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Application for Establishing an Archives and Research Group of 20th-21st Century
Hungarian Music

'Lendület' Program I
(2012-2017)

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1. Statement of project in detail

1.1. Precedents to the Archives and Research Group in the Institute for Musicology of the Research Center for the Humanities of the Hungarian Academy of Sciences (hence RCH HAS)

The Institute for Musicology of RCH HAS runs two large Archives of international interest, also acting as Research Groups: the Bartók Archives preserving Béla Bartók's legacy¹ and the Folk Music and Folk Dance Archives² of folk music and dances collected from minorities, neighbouring peoples, Finno-Ugrian, Turkic and other ethnicities beside the Hungarian material. In addition to these significant collections of crucial importance for the Hungarian cultural heritage and for the institute's rank in international scholarship, there are smaller bequests in the Institute for Musicology. The most valuable of these is the collection of documents based on manuscripts and photocopies related to the oeuvre of Ernő Dohnányi and deposited in the Dohnányi Archives, which was established in 2002 but ended in 2009 for lack of resources.³ The McGlynn Deposit⁴ from the Dohányi family received by the Institute contains nearly 500 original documents including 50 Dohnányi letters, personal documents, family correspondence, photos and scrapbooks, most deriving from the composer's life period between 1937 and 1960. The greater part of the Szlabey estate of some 3000 documents purchased by the Institute for Musicology is now the property of the Institute library and the smaller part belonged to the Archives – the unification of the two parts of this bequest would be crucially important for research.⁵ The third great portion of the Dohnányi Archives is Bálint Vázsonyi's bequest containing nearly 2000 documents, first of all sources that Vázsonyi had collected for his pioneering Dohnányi monograph of 1971 and is indispensable for any research on Dohnányi's oeuvre.⁶ The Archives has a large number of photocopies of the author's manuscripts, too.⁷

The Dohnányi Archives breaking of because of lack of money is the basis of the proposed project to create the Archives and Research Group of 20th and 21st Century Hungarian Music. Besides, the Institute for Musicology preserves several other documents of the history of Hungarian musical composition and music life, which the Archives is to integrate. The most important of them is the bequest of musicologist János Maróthy which passed into the Institute's ownership in 2001.⁸ This estate includes the bequests (autographs and copies) of several composers including Ferenc Szabó, Sándor Vándor and Sándor Kuti, as well as documents of the entertaining music of the 1960s-'70s-'80s, collections related to the contemporary music of the '70s-'80s, and music sociological surveys. Its diversity would be an

¹ http://zti.hu/zti_uj/index_hu.htm?07

² As part of the Department of Folk Music and Folk Dance Research and Archives: http://zti.hu/zti_uj/index_hu.htm?08

³ Originally the Ministry of National Cultural Heritage took on funding the Dohnányi Archives, but they gradually withdrew from financing and the Institute of Musicology was not able to finance the Archives alone.

⁴ The documents were given to the Archives by Seán Ernst McGlynn, the son of Dohnányi's stepdaughter Helen Salacz, and Veronika Kusz, the curator of the Archives took them home from America.

⁵ A detailed account of the documents in the library was published by the then leader of the library Zsuzsanna Szepesi: „Az MTA Zenetudományi Intézet Könyvtárának Dohnányi-gyűjteménye. Dohnányi Ernő és Galafres Elsa hagyatéka. I. rész (Fond 1-1537).” [The Dohnányi collection in the library of the Institute for Musicology of HAS. Estate of Ernő Dohnányi and Elsa Galafres. Part I (fonds 1-1537)] In: Sz. Farkas Márta (ed.): *Dohnányi Évkönyv 2004*. Budapest: MTA Zenetudományi Intézet, 2005. 427-506. „Az MTA Zenetudományi Intézet Könyvtárának Dohnányi-gyűjteménye. Galafres Elsa hagyatéka. II. rész (Fond 1538-2266).” [The Dohnányi collection in the library of the Institute for Musicology. Estate of Elsa Galafres. Part II (Fonds 1538-2266)]

⁶ Bálint Vázsony: *Dohnányi Ernő*. Budapest: Zeneműkiadó, 1971.

⁷ From materials in the British Library, the Dohnányi estate in Florida, Ohio State University and the National Széchényi Library.

⁸ The estate was systematized by two researchers of the proposed Archives&Research Group, Anna Dalos and Veronika Kusz.

excellent foundation for an Archives & Research Group that is meant to collect and interpret documents pertaining to the historical past of 20th century art music, entertaining music and contemporary music.

Another collection owned by the Institute for Musicology is the one compiled by István G. Németh of 20th century composers – most but not all of them Hungarians – active in Transylvania in the 20th century.⁹ This collection contains printed music, manuscripts, reviews-critical writings, musical texts, interviews and sound recordings. Also, over the past thirty years or so the Department of Hungarian Music History of the Institute for Musicology of RCH HAS has been systematically collecting – under the guidance of Melinda Berlász and Tibor Tallián – documents of the Hungarian music life, not independently of preparations for the volume of the 20th century in the series entitled *Music History of Hungary*. Some results of these researches have also appeared as source publications.¹⁰ An outcome of this collecting work is the catalogue containing data for concerts held in Budapest between 1900 and 1945, which is being elaborated as a database at present. The completion of the database and its extension to the second half of the century is one of the tasks to be undertaken by the Research Group.

The foundation for creating the proposed Research Group was laid in the past years by Tibor Tallián's OTKA project entitled *Hungarian Music Culture and Composition in the 20th Century* (OTKA K 73434) thanks to which essential basic researches – of the history of Hungarian musicology, the new music of the 1960s-'70s, the history of entertaining music after World War II, the documentation of Hungarian musicians working abroad, the history of music criticism, and the history of sound recording in the early 20th century – could be launched and the Dohnányi research as well as the updating of the concert catalogue could partially be financed. This initiative made it clear that the research of 20th century Hungarian music is too large a project to be financed even by a large OTKA grant. In other words, it would require a Research Group of independent financing. The elaboration of 20th-21st century Hungarian music has international perspectives: several publications in English prove that the exploration of the Hungarian context is the basic prerequisite for the understanding of the oeuvres of great and internationally acknowledged Hungarian musicians such as Béla Bartók, Zoltán Kodály, György Ligeti, György Kurtág, Péter Eötvös.¹¹

1.2. Uniqueness of the proposed Archives & Research Group

In addition to the 3rd volume in the series *Music History of Hungary* – the 18th century – and the edition of the Complete Works of Erkel, the third central project of the Department of Hungarian Music History of the Institute for Musicology has been the writing of the 5th

⁹ Transylvanian composers in the collection: Miklós Chilf (1905–1985), Boldizsár Csíky (*1937), Attila Demény (*1955), Mihály Eisikovits (1908–1983), Gábor Jodál (1913–1989), Ervin Junger (*1931), Árpád Könzei (*1959), József Hencz (*1942), Géza Kozma (1902–1986), Mátyás Kozma (1929–1994), Árpád László (1864–1960), Albert Márkos (1914–1981), Tibor Oláh (1928–2002), György Orbán (*1947), Adrian Pop (*1951), Csaba Szabó (1936–2003), Miklós Szalay (1930–2003), Zoltán Szalay (*1959), Péter Szegő (*1954), Ede Terényi (*1935), Cornel Țăranu (*1934), Péter Vermesy (1939–1989), Aladár Zoltán (1929–1978).

¹⁰ Melinda Berlász– Tibor Tallián (eds.): *Iratok a magyar zeneoktatás történetéhez (1945-1956)* [Documents to the history of Hungarian music education]. Budapest: MTA Zenetudományi Intézet, 1984. Melinda Berlász–Tibor Tallián (eds.): *Iratok a magyar zeneélet történetéhez (1945-1956)*. [Documents to the history of Hungarian music life (1945-1956)] 2 volumes. Budapest: MTA Zenetudományi Intézet, 1985. The summary of this research is Tibor Tallián's book: *Magyarországi hangversenyélet. 1945-1958*. [Concert life in Hungary. 1945-1958] Budapest: MTA Zenetudományi Intézet, 1991

¹¹ Several books by English and American scholars have recently been published with an aim of presenting Bartók's, Ligeti's and Kurtág's oeuvres in the Hungarian musical context: David E. Schneider: *Bartók, Hungary and the Renewal of Tradition: Case Studies in the Interpretation of Modernity and Nationality*. Berkeley: University of California Press, 2006. Rachel Beckles Willson: *Kurtág, Ligeti and Hungarian Music during the Cold War*. Cambridge: Cambridge University Press, 2007. Danielle Fosler-Lussier: *Music Divided: Bartók's Legacy in Cold War Culture*. Berkeley: University of California Press, 2007.

volume in the series *Music History of Hungary* devoted to the 20th century. The proposed Archives & Research Group is capable of undertaking this task, for it has adequate scientific capacity. However, with the establishment of the Archives & Research Group, the focal points of 20th and 21st century research will be shifted. This up-to-date Archives & Research Group putting the research of the whole Hungarian music history of the 20th century on its banner may become a real knowledge base: the Archives might work as an information center whose aim, beside the preservation of the Hungarian cultural heritage and the documentation of the recent past, is to build close contacts with partner disciplines, with foreign representatives of musicology and with those interested in music in general. On the other hand, as Research Group, it can interpret and elaborate these documents in studies, historical works and books with a sensitivity to new research themes, methods and viewpoints, with the help of state-in-the-art technical tools. In addition to the musicological themes that are more or less traditional in Hungary – such as composition history, biography of composers, history of the music life, history of musical institutions – the Research Group is interested in themes the research of which has hardly, if at all, constituted part of the Hungarian musicological canon. Such is the complex examination of entertaining music – operetta and popular music. The interdisciplinary character of the Group's research work is ensured by its staff composition, as the members are not all musicologists, but there is an aesthete-historian and an active pianist among them as well.

It is exceptionally important for the preservation of the cultural heritage that the Archives can create its collections in cooperation with several still active Hungarian composers. The documents received from them – manuscripts, sketches, writings, letters, sound recordings, work analyses – already comprise an invaluable cultural asset, but if integrated in the planned Archives, their value might further increase, for no other collection in Hungary with a similar orientation focuses on the systematic collection of such a wide range of source materials. The model for the prospected Archives & Research Group is the Paul Sacher Foundation in Switzerland,¹² which collects the documents of contemporary composers – autographs, sketches, self-analyses, interviews, film footages, sound recordings – with unparalleled consistency, besides the preservation and elaboration of the estates of several 20th century composers. The Paul Sacher Foundation, which encourages the researches of 20th-21st century music with publications, scientific sessions and also with scholarships, has recently created a separate Hungarian collection: in addition to several Bartók autographs,¹³ they have György Ligeti's oeuvre and the manuscripts of György Kurtág and Péter Eötvös.¹⁴ During the forty years or so that passed since its foundation (1973) the Paul Sacher Foundation has become indispensable for researchers of 20th century music history. In my opinion the planned Archives & Research Group of 20th and 21st century Hungarian music could fulfill a similar role in Hungarian musical culture, and would have international appeal as well.

The Institute for Musicology of RCH HAS has often been sought out by heirs of composers to deposit the posthumous estate of their relatives in a special center. Since the Institute did not have the sufficient infrastructure or free space capacity, the majority of these bequests were referred to other institutions in the lucky case, or in the worse case the family kept them shut off from research, or again, they simply vanished. With the transformation of the institute network of the Hungarian Academy of Sciences, there will be room enough in the Institute for Musicology for the material of such a monumental Archives. Moreover, in the past decades, interest in 20th century Hungarian musicological researches has gradually

¹² <http://www.paul-sacher-stiftung.ch/de/home.html>

¹³ Deposited by Péter Bartók.

¹⁴ The oeuvre of Hungarian-Swiss composer János Tamás (1936-1995) who is unknown in Hungary is also subsumed here.

increased, as proven by the large number of graduation papers and planned PhD and DLA dissertations on pertinent themes.¹⁵ Thus, the Archives & Research Group could ensure access to primary and secondary sources, and provide scientific support to researchers interested in the themes at the same time. The level of computerization at the Institute allows for the running of an informative Archives homepage which would put the research results at the disposal of the wider public as well. The modern digitalized procedures also ensure the long-term preservation of the documents.

1.3. Structure of the Archives & Research Group, area of collection, viewpoints of elaboration and research methods

Half of the work of the five researchers in the Archives and Research Group is to carry on basic research – collecting documents, archiving and extending the database, the other half is research in their special fields of interest and the publication of the research results in Hungarian and foreign languages. In accord with their research themes, the five members of the Group are to be in charge of five different tasks. The research areas include the history of musical composition in the 20th century, with particular emphasis on the oeuvres of Ernő Dohnányi and Zoltán Kodály (uniquely in Hungary within institutional frames), as well as the Hungarian history of operetta and popular music, music life, musical performance and musicology. Each group member is to collect the new specialized literature and sound recordings pertinent to their special areas for the Research Group's reference library, and to establish international connections. The Research Group wishes to rely on the collaboration of PhD students and candidates and MA students: their job would be feeding data into the computer, carrying on minor collecting work and taking inventories of estates, oeuvres.

1.3.1. Members of the Research Group and their special fields of work

- Anna Dalos, PhD, Leader of the Archives and Research Group. Areas of work: direction of the Archives & Research Group, Zoltán Kodály's oeuvre, history of 20th century Hungarian composition, contemporary musical contacts, researches into the history of musicology, systematization of estates
- Péter Bozó, PhD, research fellow. Areas of work: operetta in Hungary
- Veronika Kusz, PhD, research fellow. Areas of work: Ernő Dohnányi's oeuvre, Dohnányi's estate, archiving the estates, concert catalogue
- Ádám Ignác, junior researcher. Areas of work: post-1945 popular music, managing the oral history collection
- Ferenc János Szabó, junior researcher. Areas of work: history of sound records and musical performance, database of operatic singers, archiving of estates

1.3.2. Parts of the collection

The documents to be collected by the Archives can be preserved there in various legal statuses. Some can be donated to, or deposited in, the Archives by the custodians of the estates or by the composers themselves. Estates will be admitted in digitalized form and in photocopies as well, although manuscripts have priority. For the purchase of estates the Archives will have a separate financial appropriation. Before taking over the documents, the legal status is to be clarified in a contract. In thematic terms, the collections will be ranged in the following categories: documents of individual oeuvres, documents of the music life, sound recordings and films, oral history material, catalogues and databases, collection of specialized literature.

