



Bihar

ATTACCA WORLD MUSIC

Special guest: Kálmán Balogh (dulcimer)



HUNNIA RECORDS

Special guest:

KÁLMÁN BALOGH
dulcimer | cimbalom

ESZTER SURÁNYI
vocals | ének

LILI TRÄGER
vocals | ének

VERONIKA SZÉKELY
violin | hegedű

DÁNIEL MESTER
clarinet, soprano saxophone | klarinét, szoprán szaxofon

CSABA HETESSY
piano, keyboards | zongora, billentyűs hangszerek

TAMÁS GYÁNYI
double bass | nagybőgő

ZOLTÁN BORDÁS
percussion | ütőhangszerek, ütőgardon

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Bihar



In addition to exploring the hitherto unknown treasures of Hungarian folk music, as a composer and folklorist **Béla Bartók** (1881-1945) worked tirelessly to collect and study the folk music of the surrounding peoples. He looked for ancient, old-style melodies: those that were the most typical of different ethnicities. He found these in peasant communities where, in the early 20th century, people still led a traditional form of life. He also examined how neighboring communities influenced each other's folk music. From 1909 to 1918 he collected nearly 3500 Romanian instrumental and vocal melodies.

The music you will hear on **Attacca World Music's BIHAR** album uses this abundant collection as source material. Our musical interpretations were inspired by the instrumental and vocal melodies that Béla Bartók collected in Bihar county. (*Béla Bartók: Cântece populare românești din comitatul Bihor (Ungaria) / Chansons populaires roumaines du département Bihar (Hongrie). București, 1913.*)

The album also contains the arrangements of a few Hungarian folk melodies from *Transylvanian Hungarians. Folksongs*, a shared work by **Béla Bartók** and **Zoltán Kodály**, originally published in 1923. The arrangements combine authentic folk music elements from the Carpathian Basin with our own world music sound.



Kálmán Balogh is an exceptional and versatile cimbalom (Hungarian hammer dulcimer) player. Over the course of the past decades he has collaborated with numerous well-known folk ensembles and soloists from both Hungary and all around the Carpathian Basin. He has performed internationally with symphonic and jazz orchestras, as well as contemporary ensembles. His discography spans over one hundred albums. He is an active performer of world music. Kálmán Balogh has been the leader of the Gipsy Cimbalom Band since it was formed in 1993. He regularly performs in dulcimer duos and various other musical setups.

Kálmán Balogh has collaborated with world renowned orchestras such as the Budapest Festival Orchestra, the Philadelphia Orchestra led by Wolfgang Sawallisch at Carnegie Hall, the Orquesta Sinfónica de Madrid, the New York Philharmonic, and the San Francisco Symphony. His international collaboration also extends to the film music industry.

Kálmán Balogh has received several prizes and awards for his outstanding skills as a performing artist.

He is the co-author of *Cimbalom Method for Hungarian Folk Music (Magyar Népi Cimbalomiskola)*.

Kálmán Balogh has been teaching cimbalom at the Franz Liszt Academy of Music since 2007 as a senior lecturer.

















Attacca World Music would also like to thank:
the **National Cultural Fund of Hungary** for its support, without which this album would not have been possible; the **Museum of Ethnography in Budapest** for granting us access to Bartók's field recordings, and allowing us to include them in this album; and **Viola Biró** for helping us with Romanian pronunciation, and checking the material of this brochure.

This album was created with the support of the
National Cultural Fund of Hungary

An important source of inspiration for the present album was **Béla Bartók's monograph of Bihor County** published in 1913 (*Béla Bartók: Cântece populare românești din comitatul Bihor (Ungaria) / Chansons populaires roumaines du département Bihar (Hongrie)*. București, 1913). The volume documents a pivotal moment in the career of the composer and folklorist Bartók: his first encounter with Romanian folk music. This encounter may have inspired Bartók to continue collecting Romanian folk music with unparalleled devotion in the following years, and as a result, stylistic elements of Romanian folk music to become integral part of Bartók's compositional language.

