

1. Background and research history

The handbook series *Music History of Hungary* is a representative project of Hungarian musicology and of the Institute for Musicology RCH HAS. The first two volumes dealing with the Middle Ages and the early modern times, respectively, appeared at the turn of the 1980s and 1990s,¹ following a research activity of two decades. The idea of a fifth volume, dealing with the 20th century, was raised for the first time during the 1970s and the plans were joined by significant source exploration and processing supervised by József Ujfalussy and, later, by his close colleagues Melinda Berlász and Tibor Tallián who are the senior researchers of the present project.² The final concept of the volume – elaborated by Tibor Tallián in the form of a detailed table of contents (attached as an annex to this proposal) – was created in 1986. After the elaboration of that plan, commissions were given for the writing of numerous working papers that remained mostly in manuscript form as well as for proto-chapters,³ further a number of significant source publications, studies, and monographs were published mainly as part of the intensive research performed in the fields of the history of institutions and musical politics⁴ as well as the composer's lifeworks.⁵ Previous tenders aimed at the preparation of the volume were led by Melinda Berlász, Tibor Tallián, and the author of this proposal and were supported by the Hungarian Scientific Research Fund (OTKA).⁶ A major project financed by the Hungarian National Research and Development Grant (NKFP) and led by Melinda Berlász made possible a research into the career of Kodály and his disciples.⁷ Yet, the 20th-century volume itself was not completed primarily because of insufficient personnel, because of the lack of an efficient research team. The Archives and Research Group for the 20th–21st Century Hungarian Music – created in 2012 within the framework of the Hungarian Academy of Science's Lendület programme and confirmed by the President of the HAS in the summer of 2016 – in terms of its effective of qualified staff members and its manifold thematic interests provides at

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 The 20th-century collection of the Musicology Institute – preserving catalogues of concerts, magazines, newspapers, musical decrees, and radio programmes; photocopies of archival documents; as well as documentations concerning concerts, the publication of LPs, and musical life – was established as a result of this research. It was at the initiative József Ujfalussy that, from the beginning of the eighties, Melinda Berlász led the systematic exploration of the lifeworks of Hungarian composers. A summary on the foundation of the collection and the main aspects of its research directions was written by Melinda Berlász: “A Zenetudományi Intézet 20. századi magyar zenetörténeti gyűjteményének kutatástörténeti szerepe az első húsz éves periódusban” [The Role in Research History of the 20th-Century Hungarian Music History Collection of the Institute for Musicology During the First Twenty-Year Period] In: Kiss Gábor (ed.): *Zenetudományi Dolgozatok 2013–2014*. [Studies in Musicology 2013–2014] Budapest: MTA BTK ZTI, 2016. 452–472.

³ The 20th-century collection includes approximately one hundred manuscript studies dealing with a huge variety of subject matters; their processing and evaluation as well as the estimation of their usability must take place within the framework of this project.

⁴ 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.; 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. 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. At the initiative of János Kárpáti, the research on the institution's history was also commenced at the Liszt Academy of Music leading to results published in the series “A Liszt Ferenc Zeneművészeti Főiskola közleményei.” [Proceedings of the Ferenc Liszt Academy of Music] four volumes of which dealt with the 20th century. Further results of the research into the 20th-century institutional history of the Academy of Music can be read in a publication edited by József Ujfalussy entitled *A Liszt Ferenc Zeneművészeti Főiskola száz éve*. [100 Years of the Ferenc Liszt Academy of Music] Budapest: Zeneműkiadó, 1977. A similar publication was issued about the National Conservatory as well: Lujza Tari–Márta Sz. Farkas (ed.): *A Nemzeti Zenede*. [The National Conservatory] Budapest: Liszt Ferenc Zeneművészeti Egyetem, 2005.

⁵ The series *Magyar zeneszerzők / Hungarian Composers* edited by Berlász Melinda – arriving in 2016 to its 39th volume – has been published continuously since 1998.

⁶ Melinda Berlász: ‘Music History of Hungary. The 18th- and 20th-Century Volumes.’ OTKA K 37266 (2002–2005); 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).

⁷ Melinda Berlász: ‘Kodály and his Disciples: Music Composition, Folk Music, Pedagogy. The Role of Tradition and Bequeathing in the Oeuvres of Two Generations, NKFP 5/0033/2002.

last the appropriate institutional and personal background for the research of 20th-century Hungarian music history, thus enabling the realization of this volume as well.

The table of contents elaborated by Tibor Tallián contains in a remarkable detail the thematic areas to be discussed in the 20th-century volume. This fullness of details in the case of certain thematic areas indicates the actually planned chapters, but in other cases it can be rather considered as a definition of the areas to be researched, as part of a research project. Consequently, the draft also clearly shows the subject units which were quite elaborated already during the 1980s or were in the focus of Tibor Tallián's research interests on the one hand, on the other the areas left unexplored even throughout the last 30 years; with other words: the thematic areas that have not found their researcher. The history of musical life, institutions, and music politics,⁸ the history of opera⁹ of the second half of the 20th century, the lifeworks of Bartók,¹⁰ Kodály,¹¹ Dohnányi¹² and of their younger peers,¹³ the history of composition between 1940 and 1989,¹⁴ and – during recent years – the post-1945 history of popular

⁸ Tibor Tallián: *Magyarországi hangversenyélet 1945–1958*. [Concert life in Hungary 1945–1958] Budapest: MTA Zenetudományi Intézet, 1991. Tibor Tallián: „»Termékeny közszellemet, szabad polifóniát, felszabadult tavaszi légkört...« Szabolcsi a zenepolitikus.” [‘Fertile public spirit, free polyphony, and liberated spring atmosphere...’ Szabolcs, the music politician] *Magyar Zene* 21/4 (December 1980): 402–410. See also Lóránt Péteri's exemplary studies: “Adalékok a hazai zenetudományi kutatás intézménytörténetéhez (1947–1969).” [Contributions to the institutional history of the domestic musicological research (1947–1969)] *Magyar Zene* 38/2 (May 2000): 161–191. “Zene, tudomány, politika: zenetudományi Gründerzeit és államszocializmus (1951–1953).” [Music, science, politics: musicological Gründerzeit and state socialism. (1951–1953)] *Muzsika* 45/1 (January 2002): 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 Disciples: Music Composition, Folk Music, Pedagogy. The Role of Tradition and Bequeathing 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 paternalista gondolkodásmód.” [‘Our people is yours, but also mine...’ Zoltán Kodály, János Kádár and Paternalistic Thought] *Magyar Zene* 51/2 (May 2013): 121–141.

