

Medium-term Strategic Plan of the Institute for Musicology of the Research Centre for the Humanities (2020–2023)

1) Analysis of the external environment and review of the internal capacities

The direct external environment of the Institute for Musicology is the Research Centre for the Humanities. Based on the experience of the previous years, the RCH is an institution which ensures independent research for the disciplines clustered in it while providing opportunities for a more intensive interdisciplinary dialogue than earlier, as well as for the planning and implementation of joint projects between the various branches of science. The wider external environment for the Institute is constituted by the opportunities of cooperation with domestic and international partners, in which area we plan to maintain and reinforce our intensive working relations, similarly to the practice of the previous years.

As for the internal capacities of the Institute, our extremely complex, but integrated and successful professional activities have been housed by the Erdődy–Hatvany Palace for 35 years now (Táncsics Mihály u. 7). The building is located in one of the most popular tourist sites of Hungary, so it is ideally suited to convey the values of Hungarian music to foreigners in general (by concerts, thematic exhibitions, foreign-language guided tours connected with recitals). Thanks to its suitable concert halls and spaces, the interior of the palace is optimal not only for holding professional programs of international and domestic interest, but also musical events in the broader sense of the term. The latest, partial renovation of the palace, lasting for years (2002–2009), served the purpose of the building's best possible adjustment to its unique functions (the renovation cost 650 million HUF). Due to the organizational restructuring within the HAS and the different ideas regarding the relocation of the Institute, the last third of the complete refurbishment has been cancelled; nevertheless, the implementation plans for the last phase of the renovation have been ready since 2010. The modernization of the building technology systems (especially, the heating, plumbing, and sewage systems) and the replacement of the windows are becoming increasingly urgent from an engineering aspect, and economically indispensable in the medium-term, as is the renovation of the façade and the northern wing of the building, possibly by updating the plans prepared in 2010. The planning of the modernization of the thermal and engineering systems of the building will be carried out in 2020 from HAS grant funds.

2) Mission statement of the Institute

The Institute for Musicology fulfils a triple function: 1. research, 2. archiving of national collections, administration and professional supervision of data repositories, 3. organization of professional events, conferences, concerts, of which – naturally – the load-bearing pillar is research. In addition to the Budapest Bartók Archives, the Institute houses the Central Archives for Folk Music and Folk Dance Research of the Hungarian linguistic area, as well as the Archives for 20th–21st-Century Hungarian Music, founded on the Dohnányi, Lajtha and Szöllősy legacies. The Institute preserves not only manuscripts, and audio and video recordings, but – in its state-of-the-art museum – musical instruments of historic value are safeguarded as well, including the pianos of Bartók, Lajtha, Dohnányi, and Jenő Hubay, which are played on during in-house concerts and guided tours. The task of the RCH Institute for Musicology is to research music history and within that, especially the music history of Hungary (historically speaking: that of the historic Hungary), publish its sources, study particular issues and write historical overviews, collect Hungarian folk music, maintain and preserve its earlier audio and sheet music collections, publish them in critical editions, research the folk music of nationalities living in Hungary and of our linguistic relatives, research Hungarian folk dance, and collect and study the relics of musical life in Hungary.

3) Setting strategic objectives for the Institute in close correlation with the aims of the organizational units and groups

In spring 2019 the head of the Department of Early Music History won a grant from the HAS “Lendület” [Momentum] scheme, thanks to which a new research team could be launched under her direction within the Department of Early Music History as of 1 October 2019. The HAS “Lendület” *Digital Music Fragmentology Research Team* has set itself the objective to study comprehensively the musically notated codex fragments written of domestic and international origin that survived in the territory of medieval Hungary, place their comparative analysis into a broad European source context, to offer a codicological–paleographical and substantive analysis and publish them online. As the central endeavour of the Department of Early Music History, this project will determine the research and publication activities of the Department and its staff in the next five years.

