

Different social strata in musical collections of the 19th century and the way from the individual songbook to conserving collective treasures

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Abstract: *The early collection of Hungarian folk songs under the influence of the Enlightenment, was similar to the European documentation of literature and language in general. The collections are historical sources to the living tradition, too. They lighten to musical styles of the different periods, characteristics of different social groups and their typical songs. Individually, but mainly collectively they also capitally reflect to the era of their origin. As the terms „folk song”, „folk music” were unexplained yet, these collections contained all kind of melodies expanding from peasant songs to popular art songs. The publication of these collections started already in the first half of the 19th century. In the second half of the century a new way was taken with the intention to create a universal collection of Hungarian songs.*

Key-words: “folk song” collections, song-books of the 19th century in historical Hungary, lines and notated tunes, vocal and instrumental melodies, popular art songs, individual and universal collections, historical sources and living tradition.

1. A short research history

In the 19th Meeting of the Study Group on Historical Sources of ICTM (Vienna Austria, 2012) in my paper (*Notated melodies in the folk's memory*) I drew attention to the following fact: „As we get near the late 18th century ethnomusical movements started by Johann Gottfried Herder, so grows the number of folk-themed lyrics and music sheets further actual folk songs in different collections.

Beginning of the collecting of Hungarian folk songs under the influence of the enlightenment and especially of Herder's *Stimmen der Völker in Liedern* (1778-79) was predominantly similar to Europe generally literary and language congeneric (D. Stockmann, 1992; Rajeczky, 1986.) soon after the first call for folk song collection by the linguist, university professor Miklós Révai (1750-1807) in 1782.” (Kodály, 1951; Paksa 1988, 267, 1991a-b; Tari 1994, 321; 1997, 492-494; 2014). Repetition of the call was made in 1806 by István Kultsár (1760-1828) (Hídvégi,

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2001; Buda and Hídvégi, 2010; Tari, 2013a) an educated literateur, musician (Taxner-Tóth 1989, 377), theater director and editor of journals. From that time Kultsár regularly published folk and folk-like lines (Csörsz Rumen, 2013).

Because of the enquiry for folk poetry other intellectuals also publish folklore lyrics and folktales, too (Majláth, 1825). This is available for Hungarian aristocrats, poets (Toldy, 1825) and foreigners who were interested in Hungarian poetry and folkspoetry, as the English John Bowring (1792-1872, Bowring 1830). The historical circumstances (Tari 2013b, 189-192) explain that some of the collections were published in Vienna. This applies in the turn of 18-19 century as well as for the instrumental music scores which contained the new, fashionable Hungarian instrumental music of the age (Papp 1986, Chapter 12-15).

Independent from any interest in the folklore verses and in generally towards the low strata at the end of 18 century, from the 16-17 century it was a traditional custom among aristocracy and other high social strata to prepare an own musical collection and transcribe the beloved melodies (Szabolcsi 1965, 21; Bárdos 1990, 102-124; Tari 1998, 7; Bartha and Kiss, 1953).

This is still a general living tradition in the 1825-30ies (Tari, 1998), despite the fact that from 1774 there are Hungarian music publishers, too (Mona 1989). The systematic collecting and working up of folk poetry and folk songs started in 1828 when the first *Tudós Társaság* (Scientist Society) advertised a competition for the collection of folksongs (Pogány 1982, 228, Tari 1994, 321-322). A new competition was announced in 1832. The private collections which were made partly for the calls were the basis of the text- and music collection of the Scientist Society working at Pest from 1825 (from 1833 as Hungarian Academy of Sciences).

Many text and notated musical collection got in thanks to the academical projekt of folk songs collection between 1832-44, and they based the collection of texts which was published as *Népdalok és mondák* [Folk Songs and Sagas] in three volumes by the poet and secretary of the society, János Erdélyi (1814-1868) (T. Erdélyi 1981, 2014; Paládi-Kovács, 2014; Tari, 2014) in 1846-1848 (Erdélyi 1846-48; the second volume contains the following study of Erdélyi: „*Népdalköltészetünkéről*” [About our (i.e. the Hungarian) Folk Poetry], which is the first scientific description about the Hungarian folklore, Erdélyi 1847, 371-478).

This publication which is selection from the gathered material, represents what about folk poetry was minded in the era (Tari, 2014). (The process of a more or less organized collecting was broken in two by the 1848–1849 War of Independence against the Habsburg House.)

