

Kodály Te Deum & Psalmus Hungaricus
Bartók Cantata Profana & Transylvanian Dances

TRANSYLVANIA STATE PHILHARMONIC CHOIR & ORCHESTRA
LAWRENCE FOSTER

Zoltán Kodály (1882-1967)**Budavári Te Deum** for soloists, mixed choir and orchestra (1936)

| | | |
|----|--------------------------------------|-------|
| 1 | I. Te Deum laudamus | 1. 45 |
| 2 | II. Pleni sunt coeli et terra | 1. 28 |
| 3 | III. Te gloriosus Apostolorum chorus | 1.00 |
| 4 | IV. Te per orbem terrarum | 1. 32 |
| 5 | V. Tu Rex gloriae Christe | 1. 47 |
| 6 | VI. Tu ad dexteram Dei sedes | 0. 36 |
| 7 | VII. Te ergo quaesumus | 2. 17 |
| 8 | VIII. Et rege eos | 3. 37 |
| 9 | IX. In te Domine speravi | 2. 36 |
| 10 | X. In aeternum | 1. 29 |

Psalmus Hungaricus for tenor, mixed choir, children's choir and orchestra, Op. 13 (1923)

(The 55th Psalm in a 16th century Hungarian paraphrase by Mihály Vég of Kecskemét)

| | | |
|----|----------------------------------|--------|
| 11 | I. Mikoron Dávid nagy búsultában | 12. 17 |
| 12 | II. Te azért lelkelem | 3. 48 |
| 13 | III. Igaz vagy Uram | 5. 19 |

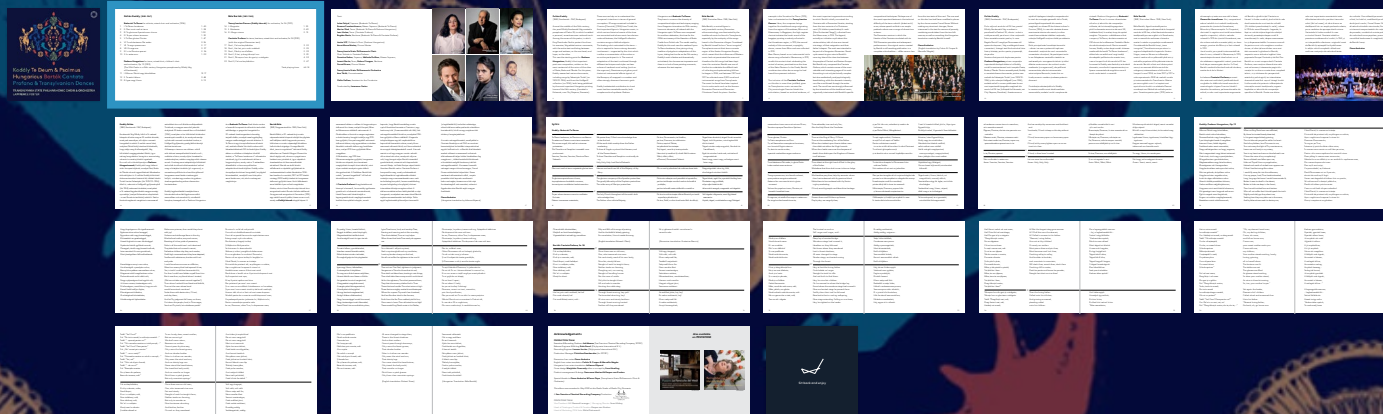
Béla Bartók (1881-1945)**Transylvanian Dances (Erdélyi táncok)** for orchestra, Sz. 96 (1931)

| | | |
|----|---------------------|-------|
| 14 | I. Allegretto | 1. 25 |
| 15 | II. Moderato | 0. 49 |
| 16 | III. Allegro vivace | 2. 15 |

Cantata Profana for tenor, baritone, mixed choir and orchestra, Sz. 94 (1930)
(with the original Romanian text)

| | | |
|----|--|-------|
| 17 | Part I, Cel uncheș bătrânu | 3. 22 |
| 18 | Part I, Hei hei, prin codri umblară | 2. 05 |
| 19 | Part I, Până și-au d'aflatu | 2. 09 |
| 20 | Part II, E-hei, și drag tăicuțul loru | 3. 23 |
| 21 | Part II, Tăicușoru loru din grai și-o străgatu | 4. 53 |
| 22 | Part III, Cel uncheș bătrânu | 2. 47 |

Total playing time: 64. 14



Cast:

Luiza Fatyol, Soprano (Budavári Te Deum)

Roxana Constantinescu, Mezzo-Soprano (Budavári Te Deum)

Marius Vlad, Tenor (Budavári Te Deum & Psalmus Hungaricus)

Ioan Hotea, Tenor (Cantata Profana)

Bogdan Baciu, Baritone (Budavári Te Deum & Cantata Profana)

Junior VIP, Children's Choir (Psalmus Hungaricus)

Anca-Mona Mariaș, Chorus Master

Transylvania State Philharmonic Choir

Choir Soloists in Cantata Profana:

Cosmina Gabor, Soprano, **Melinda Duffner**, Mezzo-Soprano,

Lorant Barta, Tenor, **Ruben Ciungan**, Baritone

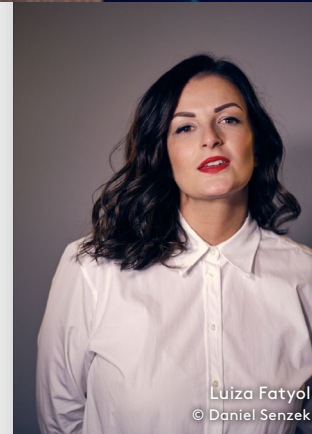
Cornel Groza, Chorus Master

Transylvania State Philharmonic Orchestra

Ana Török, Concertmaster

Clelia Cafiero, Assistant to the Conductor

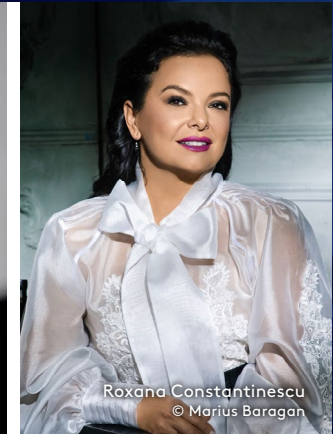
Conducted by **Lawrence Foster**



Luiza Fatyol
© Daniel Senzek



Lawrence Foster
© Marc Ginot



Roxana Constantinescu
© Marius Baragan



Marius Vlad
© Nicu Cherciu



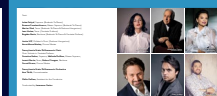
Ioan Hotea
© Frances Marshall



Bogdan Baciu



| Track | Duration | Composer | Lyricist |
|-----------------------|----------|------------------------|------------------------|
| 1. Budavári Te Deum | 12:30 | Georg Friedrich Händel | Georg Friedrich Händel |
| 2. Psalmus Hungaricus | 15:45 | Georg Friedrich Händel | Georg Friedrich Händel |
| 3. Cantata Profana | 20:15 | Georg Friedrich Händel | Georg Friedrich Händel |



| Track | Duration | Composer | Lyricist |
|--------------------|----------|------------------------|------------------------|
| 4. Cantata Profana | 20:15 | Georg Friedrich Händel | Georg Friedrich Händel |
| 5. Cantata Profana | 20:15 | Georg Friedrich Händel | Georg Friedrich Händel |

| Track | Duration | Composer | Lyricist |
|--------------------|----------|------------------------|------------------------|
| 6. Cantata Profana | 20:15 | Georg Friedrich Händel | Georg Friedrich Händel |
| 7. Cantata Profana | 20:15 | Georg Friedrich Händel | Georg Friedrich Händel |

| Track | Duration | Composer | Lyricist |
|--------------------|----------|------------------------|------------------------|
| 8. Cantata Profana | 20:15 | Georg Friedrich Händel | Georg Friedrich Händel |
| 9. Cantata Profana | 20:15 | Georg Friedrich Händel | Georg Friedrich Händel |

| Track | Duration | Composer | Lyricist |
|---------------------|----------|------------------------|------------------------|
| 10. Cantata Profana | 20:15 | Georg Friedrich Händel | Georg Friedrich Händel |
| 11. Cantata Profana | 20:15 | Georg Friedrich Händel | Georg Friedrich Händel |

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|---------------------|----------|------------------------|------------------------|
| 12. Cantata Profana | 20:15 | Georg Friedrich Händel | Georg Friedrich Händel |
| 13. Cantata Profana | 20:15 | Georg Friedrich Händel | Georg Friedrich Händel |

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|---------------------|----------|------------------------|------------------------|
| 14. Cantata Profana | 20:15 | Georg Friedrich Händel | Georg Friedrich Händel |
| 15. Cantata Profana | 20:15 | Georg Friedrich Händel | Georg Friedrich Händel |

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|---------------------|----------|------------------------|------------------------|
| 16. Cantata Profana | 20:15 | Georg Friedrich Händel | Georg Friedrich Händel |
| 17. Cantata Profana | 20:15 | Georg Friedrich Händel | Georg Friedrich Händel |

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|---------------------|----------|------------------------|------------------------|
| 18. Cantata Profana | 20:15 | Georg Friedrich Händel | Georg Friedrich Händel |
| 19. Cantata Profana | 20:15 | Georg Friedrich Händel | Georg Friedrich Händel |

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| 20. Cantata Profana | 20:15 | Georg Friedrich Händel | Georg Friedrich Händel |
| 21. Cantata Profana | 20:15 | Georg Friedrich Händel | Georg Friedrich Händel |

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|---------------------|----------|------------------------|------------------------|
| 22. Cantata Profana | 20:15 | Georg Friedrich Händel | Georg Friedrich Händel |
| 23. Cantata Profana | 20:15 | Georg Friedrich Händel | Georg Friedrich Händel |

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|---------------------|----------|------------------------|------------------------|
| 24. Cantata Profana | 20:15 | Georg Friedrich Händel | Georg Friedrich Händel |
| 25. Cantata Profana | 20:15 | Georg Friedrich Händel | Georg Friedrich Händel |

| Track | Duration | Composer | Lyricist |
|---------------------|----------|------------------------|------------------------|
| 26. Cantata Profana | 20:15 | Georg Friedrich Händel | Georg Friedrich Händel |
| 27. Cantata Profana | 20:15 | Georg Friedrich Händel | Georg Friedrich Händel |

| Track | Duration | Composer | Lyricist |
|---------------------|----------|------------------------|------------------------|
| 28. Cantata Profana | 20:15 | Georg Friedrich Händel | Georg Friedrich Händel |
| 29. Cantata Profana | 20:15 | Georg Friedrich Händel | Georg Friedrich Händel |

| Track | Duration | Composer | Lyricist |
|---------------------|----------|------------------------|------------------------|
| 30. Cantata Profana | 20:15 | Georg Friedrich Händel | Georg Friedrich Händel |
| 31. Cantata Profana | 20:15 | Georg Friedrich Händel | Georg Friedrich Händel |

| Track | Duration | Composer | Lyricist |
|---------------------|----------|------------------------|------------------------|
| 32. Cantata Profana | 20:15 | Georg Friedrich Händel | Georg Friedrich Händel |
| 33. Cantata Profana | 20:15 | Georg Friedrich Händel | Georg Friedrich Händel |

| Track | Duration | Composer | Lyricist |
|---------------------|----------|------------------------|------------------------|
| 34. Cantata Profana | 20:15 | Georg Friedrich Händel | Georg Friedrich Händel |
| 35. Cantata Profana | 20:15 | Georg Friedrich Händel | Georg Friedrich Händel |

| Track | Duration | Composer | Lyricist |
|---------------------|----------|------------------------|------------------------|
| 36. Cantata Profana | 20:15 | Georg Friedrich Händel | Georg Friedrich Händel |
| 37. Cantata Profana | 20:15 | Georg Friedrich Händel | Georg Friedrich Händel |

| Track | Duration | Composer | Lyricist |
|---------------------|----------|------------------------|------------------------|
| 38. Cantata Profana | 20:15 | Georg Friedrich Händel | Georg Friedrich Händel |
| 39. Cantata Profana | 20:15 | Georg Friedrich Händel | Georg Friedrich Händel |

| Track | Duration | Composer | Lyricist |
|---------------------|----------|------------------------|------------------------|
| 40. Cantata Profana | 20:15 | Georg Friedrich Händel | Georg Friedrich Händel |
| 41. Cantata Profana | 20:15 | Georg Friedrich Händel | Georg Friedrich Händel |

| Track | Duration | Composer | Lyricist |
|---------------------|----------|------------------------|------------------------|
| 42. Cantata Profana | 20:15 | Georg Friedrich Händel | Georg Friedrich Händel |
| 43. Cantata Profana | 20:15 | Georg Friedrich Händel | Georg Friedrich Händel |

| Track | Duration | Composer | Lyricist |
|---------------------|----------|------------------------|------------------------|
| 44. Cantata Profana | 20:15 | Georg Friedrich Händel | Georg Friedrich Händel |
| 45. Cantata Profana | 20:15 | Georg Friedrich Händel | Georg Friedrich Händel |

| Track | Duration | Composer | Lyricist |
|---------------------|----------|------------------------|------------------------|
| 46. Cantata Profana | 20:15 | Georg Friedrich Händel | Georg Friedrich Händel |
| 47. Cantata Profana | 20:15 | Georg Friedrich Händel | Georg Friedrich Händel |