⁹ It was again 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.

¹⁰ The detailed bibliography of the Bartók literature is constantly expanding at the Budapest Bartók Archives. The Bartók research already uses the third edition of the Bartók bibliography by Elliott Antokoletz: Elliott Antokoletz-Paolo Susanni (eds.): *Béla Bartók. A Research and Information Guide. Third Edition*. London: Taylor&Francis, 2011.

¹¹ The first monograph on Kodály was written in 1936 by Antal Molnár (Antal Molnár: *Kodály Zoltán*. Budapest: Somló Béla, 1936.) and a considerable amount of publications have been issued since then about the sources of the lifework and the biography as well as about the compositions and Kodály's activity in the fields of folk music research and music education. The (non-exhaustive) list of the most significant publications from the last fifteen years includes: János Breuer: *Kodály és kora*. [Kodály and his age] Kecskemét: Kodály Intézet, 2002. Mihály Ittész: *Zoltán Kodály, in Retrospect*. Kecskemét: Kodály Intézet, 2006. Anna Dalos: *Forma, harmónia, ellenpont. Vázlatok Kodály Zoltán poétikájához*. [Form, harmony, counterpoint: Sketches to the poetics of Zoltán Kodály.] Budapest: Rózsavölgyi, 2007. Berlász Melinda (ed.): *Kodály Zoltán és tanítványai. A hagyomány és a hagyományozódás vizsgálata két nemzedék életművében*. [Zoltán Kodály and his Disciples: Music Composition, Folk Music, Pedagogy. The Role of Tradition and Bequeathing in the Oeuvres of Two Generations.] Budapest: Rózsavölgyi, 2007. Dalos Anna: *Kodály és a történelem. Tizenkét tanulmány*. [Kodály and the history. Twelve studies] Budapest: Rózsavölgyi, 2015.

¹² The establishment of the Dohnányi Archives of the Institute for Musicology in 2002 was a significant event of the history into the research of the 20th-century Hungarian music. Due to financial reasons the Archives ceased to exist in 2009, its collection was taken over by the “Lendület” Research Group in 2012. During 2014 and 2015 we managed to buy Dohnányi's American legacy, which enriched the Dohnányi collection with a uniquely rich documentation. Veronika Kusz, a senior researcher of the present proposal, published a monograph on the composer's American period: *Dohnányi amerikai évei*. [Dohnányi's American years] Budapest: Rózsavölgyi, 2015. A detailed bibliography of the Dohnányi literature can be found at the Dohnányi website operated by the Archives for 20th–21st Century Hungarian Music under <http://www.zti.hu/mza-dohnanyi/index.asp?pg=h23>.

¹³ In addition to the above-mentioned series *Magyar zeneszerzők/Hungarian Composers* edited by Berlász Melinda, a number of volumes, studies, documentations, publications of writings, and ethnomusicological proceedings were published on the lives and works of Zsolt Durkó, Ferenc Farkas, Pál Járdányi, György Kósa, György Kurtág, László Lajtha, György Ligeti, Emil Petrovics, András Szöllősy, Lajos Vass, Sándor Veress, and Leó Weiner. One of the most important series in this field is the series of publications entitled *A magyar zeneszerzés mesterei* [Masters of Hungarian composition] issued by Holnap kiadó publishing company.

¹⁴ Tibor Tallián: *Musik in Ungarn. Zeiten, Schicksale, Werke*. Budapest: Frankfurt 99' Kht., 1999. Anna Dalos: „An other twentieth century.” In: János Kárpáti (ed.). *Music in Hungary. An Illustrated History*. Transl.: Bernard Adams. Budapest: Rózsavölgyi, 2011. 255–271. Tallián Tibor: *Magyar képek. Fejezetek a magyar zeneélet és zeneszerzés történetéből (1940-*

music¹⁵ became the objects of in-depth investigation. These research activities were supported initially by a large number of paper-based thematic catalogues; then, over the past decade and a half by a significant amount of continuously expanding databases.¹⁶ However, only case studies, individual monographs or summaries in manuscript form which were therefore not integrated into the bloodstream of the scientific community were written concerning the history of musicology,¹⁷ the history of vocal and instrumental performance practice and the history of the schools established by famous Hungarian musicians,¹⁸ the popular music of the first half of the century¹⁹ and no one has systematically examined so far the role of the media in the musical life of 20th century, the musical institutions between 1900 and 1945, the musical life of the first and second public sphere, and the operation of musical politics of this era.²⁰

2. Objectives of the project

This tender has a dual purpose. On the one hand, it aims to complete 60% of volume 5 of the series on *Music History of Hungary* (the chapters on the history of composition, popular music, post-1945 musical politics, and

1956). [Hungarian Images. Chapters from the history of Hungarian music life and composition] Budapest: Balassi, 2014. The Postdoctoral Scholarship of the author of the present proposal, financed by the Hungarian Scientific Research Fund (OTKA), (Az útkeresés évei a magyar zeneszerzésben 1953–1967 [The Years of Seeking Ways in Hungarian Music Composition, 1953–1967], PF 63996, 2006–2010) also dealt with the history of composition from the second half of the century and she has issued since then numerous publications in this area.

¹⁵ Ignác Ádám, a participant of the this tender, currently examines the popular music within the framework of his Postdoctoral Scholarship financed by the Hungarian Scientific Research Fund (OTKA): A populáris zene esztétikai és politikai megítélésének változásai a Rákosi-korszakban és a kora Kádárizmusban (1948-1968). [Changes in the aesthetic and political estimation of popular music during the Rákosi era and the early Kádár regime (1948-1968)] PD 115373 (2015-2018).

¹⁶ These databases can be reached at the website of the Archives for 20th–21st Century Hungarian Music under <http://zti.hu/index.php/hu/mza/adatbazisok>: Budapesti Hangversenyek Adatbázisa [The database of Budapest concerts], A Magyar Zenetudomány Bibliográfiája [The bibliography of Hungarian musicology], Zenei Folyóiratok Digitális Adatbázisa [Digital database of Hungarian musical reviews], A Magyar Populáris Zene Sajtóbibliográfiája [The press bibliography of Hungarian popular music].