1.3.2.1. Documents of the oeuvres of individual composers

¹⁵ For information on them see under point 3.4. *Further goals, application for competitive grants* and the homepage of the Doctoral School of the Liszt Academy of Music:
<http://www.lisztakademia.hu/allomany/Vegzett%20doktorok%201997-2011%20disszertacio%20cimekkel.pdf>

The music collection of the National Széchényi Library holds manuscripts by several 20th century composers, but only some are complete collections. For this reason, the Archives plans to acquire composers' estates that are wholly in the respective families' possession (e.g. Attila Bozay, Gyula Dávid, Zsolt Durkó, Pál Járdányi, Pál Kadosa, András Mihály, Emil Petrovics, Béla Tardos). At the same time, it wishes to collect posthumous documents by composers part of whose estates is in the National Library (Zoltán Gárdonyi, Sándor Jemnitz, György Ránki, Rezső Sugár, János Viski). A few estates are arranged by the family in smaller private Archives (Jenő Ádám, Lajos Bárdos), and in other cases they were donated to some institution (Leó Weiner's is at the Music Academy, László Kalmár's in the Pannonhalma abbey, while András Szöllősy's partly in the Music Academy and partly in Bálint András Varga's ownership) – the Archives also plans to acquire them or take them over as deposits. After agreements with the heirs, the estate of László Lajtha could be transferred from the Hungarian Heritage House and that of Endre Szervánszky from the Budapest Music Center.¹⁶

The Archives proposes to collect the oeuvre of living composers as well. The stock is to be extended with works by the generation whose career began in the late fifties (Sándor Balassa, János Decsényi, Miklós Kocsár, Kamilló Lendvay, Lajos Papp, József Sári, József Soproni, Sándor Szokolay, Lajos Huszár); with the documentation of the New Music Studio (Gyula Csapó, Barnabás Dukay, Zoltán Jeney, László Sári, Zsolt Serei, László Vidovszky), and with the oeuvres of the younger generations going along individual paths (Miklós Csemiczky, László Dubrovay, Béla Faragó, Gyula Fekete, Máté Hollós, Ádám Kondor, Iván Madarász, István Márta, László Melis, György Orbán, György Selmeczi, Tibor Szemző, László Tihanyi, János Vajda). In the longer run, we wish to incorporate works by the youngest generation as well (including Levente Gyöngyösi, Balázs Horváth, Gergely Vajda).

The Archives is to collect the following documents concerning the oeuvre of a composer:

- autographs, fair copies of compositions
- sketches
- proof sheets
- autograph writings (composer's self-analyses, recollections, etc.)
- sound recordings (compositions, interviews)
- films and videos
- photos
- correspondence
- program guides, critical writings, reviews

Obviously, an estate does not necessarily contain all types of documents to be collected by the Archives, but the aim is to achieve as complete an individual collection as possible.

1.3.2.2. Documents of the music life

The Archives wishes to create a separate collection of music-life related documents to be found now in various public collections, Archives, document collections of public institutions and the media, as they are indispensable for the research of both art music and entertaining music. In the investigation of the history of the operetta, a decisive source is the document collection of each particular theatre (partbooks, scores, contracts), relics of the everyday musical practice. For post-World War II art and entertaining musical research, indispensable documents are the papers of the Association of Musicians, and the documents at the State Security Archives and the Hungarian National Archives. These sources are to be collected in photocopies or in digitalized form.

1.3.2.3. Sound recordings, films

¹⁶ The Institute for Musicology of RCH HAS already concluded cooperation agreements with the Liszt Academy of Music, the Hungarian Heritage House and the Budapest Music Center.

A vast amount of recordings was made in the second half of the century of 20th century Hungarian compositions, operetta, as well as performances of Hungarian musicians. It is not only commercial records that we plan to collect. We try to acquire digitalized music in collaboration with the Sound Archives of the Hungarian Radio and that of Hungaroton. Also, we plan to collect films, portraits, opera and operetta films made by Hungarian Television in growing numbers from the 1960s.

1.3.2.4. Oral history collection

We propose to make interviews with musicians who have taken a great part of disseminating 20th century Hungarian music (Zoltán Kocsis, Erika Sziklay, Zoltán Peskó, Zoltán Rácz). Special weight is to be laid on the recollections of the representatives of popular music, which may be primary sources for future researches.

1.3.2.5. Catalogues, databases

The Archives & Research Group wishes to run an informative homepage to give the public access to the source catalogues compiled by the members of the Group: the catalogue of Budapest concerts (1900-2000), the source catalogue of operettas (1860-1958), the catalogue of operatic singers in Hungary (1884-1945), the bibliography of Hungarian musicology (1900-1950), an informative subpage on Ernő Dohnányi, data on the estates and collections in the Archives and lists of works by composers.

1.3.2.6. Specialized literature

The Archives undertakes to collect earlier and recent research literature on 20th and 21st century music and Hungarian music history. The major publications on 20th century Hungarian history and cultural history are also to be included in the Archives reference library.

1.3.3. Research methodology

Art music research combines traditional music historical examinations with the useful elements of the American *new musicology* trends. In the area of composition history we aim to carry out complex investigations and place the musical phenomena in an international musical context. In this way, both the points of contact with international music and the unique features – the „Hungarianness” to use a term in 20th century Hungarian discourse – can be illumined from a new angle. The musical analyses unravel the changes in the composer’s technique, trying to discern the models, and concentrate on the possible meaning(s) of the composition by using the approaches of musical narrativity and hermeneutics. Similarly to the method of reception history and theory, the backdrop to the analyses comprises the composer’s verbal statements and the contemporaneous press reception. The investigation of Hungarian musical performing art is based on similar sources. The main purpose of research into art music is to explore and interpret the changes and characteristics of music in the given cultural-political context.

It is a novelty that a similar approach is used to study entertaining music. Our approach to entertaining and popular musical phenomena is a combination of methods used by sociology, political and cultural history, anthropology, the history of tastes and musical analysis. Interpretation also involves the methods of genre and style analysis, oral history, reception history and traditional archival research. The aim is to examine entertaining and popular music – phenomena that are built in both the society and the musical tradition and practice – as an instrument of the social-cultural system on the one hand, and as a document of the reaction to it, on the other hand. Similarly to historical researches of composition, we wish to place the entertaining and popular music repertoire in the international context, with a view to trends, fashions and synchrony–asynchrony.

1.4. International appeal, broader publicity

Compared to the international reception of 20th century or contemporary Russian or Polish music, several prominent figures of Hungarian musical composition have failed to get into the

western concert life and scientific reception despite the fact that their oeuvres are most valuable in artistic terms. Even the oeuvres of renowned composers like Zoltán Kodály and Ernő Dohnányi engender very little scholarly interest. It is an important task of the proposed Archives & Research Group to popularize 20th century Hungarian music in international musicological forums, conferences and periodicals. To this end, we wish to collaborate with such Archives as the Paul Sacher Foundation. Not only foreign musicologists but also all those interested at home will probably find the informative homepage to be started and continuously extended by the Research Group of signal importance. During the five years of the project period we plan to stage five conferences with an interdisciplinary profile, inviting exponents of partner disciplines to participate in the musicological discourse. In two conferences international scholarship is planned to be represented. Two of the five planned conferences will focus – for the first time in Hungary – on the operetta and popular music.

1.5. Research plan for the five years

2012-2013

- Elaboration of the system of archiving
- Establishing contact with guardians of estates and active composers about the transfer of materials, correspondence
- Review of the estates kept in the Institute for Musicology, their systematization
- Establishing contact with other Archives, places of collection
- Creating the homepage, databases
- Research activity: 1) Hungarian composition in the 1960s-'70s, studies on Kodály, 2) Offenbach reception, operetta in the fifties, 3) operatic singers in Hungary, database of opera singers, 4) press reception of popular music, the history of its institutional background
- Organization of a roundtable

2013-2014

- Taking over estates, collections, their archiving
- Research activity: 1) Hungarian composition in the 1970s-'80s, 2) operetta in the fifties, source research, 3) history of operas and opera performances at the turn of the century, 4) jazz in Hungary, beat and pop festivals
- Enlargement of databases and homepage
- Organization of the conference: Popular music – light music?

2014-2015

- Taking over estates, collections, their archiving
- Research activity: 1) Hungarian composition in the 1970s-'80s, 2) problems of genre and reception history of Dohnányi's oeuvre, 3) national operetta in the fifties, 4) history of sound recording at the turn of the century, 5) Stephen, the King, pop festivals
- Enlargement of databases, homepage
- Organization of the international conference on musical nationalism behind the Iron Curtain

2015-2016

- Reception of estates, collections, their archiving
- Research activity: 1) Hungarian composition in the 1970s-'80s, studies on Kodály, 2) Dohnányi's reception as a composer, 3) operetta and tradition, nationalism and the operetta, 4) history of sound records at the turn of the century, 5) alternative rock, international reception of Hungarian pop
- Extension of databases, homepage
- Organization of the interdisciplinary conference on the operetta

2016-2017

- Taking over and archiving of estates, collections
- Research activity: 1) Hungarian composition in the 1970s-'80s, studies on Kodály, 2) Dohnányi and politics, Dohnányi and religion, 3) Bartók and the Hungarian operetta, 4) history of sound records and interpretation between the two World Wars, 5) light music around the political change of 1989/90, implications of oral history
 - Extension of databases, homepage
 - Organization of the Conference: Hungarian composition in the 20th century.

1.6. Research program of the first year in detail

1.6.1. Archival processing

Parallel with the establishment of the Archives & Research Group the standards of archiving are to be developed, with a numbering system for the sorting out of different kinds of documents. All received documents are to be marked and registered. Independent estates are to be integrated in composer's collections, arranged in fonds within each collection.

1.6.2. Establishing contacts with guardians of estates and active composers about the submission of materials, correspondence

Parallel with establishing the Archives & Research Group, we get in touch with the guardians, heirs of estates and with active composers, make agreements about the transfer of documents and the contract terms. The documents to be transferred have to be inventoried and their importance assessed. Having surveyed the volume of estates, we work out the schedule of transfer and processing broken down to the five-year period of the project.

1.6.3. Inventorying and archiving the estates preserved in the Institute for Musicology

The documents in the Institute for Musicology – the Dohnányi collection, János Maróthy's estate, and documents of Transylvanian music life and composition – will be excellent test material to try out the new system of cataloguing, for the earlier systematization of the collections has to be harmonized with the newly developed archival system. The conclusions drawn from this experience might also result in the modification of the proposed archiving standards.

1.6.4. Contacting other Archives and repositories

It is part of the preparations for research to establish relations with other places of collection, libraries in Hungary. In view of the documents we plan to collect, most important of them are the National Széchényi Library's music collection, the Budapest Music Center, the Hungarian Heritage House, the Budapest Kodály Archives, the collection of relics of the Hungarian Opera House, the library of the Liszt Academy of Music, and the Archives of the Hungarian Radio. First, these connections are important for information, i.e. to be able to avoid the parallel collection of identical materials. Second, these institutions can provide decisive sources as to the research of the music life, interpretation history, entertaining and popular music. Third, cooperation may entail the transfer or depositing of some estates into the Archives. In our view, the Archives might take over László Lajtha's estate kept in the Hungarian Heritage House and Endre Szervánszky's deposited in the Budapest Music Center. Similar transfers – of the deposit type – are to be initiated concerning the estates of Leó Weiner and András Szöllősy (Liszt Academy of Music). László Kalmár (Pannonhalma Benedictine Abbey), and Lajos Bárdos and Jenő Ádám (family Archives). The received estates are to be processed according to the developed archiving system.

1.6.5. Creation of a homepage, databases

The Archives & Research Group as a repository of knowledge deems it imperative to make the research work and collective activity undertaken there accessible to the public on a homepage. Apart from the statement of professional goals and the CV's and publication lists of the personnel, it is to contain databases with appeal to the wider public and to specialists alike (catalogue of Budapest concerts, operetta source catalogue, database of singers in Hungary, bibliography of Hungarian musicology, informative subpage on Ernő Dohnányi, list

of works of Hungarian composers). These databases are to be created in the first year of the project period and prepared for gradual enlargement on the basis of existing collections.¹⁷

1.6.6. Research activity

The members of the Research Group are going to elaborate different themes of the Hungarian music history according to their special fields of interest. Hungarian composition in the 1960s-'70s-'80s will be researched from the first year, with special regard to the genre of the new Hungarian opera as well as the oeuvres of Rudolf Maros, György Kurtág and Zoltán Jeney. A paper is to be written on Zoltán Kodály's interpretation of nationalism. The sources of operetta in Hungary are to be further explored and interpreted, the reception of Offenbach in Pest-Buda analyzed, the tragic features appearing in the operetta explained, and the influence of the cultural-political ideology of the fifties on the operetta examined. The practice of interpretation by Hungarian operatic singers – Béla Környei, Zsigmond Pilinszky and Zoltán Závodszy – will be looked at. The coverage of rock and beat in the juvenile press and the activity of the Chanson and Dance Committee will be studied.

1.6.7. Organizing a roundtable

In the first year, a round-table is planned by the Research Group to which staff members of the Illyés Gyula Archives, Bartók Archives, Folk Music and Folk Dance Archives, Ethnographic Database, collections of the Art Historical Research Institute are to be invited. The theme of the discussion is the history and current activity of the Archives and collections. This roundtable will be an opportunity for the Archives & Research Group of 20th and 21st Century Hungarian Music to introduce itself in the Research Center for the Humanities, Hungarian Academy of Sciences, its host institution.

¹⁷ The Dohnányi subpage is expected to be completed in 2014.

2. Personnel requirements of the research program

The Research Group consists of five members. All five are researchers below 40, and except for the Group leader, young PhD holders or candidates. The PhD candidates will complete and defend their dissertations in the period of the project.¹⁸ All have great experience in archival work and data collection, and regularly publish on 20th century composers, both Hungarians and foreigners. Their earlier researches in Archives, posthumous estates, public and private collections – Kodály Archives (Budapest), Dohnányi Archives (Budapest), Liszt Ferenc Memorial Museum and Research Centre (Budapest), Hungarian State Opera House collection of relics (Budapest), Pécs Sound Collection (Marton-Bajnai Foundation, Pécs), Arnold Schönberg Center (Vienna), Stiftung Weimarer Klassik, Goethe- und Schiller-Archiv and Stiftung Weimarer Klassik, Herzogin Anna-Amalia Bibliothek (Weimar), Historisches Archiv der Semperoper Dresden (Dresden), Dohnányi estate (Tallahassee, Florida) – verify that they are capable of creating and running an institution of similar profile. Their experience in 20th century research is also proven by former participation as leading or collaborating researchers in several OTKA and NKF supported 20th century research programs.

In financial terms, no researcher joins the project from the beginning except the leading researcher, although all of them take part in the actual work. Ádám Ignác joins in January 2013, for in the second half of 2012 he is researching in the Arnold Schoenberg Center in Vienna on scholarship from the Austrian-Hungarian Action Foundation and the Österreichischer Austauschdienst (Ernst Mach Stipendium). Péter Bozó receives an OTKA post-doctoral scholarship until 30 September 2013, so his activity is to be financed by the 'Lendület' program as of October 2013. Veronika Kusz is expected to be on child-care leave until 31 December 2013 and starts work in January 2014. Ferenc János Szabó is a junior researcher at the Institute for Musicology (Department of Hungarian Music History) until 31 August 2014, after which he is to be remunerated by the 'Lendület' program.

