

## FOLK SONG ARRANGEMENTS IN THE CHORAL WORKS OF ALBERT MÁRKOS

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**SUMMARY.** We intend to point you three main parts the following study; we take a short glance to the life and work of the composer Albert Márkos, followed by a systematic and general overview of his work, ending with the actual analysis of his choral works. To be more precise, there is about the choral works that are folk song arrangements. My research has shown this aspect to be a particularly important one regarding the works of Albert Márkos, being also of a considerable large quantity. However, I had been fortunate enough to have access to the relevant scores as well as other sheet music, some of which were actually published. Moreover, I have conducted an archivist research principally in the family collection. My analysis contains aspects regarding the origin of folk songs, the manner of their arrangement as well as the composition technique used by him. The matter of the text as well as the prosody is an aspect to be considered in a different paper perhaps.

**Keywords:** folk song arrangement, polyphony, homophony, monody, stanza, choir.

### 1. Life and Work

Albert Márkos was born on October 17, 1914 in Cristurul Secuiesc, county Harghita, Romania. His father was a Hungarian and Latin teacher, while his mother, Sándor Ilona, was an amateur painter.

He began his studies at the Unitarian Middle School within the Brassai Sámuel High School. He was a self-taught violinist, later having been guided by amateur violinists as well as other musicians. Since he was in the 6<sup>th</sup> grade until he graduated high school he studied with Kouba Paula. Márkos has performed as a violinist in numerous presentations, twice winning the first prize at a competition held by the Hungarian Musicologists Union.

In 1932, Márkos has enrolled in college, at the Music and Dramatic Art Academy, in Cluj-Napoca. He graduated music pedagogy in 1936 and violin in 1938. He had Romulus Cionca as his violin teacher. He studied harmony with Mihail Andreescu-Skeletti; counterpoint, musical form and composition with Marțian Negrea; conducting and musical encyclopaedia with Augustin Bena and music history with George Simonis.

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Albert Márkos has started his teaching career as a violin teacher at the Hungarian Music Conservatory (1938-1939), while at the same time being a violinist in the orchestra of the Hungarian Opera House.

He married Éva Kovács in 1944, and he had two sons, Albert – born in December 1944, and András – born in March 1946.

Together with his teaching as well as being a violinist with the opera, he performed many times as a soloist together with Gabriella Imbery (they have played Mozart's *E minor Sonata for Violin and Piano* (K.V. 304) together), also with Péter Zsurka, István Nagy, I. Varga, László Boga (he performed with them in a string quartet ensemble, for instance at a recital held on June 10, 1949, when they have played Quartet op. 127 by Beethoven, and Quartet no. 2 by Bartók).

After 1945 he had turned his attention toward the amateur choir movement, which has later become "*his main preoccupation, a sort of musical-human ars poetica for Albert Márkos' entire life and career.*"<sup>2</sup> He conducted the men's choir of the Cluj Steel Factory in 1945, he even became the musical director of the Dermata Shoe Factory and of the semi-symphonic orchestra (the Dermata choir has performed many concerts, and has even been present at the premiere of Ede Szigligeti's play - *Liliomfi*, based on Kálmán Szerdahelyi's music, conducted by no one else than Albert Márkos himself). He led also the *Înfrățirea*<sup>3</sup> choir with which he won II prize at the Republican Choir Contest in 1949. This was an amateur choir, but they performed intricate, highly complicated pieces. As appreciation for his work, Albert Márkos has received a "*Work Medal*" in 1951.

As far as his work as a composer, he writes mainly for his own ensembles – mixed choir and his instrumental group. He develops a particular interest in folklore, a trait noticeable within his compositions (arrangements on the *Seara la secui*, *Dansuri secuiești*, *Suita din Ardeal* folk songs).

Starting from 1946, Albert Márkos teaches musical theory as well as methodology at the *Gh. Dima Music Academy* in Cluj-Napoca. He has also taught a few semesters of instrument theory as well as acoustics. He was the dean of the Theoretical Faculty between 1954 and 1958.

He had worked 38 years as a teacher. He was an accessible as well as innovative teacher within the musical pedagogy field. Márkos thought choosing the right material for the songs of children to be very important. Just as Kodály, he also considered old school songs to be unsuitable for children, for they ruined their taste in music, and that the soul of the child was open towards folk songs, and especially child songs within the folk repertoire. He called this material "*musical maternal language*".

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<sup>2</sup> Zsigmond, Enikő: *Márkos Albert – monographic sketch*, manuscript, Cluj, 1984.

<sup>3</sup> *Brotherhood*

Another innovative idea he had as a teacher was teaching music exclusively through music. In his opinion, not unlike mandatory literary works, each student should pursue a musical repertoire. He has written many schoolbooks (as a co-author)<sup>4</sup> and contributed toward the elaboration of reform projects to revitalize superior musical education. He was familiar with and used the pedagogical works of Zoltán Kodály, Bertalotti, Antal Molnár. Along with other professors within the musical theory chair, he contributed in composing a solfeggio album, named *Metronom*, which contains classical as well as contemporary music fragments. He shares his teaching experience with the readers of a certain column, named *Școala de Muzică*<sup>5</sup>, within *Művelődés* magazine. He often participates in organizing choir contests as a member of the jury. He was a member of the Artistic Commission of the Philharmonic, as well as being in the Teachers Committee at the Music Academy.

He was extremely interested in the amateur choir movement. This particular interest brings him closer to folk music. Márkos had also written works intended to help village choir conductors, in which he used pedagogical methods developed both in his own country and abroad.

Together with his colleagues, who were professors as well as students within the Music Academy and Music High school (such as János Jagamas, Miklós Szalay, Pál Buzás, Péter Vermesy, György Orbán), he has collected folk songs in the villages around Călata. They have eventually arranged these songs to fit the choir needs of the village choir ensembles, which they led. Albert Márkos conducted the choir at Izvorul Crișului, Mikós Szalay that of Macău, Péter Vermesy that of Viștea, Pál Buzás led the choir in Bicălat, while György Orbán the one in Gheorgheni. Choir festivals were held to benefit these choirs at Huedni, Săvădisla and Agârbiciu.

Albert Márkos retired in June 1976, but continued his work as a composer until 1981, when he passed away and 77, on June 11.

### **Albert Márkos' Work**

Albert Márkos has confessed in an interview that composition was his '*main occupation*'. He was a complex composer, who created works in many genres: the symphonic, chamber music, he wrote many lieds on the lyrics of great poets, then, he wrote theatre music, ballet music, as well as arranged some of Bartók's pieces for instrumental ensembles. I must emphasize the fact that there had been a genre that was present throughout his work. Not unlike the major influence folklore had on his career, guiding his every step.

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<sup>4</sup> Márkos, Albert – Cherebențiu, C., *Curs de metodica predării muzicii (curs universitar) (Methodical Course in Music Teaching – for university)*; Márkos, Albert – Guttman, Mihály, *Carte de cântece pentru clasa a VII-a (Song book for the 7<sup>th</sup> grade)* Editura Didactică și Pedagogică, 1968.