¹⁷ György Kroó's two-volume monograph on Bence Szabolcsi (Budapest: Liszt Ferenc Zeneművészeti Főiskola, 1994.) and Olga Szalay's volume *Kodály, a népzene kutató és tudományos műhelye*. [Kodály the ethnomusicologist and his scientific workshop] Budapest: Akadémiai, 2004. can be seen as characteristic examples of monographic examination. The monographs on Bartók (by Vera Lampert, 1976) and Lajtha (by Melinda Berlász, 1984) issued in the series *A múlt magyar tudósai* [Hungarian scholars of the past] by Akadémiai kiadó publishing company were quite significant forerunners of the research on the history of musicology.

¹⁸ Exemplary studies in this respect are the analysis of Veronika Kusz: "Európai házimuzsika Florida szívében. Dohnányi és Zathureczky privát zenei felvételeiről." [European domestic music-making in the heart of Florida. The private recordings of Dohnányi and Zathureczky] *Magyar Zene* 54/ 1 (February 2016): 18–30., as well as the article of Ferenc János Szabó: "Milyen is valójában a »könnyed operett-stílus«?" [What is 'the light operetta-style' actually like?] In: Ignác Ádám (ed.): *Műfajok, stílusok, szubkultúrák. Tanulmányok a magyar populáris zenéről*. [Genres, styles, subcultures. Studies on the Hungarian popular music] Budapest: Rózsavölgyi és Társa, 2015. 41–55. During the last years at the DLA Doctoral School of the Liszt Academy of Music a number of theses dealing with the career and interpretative style of 20th-century Hungarian performers were written as well. A volume of recollections on Leó Weiner, the master of world famous Hungarian musicians, was edited by Melinda Berlász: *Weiner Leó és tanítványai*. [Leó Weiner and his disciples] Budapest: Rózsavölgyi, 2005.

¹⁹ András Batta's 1992 monograph on the operetta is still regarded as the basic work of Hungarian literature: *Álom, álom édes álom. Népszínművek, operettek az Osztrák-Magyar Monarchiában*. [Dreams, sweet dreams. Volksstücks, Operettas in the Austro-Hungarian Monarchy] Budapest: Corvina, 1992. Significant new results in this area were achieved by the research of Péter Bozó, see especially the database, featuring his own data collections, *A magyarországi operett forráskatalógusa* [Source catalogue of the operetta in Hungary] available at the website of the Archives for 20th–21st Century Hungarian Music under: http://db.zti.hu/mza_operett/operett_Kereses.asp

²⁰ Due to the initiative of Melinda Berlász, the 20th-century collection of Institute for Musicology preserves data collections connected to this subject as well, such as certain documents concerning the history of the record industry and the operation of the Hungarian Radio. See, for example, the manuscript study of Enikő Veöreös: "A magyar hanglemezgyártás története 1950-ig" [The history of the Hungarian record production until 1950] or the collections of Nóra Simon in connection with the documentation of the Hungarian Radio: "Rádió 1924–1945. (Műsorok, elnökségi jegyzőkönyvek, kritikák, felmérések.) 2. rész." [Radio from 1924 to 1945. (Programmes, reports of the presidency, reviews, surveys.) Part 2]. In this collection as well as at the Research Library of the Institute for Musicology numerous manuscript studies have been preserved also about the history of music schools in the province towns

opera) and to bring further chapters (on the musical life of the first half of the 20th century, the institutions, the musical media and music politics, the history of musicology, and the history of performance practice) into a phase near the completion. We plan to publish the volume by the turn of the years 2022 and 2023, and in addition to the Hungarian version – regarding the international interest to be expected – we plan on the long term the publication of an English version as well. According to the current concept, the individual thematic units will be formulated as separate monographs, which will also give the chance to publish the 20th-century volume equally as a handbook of several hundreds of pages and as a series of separate, smaller-sized thematic volumes. On the table below one can see the chapters planned for the volume as well as their authors. The chapters to be definitely completed by the summer of 2021, i.e. by the time this tender will be terminated, are highlighted with a grey background. We hope that a significant proportion of the remaining chapters will be also completed by this date. The three volumes of workshop studies planned as part of this project will serve as their background materials.

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| 1. Veronika Kusz-Anna Laskai: Musical life between the two World Wars |
| 1.1. Dohnányi and the first public sphere of the musical life (Veronika Kusz) |
| 1.2. Musical movements, music and everyday life, and the second public sphere (Anna Laskai) |
| 2. Lóránt Péteri: Musical life and music politics between 1945 and 1989 |
| 3. Anna Dalos: The history of Hungarian composition between 1920 and 1989 |
| 4. Tibor Tallián: The history of Hungarian opera between 1920 and 1989 1989 |
| 5. Anna Dalos-Viktória Ozsvárt-András Ránki: The history of Hungarian musicology between 1920 and 1989 |
| 6.1. Ethnomusicology (Viktória Ozsvárt) |
| 6.2. Summaries of music history (András Ránki) |
| 6.3. Research into the history of Hungarian music (Anna Dalos) |
| 6.4. Aesthetics of music and music psychology (András Ránki) |
| 6.5. Musical criticism (András Ránki) |
| 6.6. Analysis and music theory (Anna Dalos) |
| 6.7. Music pedagogy (Anna Dalos) |
| 6. Ferenc János Szabó: Music and media |
| 7. Ádám Ignác: The history of Hungarian popular music between 1920 and 1989 1989 |
| 8. Ferenc János Szabó: The history of the Hungarian instrumental performance practice
Bibliography (Anna Laskai) |

The above draft shows that according to the currently emerging concept, the 20th-century volume will address the period between 1920 and 1989. We have decided to work on this short 20th century not only to follow the proposal of periodization by John Lukacs,²¹ but also due to practical reasons: first, the end of World War I, the extinguishment of the Habsburg monarchy, and the Treaty of Trianon with its many consequences form a much stronger political and cultural caesura in Hungarian history, and thus also within the history of music, than the year 1900. The period before and during World War I is still connected in many respects to the cultural and political consensus established after the reconciliation. For the period after 1989, we must refer to the fact that this era has not yet become the object of analysis and that the exploration of its sources has not even started. In addition, the period after 1989 – in terms of its musical institutions, the publication of musical scores, the market of sound recordings, the popular music, and even from the point of view of the history of composition – has merged into the present time history of 21st-century Hungarian music. The time frame between 1920 and 1989, however, is not a rigid delimitation since the topics to be processed themselves are not necessarily aligned strictly to the given years: so the history of composition, opera, musical life, musicology, and media can only be represented by their own processes expanding in both directions the specified time frame. The individual chapters thus acquire some flexibility in terms of periodization.

