

Development of Musical Culture in Hungary in the 20th Century

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Abstract—The article presents insights into the Hungarian musical culture of the 20th century through the prism of lifestyle evolution. It focuses on the understanding of historical processes and, in particular, the political system changes, which had multidimensionally affected the development processes in new music style. The compositions of Hungarian masters are considered in this paper in the context of flagship music art directions of the century gone by: the Avant-Garde, Neoclassicism, Neo-folklorism, Neo-Romanticism and electroacoustic music.

Keywords—culture; political system; style; tradition; trend; folklore; genre

I. INTRODUCTION

The 20th century in the Hungarian musical culture was, perhaps, the richest. As far back as the turn of the centuries, the heralds of the new era, including, of course, Béla Bartók and Zoltán Kodály, Leo Weiner, Laszlo Lajtha and Erno Dohnányi, had come in full force. They all urged the development of contemporary Hungarian music based on European traditions, yet of a strong national character.

Significantly, in those years the personalities of musical life had favorable art experience, they could win support of many institutions opened back in the 19th century—for instance, the Franz Liszt Academy of Music, the National Theatre, the Hungarian State Opera House—and besides, they found allies in the first stationary Hungarian symphonic orchestra, that is the ensemble of the Philharmonic Society (founded in 1853).

The fledgling Academy of Music became one of the drivers of cultural progress. For the first time, Austrian composer and educator Robert Folkmann received in the Academy the composition class. Later – Hans von Koessler, the former music master in the Dresden Royal Conservatory, admirer of Brahms. Thus, the first generation of the 20th century Hungarian composers had been trained by the Austrian-Hungarian masters.

II. CONTEMPORARIES OF THE GREAT MASTERS

One of the first representatives of the new school became the pupil of Koessler, Ernő Dohnányi, not only a composer, but also a brilliant pianist. At the age of 28 he already was the professor of the Berlin University of Music. Dohnányi

wrote opuses inspired by the later German Romanticism; he brilliantly mastered the compositional technique and had a boundless creative imagination. His compositions, which have come down to us, are of different genres, still, probably, his chamber music is the most valuable from the personal style perspective. Among those are his Piano Quintet in C minor (1895), Variations on a Nursery song for piano with orchestra (1913-1914) and Symphonic Minutes (1933). Among his main masterpieces, by all means, should be mentioned Cantus vitae (1939-1941) and The Second Symphony (1943-1944) inspired by the philosophical poem The Tragedy of Man of Imre Madach.

Ernő Dohnányi headed the flagship musical institutions of Budapest, ardently supported works of Kodály and Bartók – the new musical movement representatives. Being the Music academy director, the Musical director of the Hungarian radio and the first conductor of the Philharmonic Society, Dohnányi had significant influence and extensive connections to the cultural world. In many ways, it was he who set the musical tastes of Budapest in those years and directed the city's musical life before emigrating to Austria in 1945.

Meantime, the operetta was gaining broader acceptance between the common people. Among the protagonists of this genre in Hungary were Imre Kalman, Jenő Huszka and Victor Jacobi. Musical comedies brought their authors the global fame; still other masters had become iconic, tremendously influencing the evolution of Hungarian music. Of course, this refers to Béla Bartók and Zoltán Kodály. No exaggeration to say that the Hungarian composers' school rests, in a variety of events, particularly on the traditions established by these two composers.

III. BÉLA BARTÓK AND ZOLTÁN KODÁLY

According to Hungarian musicologist Bence Szabolcsi, “Bartók and Kodály managed to bring to to one focal point the age-old ambition for the development of Hungarian musical art. Thuswise the reversal made by these exclusive artistic men must mean the Hungarian music's comeback to its principal route <...> They opened up the oldest and purest beginnings of folk music like a submerged or an unknown natural phenomenon are being discovered, and found in these beginnings the ancient Eurasian legacy, the

oldest and the most universal spiritual wealth of the Hungarians” [1].