<sup>5</sup> *Music school*

In his first creative period (1945-1952), he is absorbed by the choir music. His first composition written in 1945 - *Szabadságinduló*<sup>6</sup> - was written in the memory of Árpád Szabó and Teréz Ocskó. His second creation comes to life in the same year, as it is entitled *Véres napokról álmok*<sup>7</sup>, based on the text of Sándor Petőfi. The united men's choirs sang the piece at the anniversary dedicated to Petőfi in 1945, at Sighișoara. This was the first work that the composer deemed to be acceptable. After the great success achieved with the Steel Factory's men's choir in Cluj, Albert Márkos, the conductor was invited to lead the mixed choir of the Dermata Shoe Factory. This work inspired him to writing more elaborate pieces, therefore, he will write *Cântec de pace*<sup>8</sup> based on the lyrics of Mihály Száva in 1949, *Marș pentru tinereț*<sup>9</sup> on a poem by Gyula Juhász in 1950, *În grâul nostru*<sup>10</sup> based on a poem by István Horváth in 1951, *Cântecul soldatului chinez*<sup>11</sup> on lyrics by Júlia Szeghő in 1952, a piece written for the mixed choir and Tenor solo, called *Cântec festiv*<sup>12</sup> based on lyrics by Erik Majtényi. He orchestrates *Seara la secuî*, as well as pieces from the *Für Kinder* album by Bartók, he meant to play all by his own instrumental ensemble. The influence of the folklore can already be noticed within his works, the *În grâul nostru* piece is based on a folk song.

Other musical compositions are created also in this period, such as the orchestral pieces directly inspired from the folklore: *Dans popular românesc*<sup>13</sup>, *Dansuri Secuiești*<sup>14</sup> as well as *Suita din Ardeal*<sup>15</sup>, the last two written in 1951. We find out from a concert brochure<sup>16</sup> that the first piece, *Dans secuiesc*, from the *Dansuri secuiești* symphonic suite, was presented in the same year at the Romanian Music Week between September 22 and 30, held at the Romanian Athenaeum, where the Radio Committee Orchestra of Bucharest performed. There is a short introduction of the piece as it is presented in the brochure: "... it is a lively folk game that has the syncopated rhythm, energetic and joyful character of the csárdás. The work's harmonies are consistent with the realistic spirit in which the great composers Béla Bartók and Zoltán Kodály have arranged beautiful Hungarian folk song melodies and folk games.

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<sup>6</sup> *Freedom March*

<sup>7</sup> *Of Bloody Days I Dream*

<sup>8</sup> *Song of Peace*

<sup>9</sup> *Youth March*

<sup>10</sup> *In our Wheat*

<sup>11</sup> *Song of the Chinese Soldier*

<sup>12</sup> *Festive Song*

<sup>13</sup> *Romanian Folk Dance*

<sup>14</sup> *Secui Dances*

<sup>15</sup> *Suite from Ardeal*

<sup>16</sup> Concert brochure: Romanian Music Week, Romanian Athenaeum, Bucharest, September 22-30, 1951

*Through the arrangement of these folk songs and folk games, the composer Albert Márkos through these dances contributes to the enrichment of Hungarian music literature in Ardeal.*<sup>17</sup>

*Suita din Ardeal* was also presented during this Romanian Music Week, only in Cluj. The Romanian Opera Orchestra, conducted by Constantin Bugeanu, on September 30, 1951, performed the musical piece.

After 1953, the composer's focus turned towards chamber music. He writes *Cvartetul pentru flaut și corzi (vioară, violă și violoncel)*<sup>18</sup>, but unfortunately the sheet music for the piece had been lost since. He writes *Două lieduri pentru voce și pian*<sup>19</sup> in the same year, based on lyrics by Sándor Benczédi. He returns to choral works in 1954, with his *Hymne Olympique* for mixed choir and orchestra, based on a work by Pindar, while in 1956 he will compose a singspiel on Jenő Kiss' *Trei zile fac un an*<sup>20</sup> play, ballet music – *Tribunalul pădurii*<sup>21</sup>, and the *Oaspeții din Bihor*<sup>22</sup> suite requested by the Târgu-Mureș Székely State Ensemble. At that time, the Medicine and Pharmaceutical University of Târgu-Mureș also had a musical folk ensemble. The composer dedicated the following work to that particular ensemble: *Egy népi tánc zenéje*<sup>23</sup>, as well as two other madrigal arrangements for the Székely State Ensemble. Two first year students (Mária Kécskei and Elena Fodoreanu) of the "Gh. Dima" Music Academy presented another work composed by Márkos – *Énektanulmány két női hangra*<sup>24</sup> - in the same year.

Albert Márkos decides to begin working on a classic genre, an instrumental concerto. His *Violin Concerto* was born after two years of hard work, in 1958, and was dedicated to his good friend, Péter Zsurka. István Ruha and the Cluj Philharmonic Orchestra, conducted by Mircea Cristescu, performed the piece. In a newspaper article, Professor András Benkő said this piece to be "*Albert Márkos' most important work*"<sup>25</sup>. Júlia Szegő remarks the following characteristics in Márkos' work: "*the piece is extremely rich in nuances as well as rhythmical formulas, has a chamber music character to it, still with a full sonority... it is not by any means programme music, yet one of the parts wears the Pastorale title. The image of nature is conveyed exceptionally even without any use of words.*"<sup>26</sup> István Lakatos refers to the theme of the work as well as its technical completion when saying: "*the melody*

<sup>17</sup> Concert brochure Romanian Music Week, Romanian Athenaeum, Bucharest, September 22-30, 1951

<sup>18</sup> *Quartet for Strings and Flute* – violin, viola and violoncello.

<sup>19</sup> *Two Lied Pieces for Voice and Piano*

<sup>20</sup> *Three Days Will Make a Year*

<sup>21</sup> *Court of the Forest*

<sup>22</sup> *Guests from Bihor*

<sup>23</sup> *The Music of a Folk Dance*

<sup>24</sup> *Etude for Women's Voices*

<sup>25</sup> Indeed, the Professor's remark was accurate, since this had been the most expounding of his works until that particular date.

<sup>26</sup> *Három Új Zenei Mű (Three new Musical Pieces)*, within the *Forum* column in the *Igazság* newspaper, issued on January 30, 1965.

is primordial, the musical themes derive from folk songs, and still its popular character did not match the Romantic technique used here... Márkos is very well acquainted with the violin, thus he exploits its resources to the fullest."<sup>27</sup> In a different article, the critic István Lakatos observes a noticeable evolution of Márkos' works, stating, "The great orchestrator, a melodic universe grown out of folk music, as well as a polyphonic composition technique reveals itself for the first time in his Violin Concerto"<sup>28</sup>.

After a few mixed choir works in 1959, such as *Munți de cărămiză*<sup>29</sup>, *Cântec de toamnă*<sup>30</sup>, with Soprano solo as well as *Memento al războaielor nimcitoare*<sup>31</sup>, all three based on lyrics by István Angi and a piece called *Doină*, based on the lyrics of Jenő Kiss, there emerges according to István Rónai, "the single most successful violin and piano miniature created in the entire Hungarian music literature in Romania."<sup>32</sup> He spoke about the piece called *La joc*<sup>33</sup>, composed in 1960. With this work, a new period of creation begins for the composer, a period in which choral works will not be present, making place for other genres, such as chamber and symphonic music.

In 1960, Albert Márkos composes *Patru cântece de dragoste*<sup>34</sup>, for mezzo-soprano and string quartet, requested by singer Klió Kemény. The texts of these four songs are chosen out of the work of the following poets: Endre Ady, Gyula Juhász, Jenő Dsida and Dezső Kosztolányi.