During this project we wish to facilitate the writing of the 20th-century volume by a considerable amount of basic research (source collection, development of databases, digitization). Besides the data collections compiled during the past forty years, we will try to explore the sources – press documentations, archival sources, documents of musical institutions, legacies of musicians – mainly connected to those thematic areas (musical life and institutional history between 1918 and 1945, music and media, and performing practice) that have not been in the

²¹ John Lukacs dated the beginning of the 20th century to 1914. John Lukacs: *The End of the Twentieth Century and the End of the Modern Age*. New York: Ticknor & Fields, 1993.

forefront of researchers' interest so far. With these collections we also wish to encourage the scientific study of the unexplored areas. Within the framework of our project, we engage among others into the exploration of special themes that can be considered as missing links of the domestic research such as the processing archival and press documents related to Ernő Dohnányi's war criminality, the musical initiatives of the civilian immediately preceding the political changes of 1989 as well as the analysis of the documents concerning the symphonic orchestras, the examination of the traditions of Hungarian music psychology, or even the analyses of the differences and similarities between the representatives of the Dohnányi and Bartók school of musical interpretation. The exploration and interpretation of the sources are associated with a large number of publication plans with the intention to cover the present insufficiencies in our knowledge.

3. Research methods

We plan to elaborate the detailed content of each major chapter – using Tibor Tallián's former draft as our thematic starting point – during the first year of the research period. The flexibility already presented in the periodization will be of defining importance in terms of the content, too. The goal is that the monograph-sized individual chapters follow a problem-sensitive disposition, i.e. it will be much less important for us to account for each data, source, phenomenon, event, or oeuvre; instead we wish to present the history of music through its complex unfolding, within the context of conflicts, value systems, connection networks, discussions, causalities, or the music culture's presence in the society. Rather than recurring to a linear narration, fully legitimate in the case of such a handbook but facing a wide range of difficulties in the construction, we follow a model inducing wholeness by frequent changes of the point of view and the juxtaposition of details. The structure of individual chapters will be elaborated by their authors based on the currently available documents and literature and the sources still identifiable during the tender period. We intend to continuously analyse and discuss the individual plans and the already written chapters and workshop studies themselves during our research group seminars. Further – within the framework of conferences and presentations at the Scientific Forum of the Institute for Musicology RCH HAS – we wish inform the broader community of the professional public about the research to be performed during our project and also to provide the opportunity for feedback concerning the plans of the volume.

We find it particularly important that our volume follows the methodological trends of the international practice. During recent decades a variety of summaries of music history have been released both in English and German, all of them containing elements that can possibly serve as inspirational sources for the elaboration of volume 5 of *Music History of Hungary*. We consider as model for our research such basic works as the series *Neues Handbuch der Musikwissenschaft* once edited by Carl Dahlhaus, especially the volumes on the 19th and 20th centuries,²² or the 15-volume *Handbuch der Musik im 20. Jahrhundert*²³ created as a specialized ramification of the former series, which is particularly useful for the participants of our project given that, in addition to the volumes on the history of traditional composition, it devoted individual volumes to the popular music, the musical comedy, the multimedia, the experimental and electro-acoustic music, too. Significant summaries were equally published in the English-speaking countries, such as Richard Taruskin's one-man undertaking, the huge five-volume monograph *Oxford History of Western Music* which has two volumes dealing with the music of the 20th century.²⁴ These publications, despite their problem-sensitive approaches, follow the principle of a more traditional narration. Concerning the fragmented structure of the volume construction, *The Cambridge History of Twentieth-Century Music*²⁵ could be a model for us, even though major concerns were expressed, rightfully, about its content, particularly about Bartók's absence for the volume.²⁶ We must emphasize that systematic summaries of a similar type on the 20th century have not yet been written in neighbouring countries, and in the case of the country where a

²² Carl Dahlhaus: *Die Musik des 19. Jahrhundert*. [=Carl Dahlhaus (Hrsg.): *Neues Handbuch der Musikwissenschaft* 6.] Wiesbaden/Laaber: Athenoion-Laaber, 1980. Hermann Danuser: *Die Musik des 20. Jahrhundert*. [=Carl Dahlhaus (Hrsg.): *Neues Handbuch der Musikwissenschaft* 7.] Laaber: Laaber, 1984.

²³ Elmar Budde et al. (Hrsg.): *Handbuch der Musik im 20. Jahrhundert. 15 Bände*. Laaber: Laaber: 2005-2011.

²⁴ Richard Taruskin: *Oxford History of Western Music Vols 4-5*. Oxford: Oxford University Press, 2009.

²⁵ Nicholas Cook-Anthony Pople (ed.): *The Cambridge History of Twentieth-Century Music*. Cambridge: Cambridge University Press, 2004.

²⁶ Richard Taruskin: „Why You Cannot Leave Bartók Out.” *Studia Musicologica* 47/3-4 (September 2006): 265–277.

significant publication attracting the interest of the international market was released, at least on the history of music composition, it did not involve local forces but an Anglo-Saxon music historian.²⁷

4. Planned results

4.1. Publication plans

As the preparation for volume 5 of *Music History of Hungary* and in addition to the writing of the planned chapters, we engage in the issuing of several publications during the current project. We consider the creation of these publications unavoidable primarily because they can serve as a fundamental reference points for the chapters of the volume; they will elaborate in detail themes which can only be alluded to within the handbook. Regarding their genre and content, these are quite diverse publications attempting at the same time to pay off debts (as the editions of the writings by Ernő Dohnányi and László Lajtha),²⁸ to facilitate new summarizing editions at home and abroad of hardly available studies (the volumes of studies by Melinda Berlász and Tallián Tibor), to serve as monographic summaries (as the monograph written by the author of this proposal), and to focus on previously less explored research topics (the three volumes of studies). The members of the research team will take care of the editing, the preparation, and the issuing of these publications and in many cases the publications themselves will also include the studies of the members of the research team. By the three volumes to be prepared by multiple authors, we will encourage researchers to process the white spots of 20th-century research. The publications will be issued by the Rózsavölgyi publishing company, the Editio Musica Budapest, and the Institute for Musicology RCH HAS (I have attached the letters of intent of the two publishing companies). In addition to the planned publications, members of the research team will engage into the issuing of further independent studies during each year of the research period, although due to the time-consuming nature of the research activity the number of publications will grow significantly in the 3rd and 4th years of the research project.²⁹

The planned publications

2017/2018

Independent studies:

Anna Dalos: "Plans for the 20th-century volume of the series *Music History of Hungary*." Website of the Archives for 20th–21st Century Hungarian Music

