3–5 December 2026

Institute for Musicology of the ELTE RCH
Táncsics Mihály utca 7, 1014 Budapest
Bartók, Haydn and Museum Hall

Individual Agency & Musical Networks

in Nineteenth- and Twentieth-Century Music History and Music Historiography

An International Conference
in Honor of Tibor Tallián's 80th Birthday

Organised by the Institute for Musicology of the ELTE Research Centre for the Humanities
and the IMS Study Group Music and Cultural Studies

Programme

DAY I – 3 December 2026

BARTÓK HALL

9:00–9:30 Welcome remarks

Balázs Borsos, Vice-President of the Hungarian Academy of Sciences
Balázs Balogh, Director General, ELTE Research Centre for the Humanities
and Director of the Institute of Ethnology, ELTE Research Centre for the Humanities
Katalin Kim, Deputy Director of the Institute for Musicology, ELTE Research Centre for the Humanities
and Head of the Department for Hungarian Music History
Tatjana Marković, Project Chair at the Department of Musicology, ACDH, Austrian Academy of Sciences, Vienna
and Chair of the IMS Study Group Music and Cultural Studies

9:30–10:00 Keynote 1 – chair: Katalin Kim
Csilla Pintér, Research Fellow, Bartók Archives, Institute for Musicology ELTE RCH, Budapest
Leitmotifs in Tibor Tallián's Writings

10:00–10:45 Keynote 2 – chair: Katalin Kim
Benjamin Walton, University of Cambridge
Global Italian Opera

10:45–11:00 break

BARTÓK HALL
11:00–13:00
In the Interdisciplinary Network of Tibor Tallián
chair: Katalin Kim

Pál Richter, Institute for Musicology ELTE RCH, Budapest
Schumann's Kreisleriana *– the Mysterious Kapellmeister Revisited*

Enikő Bollobás, Eötvös Loránd University, Budapest; Hungarian Academy of Sciences
'Making It New': Ezra Pound, Olga Rudge, and the Invention of the Vivaldi Revival

Márta Grabócz, University of Strasbourg; Hungarian Academy of Sciences
Music, Dramatic Aspects, Worldview: Reading Tibor Tallián's Early and Later Writings

Katalin Kroó, Eötvös Loránd University, Budapest
From Kodály's Reference to Dostoevsky towards the Poetics of the Novel Poor Folk

HAYDN HALL
11:00–13:00
Composers and Musicians 1
chair: Lenka Křupková

Ivana Rentsch, Universität Hamburg
Komponieren für die tschechische Bühne: Antonín Dvořáks letzte Opern [online]

Zsuzsanna Domokos, Liszt Ferenc Memorial Museum and Research Centre of the Liszt Ferenc Academy of Music, Budapest
Two Hamlet-Portrayals in the 19th-Century Music Literature

Veronika Kusz, Institute for Musicology ELTE RCH, Budapest
Individual Agency or Personal Loyalty? Andrew Schulhof as Impresario and Friend

Hugues Seress, Institut de Recherche en Musicologie (IReMus, UMR 8223), Sorbonne Université, Paris
Hungarian Identity and Viennese Culture: Ernő Dohnányi's Chamber Music (1895–1914)

13:00–14:30 lunch break

DAY I – 3 December 2026

BARTÓK HALL
14:30–16:00
Bartók, Kodály
chair: Pál Richter

Anna Dalos, Institute for Musicology ELTE RCH, Budapest
Early Efforts to Promote Hungarian Folk Song: Bartók, Kodály, and the Hungarian Folk Songs *of 1906*

László Vikárius, Institute for Musicology ELTE RCH, Budapest
Bartók Portraits by Kodály

Gábor Tolcsvai Nagy, Eötvös Loránd University, Budapest; Hungarian Academy of Sciences
The Complex Harmony of Text and Music in Kodály's Choirs

HAYDN HALL
14:30–16:00
Composers and Musicians 2
chair: Vladimir Zvara

Elisabeth Reisinger, mdw – University of Music and Performing Arts Vienna
Schubert on a Ship, Brahms for One Activist, a Te deum for Another: Escape, Networks, and Politics in the Musical Archive of Erich Simon (1907–1994)

Leon Stefanija, University of Ljubljana
Slovene Music Policies Through Creating and Performing Symphonic Music Since 1945

Rima Povilionienė, Lithuanian Academy of Music and Theatre, Vilnius
Reconsidering the Theory of Algorithmic Music: New Facts about the First Experiments in Lithuanian Computer Music