The work *Două piese mici pentru violoncel și pian*<sup>35</sup> was created in 1961, whereas in 1963 a different composition period emerges with large-scale symphonic works, the first of which was the *Simfonia "per aspera ad libertatem"*. The first performance of this work took place on 25 January 1964, played by the Cluj Philharmonic Orchestra, conducted by Emil Simon. Referring to the concert and the manner in which the composer utilizes the elements of folk music, István Lakatos says: "Albert Márkos' work satisfies both the music lovers as well as the specialists' requirements... the most successful segment of the work from a musical as well as formal standpoint is the final part, in which the composer evokes the firm rhythm of folk dances."<sup>36</sup>

We have found a few rows referring to this piece in the *Tribuna*, detailing the manner in which the composer uses his technique: "the work shows many artistic qualities, among which clarity as well as efficiently employed means of expression is the most valuable ones."<sup>37</sup>

<sup>27</sup> In a column (*A work of a Composer from Cluj as the Repertoire of the Philharmonic*) in the *Igazság* newspaper

<sup>28</sup> *First symphony* article - a fragment of the introduction, in the *Igazság* newspaper

<sup>29</sup> *Brick Walls*

<sup>30</sup> *Autumn Song*

<sup>31</sup> *Mementos of Crushing Wars*

<sup>32</sup> In issue no 6 of "A Hét" (*The week*), April 15, 1983

<sup>33</sup> *Dance*

<sup>34</sup> *Four Love Songs*

<sup>35</sup> *Two Small Pieces for Violoncello and Piano*

<sup>36</sup> *Zenei Élet (Musical Life)*, in: "Igazság", January 29, 1964

<sup>37</sup> October, 1964

Another symphonic piece – *Simfonia Concertante* – was also composed in 1964. Albert Márkos indicates a highly unusual instrumental ensemble: wind quintet, double string orchestra and percussion. Analyzing this work, István Lakatos refers to the classification of the work within a certain genre as well as to the melody configuration, when he states the following: “*the work is related to the Divertimento and Suite genres, it is based on a chromatic melody, the character of which transforms throughout the work. It tells us something new with every movement, while it is still being built on the same melody throughout the piece. From a technical standpoint, it uses Bartók’s polyphonic structure... The ironic chorale as well as fugue of the last movement is highly ingenious, it is used by Albert Márkos to parody some modern composers, who are hung up on polyphonic technique, not to mention his own counterpoint construction tendencies.*”<sup>38</sup>

A cycle follows this work entitled *Patru lieduri pe versuri de Eminescu*<sup>39</sup>, written in 1966 for baritone and piano, based upon the following poems: *Stau în cerdacul tău*, *Și dacă de cu ziuă*, *Cu penetul ca sideful și Vreo zgâtie de fată*.

In an article called *Note de concert*<sup>40</sup>, the composer Dan Voiculescu presents the new work of Albert Márkos, the *Double Concerto for violin, violoncello and orchestra*, and speaks about the style of the composer, which “*is a testament of the continuous evolution of the composer... on the road to maturity, by way of simplicity in expression, such as Shostakovich and Bartók.*”<sup>41</sup>

We can also read in a different article that the piece “*is no concerto designed to be performed by school students, and even if its length is just a little bit shorter than a regular concerto, it is a highly rigorous work both from a technical standpoint as well as regarding its content and therefore requires soloists with serious backgrounds.*”<sup>42</sup>

In 1968, Albert Márkos composes stage music for the *Pasărea cântătoare*<sup>43</sup> play by Áron Tamási, followed by a three-act ballet suite in 1970, entitled *La curtea domniței*<sup>44</sup>, based on a work by Nicolae Pârvu. His passion for theatre is translated by some musical sketches that were never finished, existing only in manuscripts, such as *Poveste despre o secuiană*<sup>45</sup> și *Szép Domokos Anna*<sup>46</sup>, as well as a piece written for radio theater – *Somn îndurător*<sup>47</sup>.

<sup>38</sup> In *Igazság*, 20 December 1964, in an article entitled: *Kolozsvári szerző művének bemutatójáról* (On the Work of a Composer from Cluj)

<sup>39</sup> *Four Lied Pieces on Lyrics by Eminescu*

<sup>40</sup> *Concert Notes*

<sup>41</sup> In *Făclia* – May 6, 1967

<sup>42</sup> In *Igazság* – *Hangversenytermekből* (From Concert Halls) article, May 4, 1967

<sup>43</sup> *Singing Bird*

<sup>44</sup> *At the Lady’s Court*

<sup>45</sup> *Tale about a székely girl*

<sup>46</sup> *Beautiful Anna Domokos*

<sup>47</sup> *Merciful Sleep*

He ends this segment of his creation in 1973 with *Glumă*<sup>48</sup>, and starts a new period dominated by choral works and especially folk song arrangements. In 1975, he writes a song suite, entitled *Egerbegyi népdalfeldolgozások*<sup>49</sup> for mixed choir, and roughly in the same year another work is created – *Jőnek, jőnek*<sup>50</sup> – for women's choir. A few other pieces will follow in 1977, such as *Ardeal*, for mixed choir and narrator; *Azt add meg kérlek*<sup>51</sup>, for mixed choir, both based on lyrics by István Horváth; whereas in 1979 he will compose *Munca*<sup>52</sup> for mixed choir based on lyrics by Gyula Juhász, and *Szeress, szeress*<sup>53</sup> in 1981 for mixed choir. Meanwhile, in 1975 a chamber music piece emerges *Prelude and Fugue for String Orchestra "In Memoriam Zoltán Kodály"*. This is based on the *Jőnek, jőnek* folk song, which has been arranged in the same year for women's choir. The Music High School Orchestra in Cluj performed the work, in 1976. The work *Impresii sătești*<sup>54</sup> was composed in 1978, being dedicated to a folk ensemble, thus emphasizing once again the composer's preoccupation with folk music.

At the suggestion of musicologist and critic Ferenc László, two medieval song albums were written in 1979, called *Virágénekek*<sup>55</sup>. They were performed by the mezzo-soprano Magda Barabás Kásler.<sup>56</sup>

The only piece written by Albert Márkos for a string quartet – *Torso I.* - was performed in 1979 to the Chamber Music Festival in Braşov. The work was requested by the *Concordia* quartet. *Torso II*, his final chamber music piece was written for a brass quintet. This work was finalized on February 7, 1980. The first audition of this piece took place at the *Gh. Dima* Musica Academy in Cluj, in 1981, followed by several performances by the Târgu-Mureş and Cluj Philharmonic Orchestras.

There are several folk song arrangements either within the composer's family archives – printed or in a manuscript – they do not have a date or a time line of creation written on them. Some of these arrangements are choral works, like *Udvaromon*<sup>57</sup>; *Kimosom a zsbkendömet*<sup>58</sup>; *Inaktelkén*<sup>59</sup>; *Este, este*<sup>60</sup>; *Tatárhágón*<sup>61</sup>; *Sír a kislány*<sup>62</sup>, *Elveszett a lovam*<sup>63</sup>, *Este későn*<sup>64</sup>, *Kalákának*

<sup>48</sup> *Joke*

<sup>49</sup> *Folk Song Arrangements from Egerbegy*

<sup>50</sup> *They Are Coming*

<sup>51</sup> *Give Me That Certain Thing, Please*

<sup>52</sup> *Work*

<sup>53</sup> *Love Me, Love Me*

<sup>54</sup> *Village Impressions*

<sup>55</sup> *Medieval Songs*

<sup>56</sup> This album also appears on the record made by the singer entitled *Recital de lieduri (Lied recital)*, EC 01926

<sup>57</sup> *In My Courtyard*

<sup>58</sup> *Washing my Handkerchief*

<sup>59</sup> *At Inaktelke*

<sup>60</sup> *Evening, Evening*

<sup>61</sup> *At Tatárhágó*

<sup>62</sup> *The Little Girl Cries*

<sup>63</sup> *I've Lost My Horse*

<sup>64</sup> *Late in the evening*



*Rugonfalvára*<sup>65</sup>, as well as pieces meant for folk ensembles, such as *Dansuri vechi din Harghita*<sup>66</sup>, *Amintiri din regiune Odorhei*<sup>67</sup> (folk suite for choir and orchestra) and *Bal în Corund*<sup>68</sup>.

I have found within the manuscripts the coral arrangements of three Romanian melodies from Bihor, collected by Traian Mârza, they were on double sheet of paper pinned together and numbered: *I. Trei păcurărei*<sup>69</sup>, *II. Hora Miresei*<sup>70</sup>, *III. Frumoasă-i mireasa*<sup>71</sup>.