The Bihor volume contains the output of Bartók's field collecting trip of 1909 and 1910 in Bihor County, including several vocal and instrumental melodies of striking novelty that were different from everything Bartók had previously heard. But the material was new also for the Romanian public: not by chance, a Romanian reviewer, for whom the special sonority of the Bihor melodies was unfamiliar, accused Bartók of "falsification". Though as later research confirmed, these melodies of a peculiar tone system, sometimes with augmented fourth, belong to the oldest layer of Romanian folk music. Moreover, the vital presence of ceremonial songs in the local tradition suggests also the old age of this style, as Bartók points out in his preface.

The volume contains colinde, wedding songs and mourning songs in addition to the great number of lyrical non-ceremonial songs and dance melodies. A clear sign of Bartók's high appreciation of this material is that twenty years later he revised the transcriptions of these melodies and included them in his planned collected edition of his complete Romanian collection (*Béla Bartók: Rumanian Folk Music*, vol. I: *Instrumental Melodies*, vol. II: *Vocal Melodies*, vol. III: *Texts*. Ed. Benjamin Suchoff. The Hague, 1967).

Viola Biró

Bartók Archives
Institute for Musicology
Research Center for the Humanities
Budapest

ACADEMIA ROMÂNĂ
—
DIN VIEAȚA POPORULUI ROMÂN
CULEGERI ȘI STUDII
—
XIV.

CÂNTECE POPORALE ROMÂNEȘTI

DIN COMITATUL BIHOR (UNGARIA),

— CHANSONS POPULAIRES ROUMAINES —

DU DÉPARTEMENT BIHAR (HONGRIE)

CULESE ȘI NOTATE

DE

BÉLA BARTÓK

PROFESOR LA ACADEMIA REGALĂ DE MUZICĂ DIN BUDAPESTA.

—
SEDINȚA DELA 13 MAI 1911
—

BUCUREȘTI

LITRĂRIILE SOCCE & Comp. și C. SFETEA

LEIPZIG

OTTO HARRASSOWITZ

VIENA

GEROLD & Comp.

1913

31.543

306.

J O C.

(„Poarga românească”, din vioara).

F, 881 b.

*Câmp.**Allegretto* — 120 — 116

The musical score is written in treble clef with a key signature of one flat (B-flat). It consists of a main melody and two variations. The main melody is marked 'Allegretto' with a tempo of 120-116. The variations are marked 'VAR:' and '1) VAR:'. The score includes various musical notations such as eighth notes, sixteenth notes, and rests.

321.

J O C.

(„Ūgroș“, *) din vioară).

*Allegretto,**Leleșd.*

*) Nume ungurese.

84.

F. 723 c.

CANTEC DE JOC.

*Poco allegretto.**Budureasa.*

Pă - rin - te sfân - ți - a ta, Spo - ve - di - t'ai
 po - na - na? Aî li lai li lai lai
 li lai lai ha - ha - hom.

9) la fonograf:



Nu știu ce canon i-ai dat,
 Că de-atuncia m'o lăsat.
 Ai etc.

04. Părinte sfântia ta

Părinte sfântia ta,
Spovedit-ai pe nana?
Ai li lai li lai lai li lai lai ha-ha-hom.

Nu știu ce canon i-ai dat,
Că de-atuncia m-o lăsat.
ó Ai li lai li lai lai li lai lai ha-ha-hom.

Father, your holiness
Heard my lass confessed her sins.
Ai li lai li lai lai li lai lai ha-ha-hom.

I don't know what was her penance,
For since then she's jilted me.
Ai li lai li lai lai li lai lai ha-ha-hom.

F. 669 c.

Poco rubato. *Delan.*

La toa-tă lu-me-am plă-cu-tu,

la toa-tă lu-me-am plă-cu-tu,

Nu-mai min-te n-am a-vu-tu.

La toată lume-am fost dragă, (*bis*)
Numai mîntea mi-o fost slabă.

Mîntea fetii-i ca la cîcoră, (*bis*)
Dup' un fecior stă să moară.

Mîntea fetii-i ca la sarcă, (*bis*)
Dup' un fecior stă să zacă.

