

Music Life in Hungary in the 20th Century
Research Proposal
OTKA K 108306
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1. The Antecedents and the Background of the Research

The compilation and publication of the book series 'Music History of Hungary' is one of the central projects of the Musicological Institute, Research Centre for the Humanities, Hungarian Academy of Sciences (RCH HAS). The first two volumes, 'Middle Ages' and 'Early Modern Times' were printed at the turn of the 80s and 90s, respectively.¹ The planning of the 20th-century volume began approximately at the same time and went together with a considerable amount of collecting, analyzing and evaluating data and sources. The concept of the volume was worked out then. Several preliminary studies were written for the volume but the edition itself has not been realized so far. Certain chapters, like the history of the opera or the history of institutions and music policy in the 50s were elaborated in detail; this resulted in source publications and preliminary studies reflecting the interests of the editor of the volume, Tibor Tallián.² As he was interested in the history of the concert life of the 50s, he published his exemplary book *Concert Life in Hungary 1945-1957* in 1991.³

Tibor Tallián's book may serve as a model for our research into concert life. It is meant to be partly a continuation and partly an expansion of that book as far as the collection of documents and sources and their interpretation are concerned. Our plan is to continue research extending the examination both to the post-1957 era and the period before 1945. It is all the more needed as extensive research covering not only the 20th century as a whole but different aspects of music life such as concert and opera, music criticism, professional discourses about music, personalities, ensembles and institutions or the role of jazz was missing in these periods. Only one book dealt with the concert and music life in Hungary after 1958: János Breuer's 1985 publication *Forty Years of Hungarian Music Culture*. It served propaganda purposes in the first place and as such, lacked bibliographical references or source indications.⁴ Lóránt Péteri's exemplary study on Zoltán Kodály's role in the music life of the 60s is based on archival evidence and occupies a place between biographic and music life research.⁵ Two studies of the writer of the present proposal dealt with the reception of Western new music in Hungary in the 60s.⁶ To interpret the musical life before World War II no similar attempts have been made at all. While comprehensive studies on music life in the 20th century were published abroad, see the

¹ Benjamin Rajeczky (ed.): *Magyarország zenetörténete I. Középkor*. [Music History of Hungary I. Middle Ages] Budapest: Akadémiai kiadó, 1988. Kornél Bárdos (ed.) *Magyarország zenetörténete II. 1541–1686*. [Music History of Hungary II. 1541–1686] Budapest: Akadémiai kiadó, 1990.

² Melinda Berlász–Tibor Tallián (ed.): *Iratok a magyar zeneélet történetéhez 1945–1956*. [Documents of the History of Hungarian Musical Life 1945–1956] Two volumes. Budapest: MTA Zenetudományi Intézet, 1985, 1986. Melinda Berlász–Tibor Tallián (ed.): *Iratok a magyar zeneoktatás történetéhez (1945–1956)*. [Documents on the History of Hungarian Music Education 1945–1956] Budapest: Zenetudományi Intézet, 1985. It was also Tibor Tallián who wrote the most important studies on the history of Hungarian opera: Géza Staud (ed.): *A budapesti Operaház 100 éve*. [100 Years of the Budapest Opera House] Budapest: Zeneműkiadó, 1984.

³ Tibor Tallián: *Magyarországi hangversenyélet 1945–1958*. [Hungarian Concert Life 1945-1958] Budapest: MTA Zenetudományi Intézet, 1991.

⁴ János Breuer: *Negyven év magyar zenekultúrája*. [Forty Years of Hungarian Music Culture] Budapest: Zeneműkiadó, 1985.

⁵ Lóránt Péteri: 'Kodály az államszocializmusban (1949–1967).' [Kodály in State Socialism (1949–1967)] In: Berlász Melinda (ed.): *Kodály Zoltán és tanítványai. A hagyomány és a hagyományozódás vizsgálata két nemzedék életművében*. [Zoltán Kodály and His Pupils. A Study of Tradition in the Oeuvres of Two Generations] Budapest: Rózsavölgyi, 2007. 97–174.

⁶ 'Új zenei repertoár Magyarországon (1956-1967)' [New Music Repertoire in Hungary] *Magyar Zene* XLV/1 (2007. február): 29–35. 'A partvonalon kívül. A darmstadti új zenei kurzusok magyarországi recepciójáról' [Outside the Touch Line. About the Hungarian Reception of the Darmstadt New Music Courses] *Muzsika* 50/1 (2007. január): 16–20.

work by Arnold Jacobshagen and Frieder Reiningshaus,⁷ Hungarian musicological research lags substantially behind in acquiring knowledge about the music life in Hungary in the 20th century.

