno-takacs-714/works/tarantella-5230>

The Tarantella in the music history

The Tarantella as a dance style has inspired many composers throughout music history. In the attached table, I have listed examples of Tarantellas by famous as well as lesser-known composers. I did not differentiate between those for whom the Tarantella appears as the title of the work, i.e., it refers directly to the dance character, or those who marked the tarantella as a subtitle that defines its movement in the given work or movement. In addition to what is written for solo piano, the list includes some examples of chamber music and symphony orchestras. For the sake of variety, I also included some works written for other instruments. I will mention only a few of the lesser-known composers, ordered according to the authors' years of birth. For the sake of illustration, I also indicate the key and time signature of the works. Three common features are characteristic of the genre: minor tonality, 6/8 meter, and fast tempo.

Composer	Years of life	Title	Key	Time sign.	Note
Niccolo Paganini	1782-1840	Tarantella	A minor	6/8	for violin and orchestra
Carl Maria von Weber	1786-1826	Tarantella	E minor	2/4	piano sonata no. 4, Prestissimo mvmt
Carl Czerny	1791-1857	Scherzino alla Tarantelle	G minor	6/8	for piano
Gioacchino Rossini	1792-1868	La danza, Tarantella Napoletana	G minor	6/8	Soirées Musicales - No. 8., for voice and piano
Franz Schubert	1797-1828	Tarantella	D minor	6/8	„Death and the Maiden” string-quartet, 4th mvmt
		Presto vivace (Tarantella)	D major	6/8	Symphony No. 3, 4th movement
Mikhail Ivanovich Glinka	1804-1857	Tarantella	A minor	2/4	for piano
Friedrich Burgmüller	1806-1874	Tarantella	D minor	6/8	25 Piano Etudes, op. 100., No. 20
Ernesto Cavallini	1807–1874	Tarantella	F minor	6/8	Adagio and Tarantella, for clarinet and piano
Felix Mendelssohn Bartholdy	1809-1847	Tarantella	C major	6/8	for piano
		Presto	C major	6/8	Lieder ohne Worte, op. 102., no. 3, for piano
		Saltarello (Tarantella)	A minor	4/4	4th Symphony (Italian), 4th mvmt
Frédéric Chopin	1810-1849	Tarantelle	A flat major	6/8	for piano
Liszt Ferenc	1811-1875	La danza, Tarantella Napoletana	A minor	6/8	Rossini „La danza, Tarantella Napoletana”, piano arrangement
		Tarantella	G minor	6/8	Années de pèlerinage, Deuxième année, 3rd movement, for piano
Sigismond Thalberg	1812-1871	Tarantella	C minor	2/4	for piano

Composer	Years of life	Title	Key	Time sign.	Note
Heller István	1815–1888	Tarantella	E minor	6/8	for piano, op. 46
		Tarantella	E minor	6/8	for piano, op. 53
		Tarantella	A flat major	6/8	for piano, op. 85
		Tarantella	E minor	6/8	for piano, op. 87
Albert Emil Theodor Pieczonka	1828-1912	Tarantella	A minor	6/8	for piano
			D minor	6/8	arrangements for solo piano, for 4 hands
Camille Saint-Saëns	1835-1921	Tarantella	A minor	6/8	for flute, clarinet and orchestra
Henryk Wieniawski	1835-1880	Scherzo-Tarantella	G minor	6/8	for violin and piano
Milij Alekszejevics Balakirev	1837-1910	Tarantella	H major	6/8	for piano
Georges Bizet	1838-1875	Tarantella	G minor	6/8	for voice and for piano
Pyotr Ilyich Tchaikovsky	1840-1893	(Tarantella)	A minor	6/8	Italian Capriccio op. 45, last part, for orchestra
		Tarantella	B minor	6/8	Nutcracker, Pas de deux, 1st variation, for orchestra
Carl Tausig	1841-1871	Tarantella	A minor	6/8	Introduction and Tarantella Op. 2, for piano
David Popper	1843-1913	Tarantella	G major	6/8	for cello and piano
Moritz Moszkowski	1854-1925	Tarantella	D minor	6/8	10 Pièces mignonnes, Op.77/6, for piano
Claude Debussy	1862-1918	Tarantelle Styrienne „Danse”	E major	6/8	for piano
Leopold Godowsky	1870-1938	Tarantella	A minor	12/8	Chopin’s Piano Etude op. 10 no. 5., arrangement
William Henry Squire	1871- 1963	Tarantella	D minor	6/8	for cello and piano, op. 23
Max Reger	1873-1916	Tarantella	G minor	6/8	for clarinet and piano
Sergei Rachmaninoff	1873-1943	Tarantella	C minor	6/8	Suite No. 2 for Two Pianos, op. 17. No. 4

Composer	Years of life	Title	Key	Time sign.	Note
Giovanni Murtula	1881–1964	Tarantella	E minor	6/8	for guitar
Igor Stravinsky	1882-1971	Tarantella	(B flat major)	6/8	Suite Italienne (Pulcinella), 3rd movement, for violin and piano
Sergei Prokofiev	1891-1953	Tarantelle	D minor	6/8	Music for children, Op. 65/4, for piano
Mario Castelnuovo-Tedesco	1895-1968	Tarantella	A major	6/8	for guitar
		Tarantella scura	C major	5/8	„Piedigrotta 1924, Rapsodia napoletana” 1st movement for guitar
Jenő Takács	1902-2005	Finale	A minor	6/8, 9/8, 3/4	Concerto für Klavier, Schlagwerk und Streicher 3rd movement
Witold Lutoslawski	1913-1994	Tarantella	D based	6/8	for Baritone and Piano
Benjamin Britten	1913-1976	Tarantella	B flat major	4/4 (12/8)	Soirées musicales, no. 5., for orchestra
		Tarantella	D based	6/8	Sinfonietta for Chamber Orchestra, 3rd movement
Malcolm Williamson	1931-2003	Tarantella	F major	6/8	Sinfonietta, last movement
Helmut Lachenmann	1935-	Tarantella	-	even meter	Tanzsuite mit Deutschlandlied 12th movement, for string-quartet and orchestra
John Corigliano	1938-	Tarantella	C based	mixed	1st Symphony, excerpt
		Tarantella	C major	6/8	Gazebo Dances, 4th movement, for orchestra
Michael Glenn Williams	1962-	(Tarantella)	-	6/8	Piano Concerto no. 1, 3rd movement, Vivace

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