16:00–16:15 break

16:15–18:15
Bartók the Composer
chair: László Vikárius

Virág Büky, Institute for Musicology ELTE RCH, Budapest
The Brotherhood of Peoples and a Wooden Prince? On Possible Interpretations of the Dance Suite*'s General Narrative*

Márton Kerékfy, Institute for Musicology ELTE RCH, Budapest
Duke Bluebeard's Castle *in the Weimar Republic*

Viola Biró, Institute for Musicology ELTE RCH, Budapest
Bartók and Words: The Case of the Colindă *Collection*

Zsombor Németh, Institute for Musicology ELTE RCH, Budapest
A Forgotten First: Quatuor Gertler and the 1946 Premiere Recording of Bartók's String Quartet No. 6

16:15–18:15
Composers and Musicians 3
chair: Leon Stefanija

Imola V. Szűcs, Institute for Musicology ELTE RCH, Budapest
'The Songs Were Composed from Folk Songs' – The Songs of Garabonciás deák *in Folk Memory*

Olha Lihus, Ukrainian National Academy of Music, Kyiv
Ukrainian Identity as a Marker of Self-Presentation in the Émigré Composer Fedir Yakymenko (1876–1945) [online]

Ivana Medić, Serbian Academy of Sciences and Arts, Belgrade
Individual Agency, Institutional Networks, and Methodological Innovation: Jovan Mokranjac and the Margins of Cello Historiography (1888–1956)

Robert Fleitz, Sibelius Academy of the University of the Arts, Helsinki
Irreconcilable Contrasts: Musical Hybridity and Fragments in Peter Schat's Anathema *(1969)*

DAY II – 4 December 2026

BARTÓK HALL

9:00–9:45 Keynote 3 – chair: Thomas Hochradner
Helmut Loos, Professor emeritus University of Leipzig
Die Rezeption Felix Mendelssohn Bartholdys in Deutschland zwischen jüdisch-christlicher Tradition und Moderne

9:45–10:00 break

BARTÓK HALL
10:00–12:00
Opera 1
chair: Thomas Hochradner

Damien Colas Gallet, French National Centre for Scientific Research, Paris
The Philippe-Éboli Love Affair in Verdi's Don Carlos [online]

Katalin Kim, Institute for Musicology ELTE RCH, Budapest
Collaborative Composition and Authorship in Ferenc Erkel's Operas: Perspectives from the Critical Edition of Erzsébet

David E. Schneider, Amherst College
Finding Common Ground in the Love Duets of La traviata *and* La bohème

Arne Stollberg, Institut für Musikwissenschaft der Humboldt-Universität, Berlin
‚Bartók gilt als der magyarische Schönberg': Musikgeschichte nach Korngold-Art zwischen Polemik, Satire und Selbstironie [online]

HAYDN HALL
10:00–12:00
Music Criticism and Memoirs
chair: Barbara Boisits

Adrienne Kaczmarczyk, Institute for Musicology ELTE RCH, Budapest
Génie oblige! – *A New Interpretation of Liszt's Motto*

Christiane Tewinkel, Musikhochschule Lübeck
Hanslick and I. Writing about Piano Recitals in 19th-Century Vienna and 21th-Century Berlin

Jana Laslavíková, Slovak Academy of Sciences, Bratislava
Letters and Memories: Bruno Walter as a Musical Actor in Pressburg, 1897/98

Eleonóra Géra, Eötvös Loránd University, Budapest
‚Es gibt viele schöne Mädchen auf der Welt, aber keine Cellistinnen!' Musikerinnen im Pest des 19. Jahrhunderts anhand des Tagebuchs von Rosa Szuk (Suck)

MUSEUM HALL
10:00–12:00
Music and Politics 1
chair: Cornelia Szabó-Knotik

Francesco Finocchiaro, 'G. Rossini' Music Conservatoire of Pesaro
The Thin Line Between Music and Politics [online]

Péter Laki, Bard College, Annandale-on-Hudson, New York
Menyhért Lengyel, Tivadar Szántó, and Another 'Miraculous' Asian

Argyrios Kokoris, Aristotle University of Thessaloniki
One Composer, Both Camps: Spyros Kaisaris (1857–1946), Musical Agency, and the Limits of Authorial Intention in Greece's National Schism

Thomas Cousin, Université libre de Bruxelles; IReMus, Sorbonne Université, Paris
Reconstructing Political Intention: Pauline Viardot's La Jeaune République *in Revolutionary Paris, 1848*