The Department of Hungarian Music History of the Musicological Institute of the RCH HAS started collecting concert data of the period back in the 70s. The work was based partly on posters from the first half of the century (available in the collection of National Széchényi Library) and partly on program booklets of the National Philharmony (between 1948 and 1972) kept at the library of the Musicological Institute. The data were written on paper catalogue cards in agreement with the archival requirements of the time, and were supplemented by data collected from the musical press of the 20s, 30s and 40s. Initiated by József Ujfalussy and Melinda Berlász, attempts were made to treat the documents of Hungarian music criticism: Aladár Tóth's critical writings were collected from the journal *Pesti Napló* (1922–1939) while Sándor Jemnitz's critiques gathered in volumes of home-made binding were donated to the Musicological Institute by the family. These two music critics are well represented in Hungarian musicology as their selected critiques appeared later in critical editions as well.⁸ The same can be said of György Kroó's work as a music critic: his critical writings were published in three volumes.⁹ The collection of the Musicological Institute also preserves catalogue cards on the music criticism of *Budapesti Hírlap* (1914-16) and *Magyar Nemzet* (1939-1944), as well as handwritten or typed slips of papers about some music journals: *Zeneközlöny* (1902-1916), *A Zene* (1909-1914, 1925-1944), *Magyar Dal* (1913-1918, 1920-1925, 1942-1944), *Énekszó* (1933-1950) and *Magyar Zene* (1960-1973). These selections are, however, incomplete and due to the elementary state of fixing data, hardly usable.

There are also other collections at the Institute of Musicology concerning 20th-century music life, almost exclusively its second half: for example the list of LP records released by the National Record Company (Hungaroton), the collection of musical decrees written out from gazettes, the list of concerts with works by Hungarian composers and those given by the National State Orchestra abroad. These documents follow the changes of Hungarian music life to the late 70s and early 80s. But the collection stops at the beginning of the 80s when a change of interest took place in research and the examination of composer's oeuvres got into the foreground. A series of short monographs, edited by Melinda Berlász, has been issued since 1998 (also in English) focusing on the career of contemporary and earlier 20th-century Hungarian composers.¹⁰

Scholarly reception of the Hungarian musical life in international musicology is completely missing even though Hungarian musicians are well represented abroad. The reason for it is that this field has not been systematically explored. While Hungarian composers – mostly Bartók and Kurtág – and their national context continue being in the centre of the interest of foreign musicologists¹¹, they only use

⁷ Arnold Jacobshagen–Frieder Reiningshaus (ed.): *Musik und Kulturbetrieb. Medien, Märkte, Institutionen. Handbuch der Musik im 20. Jahrhundert. Band 10.* Laaber: Laaber, 2006.

⁸ Ferenc Bónis (ed.): *Tóth Aladár válogatott zenekritikái 1934–1939* [Aladár Tóth's Selected Music Critiques]. Budapest: Zeneműkiadó, 1968. Vera Lampert (ed.): *Jemnitz Sándor válogatott zenekritikái* [Sándor Jemintz's Selected Critiques]. Budapest: Zeneműkiadó, 1973.

⁹ György Kroó: *A mikrofonnál Kroó György. Új Zenei Újság 1960–1980* [György Kroó at the microphone. New Music Journal] Budapest: Zeneműkiadó, 1981. András Batta et al.: *A mikrofonnál Kroó György. 1981–1997.* [György Kroó at the Microphone]. Tamás Várkonyi (ed.): *Zenei panoráma. Kroó György írásai az Élet és Irodalomban (1964–1996)* [Musical Panorama. György Kroó's Writings in Élet és Irodalom]. Budapest: Gramofon, 2011.

¹⁰ A volume each of the following composers active in the second part of the 20th century has been published: Lajos Bárdos, Attila Bozay, János Decsényi, László Dubrovay, Zsolt Durkó, Ferenc Farkas, Zoltán Gárdonyi, Zoltán Horusitzky, Pál Járdányi, Zoltán Jeney, Miklós Kocsár, György Kósa, György Kurtág, Kamilló Lendvay, Rudolf Maros, Emil Petrovics, Zoltán Pongrácz, György Ránki, József Sári, József Soproni, Rezső Sugár, Sándor Szokolay, András Szöllősy, Erzsébet Szőnyi, István Vántus, László Vidovszky.

¹¹ Williams 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

data from our collections on an occasional basis.¹² András Batta's study, the first attempt to summarize the history of Hungarian musicianship in the 20th century published in the representative book *Music in Hungary*¹³ has not found international acclaim, nor has the collection of criticism about Ernő Dohnányi written abroad.¹⁴

Moreover, research didn't focus on the phenomena of 'popular' or entertainment' music at all. Jazz – on the border between classical and popular music – attracted even less attention. Though the first musicological reaction to jazz, Antal Molnár's book appeared relatively early, in the 20s,¹⁵ the real emergence of this music style in the 60s was followed by sporadic musicological reactions.¹⁶ The only exception was the jazz pianist-musicologist János Gonda who published several educational studies on the topic from the 70s.¹⁷ Since then, particularly after 1989, interest in this phenomenon has increased not only in concert life, thanks to a lot of young, mostly Roma musicians who contributed to the appearance of Hungarian jazz on the international scene, but in musicology as well. However, musicological interest focused on oral history,¹⁸ cultural politics,¹⁹ history of jazz²⁰ and discography,²¹ but didn't extend over concert life and music itself.

Willson: *Kurtág, Ligeti and Hungarian Music during the Cold War*. Cambridge: Cambridge University Press, 2007.

¹² Danielle Fosler-Lussier: *Music Divided: Bartók's Legacy in Cold War Culture*. Berkeley: University of California Press, 2007

¹³ András Batta: 'World-Renowned Hungarian Performing Art.' In: János Kárpáti (ed.): *Music in Hungary. An Illustrated History*. Transl.: Bernard Adams. Budapest: Rózsavölgyi, 2011. 272–293.