Mîntea mea, mîntea cea ludă, (*bis*)
Din gazdă mă dete slugă.

Mei nană cu sara bună, (*bis*)
Că n'am vreme să-ți dau gură.

Că io cînd oi avea vreme (*bis*)
Ți-oi da gură, nu te teme.

5) Nota *sol* are tendință către *la* ♯

05. La toată

La toată lume-am plăcutu,
La toată lume-am plăcutu,
Numai minte n-am avutu.

I was liked by everyone,
I was liked by everyone,
Only mind I did not have.

La toată lume-am fost dragă,
La toată lume-am fost dragă,
Numai mintea mi-a fost slabă.

Everybody cared for me,
Everybody cared for me,
But I had a weakly mind.

Mintea fetii-i ca la cioară,
Mintea fetii-i ca la cioară,
Dup' un fecior stă să moară.

A girl's mind is like that of a crow,
A girl's mind is like that of a crow:
For a lad she stands to die.

Mintea fetii-i ca la sarcă,
Mintea fetii-i ca la sarcă,
Dup' un fecior stă să zacă.

A girl's mind is like that of a magpie,
A girl's mind is like that of a magpie:
For a lad she stands to sicken.

Mintea mea, mintea cea ludă,
Mintea mea, mintea cea ludă,
Din gazdă ma dete slugă.

Oh my mind, my silly mind,
Oh my mind, my silly mind:
Made a servant out of me!

Mei nană cu sara bună,
Mei nană cu sara bună,
Că n-am vreme să-ți dau gură.

Go, my darling, good night,
Go, my darling, good night,
Because I don't have time to kiss you.

Că io când oi avea vreme,
Că io când oi avea vreme
Ți-oi da gură, nu te teme.

For when I would have time,
For when I would have time,
I would kiss you, do not worry.

250.

CANTEC DE JOC.

Sebiș.

Allegretto.

12

Joa - că fa - tă ee - i ju - că, tra la la la la, 3
 Vin' a - ca - să că - i mân - că, tra la la la la, 4
 Vin' a - ca - să că - i mân - că, tra la la la la.

Coat' afară pe hâmbare ¹⁾ (*bis*)
 Că ți-o pus mă-ta mâncare. (*bis*)

Coat' afară pe lădoi, (*bis*)
 Că ți-o pus mă-ta-un broșoi. (*bis*)

Sub călcăiu cismii mele (*bis*)
 Șede dracu ș-o muere
 Și mă 'nvaț a face rele.

Sub călcăiu cismii, (*bis*)
 Șede dracu cu puii
 Și mă 'nvaț a chiui.

Unde joacă două fete, (*bis*)
 Nici un fir de iarbă verde. (*bis*)

Unde joacă trei feciori, (*bis*)
 Este fan de trei porșori. (*bis*)

pe hâmbare la mân-ca-re,

¹⁾ După fiecare vers: tra la la la la.

06. Joacă, fată

Sub călcâiul cizmii mele,
Sub călcâiul cizmii mele
Şede dracu ş-o muiere
Şi mă 'nvaţ' a face rele.

Sub călcâiul cizmii mele,
Sub călcâiul cizmii mele
Şede dracu cu puii
Şi mă 'nvaţ' a chiui.

Underneath my top boot's heel,
Underneath my top boot's heel
Live a devil and a woman,
And they teach me to do wrong.

And under my top boot's heel,
And under my top boot's heel
Lives a devil with his young,
And they teach me how to yell.

333.

J O C.

(„Dant Măruntel“, din fluer).

F. 678 a.

Teleac

Allegro, $\text{♩} = 132$

The musical score is written for a single melodic line on a five-staff system. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Allegro' with a quarter note equal to 132 beats per minute. The first staff contains the initial melody, followed by a second staff with triplet markings. The third staff introduces a new melodic phrase, and the fourth staff features a series of sixteenth-note runs. The piece concludes on the fifth staff with a final cadence.

61.

Rubato, parlando.