Addressing folk music under the influence of folklorist B ́da Vik ́r, in 1905-1914 Kod ́ly undertook a series of trips across Transylvania, collecting folk songs near Szeged, in M ́ly ́sf ́ld, among the Bukovinian Hungarians (Cs ́ng ́), in the area of Kash and Nagyszalonta... The composer gave preference to genres of vocal music; his style featured the mixture of romantic and neo-folklore tendencies. It is no coincidence that Kod ́ly is rightfully considered to be the reformer of the Hungarian choral culture—his landmark choral compositions (Fly, Peacock; Molnar Anna; Kalevala; Mournful song of the Sz ́kely; Matra Pictures) obviously were influenced by folksongs. Near 50 compositions, written for children’s choir, conclusively show the work in the choral genre and the musical education—the introduction of children to serious music—had been important for the Master.

The achievement of the process of consistent musical education, namely the general musical education made the forefront of this program. The composer contemplated the attainment of the desired goal through the development of choral music, an active concert life, and above all, through the introduction of audience to the musical literacy, to the elements of music language. The composer’s idea was that the education must begin at the earliest possible age—among many of his articles dealing with problems of education, there is one titled “Music at kindergarten”, where, among other things, the composer underlines: “Our culture’s biggest calamity is that it was built from above. <...> If in 1875 we had laid the foundations not of the Music Academy but of the singing education in schools, our musical erudition today would have been higher and wider” [2].

Zolt ́n Kod ́ly was among the pioneers of the Hungarian neofolklorism and also one of the founders of the flagship trends in the contemporary musical teaching. His outstanding contemporary became a composer whose artistic legacy today claims to be a part of the world’s music treasury. Even today, the works of B ́da Bart ́k appear ultramodern and are played in concert halls throughout the world.

In contrast with Kod ́ly, who was more adherent of vocal genres, Bart ́k generally leaned toward the instrumental music and along with this drew his inspiration from both the Hungarian folk songs and from multinational folklore of Eastern Europe at large. This style represented an incessant experimentalism and daring innovatory amplitude, rather than a careful attitude to a folksong—in his works the elements of folklore intermingled with the latest means of language.

Like Kod ́ly, Bart ́k went on expeditions, bringing home many valuable melodious findings¹. He explored the treasuries of folk music in Transylvania and neighbouring countries (in particular, he thoroughly studied folklore of the

Slovaks). His materials collected include 3500 Romanian, 3000 Slovak, 2700 Hungarian and several Serbian and Bulgarian melodies. Bart ́k travelled across North Africa, collecting Arab folksongs, and later, in 1936, continued his searches in Turkey—he had always made detailed notes, giving scientific assessment of the collected materials. His articles, dedicated to folklore, are known in many countries around the world: the findings of the Hungarian scholar and composer had contributed to the development of the folkloristics.

In 1924, Kod ́ly published the results of his research “On A Hungarian Folksong” that would later gain broader acceptance. Nine years after Bart ́k leaves the Academy of Music and enters the Academy of Sciences, which commissioned him to systematize all its collected folklore materials. Hungarian researcher Josef Ujfalusi writes Bart ́k “moved his study to one of small rooms on the first floor of the Academy of Sciences. Today there is the commemorative tablet. Bart ́k tirelessly again and again was looking through his earlier records, listening phonographs, reviewing under new aspects the dear to his heart thousands of melodies... Members of the Folk Music Study Group, through whom Bart ́k’s hand notes pass daily, testify to his inexhaustible hard work with which he had been mastering his records, bringing them to the highest degree of accuracy” [3].