¹⁴ László Gombos: 'Dohnányi Ernő művészi tevékenységének sajtórecepciója II. rész: A nemzetközi karrier kezdete 1898. október–1901. április' [The Press Reception of Ernő Dohnányi's Artistic Activity. Part 2. The Beginnings of an International Career. October 1898–April 1901]. In: Márta Sz. Farkas (ed.): *Dohnányi Évkönyv 2004* [Dohnányi Yearbook]. Budapest: MTA Zenetudományi Intézet, 2005. 99–346. László Gombos: 'Dohnányi Ernő művészi tevékenységének sajtórecepciója III. rész: A bécsi évek 1901–1905.' [The Press Reception of Ernő Dohnányi's Artistic Activity. Part 3: The Years in Vienna 1901–1905]. In: Márta Sz. Farkas–László Gombos (ed.): *Dohnányi Évkönyv 2005* [Dohnányi Yearbook]. Budapest: MTA Zenetudományi Intézet, 2006. 151–338. László Gombos: 'Dohnányi Ernő művészi tevékenységének sajtórecepciója IV. rész: A berlini évek' [The Press Reception of Ernő Dohnányi's Artistic Activity. Part 4: The Years in Berlin 1905–1909.] In: Márta Sz. Farkas–László Gombos (ed.): *Dohnányi Évkönyv 2006–2007* [Dohnányi Yearbook]. Budapest: MTA Zenetudományi Intézet, 2005. 59–302.

¹⁵ Antal Molnár: *Jazzband*. Budapest: Dante, 1928.

¹⁶ See András Pernye's book and his other writings: *A jazz* [The Jazz] Budapest: Gondolat, 1964. New Edition: Budapest: Noran, 2007. 'Modern jazz Qualiton hanglemezen' [Modern Jazz on Qualiton Records] *Muzsika*, VI/10 (October 1963): 46–47. 'Ismerkedjünk a dzsessz-zenével' [Let's Grow Familiar with Jazz Music] In: Lévai Béla et al (ed.): *Rádió és Televízió Évkönyv 1964* Budapest: Magvető, 1964. 181–183.

¹⁷ János Gonda: *Jazz. Történet – elmélet – gyakorlat* [Jazz. History – Theory – Practice] Budapest: Zeneműkiadó, 1979, János Gonda (ed.): *Who's Who in Hungarian Jazz* Budapest: Magyar Zeneművészek Szövetsége Jazz Szakosztálya, 1973. János Gonda: *Free jazz – magyar folklórból* [Free Jazz – Of Hungarian Folklore]. *Mozgó Világ*, I/1 (January 1975): 84–86. Gonda János: *Mi a jazz?* [What is Jazz?] Budapest: Zeneműkiadó, 1982.

¹⁸ György Szabados–Tamás Váczi: *A zene kettős természetű fénye* [The Double Nature of Music's Light] Budapest: Magvető, 1990, Gábor Turi: 'A jazz a hetvenes években' [Jazz in the 70s]. In: János Sebők (ed.): *Rock Évkönyv 1981*. Budapest: Zeneműkiadó, 1982. 224–240. Jenő Hartyándi: 'Jazz Studium. Szerkesztői visszaemlékezés' [Jazz Studies. Recollections of an Editor] In: Jenő Hartyándi (ed.): *Repedések. Valami jazz Győrött* [Fissions. Something Jazz in Győr] Győr: Mediawave – Nemzetközi Vizuális Alapítvány, 1997. 58–64.

¹⁹ Erzsébet Szeverényi: 'A magyarországi jazz történetének kultúrpolitikai vonatkozásai 1945–1958.' [The Cultural Political References of the History of Hungarian Jazz] In: Melinda Berlász–Mária Domokos (ed.): *Zenetudományi Dolgozatok 1979* [Musicological Studies] Budapest: MTA Zenetudományi Intézet, 1979. 53–156. Erzsébet Szeverényi: 'A Dália. Magyar Jazz 1962–1964' [The Dalia. Hungarian Jazz 1962–1964] In: Melinda Berlász–Mária Domokos (ed.): *Zenetudományi Dolgozatok 1980* [Musicological Studies] Budapest: MTA Zenetudományi Intézet, 1980. 335–343.

As an antecedent to the planned research Tibor Tallián's OTKA-project entitled 'Hungarian Music Culture and Composition in Hungary in the 20th Century'²² must be mentioned. It achieved important results in the research of criticism and concert life and made possible to create a new database for the information collected about Budapest concerts in the previous decades.²³ This project provided an opportunity to establish the new Archives and Research Group for 20th-21st-Century Hungarian Music at the Musicological Institute (RCH HAS) in July 2012 led by the writer of the present proposal and supported by the Lendület-program of the HAS.

It is true that the Archives and Research Group forms the institutional and infrastructural background of this project, but my research proposal focuses consciously on those fields of 20th-century Hungarian music not included in my earlier Lendület-plan. The topic itself (Music life in Hungary in the 20th century) is missing completely from that plan, which puts archiving the composers' oeuvre, the history of composition and musicology, the genre operetta, popular music (rock, pop) in the second part of the century, and the history of recordings and musical interpretation into the centre of research. The two proposals supplement each other at two points only: the gathering of data for the database of Hungarian opera singers (planned to be established within the frame of the Lendület-program in 2015), and the Budapest Concerts Database. While the Lendület-program finances gathering data on opera singers in Hungary, the planned proposal concentrates on the Hungarian opera singers' foreign relations. A similar thematic separation characterizes the tasks to be performed in both research projects in connection with the Budapest Concert Database: while the Lendület-program helps correct data fed earlier into the database (1900-1944), the present proposal provides for feeding additional data into the database (1945-2013).

