

Anna Dalos
Music and Music Life in the Horthy Era
Preparation of the 20th-Century Volume of the Music History of Hungary series

1. Background, history of research

The 5th (20th-century) volume of the *Music History of Hungary* series is a decades-long, large-scale project of the Institute for Musicology. It has received support from several research funds (OTKA/NKFIH, NKFP) in the last two decades.¹ For the past four years (2017-2021) the PI of the present application has led another NKFIH project to advance the preparation of the long awaited volume.² And although this project, which was closed in December 2021, was very successful in terms of the extremely large number of publications,³ the multitude of processed and digitized sources and the expansion of databases serving the researchers of the period,⁴ it could not achieve its main goal, the starting of writing the volume itself. The reason for the postponement of writing was no longer the insufficient number of researchers so typical of previous decades, as since the 2012 establishment of the MTA 'Lendület' (Momentum) Archives for 20th-21st-Century Hungarian Music a rather large group of researchers has been working on 20th-century Hungarian music topics, and, moreover, the Archives has managed to create, thanks to publications and conferences, a wide network of researchers not belonging *de facto* to the research group.

The previous project, running its course between 2017 and 2021, drew attention spectacularly to the fact that while significant research has been conducted in recent decades to investigate the second half of the 20th century, the so called 'Rákosi' and 'Kádár Eras', by systematically exploring music politics and institutional archival sources of classical music making, and reviewing the phenomenon "popular music" as well,⁵ the period between 1920 and 1944, the so called „Horthy era”, as an

¹ Melinda Berlász: "Music History of Hungary. The 18th- and 20th-Century Volumes", OTKA K 37266 (2002–2005); Melinda Berlász: "Zoltán Kodály and his Pupils. The Role of Tradition and Inheritance in the Oeuvre of Two Generations", NKFP 5/0033/2002 (2002-2006). Tibor Tallián: "Hungarian Music Culture and Composition in Hungary in the 20th Century", OTKA K 73434 (2008–2012); Anna Dalos: "Music Life in Hungary in the 20th-Century", OTKA K 108306 (2013–2017).

² "Music History of Hungary. Preparation of the 5th, 20th-Century Volume of the Series", OTKA 123819 (2017–2021).

³ The most important publications are: Dalos, Anna: *Ajtón lakattal. Zeneszerzés a Kádár-kori Magyarországon (1956-1989)* [With a Lock on the Door. Composition in Hungary in the Kádár Era]. (Budapest: Rózsavölgyi és Társa, 2020). Dalos Anna: *Zoltán Kodály's World of Music*. (Oakland: University of California Press, 2020). Dalos, Anna-Ozsvárt, Viktória (ed.): *Járdányi Pál és kora. Tanulmányok a 20. századi magyar zene történetéből (1920-1966)* [Pál Járdányi and his Era. Studies on 20th-Century Hungarian Music]. (Budapest: Rózsavölgyi és Társa, 2020). Ignác, Ádám: *Milliók zenéje. Populáris zene és zenetudomány az államszocialista Magyarországon* [Music of Millions. Popular Music and Musicology in Socialist Hungary]. (Budapest: Rózsavölgyi és Társa, 2020.) Ignác, Ádám (ed.): *A magyar populáris zene története(i). Források, módszerek, perspektívák* [The Histories of Hungarian Popular Music. Sources, Methods, Perspectives]. (Budapest: Rózsavölgyi és Társa, 2020.) Kusz, Veronika: *A Wayfaring Stranger. Ernst von Dohnányi's American Years*. (Oakland: University of California Press, 2020). Kusz, Veronika (ed.): *Dohnányi Ernő: Válogatott írások, nyilatkozatok* [Ernst von Dohnányi: Selected Writings]. (Budapest: Rózsavölgyi és Társa, 2020). Berlász, Melinda (ed.): *Lajtha László írásai* [The Writings of László Lajtha]. (Budapest: Rózsavölgyi és Társa, 2021). Laskai, Anna– Ozsvárt, Viktória (eds.): *Dohnányi-tanulmányok 2021* [Dohnányi-Studies 2021]. (Budapest: Bölcsészettudományi Kutatóközpont, 2021.)