- Anna Dalos (1973, Budapest)

Musicologist. Studied at the Liszt Academy of Music in 1993-98, at the Doctoral School of the same university in 1998-2002. In the academic year 1999-2000 she received DAAD scholarship to study in the musicological doctoral school of Humboldt University in Berlin. She has been researching at the Kodály Archives since 1998. Researched at the Arnold Schoenberg Center in Vienna on scholarship from the Viennese Collegium Hungaricum in 1999. Won the Sasakawa Foundation's Young Leaders Fellowship in 2002. As young researcher at the Institute for Musicology in 2002-2005, she took part in the NKF supported project entitled 'Zoltán Kodály and his Pupils, Composition, Folk Music, Pedagogy. The Role of Tradition and Passing Down Tradition in the Oeuvres of Two Generations' headed by Melinda Berlász (NKFP 5/0033/2002). Her PhD dissertation entitled *Form, Harmony, Counterpoint. Essays on Zoltán Kodály's Poetics* was defended in 2005 and published in bookform in 2007.¹⁹ Her dissertation won her the Academic Youth Award in 2006. Between 2005 and 2009 she received an OTKA post-doctoral scholarship (*Seeking Ways in Hungarian*

¹⁸ Ádám Ignác plans to defend his dissertation entitled *Zeneszerző a színpadon. A művész ábrázolásának problémája Szkrjabin, Schönberg és Pfitzner művészoperáiban* [Composer on the stage. Problems of depicting artists in the operas of Scriabin, Schoenberg and Pfitzner] (supervisor: Tibor Pintér) written in the Aesthetic Subprogram of the Doctoral School of Philosophy, ELTE University, in early 2013. Ferenc János Szabó defends his DLA thesis in early summer 2012. The title of his submitted dissertation is: *Karel Burian és Magyarország* [Karel Burian and Hungary] (supervisor: Anna Dalos). His PhD-dissertation – with the tentative title of *A Magyar Királyi Operaház énekeseinek előadói stílusa a 20. század első két évtizedében* [Performing style of the singers of the Hungarian Royal Opera in the first two decades of the 20th century] – will be written during the project period and expected to be completed at the turn of 2016-2017 (supervisor: Anna Dalos).

¹⁹ Dalos Anna: *Forma, harmónia, ellenpont. Vázlatok Kodály Zoltán poétikájához*. [Form, Harmony, Counterpoint. Essays on Zoltán Kodály's Poetics] Budapest: Rózsavölgyi, 2007.

Composition, 1956-1967, PD 63996). She took part in the OTKA project (OTKA K 76875) entitled 'Hungarian Musical Culture and Composition in the 20th Century' headed by Tibor Tallián. Between 2009 and 2012 she held the János Bolyai Research Grant. Her research areas: Zoltán Kodály's oeuvre, history of 20th century Hungarian composition, history of 20th century musicology.²⁰ During her researches she has processed the estates of Pál Kadosa, György Kósa, Rudolf Maros and János Maróthy. From 2007 she is a board member of the Hungarian Musicological Society, and organizer of several conferences. From 2008 she teaches at the Liszt Academy of Music (doctoral school, Department of Musicology, International Zoltán Kodály Pedagogical Institute of Music in Kecskemét). From 2012 she is a member of the Musicological Committee of the Hungarian Academy of Sciences. She regularly publishes music reviews.

- Péter Bozó (1980 Budapest)

Musicologist. Studied at the Liszt Academy of Music, 1998-2003, doctoral studies there in 2003-2006. He defended his doctoral dissertation *From Buch der Lieder to Gesammelte Lieder: The First Four Books of Liszt's Collected Songs and their Predecessors* in 2010.²¹ Contributor at the Liszt Ferenc Memorial Museum and Research Center and researches in Weimar (Stiftung Weimarer Klassik. Goethe- und Schiller-Archiv, and Stiftung Weimarer Klassik. Herzogin Anna-Amalia Bibliothek) between 1999 and 2007. Lectured regularly at the Theatre Faculty of Kaposvár University in 2005-2009. Held the Kodály scholarship in 2005, 2006 and 2007. From 2006 he is a junior researcher, from October 2010 a research fellow of the Institute for Musicology. Assistant editor of *Studia Musicologica* in 2006-2009. He wrote music reviews regularly for *Muzsika* between 2002 and 2011. From October 2010 conducts research on OTKA post-doctoral scholarship, *Operetta in Hungary, 1860-1958* (OTKA PD 83524). His studies discuss Ferenc Liszt's oeuvre²² and the history of the operetta²³ from new angles, adopting the viewpoints of source studies and reception history,

²⁰ The curriculum vitae and complete list of publications of the leading researcher are appended to the application separately.

²¹ http://fze.hu/netfolder/public/PublicNet/Doktori%20dolgozatok/bozo_peter/

²² Péter Bozó's Liszt studies: „Liszt mint Bach-közreadó?” [Liszt editing Bach?] *Magyar Zene* 40/1 (January 2002): 27-38. „Was ist des Deutschen Vaterland.: Liszt német Zarándokévének terve.” [Liszt's plan for a German Years of Pilgrimages] *Magyar Zene* 43/3 (August 2005): 281-300. „Liszt's Plan for a German Année de Pèlerinage: Was ist des Deutschen Vaterland.” *Studia musicologica* 44/1 (2006): 19-38. „Supplément a Zarándokévek második kötetéhez.” [Supplement to the second volume of Année de pèlerinage] *Magyar Zene* 44/2 (April 2006): 171-214. „Fragmente nach Dante, Lamenti nach Tasso: Beiträge zur Genese des Italienischen Jahrganges der Années de pèlerinage.” *Studia musicologica* 48/1-2 (2007): 61-78. „Fragmente nach Dante, Lamenti nach Tasso: Beiträge zur Genese des Italienischen Jahrganges der Années de pèlerinage.” *Zenatudományi Dolgozatok* (2008): 135-157. „Liszt és a német egység. A zeneszerző daltermésének történelmi kontextusához.” [Liszt and German Unity. To the Historical Context of His Song Oeuvre] 1-2. *Muzsika* 51/11 and 12. (November and December 2008): 20-26, 10-13. „»Mehr Malerei als Ausdruck der Empfindung«: Széljegyzetek Liszt Beethoven-recepciójához.” [Marginal Notes to Liszt's Beethoven Reception] *Magyar Zene* 47/3 (August 2009): 261-282. „Liszt és a német egység, avagy zene és nemzeti identitások.” [Liszt and German Unity, or Music and National Identities] In: Gulyás László (ed.): *A Virtuális Intézet Közép-Európa kutatására (VIKEK) évkönyve, 2009*. Szeged-Kaposvár: VIKEK, 2009. 207-213. „A tematikus metamorfózis mint revíziós módszer.: Néhány megjegyzés Liszt variációs technikájához.” [Thematic Metamorphosis as a Method of Revision: Some Remarks on Liszt's Variation Technique] *Magyar Zene* 49/2 (April 2011): 143-161. „Some Examples of Cosmopolitan Nationalism in the Works of Erkel and Liszt.” Paper read at the international workshop 'Music: Universal, National, Nationalistic' organized by the European Science Foundation. <http://www.kcl.ac.uk/artshums/depts/music/research/proj/esf/index.aspx>. Published (with Adrienne Kaczmarczyk): Franz Liszt: *Neue Ausgabe sämtlicher Werke, Serie II, Bd. 13*. Editio Musica, Budapest, 2005.

²³ Bozó Péter: „Choufleuri úr szalonjában avagy a Théâtre-Italien görbe tükre.” [In Mr Choufleuri's Salon or the Crooked Mirror of Théâtre-Italien] *Magyar Zene* 45/2 (April 2007): 183-199. „»Orphée à l'envers«: Egy idézet a francia zenés színház hagyomány kontextusában.1-2.” [A Quotation in the Context of the French Music Theatre Tradition] *Muzsika* 53/10 and 11 (October and November 2010): 11-15, 23-26. *Operett Magyarországon (1860-1958) – forráskatalógus* [Operetta in Hungary 1860-1958 – source catalogue]:

with a view to the historical context as well. His doctoral dissertation won the Academic Youth Award in 2011. In December 2011 he was the OTKA researcher of the month.

- Veronika Kusz (1980 Kaposvár)

Musicologist. Studied at the Liszt Academy of Music in 1998-2003, with doctoral studies there in 2003-2007. Spent a year at Tallahassee, Florida, on Fulbright fellowship in 2005-06 as a doctoral student of Florida State University and carried on research in Dohnányi's American estate. Held the Kodály grant in 2004, 2005 and 2007. Associate of the Dohnányi Archives in the Institute for Musicology between 2007 and 2009, fellow of the Department of Hungarian Music History from 2009, its scientific secretary between 2008 and 2011. Took part in the OTKA project headed by Tibor Tallián 'Hungarian Musical Culture and Composition in the 20th Century' (OTKA K 73434) and in the NKF project 'Zoltán Kodály and his Pupils. Composition, Folk Music, Pedagogy. The Role of Tradition and Passing Down Tradition in the Oeuvres of Two Generations' led by Melida Berlász (NKFP 5/0033/2002) between 2008 and 2011. Defended her PhD dissertation on Dohnányi's American years in 2010.²⁴ In 2009 and 2010 she received the NKA Creative Grant. Writes concert reviews for *Muzsika* regularly from 2004. Her scientific publications preparing her dissertation look into Ernő Dohnányi's oeuvre from a new angle, on the basis of formerly unprocessed sources.²⁵ Her small monograph and study on Pál Járdányi²⁶ are part of her 20th century Hungarian musicological researches. She took part in the systematization of János Maróthy's estate. She is the curator of the Dohnányi collection at the Institute for Musicology.

- Ádám Ignác (1981 Miskolc)

Music aesthete, historian. Doctoral student of the Doctoral School of Philosophy, Eötvös Loránd University, majoring in aesthetics. Studied at the Central European University (2009) and Humboldt University, Berlin (2010-2011). Although his PhD dissertation is about the

<http://zti.hu/files/operettforrasok.pdf> (gradually expanding database according to the present state of sources research, January, 2011).

²⁴ http://fze.hu/netfolder/public/PublicNet/Doktori%20dolgozatok/kusz_veronika/

²⁵ Veronika Kusz' publications on Dohnányi: „Dohnányi variációs stílusa a *Szimfonikus percek* (op. 36) című zenekari művének IV. tételében.” [Dohnányi's Variation Style in the 4th Movement of his *Symphonic Moments* (op.36)] In: Márta Sz. Farkas, Deborah Kiszely-Papp (eds.): *Dohnányi Évkönyv 2003*. [Dohnányi Yearbook 2003] Budapest: MTA Zenetudományi Intézet, 2004. 99–121. „»Pure music?« Kísérlet Dohnányi Passacaglia szólófuvolára című kompozíciójának értelmezésére.” [An Attempt to interpret Dohnányi's Passacaglia for Solo Flute] In: László Gombos, Márta Sz. Farkas: *Dohnányi Évkönyv 2006-2007*. [Dohnányi Yearbook 2006-2007] Budapest: MTA Zenetudományi Intézet, 2007. 3-22. „Dohnányi fogadtatása Amerikában. Sajtóreceptió 1949–1960.” [Dohnányi's Reception in America. Press Reception, 1949-1960] *Magyar Zene* 45/3 (August 2007): 265-288. „»Pure music?« Dohnányi's Passacaglia for Solo Flute.” *Studia Musicologica* 48/1-2 (March 2007): 79–99. „»Fac ut ardeat cor meum« – Dohnányi *Stabat Mater*-olvasata.” [Dohnányi's Reading of the *Stabat Mater*] *Zenetudományi dolgozatok* (2008): 179-201. „Szabad és »szabad« variációk Dohnányi Ernő műveiben.” [Free and »Free« Variations in Ernő Dohnányi's Works] *Magyar Zene* 46/4 (November 2008): 397–412. „»Florida's Youthful Oldster«: Ernő Dohnányi in Tallahassee.” In: Scott Campbell, Máté Csanád, *My Fulbright Experience. Reports of Hungarian Grantees*. Budapest: Hungarian–American Commission for Educational Exchange, 2008. 69–78. „A wayfaring stranger – Dohnányi *Amerikai rapszódija*.” [Dohnányi's *American Rhapsody*] *Magyar Zene* 48/2 (May 2010), 161–186. „»Florida ifjú aggastyánja« – Dohnányi Ernő, a Floridai Állami Egyetem professzora (1–2). [„»Florida's Youthful Oldster«: Ernő Dohnányi, Professor of Florida State University] *Muzsika* 54/8, 9 (August, September 2011): 6–10, 36–40. „A tématranszformáció szerepe Dohnányi Concertójában.” [Thematic Transformation in Dohnányi's Concerto] *Zenetudományi tanulmányok* (2010): 100-120.

²⁶ Veronika Kusz: *Járdányi Pál*. Budapest: Mágus, 2004. In English: *Pál Járdányi*. Budapest: Mágus, 2005. „Kodály Zoltán hatása Járdányi Pál szellemiségére és zenei stílusára.” [Zoltán Kodály's Influence on the Mentality and Musical Style of Pál Járdányi] In: Melinda Berlász (ed.): *Kodály Zoltán és tanítványai. Hagyomány és hagyományozódás vizsgálata két nemzedék életművében*. [Zoltán Kodály and his Pupils. Examination of Tradition and Passing down Tradition in the Oeuvres of Two Generations] Budapest: Rózsavölgyi, 2007. 223–274.

music of Pfitzner, Schoenberg and Scriabin,²⁷ and he is researching the music aesthetics of the turn of the century,²⁸ his MA thesis was written about the *Beat War in Hungary* (2005).²⁹ As a young researcher of the Research Team on *Democracy, Culture and Society in the Sixties* at the Institute of Political History, he was interested in Hungarian anti-art and avantgarde, and held lectures on the Hungarian history of beat and its international background.³⁰ He researched the Hungarian entertaining music in two research projects of the Institute for Musicology: 'The Music Life of a Transdanubian Village' led by Katalin Kovalcsik (OTKA K 76875) and 'Hungarian Musical Culture and Composition in the 20th Century' led by Tibor Tallián (OTKA K 73434).