The composer’s working capacity was unbelievable. Along with his educational activities, Bart ́k’s was regularly giving concerts, studying folklore sources and composing musical opuses. Those years witnessed an evident break among the key features of his style with the late-romantic tendencies in favour of novel musical expressive means, including, for example, broadening of the vocal system, renovation of melodics and rhythm (J. Ujfalusi called this “a melodic and metrical asymmetry”) and a multidimensional complication of the sound colour dramaturgy [3]. In addition, Bartok found his inspiration in the vast treasury of Hungarian folklore, wherefrom he borrowed the two key elements: the melodic principle of unfolding musical tissue and the rhythmical formulaicity. Bart ́k was keen both in the Hungarian folksong and in a some universal framework for constructing folk melodies, that is to say, specific to different countries’ folklore. Among his classic opuses, there are the ballet *The Wooden Prince* (1917) and the opera *Duke of Bluebeard’s Castle* (1918); the one act pantomime *The Miraculous Mandarin* (1918-1919) and the six string quartets (1908–1939), three cantatas *Village Scenes* (1926), *Nine Magic Deer* (1930), *From the Past* (1935) and six instrumental concerts². Of this series the best-know are the *Music for Strings, Percussion and Celesta* (1936), *Divertimento for string orchestra* (1939), and a wide range of piano opuses, including *Allegro Barbaro* (1911), *Microcosm* (1926-1937) and *Open Air* (1926)...

Leo Weiner, a composer and one of the leading musical educators on chamber ensemble, is another contemporary of Kod ́ly and Bart ́k—being the professor of the Music

¹ On a related note, in 1911 Bart ́k together with Kod ́ly had set up the New Hungarian Society of Music, chaired by composer Cacho Pongratz. Its key purpose appeared to be the advancement of the contemporary Hungarian music and staging concerts.

² Three concerts for piano with orchestra (1926, 1933, 1945), two for violin with orchestra (1907-1908, 1937-1938), one for viola with orchestra (1945).

Academy, he had raised several generations of brilliant performers. His style had undergone certain evolution, marked by a gradual shift away from the romantic and impressionistic traditions, opening to the neo-folklore trend, related to author's interpretation of the Hungarian folk music intonations. Among his well-known opuses, there are the suite for orchestra *Csongor és Tünde* (1903), *Serenade for orchestra* (1906), the *First String Quartet* (1906) and the *String Trio* (1908). Besides, there are the grand symphonic poem *Toldi* (1952-1957) and five stand-out national divertimentos for orchestra (1923, 1938, 1950 and 1951).

The traditions of new Hungarian music, established by Bartók and Kodály, continued to evolve in the works of their followers, the most part of whom studied with Kodály, for example, György Kosa, István Szelényi, Mátyás Seiber, Lajos Bárdos and Ferenc Szabó. The famous Hungarian composer, ethnomusicologist and conductor László Lajtha graduated the Budapest Academy of Music under Victor von Herzfeld, and was seriously influenced (especially as a scholar) by Kodály and Bartók since jointly with them he was exploring the folk music.

IV. NEW GENERATION

Despite the continuity of generations, composers that came after the first innovators of the 20th century, in their best pieces were manifesting their stylistic independence. Their manifestation of creative freedom is seen even in the names of artistic associations founded by them, such as "The Contemporary Hungarian Musicians" (1928) and "The New Hungarian Musical Association" (1930). In particular, the works of László Lajtha and György Kosa present a remarkable example of stylistic independence.

Lajtha's style was influenced at some point by modern trends of neofolklorism, which is not an accident since Lajtha himself had been seriously studying the folk music. However, there had also been a different stylistic influence, namely impressionism and neoclassicism. Accordingly, the individual character of this Hungarian Master's works was largely determined by the synthesis of three major movements. Among his vividly individual opuses are the *Harp Trio* (1935, 1949) and *Harp Quintets* (1937, 1948), *String Quartets* (1926, 1929, 1930) and the piano quartet (1925). Additionally, the opera *The Blue Hat* (1948-1950) and the ballets *Lysistrata* (1933), *The Grove of the Four Gods* (1943) and *Capriccio* (1944).