1. A bú - bá - nat ke - se - rű - ség.

Még a tes - vér ia el - len - ség.

Hát i - de - gen hogy - ne vó - na,

Még a tes - vér sin - csen jód - ra.

2. Irigyeim sokak vadnak,
Mind a szomszédomban laknak.
Adék nekik egypár napot,
Hadd ugassák ki magokat.
3. Egyik teszen, s a más veszen,
S a sok irigy mindig éssen.
Ott hadd egyen, ott hadd rágjon,
Csak az Isten el ne hagyjon!

09. Sorrow Is Bitter

Sorrow is so bitter to me,
Even my brother is my enemy,
How could a stranger be my friend
If even my brother won't lend a hand.

So many people envy me,
They all are neighbors to me,
I'll give them a couple of days,
Let them go and bark like strays.

They're always up to something,
All those jealous want one thing,
Let them gossip, let them scheme,
As long as God watches over me.

292.

J O C.

(Danțul „Măruntel”, din vioară),

F. 132

Allegro, $\text{♩} = 132$

Beiuș.



♩ $\frac{2}{3}$ un sfert de ton mai sus.
 ♩ $\frac{1}{3}$ un sfert de ton mai jos.

Bartók, *Arău din Făherv.*

Că tăți îi în genunte(re)
 Șapostoli lăcrămare,
 Maica sfântă-ii grăie(re);
 Lasă fii și lasă dragă,
 Lasă fii slujba mai josu
 Că tăți îi în genunte-re
 Șapostoli lăcrămare
 Lasă fii și lasă dragă,

Lasă vadă și să creadă
 C'o coborât înl sfântu
 Pă zueiri pă ăst pământu,
 Da nu știu inde-i năseutu
 Ponte înl di-o năseutu
 Su(p)t ce tufă de bujoru
 La cea gură di dizvoru.

F. 708 a.

248.

Vașcău-Seliște.

Poco vivace.

Dea - sa - ră de-a - lai - tă sar', N'am ie - șit bă

diț' a - fur', Trai lai lai lai lai,

Trai lai la la la la la,

N'am ieșit că n'am putut,
 M'o pus mauna la cernut,
 Trai lai la

Da mi-o dat o sătă rar(ă)
 Să nu pot ieși afar(ă),
 Trai lai la

Și m'o pus la frământat
 Și badea m'o sărutat,
 Trai lai la,

Var: 229.

12. De-asăară

De-asăară de-alaltă sar'
N-am ieșit bădiț' afar',
Trai lai lai lai lai,
Trai lai la la la la.

N-am ieșit că n-am putut,
M-o pus mama la cernut,
Trai lai lai lai lai,
Trai lai la la la la.

Da m-o dat o sătă rară
Să nu pot ieși afară.
Trai lai lai lai lai,
Trai lai la la la la.

Și m-o pus la frământat,
Și badea m-o sărutat.
Trai lai lai lai lai,
Trai lai la la la la.

Last night and the night before yesterday,
Did not come out, my sweetheart,
Trai lai lai lai lai,
Trai lai la la la la.

Did not come out, because I could not,
My mother put me to sieve,
Trai lai lai lai lai,
Trai lai la la la la.

But she gave me a rare sieve
So that I could not leave,
Trai lai lai lai lai,
Trai lai la la la la.

And she put me to knead,
And my darling kissed me,
Trai lai lai lai lai,
Trai lai la la la la.

103.

Allegro. $\text{♩} = 69$.

1. Kis ker - tem - ben u - bor - ka,



Re - á ka - pott a ró - ka,



Várj meg ró - ka, meg-lea - lek,



Ko - má - rom - ba vi - tet - lek.

2. Komáromba vitetlek,
 A tömlőbe tetetlek,
 Kurta vasra veretlek,
 Onnan ki sem eresztlek.

13. In My Little Garden

The cucumbers in my little garden,
A fox took to them,
I'll spy you out little fox,
Komárom is your next stop.

I'll have you taken to Komárom,
I'll have you thrown in the dungeon,
I'll have your hands shackled to your feet,
I'll lock you up, you'll never go free!