- Ferenc János Szabó (1985 Pécs)

²⁷ Ádám Ignác's publications on Scriabin: „Út az atonalitás felé. A Szkrjabin-recepció története.” [On the Way to Atonality. The History of Scriabin's Reception] In: Orsolya Reich (ed.): *A tarkaság dicsérete 2.* [The Praise of Diversity] Budapest: Erasmus Kollégium Egyesület, 2007. 117-130. „Egy szimbolista kiáltvány: Az extázis költeménye.” [A Symbolist Manifesto: The Poem of Ecstasy] In: József Havasréti–Zsolt Szijártó (eds.): *Reflexiók és „mélyfúrások.”* [Reflections and „Deep Bores”] Budapest: Gondolat kiadó, 2008. 160-171. „A misztikus akkordon túl. Kompozíciós problémafelvetések Alekszandr Szkrjabin Prometheus című művében.” [Beyond the Mystic Chord. Problems of Composition Raised in Scriabin's Prometheus] *Magyar Zene* 46/3 (August 2008): 313-324. (with Máté Szigeti). „Misztérium vagy – a halál? Alekszandr Szkrjabin filozófiája.” [Mystery or Death? Scriabin's Philosophy] *2000* 19/4 (April 2008): 58-76. „A megtalált idő. Idő-szemlélet Alekszandr Szkrjabin op. 74 no. 1 prelűdjében.” [Time Found. Concept of Time in Scriabin's Prelude op. 74, no. 1] *Magyar Zene* 47/3 (August 2009): 297-310. „Zwischen Romantik und Avantgarde: die Rolle des Fis-Dur Akkords in den letzten Takten des Prometheus von Alexander Skrjabin.” In: Lina Navickaitė-Martinelli (ed.): *Before and After Music. International Project in Musical Signification Conference Vilnius 2008. Conference Proceedings.* Vilnius: AJSP, 2010. 123-144. „Hang és fény – Hang vagy fény. A fényszólamok szerepe Alekszandr Szkrjabin Prometheus című művében.” [Sound and Light – Sound or Light. The Role of the Parts of Light in Scriabin's Prometheus] *Muzsika* 53/5 (May 2010): 6-9. „Zenei költészet vagy zenei próza? Szkrjabin utolsó zongorapoémája.” [Musical Poetry or Musical Prose? Scriabin's Last Piano Poem] *Magyar Zene* 48/4 (2010. november): 425-438. „Ez a tánc lesz a végső...» Szkrjabin is a tánc.” [This will be the last dance... Scriabin and Dance] *Pannonhalmi Szemle* 19/3 (March 2011): 105-115.

²⁸ Ádám Ignác's publications about the music of the turn of the century: „Hogyan győzzük le a napot? Egy futurista operáról.” [How to Defeat the Sun? About a Futurist Opera] *Magyar Zene* 46/4 (November 2008): 425-440. „A gépzene gyökerei: Russolo technikai utópiája.” [The Roots of Mechanical Music: Russolo's Technical Utopia] *2000* 21/1 (January 2010): 70-76. (with Gergely Kertész). „Gépek zenéje. Adalékok az elektronikus zene előtörténetéhez. (1900-1930). [The Music of Machines. Addenda to the Precedents of Electronic Music” In: Batta Barnabás –Tóth Benedek (eds.): *Médium, hang, esztétika. „Zenei”-ség a modern mediális technológiák korában.* [Medium, Sound, Esthetic. „Music”-ality in the Age of Modern Medial Technologies] Szeged: Universitas-Szeged Kht., 2009. 22-41. „Russolo and his technical utopia.” *New Sound. International Magazine for Music* 32 (2010): 37-49. (with Gergely Kertész). „Mert végső soron mindannyian tőle származunk.» Szélgjegyzetek Busoni és Schönberg Liszt-recepciójához.” [„After All, We Are All His Offspring.” Marginal Notes to Busoni's and Schoenberg's Liszt Reception] *Tiszatáj* 65/10 (October 2011): 62-70.

²⁹ *A beatháború Magyarországon 1965 és 1968 között.* [The Beat War in Hungary between 1965 and 1968] MA thesis. Eötvös Loránd Tudományegyetem, 2005. (Manuscript).

³⁰ „Megtörni vagy megtartani? Az avantgárd-fogalom válsága 1968 előtt és után.” [To Break or to Keep? The Crisis of the Concept of Avantgarde before and after 1968] *Egyenlítő* 6/2 (December 2008): 425-440. „Meg nem történt lázadás. A hatvanas évek ellenművészetéről.” [A Revolt that Was Not. About the Anti-Art of the Sixties] In: Eszter Balázs, György Földes, Péter Konok (eds.): *A modernről a posztmodernig: 1968.* [From the Modern to the Post-Modern] Budapest: Napvilág kiadó, 2009. 123-144. Lectures on light music: „Ezek a fiatalok. Az első magyar beat-film és fogadtatása.” [These Are the Youngsters. The First Hungarian Beat film and its Reception] Budapest, Eötvös Loránd University, November 2007. „1968 újraértelmezése: politikum és társadalom.” [Reinterpretation of 1968: Politics and Society] Conference of the Institute of Political History, Budapest, 16-17 September 2008. „Hatvannyolc.” [Sixty-eight] Joint conference of the Szeged Social Science College and the Philosophical and Historical Committee of the Szeged Branch of the Hungarian Academy of Sciences, Szeged, 17 April 2008. „A beatkorszak Magyarországon 1965-1968 között és a nemzetközi háttér.” [The Beat Era in Hungary in 1965-68 and the International Background] Trafó Szabadegyetem, Budapest, 30 September 2008. „Zenei hálózatok – kerekasztal-beszélgetés” [Musical Networks – roundtable] Kossuth Klub, Budapest, 11 June 2011.

Musicologist, pianist. Secondary studies in choir conducting, composition and piano in Pécs and Budapest. Graduated with honours from the Music Academy as a piano pupil of Jenő Jandó and Sándor Falvai in 2008. In the same year he started doctoral studies for DLA degree in piano playing and PhD in musicology (supervisor for both: Anna Dalos), and a master course in chamber music at Kunstuniversität Graz. He contributed sound record researches to the OTKA research 'Hungarian Musical Culture and Composition in the 20th Century' headed by Tibor Tallián (OTKA K 73434). In the first half of 2011 he worked as contributor at the Liszt Ferenc Memorial Museum and Research Center. From September of the same year he is junior researcher at the Institute for Musicology. Won several prizes at international competitions as chamber musician. Holds the Fischer Annie scholarship. His research field as a musicologist is the history of Hungarian sound recording and Hungarian operatic performance. Held papers and published studies on these themes and on Liszt.³¹

³¹ Ferenc János Szabó's publications: „(Gibt es eine) Heldentenor-Tradition in Ungarn(?). Von Carl Burrian bis Béla Környei.” Online: <http://www.gramophone-anno.eu/article.php?id=20> (8 May 2010). „(Gibt es eine) Heldentenor-Tradition in Ungarn(?). Die Tenöre des Budapester Opernhauses. Teil 1-2.” *Gesellschaft für Historische Tonträger – Rundschrift*. 16-17. (Sommer 2011, Herbst 2011): 3., 2–3. „Liszt ujjenyomata. Liszt Ferenc ujjrendjei az 1830-as években”. [Liszt's Fingerprint. Liszt's Fingerings in the 1830s] *Magyar Zene* 2012 (forthcoming) „At the very beginning: The first Hungarian operatic recordings on the Gramophon label between 1902 and 1905.”. In: Pekka Gronow, Christiane Hofer (eds.): *The Lindström Project Vol. 4*. (Wien: GHT, 2012) (forthcoming, expected appearance: spring 2012).

3. Goals to be achieved

3.1. Summary of goals

The work of the Archives & Research Group is to be divided between archiving and research and publication. Archival work implies the gradual enlargement of the Archives, the systematization of the composers' estates and collections, the documents of the music life, the oral-history collection and the reference library. Another archival task is the running of the Research Group homepage, the creation and continuous extension of the databases for the homepage (catalogue of Budapest concerts, operetta source catalogue, database of operatic singers in Hungary, bibliography of Hungarian musicology, catalogue of collections, Dohnányi subpage). Besides archival work, special weight is placed on research work. We wish to examine the history of Hungarian composition and music life, with salient attention to Zoltán Kodály's and Ernő Dohnányi's work. We wish to explore the history of the operetta in Hungary, the popular music of the second half of the 20th century, and the history of Hungarian musical interpretation.

3.2. Publications in Hungarian and foreign languages

3.2.1. Planned publications of Anna Dalos

2012-2013

- 'Genesis of Zoltán Jeney's Funeral Rite as Paradigmatic Music History' – Paper to be read at the conference in commemoration of László Dobszay held by the Hungarian Musicological Society, and publication in *Magyar Zene* in Hungarian, English version in *Studia Musicologica*
- 'Experiments with Modernity: Rudolf Maros and other pupils of Kodály (Béla Tardos, Endre Székely, Imre Vincze, Rezső Sugár, János Viski)' – Study for *Zenetudományi Dolgozatok*
- 'New Hungarian Opera and the Modern Feeling of Life' – Study for *Muzsika*
- 'Kurtág and Russian Culture' – English paper to be read in Hannover at the conference entitled „Sowjetische Musik und Musiker im Ausland, 1917-1991” (May 2013), publication in the volume of conference papers
- 'Kodály and Nationalism' – German or English paper to be read at an international conference, publication in the conference proceedings

2013-2014

- 'The Radical Turn of the New Music Studio' – Paper to be read at the Scholarly Forum of the Institute for Musicology, publication in *Muzsika*
- 'The Recapture of Tradition as an Experiment (on the New Music Studio's interpretation of tradition)' – Paper to be read at the conference of the Hungarian Musicological Society, publication in *Magyar Zene*
- 'Popularity and Abstraction: to the Interpretation of the Contradictory Reception of the New Music Studio and the Group 180' – Paper to be read at the conference organized by the Archives entitled 'Popular Music – Light Music?', publication on the homepage of the Archives, in English in *Studia Musicologica*
- 'Experiments of Electronic Music in Hungary (1958-1989)' – English paper to be read on an international conference, publication in the periodical *Perspectives of New Music*
- *Zoltán Jeney. Masters of Hungarian Composition* – Preparing and editing the volume (Holnap publishing house)

2014-2015

- 'The Rediscovery of Kodály in the Seventies and eighties' – Paper to be read at the conference organized by the Archives entitled 'Nationalism in Music behind the Iron Curtain', publication on the homepage of the Archives, Hungarian version in *Zenetudományi Dolgozatok*

- 'Kurtág and the Sign System of the Games' – English or German paper to be read at an international conference, publication in the conference proceedings, in Hungarian in *Magyar Zene*
- 'The Solitary Traditionalist (András Szöllősy)' – Paper to be read at the conference of the Hungarian Musicological Society, publication in *Muzsika*
- 'Be Good unto Death – the Farewell of Ferenc Szabó' – Study for *Zenetudományi Dolgozatok*

2015-2016

- 'The Birth of Post-Modernist Music in Hungary, the Career of József Sári' – German or English paper to be read at an international conference, publication in the conference proceedings, in Hungarian in *Muzsika*
- '„The Path of Attila Bozay from *Pezzi* to *Csongor és Tünde*' – English language study for *Studia Musicologica*
- 'The Role of Improvisation in the Thinking of the »Thirties«' – Paper to be read at the conference of the Hungarian Musicological Society, published in *Magyar Zene*
- 'Kodály and the Experiment' – Paper to be read at the Scholarly Forum of the Institute for Musicology, publication in *Zenetudományi Dolgozatok*

2016-2017

- 'The Revival of Traditional Genres in József Soproni's Oeuvre' – Paper to be read at the conference organized by the Archives entitled 'Hungarian Composition in the 20th Century', publication on the homepage of the Archives
- 'The Most Faithful Kodály Pupil: Ferenc Farkas' – Paper to be read at the conference of the Hungarian Musicological Society, published in *Magyar Zene*
- 'The Hidden Message of Kodály's Dance Finales' – English or German paper to be read at an international conference, publication in the conference proceedings
- Preparing a volume of Kodály studies (from the leading researcher's publications in the preceding 15 years)

3.2.2. Planned publications by Péter Bozó

written in 2011, to be published in 2012

- 'Operetta in Hungary – Some Results of the Source Studies' – Publication in the 2011 volume of *Zenetudományi Dolgozatok*
- '»Die Tiroler sind lustig« – Offenbach and tyrolienne' – Paper held at the annual conference of the Hungarian Musicological Society (7–8 October 2011), publication in the volume of studies in honour of the 110th anniversary of Benjámín Rajeczky's birth

2012-2013

- 'Parisian Life in Pest-Buda: Offenbach in the Hungarian Capital, 1859–1900' – Paper to be read at the Scholarly Forum of the Institute for Musicology, publication in a journal for social science
- '»Operetta-like musical« play from 1953' – Paper to be read at the conference in commemoration of László Dobszay held by the Hungarian Musicological Society, publication of the Hungarian version in *Magyar Zene*
- 'Die Operette und das Tragische' – Paper to be read at the Vienna international conference 'Die Operette und das Tragische', publication in the conference proceedings or in *Studia Musicologica*
- Contribution to the Round-table of the Archival Collections of the Hungarian Academy of Sciences organized by the Archives about the source catalogue in progress systematizing the sources of operetta preserved in Budapest public collections, publication at the homepage of the Archives

2013-2014

- 'National Operetta?' – Study in Hungarian, publication in *Aetas*
- 'Operetta and socialist realism' – German or English paper to be read at an international conference, publication in the conference proceedings or in *Studia Musicologica*, in Hungarian in *Magyar Zene*
- 'Operetta sources in the Music Department of the Hungarian Radio and in the Budapest Operetta Theatre' – Study in Hungarian, publication in *Zenetudományi Dolgozatok*
- 'Descendant of *mimus* or opera parody? To the myth of origin of the operetta' – Paper to be read at the conference organized by the Archives entitled 'Popular Music – Light Music?'

2014-2015

- 'Descendant of *mimus* or opera parody? To the myth of origin of the operetta' – Study in *Magyar Zene*
- Paper to be read at the annual conference of the Hungarian Musicological Society (the topic can be specified after the 2014 call for papers), planned publication in *Zenetudományi Dolgozatok*
- 'A national communist operetta?' – Paper to be read at the conference organized by the Archives entitled 'Musical nationalism behind the iron curtain', publication in *Studia Musicologica*, in Hungarian in *Aetas* or *Világosság*

2015-2016

- 'Operetta sources in the Music Department of the Hungarian Radio and in the Budapest Operetta Theatre' – Study in English or German, publication in an international journal or in *Studia Musicologica*
- Paper to be read at the annual conference of the Hungarian Musicological Society (the topic can be specified after the 2015 call for papers), publication in *Magyar Zene*
- 'Old, invented and appropriated musical tradition: folk music and popular art music in the operetta before 1945 and during the 1950s' – Paper to be read at the international interdisciplinary conference of the Archives devoted to the genre of operetta, publication at the homepage of the Archives.