Zoltán Kodály

(1882, Kecskemét – 1967, Budapest)

Around the middle of the 16th century, the poet Mihály Kecskeméti Vég created a paraphrase of Psalm 55, to which he added a personal, sometimes even national touch. Among the verses of this psalm, in which King David asks God to protect him from his enemies, Vég added various comments, with the entire text vacillating between anger and sadness, on the one hand, and hope, on the other.

This was the starting point for ***Psalmus Hungaricus***, Kodály's first important post-war composition, written on the semi-centennial of the union of the cities of Pesta, Buda and Óbuda. For this piece, Kodály researched various documents, including songs by Sebestyén Tinódi (ca. 1505/10-1556) and from the Hoffgreff collection (ca. 1554), both being published by the most important Hungarian printing house of the 16th century (founded in Kolozsvár, now Cluj-Napoca, Romania).

These sources help us to understand the composer's intentions in terms of general conception: 22 songs remained included in *Cronica* [Chronicle] (1554) from Tinódi, the first important figure in Hungarian music, in which various historical events of the time are recounted and whose music has obvious national features; the Hoffgreff collection contains songs on biblical subjects. The leading role is entrusted to the tenor – who is required to have a strong dramatic involvement – supported by the choir which is either a commentator of the action or an active participant in it. The musical adaptation of the text is achieved through different techniques and styles: we hear echoes of medieval vocal writing (such as the organum), Renaissance polyphony and rhetorical instrumental effects typical of the Baroque, all wrapped in a modern and often strongly dissonant harmonic garb.

Kodály's substantial contribution to choral music had two remarkable results, both complex works of synthesis: *Psalmus*

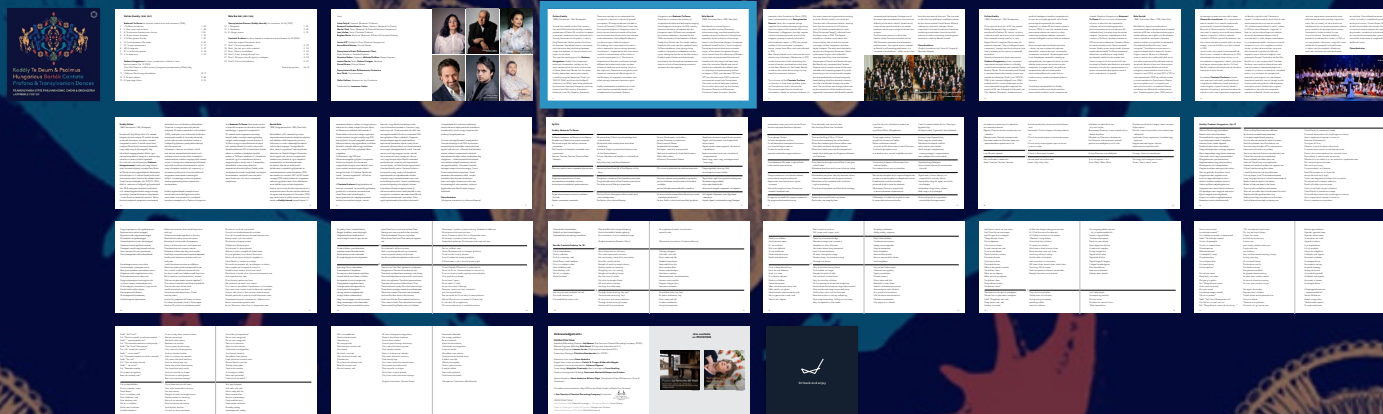
***Hungaricus* and *Budavári Te Deum*.**

They have in common the diversity of compositional styles and techniques, ranging from Gregorian intonations to 20th-century harmonic elements, all imbued with the Hungarian spirit. *Te Deum* was composed for another celebration, this time for the 250th anniversary of the liberation of Buda Castle from Turkish rule. The model used by Kodály for this work was the medieval hymn *Te Deum laudamus*, thus joining a long tradition of polyphonic adaptations of this hymn, dating back as far as the 9th century. Kodály's work is festive and dramatically articulated, the choruses are impressive and there is no lack of tone painting moments, whenever the text requires.

Béla Bartók

(1881, Sînnicolau Mare – 1945, New York)

Béla Bartók, a central figure in early twentieth-century Romanian ethnomusicology, was fascinated by the traditional music he found in Transylvania, especially by the antiquity of the songs heard in the Romanian villages. Considered by Bartók himself to be a "terra incognita", Transylvania was at that time a remote region of the Austro-Hungarian Empire, which meant that the influences of Western music had not penetrated the area and therefore the folk songs had been kept intact for centuries. Bartók was one of the first to undertake the difficult task of collecting and systematizing folklore: he began in 1904, and between 1907 and 1917 he collected some 3,500 vocal and instrumental songs from Transylvania. The music he found here later inspired him to write works such as the famous *Romanian Dances* and *Romanian Christmas Carols* for piano. Another



example is the *Sonatina for Piano* (1915), later orchestrated as the **Transylvanian Dances**. Here, the composer brings together five traditional songs originating from the regions of Hunedoara, Bihor and Maramureş. In *Bagpipers*, the high-register clarinet imitates the harsh sound of the bagpipe, quoting a melody collected in the Hunedoara region, in 1913; the second melody of this movement, a sprightly dance, comes from Bihor and was collected in 1910.

Bear Dance, based on an instrumental circle dance song collected in Maramureş, in 1913, recalls this ancient ritual celebrating the revival of nature, practised since the time of the Geto-Dacians. In the *Finale*, Bartók combines two other dance songs he had heard from peasant violinists.

The inclusion of the ***Cantata Profana*** on this disc is more than justified, given its Transylvanian roots: we owe the Cluj musicologist Francisc László the articulation, based on archival evidence, of

the most important arguments according to which Bartók initially conceived the *Cantata* with a Romanian libretto, starting from the two variants of a Christmas carol (*Fiii vinători preschimbați în cerbi* [Nine Enchanted Stags]), collected from the Mures area, in 1914. The legend, actually an initiation myth about the winter solstice, tells of nine sons turned into stags, of their resignation and their father's despair. The work was intended to be part of a Hungarian-Romanian-Slovak cycle meant to give voice to Bartók's recurring idea of the close ties between the peoples of Central and Eastern Europe. But Bartók only composed the *Cantata Profana*, which contains some of the most valuable and interesting pages of his work: the writing is not only technically complex but also aesthetically and psychologically breathtaking, while the dramatic intensity runs like a red thread through the entire work. The vocal lines are strongly influenced by the intonations of the traditional music, organically intertwined with Bartók's specific

compositional techniques. Perhaps one of the most important features is the technical difficulty of the tenor soloist's (eldest son's) score, whose speech unfolds in an ample *parlando rubato* over a range of almost two octaves.

The Romanian versions in which the libretto of the *Cantata* circulated with its 1961 Romanian première and subsequent performances – the original version created by Bartók is still awaiting publication in a complete critical edition – differ more or less

from the two texts of the carol. The one used on this disc has itself been modified in places by the chorus master Cornel Groza. Without making any structural changes, Groza intervened in the text for reasons of prosody, combining words taken from the two folk sources, as well as consulting the Hungarian translation made by Bartók himself.

Oana Andreica

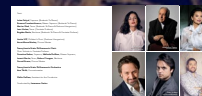
(English translation by Calvin B. Cooper & Marcella Magda)



Transylvania State Philharmonic Choir and Orchestra
© Cristina Radulescu



| Track | Composer | Librettist | Conductor |
|--------------------|-------------|-----------------|---------------|
| 1. Bagpipers | Béla Bartók | Francisc László | Lucian Ciocan |
| 2. Bear Dance | Béla Bartók | Francisc László | Lucian Ciocan |
| 3. Cantata Profana | Béla Bartók | Francisc László | Lucian Ciocan |



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Zoltán Kodály

(1882, Kecskemét – 1967, Budapesta)

Pe la mijlocul secolului al XVI-lea, poetul Mihály Kecskeméti Vég a realizat o parafrază la Psalmul 55, căruia i-a dat o notă personală, pe alocuri chiar națională. Între versetele acestui psalm, în care Regele David îl roagă pe Dumnezeu să-l apere de dușmani, Vég a adăugat diverse comentarii, întregul text fiind articulat între furie și tristețe, pe de o parte, și speranță, de pe alta.

Acesta a fost punctul de plecare pentru **Psalmus Hungaricus**, prima compoziție importantă de după război a lui Kodály, scrisă la semicentenarul unirii orașelor Pesta, Buda și Óbuda. Pentru această piesă, Kodály a cercetat diverse documente, printre care melodii de Sebestyén Tinódi (cca. 1505/10-1556) și din colecția Hoffgreff (cca. 1554), ambele având în comun publicarea la cea mai importantă tipografie maghiară din secolul al XVI-lea (înființată la Kolozsvár, azi Cluj-Napoca, România). Aceste surse ne

ajută să înțelegem intențiile compozitorului la nivel de concepție generală: de la Tinódi, prima figură importantă din muzica maghiară, au rămas 22 de cîntece incluse în Cronica (1554), în care sînt relatate diverse evenimente istorice ale vremii și a căror muzică are evidente trăsături naționale; colecția Hoffgreff conține cîntări pe subiecte biblice.

Rolul principal este încredințat tenorului – căruia i se cere o puternică implicare dramatică – susținut de corul care este fie comentator al acțiunii, fie participant activ la ea. Adaptarea muzicală a textului se realizează prin recurgerea la tehnici și stiluri diferite: auzim ecouri ale scriiturii vocale medievale (ca organumul), ale polifoniei renascentiste, efecte instrumentale retorice tipice Barocului, toate într-un înveliș armonic modern și adesea puternic disonant.