18. Hey Ho, You Left Me

On the branch of a dog rose bush one flower blooms alone,
On the branch of a dog rose bush a dove perches alone.

There's a deep ditch in front of your gate,
I will no longer walk there with you!

You cheated, you hugged me, you kissed me,
Nananana
You cheated!

Hey ho, you left me and never said goodbye.
All you gave me was a broken heart.

God, damn this bitterness,
Nananana
Hey ho!

Dance without rest, that's what free maidens do,
I never avoided you, we embraced, that's how we danced.

Hey duck, duck leg, you're far off now, you left,
Hey my beautiful viola, how could you just leave me here!

My happiness is gone, no more shiny shoes, petticoats.
Boots were made for dancing.
Nananana
You left me!

I will not let anyone see me cry,
The night will be filled with sorrow, but the day will be my friend.
Our love ended so fast...
Nananana
Hey ho!

Go away sorrow,
You won't ever see me again!
Tralalala tralalala!
Hey ho grain of wheat,
I'll have another sweetheart and someone will be jealous!

Branch of a dog rose bush, a girl will find new love.
Hey duck, duck leg, how far you've gone, you left me
Hey duck, duck leg, how far you've gone, you left me here!

Nananana
You left me!

Hey ho, my world,
I'll have another sweetheart, I have no regrets,
I will find my true love,
Please God, grant me my happiness,
Nananana
Hey ho!

264.

F, 877 b, 131 b,

*Vașcău.**Allegretto.*

Tiamă-mi maică în casă ¹⁾
 Și așază după masă, Tichi tichi ta
 Și le dă de băutură,
 Doar nu m'or căuta n gură, Tichi tichi ta
 Că n'am dinți și n'am mâsele,
 Amar de zilele mele! Tichi tichi ta

¹⁾ Fiecare vers se cântă de două ori.
 Var. No. 12.

21. Face maica

Face maica tăiețâi,
Face maica tăiețâi,
Iacă pețătorii mnei, tichi tichi ta,
Iacă pețătorii mnei, tichi tichi ta.

Chiamă mi maică în casă,
Chiamă mi maică în casă,
Și așază după masă, tichi tichi ta,
Și așază după masă, tichi tichi ta.

Și le dă de băutură,
Și le dă de băutură,
Doar nu m-or căuta 'n gură, tichi tichi ta,
Doar nu m-or căuta 'n gură, tichi tichi ta.

Că n-am dinți și n-am măsele,
Că n-am dinți si n-am măsele,
Amar de zilele mele, tichi tichi ta,
Amar de zilele mele, tichi tichi ta.

Mother's busy making noodles,
Mother's busy making noodles,
For my suitors are arriving, tichi tichi ta,
For my suitors are arriving, tichi tichi ta.

Call them, Mother, in the house,
Call them, Mother, in the house,
Bring them in behind the table, tichi tichi ta,
Bring them in behind the table, tichi tichi ta.

Give them all something to drink,
Give them all something to drink,
In my mouth they mightn't look, tichi tichi ta,
In my mouth they mightn't look, tichi tichi ta.

For I've neighter teeth nor molars,
For I've neighter teeth nor molars,
Bitterness to my poor days, tichi tichi ta,
Bitterness to my poor days, tichi tichi ta.