2016-2017

- 'Old, invented and appropriated musical tradition' – Study in English on the basis of the conference paper, publication in an international journal
- Paper read at an international conference (the topic can be specified after the 2016 call for papers); publication in the conference proceedings or in *Studia Musicologica*
- 'How and why Bartók quoted operetta melodies in the fourth movement of his orchestral *Concerto*?' – Paper to be read on the conference organized by the Archives entitled 'Hungarian Composition in the 20th Century', publication in *Studia Musicologica*, in Hungarian of the Archives and in *Magyar Zene* or in another periodical of theatre history

3.2.3. Planned publications by Veronika Kusz

2014-2015

- 'Farewell and Message' – The critical edition of Dohnányi's ars poetica on the homepage of the Archives
- 'Heroes and Fates in Dohnányi's Concertos' – Study for *Zenetudományi Dolgozatok*
- 'Bartók's Influence in Dohnányi Compositions' – Study for *Muzsika*

2015-2016

- 'Dohnányi's Musical Universe' – Paper to be read at the Scholarly Forum of the Institute for Musicology, publication in *Zenetudományi Dolgozatok*

- 'Dohnányi's 20th Century' – English paper to be read at an international conference, publication in *Studia Musicologica*
- 'Dohnányi and Belatedness' – Paper at the annual conference of the Hungarian Musicological Society, publication in *Muzsika*
- 'From Brahms to Brahms. On Dohnányi's Brahms-Reception' – Study for *Magyar Zene*

2016-2017

- 'The Conception of Dohnányi's Political and Religious Works' – Paper to be read at the conference organized by the Archives entitled 'Hungarian Composition in the 20th Century', publication on the homepage of the Archives
- 'From the Anthem to the Tragedy of Man. Dohnányi's Hungarian Style' – Study in English in *Studia Musicologica*
- 'Developing Variation in Dohnányi's Musical Thinking' – English paper to be read at a conference, published in the conference proceedings

3.2.4. Ádám Ignác's planned publications

2012-2013

- 'Rock and Beat in the Juvenile Press (examination of *Magyar Ifjúság* and *Ifjúsági Magazin* 1958-72)' – Paper to be read at the Scholarly Forum of the Institute for Musicology, publication in *Zenetudományi Dolgozatok*
- 'The Role of the National Concert Agency and the Chanson and Dance Committee in Hungarian Entertaining Music' – Study in *Múltunk*

2013-2014

- 'The Jazz War. On Changes in the Kádár Regime's Ideological evaluation' – German paper to be read at an international conference, publication in *Studia Musicologica*
- '»The Holy Trinity« and »The Six« – Privileged Representatives of Hungarian Beat' – study for *Magyar Zene*
- 'Beat and Pop Festivals. The New Genre and the Myth of Democratization' – Paper to be read at the conference organized by the Archives entitled 'Popular Music – Light Music?', publication on the homepage of the Archives

2014-2015

- 'The First Hungarian Rock Opera: Stephen, the King' – Paper to be read at the conference organized by the Archives entitled 'Nationalism in music behind the Iron Curtain', publication in *2000*
- 'Pop Festivals in Hungary (1965-1989)' – Paper to be read at the annual conference of the Hungarian Musicological Society, publication in *Zenetudományi Dolgozatok*
- 'Self-Representation and Building a Self-Image in Interviews with Pop Musicians' – study for the periodical *Egyenlítő*

2015-2016

- 'Alternative Rock in Hungary: groups, plans and results' – German paper to be read at an international conference, publication in the conference proceedings
- 'The Neoton Family – a Hungarian Pop Group on the International Stage' – Study for *Egyenlítő*
- 'Composing Strategies in the Hungarian Light Music of the Sixties, Seventies and Eighties' – German or English study for *Studia Musicologica*

2016-2017

- 'The Turn in Popular Music? Pluralism in the Late Eighties and the Transformation in the Listening Customs with the Appearance of Capitalist Music Business' – Paper to be read at the Scholarly Forum of the Institute for Musicology, publication in *Zenetudományi Dolgozatok*

- 'Heirs. What Can the Surviving Bands of the Previous Regime Tell Us?' – Paper to be read at the conference organized by the Archives entitled 'Hungarian composition in the 20th', publication on the homepage of the Archives
- 'Freedom of Speech. Comparison of Verbal Utterances Made by Pop and Rock Musicians Before and After the Turn' – study for the periodical *2000*

3.2.5. Ferenc János Szabó's planned publications

2012-2013

- 'Karel Burian and Hungary' – Study in Hungarian for *Magyar Zene*, in English for *Studia Musicologica*
- 'Hungarian Wagner-tenors: Béla Környei, Sigismund Pilinszky, Zoltán Závodszy – In the Background: Karel Burian and Georg Anthes' – English paper to be read at the *Wagner's World* conference in Leeds, publication in the conference proceedings
- 'Where are the Beautiful Voices? Hungarian female singers on record and in the press' – English paper at the conference of the Gesellschaft für Historische Tonträger in Hildesheim, published in the volume of conference papers or online, www.gramophone-anno.eu

2013-2014

- 'The Significance of the Király Theatre in the Music Life of Budapest' – Paper to be read at the conference organized by the Archives entitled 'Popular Music – Light Music?', publication on the homepage of the Archives
- 'The Influence of Ödön Farkas in Budapest. Singers from Kolozsvár and Ödön Farkas's works in the Hungarian Royal Opera' – study for *Muzsika*
- 'Hungarian Church Music Recordings in the First Half of the 20th Century' – Paper to be read at the annual conference of the Hungarian Musicological Society, publication in *Magyar Zene*
- 'Sängerin aus dem 19. Jahrhundert, Pädagogin in dem 20. Jahrhundert. Laura Hilgermann und Budapest' – German paper to be read at the conference of the Gesellschaft für Historische Tonträger, online publication www.gramophone-anno.eu

2014-2015

- 'Sound Recordings in the Area of Historical Hungary: Szabadka, Kassa, Munkács, Temesvár, Kolozsvár' – Paper to be read at the Scholarly Forum of the Institute for Musicology, publication in *Zenetudományi Dolgozatok*
- 'Rip van Winkle. A section of World War I, Hungarian theatre history and sound record history, and the art of Gyula Krúdy' – Study for *Muzsika*
- 'Frühe Ungarische Puccini-Aufnahmen (1900–1924).' – German paper to be read at the conference of the Gesellschaft für Historische Tonträger, publication in vol. 6 of *The Lindström Project*.

2015-2016

- '»You are lovely, you are beautiful, Hungary...» The Imprint of World War I in the History of Hungarian Sound Records' – Paper to be read at the international interdisciplinary conference of the Archives devoted to the genre of operetta, publication at the homepage of the Archives.
- 'New Sources in the Erkel Research: Ferenc Erkel's Works on Archives Recordings (1899-1949)' – Paper to be read at the Scholarly Forum of the Institute for Musicology, publication in *Zenetudományi Dolgozatok*
- 'Operatic Recordings on Early Hungarian Labels (Első Magyar Hanglemezgyár, Lyrophon, Diadal Record, Hungarian Favorite and Dacapo)' – English paper to be read at the conference of the Gesellschaft für Historische Tonträger, publication in *The Lindström Project 7*

2016-2017

- 'Jenő Hubay as Composer and Performer on Record (1900-0937)' – English Study in *Studia Musicologica*
- 'Attempts at Hungarian Opera Cycles at the Beginning of the 20th Century. Operas by György Császár and Géza Zichy on stage at the Hungarian Royal Opera' – Paper to be read at the conference organized by the Archives entitled 'Hungarian composition in the 20th century', publication on the homepage of the Archives
- 'From Georgia to the Tyrol: folk music recordings on Hungarian labels (1908-1918)' – Paper to be read at the annual conference of the Hungarian Musicological Society, publication in *Magyar Zene*

3.3. Planned conferences, symposia, roundtables

Coordinated with their research areas, the Archives and Research Group is to stage a symposium, conference or roundtable annually. The conferences are planned to be interdisciplinary, with the hopeful participation of scholars from other RCH HAS institutes, as well as foreign musicologists, which may lay the foundations for future collaboration. The conferences are to focus on so-far ignored or little analysed themes in Hungarian musicology. This would extend the scope of Hungarian musicology on the one hand, and also introduce the work of the Archives and Research Group to the wider public. The Research Group members undertake to organize the conferences and contribute papers. We plan to provide doctoral students, candidates and post-doctors with the opportunity of coming out into the public. Foreign scholars are planned to be invited to two of the conferences: Nationalism in Music behind the Iron Curtain, and an interdisciplinary conference on the Operetta. The conference proceedings are to be published on the Archives homepage.

2012-2013 Roundtable on artistic and scientific Archives (participation of Archives-collections of the RCH HAS)

2013-2014 Popular Music – Light Music? – one-day conference on entertaining music

2014-2015 Nationalism in Music behind the Iron Curtain – two-day international conference with Slovakian, Czech, Polish researchers invited (10 foreign scholars)

2015-2016 Interdisciplinary conference on the Operetta – two-day international conference on the musical, dramatic and social historical aspects of the genre (4-5 foreign scholars to be invited)

2016-2017 Hungarian Composition in the 20th Century – two-day conference on the oeuvres of composers whose estates are held by the Archives

3.4. Further goals, application for competitive grants

The two doctoral students on the team – Adám Ignác and Ferenc János Szabó – will terminate and defend their doctoral theses during the project period. Further, owing to the teaching activity of the leading researcher, the material collections of the Archives and the researches going on there can serve as starting points for several PhD, DLA and MA dissertations. Under the supervision of the leading researcher, several MA and doctoral theses have already been written by students on 20th century Hungarian music,³² and others are

³² Viola Biró: *Szerenád és Divertimento a magyar zenében 1920 és 1956 között*. [Serenade and Divertimento in Hungarian Music between 1920 and 1956] Liszt Academy of Music, Department of Musicology, MA, 2010. Blanka Pászthory: *Igor Stravinsky magyarországi recepciója 1950 és 1989 között*. [The Reception of Stravinsky between 1950 and 1989] Liszt Academy of Music, Department of Musicology, MA, 2010. Endre Tóth: *Siklós Albert (1878-1942)*. Liszt Academy of Music, Department of Musicology, MA, 2010. Zsuzsa Juhász: *Szövegfestések Kodály vokális műveiben*. [Text Paintings in Kodály's Vocal Works] Liszt Academy of Music, Department of Musicology, MA, 2011. Péter Bársony: *A Holokauszt magyar muzsikusi áldozatai*. [The Hungarian Musicians Who Fell Victim to the Shoa] Liszt Academy of Music, Doctoral School, DLA, 2011. (http://lfze.hu/netfolder/public/PublicNet/Doktori%20dolgozatok/barsony_peter/), Laura Ditta Györfi: *Zongorajáték – játék a zongorával. Terényi Ede Piano Playing című sorozata*. [Playing the Piano – Playing with

underway to be completed in the next years.³³ The creation of the Archives & Research Group may further enhance the interest of young researcher and it may become a research workshop that does not only provide source material for Hungarian doctoral students but may also direct the attention of their foreign counterparts towards themes of 20th century Hungarian music.

During the project period the Archives & Research Group plans to submit further applications for grants, especially to OTKA, but will also try and win foreign grants. These subsidiary grants are mainly to finance the researches of the popular music, music life and jazz history in the first half of the 20th century, the examination of the history of musicology and musical interpretation in the second half of the century as well as contemporary researches.

the Piano. Ede Terényi's Series Piano Playing] Liszt Academy of Music, Doctoral School, DLA, 2011. (http://lfze.hu/netfolder/public/PublicNet/Doktori%20dolgozatok/gyorf_laura_ditta/disszertacio.pdf)

³³ In progress: Marietta Kaskötő: *Kodály és a férfikar*. [Kodály and the Male Choir] Liszt Liszt Academy of Music, Department of Musicology, MA, 2012. Lilla Tatai: *Lajtha László vonósnégyesei*. [László Lajtha's String Quartets] Liszt Academy of Music, Department of Musicology, MA, 2012. Zsuzsa Juhász: *Prozódiahagyományok a 20. századi magyar zenében*. [Prosodic Traditions in 20th Century Hungarian Music] Liszt Academy of Music, Doctoral School, PhD. Márton Kerékfy: *Ligeti György és a magyar hagyomány*. [György Ligeti and the Hungarian Tradition] Liszt Academy of Music, Doctoral School, PhD. István Németh G.: *Bartók-recepció Erdélyben*. [Bartók's Reception in Transylvania] Liszt Academy of Music, Doctoral School, PhD. Blanka Pászthory: *Szóllósy András*. Liszt Academy of Music, Doctoral School, PhD. Zita Darázdsdi: *A kórus szerepe Jeney Zoltán Halotti szertartásában*. [The Role of the Chorus in Zoltán Jeney's Funeral Rite] Liszt Academy of Music, Doctoral School, DLA. Anna Falvai: *Bächer Mihály (1924-1993)*. Liszt Academy of Music, Doctoral School, DLA. Judit Timár: *Kurtág György: A boldogult R. V. Truszoza üzenetei*. [György Kurtág: Messages of the Late Miss R.V. Troussova] Liszt Academy of Music, Doctoral School, DLA.

4. Budget Plan

4.1. Budget plan for the five years

2. melléklet / Attachment 2

Költségterv (E Ft-ban) / Budget plan (in kHUF)

	2012/13	2013/14	2014/15	2015/16	2016/17	Összesen Total
1. Személyi juttatások Personnel Expenses						
Rendszeres személyi juttatások Regular Salary Expenses	6.146	11.096	15.011	15.535	15.812	63.600
Nem rendszeres személyi juttatások Non-regular Salary Expenses	214	214	214	255	214	1.111
Külső személyi juttatások Consultant Expenses	1.350	1.350	1.350	1.350	1.350	6.750
2. Szociális hozzájárulási adó¹ (max. 27%) Social Contribution, Taxes	2.046	3.382	4.439	4.592	4.656	19.115
3. Dologi kiadások Operational Costs						
Készletbeszerzés Inventory Expenses	760	608	608	608	632	3.126
Szolgáltatási kiadások Services	2.706	1.176	1.176	1.176	1.176	7.410
Kiküldetés Travel and Living (T&L)	1.050	1.050	1.050	1.250	1.050	5.450
Egyéb dologi kiadások Other expenses	150	150	2.000	875	300	3.475
4. Intézményi beruházási kiadások Capital Expenditures	5.180	3.680	3.440	3.440	3.880	20.250
5. Áfa-kiadások VAT	2.305	1.467	1.821	1.617	1.549	8.759
6. Rezsiköltség (20%)² Overhead Charges	4.047	4.542	5.858	5.817	6.124	26.388
KIADÁSOK ÖSSZESEN TOTAL EXPENSES	26.584	28.715	36.967	36.515	36.743	165.524

¹a járulékok kiszámításához kérjük, vegye igénybe pénzügyi szakember segítségét /To calculate the contributions, please consult a financial expert

²a szerződéskötéskor részletezendő / to detail at the contract signature

Dátum / Date: 27 February 2012

Alíráások a kutatóhely részéről / Signatures for the targeted research institution:

[Handwritten Signature]

.....
a kutatóközpont főigazgatója / az önálló
kutatóintézet igazgatója / az egyetem rektora
Director-General of the Research Centre or Director
of the Research Institute or
President (Vice-Chancellor) of the University



[Handwritten Signature]
.....
gazdasági vezető
Chief Financial Officer, CFO

The expenses of the five-year project total HUF165,524,000. Of this, HUF 26,584,000 is to be spent in 2012-2013, 28,715,000 in 2013-2014, 36,967,000 in 2014-2015, 36,515,000 in 2015-2016 and 36,743,000 in 2016-2017. The rise in spending is proportionate with the gradual entry of researchers in the project in financial terms as well. The Research Group is to be fully financed by the project budget from October 2014.