Viktória Ozsvárt: "Church music compositions by László Lajtha and György Kósa." Website of the Archives for 20th–21st Century Hungarian Music

2018/2019

Independent studies:

Veronika Kusz: "Dohnányi, the director of the Music Academy." *Magyar Zene*

Viktória Ozsvárt: "Folk musical inspiration in the works of László Lajtha." *Magyar Zene*

Viktória Ozsvárt: "László Lajtha, the ethnomusicologist in view of his writings on folk music." *Muzsika*

András Ránki: "Dénes Zoltai on the new music." *Magyar Zene*

Ferenc János Szabó: "Tibor Polgár in the Hungarian Radio" *Magyar Zene*

2019/2020

Monographs, source publications, volumes of studies:

Melinda Berlász-Viktória Ozsvárt (ed.): *The writings of László Lajtha. Volume II.*

Anna Dalos-Veronika Kusz (ed.): *Járdányi and his age.*

Anna Dalos: *A door with a lock on it. Hungarian composition during the Kádár-era.*

Veronika Kusz (ed.): *The writings and statements of Ernő Dohnányi.*

²⁷ Adrian Thomas: *Polish Music since Szymanowski*. Cambridge: Cambridge University Press, 2005. A volume by Rachel Beckles Willson on the Hungarian music from the second part of the 20th century was released in the very same series: *Ligeti, Kurtág, and Hungarian Music during the Cold War*. Cambridge: Cambridge University Press, 2007.

²⁸ Veronika Kusz prepares the bilingual edition of Dohnányi's writings, currently supported by her Bolyai Research Scholarship. Within this project we wish to finance the English proofreading of the editing, since the Bolyai Scholarship does not sponsor this kind of task. The first volume of László Lajtha's writings was edited by Melinda Berlász: *Lajtha László összegyűjtött írásai I.* [The collected writings of László Lajtha I.] Budapest: Akadémiai, 1992. Melinda Berlász also wrote a detailed study about the preparation of volume II: "Mit ígér Lajtha László összegyűjtött írásainak második kötete? A megjelent és előkészületben álló Lajtha-írásgyűjtemények összefüggéseiről." [What does the second volume of the collected writings of László Lajtha promise? On the relations of the published collections of Lajtha's writings and the ones under preparation] http://zti.hu/files/mza/docs/Lajtha50/Lajtha50_BerlaszMelinda_Mit_iger.pdf

²⁹ Studies released on the website of the Archives for 20th–21st Century Hungarian Music have a DOI (Digital Object Identifier) number, so they are regarded as full-fledged scientific publications.

Tallián Tibor: *Studies on the Hungarian music history. (Planned in German).*

Studies planned for the volume *Járdányi and his age (only by the members of the research team):*

Melinda Berlász: "Járdányi as a music critic."

Anna Dalos: "Neoclassicism, early music, folkloristic tone. On the compositional style of the 1940s."

Ádám Ignác: "Witnesses of the Swing-era during the Rákosi- and Kádár-regime."

Veronika Kusz: "The vocal works of Járdányi."

Anna Laskai: "Incidental music in the National Theatre during the 1950s."

Viktória Ozsvárt: "Járdányi, the ethnomusicologist."

Lóránt Péteri: "Pál Járdányi and the music politics of state socialism."

András Ránki: "Intonation and music historiography. The interpretation of an aesthetical category."

Ferenc János Szabó: "Contemporary Hungarian music on vinyl records and in the radio (1945–1966)."

Independent studies:

András Ránki: "The (music) psychological orientation of József Ujfalussy." *Magyar Zene*

Ferenc János Szabó: "'The Gramophone undertaking of the Ministry of Culture': His Master's Voice, 1928–1929."

Muzsika

2020/2021

Monographs, volumes of studies:

Melinda Berlász: *László Lajtha, Sándor Veress, and their contemporaries.*

Ádám Ignác-András Ránki (ed.): *Workshop studies for the history of 20th-century Hungarian music.*

Veronika Kusz-Ferenc János Szabó (ed.): *Dohnányi-studies 2021.*

Studies planned for the volume *Workshop studies for the history of 20th-century Hungarian music (only by the members of the research team):*

Anna Dalos: "Bartók analysis in Hungary."

Ádám Ignác: "The lifework of Lajos Martiny."

Anna Laskai: "The second public sphere in the Hungarian musical life (1920–1945)."

Viktória Ozsvárt: "The classification principles of Bartók, Kodály, Lajtha, Járdányi, and Dobszay – a comparative study."

Lóránt Péteri: "The interaction of musicology and the politics of memory in the period from Kodály's death to the 1980s."

András Ránki: "The interpretation of the 'Hegelian music aesthetics' in the Hungarian Marxist music aesthetics."

Ferenc János Szabó: "The press of the record industry in Hungary."

Studies planned for the volume *Dohnányi-studies 2021 (only by the members of the research team):*

Anna Dalos: "Dohnányi's Hungarian style."

Veronika Kusz: "Dohnányi, director of the Philharmonic Society."

Anna Laskai: "The Dohnányi case (1945–1949)."

András Ránki: "Sándor Jemnitz's view of Dohnányi."

Ferenc János Szabó: "The schools of Dohnányi and Bartók."

Independent studies:

Anna Dalos: "The political change of 1989 in music." *Magyar Zene*

Ádám Ignác: "A comparison of mainstream and alternative movements in the Hungarian popular music of 1970s and 1980s." *Korall*

Lóránt Péteri: "The Hungarian symphonic orchestras during the late Kádár-era: crises, stagnation, breakthrough." *Magyar Zene*

4.2. Source exploration, research trips abroad, digitization

In order to prepare the 20th-century volume as well as the three volumes of workshop studies we need to examine and collect a substantial amount of new, previously unexplored source material. Within the framework of our current project, we wish carry out the collection of data in press organs and archives by way of commissions (the documents from the Archives of the Hungarian Radio and Television; Historical Archives of the Hungarian State Security, the Archives of the Hungarian State Opera, Budapest City Archives, the National Archives, the Music Collection and the Theatre History Collection of the National Széchényi Library, the Archives of the Liszt Academy of Music). We intend to investigate within the framework of research trips abroad the musical connections between the Soviet Union and Hungary (Moscow); on the other hand, the connections of the Hungarian recording industry and performance practice (London, Vienna). During a trip in Basel we will explore the documents connected to the careers György Ligeti and Sándor Veress. Shorter trips are planned in order to

identify sources of the musical life of Hungarian provincial towns. Moreover, we want to continuously digitize the documents and sound recordings forming the basis for our research and arriving to the Archives for 20th–21st Century Hungarian Music.