12:00–12:15 break

DAY II – 4 December 2026

BARTÓK HALL
12:15–13:45
Opera 2
chair: Klára Móricz

Alessandro Di Profio, Université Sorbonne Nouvelle, Paris
The Other Risorgimento. Italian Exiles in Paris before 1848 [online]

José Miguel Pérez Aparicio, Lithuanian Music and Theatre Academy, Vilnius
Remapping Catalan Lyric Theatre as a Multi-polar Network: Institutions, Civic Initiatives and Individual Actors (1898–1923)

Tatjana Marković, Austrian Academy of Sciences Vienna
Rebuilding the Nation in the Post-1989 Period. Reinventing 'First' National Operas for New Self-Interpretations: Bosnia and Herzegovina

HAYDN HALL
12:15–13:45
Opera and Nazism
chair: Péter Laki

Max Erwin, University of Malta
'Das Kulturwerk Deutsches Ordensland': New Opera in the German East, 1933–1944

Andrea Agresti, University of Vienna
Promoting Wozzeck *in Wartime: Universal Edition in the Third Reich and Fascist Italy*

Ágnes Kőry, Béla Bartók Centre for Musicianship, London
The Response of Bartók, Kodály and Endre Szervánszky to the Nazi Jewish Laws and Their Implementation in Hungary

MUSEUM HALL
12:15–13:45
Music and Politics 2
chair: Stanislav Tuksar

Anastasia Siopsi, Ionian University, Corfu
Musical Responses to the Congress of Vienna (1814) and the Congress of Verona (1822): Ludwig van Beethoven and Gioachino Rossini

João Miguel Nogueira, NOVA University Lisbon
Choral Singing in Lisbon's Late Nineteenth-Century: Guilherme Ribeiro's Agency in the Orpheonic Movement (1876–1918)

Rudolf Gusztin, Institute for Musicology ELTE RCH, Budapest
Open Source in Music-Historical Research: Reassessing the Narrative of the Hungarian Choral Movement Through Primary Sources

13:45–15:00 lunch break

BARTÓK HALL

15:00–15:45 Keynote 4 – chair: David Schneider
Lawrence Kramer, Distinguished Professor of English and Music at Fordham University
The Animal's Cry: Voice and Agency in 19th-Century Opera [online]

15:45–16:00 break

BARTÓK HALL
16:00–18:00
Opera 3
chair: David Schneider

Vjera Katalinić, Croatian Academy of Sciences and Arts, Zagreb
The Concept of Opera Organization by Franjo Ks. Kuhač: From Private Opinion to Public Declaration

Klára Móricz, Amherst College
The Anatomy of a Fallen Hero: The Siegfried Problem

Thomas Hochradner, Universität Mozarteum Salzburg
‚Ein jeder Engel ist schrecklich.' Cesar Bresgens Oper Der Engel von Prag *(1978)*

HAYDN HALL
16:00–18:00
Music Criticism
chair: Lili Veronika Békéssy

Teresa Cascudo García-Villaraco, University of La Rioja
Teaching the Ear: José Parada y Barreto (1834–1886) and the Doctrine of Listening in Madrid

Lukas Mantovan, Anton Bruckner University Linz
Musical Stagings and Caricatural Strategies on Covers of the Viennese Periodical Der Floh *(1869–1914)*

Iván César Morales Flores, University of Oviedo
Cuba–Eastern Europe: Musical Networks of Exchange and Cultural Translation Through a Critical Reading of Bohemia Magazine *(1968–1985)*

Roland Hegedüs, Liszt Ferenc Academy of Music
The Magyar Kórus *Journal – Subscribers from Budapest*

DAY III – 5 December 2026

BARTÓK HALL

9:00–9:45 Keynote 5 – chair: Vjera Katalinić
Gábor Kecskeméti, Secretary-General of the Hungarian Academy of Sciences, Budapest
TBA

9:45–10:00 break

BARTÓK HALL
10:00–12:00
The Culture of Cities
chair: Vjera Katalinić

Barbara Boisits, Austrian Academy of Sciences, Vienna
Wiener Musikleben im Jahr 1847: eine ‚Musikstadt' am Wendepunkt

Lili Veronika Békéssy, Institute for Musicology ELTE RCH, Budapest
Listening Through Arrangements: Opera Reception Beyond Criticism in Pest, 1850s–1860s

Péter Dávidházi, Institute for Literary Studies ELTE RCH; Eötvös Loránd University, Budapest; Hungarian Academy of Sciences
The Flight and Fall of a Rebel Bird: Therese Rothauser's Carmen from Berlin to Theresienstadt

Cornelia Szabó-Knotik, mdw – University of Music and Performing Arts Vienna
Stopover in Vienna. Hungarian Contributions to Austria's Independent Film in the 1930s