⁴ See the Budapest Concert Database (http://db.zti.hu/koncert/koncert_Kereses.asp) and the Bibliography of Hungarian Musicology Database (http://db.zti.hu/mza_biblio/biblio_Kereses.asp). We have collected data about the concert life of the years 1945 and 1946, the music life of Pécs, and we have worked up a part of the documents of the Budapesti Philharmonic Orchestra.

⁵ See Berlász, Melinda – Tallián, Tibor (eds.): *Iratok a magyar zeneoktatás történetéhez (1945–1956)*. [Documents on the History of Hungarian Music Education 1945–1956] (Budapest: Zenetudományi Intézet, 1985); Berlász, Melinda–Tallián, Tibor (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). Tallián, Tibor: *Magyarországi hangversenyélet 1945–1958*. [Hungarian concert life 1945-1958] (Budapest: MTA Zenetudományi Intézet, 1991). See Lóránt Péteri's exemplary studies also: „Adalékok a hazai zenetudományi kutatás intézménytörténetéhez (1947-1969).” *Magyar Zene* 38/2 (2000. május): 161-191. „Zene, tudomány, politika: zenetudományi Gründerzeit és államszocializmus (1951-1953).” *Muzsika* 45/1 (2002. január): 16-22. „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. „A mi népünk az Ön népe, de az enyém is...» Kodály Zoltán, Kádár János és a

independent music historical entity, appeared almost exclusively as part of the life of the leading musical figures, especially Bartók and Kodály.⁶ Tibor Tallián's collection of essays, which is the only summary relevant to our topic, discusses the musical life and the history of music only from 1940 on, and, in addition to some composers' oeuvres it leans mainly on concert data and music journals of the time available around 1990.⁷ The investigation of concert life goes back to several decades,⁸ but even in this respect, my previous project made it clear how incomplete and partly inaccurate the documentation of the Budapest Concert Database is. Similarly, research into the history of musicology has also serious shortcomings, despite the fact that the author of the present application initiated the creation of the Bibliography of Hungarian Musicology Database in 2011, the primary purpose of which was to survey the yield of musicology between 1900 and 1950.⁹ Research on the musical institutions and associations of the period has been sporadic. Similarly, phenomena so characteristic of the 20th century, such as music broadcasting of the Hungarian Radio, film music or entertainment music have only been examined by chance.¹⁰ Based on this finding, it can be said that we have only incomplete knowledge of the music life of the Horthy era, which, in the long run, does not only hinder the completion of the 20th-century volume of the *Music History of Hungary*, but also makes it difficult to contextualize the oeuvres of the most significant musicians of the era, Bartók, Dohnányi and Kodály.

2. Objectives of the project

The primary goal of the project is to investigate the music life between 1920 and 1944 in as much detail as possible. Accordingly, the focus of the research is not primarily on the history of composition, which has been examined in much more detail so far,¹¹ but on topics such as history of music life, history of musical institutions, history of musicology, history of entertainment and film music, and to a lesser extent history of musical interpretation. These subject areas are closer to the everyday life of music, music consumption and music making. Moreover, we plan to investigate and explore how much and in what way the actors, the events, the development of music life were influenced by the politically fluctuating domestic and foreign politics of the period, but even more so by the alternating dominant ideologies which determined the politics of these two and a half decades. Thus, the research aims at exploring the various documents of the era at least as much as it seeks to investigate the development or rather the centres of gravity of the music life, and the paths of the leading figures of music history in the context of the daily politics and political ideas. The research is accompanied not only by the publication of monographs and studies on these topics, but also by the preparation of editions of letters by Dohnányi and writings of Sándor Jemnitz and the expansion of three existing databases as well. These projects all help further the investigation of this period.

2.1. History of musical life

We undertake to work on two large monographs in the project: the PI examines the connection of Hungarian composers to politics and ideologies (for example Béla Bartók, Ferenc Farkas, Jenő Hubay), composers' groups (MoMaMu, UMZE), instrumental musicians (Gipsy and Jewish musicians) and music pedagogues as well with different ideological trends of the period exploring these musicians' network of relations (planned publication date: 2025), while senior researcher Veronika Kusz analyses the connections between Ernst von Dohnányi and the politics of the Horthy era, complementing her

paternalista gondolkodásmód.” *Magyar Zene* 51/2 (2013. május): 121-141. In connection with popular music see Ignác, Milliók zenéje, op. cit.