4.3. Databases

The Archives for 20th–21st Century Hungarian Music is currently operating six databases on its webpage³⁰ and the publication of a further database is expected by the spring of 2017.³¹ We plan to continuously develop five of these databases (The Database of Budapest Concerts, The Bibliography of Hungarian Musicology, The Digital Collection of Hungarian Musical Reviews, The Press Bibliography of Hungarian Popular Music, and The Database of Hungarian Opera Singers), all of them providing fundamental information for the exploration of the musical life as a whole. A significant expansion is expected in the case of the database on the Bibliography of Hungarian Musicology which has so far recorded the data of the domestic musicological production from the period between 1900 and 1950. The upgrading of the database will make it possible to enter in it the data of the literature published during the second half of the century and of the several thousands of music criticism preserved at the Archives for 20th–21st Century Hungarian Music thus substantially facilitating the research into the history of musicology and musical life and, also, making available the most important data of the literature to be considered for our planned volume. Our priority is to expand the Database of Budapest Concerts by uploading the missing years (1950–1954 and 1974–1989) and correcting the data for the first half of the century.

4.4 Events planned

We wish to encourage research into the 20th century by two conferences each year. In addition to the anniversary conferences that have already become a tradition of the Archives for 20th–21st Century Hungarian Music, we plan four thematic sessions as well. These eight conferences intend to inspire the appearance of further publications, the opening of new research areas, and to stimulate the scientific discourse on the music of the 20th century.

The planned conferences:

2017/2018 Autumn: Looking for anniversaries /2017 Spring: Speaking about music. An interdisciplinary conference about the possibilities of the speech about music	2019/2020 Autumn: Looking for anniversaries /2019 Spring: Járdányi and his age
2018/2019 Autumn: Looking for anniversaries /2018 Spring: The authenticity of 20th-century musical sources	2020/2021 Autumn: Looking for anniversaries /2020 Spring: Closing conference

5. Research infrastructure

5.1. Institutional background

The Institute for Musicology RCH HAS and within its frameworks the Archives for 20th–21st Century Hungarian Music ensure the best possible institutional background for the implementation of the proposal. The publication of the 20th-century volume, i.e. volume 5 of *Music History of Hungary* is treated as a priority project by the Institute for Musicology. The Archives for 20th–21st Century Hungarian Music has been collecting since 2012 documents related to the period's music history – legacies of composers, musicologists, and performing artists – so that by now are in possession of a significant amount of source material (manuscript and printed music, press and concert documentation, and sound recordings). Besides, in addition to the project manager, five professionals engaged into the specialized researcher of the period (Ádám Ignác, Veronika Kusz, Viktória Ozsvárt, András Ránki, and Ferenc János Szabó)³² work already in the research group. Within the framework of the present application, this research group will be completed for the purposes of this project by three additional senior researchers and a young researcher: Tibor Tallián and Melinda Berlász who were in charge of formulating the first plans for the volume will participate in the project not only as authors but also as consultants, while Lóránt Péteri will be involved as both the author of the chapter about post-World War II music politics and as one of the elaborators of the plans for the volume. I consider one of the defining virtues of the tender the involvement of three generations of researchers dealing with the history of the 20th-century Hungarian music, as this will create a unique opportunity for the

³⁰ <http://zti.hu/index.php/hu/mza/adatbazisok>

³¹ The Database of Hungarian Opera Singers created by Ferenc János Szabó.

³² Ádám Ignác and Ferenc János Szabó will participate into the project only from the research year 2018–2019: Ádám Ignác will terminate post-doctoral research supported by the Hungarian Scientific Research Fund OTKA by the summer of 2018 whereas Ferenc János Szabó will be joining the project after sustaining his PhD thesis.

unfolding of various points of views in the assessment of the era as well as for the prudent involvement of juniors into the research.

5.2. Research staff

In addition to the project manager, the tender employs four senior researchers and five junior researchers, at various stages of their career, one of them as part-time employee. The implementation of the project requires the employment of two additional assistants. Anna Laskai will be participating in the tender as part-time assistant research fellow. Her task will consist in the compilation of the bibliography for the 20th-century volume, the coordination of the bibliographic collections, the continuous monitoring of the data entry into the bibliographic database, archival and press research, research into lifeworks connected to the musical life of the first half of the century, continuous participation at the classification and the processing of the Dohnányi collection, and the coordination and the continuous professional control of the data entry into the Database of Budapest Concerts and the Digital Collection of Hungarian Musical Reviews. Zsuzsanna Tihanyi will carry out as an assistant the following tasks: documenting, collecting, organizing, linguistic proofreading, translating, and preparatory editing of materials and annexes for the volumes to be published during the tender; the classification and cataloguing of the documents collected during the tender; supplying researchers participating in the project with raw material for the research; communication with the authors as well as the supervision of the digitization process. Péter Glaser will digitize sound recordings as a part-time assistant. In addition to the participation of researchers and the employment of assistants this tender will commission as contracted workers a significant number of staff members for the purposes of data entry into databases, source processing, and collection of documentation. Further, language assistants, special consultants, translators, music engravers, and typists will be required for preparation of the planned volumes. For the digitization of the collected documentation and source materials we will employ additional work force with on contract.