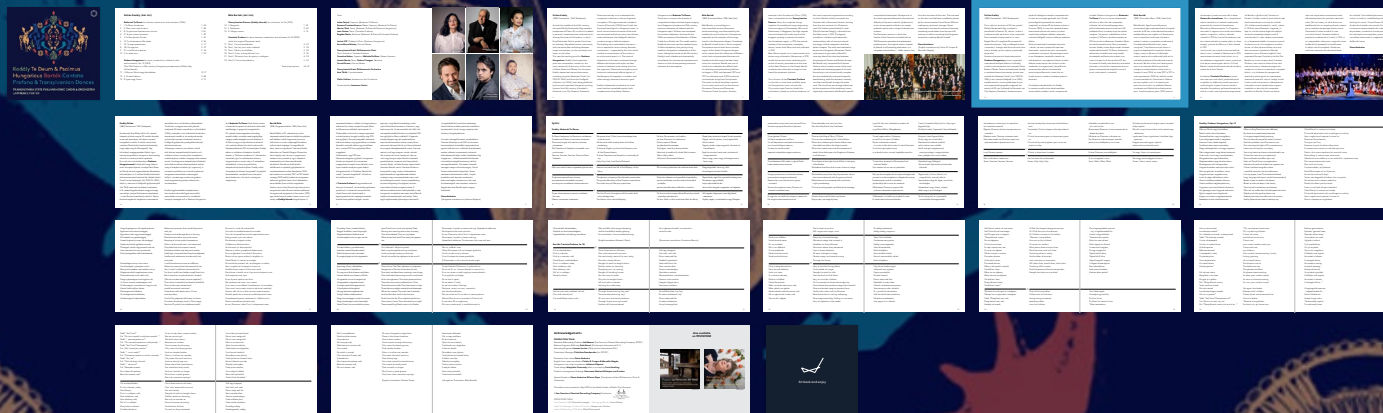
Contribuția substanțială a lui Kodály la muzica corală a avut două rezultate remarcabile, ambele lucrări complexe de

sinteză: *Psalmus Hungaricus* și **Budavári Te Deum**. Ele au în comun diversitatea stilurilor și tehnicilor de compoziție utilizate, de la intonațiile gregoriene pînă la elemente armonice de secol XX, îmbibate fiind, în același timp, de spiritul maghiar. Tot pentru o sărbătoare a fost compus și *Te Deum*, de data aceasta cei 250 de ani de la eliberarea Castelului Buda de sub dominația turcă. Pentru această lucrare, Kodály a ales drept model cîntarea medievală de laudă "Te Deum laudamus", alăturîndu-se astfel unei lungi tradiții de adaptări polifonice ale acestui imn, care a început încă din secolul al IX-lea. Lucrarea lui Kodály este festivă și articulată dramatic, corurile sînt impresionante și nu lipsesc momentele de zăugărire sonoră acolo unde textul o necesită.

Béla Bartók

(1881, Sînnicolau Mare – 1945, New York)

Béla Bartók, figură centrală pentru etnomuzicologia românească de la începutul secolului al XX-lea, a fost fascinat de muzica tradițională pe care a găsit-o în Transilvania, mai cu seamă de vechimea cîntecelor auzite în satele cu populație românească. Considerată de Bartók însuși „terra incognita”, Transilvania era pe atunci o regiune îndepărtată a Imperiului Austro-Ungar, ceea ce făcuse ca influențele muzicii vestice să nu pătrundă pînă aici și melodiile populare să fie păstrate intacte de secole. Bartók a fost unul dintre primii care și-au asumat dificila sarcină de culegere și sistematizare a folclorului: a început în anul 1904, iar între 1907 și 1917 a cules aproximativ 3500 de melodii vocale și instrumentale din Transilvania. Muzica pe care a găsit-o aici l-a inspirat mai apoi să scrie lucrări ca celebrele *Dansuri românești* sau *Melodii de colinde* pentru pian. Sonatina pentru pian (1915) este un



alt exemplu și este cea care stă la baza **Dansurilor transilvane**. Aici, compozitorul aduce laolaltă cinci melodii tradiționale, provenite din ținuturile Hunedoarei, Bihorului și Maramureșului. În *Cimpoierii*, clarinetul în registru acut imită sonoritatea aspră a cimpoiului, citind o melodie culeasă în 1913 din ținutul Hunedoarei; cea de-a doua melodie a acestei părți, un dans energic, provine din Bihor și a fost culeasă în 1910.

Jocul ursului, pe o piesă instrumentală de dans în cerc, culeasă în Maramureș în 1913, reamintește de acest ritual arhaic cu rol de celebrare a regenerării naturii, practicat încă de pe vremea geto-dacilor. În *Final*, Bartók combină alte două melodii de dans, auzite de el de la lăutari.

Includerea **Cantatei Profana** pe acest disc este mai mult decât justificată dacă ne gândim la rădăcinile transilvane ale ei: muzicologul clujean Francisc László îi datorăm formularea, pe baza dovezilor de arhivă, a celor mai importante argumente

că Bartók a gândit inițial *Cantata* cu libretul în limba română, plecând de la cele două variante ale unui text de colindă (Fiii vînători preschimbați în cerbi), culese în 1914 din zona Mureșului. Legenda, în fapt un mit de inițiere legat de solstițiul de iarnă, povestește despre nouă fii transformați în cerbi, despre resemnarea lor și disperarea tatălui. Lucrarea urma să fie parte a unui ciclu maghiaro-româno-slovac, al cărui țel era să dea voce unei idei recurente în gândirea lui Bartók, respectiv cea a strînselor legături între popoarele Europei Centrale și de Est. Dar Bartók nu a mai compus decât *Cantata Profana*, care conține câteva dintre cele mai valoroase și interesante pagini din creația lui: scriitura nu este doar complexă tehnic, ci și uluitoare din perspectivă estetică și psihologică, iar intensitatea dramatică este firul roșu al întregii lucrări. Liniile vocale sînt puternic influențate de intonațiile muzicii tradiționale, organic împletite cu tehnicile de compoziție specifice lui Bartók. Poate una dintre

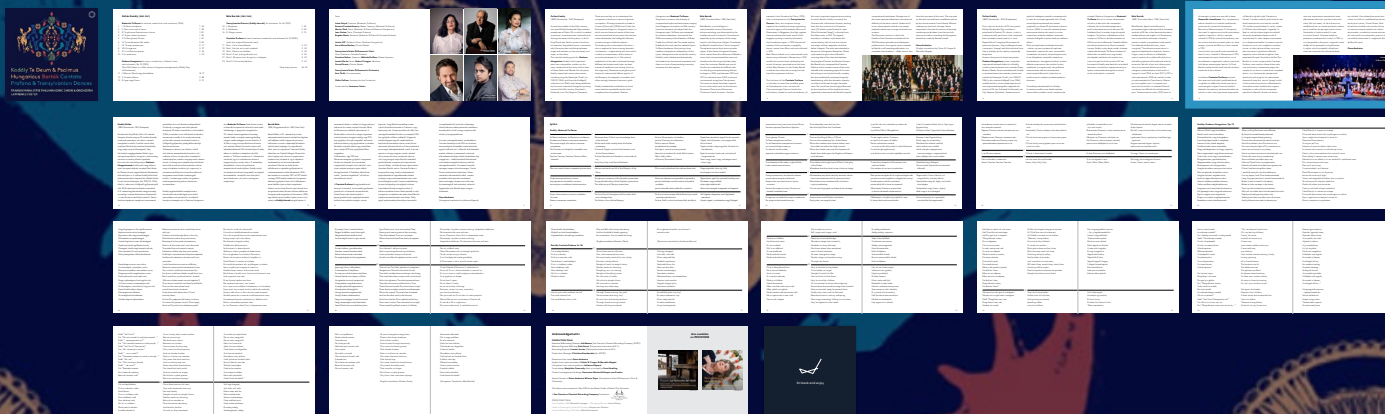
cele mai importante caracteristici este dificultatea tehnică a partiturii tenorului solist (fiul cel mare), al cărui discurs se desfășoară într-un amplu parlando rubato, pe un ambitus de aproape două octave. Variantele în limba română în care a circulat libretul *Cantatei* odată cu premiera românească a lucrării, în 1961, și cu interpretările ulterioare – originalul creat de Bartók își așteaptă încă publicarea în ediția critică completă – diferă mai mult sau mai puțin de cele două texte

ale colindei. Cea utilizată pe acest disc a fost, la rîndul ei, modificată pe alocuri de dirijorul corului, Cornel Groza. Fără să aducă schimbări structurale, Groza a intervenit asupra textului din rațiuni de prozodie, combinînd cuvinte preluate din cele două surse populare, precum și consultînd traducerea în maghiară, făcută de Bartók însuși.

Oana Andreica



Junior VIP
© Nicu Cherciu



Kodály Zoltán

(1882, Kecskemét – 1967, Budapest)

Kecskeméti Vég Mihály költő a 16. század közepén alkotta meg az 55. zsoltár átíratát, amelynek személyes, sőt olykor nemzeti hangvételt is adott. A zsoltár versei közé, melyben Dávid király Istenhez fohászkodik, hogy védje meg őt ellenségeitől, Vég különböző megjegyzéseket fűzött, így a szöveg hangvétele a harag és a szomorúság, valamint a remény között ingadozik. Ez a mű volt a kiindulópontja a **Psalmus Hungaricusnak**, Kodály első nagy háború utáni kompozíciójának, amelyet Pest, Buda és Óbuda városok egyesülésének félszázados évfordulójára írt. A műhöz Kodály különböző dokumentumokat kutatott fel, többek között Tinódi Lantos Sebestyén (kb. 1505/10–1556) által írt, valamint a Hoffgreff-gyűjteményből (kb. 1554) származó énekeket, amelyeket a 16. század legjelentősebb magyarországi nyomdája (melyet Kolozsváron alapítottak – a mai Románia területén) adott ki. Ezek a források segítenek megérteni a zeneszerző

szándékait és a mű általános elképzelését: Tinódinak, a magyar zene első jelentős alakjának 22 éneke maradt fenn a Krónikából (1554), amelyben a kor különböző történelmi eseményeit meséli el, és amelynek zenéje nyilvánvaló nemzeti vonásokat hordoz; a Hoffgreff-gyűjtemény pedig bibliai témájú dalokat tartalmaz. A főszerep a tenorra van rábízva – akitől erős drámai szerepalkotást követel a mű –, mellette a kórus, amely olykor hozzászól a cselekményhez, máskor meg épp aktív részese annak. A szöveg zenei adaptációja különböző technikák és stílusok alkalmazásával valósul meg: a középkori énekírás (pl. organum), a reneszánsz polifónia és a barokkra jellemző hangszereken zenei festés visszhangjait halljuk, mindezt egy modern és gyakran összhangzattanilag erősen disszonáns kontextusban.

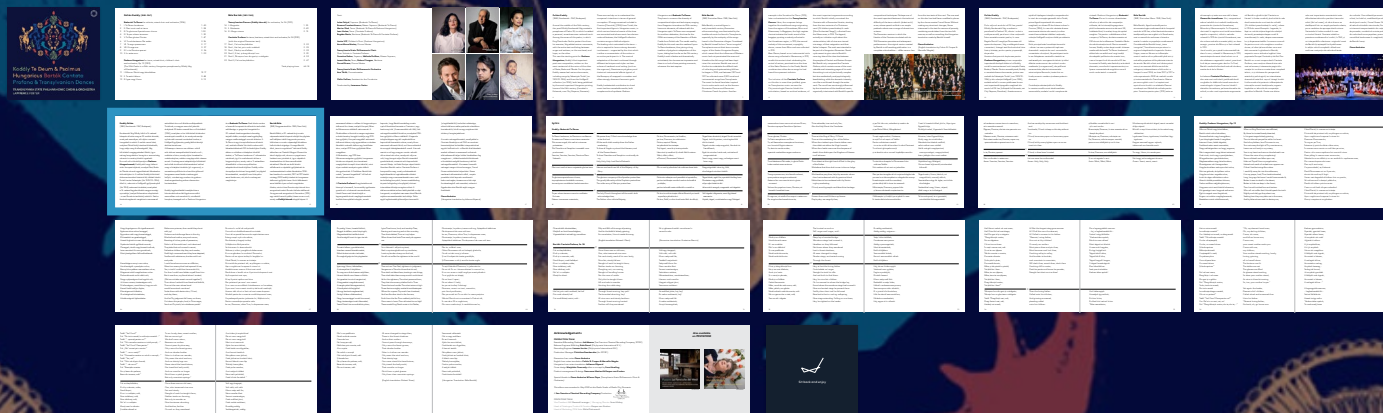
Kodály legjelentősebb hozzájárulása a kórusirodalomhoz két figyelemre méltó zeneműben csúcsosodott ki, mindkettő komplex, összegző mű: a *Psalmus Hungaricus*

és a *Budavári Te Deum*. Ezek közös vonása a használt kompozíciós stílusok és technikák sokfélesége, a gregorián hangzástól a 20. századi összhangzattani elemekig terjedő skálán, amelyek ezzel egyidejűleg magyar szellemiséggel vannak átítatva. A *Te Deum* is egy ünnepi alkalomra alkotott mű, ezúttal a Budai Vár török uralom alóli felszabadulásának 250. évfordulójára. Kodály ebben a művében a középkori dicsőítő éneket, a "Te Deum laudamus-t" választotta mintának, így ő is csatlakozott ahhoz a hagyományhoz, amely már a 9. században elkezdődött: a himnusz polifonikus adaptációinak tradíciójához. Kodály műve ünnepélyes és drámai hangvételű, lenyűgöző kórusrészekkel, amelyből nem hiányzik a zenei festés sem, ott, ahol a szöveg ezt megkívánja.