⁶ Tallián, Tibor: *Bartók Béla*. (Budapest: Rózsavölgyi és Társa, 2016.), Dalos, Zoltán Kodály's World of Music, op. cit.

⁷ Tallián Tibor: *Magyar képek. Fejezetek a magyar zeneélet és zeneszerzés történetéből. 1940–1956*. [Hungarian Pictures. Chapters from the History of the Hungarian Music Life and Composition] (Budapest: Balassi Kiadó–MTA BTK, 2014.) Less than a quarter of the book deals with the period between 1940 and 1944.

⁸ About the history of the Budapest Concert Database see Viola Biró's study: http://zti.hu/files/mza/docs/Berlasz70/Berlasz70_BiroViola_Budapesti_Hangversenyek_Adatbazisa.pdf

⁹ It was only during my last NKFIH project that we started to expand the database with the period after 1945.

¹⁰ The history of the Hungarian Radio's music broadcasting was, for example, processed in an educational publication: Bieliczkyne Buzás, Éva: *Rádíofónia*. 4 kötet. (Budapest: Magánkiadás, 2011). See about the same topic Ferenc János Szabó's current study: “Magyar kortárs zene kottában, hanglemezen és rádiófelvételen.” [Hungarian Contemporary Music in Notes, Discs and Radio Recordings] Dalos-Ozsvárt, Járdányi és kora, op. cit., 292–319.

¹¹ See the volumes of the *Hungarian Composers* (Magyar Zeneszerzők) series, edited by Melinda Berlasz.

Anna Dalos
Music and Music Life in the Horthy Era
Preparation of the 20th-Century Volume of the Music History of Hungary series

research with the investigation of the “Dohnányi-case”, i.e. the accusations against Dohnányi after 1945. In addition to the two planned monographs (only one of them is planned to be published during the project’s timeframe), members of the research group plan to carry out investigations related to various topics in musical life, composers’ and institutions’ activity. In addition to Dohnányi, the careers of composers, Ferenc Farkas and Leó Weiner will also be examined, a book (an album) and a PhD dissertation on the history of the Budapest Philharmonic Society led by Dohnányi between 1920 and 1944 will be published and finished. We also plan to prepare an exhibition on the latter topic in the Museum for Music History. A new research begins on the musical connections between Hungary and France focusing primarily on Emil Haraszti and Tibor Harsányi.

2.2. History of musicology

The application provides an opportunity to unfold a new series of short monographs on the history of musicology (*Musicologia Hungarica*), the first volume of which has appeared in 2021.¹² The planned volumes encompass a wide variety of topics: the beginnings of research on verbunkos (Kata Riskó), Béla Csuka’s interest in early music, organology and music historiography (Anna Laskai), the debates on gipsy music (Anna Dalos), the history of the early criticism about sound recordings (Ferenc János Szabó), the research on worker’s songs (Ádám Ignác), the aesthetics of film music (Ádám Ignác and Ferenc János Szabó), and Dénes Bartha’s early career between 1933 and 1945 (Viktória Ozsvárt). Moreover, there will be prepared some annotated bibliographies about Béla Csuka’s life work, about the research on early Hungarian music history and Ervin Major’s publications. A special attention will be given to Bence Szabolcsi’s research on early music sources in Hungary. A profound research will be conducted about the reception of musicology in the fiction literature concentrating on novels about composers.

2.3. History of musical institutions, of entertainment and film music and musical interpretation, discology

The activity of the two most important orchestras of the period (Budapest Philharmonic Society, Municipal Orchestra of Budapest) and the path and repertoire (especially the new music repertoire) of the Waldbauer-Kerpely String Quartet and other string quartets will be discussed in detail. Based on press collections and archival sources, the project initiates a detailed investigation of musical associations and societies of the Horthy era, and the musical activity of Budapest’s Cultural Committee. We also plan to collect information about the musical life of other cities in the provinces, as well as the functioning of Budapest’s opera house. The Hungarian music series of “His Master’s Voice” and the history of the company Eternola Mechanikai Zrt. will be examined, and then the discography of the company drawn up. The term “machine music” will be investigated, as well as the discourse about jazz music. We plan to investigate Paul Voigt’s legacy in Canada. A separate research deals with the musical materials of the propaganda films of the period, with special regard to the activity of Ferenc Farkas. We plan to prepare a short monograph on the film music aesthetics of the era.