The relatively constant expenses over the five years include non-regular personnel expenses (daily allowance for foreign conferences) and salary to temporarily contracted personnel: non-group researchers (first of all doctoral and MA students contracted for collecting and digitalizing data); the inventory expenses (books, paper, printer cartridges); travel and living costs (foreign conference registration fees, travel and lodging costs), and services (xerox and digital copies, digitalized music, editing homepage, translation-revision of homepage and texts in foreign languages). Here, the exception is the first year when the creation of the homepage will need a larger amount.

Under the rubric Other expenses I subsumed the costs of organizing conferences, which vary year by year according to the length (one- or two-day) and kind (Hungarian or international) of the conferences. I set the purchase of estates (annual HUF 3 m) as a constant item in the Capital Expenses rubric, and the computer costs are also relatively constant (the researchers entering the project get a PC each and a notebook for outside researches). The first year incurs higher costs than the rest as some basic digital tools have to be acquired. 22 % VAT was calculated with, and 20% for overheads.

4.2. Budget plan broken down to each year – 2012-2013

1. Regular salary expenses

1.1.1. Research Group leader, additional salary: HUF 5,096,400 /year (HUF 424,700/month)

1.1.2. Salary of group member (Ádám Ignác, from January 2013): HUF 1,050,000/year (HUF 174,900/month)

1.2. Non-regular salary expenses: allowances HUF 164,000 (abroad), 50,000 (at home) = HUF 214,000

1.3. Consultant expenses (contracted doctoral students): HUF 1,350,000 (annual 15 contracts: HUF 90,000/person)

2. Social contribution tax (27%, for contracted persons: 27% of 90%): HUF 2,046,000

3. Operational costs

3.1. Inventory expenses

Purchase of books, CDs: HUF 300,000

Paper, printer cartridges, stationary: HUF 250,000

Computer-related expenses below HUF 100,000

- 1 multifunctional scanner (with fax machine and printer): HUF 60,000
- 2 printers (for researcher and contract workers): HUF 50,000 (2X25,000)

3.2. Services

- Xerox and digital copying: HUF150,000
- homepage edition: HUF 2,000,000
- translation, language revision: HUF 500,000
- installation of air conditioner: HUF 30,000
- Maintenance of air conditioner: HUF 10,000
- alarm monitoring: HUF 16,000

3.3. Travel and living

conferences abroad (4, participation fee, travel and accomodations): HUF 1,000,000 (4X250,000)

travel costs in Hungary (travel and lodgings, collecting estates, sources in the countryside): HUF 50,000

3.4. Other miscellaneous operational costs

costs of organizing conferences (handouts, program leaflets, catering): HUF 150,000

4. Capital expenditures

computer-related costs above HUF 100,000:

- 3 PCs for Group leader, researcher and contract workers: HUF 480,000 (3X160,000)
- 2 notebooks for Group leader and researcher: HUF 560,000 (2X280,000)
- large capacity scanner for archival work: HUF 800,000
- digital dictaphone for interviews: HUF 100,000
- digital photo camera to photograph documents: HUF 200,000
- CD/magnetic tape player for listening: HUF 100,000
- old-type record player with digitalizing apparatus: HUF 100,000
- Split air-conditioner: HUF 350,000
- alarm system with installation costs: HUF 120,000

purchase of estates: HUF 3,000,000

5. VAT: HUF 2,283,000

6. Overheads (20%): HUF 4,027,000

Total/year: HUF 26,442,000

– 2013-2014

1.1.1. Research Group leader, additional salary: HUF 5,096,400 /year (HUF 424,700/month)

1.1.2. Salary of 2 group members (Ádám Ignác/ 12 months, Péter Bozó from October 2013, Veronika Kusz from January 2014): HUF 5,999,000/year

1.2. Non-regular salary expenses: allowances HUF 164,000 (abroad), 50,000 (at home) = HUF 214,000

1.3. Consultant expenses (contracted doctoral students): HUF 1,350,000 (annual 15 contracts: HUF 90,000/person)

2. Social contribution tax (27%, for contracted persons: 27% of 90%): HUF 3,382,000

3. Operational costs

3.1. Inventory expenses

Purchase of books, CDs: HUF 300,000

Paper, printer cartridges, stationary: HUF 250,000

Computer-related expenses below HUF 100,000

- 1 printer + scanner: HUF 58,000

3.2. Services

- Xerox and digital copying: HUF150,000
- homepage edition: HUF 500,000
- translation, language revision: HUF 500,000
- maintenance of air conditioner: HUF 10,000
- alarm monitoring: HUF 16,000

3.3. Travel and living

conferences abroad (4, participation fee, travel and accomodations): HUF 1,000,000 (4X250,000)

travel costs in Hungary (travel and lodgings, collecting estates, sources in the countryside): HUF 50,000

3.4. Other miscellaneous operational costs

costs of organizing conferences (handouts, program leaflets, catering): HUF 150,000

4. Capital expenditures

computer-related costs above HUF 100,000:

- 1 PC for new researcher: HUF 160,000
- 1 notebook for new researcher: HUF 280,000

- 1 mini notebook for researches: HUF 240,000
- purchase of estates: HUF 3,000,000
5. VAT: HUF 1,467,000
6. Overheads (20%): HUF 4,542,000
- Total/year: HUF 28,715,000*
- 2014-2015
- 1.1.1. Research Group leader, additional salary: HUF 5,096,400 /year (HUF 424,700/month)
- 1.1.2. Salary of 4 group members (Ádám Ignác/ 12 months, Péter Bozó/12 months, Veronika Kusz/12 months, Ferenc János Szabó from October 2014): HUF 9,914,000/year
- 1.2. Non-regular salary expenses: allowances HUF 164,000 (abroad), 50,000 (at home) = HUF 214,000
- 1.3. Consultant expenses (contracted doctoral students): HUF 1,350,000 (annual 15 contracts: HUF 90,000/person)
2. Social contribution tax (27%, for contracted persons: 27% of 90%): HUF 4,439,000
3. Operational costs
- 3.1. Inventory expenses
- Purchase of books, CDs: HUF 300,000
- Paper, printer cartridges, stationary: HUF 250,000
- Computer-related expenses below HUF 100,000
- 1 printer + scanner: HUF 58,000
- 3.2. Services
- Xerox and digital copying: HUF 150,000
 - homepage edition: HUF 500,000
 - translation, language revision: HUF 500,000
 - maintenance of air conditioner: HUF 10,000
 - alarm monitoring: HUF 16,000
- 3.3. Travel and living
- conferences abroad (4, participation fee, travel and accomodations): HUF 1,000,000 (4X250,000)
- travel costs in Hungary (travel and lodgings, collecting estates, sources in the countryside): HUF 50,000
- 3.4. Other miscellaneous operational costs
- costs of organizing conferences (handouts, program leaflets, catering, accomodations, meals, travel costs): HUF 2,000,000 (accomodations for three days: 650,000, meals for 3 days: 300,000, travel: 500,000, conference costs: 300,000)
4. Capital expenditures
- computer-related costs above HUF 100,000:
- 1 PC for new researcher: HUF 160,000
 - 1 notebook for new researcher: HUF 280,000
- purchase of estates: HUF 3,000,000
5. VAT (22%): HUF 1,821,000
6. Overheads (20%): HUF 5,858,000
- Total/year: HUF 36,967,000*
- 2015-2016
- 1.1.1. Research Group leader, additional salary: HUF 5,096,400 /year (HUF 424,700/month)
- 1.1.2. Salary of 4 group members (Ádám Ignác/ 12 months, Péter Bozó/12 months, Veronika Kusz/12 months, Ferenc János Szabó/12 months): HUF 10,438,000/year
- 1.2. Non-regular salary expenses: allowances HUF 205,000 (abroad), 50,000 (at home) = HUF 255,000

1.3. Consultant expenses (contracted doctoral students): HUF 1,350,000 (annual 15 contracts: HUF 90,000/person)

2. Social contribution tax (27%, for contracted persons: 27% of 90%): HUF 4,592,000

3. Operational costs

3.1. Inventory expenses

Purchase of books, CDs: HUF 300,000

Paper, printer cartridges, stationary: HUF 250,000

Computer-related expenses below HUF 100,000

- 1 printer + scanner: HUF 58,000

3.2. Services

- Xerox and digital copying: HUF150,000
- homepage edition: HUF 500,000
- translation, language revision: HUF 500,000
- maintenance of air conditioner: HUF 10,000
- alarm monitoring: HUF 16,000

3.3. Travel and living

conferences abroad (5, participation fee, travel and accomodations): HUF 1,250,000 (4X250,000)

travel costs in Hungary (travel and lodgings, collecting estates, sources in the countryside): HUF 50,000

3.4. Other miscellaneous operational costs

costs of organizing conferences (handouts, program leaflets, catering, accomodations, meals, travel): HUF 875,000 (accomodations for 3 days: 325,000, meals: 150,000, travel: 250,000, conference costs: 150,000)

4. Capital expenditures

computer-related costs above HUF 100,000:

- 1 PC for new researcher: HUF 160,000
- 1 notebook for new researcher: HUF 280,000

purchase of estates: HUF 3,000,000

5. VAT (22%): HUF 1,617,000

6. Overheads (20%): HUF 5,817,000

Total/year: HUF 36,515,000

– 2016-2017

1.1.1. Research Group leader, additional salary: HUF 5,096,400 /year (HUF 424,700/month)

1.1.2. Salary of 4 group members (Ádám Ignác/ 12 months, Péter Bozó/12 months, Veronika Kusz/12 months, Ferenc János Szabó/12 months): HUF 10,715,000/year

1.2. Non-regular salary expenses: allowances HUF 164,000 (abroad), 50,000 (at home) = HUF 214,000

1.3. Consultant expenses (contracted doctoral students): HUF 1,350,000 (annual 15 contracts: HUF 90,000/person)

2. Social contribution tax (27%, for contracted persons: 27% of 90%): HUF 4,656,000

3. Operational costs

3.1. Inventory expenses

Purchase of books, CDs: HUF 300,000

Paper, printer cartridges, stationary: HUF 250,000

Computer-related expenses below HUF 100,000

- 1 printer + scanner: HUF 58,000
- 1 printer: HUF 24,000

3.2. Services

- Xerox and digital copying: HUF150,000

- homepage edition: HUF 500,000
- translation, language revision: HUF 500,000
- maintenance of air conditioner: HUF 10,000
- alarm monitoring: HUF 16,000

3.3. Travel and living

conferences abroad (4, participation fee, travel and accomodations): HUF 1,000,000 (4X250,000)

travel costs in Hungary (travel and lodgings, collecting estates, sources in the countryside): HUF 50,000

3.4. Other miscellaneous operational costs

costs of organizing conferences (handouts, program leaflets, catering, accomodation, meals, travelling): HUF 300,000

4. Capital expenditures

computer-related costs above HUF 100,000:

- 2 PC (for group leader and researcher): HUF 320,000 (2x160,000)
- 2 notebooks (for group leader and new researcher): HUF 560,000 (2x280,000)

purchase of estates: HUF 3,000,000

5. VAT (22%): HUF 1,549,000

6. Overheads (20%): HUF 6,124,000

Total/year: HUF 36,743,000

4.3. Justification of the budget plan

The five members of the Research Group receive regular salary during the 5-year project period. The additional salary of the leading researcher (HUF 424,7000/month + 27% social contribution tax) is a permanent expenditure. Junior researcher *Ádám Ignác* draws a salary from the project budget as of January 2013, research fellow *Péter Bozó* (on OTKA post-doctoral grant until September 30, 2013) as of October 2013. *Veronika Kusz*, on child-care leave at the beginning of the project period, gets a research fellow's salary from January 2014, and *Ferenc János Szabó*, junior researcher of the Institute for Musicology will be funded by the project as of October 2014. The junior researchers get identical salary with the amounts in the civil servants' wages table (HUF 174,000) while the research fellows earn an identical salary with the OTKA post-doctoral grant (HUF 260,000).

As non-regular personnel expenses, I counted with the daily allowances for travels at home and abroad + 27% social contribution tax (in the case of foreign conferences, HUF 41,000/4 days/person was reckoned with). Consultant expenses include the pay for occasionally contracted personnel (15/year – for HUF 90,000 each, calculating with 27% social contribution tax of its 90%). The contract workers (mainly PhD and MA students of the Liszt Academy of Music) are to take part in collecting, processing and digitalizing data, inventorying and taking over estates.

Among the operational costs, inventory acquisitions mean books and CDs for the reference library (HUF 300,000/year), stationary and printer cartridges (HUF 250,000/year) and computer-related expenses below HUF 100,000 (small capacity printers, scanners for the researchers). I calculated with a scanner and a printer for the research work of each researcher as they begin to be funded by the project.

Services costs include an annual HUF 150,000 for xerox and digital copying, and 500,000 for translation/revision. Xerox and digital copies are to be made of documents preserved outside the Archives, in other Archives, sound Archives, collections. Translation expense goes to the English version of the homepage and the revision of papers by the Group members written in foreign languages. For 2013-2014 I calculate HUF 2,000,000 for the creation of the homepage including the updating of an existing editable database (catalogue of Budapest concerts) and the creation of three fully bilingual editable databases (operetta source

catalogue, database of singers in Hungary, bibliography of Hungarian musicology), with user management, log in page, user support, and tutorials. In each subsequent year HUF 500,000 is to be invested in updating the homepage, creating new databases (Dohnány subpage, list of works of Hungarian composers, data of the collections in the Archives). I subsumed under services costs the amount for the installation (1xHUF 30,000) and maintenance (10,000/year) of the air conditioner in the Archives storeroom and the annual cost of alarm monitoring (HUF 16,000). These sums are based on the price offers of TRANE Hungária Ltd. and their cooperating partners. I calculated with HUF 250,000/person for foreign conferences (registration fee, travel, accomodations) (5 trips abroad in 2015-2016, and 4 in the rest of the project years).

Under Other Operational Costs, I listed the expenses of the annual conferences. For 2012-2013 and 2013-2014 I plan one-day meetings. The expenses are incurred by handouts, program booklets and catering. In 2014-2015 I plan a two-day international conference, adding the following expenses to the costs of handouts, program leaflets and catering: accomodations for three nights (HUF 650,000), meals (300,000), travelling (500,000). I calculated the hotel costs on the basis of the price offer of the Guest House of the Hungarian Academy of Sciences, and meal costs on the Fortuna Restaurant's price offer (Castle district). For 2015-2016 I plan a two-day international conference again with five invited foreign speakers (accomodations for 3 days: HUF 325,000, meals: 300,000, travelling: 200,000).