2. The Aim of the Project, Originality

The study of music life in Hungary in the 20th century is first and foremost a basic research. Its aim is to disclose unknown sources and to prepare them for later interpretation. This research will help fill in the gaps of the earlier researches, and open up new fields. The most important segments of music life – including classical music and jazz alike – are the following: 1. concert life, 2. music criticism, 3. musical institutions, 4. practice and work of performers. However, the planned project doesn't stop at exploring the documents and recording the data. The aim is to make the data and the documents accessible to all: musicologists as well as those who are interested in the subject on the internet. It means that the application contains a digitizing project and the plan of a new database as well. With this we follow the example of numerous archives, collections and libraries.²⁴

2.1. Studying the Concert Life

The establishment and maintaining of the Budapest Concerts Database at the Musicological Institute was made possible by financial support from Tibor Tallián's above mentioned OTKA-project and the Lendület-project. At the moment the database contains 11,940 entries from the period between 1900 and 1944, and from 1968-1969. The present proposal can contribute to expanding the number of data considerably, to feeding into the database the data from 1945 to the 21st century. This plan necessitates supplying the missing data from the concert catalogue of the Musicological Institute. This can be realized by means of cooperation with the Archives of Philharmonia Budapest Nonprofit Ltd. which is in possession of copies of the Philharmonic program booklets and of Concert Calendar which replaced the 'blue' booklets after the political change in 1989.

²⁰ Géza Gábor Simon: *Magyar jazztörténet* [Hungarian Jazz History]. Budapest: Magyar Jazzkutató Társaság, 1999.

²¹ Géza Gábor Simon: *Magyar jazzdiszkográfia 1905–2000* [Hungarian Jazz Discography] Budapest: JOKA, 2005.

²² OTKA K 76875

²³ http://db.zti.hu/koncert/koncert_Kereses.asp

²⁴ See for example the homepage of the Arnold Schönberg Center Wien: <http://www.schoenberg.at/>

The Archives of Philharmonia Budapest Nonprofit Ltd. can help researchers to know more about concert life in the country (Szeged, Pécs, Debrecen, Sopron, Miskolc, Szombathely, Kecskemét) and can provide information on the documentation of music festivals, like Sopron Festive Weeks, Ludi Savarienses, Szombathely, Music Days of Nyírbátor, International Bartók Festival and Seminar, Budapest Spring Festival, Music of our Days. In the previous two decades attempts were made mostly by non-professional musicologists to write the music history of Hungarian towns.²⁵ The library of the Musicological Institute couldn't follow all publications so the need arose to compile a bibliography of these publications and to collect the most important books and editions.

2.2. Documents of Music Criticism

The history of music criticism has always been in close connection with the history of concert life. As mentioned earlier, the Musicological Institute preserves not only hand-written and typed cards, but also publications by Sándor Jemnitz in four home-bound volumes donated to the Institute by the family. Tibor Tallián's OTKA-project made possible to buy from the author János Kárpáti's analytic critiques of the new Hungarian music as well as János Breuer's critical writings published mostly in *Népszabadság* (1961–2002). The latter collection is, however, incomplete and the bibliographic data are in most cases incorrect. The planned project could provide a possibility to complete the data. To widen the scope of research in the field of music criticism in the second part of the century, I plan to collect the music critical writings of Péter Várnai published in *Magyar Hírlap* (1968-1992).

2.3. Digitizing and Editing

The Budapest Concerts Database was developed so as to contain music criticism in digital form. Critiques must be digitized (first of all Sándor Jemnitz's collection, which is in an endangered state due to the bad quality of paper used in the 20s and 30s). We plan to complement the Budapest Concerts Database with critiques by János Breuer, Péter Várnai and András Pernye. It is clear that in order to publish their writings we need to obtain the copyrights from the owner or inheritor.

András Pernye was the critic of *Magyar Nemzet* (1954-1979). His selected critiques have been published recently,²⁶ but the selection contains only a quarter of his writings approximately. Our aim is to edit all his critiques in the Budapest Concerts Database. For the same reason it would be important to survey Aladár Tóth's critical writings, particularly those written between 1923 and 1934 – the critical edition of his criticism contains items from the period between 1935 and 1939.²⁷ As part of the digitizing and editing project I consider editing Sándor Jemnitz's diaries, some of which were already published earlier in the edition of the composer-critic's son, the historian János Jemnitz.²⁸ I hope to obtain the copyright owner's permission to do so.

