



AKADÉMIAI KIADÓ

Review

Reviewed Work(s):

A XVII. Század énekelt dallamai (Song Tunes of the Seventeenth Century)

by Géza Papp

Review by: K. Bárdos

Source: *Studia Musicologica Academiae Scientiarum Hungaricae*, T. 13, Fasc. 1/4 (1971), pp. 404-407

Published by: Akadémiai Kiadó

Stable URL: <https://www.jstor.org/stable/901785>

Accessed: 14-12-2021 14:41 UTC

JSTOR is a not-for-profit service that helps scholars, researchers, and students discover, use, and build upon a wide range of content in a trusted digital archive. We use information technology and tools to increase productivity and facilitate new forms of scholarship. For more information about JSTOR, please contact support@jstor.org.

Your use of the JSTOR archive indicates your acceptance of the Terms & Conditions of Use, available at <https://about.jstor.org/terms>



JSTOR

Akadémiai Kiadó is collaborating with JSTOR to digitize, preserve and extend access to *Studia Musicologica Academiae Scientiarum Hungaricae*

UNESCO Report on the Stockholm Meeting, by Everett Helm, gives a good summary of the interesting discussions held in Stockholm.

When greeting this stimulating publication I only regret that some important Italian trends (represented first of all by Luigi Nono) have not been included. No space was allotted, furthermore, to some significant experiments to apply computer-based methods to a further development of already existing music typologies, particularly in the field of folk music research.

J. MARÓTHY

Papp, Géza: *A XVII. század énekelt dalmái*. (Régi magyar dallamok tára II.) (Song tunes of the seventeenth Century.) (Collection of Old Hungarian Tunes II). Akadémiai Kiadó, Budapest 1970. 743 pages.

Since Zoltán Kodály in his study on the song of Argyrus (1920) pointed out for the first time the importance of a thorough study of our old Hungarian tunes, Hungarian musical scientists have—especially these last twenty-five years—done much to fill the gap that divided their achievements from those of our literary researchers, in respect of both popular music and written musical relics. After the first volume of the Collection of Old Hungarian Tunes (edited by Kálmán Csomasz Tóth in 1958), the second volume has also been published and we feel that we have arrived at an important phase in the critical publication of our written musical material. We possess now the song tunes of the sixteenth and seventeenth centuries which until now were not readily accessible, though precisely those two centuries seem to us two important periods in the relations between melody and lyrics. During

the sixteenth century melody and lyrics are still closely, fraternally related, while in the seventeenth century these relations, though still existing, can already be seen to loosen. As a result, lyrics surrender their place to poetry for recital, to recited texts; and tunes performed only by instruments, independently of text, are coming increasingly into the foreground.

The importance of Volume II can be seen in the fact that the author has been concerned with throwing light on this evolution by publishing such melodies as have been conserved, together with their later variants and that—at the price of a great and thorough effort—he has tracked down and now presents the melodies hidden behind the notes of many known texts, as they were really sung, or—if they were no longer sung—the melodic patterns that inspired them by their rhythm. The scientific value of the volume is duly enhanced by the fact that the author has also clarified such foreign influences as can be detected in the song material of the century. And all this is evaluated by the author in the unbiassed and unprejudiced attitude for which Béla Bartók himself has set an example to all Hungarian scientists by his research concerning the music of the neighbouring peoples.

By his widely ranging efforts the author not only facilitates the work of such researchers of popular music as are also concerned with the music of old times, but also helps historians of literature, because the rich contents of the present volume can be considered also as an organic supplement to that part of the Collection of Old Hungarian Poetry which deals with the seventeenth century, a supplement that has until now been greatly missed.

The backbone of the volume is, of course, the part which contains the

melodies. But by no means do we less appreciate the two hundred pages of the introduction, which by themselves would make quite a book and in which the author deals in detail with the results of his research. That research has lasted several decades and its present summarization fittingly completes our knowledge of Hungarian music in the seventeenth century which up to the present has been restricted to the by now classical works of Bence Szabolcsi on the music of the aristocratic circles and on secular tunes.

In the first chapter the author—with the help of the analogy of the literary genres—describes the role played in the same epoch by the musical genres and how under the controversial social conditions of that time poetry and music came to reflect these same conditions. He singles out two late ramifications of the verse-chronicle, the military songs and the jeremiads, flourishing in the second half of the century, and compares them with the *kuruc* poetry of the nobility. In the first the connection between tune and text is still strong, in the latter it is hardly noticeable. Poetry inspired by love—a genre condemned by the clergy of both denominations—still betrays in many cases its musical origins. Its style, however, is no longer close to the important genre of the century, to popular religious song, to community song, but rather to dance tunes. It is no coincidence that the tunes of this poetry have been conserved in transcriptions for the virginal, the instrument of the aristocratic circles (Pál Esterházy).

The author deals in detail with the historic evolution of the denominations and the condition of their relative strength in the three parts of the divided country. He thus explains why at the beginning of the century there existed

more protestant song-books, while in the second half of the century, as a result of the advance of the counter-reformation, the catholic church multiplied the editions of such books. Similarly to the leaders of the reformation, who—one century earlier—were quick to recognize the publicity value of song, now the catholic leaders, too, do so and try to win over the faithful by influencing their feelings. There exists, however, a difference in the language of the songs. The protestant community songs—with the exception of those meant for the use of students—have always been in the Hungarian language, while the Catholics—on the other hand—use the Hungarian and the Latin language. The author explains why the position of the Latin language becomes even stronger towards the end of the century, by the fact that catholicism, having gathered strength, had been turning towards the intelligentsia of the towns and the nobility which in the meantime had become catholic and in whose circles the Latin language played to an ever greater extent the role of a second mother-tongue.