2. Meeting of tradition and innovation: old song books and new „folksongs” collections in the 19th century

The practice of former centuries lived parallelly cca until 1840-50, where a compilation of favorite tunes, songs and instrumental pieces was made by the

compiler for simply his or her personal use (Papp 1986, 11; Tari 1990, 1994, 321-323; 1997, 495; 1998, 7; 2005; Aksdal, 1994, 296). So, some collections are independent from the advertising, but their spirituality is in concordance with that one. This is apply to the collections of the famous musician Gábor Rothkrepf/Mátray (1828-29) with German origin living in Hungary, who was componist, music school founder and factotum music teacher, music historian and museologist (Várnai, 1984; Tari 2005a, 2005b, 107; Iványi-Papp, 2005), of László Kelemen (wrote between 1828-1844; Tari 1994, 322, 324, Tari 1997a, 519), of the organist cantor István Tóth (1832-43; Paksa 1988, 20-21; Tari 2000) and of the priest poet Mihály Tompa (1844; Pogány and Tari, 1988).

From the 1840s on publications of fashionable popular, among them popular art songs (folk-like art songs) accompanied by piano and that of instrumental pieces arose. These printed materials presented a new opportunity to emerge a new collective repertoire, whose pieces appeared in publications of the end of the century as „folk songs”. Such collections were issued seldomly at the end of the 19th century.

The different songbooks, especially the published notes were mostly titled as “Folk songs” collections (for example: Füredi and Bognár 1851, Bognár 1856). As the terms „folk song”, „folk music” were unexplained yet, these collections contained all kind of verses of melodies expanding from peasant songs to contemporarie popular art songs, which were living as oral tradition of higher social stratas (in the Hungarian scientific terminology: communal songs), furthermore art musical pieces, fashionable contemporary and foreign dance tunes.

3. From the individual towards common collections

This is available for all kind of collections. The indeterminate terminology is the ground that all collections lighten to musical styles of the different periods, characteristics of different social groups and their typical songs; the earlier, the new and unto their characteristic repertoire. Individually, but mainly collectively they also capitally reflect to the era of their origin. It is instructive about this the history of the publishing of *Váci Énekes Gyűjtemény*/ Songbook Collection from the town Vác 1799-1823 (Csörsz Rumen 2012). They simultaneously represent old and new tunes, a few peasant melodies and more that of the citizens or noblemen, songs of different traditions of different schools, ecclesiastic songs and fashionable foreign music, instrumental tunes within. Although the collections offer few information of the true peasant music of the 19th century, thanks to the various mosaics a relatively clear picture is presented about the typical popular music, sung by more or less all social groups in the era. Furthermore, the accompanying letters of the collections when being sent after 1828 to the Literature Society and after 1833 – this is the year when the general assembly of Academy decided about the publishing of folk songs (Kodály 1951, IX-X) – to the Hungarian Academy of Sciences, and the

introductions of song books reflect the ideas which inspired the collectors: the national idea which generally came into prominence in Europe in the same era, ethnical consciousness, and intention to draw the attention to the importance of conserving collective thesaurus (Kodály 1943/2007).

4. Examples to the historical sources and their survival in the recent tradition: Notated vocal tunes and the living tradition

Even in some collections that were intended for private use, we can clearly see the character of the countryside, and that can be put in comparison with the subsequent folk music researches. A good example for this phenomenon is the handwritten song-collection by the jurist Dénes Kiss from 1844 from the Northwest-Transdanubian region. Dénes Kiss studied in the given year in the town Pápa. Later he worked in Northwest-Transdanube (His collection: National Library Szécsényi, Musicalia: Ms. Mus. 1247). There are many tunes in this collection that are typical in many South-Transdanubian parts even today. Area-specific collection is partly the handwritten songbook of Gábor Mátray from 1828-1829 from North-West Hungary, Sopron county, close to the Austrian border. His collection exemplifies that some melodies were in general use during the first half of the 19 century. An example, which is known from different collections, is the song *De mit töröm fejemet / Why do I worry about others*, by Mátray with the typical drinking song lines: *Hogy sokáig éljetelek, én is izom veletek.../For a long time to live I also drink with you for yours health.* (see Figure 1)

Fig. 1. Mátray's drinking song notation with later entries of researchers

The first known notation of this song (as vocal music) is from the 18th century (Bartha 1935, Nr. 53), than from 1807 (Bartalus 1869, 43), 1810 and from 1813. The latter is the biggest personal handwritten collection in his age (it contains 450 verses and melodies), made by the Transdanubian nobleman Ádám Pálóczi Horváth (1760-1820; Bartha and Kiss, 1953; Paksa 1988, 12-14; Tari, 1989; Csörsz Rumen and Hegedűs, 2011; Tari, 2011a).