Attacca World Music - **Bihar**

Arrangements of folk songs collected by Béla Bartók in Bihar

01. Poargă românească	00:40
02. Ugroș (c.b. Bartók, Leleșd, 1909)	03:19
03. Părinte sfântia ta – phonograph (MH 0723c; c.b. Bartók; Budureasa, 1909)	00:15
04. Părinte sfântia ta	03:36
05. La toată lume-am plăcutu (c.b. Bartók, Delan, 1909)	02:05
06. Joacă, fată, ce-i juca (c.b. Bartók; Sebiș, 1909)	04:11
07. Joc 333 – phonograph (MH 0678a; c.b. Bartók; Teleac, 1909)	00:26
08. Joc 333	05:11
09. A búbánat keserűség /Sorrow is Bitter (c.b. Kodály; Gyergyóremete, 1910)	04:48
10. Mărunțel – phonograph (MH 0863d; c.b. Bartók; Beiuș, 1910)	00:24
11. Mărunțel	00:18
12. De-asară de-alaltă sar' (c.b. Bartók; Vașcău-Seliște, 1909)	03:16
13. Kis kertemben / In My Little Garden (c.b. Lajtha; Csíkverebes, 1912)	02:40
14. Pontozó	04:14
15. Sűrű	03:38
16. Figura 21	04:17
17. Perpetum	03:34
18. Ej-haj elhagytál / Hey Ho, You Left Me	03:38
19. Gólyaláb / Stilts	04:01
20. Face maica tăietăi – phonograph (MH 0877b; c.b. Bartók; Vașcău, 1910)	00:23
21. Face maica tăietăi	04:29
22. Poargă românească – phonograph (MH 0881b; c.b. Bartók; Beiuș, 1910)	00:21
Total time:	59:37

Music arranged (4,6,8,12,13,21) and composed (14,15,16,17,18,19) by Csaba Hetessy
Hungarian lyrics (18) by Csaba Hetessy



Néprajzi Múzeum
Museum of Ethnography



Bihar

ATTACCA WORLD MUSIC

Special guest: Kálmán Balogh (dulcimer)

Recording setup

Mics for Violin: Neumann KM84

Mics for Double Bass: Slate Digital VM-1

Mics for Clarinet, Saxophone: Neumann U87

Mics for Vocals : 2 x Shure SM7B

Mics for Keyboards: 2 x Radial SGI

Mics for Percussions: Neumann U47 Fet, AEA R84, Neumann KM84, 2 x Sony C48

Mics for Dulcimer: 2 x Schoeps CMC5-U

Sound Engineer: Tibor Lahó

Recorded audio format: Native DSD256 (Pyramix, Merging Hapi)

Mixed and mastered: Neumann KH 420 Monitors



» NEUMANN.BERLIN

Original Phonograph Cylinder recording by Béla Bartók

03, 07, 10, 20, 22 tracks

(01:49 minutes)



Béla Bartók in the Folklore Archives of the Society of Romanian Composers,
Bucharest, 1934
(Budapest Bartók Archives)

Phonograph Cylinder Collection of the Museum of Ethnography

The first European to use the phonograph as a tool in ethnographic fieldwork was Béla Vikár, whose folk music recordings won him international fame at the Paris World's Fair of 1900. Soon after, at the beginning of the 20th century, Béla Bartók, Zoltán Kodály, and their students managed to record 4,500 phonograph cylinders' worth of folk music at a time when traditional forms of folk culture still flourished. Fieldwork covered not only ethnic Hungarian groups, but also other residents of the Carpathian Basin, including Romanians, Slovaks, South Slavs, Ruthenians, Germans, Jews, the Roma people, and, in Bartók's case, even the Anatolian Turks and Algerian Arabs, and, finally, the Hungarian-related peoples of the Volga region (the result of the research of Finnish scholar Irjö Wichmann). The phonograph continued to be used for the collection of folk music through the 1950's.

Dr. Krisztina Pálóczy

Curator
Folk Music Collection
Museum of Ethnography, Budapest

Excerpt from the article "Folk Music Collection
(audio materials and transcriptions of melodies)", published originally
on the website of the Museum of Ethnography:
https://www.neprajz.hu/en/gyujtemenyek/ethnological-archives/audio-archive/audio_archive.html



Bihar



ATTACCA WORLD MUSIC

Special guest: Kálmán Balogh (dulcimer)



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Recording at SuperSize Recording, 7-8-9 September, 2022