Following up on earlier research from the previous century, the Department of Early Music History of the Institute for Musicology turned its attention to the study of fragments again in 2016. The grant won from the NRDIO that year (120 643 *Kódexek és töredékek. Késő középkori hangjelzett forrásaink kutatása, újraértelmezése és online megjelenítése* [Codices and fragments. Research, reinterpretation and online publication of our musically notated sources from the late Middle Ages]) has brought into focus – for the first time in a long time – the study of medieval codex fragments with music in Hungary, their analysis from the aspect of musical history, and their digital display on an online platform created for this purpose. It is in the framework of the currently ongoing grant (ending in 2020) that the *Fragmenta Manuscriptorum Musicalium Hungariae Mediaevalis* website has been launched (<http://fragmenta.zti.hu/>), which has already published the description, expert analysis, content index and digital facsimiles of approximately 150 fragments stored in the Manuscripts Collection of the HAS Library and the Manuscripts and Rare Books Collection of the ELTE University Library. In the upcoming years, this website will be enriched by the processed fragments uncovered in the Zagreb and Transylvanian collections besides the material of libraries and archives in Hungary (Szombathely, Kőszeg, Győr, Eger and the Pauline Library of the Budapest Central Seminary).

This new field of research – *digital fragmentology* – offers numerous novel possibilities: meticulous work on classical music history, music philology, codicology and palaeography, archival source research, the review and interpretation of hundreds or even thousands of manuscripts are aided by the creative use of online possibilities, connecting to international databases, and the use of the latest digital toolkit. Thanks to these tools, the results of our research can be multiplied, and the Hungarian music-oriented research of fragments can at last present itself as a competitive partner of equal rank in the international arena of digital fragmentology. It is these challenges that the Digital Music Fragmentology Research Team of the Department of Early Music History wishes to meet with its recently launched project ending in 2024.

In the spirit of the concept of project-centred research, and in line with the relevant key research orientations, the Department of Early Music History launched a new publication series at the end of 2019: the initial volume of the series *Resonemus pariter. Műhelytanulmányok a középkori zenetörténethez / Studies in medieval music history* is the first large-scale publication of the HAS “Lendület” Digital Music Fragmentology Research Team, which presents fourteen fragments – safeguarded in the library of the Franciscan monastery of Güssing – that had once been part of the same Transylvanian antiphonal, in a facsimile edition and with modern transcription, complete with a bilingual scientific commentary. In the upcoming years, we plan to publish further volumes of the series, selecting the sources for publication among the recently explored fragments. The

principal task of the next 2–3 years to come will be the nearly complete reconstruction of the 13th-century *Breviarium Notatum of Esztergom*, discovered in the Archbishop's Library in Zagreb in January 2019, and the representative publication of the reconstructed codex.

The priority strategic plans of the Department for Hungarian Music History include the creation of the *Music History of Hungary Online* platform, which will make available the research results, publications, music editions, and databases from the 16th century to the mid-20th century for professionals, educational purposes and a broader group of users. This platform will function as an up-to-date knowledge centre of selected Hungarian music history knowledge. At the same time, the website aims to carry out the updating of the earlier volumes of the compendium series entitled *Magyarország zenetörténete* [The Music History of Hungary], undertaken by the Institute, as well as to publish further volumes.

In the course of the early modern research carried out by the Department, in addition to the updating of the earlier publications to be shared online, the complete edition of Hungarian-language antiphons will be prepared in the framework of a DSc dissertation, and the critical edition of the *Anna Hansen Schumman* codex will be finished.