Pálóczi Horváth consciously intended to collect and preserve in notes everything “from eternal death” what he from his childhood had heard and learned (Bartha and Kiss 1953, Nr. 88 and variant Nr 98). Zoltán Kodály founder of the Hungarian researching of folk music on historical sources handled with this tune and found as well as instrumental variants from the 18th century. His results were summarized by Dénes Bartha (Bartha and Kiss 1953, 554; Papp 1986, Nr 9; Tari 2001, 409, fn. 310). Kodály engaged not only with the collection of Dániel Mindszenty (from 1831 and 1832 Kodály 1943/2007, Mindszenty 1831, Nr, 72, 74, – two variants), but with the collection of István Tóth (1832-1843; title of the song: *Víg élet / Cheerful life*. Tóth, 1832, Nr 61/36, variants: Nr 93/52, Nr 212/140, see Tari 2000) (see Figure 2, Item from the song collection of István Tóth with the notation of Cheerful life Nr. 61.) and of the mentioned Dénes Kiss (Kiss 1844, Nr 119, variant 169) and others, too.

The figure displays two pages of handwritten musical notation. The left page features two songs. The first, titled "El nem pártolái.", is in 2/4 time and begins with the lyrics: "Né gondold hogy el pártolam, Vagy stercsni megváltam, Vagy hogy szél távol vagyok, Te hitemet megváltam." The second song, "Víg élet.", starts with "Dicső szívem fejemet, Ezzen nem csak engem ez, Egyszerű és szép is, Gyömrői mélyen." The right page also features two songs. The first, "Féltő seprég.", begins with "S inkolált! Ezendje el más hogy már csak győző, dök, énem újulok; Ország kell a! szegnek, ottamona." The second song, "Csere bogárholt.", starts with "Csere bogár, sárga csere bogár! Nem kérdem én tő, led mikor lesz nyár? Ugy is hív nyár em az a kedvem, Milyen a csere biza szívem." Both pages include musical notation with notes, rests, and clefs, along with the corresponding lyrics written below the staves.

Fig. 2

Since that time there are newly discovered or processed manuscripts, which also included the melody. Among them are the manuscripts of Miklós Gaál (1810) and the manuscript of László Kelemen (Kelemen 1828, Nr 33, Nr 27, the two variants in major the in minor scale). From the second half of the 19th century there are also published examples with notes. These are usually songs with piano accompaniment, as in one edition of the great musician figure of the second half of the century, István Bartalus (1821-1899; Bartalus 1869, Nr 43-45, two variants). There is only one edition in the second half of the century which is monophonic – and also contains the song – the publishing of Károly Szini (Szini 1865, Nr 8).

But soon the manuscript with notated tunes of Mindszenty was made in national spirit. As the title indicates, he prepared his 88 “original songs” arrangements for voice with fortepiano or guitar accompaniment to his “National collection” one year earlier to his collection of verses (1832) what he collected together from the oral tradition (see Figure 3).

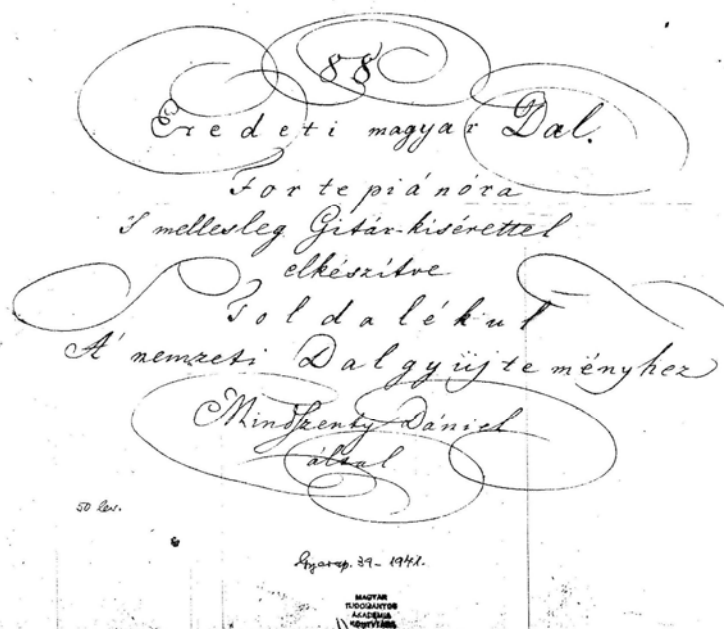


Fig. 3. The front page of the musical manuscript of Dániel Mindszenty 1831

In the last third of the 19 century the song based on the songbooks disappeared from the repertoire of the higher societies where was popular. This is why it was significant that Zoltán Kodály made a phonograph recording of the tune in Bukovina in his field trip among the *székely* Hungarian ethnic group (Tari 1998, 1997b; 2001, 209-265) in 1914. This dance tune was played on the flute. The player called it as