Bartók Béla

(1881, Nagyszentmiklós – 1945, New York)

Bartók Bélát, a 20. század eleji román népzene-kutatás központi alakját lenyűgözte az Erdélyben talált hagyományos zene, különösen a román népességű falvakban hallott dalok régisége. A maga Bartók által „terra incognitának” tekintett Erdély akkoriban az Osztrák-Magyar Monarchia távoli régiója volt, ahova a nyugati zene hatása nem jutottak el, így a népdalok évszázadokon át fennmaradhattak sértetlenül. Bartók az elsők között vállalkozott a népdalok gyűjtésének és rendszerezésének nehéz feladatára: 1904-ben kezdte el a munkát, 1907 és 1917 között mintegy 3500 erdélyi éneket és hangszereket dallamot gyűjtött össze. Az itt felfedezett zene később olyan művek megírására ihlette, mint a híres *Román népi táncok* és a zongorának szánt *Román kolinda-dallamok*. Az ugyancsak zongorára írt Szonatina (1915) egy másik hasonló példa, hiszen ez az a mű, amely az **Erdélyi táncok** alapját képezi. A



zeneszerző ebben a műben öt hagyományos dallamot fon össze, melyek Hunyad, Bihar és Máramaros vidékéről származnak. A *Dudásokban* a klarinét a magas regisztere a dudu harsány hangját imitálja, egy 1913-ban gyűjtött, Hunyad megyéből származó dallamot idézve; míg ugyanabban a részben felszólaló második dallam egy lendületes tánc, melyet 1910-ben gyűjtöttek Bihar megyében.

A *Medvetánc*, egy 1913-ban Máramarosszigeten gyűjtött, hangszeres körtáncan alapszik, és a természet megújulását ünneplő rítust idézi fel, mint olyan szokást amelyet a geto-dákok óta gyakoroltak. A Fináléban Bartók két másik, "paraszt hegedűsök"-től hallott táncdallamot ötvöz.

A *Cantata Profana* kihagyhatatlannak bizonyul a lemeztől, ha az erdélyi gyökereire gondolunk: a kolozsvári zenetudósnak, László Ferencnek köszönhetjük a legrangosabb érvek megfogalmazását levéltári bizonyítékok alapján, annak

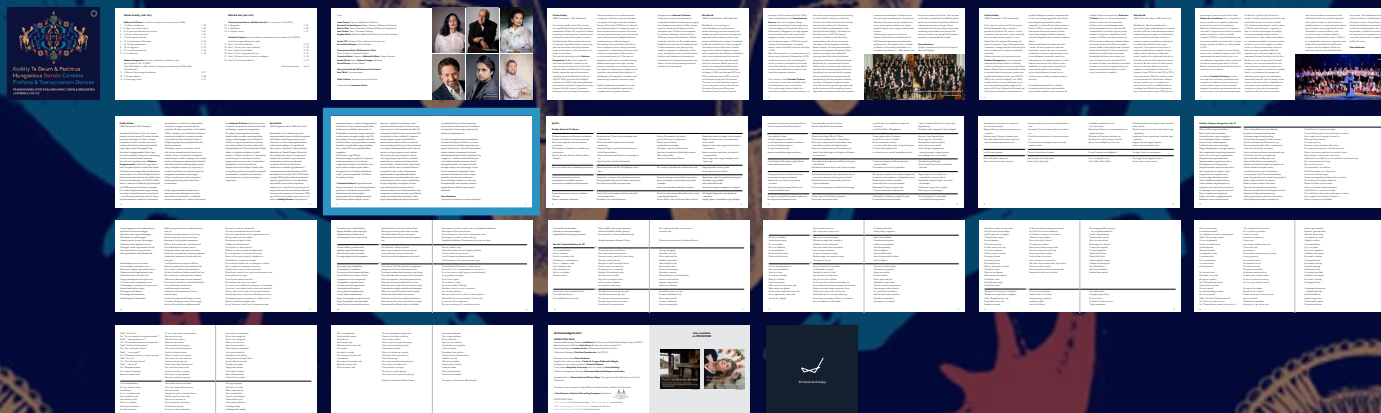
kapcsán, hogy Bartók eredetileg román nyelvű librettóval tervezte a *Cantata*-t, egy karácsonyi dal (A szarvassokká vált fiúk) két szövegváltozatából kiindulva, amelyeket 1914-ben gyűjtött a Maros vidékéről. A legenda tulajdonképpen egy téli napfordulóhoz kapcsolódó beavatási mítosz, amely kilenc szarvassá változott fiúról, az ő lemondásukról és az apjuk kétségbeeséséről mesél. A tervek szerint a mű egy magyar-román-szlovák ciklus része lett volna, amelynek célja az volt, hogy hangot adjon Bartók visszatérő gondolatának, miszerint erős kapcsolatok vannak Közép- és Kelet-Európa népei között. Azonban Bartók csak a *Cantata Profana*-t komponálta meg, amely művészetének legértékesebb és legérdekesebb oldalait mutatja meg: a zeneszerkesztés nem csak technikailag bonyolult, hanem esztétikailag és pszichológiailag is lenyűgöző, drámai intenzitása áthatja az egész művet. A dallamvonalakat erősen befolyásolták a népi hangsorok, amelyeket szervesen átsző Bartók sajátos zeneszerkesztési technikája. Talán egyik legfontosabb jellemzője a tenorszó

(a legidősebb fiú) technikai nehézsége, akinek dallama széles parlando rubatóban bontakozik ki, körülírva egy majdnem két oktávnyi hangterjedelmet.

A román szövegváltozatok, amellyekkel a *Cantata* librettója a mű 1961-es romániai bemutatójával és későbbi interpretációival együtt hallható volt – a Bartók által készített eredeti változat a zeneszerző műveinek elkövetkezendő teljes kritikai kiadásában fog megjelenni –, többé-kevésbé különböznek a forrásként szolgáló karácsonyi dal két szövegváltozatától. A lemezen használt szöveget maga a kórus karnagya, Cornel Groza módosította helyenként. Groza szerkezeti változtatások nélkül, csupán prozódiai okok kapcsán avatkozott bele a szövegbe, összevonva a két népi forrásszövegből vett szavakat, valamint figyelembe véve Bartók saját magyar fordítását.

Oana Andreica

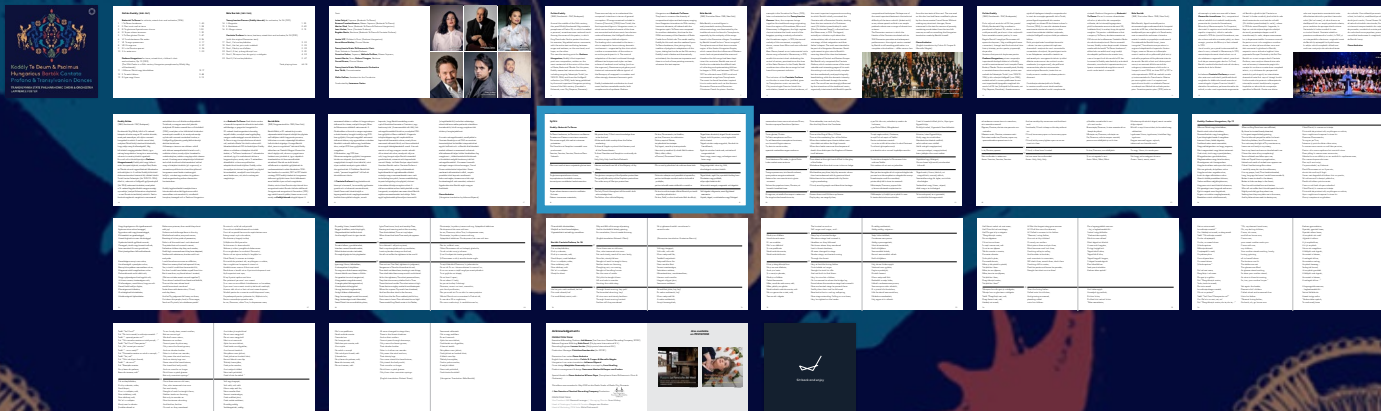
(Hungarian translation by Julianna Köpeczi)



Lyrics

Kodály: Budavári Te Deum

| | | | |
|--|---|---|---|
| <p>Te Deum laudamus, te Dominum confitemur. Te aeternum Patrem omnis terra veneratur. Tibi omnes angeli, tibi caeli et universae potestates. Tibi Cherubim et Seraphim incessabili voce proclamant: Sanctus, Sanctus, Sanctus, Dominus Deus Sabaoth.</p> | <p>1 We praise thee, O God: we acknowledge thee to be the Lord. All the earth doth worship thee: the Father everlasting. To thee all Angels cry aloud: the Heavens, and all the Powers therein. To thee Cherubim and Seraphim: continually do cry, Holy, Holy, Holy: Lord God of Sabaoth.</p> | <p>Pe tine, Dumnezeule, te lăudăm, pe tine, Doamne, te mărturisim. Pe tine, veșnicul Părinte, tot pământul te cinstește. Toți îngerii, cerurile și toate puterile. Heruvimii și serafimii îți cântă fără încetare: Sfânt, sfânt, sfânt, e Domnul, Dumnezeul Sabaot.</p> | <p>Téged Isten dicsérünk, téged Úrnak ismerünk. Téged, örök Atyaisten, mind egész föld áld és tisztel. Téged minden szép angyalok, Kerubok és Szeráfkarok, Egek és minden hatalmak, szüntelenül magasztalnak. Szent vagy, szent vagy, erősséges szent Isten vagy.</p> |
| <p>Pleni sunt caeli et terra majestatis gloriae tuae.</p> | <p>2 Heaven and earth are full of the Majesty: of thy Glory.</p> | <p>Plin e cerul și pământul de mărirea slavei tale.</p> | <p>Nagyságoddal telve ég, föld, dicsőséged mindent bétölt.</p> |
| <p>Te gloriosus apostolorum chorus, te prophetarum laudabilis numerus, te martyrum candidatus laudat exercitus.</p> | <p>3 The glorious company of the Apostles: praise thee. The goodly fellowship of the Prophets: praise thee. The noble army of Martyrs: praise thee.</p> | <p>Pe tine te mărește corul preaslăvit al apostolilor; pe tine te slăvește numărul vrednic de laudă al profeților; pe tine te laudă ceata strălucită a martirilor.</p> | <p>Téged dicsér, egek Ura, apostolok boldog kara. Dicséretes nagy próféták, súlyos ajka hirdet és áld. Jeles mártír seregek, magasztalnak tégedet.</p> |
| <p>Te per orbem terrarum sancta confitetur Ecclesia. Patrem immensae maiestatis;</p> | <p>4 The holy Church throughout all the world: doth acknowledge thee; The Father: of an infinite Majesty;</p> | <p>Pe tine te mărturisește sfânta Biserică pe toată suprafața pământului: Pe tine, Tatăl, a căruia slavă este fără de sfârșit,</p> | <p>Vall tégedet világszerte, szent Egyházad ezerszerte. Atyánk, téged, s mérhetetlen nagy Fölséged.</p> |



venerandum tuum verum et unicum Filium;
Sanctum quoque Paraclitum Spiritum.