Therefore, we can safely say that the composer dedicated most of his energy to his creation, thus achieving viable works in various musical genres.

### **An Analytical Review of Albert Márkos' Arrangements**

Great composers have always paid special attention to folk music and they tried to find ways to implement these original masterpieces into their own works. Regarding the manner of arranging Folk songs, the great George Enescu said, “we are becoming more and more aware of the true treasures waiting to be explored within our folklore; we must do so without being too greedy. The bits of folklore are treasures within themselves, sole standing masterpieces, which we must respect in their candour and wholesomeness. Only skilled artists will be able to touch them without altering in any way their shine. Because for such jewels the art is in displaying them on a board showing off their beauty, without even mentioning the fact that some recognition should go to the one who arranged the display. The true merit belongs to the anonymous one who conceived the melody itself. Here lies the future of our music.”<sup>72</sup>

In a study regarding the Folk music influences onto the contemporary classical music, Béla Bartók has defined two types of folk songs: “in one category, the accompaniment, prelude, interlude or postlude of a piece has only a secondary role in the big picture, being merely the setting, the frame in which we mount the main work, as in the folk melody, the way we set a precious stone in its mounting.

Regarding the other type, the situation is the exact opposite – the folk melody plays the role of motto while the main, important element is that which is set around and beneath it. These two types are linked together by endless transition phases; therefore, they are some instances when even we cannot determine which one is the predominant element of the work.

<sup>65</sup> For the Rugonfalva sitting

<sup>66</sup> Old dances in Harghita

<sup>67</sup> Memories from the Odorhei region

<sup>68</sup> Ball in Corund

<sup>69</sup> Three little shepherds

<sup>70</sup> The bride's hora

<sup>71</sup> The beautiful bride

<sup>72</sup> Enescu, George, in: Buciu, Dan, *Elemente de scriitură modală, (Elements of Modal Composition)*, Editura muzicală, București, 1981.

*However, it is always highly important that the musical material in which we adorn the melody to be obvious by way of its character, the special musical traits it contains in a visible or more subtle way, so that the melody and all its subsidiary elements create the impression of an indivisible whole.*<sup>73</sup>

*Albert Márkos was constantly preoccupied throughout his career with the relationship between classical and folk creations, as a parallel between the maternal language and musical language of each individual and each nation. Undoubtedly, folklore is the source for the maternal musical language, and especially that of the national folklore of that particular composer. As artists, we must forge a unique language within this national musical language. This is the highest action, the ultimate supreme performance of each composer.*<sup>74</sup>

### A. Folk Song Arrangements

The composer's interest in the amateur choral movement has materialized in a series of magazine and newspaper articles.<sup>75</sup> Some writings that had a unique trait to help improve choir masters in villages were based on a very well thought out methodical system, starting from the folk song towards theoretical phrasing, bearing in mind the most recent results in the field of musical pedagogy both within country and abroad. These cultural activities of the amateur choral movement bring Albert Márkos closer to the people and the folk song. Here relentlessly participates at the weekly auditions held by the Folklore Institute, where the newly collected folk songs were presented. In 1970-71, a group out of teachers as well as students of the Gh. Dima Music Academy was formed by members like János Jagamas, Miklós Szalay, Albert Márkos and others in the interest to awaken the amateur choral movement within the villages of Călata-Cluj region. These people gathered as well as arranged the most beautiful folk songs of the regions.

Albert Márkos was highly strict in choosing the folk songs that were later arranged. (In the example listed below the scale is transposed on unaltered notes while the absolute pitch of the arrangement is mentioned alongside the melody).

As far as the style of the melodies, Albert Márkos composes arrangements for both new and old styled melodies.

The old style melody in Hungarian folk music consists of many layers, which are distinctive from both the point of view of their modal structure (pentatonic or diatonic) as well as their linear progression. Therefore, the

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<sup>73</sup> Bartók, Béla, *Însemnări asupra cântecului popular (Notes regarding folk songs)*, Translation and preface by Zeno Vancea, E S P L A București, 1965.

<sup>74</sup> Pintér, Lajos, *Albert Márkos*, Előre, October 11, 1970.

<sup>75</sup> *A kórusmozgalom érdekeben (In the Interest of the Choral Movement)*, in: Igazság, June 2, 1976. *Észrevételek a Kolozs tartományi kórusmozgalom ügyében (Observations Regarding the Amateur Choral Movement in the Cluj Region)*, in: Előre, January 10, 1964.

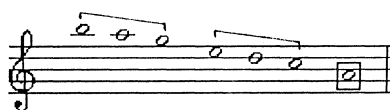
*Az élet ihlesse (To Breath Life into it)*, in: Igazság, July, 1959.

pentatonic layer contains descending melodies, including those that have a fifth descending structure, as well as psalmody type melodies that revolve around the pentatonic picnon.

Old style melodies may be diatonic (with pentatonic under layer) in the following form ABBB, A<sup>5</sup>BBA.

The *Inaktelkén* melody is an old style song, in a pentatonic scale, descending line, which bares the marks of a lower fifth repetition. This structural principal is also present in the relationship between the two picnons that are a perfect fifth apart.

**Ex. 1**



(d arrangement)

This phenomenon can be easily compared with the pentatonic metabol called this way by C. Brăiloiu, meaning the use of pien notes, which lead to the transformation of the modal structure.

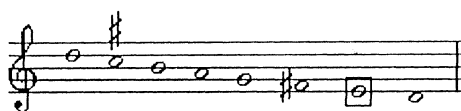
The *Udvaromon* and *Jőnek, jőnek* pieces are old style psalmody recitativo melodies, with minor pentatonic under layer (the picnon of the sixth degree brings forth the minor sixth). *Elveszett a lovam* is an old style melody with a pentatonic under layer, but the sixth degree pien note is unstable therefore it suggests both a Dorian as well as Aeolian character. The scale of these three melodies is transposed on unaltered notes, which in there arrangements will be G, D, C respectively.

**Ex. 2**



Another branch of old style melodies is the diatonic one. For example, the *Este későn*<sup>76</sup> piece, Mix Lydian structure, with its ending of the second degree, altered ascending seventh, thus was attaining a major character.

**Ex. 3**



(e arrangement)

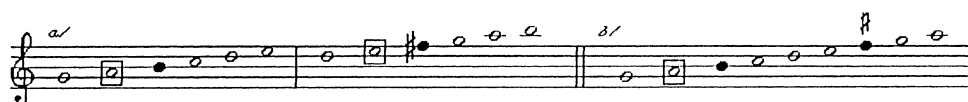
<sup>76</sup> *Late at night*

Another such example is the *Sír a kislány*<sup>77</sup> melody, through the old style of a diatonic recitativo (this belongs to a wedding repertoire; it is about the bridal song). It is a slow dance tune, in *e*, still it is not in a Phrygian mode, for it lacks the Phrygian second (arrangement: first verse – *e*, second verse – *b*, third verse – *e*).

Here are some other songs that are part of the old style of diatonic construction: *Megyek az uton lefele*<sup>78</sup>, *Anyám megöle*<sup>79</sup>, *Édesanyám mondta nékem*<sup>80</sup>, *A citrusfa*<sup>81</sup>, and *Édösanyám*<sup>82</sup>. The first song is built on a major scale, the second one on a minor scale, the third one on a Phrygian scale, as is the fourth one with a chromatic inflection (and altered ascending third degree), last song is built on a major Hexachord ( in the arrangements they will be in the following scales: D, g, d, c, C.)