In the framework of the series entitled *Műhelytanulmányok a 18. század zenetörténetéhez* [Studies in Eighteenth-Century Music History] launched in 2016 with a view to the preparation of the third volume of the compendium *Magyarország zenetörténete* [The Music History of Hungary], the preparation and publication of two additional volumes are planned (after the first two volumes on the music life of towns and monophonic repertoire): (1) about the polyphonic vocal-instrumental repertoire, music at schools and the musical theatre, and (2) the Hungarian composers and key musicians of the period presented through biographies and a desk encyclopaedia. In the framework of the preparation of the volume on 19th and early 20th century of the compendium *Magyarország zenetörténete* [The Music History of Hungary], the fellows are carrying out archival, music repository and press research the results of which will be published in the form of databases and publications on the *Magyarország Zenetörténete Online* platform. Three dissertations are currently being written by the assistant research fellows of the Department, feeding into the topic of this volume, about the musical life of Pest-Buda between 1850 and 1867, the institutionalization of the choral society movement in the 1850s and 1860s, and Hungarian opera composers from the National Theatre working with Ferenc Erkel from 1840 to 1860. The preparation of further thesis papers and dissertations will begin in relation to the musical institutions and music life of the period of 1880–1920, with a special focus on chamber music and choirs (workers' choral societies).

Study volumes will be published under the title (1) *Offenbach és az operett meghonosodása Magyarországon* [Offenbach and the Popularization of the Operetta in Hungary], additional papers will be published about Wagner's reception in Hungary from 1862 to 1918; (2) the studies of Member of the Academy Tibor Tallián will come out in a German-language book about 19th–20th-century Hungarian music history, (3) a new, extended, Hungarian-language version of Zoltán Kodály's correspondence will be released (by Tibor Tallián, in cooperation with the Kodály Archives), and (4) the publication of another volume of the *Magyar Zeneszerzők* [Hungarian Composers] series is also envisaged. In the framework of the **critical edition** of the sources of the period, further volumes of the critical complete edition of *Erkel Ferenc Operák* [Ferenc Erkel's Operas] will be published and prepared for publication, respectively: *Erzsébet*, score, edition; *Dózsa György*, score, preparation; *Bánk bán*, piano arrangement, preparation. The fellows of the Department for Hungarian Music History are in charge of editing the Institute's regularly published Hungarian-language yearbook (*Zenetudományi dolgozatok*)

and its foreign-language periodical (*Studia Musicologica*), and they also take part in the editorial board of the Institute's sheet music edition series entitled *Musicalia Danubiana*.

The Budapest Bartók Archives are expected to take part in numerous undertakings in the years 2020–2023, but their core activity will be the scheduled and continuous edition of the series *Bartók Béla zeneműveinek kritikai összkiadása* [Béla Bartók Complete Critical Edition] (planned to be composed of 48 volumes), of which 4 volumes were published by 2019, and a further 6–8 volumes are expected to come out by 2023. In connection with the complete critical edition, the *Béla Bartók Thematic Catalog* will also be published. Also in connection with this oeuvre, several so-called Urtext editions will be issued. Independently from the complete critical edition, two international symposia will be organized in September 2020 and September 2022, simultaneously with the sessions of the editorial board and advisory council of the Bartók complete critical edition. In 2021 and 2023, the fellows of the Archives will cooperate in the elaboration of the musicology programme connected to the Bartók competition announced by the Liszt Ferenc University of Music.

From grant funds, they will prepare the website presenting Béla Bartók's oeuvre: it will cover three areas. Firstly, it will present Bartók's compositional activity through the complete critical edition of his works. Secondly, it will cover Bartók's folk music collecting activities through his collections and classifications of folk music. Thirdly, it will publish online Bartók's minor essays and studies that came out in print during his life. Due to its character, the website will be multi-lingual (Hungarian, English, German, Slovak, Romanian and French). However, only the short presentations, introductory sections and various functional instructions will be available in all these languages.