Thine adorable, true: and only Son;
Also the Holy Ghost: the Comforter.

5

Tu rex gloriae, Christe.
Tu Patris sempiternus es Filius.
Tu, ad liberandum suscepturus hominem,
non horruisti Virginis uterum.
Tu, devicto mortis aculeo,
aperuisti credentibus regna caelorum.

Thou art the King of Glory: O Christ.
Thou art the everlasting Son: of the Father.
When thou tookest upon thee to deliver man:
thou didst not abhor the Virgin's womb.
When thou hadst overcome the sharpness of
death: thou didst open the Kingdom of Heaven
to all believers.

6

Tu ad dexteram Dei sedes, in gloria Patris.
Iudex crederis esse venturus.

Thou sittest at the right hand of God: in the glory
of the Father.
We believe that thou shalt come: to be our Judge.

7

Te ergo quaesumus, tuis famulis subveni,
quos pretioso sanguine redemisti.
Aeterna fac cum sanctis tuis in gloria
numerari.
Salvum fac populum tuum, Domine, et
benedic hereditati tuae.

We therefore pray thee, help thy servants: whom
thou hast redeemed with thy precious blood.
Make them to be numbered with thy Saints:
in glory everlasting.
O Lord, save thy people: and bless thine heritage.

8

Et rege eos, et extolle illos usque in aeternum.
Per singulos dies benedicimus te;

Govern them: and lift them up forever.
Day by day: we magnify thee;

și pe Fiul tău unic, adevărat și vrednic de
îchinare,
și pe Duhul Sfânt, Mângâietorul.

S azt ki hozzánk tőled jött le, Atya igaz
Egyszülöttje,
És áldjuk veled, Vigasztaló Szentlelkedet.

Tu ești regele măririi, Cristoase,
tu ești Fiul cel veșnic al Tatălui.
Pentru mântuirea noastră
tu nu te-ai sfiit să te cobori în sânul Fecioarei.
Tu ai biruit ghimpele morții
și ai deschis celor ce cred împărăția cerurilor.

Krisztus, Isten Egyszülöttje,
Király vagy te mindörökre.
Mentésünkre közénk szálltál,
szűzi méhet nem utáltál.
Halál mérgét megtiportad,
mennyszágot, megnyitottad,
Isten jobbán ülsz most széket.

Tu stai de-a dreapta lui Dumnezeu întru
mărirea Tatălui.
Noi credem că vei veni ca judecător.

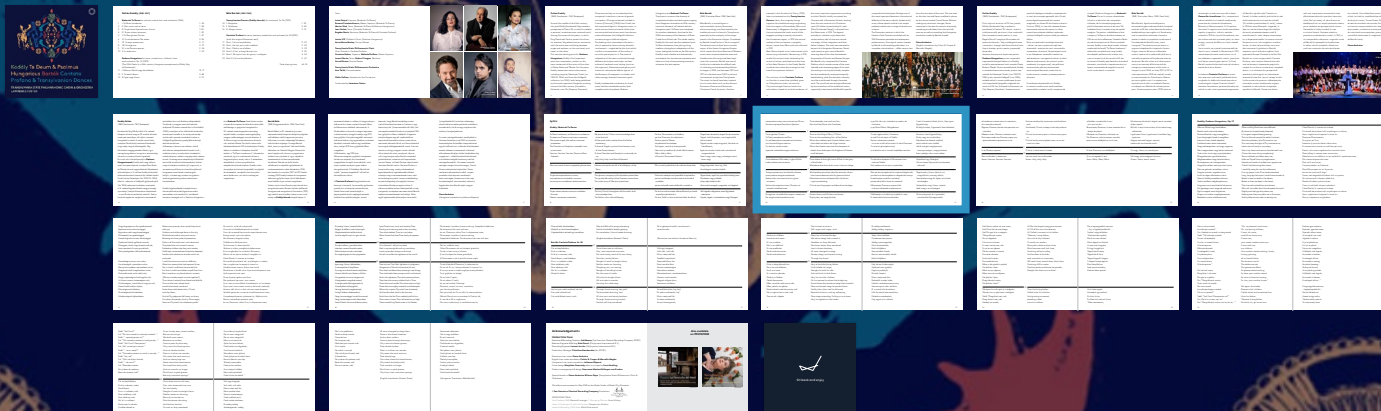
Atyávéval egy főlseged,
Onnan leszel eljövendő, mindeneket
ítélendő.

Deci pe tine te rugăm să vii în ajutorul slugilor tale
pe care le-ai răscumpărat cu sângele tău scump.
Învrednicește-ne să fim numărați
printre sfinții tăi în slava ta cerească.
Mântuiește, Doamne, poporul tău
și binecuvântează moștenirea ta.

Téged azért, Uram, kérünk, mi
megváltónk, maradj velünk,
Szenteidhez végy fel égbe, az örökös
dicsőségbe.
Szabadítsd meg, Uram, néped,
áldd meg a te örökséged.

Căluzește-i și înalță-i pe ei până în veac.
În toate zilele te binecuvântăm

Te kormányozd, te vi gasztald,
mindörökké felmagasztald.



et laudamus nomen tuum in saeculum,
et in saeculum saeculi.
Dignare, Domine, die isto sine peccato nos
custodire.
Miserere nostri, Domine, miserere nostri.
Fiat misericordia tua, Domine, super nos,
quemadmodum speravimus in te.

And we worship thy name ever: world without
end.
Vouchsafe, O Lord: to keep us this day without
sin.
O Lord, have mercy upon us: have mercy upon
us.
O Lord, let thy mercy lighten upon us: as our
trust is in thee.

In te, Domine, speravi:

O Lord, in thee have I trusted.

Non confundar in aeternum.
Amen. Sanctus, Sanctus, Sanctus.

Let me never be confounded.
Amen. Holy, Holy, Holy.

și laudăm numele tău în veci
și în vecii vecilor.
Binevoiește, Doamne, în ziua aceasta să ne
ferești de păcat.
Miluiește-ne, Doamne, miluiește-ne.
Fie, Doamne, mila ta asupra noastră,
precum am nădărduit și noi în tine.

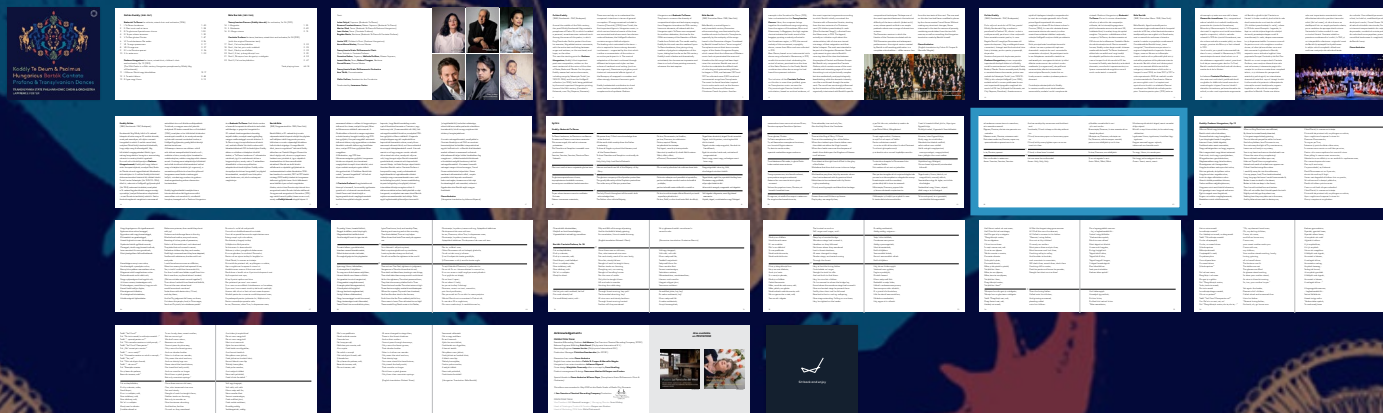
Mindennap dicsérünk téged, szent nevedet
áldja néped.
Bűntől e nap őrizz minket, és bocsásd meg
vétkünket.
Irgalmaz Uram, irgalmaz, híveidhez légy
irgalmas.
Kegyes szemed legyen rajtunk,
tebenned van bizodalunk.

În tine, Doamne, am nădărduit:

Te vagy, Uram, én reményem.

Și nu voi regreta în veci.
Amin. Sfânt, Sfânt, Sfânt.

Ne hagyj soha szegényt érnem.
Ámen. Szent, szent, szent.



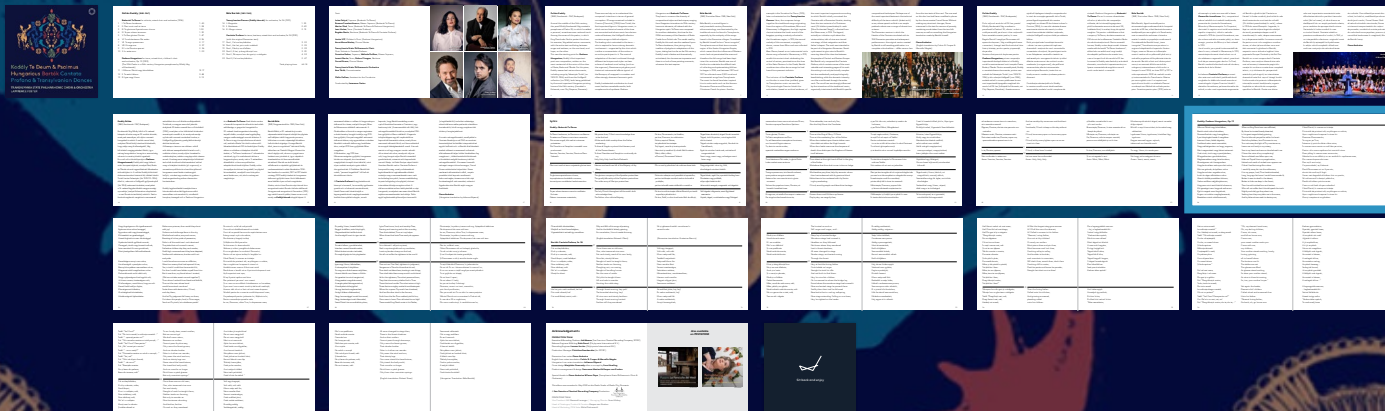
Kodály: Psalmus Hungaricus, Op. 13

11

Mikoron Dávid nagy búsultában,
Baráti miatt volna bánatban,
Panaszolkodván nagy haragjában,
Ilyen könyörgést kezdte ő magában.
Istenem Uram, kérek tégedet,
Fordítsad reám szent szemeidet,
Nagy szükségemben ne hagyj engeme,
Mert megemészti nagy bánat szívemet.
Csak sívok, rívak nagy nyavalyámban,
Elfogyatkoztam gondolatimba,
Megkeseredtem nagy búsultomban,
Ellenségemre való haragomban.
Hogyha énnékem szárnyam lett volna,
Mint az galamb, elröpültem volna.
Hogyha az Isten engedte volna,
Innét én régen elfutottam volna.
Akarok inkább pusztában laknom,
Vadon erdőben széjjelbujdosnom,
Hogynem mint azok között lakoznom,
Kik igazságot nem hagynak szólanom.
Éjjel és nappal azon forgódnak,
Engem mi módon megfoghassanak,
Beszédem miatt vádolhassanak,

When as King David sore was afflicted,
By those he trusted basely deserted,
In his great anger bitterly grieving,
Thus to Jehovah prayed he within his heart.
God of my fathers, bow Thine ear to me,
Turn not away the light of Thy countenance,
Leave me not lonely in my misery,
Sore is my heart and sorrow o'erwhelmeth me.
O hear the voice of my complaining!
Terrors of death are fallen upon me,
Hide not Thyself from my supplication,
Hatred and wrath of wicked men oppress me.
O that I had but wings like a dove
I would fly away far into the wilderness;
If to my prayer, Lord, Thou hadst attended,
Long, long ago far hence I would have wander'd;
Better it were to dwell in the desert,
Better to hide me deep in the forest,
Than live with wicked liars and traitors
Who will not suffer that I should speak the truth.
Nightly and daily go they about me,
Seeking how they may take me in the snare,
And by false witness seek to destroy me,