In contrast with those melodies written in the old style, others written in the new style are characterized by a specific architectonic structure: the first verse line returns in the fourth one; while the middle rows may be repeated at the superior fifth (AA<sup>5</sup>A<sup>5</sup>A or AA<sup>5</sup>BA); or even the side verse lines can differ (ABBA). The melody progression will draw an arch because of the superior fifth repetition or positioning the B lines over a fifth to the original melody. From a modal standpoint, they can have either a pentatonic or a diatonic under layer. The pentatonic character of the *Most jövök Gyuláról*<sup>83</sup> and *A búzánkban* songs, is a result of the superior fifth repetition of the Dorian sixth (in the 1<sup>st</sup> arrangement on *e*, in the second one on *d*). A minor sixth (*Virágos kenderem*<sup>84</sup>, *Kopogtat a betyár az ablakon*<sup>85</sup>, - built on an *e* and *f* respectively in their arrangements) or an alternating sixth (*Tatárhágón* – arrangement on *e*) appears in the rest of the melodies.

**Ex. 4**



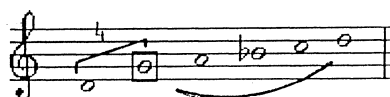
The diatonic melodies belong to the Mix Lydian (*Este, este* – in a *c* arrangement) as well as to the major (*Kilyukadt a selyemkendőm közepe*<sup>86</sup> – in a *D* arrangement) scales.

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<sup>77</sup> *The little girl cries*  
<sup>78</sup> *I go down the road*  
<sup>79</sup> *My mother killed me...*  
<sup>80</sup> *My mother told me*  
<sup>81</sup> *The lemon tree*  
<sup>82</sup> *Mother dearest*  
<sup>83</sup> *I'm arriving from Gyula*  
<sup>84</sup> *My Blooming Hemp*  
<sup>85</sup> *The outlaw knock at the window*  
<sup>86</sup> *The Mid Section of my Handkerchief*

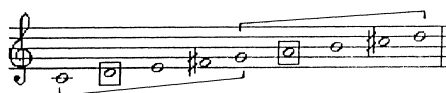
We have not yet mentioned the *Kimosom a zsebkendőmet*<sup>87</sup> song, since this does not belong neither to the old nor to the new style. Either way, this represents an intermediate category, for it has a diatonic melody, which belongs to a newer layer, still based on a minor position pentachord mode, with a support fourth.

Ex. 5



There are also three Romanian folk songs included among the arrangements, collected in the Bihor region by Traian Mârza. The first of them is a carol, entitled *Trei păcurărei* (based on the very famous popular verse, Miorița), which has a syllabic bicron giusto rhythm, upon a major *g* hexachord. The second piece, *Hora miresei*, is a wedding ceremonial melody, typical for the Bihor region, built on a major hexachord. The last piece, *Frumoasa-i mireasa*, is based upon a dance melody in the wedding repertoire; its character emulates that of a dance, and belongs to melodic shouting (*strigături*: rhythmic shouts in verses). This particular melody is constructed on a typical scale of the Bihor region, that of a Lydian pentachord, which has its final cadence on the second degree.

Ex. 6



## B. Arrangement Methods

*“Each of us have gathered as well as arranged folk songs, still the main aspect lies not in the arrangement of the folkloric material, but transmitting its atmosphere, original flavour, as well as emotional content.”*<sup>88</sup>

### 1. Choral Ensembles

These arrangements are written for various choral ensembles. Starting from the simplest ones – those written for two voices, without specifying the voice types, they could easily be written for children’s, women’s or men’s choir; or those indicated for two women’s voices (Soprano, Alto), all the way to arrangements composed for 3 women’s voices (Soprano, Mezzo-soprano, Alto) or even for 3 men’s voices (Tenor, Baritone, Bass). We are slowly coming to the more complex choral ensembles, such as four mixed voice ensembles, which represent the majority of the pieces.

<sup>87</sup> *As I Wash My Handkerchief*

<sup>88</sup> Pintér, Lajos, *Márkos Albert*, in: “Előre”, October 11, 1970.

A difference occurs between those arrangements that have been included in the suites. In the *Egerbegyi népdalfeldolgozások* suite the choral ensembles alternate, therefore if the first melody is written for a four mixed voice ensemble, the second one is intended for three woman's voices, followed by another piece for a four mixed voice ensemble, which elaborates on another verse of the first song. The *Este későn* suite starts out with a small ensemble (Soprano, Alto), but then it expands to four voices. The *Kalákának Rugonfalvára* suite was intended to be a little more special, showing off women's as well as men's groups in contrast with each other. They will sometimes sing in unison, other times at two voices (women and men), while the four voiced mixed ensemble appears as the intensification of the entire piece. The entire *Udvarhelyszéki dalcsokor* was supposed to be played by a mixed ensemble.

There are some arrangements that start out from a single melodic line, may that be presented at a single voice (*Most jöttem Gyuláról* – the bass), or by three or even four voices in unison (*Jőnek, jőnek, Trei păcurărei* – three voices; *The Lemon Tree* – four voices). In some cases only the first segment or first verse-line appears in unison: *Elveszett a lovam* (three men's voices), *În grâul nostru* (two voices), and as the piece progresses the number of voices increase as well.

A number of pieces have a constant ensemble from start to finish, but there are also works that start with a diminished ensemble (one or two voices), and then build up to four voices (for example, in *În grâul nostru*, *Most jöttem Gyuláról*, *Trei păcurărei*), or pieces that alternate between two and four voices (*Kimosom a zsbkendőmet*, *Tatárhágón*).

## 2. The Structure of Choral Works

There are two categories from a structural standpoint:

- a. The arrangement of a single melody, in a strophic (the same arrangement is applied for every stanza), or variation setting (the melody stanzas are arranged differently throughout the song).
- b. The arrangement of several melodies within a suite

The strophic setting is a simple arrangement. The manner in which the melody is arranged as well as its tonality stays the same throughout the entire piece, regardless of what stanza follows. The arrangements using a variation setting are somewhat more complex regarding their tonality. There are two kinds of arrangements within this category: id est the pieces that remain in their original tonality from beginning to end, and those that change tonalities throughout the work. In the majority of cases, the tonality change refers to that dominant tonality, for example:  $d - a - d$  (*În grâul nostru*),  $e - b - e$  (*Sír a kislány*, *Tatárhágón*) or subdominant tonality, for example  $d - g - \sharp$  (*Inaktelkén*). There is also one example, where the melody is transposed to the ascending

third, the modal structure of that piece being the following:  $d - f\# - d - f\#$  (*Jőnek, jőnek*). As far as the arrangement goes, it differs from one stanza to the next, as we encounter many times both homophonic as well as polyphonic arrangement techniques within the same stanza.

The melody progression within the four suites is quite different. The common traits of the works are in the alternating slow-quick tempo (we will from here on name the melodies that were included within the suites with capital letters, such as: A, B, etc.)

The simplest structure we can find will be in the *Este későn* suite, in which two melodies that have different tempo alternate – A B A<sub>v</sub> B, as well as the two melodies that have the same tonality –  $e$  – but they have a distinctive arrangement method. A, the first one, is constructed by way of free imitation, the reprise A<sub>v</sub> in a homophonic setting; while B is an accompanied monody both times it occurs.

The A A B A structure of the *Egerbegyi népdalfeldolgozások* includes two melodies: A – a Phrygian one, B – an Aeolian one. The tonality of the arrangement is as follows: A<sub>1</sub> – in a Phrygian  $d$ , while its repetition starts from a Phrygian  $g$  and ends in a Phrygian  $d$ . The choice to place a part of the melody in another tonality is given by the structure of the folk song itself, for in the second segment there is a varied passage – to a fourth of the first segment. Therefore, from a modal standpoint, the entire suite has the following structure:  $d - g - d - g - d$ .