Balance and recording engineer: Tibor Lahó

Mastering engineer: Tom Caulfield

Photos: Zsolt Majnik

Graphic: Katalin Varga

English translation: Viola Biró, Veronika Székely

www.neprajz.hu/en

Producer: Róbert Zoltán Hunka

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HRES2229



HUNNIA RECORDS

A lemez anyagának összeállításához fontos inspirációs forrásul szolgált **Bartók 1913-ban megjelent Bihari népzenei monográfiája** (Béla Bartók: *Cântece populare românești din comitatul Bihor (Ungaria) / Chansons populaires roumaines du département Bihar (Hongrie)*, București, 1913.) A kötet a zeneszerző-folklorista munkásságának egyik sorsfordító pillanatja: legelső találkozását a román népzenevel. E találkozás ösztönözhette Bartókot arra, hogy a következő években páratlan lendülettel folytassa román népzene gyűjtéseit, és ennek köszönhetően váltak a román népzene stíluseselemei Bartók zeneszerzői nyelvének integráns részévé.

A Bihari kötet Bartók 1909–1910-es Bihar megyei gyűjtésének termését tartalmazza, köztük számos olyan énekes és hangszeres dallamot, amelyek eltértek mindentől, amit addigi népzene gyűjtései során Bartók hallott. De újdonság volt az anyag a román közönség számára is: nem véletlen, hogy a kötet egyik román bírálója, minthogy idegen volt számára a bihari dallamok különleges hangzása, „hamisítással” vádolta meg Bartókot. Mint későbbi kutatások kimutatták, e sajátos hangkészletű, gyakran bő kvartos színezetű dallamok azonban a román népzene legrégebbi rétegéhez tartoznak. De szintén az ósiságra vall a szokásdalok eleven jelenléte a hagyományban, mint erre a kötet előszavában Bartók figyelmeztet.

A nagyszámú lírai dalok és táncdallamok mellett kolindák, lakodalmasok és siratók is találhatók a kötetben. Hogy Bartók mennyire nagyra értékelte ezt az anyagot, jelzi, hogy mintegy húsz évvel később mikroszkopikus részletességű lejegyzést készített e dallamokról és bedolgozta őket a kései, teljes román népzene gyűjtését egybefoglaló nagymonográfiájába (Béla Bartók: *Rumanian Folk Music*, vol. I: *Instrumental Melodies*, vol. II: *Vocal Melodies*, vol. III: *Texts*. Ed. Benjamin Suchoff. The Hague, 1967).

Biró Viola

Bartók Archivum
Zenetudományi Intézet
Bölcsészettudományi Kutatóközpont
Budapest



Bartók Béla (1881-1945) zeneszerzőként és népzene kutatóként fáradhatatlanul gyűjtötte és tanulmányozta a magyar népzene mellett a környező népek zenéit is. Kereste az ősi, régies zenei anyagokat, a különböző etnikumok legjellemzőbb dallamait, amelyekre a 20. század elején még hagyományos életformát folytató paraszti közösségekben lelt rá. S kutatta a szomszédos népzene egymásra gyakorolt hatásait. 1909 és 1918 között közel 3500 román hangszeres és vokális dallamot gyűjtött.

Ebből a hatalmas forrásból merít az **Attacca World Music** zenéje és a **BIHAR** lemez anyaga. A zenekari feldolgozások Bartók Béla Bihar megyei gyűjtéseinek (Béla Bartók: **Cântece populare românești din comitatul Bihor** (Ungaria) / Chansons populaires roumaines du département Bihar (Hongrie). București, 1913. kötetében szereplő hangszeres és vokális dallamok alapján készültek.

Emellett egy-egy erdélyi magyar népdalhoz is zenekari feldolgozások készültek, mely az 1923-ban **Bartók Béla** és **Kodály Zoltán** által közösen publikált *Erdélyi Magyarság* - Népdalok kötetében láttak napvilágot. A kárpát-medencei népzene két részben autentikus módon, részben saját világzenei hangján szólaltatja meg a zenekar.

Az Attacca World Music köszönetet mond:

a **Nemzeti Kulturális Alap** támogatásáért, mely nélkül ez az album nem jöhetett volna létre. A **Néprajzi Múzeum** támogatásáért, a fonográf felvételekért és a lehetőségért, hogy azok a lemezen megjelenhessenek. Továbbá **Biró Violának** a román szövegek kiejtéséhez nyújtott segítségért.