Capital Expenses include computer-related costs above HUF 100,000: every new researcher funded by the project would get a PC and notebook; because of the amortization of informatic tools bought in 2012-2013 I counted with new machines for the researchers involved in the Research Group in the last year (a total of 7xHUF 160,000 + VAT, and 7x280,000 + VAT over the five years). Besides, outside researchers visiting the Archives are to have a PC (1xHUF 160,000 + VAT) and the temporary contract workers a mini notebook (1x HUF 240,000 + VAT). For the high quality digitalization of manuscripts, a large-capacity scanner must be bought in the first year of research (HUF 800,000) and to listen to the sound recordings, we need a CD+tape player (HUF 100,000 + VAT) as well as an old-style record player with a digitalizing apparatus that can play 78 rpm shellac discs and Pathé records (HUF 100,000 + VAT). A digital photo camera is also required for digitalization (HUF 200,000 + VAT) and a digital dictaphone for making interviews for the oral history collection (HUF 100,000 + VAT). For the safe preservation of manuscripts and the conservation of bad-quality acidic music paper produced in the first half of the 20th century, the storerooms of the Archives need to be equipped with air-conditioning and a security system. I appropriated for the purchase (and installation) of the security system HUF 120,000, and for buying the Split air-conditioner HUF 350,000 in the first project year. I would set an annual 3 million HUF aside to buy estates. Operational and capital expenses were calculated with 22% VAT (since not all of these expenses incur VAT payment), while overhead charges were computed with 20%.

4.4. Resources redistributed by the host institute for the project

2012/2013

Salary of the leading researcher as research fellow: HUF 231,300/month + 27% social contribution tax: 62,451/month – annual HUF 2,775,600 + 749,412 social contribution tax.

Running costs (maintenance, heating, lighting, water/sewage – three research rooms + storeroom, a total of 119 m²): HUF 874,531

Personnel contribution (quarter of average salary): HUF 700,761,5 + 189,205,5 contribution tax

Server storage + safety copy (2x1 TeraB) for five years: HUF 96,000 + VAT (25,920)

Work of two employees (provided by the Department and Archives of Folk Music and Folk Dance, Institute for Musicology):

1) digitalization of 200 hours of sound recordings: HUF 3,500/h = HUF 700,000
 2) digitalization, archiving, copying, HUF 30/page, annual 3500 pages x 30 = HUF 105,000
 3) photocopying A4 pages, 1 page/HUF 10, annual 5000 pages x 10 = HUF 50,000
 4) paper page/ HUF 3, 5000 pages x 3 = HUF 15,000
 5) hourly pay rate of employee: HUF 1500/h + 27% social contribution tax, for a total of 380 hours: 380xHUF 1500 = 570,000 + 27% social contribution tax: HUF 153,900
 Roundtable: Rent of Bartók Room: HUF 150,000 + 27% VAT (40,500); room rent, cloak-room attendant, technical and room attendance personnel: HUF 2200 + 27% VAT (HUF 594)/hour: three persons, 5 hours: HUF 41,910
 Total: HUF 8,577,707

2013/2014

Salary of the leading researcher as research fellow: HUF 231,300/month + 27% social contribution tax: 62,451/month – annual HUF 2,775,600 + 749,412 social contribution tax.
 Running costs (maintenance, heating, lighting, water/sewage – three research rooms + storeroom, a total of 119 m²): HUF 874,531
 Personnel contribution (quarter of average salary): HUF 700,761,5 + 189,205,5 contribution tax

Work of two employees (provided by the Department and Archives of Folk Music and Folk Dance, Institute for Musicology):

1) digitalization of 200 hours of sound recordings: HUF 3,500/h = HUF 700,000
 2) digitalization, archiving, copying, HUF 30/page, annual 3500 pages x 30 = HUF 105,000
 3) photocopying A4 pages, 1 page/HUF 10, annual 5000 pages x 10 = HUF 50,000
 4) paper page/ HUF 3, 5000 pages x 3 = HUF 15,000
 5) hourly pay rate of employee: HUF 1500/h + 27% social contribution tax, for a total of 380 hours: 380xHUF 1500 = 570,000 + 27% social contribution tax: HUF 153,900
 Popular Music – Light Music? One-day conference: Rent of Bartók Room: HUF 150,000 + 27% VAT (40,500); room rent, cloak-room attendant, technical and room attendance personnel: HUF 2200 + 27% VAT (HUF 594)/hour: three persons, 10 hours: HUF 83,820
 Total: HUF 8,497,697

2014/2015

Salary of the leading researcher as research fellow: HUF 231,300/month + 27% social contribution tax: 62,451/month – annual HUF 2,775,600 + 749,412 social contribution tax.
 Running costs (maintenance, heating, lighting, water/sewage – three research rooms + storeroom, a total of 119 m²): HUF 874,531
 Personnel contribution (quarter of average salary): HUF 700,761,5 + 189,205,5 contribution tax

Work of two employees (provided by the Department and Archives of Folk Music and Folk Dance, Institute for Musicology):

1) digitalization of 200 hours of sound recordings: HUF 3,500/h = HUF 700,000
 2) digitalization, archiving, copying, HUF 30/page, annual 3500 pages x 30 = HUF 105,000
 3) photocopying A4 pages, 1 page/HUF 10, annual 5000 pages x 10 = HUF 50,000
 4) paper page/ HUF 3, 5000 pages x 3 = HUF 15,000
 5) hourly pay rate of employee: HUF 1500/h + 27% social contribution tax, for a total of 380 hours: 380xHUF 1500 = 570,000 + 27% social contribution tax: HUF 153,900
 Nationalism in music behind the Iron Curtain: two-day conference. Rent of Bartók Room: HUF 2x150,000 + 27% VAT (2x40,500), total of HUF 381,000; room rent, cloak-room attendant, technical and room attendance personnel: HUF 2200 + 27% VAT (HUF 594)/hour: three persons, 20 hours: HUF 167,640
 Total: HUF 8,772,008

2015/2016

Salary of the leading researcher as research fellow: HUF 231,300/month + 27% social contribution tax: 62,451/month – annual HUF 2,775,600 + 749,412 social contribution tax.

Running costs (maintenance, heating, lighting, water/sewage – three research rooms + storeroom, a total of 119 m²): HUF 874,531

Personnel contribution (quarter of average salary): HUF 700,761,5 + 189,205,5 contribution tax

Work of two employees (provided by the Department and Archives of Folk Music and Folk Dance, Institute for Musicology):

1) digitalization of 200 hours of sound recordings: HUF 3,500/h = HUF 700,000

2) digitalization, archiving, copying, HUF 30/page, annual 3500 pages x 30 = HUF 105,000

3) photocopying A4 pages, 1 page/HUF 10, annual 5000 pages x 10 = HUF 50,000

4) paper page/ HUF 3, 5000 pages x 3 = HUF 15,000

5) hourly pay rate of employee: HUF 1500/h + 27% social contribution tax, for a total of 380 hours: 380xHUF 1500 = 570,000 + 27% social contribution tax: HUF 153,900

Two-day conference on the operetta: Rent of Bartók Room: 2xHUF 150,000 + 27% VAT (2x40,500), total of HUF 381,000; room rent, cloak-room attendant, technical and room attendance personnel: HUF 2200 + 27% VAT (HUF 594)/hour: three persons, 20 hours: HUF 167,640

Total: HUF 8,772,008

2016/2017

Salary of the leading researcher as research fellow: HUF 231,300/month + 27% social contribution tax: 62,451/month – annual HUF 2,775,600 + 749,412 social contribution tax.

Running costs (maintenance, heating, lighting, water/sewage – three research rooms + storeroom, a total of 119 m²): HUF 874,531

Personnel contribution (quarter of average salary): HUF 700,761,5 + 189,205,5 contribution tax

Work of two employees (provided by the Department and Archives of Folk Music and Folk Dance, Institute for Musicology):

1) digitalization of 200 hours of sound recordings: HUF 3,500/h = HUF 700,000

2) digitalization, archiving, copying, HUF 30/page, annual 3500 pages x 30 = HUF 105,000

3) photocopying A4 pages, 1 page/HUF 10, annual 5000 pages x 10 = HUF 50,000

4) paper page/ HUF 3, 5000 pages x 3 = HUF 15,000

5) hourly pay rate of employee: HUF 1500/h + 27% social contribution tax, for a total of 380 hours: 380xHUF 1500 = 570,000 + 27% social contribution tax: HUF 153,900

Two-day conference on 20th century Hungarian music: Rent of Bartók Room: 2xHUF 150,000 + 27% VAT (2x40,500), total of HUF 381,000; room rent, cloak-room attendant, technical and room attendance personnel: HUF 2200 + 27% VAT (HUF 594)/hour: three persons, 20 hours: HUF 167,640

Total: HUF 8,772,008

Fodor Bal

.....
a kutatóközpont főigazgatója / az önálló
kutatóintézet igazgatója / az egyetem rektora
Director-General of the Research Centre or Director
of the Research Institute or
President (Vice-Chancellor) of the University



Zsuzsanna
.....
gazdasági vezető
Chief Financial Officer, CFO

5. Curriculum vitae of the Research Group leader

- 2012- – Member of the Musicological Committee of the Hungarian Academy of Sciences
- 2011 October 7-8 – Conference-organization: How to Analyze a Work of Art – Today? 8th conference of the Hungarian Musicological Society (with László Vikárius)
- 2010- – Member of the PhD Doctoral Council of Liszt Academy of Music
- 2010- – Member of the editorial staff of *Magyar Zene*
- 2010- – Member of the British Association for Slavonic and Eastern European Studies, Study Group for Russian and Eastern European Music (REEM)
- 2010 November 27 – Conference-organization: How to Analyze a Work of Art – Today? Interdisciplinary symposium of the Hungarian Musicological Society (with László Vikárius)
- 2009-2012 – Bolyai János Research Grant
- 2009- – Invited lecturer at the Zoltán Kodály Pedagogical Institute of Music of the Liszt Academy of Music, Kecskemét (Zoltán Kodály's oeuvre, history of 20th century Hungarian music, courses in English)
- 2009- – Invited lecturer on the Department of Musicology, Liszt Academy of Music (Zoltán Kodály's oeuvre, history of 20th century Hungarian music, supervision of dissertations)
- 2009- – Member of the Public Body of the Hungarian Academy of Sciences
- 2009 October 8-9 – Conference-organization: Folk Music and Music History. 7th Conference of the Hungarian Musicological Society (with László Vikárius)
- 2008 October 3-4 – Conference-organization: Conference in honour of the centenary of Dénes Bartha's birth. 6th conference of the Hungarian Musicological Society (with László Vikárius)
- 2008-2012 – Collaborating researcher in the OTKA project Hungarian Music Culture and Composition in the 20th Century (K73434, leading researcher: Tibor Tallián)
Academy of Music (DLA Doctoral seminars, supervision of PhD and DLA dissertations)
- 2008- – Member of the body of Young Researchers of the Hungarian Academy of Sciences
- 2007- – Lecturer at the Doctoral School of the Liszt
- 2007- – Member of the directorial board of the Hungarian Musicological Society
- 2006 – Academic Youth Award
- 2006 October 14-15 – Conference-organization: Musicological conference in honour of Tibor Tallián on his 60th birthday. Conference of the Hungarian Musicological Society (with Péter Halász)
- 2005-2009 – OTKA Post-doctoral scholarship, research fellow of the Institute for Musicology (theme: Seeking Ways in Hungarian Music, 1956-1972, PD 63996)
- 2005 – PhD degree, title of doctoral dissertation: Form, Harmony, Counterpoint. Essays on Zoltán Kodály's Poetics (supervisors: László Somfai, Tibor Tallián)
- 2002-2005 – Institute for Musicology, young researcher, researches into the history of Hungarian music (20th c., occasionally 18th c.)
- 2002-2005 – Collaborating researcher in the NKF project Zoltán Kodály and his Pupils. Composition, Folk Music, Pedagogy. The role of tradition and passing down tradition in the oeuvres of two generations (NKFP 5/0033/2002, leading researcher: Melinda Berlász Károlyi)
- 2002-2005 – Collaborating researcher in the OTKA project: 18th and 20th century volumes of the History of Hungarian Music (K 37266, leading researcher: Melinda Berlász Károlyi)
- 2002 – Hungarian Academy of Sciences–Sasakawa Young Leader grant
- 2001 – Kodály Zoltán scholarship
- 2001 November 23-24 – Conference-organization on the 50th anniversary of the establishment of the Department of Musicology. Conference of the Liszt Ferenc Academy of Music (with Tibor Tallián)

2002–2002 – Lectures at the Department of Musicology, Liszt Academy of Music as doctoral student (pro-seminar in early music, preparatory course)

1999-2000 – DAAD scholarship, Berlin, Humboldt University, Doctoral School of Musicology (led by Hermann Danuser), theme: history of teaching composition (ten months)

1999 – Research at the Arnold Schoenberg Center in Vienna, on a grant by the Collegium Hungaricum of Vienna (one month)

1999 – Kodály Zoltán scholarship

1998-2002 – student of the Liszt Academy of Music, Doctoral School

1998- – Researches at the Kodály Archives, Budapest

1998 – MA thesis: György Kósa's poetics (supervisor: Tibor Tallián)

1997- – Member of the Hungarian Musicological Society

1997 – Kodály Zoltán scholarship

1997-1998 – scholarship of the Hungarian Republic

1996-1997 – scholarship of the Hungarian Republic

1996- – music reviews for *Muzsika*, *Holmi*, and *Új Zenei Újság* in the Hungarian Radio

1995-2002 – contributor, Institute for Musicology, Department of Recent Music History (later Department of Music History) (20th c. Hungarian music historical researches)

1995 – Intermediate degree language exam in German, type „C”

1994 – Intermediate degree language exam in English, type „C”

1993-1998 – Student of musicology, Liszt Academy of Music (György Kroó, László Somfai, Tibor Tallián, József Ujfalussy)

1992-1994 – outside collaborator, Institute for Musicology, Department of Folk Music (catalogue of European Folksongs)

1991-1997 – private studies in singing (Dina Patapovskaya)

1990 – Intermediate degree language exam in Russian, type „C”

1987-1992 – Bartók Béla Secondary School of Music, Composition (István Fekete-Győr)

1982-1987 – Budapest 6th-District State Music School, basics in music, piano (Mrs Kálmán Kovács), Solfeggio (Margit Magyar)

6. List of publications by the Research Group leader

• Books

Forma, harmónia, ellenpont. Vázlatok Kodály Zoltán poétikájához. [Form, Harmony, Counterpoint. Essays on Zoltán Kodály's Poetics] Budapest: Rózsavölgyi, 2007.

Kadosa Pál. Magyar zeneszerzők/26. Budapest: Mágus, 2003. (In English: *Pál Kadosa. Hungarian Composers/26.* Budapest: Mágus, 2004.)

Maros Rudolf. Magyar zeneszerzők/15. Budapest: Mágus, 2001. (In English: *Rudolf Maros. Hungarian Composers/15.* Budapest: Mágus, 2003.)

Kósa György. Magyar zeneszerzők/2. Budapest: Mágus, 1998. (In English: *György Kósa. Hungarian Composers/2.* Budapest: Mágus, 1999.)

• Studies, articles

„A »Harmincasok« és az új zenei fordulat (1957-1967).” [The Thirty-year-olds and the New Musical Turn] *Magyar Zene* XLIX/3 (August 2011): 339-352.