Când David, în marea sa tristețe
Pricinuită de prietenii săi, se plângea cu mânie,
Așa o rugăciune începuse în sinea lui:
Doamne-Dumnezeule,
Te rog eu pe Tine,
Întoarce-ți privirile sfinte către mine,
În marea mea nevoie nu mă lăsa pe mine,
Pentru că o mare supărare îmi macină inima.
Doar plâng în marea mea nenorocire,
Gândurile m-au slăbit și m-au amărât în supărarea mea,
Dac-aș fi avut aripi,
Ca porumbelul, aș fi zburat.
Dacă Dumnezeu mi-ar fi permis,
de aici de mult aș fi fugit.
Vreau mai degrabă să trăiesc într-un pustiu,
Să mă ascund în desișul pădurilor,
Decât să trăiesc printre aceia
Care nu mă lasă să spun adevărul.
Când David, în marea sa tristețe
Pricinuită de prietenii săi, se plângea cu mânie,
Așa o rugăciune începuse în sinea lui:
Ziua și noaptea ei se gândesc



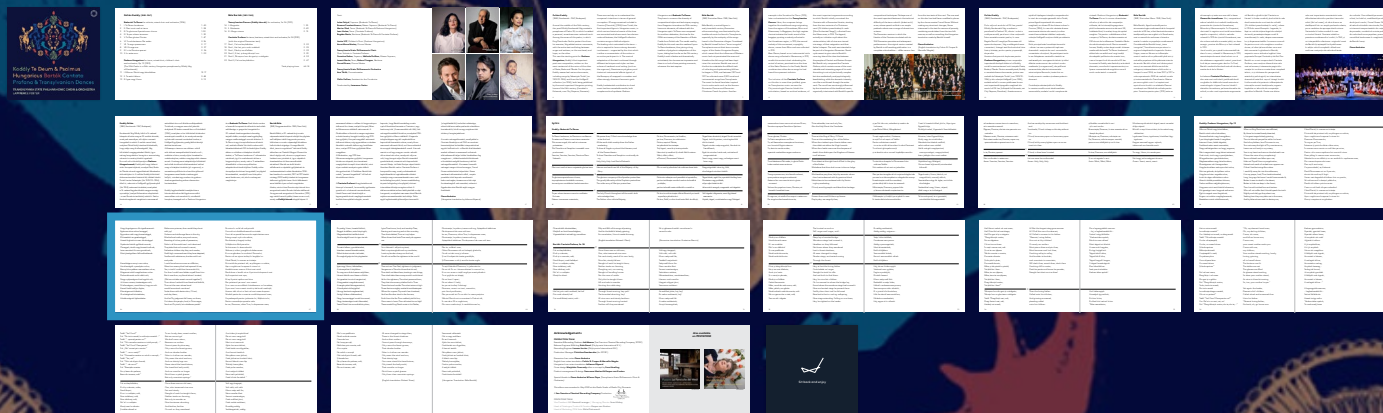
Hogy fogságomon ők vígadhassanak.
 Egész ez város rakva haraggal,
 Egmásra való nagy bosszúsággal,
 Elhíresedett az gazdasággal,
 Hozzá fogható nincsen álnoksággal.
 Gyakorta köztük gyűlések vannak,
 Özvegyek, árvák nagy bosszút vallnak,
 Isten szavával ők nem gondolnak,
 Mert jószágukban felfuvalkodtanak.

Keserűségem annyi nem volna,
 Ha ellenségtől nyavalyám volna,
 Bizony könnyebben szenvedtem volna,
 Magamat attól megóhattam volna.
 De barátimnak az kit vélek volt,
 Nagy nyájasságom kivel együtt volt,
 Jó hírem nevem, tisztességem volt,
 Fő ellenségem, most látom, hogy az volt.
 Keserű halál szálljon fejére,
 Ellenségemnek ítéletére,
 Álnokságának büntetésére,
 Hitetlenségnek kijelentésére.

Make me a prisoner; then would they shout
 with joy!
 Violence and strife rage fierce in the city,
 Mischief and malice, envy and sorrow,
 Boasting of riches, pride of possession;
 Ne'er in all the world saw I such deceivers!
 They take their evil counsel in secret,
 Fatherless children slay they and murder,
 God's high commandment they have despised,
 Swollen with substance, drunken with lust
 and pride.

I could have borne so sore an affliction,
 Were it an enemy that had reproach'd me,
 Yes, in truth I could then have endur'd it,
 For then I could have hidden myself from him.
 But it was thou, my friend whom I trusted,
 (Did we not take sweet counsel together?)
 Thou whom I reckon'd true friend and faithful,
 Thou art the man whose hand
 would have struck me down!
 Smite them with destruction, O Lord,
 and slay them,
 And let Thy judgment fall heavy on them,
 Cut down this people, Lord, in Thine anger,
 Send out Thy truth, let unbelievers perish!

Pe mine în ce fel să mă prindă.
 Cum să-mi răstălmăcească cuvintele
 Ca ei să se poată bucura de captivitatea mea.
 Întreg orașul e plin de mânie,
 De răutate și bogați trufași
 Și fățarnicie fără pereche.
 Se întrunesc în dese adunări
 Văduve și orfani, pregătind răzbunarea.
 Ei nu se gândesc la cuvântul Domnului,
 Pentru că au ajuns trufași în bogăția lor.
 Când David, în marea sa tristețe
 Pricinuit de prietenii săi, se plângea cu mânie,
 Așa o rugăciune începuse în sinea lui:
 Amărăciunea mea ar fi fost mai mică
 Dacă doar o boală mi-ar fi pricinuit dușmanii mei.
 Aș fi suportat mai ușor,
 M-aș fi putut apăra mai bine.
 Dar prietenul pe care l-am crezut
 Și cu care m-am sfătuit întotdeauna cu încredere,
 Și pe care l-am crezut cinstit și de bună credință,
 Acuma văd că mi-a fost cel mai mare dușman.
 Să aibă parte de o moarte crudă dușmanul meu,
 Ca pedeapsă pentru judecata lui, fățarnicia lui,
 Pentru necredința spuselor sale.
 Iar eu, Doamne, către Tine, în disperarea mea,



Én pedig, Uram, hozzád kiáltok,
Reggel és délben, este könyörgök,
Megszabadulást tetőled várok
Az ellenségtől mert én igen tartok.

I give Thee honor, Lord, and worship Thee,
Evening and morning and at the noonday,
Thou that abidest, Thou art my helper
When those that hate Thee sorely do oppress
me.

Dimineața, la prânz și seara mă rog, Așteptând izbăvirea
De dușmanul de care mă tem.
Iar eu, Doamne, către Tine, în disperarea mea,
Dimineața, la prânz și seara mă rog,
Așteptând izbăvirea. De dușmanul de care mă tem.

Te azért lelkem, gondolatodat,
Istenben vessed bizodalmatod,
Rólad elvész minden terhedet,
És meghallgatja te könyörgésedet.

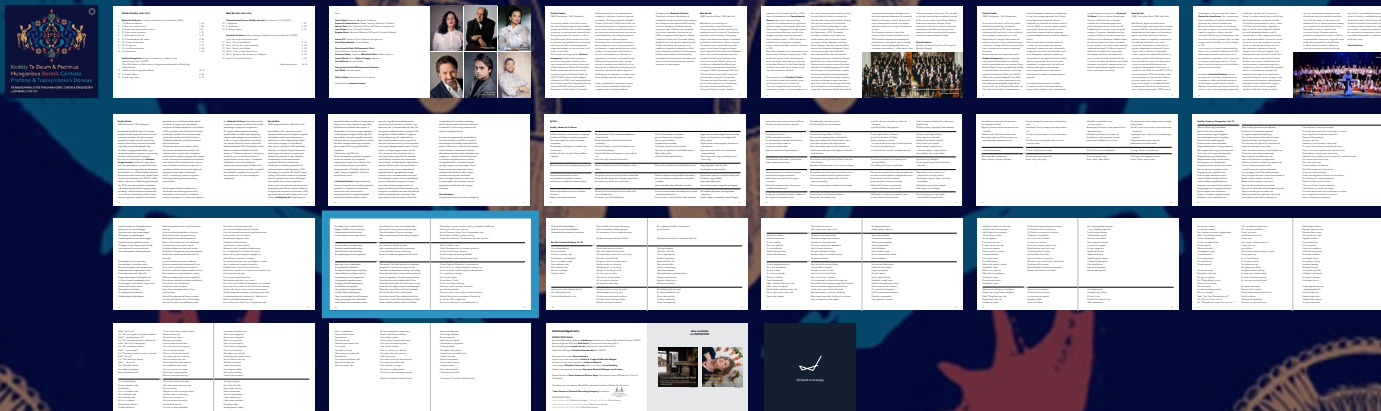
So in Jehovah I will put my trust,
God is my stronghold and my comforter;
I cast my burden always on the Lord,
He will not suffer the righteous to be mov'd.

Dar tu, sufletul meu,
Către Dumnezeu să-mi îndrepti gândurile,
Ca să-mi dai curaj și alinare.
Și vei fi scăpat de toate greutățile,
Și Dumnezeu o să-ți asculte toate rugile.

Igaz vagy Uram, ítéletedben,
A vérszopókat ő idejökben
Te meg nem áldod szerencséjökben,
Hosszú életök nem léssen a földön.
Az igazakat te mind megtartod,
A kegyeseket megoltalmazod,
A szegényeket felmagasztalod,
A kevélyeket aláhajjigálad.
Ha egy kevéssé megkeserítod,
Az égő tűzben elbétaszítod,
Nagy hamarsággal onnét kivonszod,
Nagy tisztességre ismét felemeled,
Szent Dávid írta az zsoltárkönyvben,

Thou art our One God, righteous in judgment,
Vengeance is Thine for those that do evil,
Thou shalt not bless them, trusting in vain things,
Thou shalt take them away as with a whirlwind.
As for the righteous, Thou dost preserve them,
They that show mercy shelter find in Thee.
Those that are humble Thou dost raise on high.
Those that are mighty scatter'st and destroyest.
Whom for a space Thy wrath has chastised,
And has like silver tried in the furnace,
Forth from the fire Thou suddenly tak'st him,
Once more in honor Thou wilt raise him on high!
These words King David wrote in his Psalter,

Tu ești Adevărul Doamne, în judecata ta
Pe cei răi Tu nu-i binecuvântezi în norocul lor,
Ei nu vor avea o viață lungă pe acest pământ.
Tu ai grijă de cei drepti,
Pe cei buni îi aperi,
Pe cei săraci îi înalți,
Iar pe cei trufași îi distrugi.
Doamne, neori ne treci, vremelnic,
prin focul purificator,
Dar pe urmă tot Tu ne ridici la mare prețuire.
Sfântul David scris-a acestea în Psalmii săi,
În cea de a 55-a rugăciune,
Din care credințioșii, în amărăciunea lor,



Ötvenötödik dicséretében,
Melyből az hívek keserűségben,
Végasztalásért szörzék így versekben.

Fifty and fifth of his songs of praising,
And for the faithful bitterly grieving;
For consolation, I from it made this song.

(English translation: Edward J. Dent)

Bartók: Cantata Profana, Sz. 94

Cel uncheș bătrânu,
El că ș-o davutu,
El că și-o crescutu, măi,
Nouă fiușori, nouă brădișori.
El nu i-o-nvățatu, măre,
Nice ciobănași, măi,
Nice văcărași, măi.
Făr' el i-o-nvățatu
Munții la vânat.