In this planning period, the activities of the Archives and Research Group for 20th–21st Century Hungarian Music will focus on the preparation of the 5th (20th-century) volume of the compendium series entitled *Magyarország zenetörténete* [The Music History of Hungary]. As part of that, the chapters on the history of composition, popular music, and the history of musical life between 1945 and 1989 will be completed. Moreover, a significant amount of documents will be processed in the domain of the history of musical life, musicology, and musical interpretation. In connection with the preparation of the volume, several collections of preliminary papers will be published (Járdányi and his age, Dohnányi studies, a book on popular music), and we are also planning the publication of two important volumes of writings (the writings of Ernst von Dohnányi and László Lajtha; preparations are under way for the English-language edition of the former). Two PhD dissertations will be completed during this period (on the inspirational sources of László Lajtha, and on Ernst von Dohnányi, the president-conductor of the Budapest Philharmonic Society), and two large-scale monographs will come out (one about music sociology in Hungary, and the other on the history of composition from 1956 to 1989). The English-language Kodály monograph of the head of the research group will come out in August 2020 at University of California Press. In all likelihood, the Archives will be enriched by the collection of the Budapest Philharmonic Society and that of András Keller, as well as with the legacies of composers Zoltán Jeney and Emil Petrovics, and music historians György Kroó and Ferenc Bónis. In 2020 we wish to commemorate the 100th anniversary of Pál Járdányi's birth while in 2023 that of György Ligeti's.

The Archives and Department for Folk Music and Folk Dance Research fulfil diverse functions, including basic research, archiving, digitization, providing access, publication, preparation of transcriptions, database development, integration, and so on. They publish the – hitherto virtually unknown – complete folk music collection of Ilona Szenik prepared between 1950 and 1980, in cooperation with the Folklore Archives of Cluj-Napoca, in three languages. Book + multimedia

database on DVD, 4,500 melodic data. They will continue to work on planning the volumes, broken down according to types, in the series of folk songs not associated with special occasions of the critical complete works series of Hungarian folk music, titled *A Magyar Népzene Tára* [Corpus Musicae Popularis Hungaricae], in the musical systematization of Pál Járdányi, till the end of the so-called old styles (class A, according to Bartók's classification). They will also pursue the preparation of Volume II of *A magyar népdaltípusok katalógusa* [Catalogue of Hungarian Folk Song Types] for publication (according to the folk song classification of László Dobszay and Janka Szendrei). As a closing act of the multiple-year research conducted in concert with the Serbian Academy of Sciences, they will publish the amended and extended second, critical edition of Tihamér Vujicsics's volume titled *A magyarországi délszlávok népzeneje* [The Folk Music of South Slavs in Hungary] with audio recordings, copies of authentic documents on a DVD-ROM. In cooperation with Slovak and Romanian partners, they will start the publication of the critical edition of Bartók's folk music collections and notes transcriptions within the website called *Bartók Béla munkássága* [Béla Bartók's Activity]. In the framework of doctoral studies, research unveiling the connections between Slovak and Hungarian folk music in Hungary will be pursued, and its findings will be published in a book. Another book will appear about the study of the textual variants of the Fehér László ballad, and the preparation of the 2nd, extended edition of the comprehensive book of ballads by Lajos Vargyas is also among the plans of the research team. In 2020, the Járdányi memorial year, they are planning to prepare the extended Kide monograph for edition, and depending on the financial means available, they will prepare the volume for publication on the basis of the research results carried out on the entire material.

The research staff will pursue the launching of the oriental folk music archives (of primarily Finno-Ugric and Turkic peoples) – an endeavour begun in 2015 – drawing on the legacy of László Vikár, the research of János Sipos, and the material of the predecessors (Bartók, Éva Schmidt, etc.). They make notations, analyses of this material, and ensure its online searchability and access. They will continue to upload data into the archives of religious music (AMUROB: <http://amurob.hu/index.php/hu/amurob>) which has been operating since the beginning of 2016 in the framework of an international OTKA (Hungarian Research Fund) tender. They will begin the development of the system, and they will publish in a single volume Ilona Borsai's papers published in various languages (which, thanks to the project, have already been prepared for publication in English). They will continue to develop the *Audio Archives of the Institute for Musicology* database within the Hungaricana system, finish the development of the *Magyar népzenei példatár* [Compendium of Hungarian Folk Music] website by making accessible the digitalized information file and audio material of the individual types. Carrying on with the tradition of the "Hungarian school" of the discipline, folk dance research continues to study the movement pattern and musical connections of the dances captured on film. It is an indication of the changing research attitude of the present days that the hitherto mostly folkloristic approach is now being completed by the principle of multi-disciplinarity, which also takes social science aspects into consideration for the interpretation of the dance material. By giving ground to this new approach, and shedding light on the social, political and economic background, research seeks to reveal the socio-cultural functions of folk dance as well. Dance cultures are no longer treated as separate units, but rather, the examinations are carried out in the context of the various cultural effects (church, school, media, etc.). The study of folk dance taking into consideration the social transformations of the relationship between men and women also subscribes to the new discipline. The plans of folk dance research for the period of 2020–2023 are thus determined by exploratory work carried out according to the above described research mentality, the digital safeguarding of the film library stocks, and the publication of the results in print as well as online. Research continues to devote special attention to the study of the Transylvanian dance traditions, and within that, to the dance culture of the Mezőség (Transylvanian Plain, in Romanian: Câmpia Transilvaniei), Kalotaszeg (Țara Călatei) regions as well as along the Maros (Mureș) and Küküllő