As the last part of the digitizing project my proposal intends to digitize and disclose on the internet the music journals of the first part of the 20th century. These journals – *Zenevilág* (1900-1917), *Crescendo* (1926-1928), *Magyar Zenetudomány* (1907, 1911), *Zenei Szemle* (1917-1929), *Szimfónia* (1917), *A Zene* (1909-1914, 1925-1944), *Muzsika* (1929-1930), *Magyar Kórus* (1931-1950), *Énekszó* (1933-1949) – are now in an endangered state, the digitizing process would preserve their content. As the copyright allows republishing works after 70 years, there is no obstacle to editing these texts. In

²⁵ See for example the DLA Dissertation of Éva Zsigmond-Pap: *Szeged zenei élete 1945 és 1960 között* [The Music Life in Szeged between 1945 and 1960]. DLA Dissertation, Ferenc Liszt Academy of Music, 2008. http://lfze.hu/netfolder/public/PublicNet/Doktori%20dolgozatok/zsigmondne_pap_eva/disszertacio.pdf

²⁶ András Pernye: *Budapest hangversenytermeiben. Válogatott zenekritikák 1959–1975* [In the Concert Halls of Budapest. Selected Critiques]. Ed.: Balázs Mikusi. Budapest: Gondolat, 2012.

²⁷ See note no. 7.

²⁸ Sándor Jemnitz: 'Napló. Részlet.' [Diary. Extract.]. Ed.: János Jemnitz. *Holmi* XVIII/5 (May 2006): 632–650. Sándor Jemnitz: 'Napló. Részletek.' [Diary. Extracts.] Ed.: János Jemnitz. *Ezredvég* 22/3 (May-June 2012): http://ezredveg.vasaros.com/html/2012_05_06/1205062.html#jesa. Jemnitz János (ed.): 'Jemnitz Sándor Naplójából I. [From Sándor Jemnitz's Diary I.]' *Holmi* XXI/5 (May 2009): 669–681. Jemnitz János (ed.): 'Jemnitz Sándor Naplójából II. [From Sándor Jemnitz's Diary II.]' *Holmi* XXI/6 (June 2009): 767–784.

the case of journals which aren't free of copyright, we must abstain from publishing, but we will preserve the digitized version.

2.4. Jazz Life (1962-1989)

Until recently there has been no real basic research into Hungarian jazz life. The planned project concentrates on the reception of jazz in the music press (Jazz, edited by János Gonda between 1972 and 1988), on research conducted and preserved in private and public archives (the Jazz Teaching and Research Foundation,²⁹ the Archives of the Hungarian Radio and Television³⁰), on documents preserved at the National Széchényi Library, the National Archives of Hungary (the documents of the Cultural Department of the Central Committee of the Hungarian Socialist Workers' Party), the Budapest City Archives, the municipal libraries and archives of Nagykanizsa, Székesfehérvár, Szeged, Debrecen (towns relevant from the point of the history of jazz), and the archives of Hungaroton (the data of records released there between 1963 and 1989). This research will be completed with interviews with the most important figures of the Hungarian jazz life of the Kádár-era, such as Béla Szakcsi Lakatos, Gyula Babos, Mihály Borbély, Mihály Dresch, Zoltán Lantos, Ferenc Snétberger, Géza Gábor Simon, Péter Szigeti.

The other field to cover, which hasn't yet been examined despite its undeniable international significance, is the international reception of Hungarian jazz abroad and the contacts of its representatives. Foreign jazz journals – for example *Fono Forum*, *Jazz Podium*, *Jazz Zeitung*, *Down Beat*, *Jazz Notes*, *Jazz Journal International* – may preserve data about Hungarian musicians who lived in the USA or in Western Europe, for example Elek Bacsik (violin-guitar), Attila Zoller (guitar), Gábor Szabó (composer, guitar). Even Aladár Pege, who never left Hungary, met with international recognition; his concert tours may have been documented mostly in West German journals. Important archives in Germany and Austria (for example the Internationale Gesellschaft für Jazzforschung in Graz and Jazzinstitut Darmstadt) must be searched through and documents of the Europe Jazz Network examined as they could reveal a lot of information about the international connections of Hungarian jazz.

The collected data and documents will serve as a basis for a new database containing data both about Hungarian jazz concerts (in Hungary and abroad) and musicians. It will be finalized during the four years of the planned project.

2.5. History of Musical Interpretation

Research into the history of musical interpretation in Hungary in the 20th century comprises two different topics: collecting data on opera playing in Hungary on the one hand, and gathering the Hungarian musicians' sound documents from the second part of the century, on the other.

The planned project would examine two different fields of the history of opera playing in Hungary. The first focuses on Hungarian opera singers – Piroska Anday, Mária Basilides, Vilmos Beck, Aranka Fodor, Teréz Krammer, Bianka Maleczky, Anna Medek, Elza Szamosi –, who began their career at the beginning of the century and played an important part in developing the repertoire and the tradition of the Royal Hungarian Opera House in Budapest. Most of them studied abroad and appeared regularly on stages worldwide; consequently, their international connections must be studied. Data on their education and guest performances should be gathered in Austria (Österreichischer Theatermuseum Wien, Universitätsarchiv der Universität für Musik und Darstellende Kunst Wien), Germany (Staatsbibliothek Berlin, Hochschule für Musik und Theater Felix Mendelssohn-Bartholdy Leipzig, Deutsche Nationalbibliothek Standort Leipzig – Deutsches Musikarchiv, Leipziger Stadtgeschichtliches Museum, Stadtarchiv Leipzig, Archiv der Oper Leipzig), France (Bibliothèque National de France Paris) and Great Britain (Archives of Covent Garden London, British Library London).