2.4. Editions

As part of the research, an earlier project of the Archives for 20th-21st-Century Hungarian Music on preparing editions of writings by Hungarian musicians will be continued (the series of such publications was supported by the previous NKFIH-project of the research group¹³). The edition of Ernst von Dohnányi’s letters will be prepared, and we are also preparing the publication of Sándor Jemnitz’ selected writings; the latter edition will contain letters, personal records, studies, diary entries, poems.

3. Methods

The research undertaken in this project is mainly based on traditional collecting, evaluating and critical interpretation of sources. Accordingly, the investigated sources are mainly press and archival documents, statements and recollections of musicians, various documents from composer and musicologist collections (which form part of the Archives for 20th-21st-Century Hungarian Music), mainly paper-based or digitized documents (letters, notes, program sheets, critiques). In all cases, the analyses of the sources are based on the documents of Hungary’s daily life, events of domestic and

¹² Anna Dalos: *Tudós nő a Horthy-korszakban. Prahács Margit (1893–1974)*. [A Woman Scholar in the Horthy era. Margit Prahács.] The second volume about Emil Haraszti written by Viktória Ozsvárt is in preparation.

¹³ See footnote no. 3.

foreign politics, the ideological debates of the era (from far-right to far-left movements), and the changes in cultural politics. Our aim is to present music, music life as a relevant element of the culture and cultural representation of the Horthy Era. We primarily examine cultural-political-ideological discourses in which Hungarian musicians have actively participated. It is part of the nature of investigation that we do not only collect the documents until 1944, but also pay special attention to the sources created immediately after World War II in 1945 and 1946, such as the documents of the so-called “Clarification Committees”, which, although not independent from ideological influences, nevertheless document the primary reactions of the actors to the activity of musicians of the previous period. In the course of the research, we take into account that the Horthy era, which cannot be considered politically or ideologically homogeneous, as it presents the constant inner fluctuations from the Trianon trauma to Szálasi’s terror, must have had a significant effect on the changing conditions of musical life.

4. Planned results

The objective of the application is to conduct a detailed source processing of the musical life of the Horthy era. However, the researches do not stop at this point, as the project is planned to be associated with a considerable publishing activity. In the four years of the project the research group undertakes a large number of publications: monographs or short monographs, two editions of writings, two edited volumes, annotated bibliographies and a discography, and at least 26 studies. A PhD dissertation will also be completed and defended.

In the last year of the project we plan to publish an edited volume summarizing the results of the four years’ research (under the title *Music Life of the Horthy Era. Studies from the Music History of a Quarter of a Century*), for which all participants of the project will prepare a study. As part of the application we also unfold two series of publications: one of it will be a series of short monographs (*Musicologica Hungarica*) in which we want to present the history of Hungarian musicology, with different thematic approaches. The other series is connected edition of writings of composers (Ernst von Dohnányi, Sándor Jemnitz). We plan to publish studies on the website of the 20th-21st-Century Hungarian Music too (publications appearing on the website have a DOI number).

4.1. Planned publications

2022–2023

Dalos, Anna

“Hubay Jenő hétköznapijai” [Jenő Hubay’s Weekdays]. *Magyar Zene* (2023).

Viták a cigányzenéről (1920–1944) [Debates over Gypsy Music (1920–1944)]. *Musicologia Hungarica* no. 8. (Budapest: Bölcsészettudományi Kutatóközpont, 2023.)

Kusz, Veronika

“Weiner Leó és Dohnányi Ernő szerenádja” [The Serenades of Leó Weiner and Ernst von Dohnányi]. *Magyar Zene* (2023).

Laskai, Anna

“Csuka Béla előadóművészi munkássága” [Béla Csuka as a Performer]. Publication on the website of the Archives for 20th-21st-Century Hungarian Music.

“Csuka Béla annotált bibliográfiája” [Annotated Bibliography of Béla Csuka]. Publication on the website of the Archives for 20th-21st-Century Hungarian Music.

Riskó, Kata

A verbunkos kutatásának kezdetei [The Beginnings of Research on Verbunkos]. *Musicologia Hungarica* no. 6. (Budapest: Bölcsészettudományi Kutatóközpont, 2023.)