Öregek tánca. Lassú /The dance tune of the old men. Slow. (Tari 1978, 192; 2001, Nr 206, the phonograph recording: Tari 1983, II. Nr 6a, 2002, II. Nr 38a).

Contrary to the collections the tune was not forgotten in the tradition. So, today we know that the melody remained alive in the whole Hungarian language territory, especially as a wedding tune, partly with drinking-song texts. It was collected and recorded in a special wedding function by László Lajtha in North-Transdanube in 1954, in the town Sopron in the centre of that region, where Mátray notated the melody in 1828. The tree member family band (see Figure 4) which regularly played music in surrounding villages played the tune in 1954 functionally during dressing (customizing) of the bride (Lajtha 1962, Nr 18, F 191/B/b). In the performance one can hear a special sound effect what is an imitation of the flying of broad skirts after each other.



Fig. 4. *The band from Sopron during the sound recording in Budapest 1954.*

Along the tradition of historical approach of Hungarian folk music studies, Hungarian ethnomusicology has to pay serious attention to the question, if the published tunes, which often related to the given village, could be regarded as authentic melodies due to the repertoire of later fieldworks. As partly the collection of Mátray, some other collections show regional dialectal features, too. The question is much more difficult by a textual collection, without notes. In one text-book manuscript of the nobleman József Kelecsényi (1817- ?after 1867) from 1844 (Kelecsényi (MTAKK Irod. 8r 206/1) there are two different verses, which have remained typical until today in the same North-Hungarian region: *Arattam, arattam /I harvested* and *Nem vagy legény, nem vagy / You are not a crew.* (see Figure 5)

*Barácskai Székelyek. Helye tisztán lúdalóji
 Székelyassó's notes.*
 Arattam arattam kivilis költőim.
 Székelyben vaslóján megis bejegedtem
 étra's rósam araj megadom a' garas
 Ha garas nem adta egy jai esolot a'vot
 Székely's legénynek Hely napal jássu
 De a' szegény leányra'k muszáj tudom váni.
 X Nem vagy legény nem vagy
 Nem frisse a'vot adni.
 Vés gondolat rósam -
 Hogy nem adom a' székely adni
 Hely adom a' adni
 Hely a'vot költőim
 Barátságos a'vot adni
 Hely a'vot adni.

Fig. 5. Folksong verses from the text-manuscript of József Kelecsényi 1844

While the first lines (*Arattam...*) are living until today (one example published Tari 2010 CD I, Nr, 35, Tari 2010, 105), the second verse (*Nem vagy legény...*) was forgotten. But in 1910 Bartók recorded it yet with the same lines and in the same territory both in vocal and in instrumental version, on bagpipe (Tari 2011b, Nr 24a-b, also as E-book: <https://www.csemadok.sk/files/2013/07/gyia-052-tari-lujza-bartok-hangszeres.pdf>).

The following folksong – *Szegény legény vagyok én/I am a pauper young man* – was notated in major and in minor mode in five handwritten songbooks in different territories between 1832-46, among them in the collection of István Tóth from Lowland (Nr. 86/122), in North-East Hungary Tompa 1844 (Pogány and Tari 1988, Nr 18), in the North Transdanube Dénes Kiss collection also 1844 (Nr 41/1-2) and in the „folksong” collection of Virginia Dessewffy 1844-46 (Nr 21) from North-East Lowland, County Szatmár. The collection of Dénes Kiss is the only one collection, which contains the major and minor version. The structure of the major version is near to the new folksong style which developed out to the end of 19th century. (see Figure 6)

The same variant was recorded by György Szomjas-Schiffert (Tari 2013c) in East-Hungary, in the Lowland (Great Plain) one century later, in 1956 (Archiv data: AP 1536k) Recorded in Kiskunhalas (Pest County) 1956, sung by Károly Orbán (b. 1870). Folk Music Department, Institute of Musicology of HAS.)