²⁹ Jazz Oktatási és Kutatási Alapítvány.

³⁰ MTVA archívuma (Médiaszolgáltatás Támogató és Vagyonkezelő Alap)

The other part of the research aims at gathering documents concerning operatic performances in the country, in centres like Szeged, Pécs, Debrecen, Miskolc. We have to gather information on the repertoire, the number of performances, the conditions of the work of musical ensembles in a traditional theatre, the circumstances of singers, conductors, orchestras, and the reception in the local press.

Parallel with these works we intend to collect documents (concert lists, documentations of tours, recordings, programs) of internationally known Hungarian musicians and music ensembles active in the second half of the 20th century: ensembles like the Ferenc Liszt Chamber Orchestra, the Amadinda Percussion Group, the Kodály Choir of Debrecen, the Bartók, the Kodály and the Keller String Quartets, and soloists, such as Zoltán Kocsis, Dezső Ránki, András Schiff, Tamás Vásáry, Miklós Perényi. We plan to concentrate on musicians specializing in contemporary music including Erika Sziklay, Gábor Csalog, Ilona Prunyi, Klára Körmendi, the 180th Group, the New Hungarian Music Society. As part of the research we try to collect audiovisual documents (films about musicians, operas and concerts, and educational programmes of the Hungarian Television as well).

3. Research Methods

This proposal is based on traditional source research: on collecting, disclosing and elaborating data. Our aim is to explore hitherto unknown sources: the documents of the music life in the country, international festivals, music criticism, music historical events and the musicians's personal stories. The main endeavour is to collect and archive as much data as possible. The diversity of the sources used lends this research originality: our sources originate from different places, institutions, and represent different types of documents.

However, this traditional research is combined with the latest technical devices. We plan to digitize documents (whole journals, music criticism) with the aim in mind to edit these digitized versions according to the ideal of 'open access' on the internet. Digitizing helps us save old documents in a bad condition from destruction. Another novelty of our plan is the creation of a new database in agreement with the requirements of the techniques of our time that contains the data (concerts, personalities) of Hungarian jazz musicians and their activity.

In addition to collecting and digitizing documents, a continuous publishing activity based on the collection forms also part of the present proposal. We combine traditional musicological research methods with useful elements of the American 'new musicology'. Thus we strive both for complex examinations – making use of the methods of genre and style analysis, oral history, reception history, sociology, and of the traditional methods of archival research – and for putting the analysed musical phenomena into an international context. Our aim is to study music life – classical and jazz alike – as a phenomenon infiltrating society, musical tradition and practice.

4. Results to be Expected

4.1. Planned Publications and Conference Papers

2013–2014

- *Anna Dalos*
 - 'Popularity and Abstraction: About the Controversial Reception of the New Music Studio' – Publication in *Studia Musicologica* (in English)
- *Attila Retkes*
 - 'The Birth and Reception of Modern Hungarian Jazz' – Publication on the homepage of the Archives and Research Group for 20th-21st Century Hungarian Music (in Hungarian)
 - 'The International Connections of Hungarian Jazz (1962–1989)' – Paper read at the conference of *Jazzfest Berlin* (31th October-3rd November 2013) and published in the conference proceedings (in English); paper at the popular music conference of the Archives and Research Group for 20th-21st Century Hungarian Music; publication in *Gramofon* (in Hungarian)

- ‘Hungarian Jazz-Anthologies: Examining a series of records from aesthetical and sociological points of view’ – Paper at the Conference of the Hungarian Musicological Society, publication in *Magyar Zene* (in Hungarian)
- *Ferenc János Szabó*
- ‘The Importance of the Király Theatre in the Music Life of Budapest’ – Paper at the popular music conference of the Archives and Research Group for 20th-21st Century Hungarian Music, publication on the homepage of the Archives (in Hungarian)
- ‘Elza Szamosi and Ilonka Szoyer. A New Type of Female Operatic Stars in Budapest’ – Paper at the conference of the AHRC Research Centre for Musical Performance as Creative Practice (CMPCP), Performance Studies Network, Cambridge (14th-17th July 2014) (in English)

2014–2015

- *Anna Dalos*
- ‘Digitizing Projects of the Archives and Research Group for 20th-21st Century Hungarian Music’ – Paper at the Scientific Forum of the Musicological Institute (RCH HAS), of the Archives and Research Group for 20th-21st Century Hungarian Music (in Hungarian)
- *Attila Retkes*
- ‘Alpok-Adria and Alba Regia – the Chronicle of Two Jazz Festivals’ – Publication on the homepage of the Archives and Research Group for 20th-21st Century Hungarian Music (in Hungarian)
- ‘This Side of Tisza, that Side of Duna – Jazz and Communal Life in the Hungarian Country in the Kádár-Era’ – Paper at the conference ‘Nationalism in Music Behind the Iron Curtain’, publication on the homepage of the Archives (in English), publication in *Gramofon* (in Hungarian)
- ‘The Dialects of Modern Hungarian Jazz’ – Paper at the conference of the program ‘Jazz Showcase’ in the Palace of Arts Budapest, publication in the conference proceedings (in English)
- *Ferenc János Szabó*
- ‘Hungarian Interpretators on the Opera Stages of Dresden and Leipzig’ – Publication on the homepage of the Archives and Research Group for 20th-21st Century Hungarian Music (in Hungarian)