Szabó, Ferenc János

“A His Master’s Voice magyar zenei hanglemezsorozata (1928)” [The Hungarian Music Series of His Master’s Voice (1928)]. *Magyar Zene* (2023).

2023–2024

Dalos, Anna

“A zenepedagógia ébredése (1920–1944)” [The Awakening of Music Pedagogy (1920–1944)]. Publication on the website of the Archives for 20th-21st-Century Hungarian Music.

“Zsidó zenészek a Horthy-korszakban” [Jewish Musicians in the Horthy Era]. *Magyar Zene* (2024).

Laskai, Anna

Egy előadóművész-gondolkodó portréja. Csuka Béla (1893–1957) [A Portrait of the Performer-Intellectual. Béla Csuka (1893–1957)]. *Musicologia Hungarica* no. 7. (Budapest: Bölcsészettudományi Kutatóközpont, 2023.)

Anna Dalos
Music and Music Life in the Horthy Era
Preparation of the 20th-Century Volume of the Music History of Hungary series

A Budapesti Filharmóniai Társaság története képekben és dokumentumokban/The History of the Budapest Philharmonic Society in Pictures and Documents. (Budapest: Balassi Kiadó, 2023.)

Dohnányi Ernő és a Budapesti Filharmóniai Társaság Zenekara a nemzetközi koncertéletben (1925–1942) [Ernst von Dohnányi and the Budapest Philharmonic Society in the International Music Life (1925–1942)]. PhD Thesis (2024).

Németh, Zsombor

“Bartók 5. vonósnégyesének magyarországi bemutatója és magyarországi recepciótörténete 1944-ig” [The Hungarian Premiere of Bartók’s String Quartet No. 5 and the History of the Hungarian Reception of the Work Until 1944]]. *Magyar Zene* (2023).

“Bartókon, Kodályon és Debussyn túl: A Waldbauer-Kerpely Vonósnégyes és az új zenei repertoár” [Beyond Bartók, Kodály, and Debussy: The Waldbauer-Kerpely String Quartet and the New Music Repertoire]. *Magyar Zene* (2024).

Riskó, Kata

“Major Ervin műveinek annotált bibliográfiája” [The Annotated Bibliography of Ervin Major]. Publication on the website of the Archives for 20th-21st-Century Hungarian Music.

Szabó, Ferenc János

A lemezkritika kezdetei Magyarországon [The Beginnings of the Criticism of Sound Recording in Hungary]. *Musicologia Hungarica no. 13.* (Budapest: Bölcsészettudományi Kutatóközpont, 2024.)

2024–2025

Dalos, Anna

“Avantgárd és baloldaliság a magyar zenében” [Avant-Garde and Left-Wing Orientation in Hungarian music]. *Magyar Zene* (2025).

“Munkászenekultúra” [Music Culture of Workers]. *Zenatudományi Dolgozatok* (2025).

Ignác, Ádám

Maróthy János és a két világháború közötti munkásdal kutatása [János Maróthy and the Research on Workers’s Songs Between the Two World Wars]. *Musicologia Hungarica no. 12.* (Budapest: Bölcsészettudományi Kutatóközpont, 2024.)

Kusz, Veronika

Weiner Leó. (Budapest: BMC, 2024.)

Laskai, Anna

ed.: *Jemnitz Sándor válogatott írásai* [Sándor Jemnitz’s Selected Writings]. (Budapest: Editio Musica Budapest, 2024).

“Jemnitz Sándor, a politikus” [Sándor Jemnitz, the Politician]. *Magyar Zene* (2025).

Németh, Zsombor

“Ferenc Farkas’ Contribution to People of the Mountains.” *Studia Musicologica* (2024).

“A Waldbauer-Kerpely Vonósnégyes működése számokban” [The Timeline of the Activity of the Waldbauer-Kerpely String Quartet]. Publication on the website of the Archives for 20th-21st-Century Hungarian Music (2025).

Ozsvárt, Viktória

Bartha Dénes pályakezdése (1933-1945) [The Beginning of the Career of Dénes Bartha]. *Musicologia Hungarica no. 17.* (Budapest: Bölcsészettudományi Kutatóközpont, 2025).

“Emil Haraszti and the French Connection.” *Studia Musicologica* (2025).

