

ABSTRACT

Title of Dissertation: FOLK ELEMENTS IN TWENTIETH-CENTURY
HUNGARIAN MUSIC

Daniel Lee Sender, Doctor of Musical Arts, 2011

Dissertation Directed by: Professor David Salness
School of Music

At the beginning of the twentieth century, composers Béla Bartók and Zoltán Kodály collected thousands of folksongs from the rural regions of Hungary. In an effort to preserve a part of their culture that they feared would be lost, they not only transcribed and catalogued these folksongs, but also incorporated the folk traditions they encountered into their own compositional style. This dissertation deals with violin music written by Bartók, Kodály and their Hungarian contemporaries that have in common the use of rhythms, modes, melodies, figurations and playing techniques sourced in folk traditions.

The use of the Hungarian folk idiom in classical music was not exclusive to the twentieth century. From the late eighteenth century until the first decades of the twentieth century, composers utilized aspects of a popular eighteenth-century form of Hungarian folk music called *verbunkos*. What makes the use of folk music unique in the twentieth century is that, thanks to the work of Bartók and Kodály, composers found inspiration in the more authentic “peasant music.” Unlike the popular, urban *verbunkos*

music, peasant music was the product of the more secluded village-music tradition, largely untouched by the influences of city life.

In addition to stimulating a new focus on peasant music, Bartók and Kodály fully assimilated the folk idiom into their compositional toolkits, creating a new style of folk-inspired art music that influenced a generation of Hungarian composers. The new style included characteristic elements of both peasant music and the *verbunkos* tradition, such as ancient modes and scales, accompanimental and melodic rhythmic patterns, ornamentation, and phrase structures sourced in folk song.

To demonstrate the implementation of the folk idiom by twentieth-century Hungarian composers, three recital programs were given at the University of Maryland that included works by Béla Bartók, Sándor Veress, Leo Weiner, Zoltán Kodály, Ernő Dohnányi, Zoltán Székely and György Kurtág. The works can be divided into two main categories: settings or transcriptions of folk material (e.g. Bartók's *Hungarian Folksongs*) and compositions using classical forms that include the Hungarian folk idiom (e.g. Bartók's *Contrasts*). Recital collaborators include Li-Tan Hsu, Evelyn Elsing, Elizabeth Brown, Shelby Sender and Samantha Angelo.

FOLK ELEMENTS IN TWENTIETH-CENTURY HUNGARIAN MUSIC

by

Daniel Lee Sender

Dissertation submitted to the Faculty of the Graduate School of the
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Dissertation Committee:

Professor David Salness, Chair

Professor Gerald Fischbach

Professor Evelyn Elsing

Professor James Fry

Professor Karen Bradley

CONTENTS OF DISSERTATION CDs

CD1

Dissertation Recital 1: Friday, December 4, 2009 5:30 PM
Recorded in Gildenhorn Recital Hall, University of Maryland
Daniel Sender, violin
Li-Tan Hsu, piano
Evelyn Elsing, cello

- [1] “De ciuit” (Romanian Folk Tune)
- [2] Béla Bartók: Rhapsody No.1 for Violin and Piano, I. *Lassú*
- [3] Béla Bartók: Rhapsody No.1 for Violin and Piano, II. *Friss*
- [4] Sándor Veress: Sonata No.2 for Violin and Piano, I. *Dalamos*
- [5] Sándor Veress: Sonata No.2 for Violin and Piano, II. *Kopogós*
- [6] Leó Weiner: *Peregi verbunk*, Op.40
- [7] Zoltán Kodály: Duo for Violin and Cello, Op.7, I
- [8] Zoltán Kodály: Duo for Violin and Cello, Op.7, II
- [9] Zoltán Kodály: Duo for Violin and Cello, Op.7, III

CD2

Dissertation Recital 2: Saturday, April 17, 2010 2:00 PM
Recorded in Gildenhorn Recital Hall, University of Maryland
Daniel Sender, violin
Li-Tan Hsu, piano

- [1] Zoltán Székely: Sonata for Violin Solo, Op.1, I
- [2] Zoltán Székely: Sonata for Violin Solo, Op.1, II
- [3] Zoltán Székely: Sonata for Violin Solo, Op.1, III
- [4] Zoltán Székely: Sonata for Violin Solo, Op.1, IV
- [5] Ernst von Dohnányi: *Ruralia hungarica*, Op.32/c, I
- [6] Ernst von Dohnányi: *Ruralia hungarica*, Op.32/c, II
- [7] Ernst von Dohnányi: *Ruralia hungarica*, Op.32/c, III
- [8] Béla Bartók: Sonata No.1 for Violin and Piano, I

- [9] Béla Bartók: Sonata No.1 for Violin and Piano, II
[10] Béla Bartók: Sonata No.1 for Violin and Piano, III

CD3

Dissertation Recital 3: Sunday, November 13, 2011 8:00 PM

Recorded in Ulrich Recital Hall, University of Maryland

Daniel Sender, violin

Shelby Sender, piano

Elizabeth Brown, piano

Samantha Angelo, clarinet

- [1] Hungarian Folksong Medley (1906-1909)
[2] Béla Bartók/Tivadar Ország: *Hungarian Folksongs* from *For Children*
[3] Zoltán Kodály: Adagio for Violin and Piano
[4] György Kurtág: 8 Duos for Violin and Cimbalom, Op.4, I
[5] György Kurtág: 8 Duos for Violin and Cimbalom, Op.4, II
[6] György Kurtág: 8 Duos for Violin and Cimbalom, Op.4, III
[7] György Kurtág: 8 Duos for Violin and Cimbalom, Op.4, IV
[8] György Kurtág: 8 Duos for Violin and Cimbalom, Op.4, V
[9] György Kurtág: 8 Duos for Violin and Cimbalom, Op.4, VI
[10] György Kurtág: 8 Duos for Violin and Cimbalom, Op.4, VII
[11] György Kurtág: 8 Duos for Violin and Cimbalom, Op.4, VIII
[12] Folk Melodies Used in Bartók's Rhapsody No.2, András Jánosi (Budapest, 2011)
[13] Bartók: Rhapsody No.2 for Violin and Piano, I. *Lassú*
[14] Bartók: Rhapsody No.2 for Violin and Piano, II. *Friss*
[15] Bartók: Contrasts for Violin, Clarinet and Piano, I. *Verbunkos*
[16] Bartók: Contrasts for Violin, Clarinet and Piano, III. *Pihenő*
[17] Bartók: Contrasts for Violin, Clarinet and Piano, II. *Sebes*