(Tárnava) Rivers. In terms of typology research, they will continue to work on fast men's dances from the above-mentioned three regions (Mezőség, Kalotaszeg and Maros–Küküllő-mente).

Exhibitions planned to be held in the Museum of Music History:

History of musical instruments:

2020: Sámuel Nemessányi (1837–1881) International Violin Exhibition and International Conference – we will organize the exhibition in cooperation with Mihály Reményi and the Association of Hungarian Musical Instrument Makers, simultaneously with the International Nemessányi Violin Making Competition.

2021: Centenary Exhibition Dedicated to the Accordionist Mihály Tabányi (1921–2019), organized jointly with the National Society of Accordionists

2022: Carl Schmidt (1794–1872) Exhibition and Conference. The piano maker opened his workshop in Pozsony (now Bratislava, Slovakia) in 1822. The exhibition will be organized on the occasion of the bicentenary of his workmanship.

Fine arts:

2020: Beethoven Cult in Hungarian Fine Arts

Books planned: 2020: Sámuel Nemessányi, in Hungarian and English, with László Reményi's texts and archive photos; 2022: József Brauer-Benke: Hangszerek és ideológiák [Musical Instruments and Ideologies], in Hungarian and English

Restoration: The restoration of a Carl Schmidt piano.

4) Determining the strategic action plans: the human resources aspects of research

In the period of 2020–2023, the Institute for Musicology intends to pursue its research traditions and innovate in terms of research topics and methodology employed. With a small increase in headcount, the current human resources of the Institute are sufficient – albeit tightly – to perform our undertakings. It is quite clear that additional workforce is needed in the field of Bartók research, where – besides our essential daily tasks – the Béla Bartók Complete Critical Edition imposes continuous deadlines set by external partners. The age distribution of the staff is appropriate in most units of the Institute; recently, in this respect, there has been some improvement in the folk music research department as well. Nevertheless, financial resources must be urgently secured in order to retain our young researchers at the Institute. The proportion of the number of posts financed from grants and budgetary subventions must be changed, as the former have constantly outnumbered the latter in the past 10–15 years, and this jeopardizes the long-term predictability of research capacities.

5) Planning of the economic background of the Institute's action plans (business plan)

Since the Institute for Musicology is not an independent budgetary entity, its operation is primarily guaranteed from the budgetary subvention allocated through the Research Centre for the Humanities. We welcome the management methodology employed since 2012 according to which the RCH continuously monitors the revenues and expenditures of the individual institutes in the spirit of disciplinary independence. If the external circumstances allow for it, we will strive to maintain the high number of our applications for grants seen in the previous years: with that we seek to maintain our research activities on the one hand, and protect the collections on the other.

6) Monitoring the measures following from the strategy (feedback); measuring and verifying the implementation of the strategic actions

The comparison of the annual reports with the annual plans submitted at the beginning of each year facilitates the monitoring of actions. Besides the above, possible media coverage, feedback

from external partners and the evaluation of the RCH also play an important role in control.

17 December 2019, Budapest

Pál Richter
Director

Pál Fodor
Director General