„Una rapsodia ungherese. Új zene és hagyomány Durkó Zsolt művészetében (1965–1972).” [New Music and Tradition in the Work of Zsolt Durkó] *Magyar Zene* XLVIII/2 (May 2010): 215–224.

„Járdányi, a konzervatív (1959–1966).” [Járdányi, the Conservative] *Zenatudományi Dolgozatok* 2009. 245–260.

„Úton a neoavantgárd felé (Jeney Zoltán, Sárosi László és Vidovszky László tanulóévei).” [On the Way to the Neo-Avantgarde. (The Formative Years of Zoltán Jeney, László Sárosi and László Vidovszky] *Holmi* XXI/12 (December 2009): 1668–1678.

„Ein symphonisches Selbstbildnis: Über Zoltán Kodály's Symphonie in C (1961).” *Studia Musicologica* 50/3-4 (2009): 203–220.

„Recenzió helyett. Fodor Gézára emlékezve.” [Not a Book Review. Remembering Géza Fodor] *Holmi* XXI/3 (March 2009): 362–365.

„Kodály és a zenetörténet.” [Kodály and Music History] *Magyar Zene* XLVI/1 (February 2008): 71–92.

„Közösség és individuum. Kodály Zoltán Bach-recepciójáról. III.” [Community and Individuality. On Zoltán Kodály's Bach Reception] *Muzsika* 50/9 (September 2007): 30–32.

„Közösség és individuum. Kodály Zoltán Bach-recepciójáról. II.” [Community and Individuality. On Zoltán Kodály's Bach Reception] *Muzsika* 50/8 (August 2007): 14–17.

„Közösség és individuum. Kodály Zoltán Bach-recepciójáról. I.” [Community and Individuality. On Zoltán Kodály's Bach Reception] *Muzsika* 50/7 (July 2007): 14–17.

„It is not a Kodály School, but it is Hungarian.” *The Hungarian Quarterly* 48/186 (Summer 2007): 146–159.

„Találkozás egy fiatalemberrel. Kodály Zoltán Páva-variációiról.” [Encounter with a Young Man. On Zoltán Kodály's Peacock Variations] *Holmi* XIX/6 (June 2007): 701–711.

„Új zenei repertoár Magyarországon (1956-1967).” [New Musical Repertoire in Hungary (1956-1967)] *Magyar Zene* XLV/1 (February 2007): 29–35.

„A partvonalon kívül. A darmstadti új zenei kurzusok magyarországi recepciójáról.” [Outside the Touch-line. The Reception of the Darmstadt New Music Courses in Hungary] *Muzsika* 50/1 (January 2007): 16–20.

„Bartók, Lendvai und die Lage der ungarischen Komposition um 1955.” *Studia Musicologica* XLVII/3-4 (September 2006): 427–439.

„Hagyomány és eszkatológia Jeney Zoltán „Halotti szertartás”-ában.” [Tradition and Eschatology in Zoltán Jeney's 'Funeral Rite'] *Holmi* XVIII/7 (July 2006): 903–912.

„Az ifjú Bartók Kodály-képe.” [How the Young Bartók Saw Kodály] *Magyar Zene* 43/4 (November 2005): 375-386.

- „Palestrina Budapesten. Kodály Zoltán és a II. világháború előtti katolikus egyházzenei törekvések.” [Palestrina in Budapest. Zoltán Kodály and the Church Music Initiatives of the Catholic Church prior to World War II] *Sic itur ad astra* XVI/1-2 (2004): 295–318. Id.: *Magyar Egyházzene* XII/2-3. (2004/2005): 223–238.
- „Kodály Zoltán: A fuga művészete. A Concerto neoklasszicizmusáról.” [Zoltán Kodály: The Art of the Fugue. About the Neo-Classicism of the Concerto for Orchestra] *Magyar Zene* 42/3–4 (October 2004): 367–386.
- „Kodály Zoltán formatani terminológiájáról.” [Zoltán Kodály’s Terminology of the Study of Form] *Muzsika* 46/9 (September 2003): 31–38.
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7. Recommendations



ÖSTERREICHISCHE
AKADEMIE DER
WISSENSCHAFTEN
KOMMISSION FÜR
KULTURWISSENSCHAFTEN
UND THEATERGESCHICHTE

Empfehlung für das Forschungsprojekt von Dr. Dalos Anna (MTA BKT Zenetudományi Intézet): *Archiv der Musik in Ungarn im 20./21. Jahrhundert.*

Ich möchte vorweg betonen, dass ich das groß angelegte, sehr ambitionierte, sorgfältig durchdachte und gut aufbereitete Vorhaben von Frau Dr. Dalos Anna aufrichtig und nachhaltig unterstütze.

- 1) Die Bedeutung dieses Projekts liegt nicht nur in seiner musikgeschichtlichen Perspektive (das musikalische Leben in Ungarn im 20. und 21. Jahrhundert), es widmet sich zugleich der Sammlung, der Aufbereitung, der Pflege und der wissenschaftlichen Bearbeitung des musikalischen kulturellen Erbes in Ungarn und ist daher von außerordentlich aktueller gesellschaftlicher Relevanz.
- 2) Das Projekt ist unter anderem insofern innovativ, als die Errichtung eines *Musikarchivs*, das sich an der berühmten Paul-Sacher-Stiftung in Basel orientiert (die in ihren Sammlungen zwar internationaler ausgerichtet ist), eine unabdingbare Voraussetzung für die Erforschung des musikalischen beziehungsweise sozio-kulturellen Lebens in diesem Lande ist.
- 3) Das Projekt bezieht sich nicht nur auf die so genannten *Kunstmusik*, sondern ebenso auf die *unterhaltende Musik*, auf Komponisten, die Aufführungspraxis, die in- und ausländischen Rezeptionen und auf die ästhetischen Dimensionen der Musik in Ungarn. Das heißt das Projekt beruht nicht auf einem Kulturbegriff, der zwischen Hoch- und Alltagskultur unterscheidet, sondern versteht im Sinne eines kultursemiotischen und kulturanthropologischen Ansatzes unter Kultur das Ensemble von Elementen, mittels derer Individuen in einem sozialen Kontext kommunizieren.
- 4) Besonders viel versprechend ist, dass neben der Sammlung von Musikalien im weitesten Sinne, das heißt der Errichtung und Betreuung eines Archivs, grundlagenforschungsorientierte Einzeluntersuchungen durchgeführt werden sollen, die auch durch einen *interdisziplinären Ansatz* die historische Einordnung und vor allem den sozialen Kontext des musikalischen Geschehens im weitesten Sinne ermöglichen. Vor mehreren Jahren hatte ich durch die Betreuung einer „thèse“ an der


Université Laval/Québec (Heltai Gyöngyi: Usages de l'opérette pendant la période socialiste en Hongrie) die Gelegenheit, im Bereich der unterhaltenden Musik einen näheren und vertieften Einblick in die Zusammenhänge von musikalischer Produktion, Rezeption und ihren sozial-politischen Rahmungen zu gewinnen, eine Perspektive, die ich schon in meinem Essay „Ideologie der Operette“ (Az operett idológiája, 1999) ansatzweise verfolgt habe. Der hier vorliegende Projektantrag von Frau Dr. Dalos misst, neben der Einrichtung eines Archivs, diesem Aspekt der sozio-kulturellen Reziprozität von musikalischer Produktion und Rezeption (sowohl im Bereich der so genannten E- als auch der U-Musik) eine besondere Bedeutung bei.

- 5) Sehr zu begrüßen ist auch die Bereitstellung von musikalisch relevanten Quellen und Dokumenten auf für die interessierte Öffentlichkeit zugänglichen, ergänzbaren elektronischen Datenbanken; eine solche existiert als „work in progress“ bereits in Bezug auf die Operettenproduktion in Ungarn (betreut von Dr. Bozó Péter, einem der fünf Mitarbeiter dieses Projekts), von der auch ich bereits Gebrauch machen konnte.
- 6) Schließlich überzeugt auch der konkrete *Arbeitsplan* des Projektantrags, der sich über die Jahre 2012 bis 2017 erstreckt. Hier ist nicht nur auf die Sammlung, Archivierung, auf die Forschungsarbeiten und auf die geplante Publikationstätigkeit zu verweisen, wichtig erscheint mit auch das Round-Table-Gespräch im ersten Jahr und die in den Folgejahren geplanten internationalen Konferenzen. Diese *internationale Verankerung* der Arbeiten ergibt sich unter anderem auch aus der komparatistischen Perspektive des Forschungsansatzes, der der New Musicology verpflichtet ist und zielt auf die Einordnung der Musik in Ungarn in ihren internationalen Kontext.

Insgesamt halte ich das Projekt von Frau Dr. Dalos Anna für außerordentlich wichtig, klar durchdacht und ausformuliert. Vom wissenschaftlichen Gesichtspunkt aus gesehen schließt es unter anderem eine Lücke in der Musikgeschichte Ungarns. Es ist darüber hinaus jedoch auch von großer gesellschaftlicher Relevanz (Bewahrung und Aufarbeitung des kulturellen Erbes) und nicht zuletzt von internationaler Bedeutung, sowohl für die International Scientific Community als auch für die internationale Rezeption der musikalischen Produktion aus Ungarn.

Ich empfehle daher die Genehmigung des Projekts wärmstens und ohne Vorbehalte.

Wien, 17. Februar 2012


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Establishing “20-21. Századi Magyar Zenei Archivum és Kutatócsoport”
 in the frame of Lendület Program,
 hosted by the Institute of Musicology of MTA Research Centre for the Humanities

Research team leader: Anna DALOS PhD

The foundation of a “20th & 21st-century Hungarian Music Archive and Research Group” is an ambitious project. The model indisputably is the world-famous Swiss institute *Paul Sacher Stiftung Basel* (founded 1973), which aimed and succeeded in collecting the original sources of the complete oeuvre of great 20th-century composers (Stravinsky, Webern, etc., also a major part of Bartók’s autographs) and even more the manuscripts and personal notes of the following generations up to the present (Boulez, etc., also Hungarian composers including Sándor Veress, Ligeti and Kurtág). In the Sacher Stiftung based on this treasury of incomparable source material, supported by a well-financed research grant system, dozens of highly talented young musicologists from all over the world work simultaneously on pilot projects and produce significant studies.

Obviously the project of Dr. Dalos has been scaled on national level: to collect and study the full primary source material (autographs of their music, writings, editions, recordings, correspondence, etc.) of significant Hungarian composers after the Bartók-Kodály generation; preferably the complete sources of the oeuvres that have not yet landed in public collections. In addition to the primary sources secondary material, oral-history documents will also be collected. Well-designed team discussions, conferences, online publication, and studies printed in periodicals will publish the outcome of research. As the project rightly points out, beyond the primary goal – writing the last volume of the *History of Music in Hungary*, one of the imperative projects of the host institute –, the innovative research of the music produced by these “second-line” Hungarian composers is not only a national affair; British, German, American, etc., musicologists who work on our music from Bartók to Kurtág and Eötvös want to know more about their background.

The Strength of the project primarily lies in the personnel: Anna DALOS PhD belongs to the best trained and most creative Hungarian musicologists of her generation. Dalos’s Kodály studies are influential; her papers at international conferences in several European countries have good echo; she is exceptionally bright in creating and leading team work with younger colleagues; also an ambitious advisor of students and PhD candidates. I also underline that in her team the listed younger scholars, without exception, are capable to deliver significant research work in the given fields. – Another of the strength of the project is that the host institute has long traditions in the very specific and complex musicological research concept “working directly from the original,” as Bartók studies or the studies in Hungarian folk music, and to some extant Dohnányi studies exemplified. It is also worth mentioning that the library and collecting archival material is a strong part in the research traditions of the host institute.

Without discussing details of the budget, I consider among the **Weaknesses** of the project that raising substantial further funds from other Hungarian or European sources for supporting the research might perhaps be difficult. (Fortunately the collection of composers' estates, a prerequisite for fulfilling the project, in Hungary today does primarily not depend on buying manuscripts on free-market prices.) – As to the **Opportunities**, the research team leader justly argues, that momentarily in Hungary there are good chances to collect the potential sources (funds of oeuvres) for building up the archive. – **Threats**, not surprisingly, are involved by the quality of Dr. Dalos's team: unless the project can start, one or two of the best of her younger colleagues might (should) look after another research job.

To sum up, I warmly recommend that Lendület Program supports Dr. Dalos's project.

Budapest, February 18, 2012



László Somfai
Prof. emeritus, member of HAS, CF of BA, FHM of AAAS

Recommendation for the application for the founding of the Archives and Research Group for 20th and 21st Century Hungarian Music by Anna Dalos (PhD)

'Lendület' Programme (2012-2017)

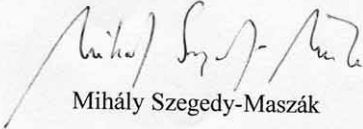
Historical research into 20th and 21st century Hungarian music lags behind the research on the history of the literature of the same period, due primarily to the lack of a qualified and efficient research group. This is all the more regrettable as the number of significant composers active in the period, in addition to the internationally known composers Bartók Kodály, Ligeti and Kurtág, was remarkable, and the era was characterized by a very rich musical life. The research proposed in this application and the dissemination of the findings in Hungary and abroad will further recognition and understanding of the place in Hungarian cultural history of several of the leading figures of 20th century Hungarian music, who created the context for the emergence of Bartók, Kodály, Ligeti, and Kurtág. At the same time, as a systematic collection of different types of musical documents the Archives may play a decisive role in preserving Hungarian cultural heritage. It is significant that the collection concentrates not only on earlier 20th century music manuscripts but on contemporary compositions too; as a result, the Archives should be open to the music of the 21st century.

Another advantage of the application is the interdisciplinary nature of the research. The research group will employ not only musicologists, but an aesthetician-historian and a practicing musician with considerable research experience. The inclusion of experts from an array of fields will open new possibilities for the methodological approach to 20th century music. The topics to be covered are partly rooted in Hungarian musicological traditions and partly in new or comparatively young fields of research, including research into operetta and popular music. The researchers intend to combine different musicological, sociological, hermeneutical, and anthropological approaches with the aim of interpreting music as a pervasive social phenomenon. These approaches are almost entirely new in Hungarian musicological research.

The members of the research group have already demonstrated their accomplishments in other scholarly work involving primarily the 19th and 20th centuries. The two young research fellows with doctoral degrees, Veronika Kusz and Péter Bozó, have authored internationally significant monographs on new, hitherto unknown sources, putting Ernő Dohnányi's and Ferenc Liszt's oeuvre into a new light. I am firmly convinced that the head of

the Archives and Research Group, Anna Dalos – an outstanding researcher of the oeuvre of Zoltán Kodály and other 20th century Hungarian composers, scientific organizer, lecturer and leader of younger scholars and doctoral students, a musicologist with an array of international contacts, and a critic of 20th century and contemporary Hungarian music – has the ability and knowledge to establish and direct the Archives and the Research Group. I give my wholehearted support to her application.

Budapest, 14 February 2012



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