Senior researchers

Melinda Berlász – After obtaining her diploma in musicology in 1966, she had been a staff member of the Institute of Musicology HAS for 43 years. In 1995 she became holder of a candidate's degree (PhD). From 1995 until 1998 she directed the Division for Contemporary Music History and between 2004 and 2009 she headed the Dohnányi Archives. She retired in 2008. Her activity and publications are connected to the research on 20th-century Hungarian music history. She carried out basic research connected to previously unprocessed historical periods as well as lifeworks of composers and folk music researchers. In 1994, at the composer's request and last will she became the guardian of the Institute for Musicology's Sándor Veress collection (the documents related to Hungarian music culture). She evaluated László Lajtha's oeuvre in a science historical monograph (Akadémiai Kiadó, 1984.) and edited the first volume of Lajtha's Collected Writings (Akadémiai Kiadó, 1992). She assumed a proactive role in the scientific rehabilitation of the lifework of exiled composer Sándor Veress (volume of studies, 1982 with János Demény and Ede Terényi), then she published the Moldavian tune collection from 1930 by Veress (1989, Co-author: Olga Szalay). She edited the critical edition of the collected choral works by Veress (Editio Musica Budapest, 2007, 2010). During her research on lifeworks, she conducted research on Leó Weiner (Recollections of his disciples, 1985, 2003), Pál Járdányi (Collected Writings, MTA ZTI, 2000.) and Lajos Vass (Püski publishing company, 1994). She published about 160 studies and articles both in Hungarian and foreign languages and she also edited numerous volumes of essays (Studies on György Kósa, Ujfalussy-Festschrift, *Zenatudományi dolgozatok*, 1978–1988). She initiated archival research for the examination of the Hungarian musical culture between 1945 and 1956 (three volumes co-edited with Tibor Tallián, MTA ZTI, 1984, 1985, and 1986). Between 2002 and 2006 within the framework of a project supported by the Hungarian National Research and Development Grant NKFP she released the studies of a scientific work group consisting of 10 researchers under the title *Kodály Zoltán és tanítványai* [Zoltán Kodály and his disciples] (Rózsavölgyi publishing company, 2007). In 1998 she initiated basic research on the oeuvres of 20th-century Hungarian composers as the volume- and series-editor of the monograph series *Magyar zeneszerzők/Hungarian Composers* (the series counting 39 volumes both in Hungarian and English was issued at first by the Mágus publishing company, then by the Budapest Music Center). Her distinctions include: Youth Award of the HAS (1974), Bence Szabolcsi prize (2001), László Lajtha prize (2002), Sándor Veress prize (2002), Arnold Hauser Award (2005), Award of the Hungarian Copyright Society Artisjus (2006, 2008), Academy Award of the HAS (2013).

Veronika Kusz – She graduated as a musicologist at the Liszt Academy of Music in 2003 with a thesis dealing with the variations in the compositions of Ernő Dohnányi. She was accepted in the same year to the Doctoral School of the institution where she sustained, in 2010, her PhD-thesis about Dohnányi's exile period (supervisor: László Vikárius). During the academic year 2005–2006, with the support of the Fulbright Scholarship, she conducted

research in the Dohnányi collection of Florida State University and at the family's estate in Tallahassee. Between 2004 and 2005, then from 2007 she was assistant research fellow of the Institute for Musicology of the HAS, from 2012 she has been research fellow at the "Lendület" Archives and Research Group for 20th–21st Century Hungarian Music, where she has become Senior Research Fellow in 2017. Her monograph on Dohnányi's American Years (Rózsavölgyi, 2015) was distinguished with the Youth Award of the HAS in 2016. In 2015 she won the Bolyai Research Scholarship. She has supervised DLA-dissertations since 2012 at the Liszt Academy of Music. In 2005 she wrote a monograph about Pál Járdányi; further important publications of her were released in journals and series of volumes of studies such as *American Music*, *American Harp Journal*, *Studia Musicologica*, *Magyar Zene*. Since 2004, she has regularly written music criticism for the monthly review *Muzsika*.

Lóránt Péteri – He obtained his PhD degree at the musicology programme of the University of Bristol, UK. His habilitation took place at the Liszt Academy of Music in 2015. He became assistant lecturer at the Liszt Academy of Music in 2005, head of department in 2014, and professor in 2016. His monograph on Gustav Mahler (*Mahler, a scherzo és a "kísérteties"*) [*Mahler, the Scherzo and the Unheimlich*] (Rózsavölgyi, 2015). Between 2012 and 2015, he worked on his research project "A Kádár-korszak zenepolitikája" [The music politics of the Kádár-era] with the support of the Bolyai Research Scholarship. Currently he is a grantee of the New National Programme of Excellency ÚNKP with the research topic entitled "Az 1956-os forradalom a magyar zenei intézményekben" [The 1956 revolution in the Hungarian musical institutions].

Tibor Tallián – Correspondant member of the HAS, scientific advisor of the Institute for Musicology RCH HAS. He studied at the Musicology Department of the Liszt Academy of Music and, as winner of Herder scholarship, at the University of Vienna. From 1972, he became a staff member at the Bartók Archives of the Institute for Musicology of the HAS and later at the Department for 20th-century Hungarian music history. His monograph Béla Bartók was prepared as part of his research conducted at the Institute in 1981 (new edition: 2016). His 1988 volume entitled *Bartók fogadtatása Amerikában* [Bartók's Reception in America] is partially available in English as well; its full version will be issued in 2017. He published as a book in 1983 his major study on *Cantata profana: az átmenet mítosza* [Cantata profana: the myth of transition]. The two large document collections he published together with Melinda Berlász is part of this research on 20th-century music in the mid-1980s (*Iratok a magyar zeneoktatás történetéhez, 1945–1956*. [Documents to the history of Hungarian music education, 1945–1956.] and *Iratok a magyar zeneélet történetéhez, 1945–1956*. [Documents to the history of Hungarian musical life, 1945–1956.]). However, Tibor Tallián has begun to show a continuously increasing interest also for the research into the Hungarian music and musical life of the 19th century. Significant studies in this topic have been issued one after the other since the mid-1980s, partly in reviews (*Studia Musicologica*, *Magyar Zene*, *Zenatudományi Dolgozatok*, *Muzsika*), partly in publications jointly prepared with theatre historians: *A budapesti Operaház 100 éve*. [100 years of the Budapest Opera House] (ed. Géza Staud, 1984), *Magyar Színháztörténet 1873–1920* [Hungarian theatre history 1873–1920] (ed. Tamás Gajdó, 2001), *A budapesti Operaház és a hazai operajátszás története 1920–1949*. [The history of the Budapest opera house and the domestic operatic industry 1920–1949] (ed. Tamás Bécsy, 2005), and also in volumes in a foreign language (*Das Musiktheater um die Jahrhundertwende: Wien-Budapest um 1900*, Vienna 1987). In 1994 Tibor Tallián became holder of a candidate's degree; in 2011 he acquired the degree of Doctor of HAS. In 1995 he was appointed deputy head master of the Institute for Musicology of the HAS, and director of the same institution in 1998. In this position, as chief editor and research leader, he engaged into the critical edition of Ferenc Erkel's Operas. In addition to his activities as scientific researcher and music critic, since 1976 he has been lecturing at the Musicology Department of the Liszt Academy of Music where he was also head of department between 1997 and 2002. Since 1992 he has been associate professor at the Department for cultural history of the Eötvös Loránd University. In 1983 he was awarded the Erkel Prize, in 1996 he received the Award of the Mihály Táncsics Foundation for criticism, and in 2006 he was awarded the Officer's Cross Order of Merit of the Republic of Hungary. In 2008, he won the Grand Prix of the National Association of Hungarian Creative Artists MAOE and in 2016 he received the Academic Award of the HAS.