The author also emphasizes the important role played by puritanism in the song poetry of the Calvinists of the seventeenth century, the continuous struggle between the opposing forces of the orthodox and the new ideas. This struggle ends with the victory of the new ideas, with the almost exclusive rule of community song, while gradual song melodies are allowed to be neglected. So the character of singing became rather colourless, and this trend was supported also by the intentional lack of polyphony, as opposed to the usage of the Evangelicals whose songs were enriched and varied by polyphony. In this respect the most valuable musical relics, from the middle of the century, are the polyphonic popular songs of the Eperjes

Gradual, at present the oldest relics of polyphony in the Hungarian language. A summary of musical culture, mainly of the teaching of music in schools,—on which unfortunately we possess only few concrete data—and of song habits of young people completes the musical picture of the century, to which the melodies published in this volume belong.

The problem of the sources is dealt with in chapters two and three. In chapter two the author is concerned with the sources complete with scores, in chapter three with the sources that contain only texts. The production of the sixty years already mentioned in the Introduction (1635—1695) forms the essential contents of the volume, but there have been added later sources which contain variants of melodies from the seventeenth century. Besides a careful description of popular song-books,—printed as well as handwritten—the author deals also with problems concerning the history and the interdependence of the books and manuscripts and is also concerned with their authors. The seventeenth century produced more song-books with scores than the previous century. With the exception of Szenci-Molnár's Psaltery and the Lutheran edition of the Lőcse Psaltery from 1654 and 1675, there exist only catholic printed song-books with scores issued during this epoch and even these appear only after 1651.

With the same minuteness of detail that characterizes the first volume, the second volume also contains two valuable analytical and comparative chapters on strophe structure, rhythm, forms and types of tunes. But chapter six should be appreciated even more. In it the author gives an account of his often exciting researches which allowed him to track down tunes with the help of references to popular tunes.

No special problem will be posed if the classification of the tune refers to the proper edition of the book or if the tune in question appears in material belonging to a later period. But the job of the researcher will be harder if the later sources give different tunes for the same text. In such cases only careful consideration and circumspection will help us to find out the truth. The present volume contains seventy tunes that have been found later and this represents a remarkable enrichment of the melody material of the century.

A summary of the results of similarly prudent research is contained in the next chapter. In it the foreign influences that have affected our tunes are described and disclosed in respect of every source. Here it should be emphasized that our author has for a number of years conducted research concerning Polish influence. In many cases the very references to tunes will show us the way to be followed and help us disclose the long international history of one or the other tune. While during the sixteenth century Czech influence was important, during the seventeenth century we must turn our attention to German, Slovak and Polish influences. In the knowledge of our historic conditions we are not surprised that foreign influences should have been demonstrated in connection with about half of our tune material; we consider this rather as an enrichment of our song material. The last chapter—as a worthy conclusion—describes the social background of just these international relations. It emphasizes among other things the role played by the interdependence of the nationalities living in Hungary in their religious and political struggles, as well as by the mutual influences deriving from international contacts on the part of our students and of the priests and minis-

ters of the different denominations, especially of the monks.

The volume on the sixteenth century already contains those tunes which have been found only in the later sources from the seventeenth century, but the text of which was already known in the sixteenth century. Because of the organic connection between the two volumes, these tunes have, of course not been published again in the present volume. Likewise omitted is the Gregorian material of Hungarian origin, either in the Latin or in the Hungarian language, including the hymns in the Hungarian language. An edition of these is in preparation. Only those are dealt with, which have started on the way to becoming folk songs because of their special rhythmic structure.

In spite of the close connection between the two volumes, there exist differences in arrangement. While in Volume I—correctly—a chronological order has been observed, in Volume II classification according to the number of lines and syllables and, within that pattern, according to the ends of the lines, has proved the right thing to do. Material in prose has been published in the appendix (e.g. litanies). Here can be found also the tunes for texts from the seventeenth century that have been published or found later, as well as several dance tunes. The volume contains thus 505 tunes from 58 sources under the serial numbers of 1 to 360.

As far as the form of publication is concerned, we should have preferred a publication in facsimile, like that in the first volume. There can be no doubt as to the philological reliability of the author concerning the transcriptions, but we believe that the needs of musical researchers would have been better served by a facsimile of the original scores. In case of necessity, modern

transcriptions in the notes could have met practical requirements. This was the position with the first volume. But a much more essential reflection than the preceding one should be mentioned now: the lack of a summary in a foreign, in this case in the German language. In a publication of Hungarian song material, so rich in international relations, this would have been an absolute necessity and would also have been required by the high standards of the work. We believe that the lector of the book did not fail to make a relevant suggestion in this connection.

The use of the notes has been facilitated by the fact that—unlike in the first volume—the same notes deal with the problem of text and tunes. The profusion of data contained in the notes, the frequent outlooks on foreign relations give life and add colour to the song material. The songs thus appear to us not only as relics of the historic past but also as live sources of our song world.

Thanks to our Academy of Sciences, with the appearance of this volume Hungarian musical researchers have been given a great help in exploring the Hungarian baroque which has been lately rediscovered and revaluated alike in literature and the arts.

K. BÁRDOS

Rhau, Georg: *Neue deutsche geistliche Gesänge*. Faksimile-Neudruck. Mit einem Nachwort von Ludwig Fischer. Bärenreiter Verlag, Kassel—Basel—Paris—London 1969.

Die aus vier Stimmbüchern bestehende Ausgabe kam zur 70. Geburtstagsfeier des hervorragenden deutschen Hymnologen Konrad Ameln unter Mitwirkung von fünf musikwissenschaftlichen Vereinigungen (Arbeitskreis für