The third suite, *Udvarhelyszéki dalcsokor*, has a more diverse structure: A B A C A B. Two different tempos alternate here as well: slow-quick. The tonality of the arrangement is  $D$  major, with the exception of C, that structures itself on a *Dorian e* (sharing the same musical material).

## Ex. 7



As far as the stanza arrangement is concerned, A is presented three times in the same fashion, in a homophonic setting, with only a difference in the text; stanza B is repeated identically, arranged in a strict imitation, in a *stretto* part at an octave interval sung by the men and women. In the same time, the stanza C appears only one time, starting in unison, when the second voice is presented with a counterpoint, ending in an imitation.

The *Kalákának Rugonfalvára* seems to be the most complex of the cycles, having an A B A B C structure. The A-s is *Andante* movements, the B parts *Piu lento* ones, while the final C an *Allegretto*. The A melody appears both times in a Phrygian  $c$  (only the arrangement is different), the B melody appears in  $C$  major for the first time, the second time in  $F$  (while the arrangements diverge, for the first B uses a counterpoint technique, while the second one the imitation). The final C melody in  $c$  has a heavy counterpoint.

### C. The Arrangement Technique

Albert Márkos uses polyphonic as well as homophonic arrangement techniques. Usually the arrangements are not purely polyphonic or even purely homophonic. They vary from one stanza to the other, even from one segment to the next. Still, we cannot observe a rupture between the diversely arranged segments.

#### a. Polyphonic Construction Methods

In the pieces I have already presented so far, I will try to underline both the technique of strict imitation, as well as free imitation, and they are used equally throughout Albert Márkos' works.

a. From a melodic point of view, strict imitations are performed at a unison, octave, superior fifth, inferior fifth, descending minor sixth intervals, while from the standpoint of the meter, we can notice an affinity toward the stretto (usually imitation a single beat or two beats apart, once at three beats apart).

A unison imitation is used in the *Elveszett a lovam* piece. The three men's voices have divided onto two, the first one singing the melody, while the second one imitating it at unison, at three beats apart. Because of the *rubato* tempo, the measures alternate, thus the imitation in the second voice suffers a small rhythmical alteration (therefore a dotted quarter note becomes an eighth), as a result, the initial three beat distance reduces to a two beat distance, between the two occurrences of the beginning.

Ex. 8

*Elveszett a lovam*

We also encounter strict unison imitations at the ending of stanzas (for example, in *Elveszett a lovam*, *A citrusfa*, *Kilyukadt a selyemkendőm*). In all these examples, the unison imitation appears as a final synthesis, all the voices stating the same verse-line, at one or two beats apart.

Ex. 9



FOLK SONG ARRANGEMENTS IN THE CHORAL WORKS OF ALBERT MÁRKOS

In the final stanza or in the final segment of the arrangements, often the number of voices is reduced, therefore, Soprano and Alto voices as well as Tenor and Bass voices sing in unison. It is this way the choral ensemble is altered in the *Kimosom a zsbkendőmet* piece. The men's voices imitate at an octave interval the melody in the women's voices, followed by the inversion of these roles. A similar case appears in the *Kilyukadt a selyemkendőm* piece also.

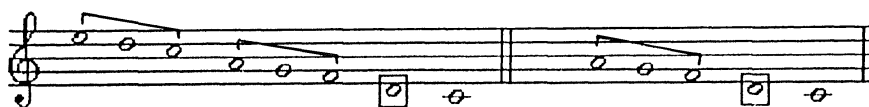
In the second stanza of the *Sír a kislány* it is a musical piece where we can observe a strict imitation at the superior perfect fifth. This is a two-voice imitation, in *stretto*, as well as the previous examples.

Ex. 10



In the first segment of the first stanza in *Inaktelkén*, the initial voice presents the melody in *d*, while the second one imitates it in *g*, at a perfect fifth inferior interval, two beats apart. This sort of imitation derives from the actual structure of the melody, characterized by a two picnon pentatonic setting, a perfect fifth apart.

Ex. 11



The first verse-line of the third stanza in the *Jőnek, jőnek* piece is also imitated at an inferior perfect fifth, two beats apart.

We can also encounter a more rare form of imitation that of an inferior minor sixth. In the second stanza of *Tatárhágón*, the imitation that follows one beat apart keeps the interval structure of the melody, thus the altered notes in the imitative voice enrich the diatonic setting of the melody, reaching full chromatics.

Ex. 12



As far as the strict imitation is concerned, there is only one exception: the second verse-line of the first segment, where the melody starts with: 5<sup>th</sup> degree – 8<sup>th</sup> degree ( $\sharp$ - $b$  interval in *b minor*, a perfect fourth interval), while the response of the second voice is a tonal one (6<sup>th</sup> degree – 8<sup>th</sup> degree, perfect fifth).

A similar example of tonal imitations can also be observed in the *Trei păcurărei* piece. In the sixth verse, the relationship between the 5<sup>th</sup> and 8<sup>th</sup> degrees in the imitation is consistent with the initial relation between the 1<sup>st</sup> and 5<sup>th</sup> degrees.

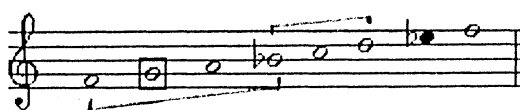
Ex. 13



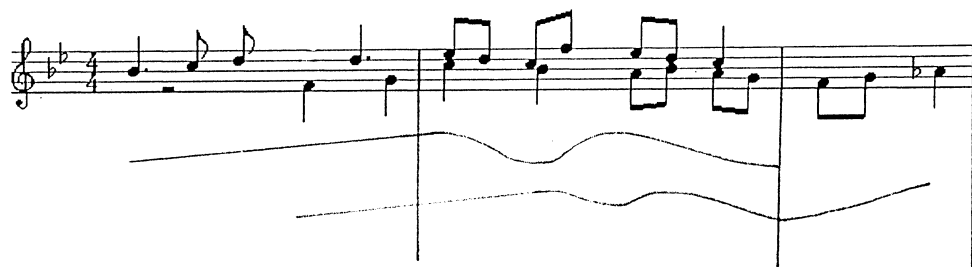
b. Another polyphonic arrangement method used by Albert Márkos is that of the free imitation. This is based on the motifs, and the melodic turns, derived from the folk song arrangement, still the intervals of the song are not maintained all the way through, they are merely outlining the contour of the melody.

Such an arrangement can be found in the *Udvaromon* piece (for two equal voices). The melody that has a strong pentatonic under layer appears in the first voice, while at two beats apart (time signature 4/4) the second voice carries out the imitation, starting in the sub final, thus emphasizing the principal pillars of the pentatonic scale: the fundamental note of the picnon resting on the lower fourth. The free imitation is based upon the motif structure of the folk melody, in other words, on ascending, descending and rotating motifs.

Ex. 14



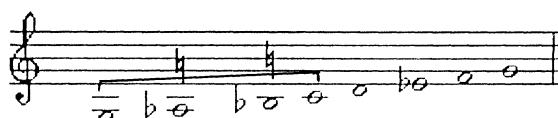
Ex. 15



FOLK SONG ARRANGEMENTS IN THE CHORAL WORKS OF ALBERT MÁRKOS

From the point of view of the intervals, the imitation is free until the last measure, where the final formula emerges. The main notes of the second voice are part of the same pentatonic layer, still they bring forth a modal inflexion (toward a melodic *c minor*), and in the direction of a Phrygian *g*.

Ex. 16



The free imitation technique employed in the *Este későn* piece (for mixed choir) is based upon using the characteristic motifs as well as cells of the folk song. They appear in the instances that the melody stagnates, emerging as a rhythmical compensation.

Ex. 17



Within the third stanza, the number of voices augments to four, while the melody stays in the soprano voice, and the imitative motif is brought forth identically in the bass. Still, the motif also appears in the alto voice, with some augmentative values, as well as later in the cadence, in a retrograde form.