Once there was an old man,
One, who treasured nine sons
Fair and sturdy, seed of his own body,
Nine fair, sturdy fellows
Naught of work he taught them,
Neither trade nor farming,
Ploughing not, nor sowing,
Naught of handling horses
Nor the care of cattle.
Only this he taught them:
Hill and vale to wander
Hunting the noble stag.

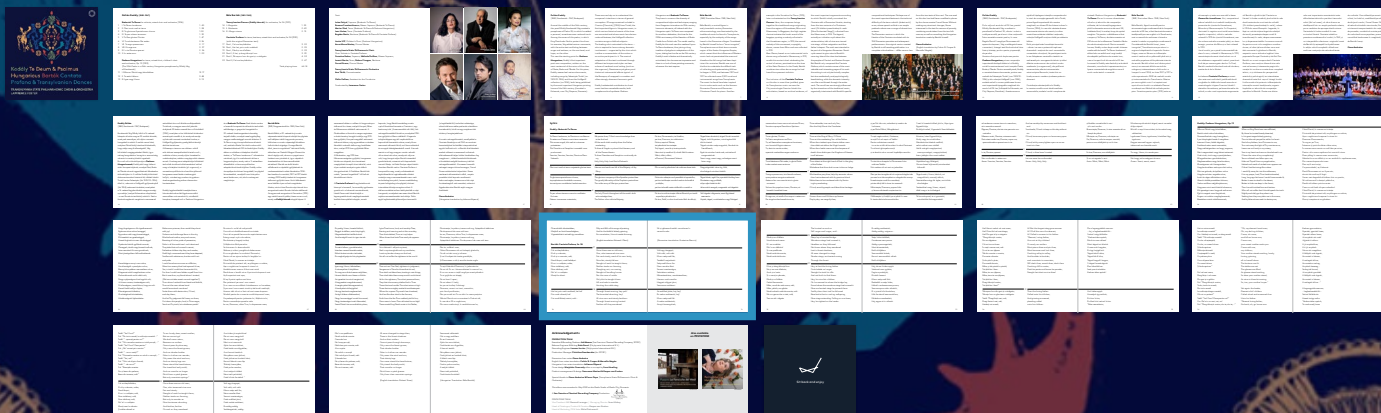
Să-și găsească astfel consolare în
versurile sale.

(Romanian translation: Ecaterina Banciu)

Hei hei, prin codri umblară, hei hei!
Prin codri vânară, hei!
Cei nouă fătați voinici, măi...

Through forest aroving, hey-yah!
The bounded ahunting, hey!
All nine sons and sturdy brothers
Through forest aroving hunted.
Farther still they wandered.

Az erdöket járta, hej-haj!
És vadra vadászott, hej!
Kilenc szép szál fiú.
A vadra vadásztak;
Annyit barangoltak,



The hunted on and on
Still longer and longer, until...

19

Până și-au d'aflatu
Urmă de cerb mare.
Ei l-au urmăritu
Pân' s-au rătăcitu!
Și s-au prefăcutu
Nouă cerbi de munte,
Nouă cerbi de frunte.

Deep lay a haunted bridge
Wondrous stags had crossed it,
Heedless on they followed
Not knew where they wandered
Lost in forest shadows,
All were changed to stags
Slender stags, enchanted rowing
Through the forest

És addig vadásztak,
Addig-addig, mignem...

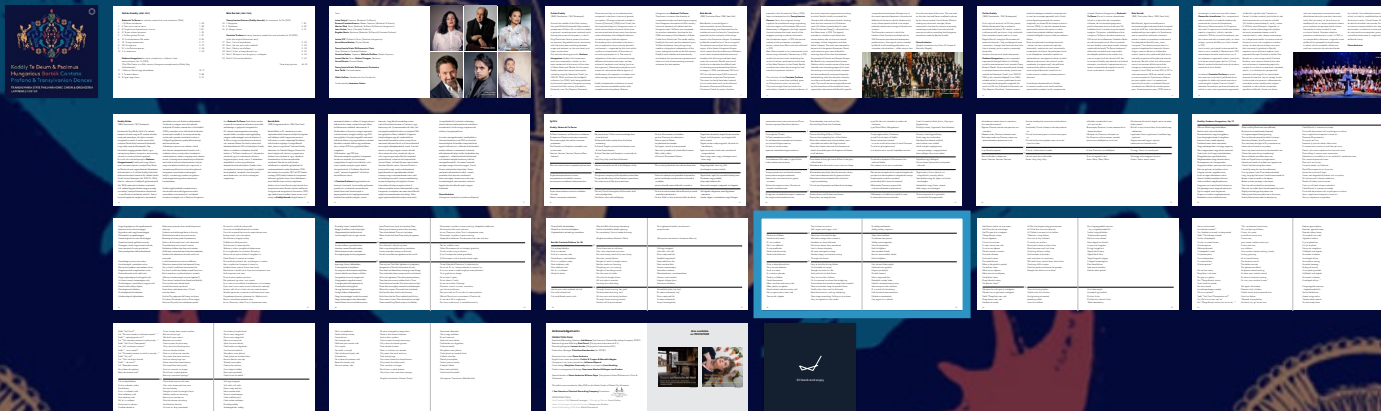
Szép hídra találtak,
Csodaszarvasnyomra.
Addig nyomozgattak,
Utat tévesztettek,
Erdő sűrűjében
Szarvasokká lettek;
Karcsú szarvasokká váltak
Erdő sűrűjében.

20

E-hei, și drag tăicuțul loru
Nu și-au mai răbdatu,
Arcul și-a luat
Și-n munți a plecatu,
Până și-o d'aflatu
Cerbul fermecat.
Măre, urmă de cerb mare, măi,
Măre, până și-au găsitu
Nouă mândri cerbi de munte, măi.
Ntr-un genunche-o stat, măi,
Tras-au să-i săgete.

Hey, at last the loving father
Could abide no longer
Straight he took his rifle
And set forth to find them
Hey, his nine fair children.
On he roamed to where the bridge lay,
Found where the wondrous stags had crossed it
Nine enchanted stags he passed there
Swiftly then their trail he followed
Reached at last a cooling wellspring,
Nine stags astanding. Falling on one knee,
Hey, he sighted on the leader.

Hej, de az ő édes apjak
Várással nem győzte,
Fogta a puskáját,
Elindult keresni
Kilenc szép szál fiát.
Reátalált a szép hídra,
Hídnál csodaszarvasnyomra;
Szarvasnyom után elindult,
Ei is jutott hús forráshoz,
Hús forrásnál szarvasokhoz,
Féltérde ereszkedett,
Hej, egyre rá is célzott.



Hei! Atunci cerbul cel mai mare,
 Hei! Chiar fiul cel mai dragu,
 Hei! Din grai el și-o strigatu:
 "Drag tăicuțul nostru,
 Nu ne săgetare
 Că noi te-om luare
 În cești coarne razi, mă.
 Și noi te-om țâpare
 Tăt din munte-n munte,
 Pe creste cărunte
 Și din plai în plaiu,
 Pe coastă de raiu,
 Măre, și din piatră-n piatră,
 Tot țără te-i face:
 Măre, te-om țâpare,
 Măre, tare te-om țâpare,
 Tot țără te-i face,
 Drag tăicuțul nostru,
 Tot țără te-i face!"

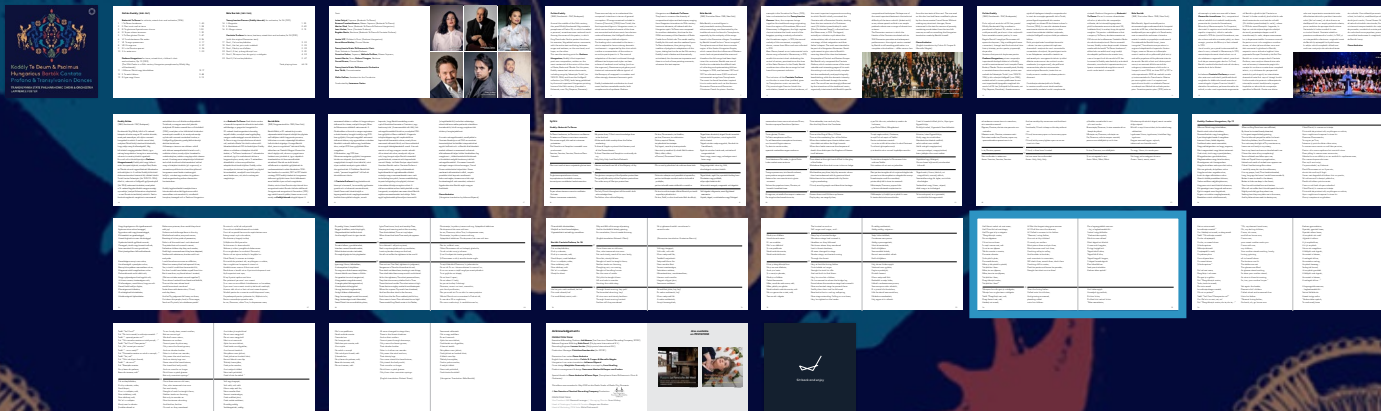
Ai! But the largest stag gave answer
 Ai! Of all the sons the dearest,
 Ai! Called in answer to his father:
 "Dearest, loving father,
 Aim not at thy children!
 Or surely our antlers
 Must pierce thee and pin thee,
 Must hammer and hurl thee,
 Crashing valley to valley,
 And boulder to boulder,
 and mountain to mountain,
 Will dash thee, smash thee, slash thee
 Crashing cliff to crater,
 Flesh be paste and bones be powder,
 Naught but dust survive thee!"

De a legnagyobb szarvas
 - Jaj, a legkedvesebb fiú -
 Szóval imígy felfelele:
 "Kedves édes apánk,
 Ránk te sose célozz!
 Mert téged mi tűzünk
 A szarvunk hegyére,
 És úgy hajigálunk
 Téged rétről rétre,
 Téged hegyről-hegyre,
 S téged hozzávágunk
 Éles kősziklához:
 Ízzé-porrá zúzódsz
 Kedves édes apánk!

Tăicușoru loru din grai și-o străgatu,
 Tăicuțu loru cu glas tare o străgatu:
 Tatăl: "Dragi fiuții mei, mă,
 Dragi feciorii mei, mă,
 Haidați voi acasă,

Then the loving father
 Called unto his children,
 And grieving answered,
 pleading called
 unto his children:

Az ő édes apjok
 Hozzájuk így szólott,
 És híva hívta,
 És őket hívó szóval hívta:
 "Édes szerettem,



Hai cu mine-acasă
La măicuța voastră.”
Cor: Haidați voi acasă, cu drag acasă.
Tatăl: “Că măicuța voastră
Cu dor vă așteaptă,
Cu dor, cu mese întinse
Și facile aprinse.
Măicuța duioasă
V-așteaptă în casă,
Cu pahare pline
Cum vă pare bine.
Cu mese întinse
Și facile aprinse.”