2015–2016

- *Anna Dalos*
- ‘The Loneliness of a Music Critic. Sándor Jemnitz’s Diary’ – Publication in *Muzsika* (in Hungarian).
- *Attila Retkes*
- ‘György Szabados and the Hungarian Way of Modern Jazz’ – Publication on the homepage of the Archives and Research Group for 20th-21st Century Hungarian Music (in Hungarian)
- ‘The Dance House Movement and Jazz: Crossroads’ – Publication in *Gramofon* (in Hungarian)
- ‘The Influence of the Folk Music of the Carpathian Basin on the Development of Hungarian Jazz’ – Paper at the Scientific Forum of the Musicological Institute (RCH HAS), publication in *Zenetudományi Dolgozatok* (in Hungarian)
- *Ferenc János Szabó*
- ‘The Influence of a Teacher. Differences between Hungarian Singers Studied in Vienna, Paris and Budapest’ – Publication in the online journal *Music Performance Research* (in English)
- ‘A Hungarian Baritone in Paris. French Influences in the Art of Vilmos Beck’ – Paper on the Conference of the Hungarian Musicological Society (in Hungarian)

2016–2017

- *Anna Dalos*
- ‘Music Criticism in Hungary in the 60s and 70s: The Historical Context of Péter Várnai’s Legacy’ – Publication on the homepage of the Archives and Research Group for 20th-21st Century Hungarian Music (in Hungarian)
- *Attila Retkes*
- ‘The Influence of Bartók’s and Kodály’ Heritage on the Development of Modern Hungarian Jazz’ – Paper at the Conference ‘Hungarian Music in the 20th Century’ of the Archives and Research

Group for 20th-21st Century Hungarian Music, publication on the homepage of the Archives and Research Group for 20th-21st Century Hungarian Music (in Hungarian)

- ‘Mihály Dresch and Mihály Borbély: Two School-Creating Jazz-Saxophone Players Between Folk Music and Jazz’ – Publication in *Gramofon* (in Hungarian)
- Presentation of the Modern Hungarian Jazz Database – in the Musicological Institute (RCH HAS)
- *Ferenc János Szabó*
- ‘Hungarian Wagner Singers on the Green Hill and at the Sugár-Avenue. The Interpretation-Analysis of the Hungarian Wagner-Style’ – Publication *Zenetudományi dolgozatok* (in Hungarian)

4.2. Digitizing and Editing

We plan to edit the digitized versions of the most important music journals on the homepage of the Archives from the early 20th century (*Zenevilág, Crescendo, Magyar Zenetudomány, Zenei Szemle, A Zene, Muzsika, Magyar Kórus, Énekszó*). Our aim is to digitize or edit the music critical writings of Sándor Jemnitz, Aladár Tóth, Péter Várnai, János Breuer and András Pernye and to insert these critiques into the Budapest Concert Database. As far as editing is concerned, we plan to disclose the Diaries of Sándor Jemnitz on the homepage of the Archives.

4.3. Collecting Data and Documents

We plan to collect hitherto unknown documents about the concert life and operatic performances in the country, about international festivals in Hungary, audiovisual and personal documents related to Hungarian musicians and music ensembles, and information on the international connections of Hungarian singers and jazz musicians.

4.4. Databases

We plan to create a new database, the Modern Hungarian Jazz Database comprising data on Hungarian jazz musicians and concerts. We do hope that in the course of the four years of the proposal we can feed into the Budapest Concerts Database considerable amounts of data (approximately 30 years).

5. Infrastructure Needed and Staff

5.1. The Staff

The project employs three researchers: apart from the principal investigator two fellow researchers, Attila Retkes (responsible for jazz research) and Ferenc János Szabó (responsible for research into operatic life). Their employment is not funded by the project. To incorporate and work up the collected documents and to prepare them for archiving, trained personnel is needed: a librarian – Hajnalka Hanvay – to be paid from the project and temporary staff who perform the collection of documents and feed them in into the database (mostly MA and PhD students of the Ferenc Liszt Academy of Music). Personnel for digitizing documents must also be employed.

5.1.1. Attila Retkes (1972, Budapest) – Musicologist, editor, manager. Studied musicology at the Ferenc Liszt Academy of Music (1990–1995), as well as broadcast editorial (1991–1994) at the same institution. He is a Manager and Master of Business Administration (Corvinus University of Budapest, 1999–2002). From 2011 on he has been PhD student in musicology at the Ferenc Liszt Academy of Music (the title of his doctoral dissertation is: *The History of Modern Hungarian Jazz, and its Dialects, planned ending: 2014*). Since 1996 he has been editor-in-chief at the journal *Gramofon – Klasszikus és Jazz*, and directs the Publishing House of the journal (Retkes Attila Kulturális Értéketemtő Kft.). Since 2008 he is a lecturer at the Jazz Department of the Ferenc Liszt Academy of Music. His main fields of research are jazz in Hungary, music sociology, popular music culture, and Hungarian music history. He has published books on jazz musicians and composers (Zoltán Horusitzky), as well as about the Ferenc Liszt Chamber Orchestra, and has written more than 100 critiques about music.³¹