Ex. 18



Within the *Kalákának Rugonfalvára* suite, the *A citrusfa* piece has been arranged in two different manners. While the first way is a strict imitation, the second on is free imitation, in which only the original motif is kept and later continued in variations.

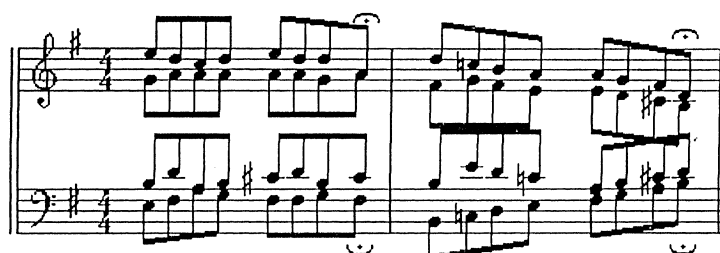
Ex. 19



## 2. Homophonic Construction Methods

As demonstrated, Albert Márkos' choral pieces are based on the independence of their compartments, or at least, on the principal linear progression of the voices, however, within this polyphony vertical harmonization principles also coexist. There are passages where all the voices are in constant movement, thus generating harmonic successions.

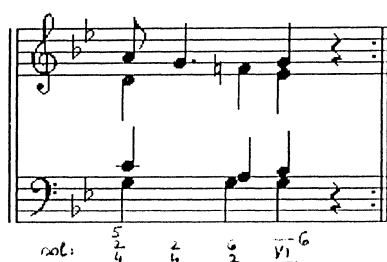
Ex. 20



All throughout our analysis, we have only encountered homophonic fragments. Within the fourth and fifth stanzas of the *Este későn* piece, there are a majority of inverted third chords, as well as seventh chords. If we take a close look at the plagal as well as authentic relationships, we can easily see the fact that they are almost equally represented (12 authentic ones, 10 plagal ones), ex. 20. Subsequently, a mixed chord was formed on an off-beat, out of the sounds within this particular passage in the bass and tenor voices, linking it to the next chord.

In the final segment of the *Kimosom a zsebkendőmet* piece, we observe different inversions of fifth as well as second intervals, which resolute on a 6<sup>th</sup> degree sixth chord.

Ex. 21



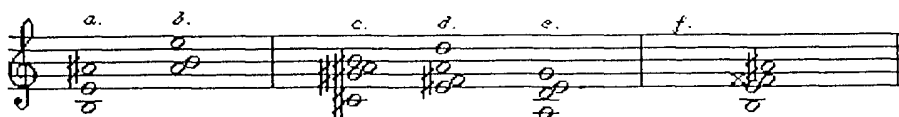
In the arrangement of stanza nine in the *Trei păcurărei* piece, the simple writing of the first few verses gets more intricate. Whereas until that part only unison voices or two voices appeared, from that particular point on we can definitely distinguish three separate voices. The harmonic structure is a simple one, often interjected by third elliptic chords or moments when all the voices meet on the fundamental element of the chord.

## Ex. 22



The voices are conducted in a linear fashion within the final stanza of *Tatárhágón*, still we can find some homophonic moments here and there within the segment. Different inversions of fourth (ex. a, b) as well as second (ex. c, d, e) chords emerge. Alongside these elements, we can also find chords made up of an-hemi-tonic pentatonic segments, built on major seconds as well as minor thirds, elements that are highlighted by the mere fact that they were not present in any of our aforementioned examples (ex. f.).

## Ex. 23



### 3. Accompanied Monody

We included within this category the arrangement manner in which all the voices – alongside the melody itself – form a compact unity, without creating the impression of a homophonic vertical harmonization. This is in fact a homophony that has melodic horizontal planes, the individuality of each voice becomes least perceptible, the characteristics of the voices being truly evident only within the whole of the piece. A two or three voice compartment has a special profile (consecutive descending passages, rotating motif structures etc.); therefore, they have a relatively linear independence. From a rhythmical standpoint, most often they mark the basic pulsations of the slow melodies, of the quarter notes, in concordance with the rhythmical character of those melodies that are slow dance tunes. There are also fragments within this category that could take their place in the polyphony (pedals, polyphonic cadences) however, they are included in this category, for they appear consecutively, or at the ending of these certain sections. Dan Buciu gathers these elements under the following title: Polyphony with vertical structural organization.<sup>89</sup>

We have encountered many times throughout our analysis the accompanied monody, as a manner of arrangement. This accompaniment has appeared under many different aspects: third as well as sixth interval mixtures,

<sup>89</sup> Buciu, Dan, *Elemente de scriitură modală (Modal Composition Elements)*, Editura muzicală, București, 1981, p. 130.

fifth mixtures in which a rotating or arch motif is repeated in a quasi-ostinato manner. However, there are some instances in which instead of the accompaniment, the composer uses long notes, pedals at one or two voices, and then joined by the third one, the counterpoint; and we can even observe an interesting case where the melody is accompanied by a mournful onomatopoeic motif.

Subsequently, we will illustrate the aforementioned techniques by showing one of each characteristic example, and if there are more than one examples present in a single song we will convey them successively.

In the second stanza of the *Jőnek, jőnek* song, the accompaniment is made up of a mixture of thirds, fourths as well as sixths. The actual accompaniment begins two beats later than the melody (time signature 6/4), with dotted half note, thus creating the impression of a syncopation with harmonic anticipations; but which is in fact a rhythmical compensation, leading to melody movement on each of the quarter notes.

Ex. 24

The musical score for Ex. 24 consists of two staves. The top staff is labeled 'S' (Soprano) and contains a vocal melody in 6/4 time, marked 'a tempo'. The bottom staff is labeled 'Ms' (Mezzo-soprano) and 'A' (Alto), containing an accompaniment line. The accompaniment begins two beats later than the melody, starting with a dotted half note.

There is an imitative segment within the third stanza, which lasts for four measures, and it appears at two different voices, in which the same meter displacement emerges between formulas.

Ex. 25

The musical score for Ex. 25 shows two staves, 'S' (Soprano) and 'A' (Alto), in 6/4 time. Each staff has a '1/2 Ms' (Mezzo-soprano) label. The score illustrates imitative segments where the same meter displacement emerges between formulas in two different voices.

The melody's modal structure has a minor state pentatonic under layer (6<sup>th</sup> degree pien note). In the third stanza, the accompaniment derives from the real imitation – at an inferior fifth – of the melody, which introduces a Dorian g modal inflection, highlighting the picnon.

Ex. 26

The musical score for Ex. 26 shows a single staff with two parts: 'picnon' (melody) and 'a comp.' (accompaniment). The melody is labeled 'melod.' and the accompaniment is labeled 'a comp.'. The picnon is a minor state pentatonic under layer (6<sup>th</sup> degree pien note).

FOLK SONG ARRANGEMENTS IN THE CHORAL WORKS OF ALBERT MÁRKOS

In the second as well as fourth stanzas, the melody is transposed to a superior major third, on *f#*.

Ex. 27



The musical material used within the two accompanying voices is a diatonic one, emerging into a Phrygian *g* mode. In the final two measures of the second stanza, two new elements appear *f#* and *e*, thus the partial chromatics of the segment transform into total chromatics.

A similar example can be found in *Tatárhágón*. The melody here is also accompanied by a mixture interval progression, in fifths this time. A rotating quasi-ostinato motif is repeated within these passages, with a melodic line of four beats. This motif – from the meter’s point of view - is shifting, for its time signature is ever changing and every verse line is structured upon 3 + 3 + 4 beats. Throughout the melody changes, the motif shifts according to the cadences on *e*, *b* (in the second verse line), and *f#* (two descending fourths) respectively, without interruption. (Ex. measures 2-5).