Riskó, Kata

“Szabolcsi Bence és a régi magyar zenetörténeti források feltárása” [Bence Szabolcsi and the Exploration of the Sources of Hungarian Early Music]. *Zenatudományi Dolgozatok* (2025).

Szabó, Ferenc János

“Az Eternola Mechanikai Rt. története és diszkográfiája” [The History and Discography of the Eternola Mechanikai Rt.] Publication on the website of the Archives for 20th-21st-Century Hungarian Music.

2025–2026

Dalos, Anna–Ozsvárt, Viktória (eds.): *A Horthy-korszak zeneélete. Tanulmányok egy negyedszázad zenetörténetéből.* [The Music Life of the Horthy Era. Studies from the Music History of a Quarter of a Century] (Budapest: Bölcsészettudományi Kutatóközpont, 2026.)

The studies of the volume:

Dalos, Anna: „Új irányzat a magyar zeneszerzésben: folklorisztikus nemzeti klasszicizmus (1938–1945)” [A New Trend in Hungarian Composition: Folkloristic National Classicism (1938–1945)].

Ignác, Ádám: „Zenetudományi és közéleti diskurzusok a jazzről a Horthy-korszakban.” [Musicological and Public Discourses about Jazz in the Horthy era]

Kusz, Veronika: „Dohnányi Ernő politikai kapcsolatai” [Ernst von Dohnányi’s Connections to Politics].

Laskai, Anna: „A Székesfővárosi Zenekar működése és repertoárja a Horthy-korszakban” [The Activity and the Repertoire of the Municipal Orchestra of Budapest in the Horthy era].

Németh, Zsombor: „Autóval, filmmel és zenével Kárpátalján. A Magyar Film Iroda propaganda filmjeiről” [With Car, Film and Music in the Carpathian Ruthenia. About the Propaganda Films of the Hungarian Film Agency].

Ozsvárt, Viktória: „Romantikus szemléletű zeneszerző-életrajzok a magyar zenetörténetírásban a 20. századi első felében” [Romantic Biographies of Composers in the Hungarian Music Historiography in the First Part of the 20th-Century].

Riskó Kata: “A magyarság helye az európai zenében – egy kutatási nézőpont a Horthy-korszakban” [The Position of Hungary in European Music – A Research Perspective in the Horthy era].

Szabó, Ferenc János: „»Gépzene« – diskurzus változó kontextusban (1908–1938)” [“Machine Music” – Discourses in Changing Contexts (1908–1938)].

Other publications:

Dalos, Anna

Zene és politika a Horthy-korszakban [Music and Politics in the Horthy Era] (Budapest: Balassi Kiadó, 2025.)

Ignác, Ádám–Szabó, Ferenc János: *A filmzene esztétikája Magyarországon* [The Aesthetics of Film Music in Hungary] *Musicologia Hungarica no. 14.* (Budapest: Bölcsészettudományi Kutatóközpont, 2026).

Ozsvárt, Viktória

“Harsányi Tibor munkássága (1923–1945)” [Tibor Harsányi’s Activity (1923–1945)]. *Magyar Zene* (2026).

Riskó Kata: “Az 1920 és 1944 közötti Magyar zenetörténeti kutatás bibliográfiája” [The Bibliography of Research on Early Hungarian Music History between 1920 and 1944]. Publication on the website of the Archives for 20th-21st-Century Hungarian Music.

4.2. Other plans

We plan to organize a two-day closing conference on 20th-century Hungarian music within the framework of the project which will be held in the spring of 2026. The conference will be open for the experts of 20th-century Hungarian music. In 2023 we will organize an exhibition at the Museum of Music History connected to the 180th Anniversary of the Budapest Philharmonic Society.

4.3. Exploration of sources, research trips abroad, databases

A decisive part of the research is the collecting of previously unexplored press and archival sources of the Horthy era. We consider it a separate subproject of the application to collect sources of the Hungarian Radio’s concerts using primarily press documents (we plan to prepare an excel sheet which can be used very easily). Archival and press documents will help in the processing of the history of the musical associations of the era. The ARCANUM database helps the planned research to a large extent. The project creates an opportunity to expand the Database of the Bibliography of Hungarian Musicology, the Budapest Concert Database and the Digital Collection of Hungarian Music Journals (data entry and scanning with ORC). The project does not require significant international research, but the members of the research group plan to present their results in international conferences. If the pandemic makes it possible shorter research trips are planned. One of them is Ferenc János Szabó travel to Canada to survey the sound engineer Paul Voigt’s legacy which contains documents of the Eternola Company.