HAYDN HALL
10:00–12:00
Music Management
chair: Bianca Schumann

Marianne Betz, Hochschule für Musik und Theater 'Felix Mendelssohn Bartholdy' Leipzig
'New York on an equal plane with the great centers of music in Germany': Damrosch, Seidl, and the Metropolitan Opera

Sayuri Hatano, Nanzan University, Nagoya
Eine Gefahr für die Kunst'? Konzertagent Emil Gutmann und die Reklame

Stanislav Tuksar, University of Zagreb; Croatian Academy of Sciences and Arts, Zagreb
Balancing Between National and International: Management Strategies in Leading the Zagreb Croatian National Theatre Opera in the 1894–1898 Period Under the Intendant Stjepan Miletić

Zsolt Vizinger, Institute for Musicology ELTE RCH, Budapest
Ridley Kohne and the Introduction of a Chamber Music Subscription Series in Pest

12:00–12:15 break

12:15–13:45
Music and Socialism in Hungarian-Czech-Slovakian Coordinates
chair: Tatjana Marković

Lenka Křupková, Palacký University Olomouc
From the Construction of Socialist Musical Culture to the Hungarian Revolution of 1956: Contacts between the Czechoslovak and Hungarian Musicians' Unions

Michal Ščepán, Institute for Musicology of the Slovak Academy of Sciences, Bratislava
Composer Biography in Slovakia through the Prism of Political Ideologies: From Czechoslovakism to Zhdanovism

Vladimír Zvara, Comenius University in Bratislava
'Someone Had to Do It.' Dezider Kardoš and the Role of the Individual in the History of Music under State Socialism

12:15–13:45
Reception of Bartók
chair: Márton Kerékfy

Dilara Turan, Istanbul Bilgi University
Béla Bartók's 1936 Visit and Its Turkish Reception: The Making of an Ethnomusicologist, Cultural Relative and Musical Modernist
[online]

Sandro Guédy, Université de Montréal; Université Libre de Bruxelles
Bartók in French Musical Networks: Reception and Creative Appropriation before 1945

Yusuke Nakahara, The University of Osaka; Institute for Musicology ELTE RCH, Budapest
Bartók-Related Documents in the British Library: The 1939(?) Emigration Plan and the Network of Boosey & Hawkes, Edward Dent, and Others

DAY III – 5 December 2026

13:45–15:00 lunch break

BARTÓK HALL
15:00–17:00
Musicology
chair: Anna Dalos

Bianca Schumann, mdw – University of Music and Performing Arts Vienna
Sozialismus programmieren? Die Programmgestaltung des Internationalen Johann-Sebastian-Bach-Wettbewerb Leipzig als Spiegel und Instrument gesellschaftlichen Fortschritts in der DDR

Ivana Vesić and **Vesna Sara Peno**, Serbian Academy of Sciences and Arts, Belgrade
The New Political Order and the New Hierarchy of Research from the Past: Post-WWII Controversial Practices at the Institute of Musicology of the Serbian Academy of Sciences

Lóránt Péteri, Liszt Ferenc Academy of Music, Budapest
Transnational Relations in Cold War Musicology: Gerald Abraham, Bence Szabolcsi, and The New Oxford History of Music

HAYDN HALL
15:00–17:00
Reception of Bartók and Kodály
chair: Zsombor Németh

Zsuzsanna Polyák, Liszt Ferenc Academy of Music, Budapest
Katalin Forrai and the Transnational Networks of the Kodály Concept

Kelly Ziang Zheng, The Chinese University of Hong Kong
Bartók in Mainland Chinese Musical Discourse, 1927–1992: Discursive Shifts and the 1981 Centenary [online]

Ding Hong, Shanghai Conservatory of Music
Learning to Sound Like Ourselves: Pentatonic Harmony in Modern China

István-Csaba Németh, Institute for Musicology ELTE RCH, Budapest
‚Stilistisch wird sich unsere Arbeit in erster Linie um das außergewöhnlich bedeutende Werk von Béla Bartók drehen': Der Kontrapunktkurs des Max Eisikovits an der Klausenburger Musikhochschule

17:00–17:15 break

BARTÓK HALL

17:15–17:35 Closing remarks
Tatjana Marković and **Katalin Kim**

17:35 Wine toast in honour of Tibor Tallián
Pál Richter, Director of the Institute for Musicology, ELTE Research Centre for the Humanities

The programme is available on the conference website:
https://zti.hu/hu/mzt/projektek/individual-agency-and-network-structures

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