Young researchers

Ádám Ignácz – He is music historian and music aesthetician. After graduating from the Eötvös Loránd University (ELTE) in history and aesthetics, he defended his doctoral thesis, about the problem of portaying the artist in the artist operas of Scriabin, Schoenberg and Pfitzner at the Doctoral School of Philosophy of the Eötvös Loránd University in 2013. As a PhD student and guest speaker he has been teaching regularly at various domestic universities (Faculty of Humanities of the ELTE; University of Theatre and Film Arts; Pannon University) since 2008. He presented the results of his research on early 20th-century Russian music, socialist realism, and the popular musical life in state socialist Hungary in book chapters written in German, English, and Hungarian and

published among others by the Oxford University Press, Routledge, and Palgrave. He was main organizer of the Institute for Musicology's first popular music-related conferences, and of the first international conference on popular music to be held in Hungary in 2017. He also edited two books on this subject: *Műfajok, stílusok, szubkultúrák. Tanulmányok a magyar populáris zenéről* [Genres, styles, subcultures. Studies on the Hungarian popular music] (2015), and *Könnyűzene és hatalom. A populáris zene és a kulturális politika viszonya az államszocialista Magyarországon* [Popular music and the power. The relation between popular music and cultural politics in state socialist Hungary] (2017). He has been research fellow at the "Lendület" Archives and Research Group for 20th–21st Century Hungarian Music since 2013, holding a post-doctoral scholarship supported by the Hungarian Scientific Research Fund (OTKA) from 2015.

Anna Laskai – Between 2012 and 2015 she was a BA student in musicology at the Liszt Academy of Music (thesis: The life and work of Gyula Dávid; supervisor: Anna Dalos); since 2015 she has been a MA student at the same place; her thesis, expected to be defended in the spring of 2017, deals with Dohnányi's collection of books and sheet music (supervisor: Veronika Kusz). From 2014 she has been an external collaborator of the "Lendület" Archives for 20th–21st Century Hungarian Music (data entry into the Database of Budapest Concerts, the classification of Gyula Dávid's estate, the classification of Ernő Dohnányi's American estate). In 2016 she published a monograph on Gyula Dávid and organized a virtual exhibition on Pál Járdányi's oeuvre. She won the Fellowship Granted by the Hungarian Republic in the academic year 2016/2017. She will make her entry exam at the Doctoral School of Musicology of the Liszt Academy of Music in 2017.

Viktória Ozsvárt – She obtained her degree with honours at the Liszt Academy of Music as a flutist and flute teacher in 2009. She worked as a music school teacher from 2009 to 2013. Between 2013 and 2015 she attended the MA training of the Musicology Department of the Liszt Academy of Music. Her MA thesis discussing classicist and avant-garde spirit in the Schiller-cantatas of Mendelssohn and Liszt (supervisor: Adrienne Kaczmarczyk) won the first prize of the Art and Art History Section of the National Student Conference. Since September 2015 she has been a student at the Doctoral School of Musicology of the Liszt Academy of Music; her doctoral thesis deals with the inspirational sources of László Lajtha's oeuvre (supervisor: Anna Dalos). Since 2015 she has been a staff member of the "Lendület" Archives for 20th–21st Century Hungarian Music and the music critic of the monthly review *Muzsika*.

András Ránki – He graduated as a musicologist from the Liszt Academy of Music in 2008 and as a philologist in aesthetics in 2011 at the Eötvös Loránd University (ELTE). Between 2011 and 2014 he was a PhD student of the Doctoral School of Philosophy at the ELTE. He is currently working on his PhD dissertation about the unfolding of the Marxist musical aesthetics in Hungary during the 1950s and 1960s (supervisor: Tibor Pintér), which is expected to be defended in the autumn of 2018. Since 2010 he has been teaching philosophical and musicological disciplines as part time lecturer at higher education institutions. Since 2014 he has been assistant research fellow – from 2015 as a junior researcher grantee – at the "Lendület" Archives for 20th–21st Century Hungarian Music. During his work he was received both foundation grants and public scholarships (2008: research fellowship of the Lukács György Foundation, in 2015 and 2016: Kodály Zoltán scholarship).

Ferenc János Szabó – Pianist and musicologist, he acquired his DLA degree in 2012 (*Karel Burian és Magyarország* [Karel Burian and Hungary], supervisor: Anna Dalos), the procedure for obtaining his PhD degree is in progress. The thesis is about the art of Elza Szamosi, and the modern woman on the Hungarian opera stage at the turn of the 19th and 20th centuries (supervisor: Anna Dalos). He won numerous scholarships both as pianist and music historian. In 2011 he became junior researcher at the Institute for Musicology, RCH, HAS. Since 2012 he has been a research fellow at the "Lendület" Archives for 20th–21st Century Hungarian Music. From 2013 he has been a lecturer at the Liszt Academy of Music. From 2013 to 2015 he received the Postdoctoral Fellowship of the HAS, in 2014 he won the Youth Award of the Hungarian Academy of Sciences, and in 2016 he received the Kodály Zoltán scholarship. His research themes are the history of the record industry in Hungary and the history of the Hungarian performance practice.

Full-time assistant

Zsuzsanna Tihanyi – She was born in Germany in 1988. She began playing the piano at the age of 9; she conducted her musical studies at the Liszt Academy of Music in Budapest, at the Salzburg Mozarteum, and in Birmingham, England. She obtained prizes at several prestigious national and international piano competitions; she was awarded with the Fellowship Granted by the Hungarian Republic as well as the Weingarten and the Annie Fischer scholarships. Since September 2016 she has been staff member of the Archives for 20th–21st Century Hungarian Music. In addition to the Hungarian she fluently speaks German, has a superior level command of English and knowledge of the Italian, French, and Ukrainians languages as well. Currently, she is a student at the DLA Doctoral

Programme of the Liszt Academy of Music (her doctoral thesis is on the comparison of the early editions of Beethoven's piano Sonatas (supervisor: Anna Scholz).

5.3. Devices

In the first year of the tender period, we plan to buy for the purpose of digitizing research materials a high-capacity A3 scanner worth of 450,000 HUF + VAT. In addition the project does not require special technical devices except desktop computers and notebooks for the researchers.