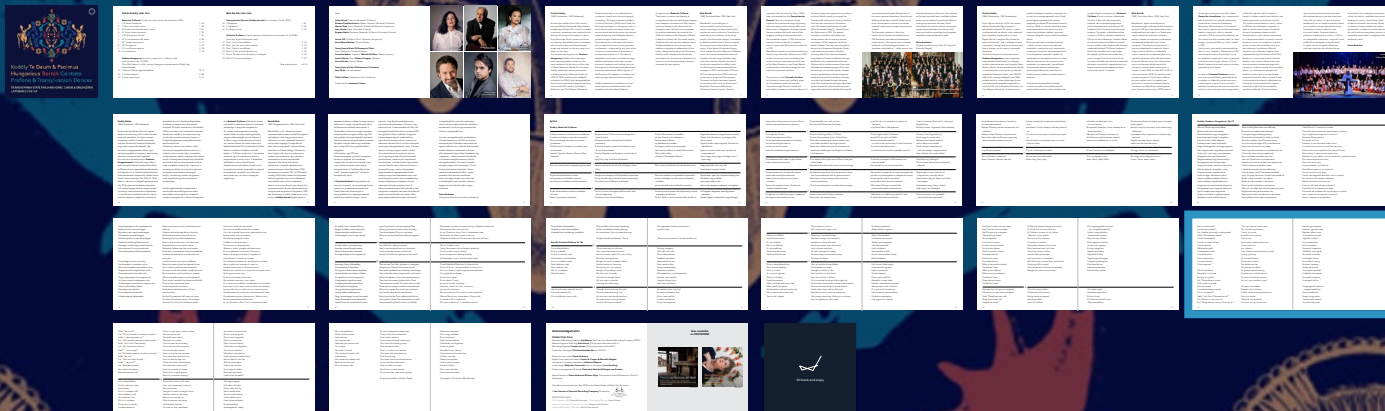
Fiul cel mai mare,
Drag fiuțu-i cel mare
Din grai și-o grăitu:
Fiul: “Drag tăicuțul nostru,
Te du, te du tu acasă,
Du-te tu acasă
La măicuța draga noastră,
Că noi nu putem!”
Tatăl: “Vai! Cum? Oare pentru ce?”
Cor: Da' ei n-or veni, vai, nu!
Fiul: “Drag tăicuțul nostru, du-te, du-te,…”

“Oh, my dearest loved ones,
Oh, my darling children,
Come, oh come,
and follow home now,
Come now,
your sweet mother waits you.
Come with me,
my children,
Your mother stands waiting, lonely,
Loving, grieving,
all to herself alone.
The lanterns are lit.
The tables are set
The glasses are filled
As glasses stand waiting,
So does your mother stand,
As wine in them brimming,
So, too, your mother's eyes.”

Yet again the leader,
Dearest of all children
Called aloud and answered thus
Unto his father:
“Dearest loving father,
Go back, oh, go home now

Kedves gyermekeim,
Gyertek, gyertek haza,
Gyertek vélem haza,
Jó anyátok vár már!
Jöjjetek ti vélem
A jó anyátokhoz,
A ti jó anyátok
Várva vár magához.
A fáklyák már égnek,
Az asztal is készen,
A serlegek töltve,
Az asztalon serleg,
Anyátok kesereg; -
Serleg teli borral,
Jó anyátok gonddal.
A fáklyák már égnek,
Az asztal is készen,
A serlegek töltve…”

A legnagyobb szarvas,
- Legkedvesebb fiú -
Szóval felfelelvén
Hozzá imígy szóla:
"Kedves édes apánk,
Te csak eredj haza



Tatăl: "Vai! Cum?"

Fiul: "Du-te tu acasă, la măicuța noastră..."

Tatăl: "...spuneți pentru ce?"

Fiul: "Că coarnele noastre nu intră pe ușă,..."

Tatăl: "Vai! Cum? Oare pentru"

Fiul: „Făr' numai prin munte."

Tatăl: "...ce nu veniți?"

Fiul: "Picioarele noastre nu calcă-n cenușă,..."

Tatăl: "Vai, vai!"

Fiul: "Căci calcă prin frunză;

Tatăl: "...de ce nu?"

Fiul: "Buzuțele noastre

Nu-și beau din pahare,

Beau din izvoare, măi."

To our lonely, dear, sweet mother,

But we cannot go!

We shall never return,

Because our antlers

Cannot pass thy doorway,

Only roam the forest groves;

And our slender bodies

Ne'er in clothes can wander,

Only wear the wind and sun;

And our dainty legs can

Never stand the hearthstone,

Nor tread but leafy mold;

And our mouths no longer

Drink from crystal glasses

But only mountain springs."

A mi édes jó anyánkhoz!

De mi nem megyünk!

De mi nem megyünk!

Mert a mi szarvunk

Ajtón be nem térhet,

Csak betér az völgyekbe;

A mi karcsú testünk

Gúnyában nem járhat,

Csak járhat az lombok közt;

Karcsú lábunk nem lép

Tűzhely hamujába,

Csak puha avarba;

A mi szájunk többé

Nem iszik pohárból,

Csak hűvös forrásból."

22

Cel uncheș bătrănu,

El că ș-o davutu, măre,

Nouă fiușori,

El nu i-o-nvățatu, măi,

Nice ciobănași, măi,

Nice vácărași, măi,

Făr' el i-o-nvățatu

Munți mari la vânătu.

Și-atâta vânăra ei

Once there was an old man,

One, who treasured nine sons

Fair and sturdy

Naught of work he taught them,

Neither trade nor farming,

But only to wander as

Nine huntsman ahunting.

And farther, farther

On and on they wandered.

Volt egy öregapó,

Volt néki, volt néki

Kilenc szép szál fia,

Nem nevelte őket

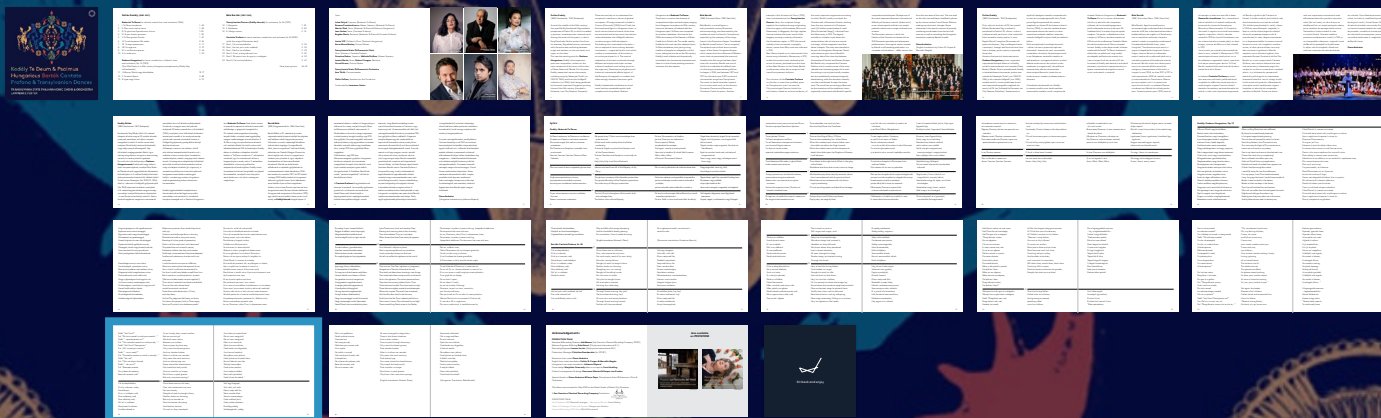
Semmi mesterségre,

Csak erdőket járni,

Csak vadat vadászni,

És addig-addig

Vadászgattak, addig:



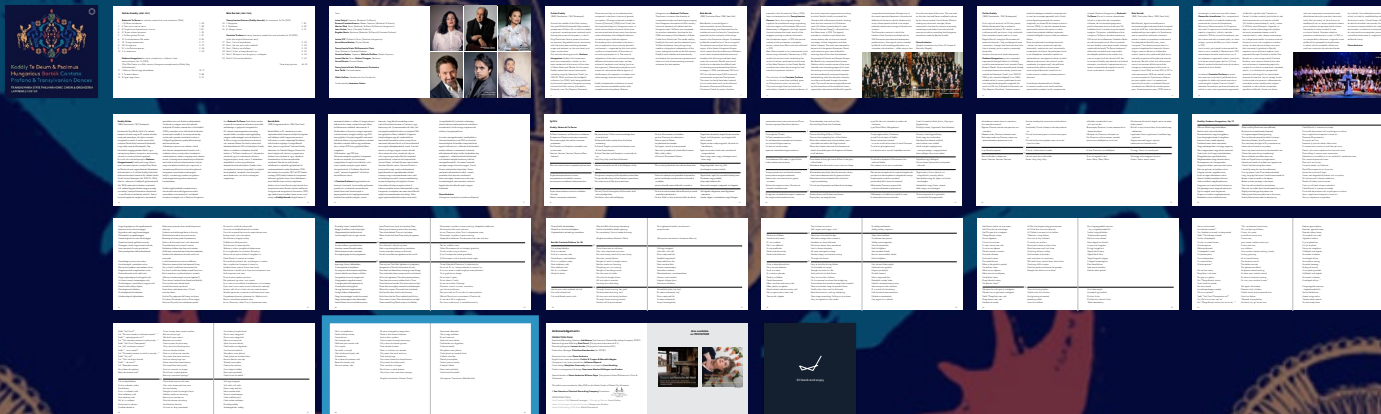
Păn' s-au prefăcutu
 Nouă cerbi de munte.
 Coarnele loru
 Nu încap pe ușă,
 Fără doar prin munte, măi.
 A lor copite
 Nu calcă-n cenușă
 Căci calcă prin frunză, măi.
 Și buzele loru
 Nu-și beau din pahare, măi,
 Beau din izvoare, măi,
 Din reci izvoare, măi.

All were changed to stags then,
 There in the forest shadows.
 And so their antlers
 Cannot pass through doorways,
 Only roam the forest groves;
 Their slender bodies
 Ne'er in clothes can wander
 Only wear the wind and sun,
 Their dainty legs
 Can never stand the hearthstone,
 Only tread the leafy mold;
 Their mouths no longer
 Drink from crystal glasses
 Only from clear mountain springs.

(English translation: Robert Shaw)

Szarvassá változtak
 Ott a nagy erdőben.
 És az ő szarvuk
 Ajtón be nem térhet,
 Csak betér az völgyekbe;
 A karcsú testük
 Gúnyában nem járhat,
 Csak járhat az lombok közt;
 A lábuk nem lép
 Tűzhely hamujába,
 Csak a puha avarba;
 A szájuk többé
 Nem iszik pohárból,
 Csak tiszta forrásból.

(Hungarian Translation: Béla Bartók)



Acknowledgements

PRODUCTION TEAM

Executive & Recording Producer **Job Maarse** (San Francisco Classical Recording Company, SFCRC)
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 Recording Engineer **Lauran Jurrius** (Polyhymnia International B.V.)
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English liner notes translation **Calvin B. Cooper & Marcella Magda**

Hungarian liner notes translation **Julianna Kőpeczi**

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Product management & design **Francesca Mariani & Kasper van Kooten**

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A **San Francisco Classical Recording Company** Production



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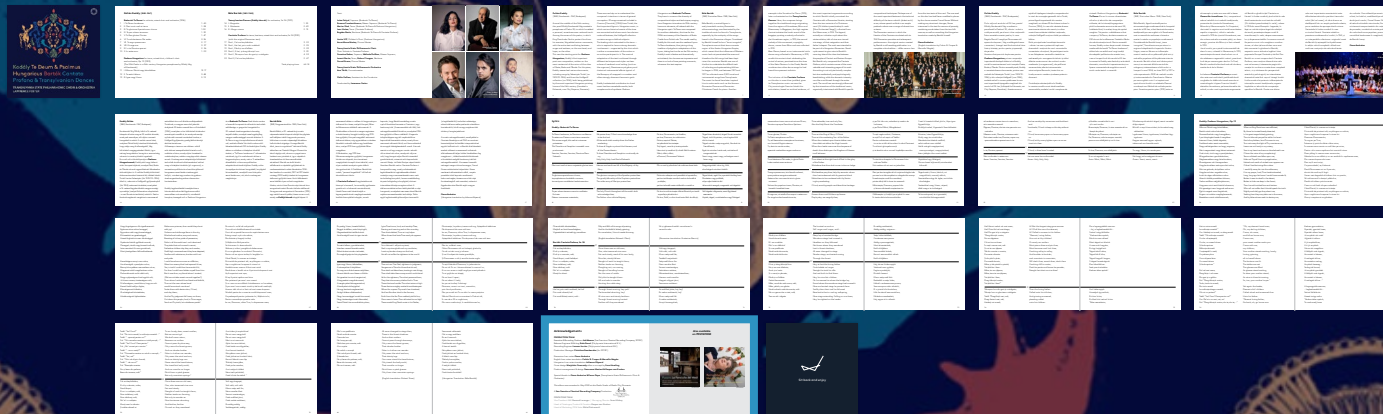
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