³¹ Attila Retkes's selected publications: *Kontrasztok. 111 beszélgetés muzsikusokkal*. [Contrasts. 111 Talks with Musicians]. Budapest: Wellington Kommunikáció, 2000. *Bródy*. (With Zolt Gréczy) Budapest: Vince kiadó, 2003. *Presser* (With Zolt Gréczy) Budapest: Vince kiadó, 2003. *Horusitzky Zoltán*. Budapest: Mágus, 2003. *Zenélő ezredkezdet* [Musical Beginnings of Millennium] Budapest: Nap kiadó, 2004. *Liszt Ferenc Kamarazenekar* [Ferenc Liszt Chamber Orchestra] Budapest: Gramofon Könyvek, 2008. *Kulturális szponzorálás és mecenatúra Magyarországon. 1990–2006* [Cultural Sponsorship and Patronage in Hungary]

- 5.1.2. Ferenc János Szabó (1985 Pécs) – Musicologist, pianist. 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 the 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 participated with the investigation of the history of sound recording in the OTKA project researches to the OTKA research ‘Hungarian Musical Culture and Composition in the 20th Century’ headed by Tibor Tallián. In the first half of 2011 he worked as a research worker at the Liszt Ferenc Memorial Museum and Research Center. From September of the same year he has been a junior researcher at the Institute for Musicology and has worked in the Archives and Research Group for 20th-21st Century Hungarian Music since July 2012. He has won several prizes at international competitions as a chamber musician. He is holder of the Fischer Annie scholarship. He got his DLA in 2012, writing his dissertation about Karel Burian’s Hungarian connections. His field of research as a musicologist is the history of Hungarian sound recording and Hungarian operatic performance. He has read papers and published studies on these themes and on Liszt.³²
- 5.1.3. Hajnalka Hanvay – Librarian, music teacher. Studied music pedagogy, music literature, choir conducting, Hebrew language and Judaism at Miskolc (Miskolc Society of Humanities – King Nagy Lajos Private University, 1994–1999). Between 1999 and 2011 she was working at the Music Department of the National Széchényi Library and also on the Hungarian National Bibliography. Since 2000 she has taught at the József Nádor Primary and Artistic School, Üröm. As a librarian she worked for the Répertoire International de Littérature Musicale (RILM) and for the Esterházy Privatstiftung.

5.2. Expenses Occurring in Connection with Travelling

The principal investigator and the two fellow researchers intend to take part in international conferences abroad almost each year for which the following expenses are foreseen: travel costs, daily allowance, accomodation and conference fee. Furthermore, six 4-5 day-research trips are planned: two in the field of jazz research (Jazzinstitut Darmstad, Internationale Gesellschaft für Jazzforschung, Graz), and four to perform research into operatic life (Staatsbibliothek zu Berlin, Berlin, Archiv der Hochschule für Musik und Theater Felix Mendelssohn-Bartholdy, Leipzig, Österreichisches Theatermuseum and Universitätsarchiv der Universität für Musik und darstellende Kunst, Vienna, Bibliotheque National, Paris, Royal Opera House, London), for which the following expenses are foreseen: travel costs, daily allowance, accomodation.

5.3. Computer and Other Technical Demands

The three reseachers and the librarian need computers for their work (notebooks or PC with a simple printer and scanner); the students need a mini notebook to work with when collecting data during the four years. The new database of Modern Hungarian Jazz should be technically developed. For the office work paper, toner cartridges and other office supplies are needed. We plan to buy a record player, a Hifi system with a digit corrector, a magnetic cartridge and a digital camera.

5.4. Libraries, Archives and the Institutional Background

Budapest: Metropolitan Media, 2009. *Géniuszok és mesteremberek – zenetörténeti írások* [Geniuses and Masters – Writings in Music History] Budapest: Gramofon Könyvek, 2011.

³² 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 ujjlenyomata. Liszt Ferenc ujjrendjei az 1830-as években’. [Liszt’s Fingerprint. Liszt’s Fingerings in the 1830s] First part: *Magyar Zene* L/2 (May 2012), 217–229. Second part: *Magyar Zene* L/3 (August 2012), 349–357. ‘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). In: Gronow, Pekka, Hofer, Christiane (ed.): *The Lindström Project Vol. 4*. (Wien: GHT, 2012): 51–60. *Karel Burian és Magyarország*. DLA Dissertation, Liszt Ferenc Academy of Music, 2012.

In order to accomplish the desired aim, research must be carried out in different archives (the National Archives of Hungary, Budapest City Archives, Hungarian Central Statistical Office, Historical Archives of the Hungarian State Security, the Archives of the Hungarian Broadcasting Company and the Hungarian State Television, and the Archives of the National Record Production Company) and libraries (National Széchényi Library, Library of the Ferenc Liszt Academy of Music, Library of the Budapest Music Center). It means we have to finance library cards as well as the expenses of copying, digitizing or photographing important documents.

5.5. Acquisition of Publications, Copyrights

It is indispensable to acquire literature on popular music and concert life published in the last twenty years because in the past the Library of the Musicological Institute didn't collect documents in these two topics. Moreover, for investigating popular music we need to purchase old and new recordings on CD, chiefly editions of Hungaroton and Budapest Music Center. For the edition of the critiques of Hungarian music critics we have to pay for the copyright for the authors or inheritors.