Fig. 6. One verse with two different melody variant in the songbook of Dénes Kiss, 1844

5. The “national” instrumental musical collections

At the end of the 1820s the movement of collecting traditional *verbunkos* music (Tari 2012) was initiated on an individual level, and counted on the memories of individuals for preserving the collective instrumental musical tradition of the community. So came into existence the instrumental musical collection *Hungarian Tunes from Veszprém County* (1828-32). Despite of the title this is not a collection from the given county. The collection of instrumental tunes, prepared for piano for lover of house music, extended to the whole historical Hungary (Transylvania within), but the animator musician, Ignác Ruzitska (Szerző 1985, 275-276) worked in the town Veszprém, in Transdanube that time. The first publications were issued 1832 (Reprint Rakos, 1994).

The following melody is signed in the collection as composition of Ruzitska – only with family name. The composer was probably Ignác Ruzicska, who was the initiator and moving spirit of collecting in the musical society in Veszprém. (see Figure 7)



Fig. 7. Verbunkos melody from the instrumental music collection, 1828-32

In the collection of István Tóth we can find a vocal variant (Tóth p.100, without number.) The verse – *Én is öröme születtem / I also was born for felicity* is a poem of the poet Dániel Berzsenyi (1776-1836) from 1811. The title is: *Életfilozófia* [Philosophy of the life]. As the componist is signed here Antal Csermák (about 1774-1822), one outstanding representative of the verbunkos style. He was Czech origin, but he settled and worked in Hungary. After 1818 he lived in Veszprém, where Ruzitska transcribed some of his compositions (see Figure 8).

Handwritten musical score for a vocal piece. The score is written on four staves. The first staff has a treble clef and a key signature of one sharp (F#). The lyrics are written in Hungarian and Latin. The second staff has a treble clef and a key signature of one sharp. The third staff has a treble clef and a key signature of one sharp. The fourth staff has a treble clef and a key signature of one sharp. The lyrics are: "Én is öröme születtem / I also was born for felicity", "Rózsapárnán fejed-vecciam / Après ombres ô lé-lon", and "Ak a-rany há-zad / I-ste-nem / Dá-ny to-". The score is signed "Dániel Berzsenyi" and "Antal Csermák".

Fig. 8. Vocal version of the previous melody from the songbook of István Tóth, 1832-43

Only a single archive recording is located in the Folk Music Archive of the Institute of Musicology RCH in Budapest. The member of the gypsy band of the South-Transdanubian town, Zalaegerszeg, played and titled it in 1952 as *Koronációs magyar / A Hungarian tune for the coronation*. (Archiv data: D020_01 Zalaegerszeg, recorded by Gyula Kertész and György Kerényi, 1. March 1952 to wire tape recorder. The primas was Ferenc Sárközi (b. 1874), a blind musician.)

One of the most favorite popular art song was after the 1830-ies (Kerényi 1963, Nr 19, 209) the *Ég a kunyhó / The hut is burning*. The verse has two different melody variants. The generally known was used in 1833 in the *Tündéerkastély / Fairy Castle*, than in 1850 in the *Házassági parancs / Marital Command* theater folk play. After the different music publications this was one of the most popular song

between 1850-1861. The other variant was notated by Dániel Mindszenty in Gömör County (Mindszenty 1831, Nr 79) (see Figure 9), in that part of the historical Northern Hungary which belongs to Slovakia since the 1st World War. I recorded the same type in the same region by a former primas as instrumental music (Tari 2010, Nr 73). The tune was popular in instrumental version in other regions, i.e. in Transdanube and in the Lowland, too.

Allegretto 43 a

Ég a kunyhó, ropog a nád, De peresem én a baránát:
Hajjajecice szallalom peresem a párom:

Még a szőlő lyányt peressem,
és barnát csak megperesettem.
Hajjajecice szallalom elhagyott a párom.

Hogy vagyok most a szőlőre,
Mint a szőlő-remecselére:
Hajjajecice szallalom öblöm a párom:

De még inkább a barnára,
Mint a borsikü almára
Hajjajecice szallalom csórolom a párom:

Fig. 9. The popular art song “Ég a kunyhó” in the collection of Dániel Mindszenty, 1831

There are melodies which must have been popular with lyrics earlier, however they remained in the folk tradition only without lyrics, as instrumental music. The next example (*Nyisd ki babám az ajtót / Open the door my darling*) was notated into the manuscript (without year) of István Bartalus as a vocal melody (see Figure 10)

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