Ex. 28



The basic modal scale of the melody has a pentatonic under layer, with alternating Aeolian as well as Dorian character.

Ex. 29



In the third stanza, a mixture of chords accompanies the melody, mostly six-four chords.

Ex. 30



ÉVA PÉTER

The first as well as final melodic verse line of the *Virágos kenderem* piece are accompanied in the tenor and bass voices by a mixture of fifths.

Ex. 31



These form an arch motif of three measures.

There is a four-measure rotating motif within the alto voice, which is added to the fifth mixtures, forming a particular accompaniment, with pentatonic, quasi-ostinato turns. The outline of the melody and its accompaniment:

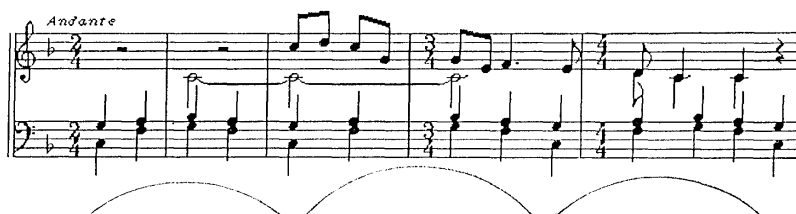
Ex. 32



Within the third row of the melody, new modal elements are introduced, obtained by the descending alteration of the 2<sup>nd</sup> as well as 5<sup>th</sup> degrees. The melodic row closes on a first-degree chord, with its altered base note, alteration responsible for an augmented chord – *e flat – g – b*, representing a severe dissonance, after which the previous pentatonic passage returns.

The exact same technique is used in the *Este, este* piece. The melody appears in the soprano voice of the arrangement, while the alto has a pedal on the base note, and the male voices present wavy melodic motifs in ostinato, based on the bottom note of the chord at the bass, and the fifth within the tenor voice. The bass motif is the retrograde version of the initial motif, only with augmented rhythm.

Ex. 33





The accompaniment is built on equal note values, alongside a mobile melody in alternating measures.

Long held notes, pedals of the *g* base note in the bass voice, as well as its superior octave at the tenor (sung on the *Sej!* syllable), accompany an entire segment of the *Kimosom a zsebkendőmet* melody within its second stanza. The alto voice is the counterpoint, conveyed in half notes and quarters in contrast with the eighths of the melody itself.

A similar example can be found within the *Édesanyám mondta nékem* piece, where the first four-five measures of the bass and partially in the tenor voice, where we encounter a rhythmical pedal on the base note.

The second voice accompanies the melody in the *Frumoasa-i mireasa noastră* piece, with a slowly descending melodic line, in half notes, in contrast with the third voice, which is a rhythmical pedal conveyed in syncopated rhythm on the base note.

The melody within the *Sír a kislány* piece is accompanied by mournful motifs (on the *jaj, jaj* text), which set the mood of the work. The piece is a wedding song usually performed as the bride leaves her parents' home. It is important to mention the fact that the slow dance melodies from Transylvania uses these kinds of interjections are common as a refrain, often utilized at the end of stanzas, a structural elements that is also present within the melody of the chorale. In an *e* modal scale – which is in fact not Phrygian, for it lacks its Phrygian second degree – the modal pillars are emphasized by their positions within the musical context: reference notes within the formulas that have a distinct recitativo character, situated on an *a* in the initial motif, on *c* in the second segment of the initial motif, on *g* in the cadential motif within the first segment, and on *e* in the final one. Successively, these degrees form a tetra tone of retrograde symmetry: minor third – major second – minor third (the distances between semitones: 3 – 2 – 3.)

In the arrangement, the musical material derived from the melody is completed and symmetrically augmented in the bass. The symmetry axis is the same as that of the tetra tone formed on the pillars: *a – g* major second. (In the a. example below, the modal pillars are marked by nota brevis).

**Ex. 34**

The image shows a musical score for Example 34. It consists of four staves: Soprano (S), Alto (A), Tenor (T), and Bass (B). The Soprano part has a melody with notes marked with 'a', 'c', and 'g' above them. The Alto part has a counterpoint melody. The Tenor part has a melody with notes marked with 'a' and 'g' above them. The Bass part has a rhythmical pedal on the base note. Below the staves is a rhythmic pattern: 2 2 1 2 2 2 1 2 2.

The aforementioned positions as well as the bass highlights the notes of the tetra tone made up of the pillars (the melodic motifs as well as the bass are extracted in example b.).

In the example below we have concentrated on a vertical scale the chords which resonate on every single quarter note, and which integrate themselves in the notes of the melody (notes marked with black note heads, while chords with hollow notes). In example a., (measure 11) there is a fourth chord progression, while the melody is situated in an acute position; in example b. (measures 4 to 8), the melody interjects itself as a chord element in an alternating seventh and fourth chord succession. Therefore, these segments are dominated by a quasi-homophonic conception.

Ex. 35

The cadence of the first stanza suggests a Locrian mode (example a.: the 5b alteration, elliptic third resolving). The same cadential formula is shown in the second stanza (in a Phrygian *b* this time), but this does not bring forth an alteration for change, only a Picardy third (ex. c.). Alongside these two examples, we have introduced a few examples of similar cadences, illustrated by Bárdos, in the musical literature of the Renaissance (ex. b as well as d.).<sup>90</sup>

Ex. 36

A similar example for this kind of a Locrian cadence can be found within the *Tatárhágón* piece, (ex. a.). In order to compare these we will also mention a cadence from the aforementioned Bárdos work. (ex. b)<sup>91</sup>

<sup>90</sup> Bárdos, Lajos, *Modális Harmóniák (Modal harmonies)*, Zeneműkiadó, Budapest, 1979, p. 134-135, ex. b – Bárdos ex. 241a; ex. d. = Bárdos ex. 242d.

<sup>91</sup> Bárdos, Lajos, *Modális Harmóniák (Modal harmonies)*, Zeneműkiadó, Budapest, 1979, p.135, ex. 256.

## Ex. 37



As a conclusion, we can safely say, that there is a great variety of polyphonic as well as harmonic techniques used by the composer within his arrangements of folk songs, technique derived from the inner structure of the folk song itself.

### Conclusions

Albert Márkos was a complex composer, who created pieces in almost every single genre: symphonic, chamber music, theatre music, ballet, or even in the lied genre, still, his entire creation was infused by choral music.

His life's work can be divided up in four major periods 1945-1952, he is preoccupied with choral music, while after 1953 he turns his attention toward chamber music, and in the sixties creates large symphonic pieces, just to return to choral music 1973-1975, and especially to folk song arrangements.

As a teacher, he was not only the maestro of future pedagogues, but also that of amateur choirs. After 1945, he turned toward the amateur choir movement, which later became a principal part of his life, a sort of musical-human *ars poetica* of his entire life as well as career. He had set out as an important goal to set the bases of choral culture by way of the folk song.

The manner in which he arranged his pieces derived from the inner structure of the folk song itself. The arrangements are not purely polyphonic or homophonic ones, the composition technique changing from stanza to stanza and even from one segment to the other.

Albert Márkos' choral pieces are based on compartmental independence, or at least the principal quality of linear voice progression, but within this polyphony, other vertical harmonization techniques also coexist. There are some passages, where the voices are simultaneously in motion, thus creating the harmonic progression. The modal techniques of harmonization are predominant: plagal chord progression, elliptic chords, octave as well as fifth parallels of an organ nature.

ÉVA PÉTER

Taking into consideration the sheer weight of folk song arrangement, such as other choral works, we can state that he had a calling for educating not only the professionals, but also the wide circle of music lovers.

(Translated by Köpeczi Juliánna Erika)

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