5. Research infrastructure

5.1. Institutional background

Anna Dalos
Music and Music Life in the Horthy Era
Preparation of the 20th-Century Volume of the Music History of Hungary series

The Institute for Musicology of the Research Centre for the Humanities, and within it the Archives for 20th-21st-Century Hungarian Music provides the safest possible institutional background for the implementation of the project. The preparation of the Music History of Hungary-series is one of the central projects of the Institute, so the related researches are treated as priorities. The Archives for 20th-21st-Century Hungarian Music has been collecting documents connected to the music history of the period since its foundation, 2012, and preserves and processes not only many archival documents of the Horthy era, but supervises the earlier 20th-century collections of the Institute for Musicology. In addition to the PI, the research group currently includes two senior researchers (Ádám Ignác and Veronika Kusz), four post-docs (Zsombor Németh, Viktória Ozsvárt, Kata Riskó, Ferenc János Szabó) and a PhD candidate (Anna Laskai) who will join the research group in order to implement the project.¹⁴

5.2. Research staff

Within the framework of the present application, I plan to employ three students (Gergely Gulyás, Mária Kiss, Sára Bíbor Sziklay) of the Liszt Academy of Music, who will work as part-time employees on processing the collections of the Archives, digitizing and extend databases. Gergely Gulyás and Sára Bíbor Sziklay took part in the previous project of the research group supported by NKFIH. I intend to employ external staff (students or music teachers) for data processing with contracts. The researchers are not working on the project at the expense of the project's budget.

The Principal Investigator

Anna Dalos is head of the Archives for the 20th-21st-Century Hungarian Music, Scientific Advisor, Dr. Habil., Leader of the Doctoral Seminars of the Ferenc Liszt Academy of Music, MTA Youth Award holder, Winner of the Lendület Grant (2012), Bence Szabolcsi Award holder. She became the Doctor of Hungarian Academy of Sciences in 2021. Her most important publications are: *Forma, harmónia, ellenpont. Vázlatok Kodály Zoltán poétikájához* ([Form, Harmony, Counterpoint. Essays on Zoltán Kodály's Poetics] Rózsavölgyi és Társa, 2007), *Kodály és a zene-történet. 12 tanulmány* ([Kodály and the Music History. 12 Studies] Rózsavölgyi és Társa, 2015), *Ajtón lakattal. Zeneszerzés a Kádár-kori Magyarországon* [With a Lock on the Door. Composition in Hungary in the Kádár Era](Rózsavölgyi és Társa, 2020), *Zoltán Kodály's World of Music* (University of California Press, 2020), *Járdányi Pál és kora. Tanulmányok a 20. századi magyar zene történetéből* ([Pál Járdányi and his Age. Studies on the History of 20th-Century Hungarian Music] (Rózsavölgyi és Társa, 2020, ed. with Viktória Ozsvárt). Research areas: leading the project, music and politics in the Horthy Era, editing the volume "The Music Life of the Horthy era" and the series *Musicologia Hungarica*.

Senior researchers

Ádám Ignác, senior researcher of the Archives for 20th-21st-Century Hungarian Music, Winner of the OTKA Postdoctoral Scholarship and the János Bolyai Research Scholarship. He defended his thesis (Composer on the Stage. The Problems of the Artist's Representation in Skrjabin's, Schönberg's and Pfitzner's Operas) in the Philosophical Doctoral School of ELTE in 2013. He has been concerned with Hungarian popular music and sociology of music topics since 2013. He edited three volumes on popular music, and in 2020 he published a monography about the musicological reception of the Hungarian popular music (*Milliók zenéje. Populáris zene és zenetudomány az államszocialista Magyarországon* [Music of Millions. Popular Music and Musicology in Socialist Hungary], Rózsavölgyi és Társa, 2020), which was awarded the book prize of the International Association for the Study of Popular Music (2020). Research areas: reception of jazz music between the two world wars, aesthetics of film music, processing the János Maróthy-collection.

Veronika Kusz, senior researcher of the Archives for 20th-21st-Century Hungarian Music, trustee of the Dohnányi-collection, Fulbright Research Fellow, twofold winner of the János Bolyai Research Scholarship, MTA Youth Award holder, holder of the Bolyai and Kroó Plaque. She defended her Thesis at the Ferenc Liszt Academy of Music in 2010 (Dohnányi's American Years, 1949–1960). The reworked version of the thesis appeared in Hungarian in 2015, and in English in 2020 (*A Wayfaring Stranger. Ernst von Dohnányi's American Years*, University of California Press). She edited Dohnányi's writings in Hungarian (2020). Besides Dohnányi's life work, she is expert of Pál Járdányi's oeuvre.

¹⁴ Zsombor Németh will defend his doctoral dissertation in 2023, he joins the research group afterwards.

Research areas: Editing the letters of Dohnányi, Dohnányi and the politics of the Horthy era, Leó Weiner's life work.

Researchers

Anna Laskai, assistant researcher of the Archives for 20th-21st-Century Hungarian Music, trustee of the collection of the Budapest Philharmonic Orchestra, doctoral candidate of the Doctoral School of the Ferenc Liszt Academy of Music, her doctoral thesis processes the international connections of the Budapest Philharmonic Orchestra's Dohnányi period. Research areas: Budapest Philharmonic Orchestra, Municipal Orchestra of Budapest, Dohnányi's activity as a conductor, Béla Csuka's research activity, editing the writings of Sándor Jemnitz.

Zsombor Németh, young researcher of the Bartók Archives, fellow worker of the Béla Bartók Complete Critical Edition. Besides his activity as a researcher, he is an active instrumental musician, leader of the Simplicissimus early music ensemble. His doctoral thesis processes the „kurucz” thematic in Ferenc Farkas' works. Research areas: Ferenc Farkas's life work, the history of the Waldbauer-Kerpely String Quartet, other quartets of the period, music and propaganda on films.

Viktória Oszvárt, young researcher of the Archives for 20th-21st-Century Hungarian Music, trustee of the László Lajtha-collection, Zoltán Kodály Scholarship holder. She defended her PhD thesis written at the Ferenc Liszt Academy of Music in 2021 (“Far-Living Reality.” László Lajtha's Last Creative Period, 1945–1963). Research areas: Hungarian-French musical connections, Dénes Bartha's and Emil Haraszi's research activity, the life work of Tibor Harsányi, music and literature.

Kata Riskó researcher of the Folk Music and Folk Dance Archives and Research Group, Zoltán Kodály Scholarship holder. She defended her PhD thesis written at the Ferenc Liszt Academy of Music in 2019 (Transmission and Loss of Tradition in the ‘Verbunk’ tunes of the Northern Dialect of Hungarian Folk Music). Research Areas: Research history of early Hungarian music and of the verbunkos, Ervin Major's and Bence Szabolcsi's research activity in the Horthy era.

Ferenc János Szabó, researcher of the Archives for 20th-21st-Century Hungarian Music, MTA Youth Award holder, Winner of the MTA Postdoctoral Scholarship, of the Fischer Annie Scholarship, of the Zoltán Kodály Scholarship and of the British Library Thomas Edison Scholarship. He earned his DLA degree in 2012 (Karel Burian and Hungary) and his PhD degree in 2019 (Elza Szamosi's Art) at the Ferenc Liszt Academy of Music. He is teaching at the Liszt Academy of Music, and besides his research activity, he is active as a concert pianist. Research areas: history of music criticism, the history of recording industry, the aesthetics of film music.

Part-time employees

Gergely Gulyás, Studies Chorus and Orchestra Conducting (BA) at the Ferenc Liszt Academy of Music, earned his BA as an electroacoustic composer in 2018. Tasks: processing the collections of the Archives for 20th-21st-Century Hungarian Music, collecting archival and press sources.

Mária Kiss, MA student of the Choir Master Faculty of the Ferenc Liszt Academy of Music. Tasks: digitizing documents.

Sára Bíbor Sziklai, MA student of the Faculty of Musicology of the Ferenc Liszt Academy of Music. Tasks: correcting and extending the Budapest Concert Database and collecting archival and press sources.

6.3. Devices

The project does not require any special technical devices except desktop computers or notebooks, and printers, scanners, external hard drives, pendrives, SSDs for the researchers. We plan to buy a high performance multifunctional scanner in the first year. We plan to buy stationery and special boxes for processing documents.