In György Kosa's works the stylistic influence of Debussy, Mahler and several expressionism trends are perceptible. Kosa studied piano with Bartók and Dohnányi while the composition with Kodály and von Herzfeld and, despite a powerful stylistic influence of these great educators, he managed to beat his own path in music. Probably more than other masters of the past, Kosa leaned toward the minimalism and program—many of his compositions have a literary original source. For instance, *Laodamia* to poem by Mihály Babits' verse (1925) the biblical oratorios *Joseph* (1939), *Elijah* (1940), and *Dirge for a Bull* (1975) and *Death Fugue* (1976).

The followers of Bartók and Kodály, graduates of the Academy, actively discussed the trajectory of the Hungarian music in the period between the two world wars. From the perspective of the educational principals of Kodály, Lajos Bárdos (who was one of the leaders of the Singing Youth movement) and György Kerényi mostly worked in the choral area, while Ádám Jenő – in the area of music education. Quite a few fundamental musicological studies in history and folkloristics were carried out by the Hungarian scholars, including Bence Szabolcsi, Antal Molnár, Bartha Dénes and Péter Domokos. At that time, Aladár Tóth called into being his critical essays. Journals, guidebooks, scientific and nonfiction works were widely distributed. Antal Molnár was first of his contemporaries to publish articles expressing the idea of creating a called for single contemporary style of the Hungarian music, carrying on the traditions of Bartók and Kodály.

Composer Sándor Veress, the most talented among his contemporaries, was the first to translate Molnár's ideas into art. From the perspective of musical language, he was Bartók's follower, while from the perspective of art's ideological orientation – the custodian of Kodály's traditions. Another follower of Bartók and Kodály, particularly in the choral literature, was Lajos Bárdos, a composer, a conductor and a musicologist. The art of Mátyás Seiber, the most beloved student of Kodály, had been strongly influenced by the music of Stravinsky and jazz.

At the same time, one of the heralds of the new ideology in art became communist, the author of mass songs Ferenc Szabó. "Devotion to the cause of the people and peace", marks Bence Szabolcsi, "the adherence to the best Hungarian traditions, opening of a new and rich world of feelings, a straightforward turn to the masses, – all these ideas invigorate the art of Ferenc Szabó, Endre Szervánszky, Pál Kadosa, Ferenc Farkas, Pál Jardány, Rezső Sugár, György Ránki, András Mihály, János Viski, David Gyula and Rudolf Maros. The landmark historical three-part suite of Ferenc Szabó (born in 1902) *Ludas Matyi*, *Recall* and *The Sea Rose* unites the noble traditions of the Hungarian romanticism and images of heroic fight for the socialist Hungary" [4].

That was also when opuses one of the active promoters of Bartók's art, Pál Kadosa, undoubtedly influenced by both Bartók and Stravinsky, were composed. It must be pointed out regarding Stravinsky that during the World War there was a wide trend of the original Hungarian neoclassicism.

It was typical of him to use the Hungarian folk tunes, strict and clear-cut classic forms and the traditional harmonic devices. Among the pieces of such kind, there are, for instance, *Serenades for strings* of Endre Szervánszky (1940, 1942), *Divertimento and Serenade* by Rudolf Maros (1940, 1944), *String Serenade* by Rezső Sugár (1943) and the *Simfionetta* of Pál Jardány (1940) ... The most representative compositions of this trend are associated with the name of Laszlo Weiner. These are the *Serenade for string trio* (1938), the *duo for violin and viola* (1939) and the *Sonata for viola and piano* (1939).

In other words, those times were marked by a stylistic diversity. The first three years following the Second World

War were marked by total creative freedom. The post-war period saw the creation of multiple experimental opuses: March Suite by Ferenc Farkas and Liberated Melodies of Ferenc Szabo. Also, The Well of St. John (1945), Musica Pentatonica (1945), Fruit Basket (1946-1947) of Ferenc Farkas; "Three songs of poet Veress (1946-1947) by György Ligeti... Compositions of that time were imbued with true faith in the advent of better life. In a short period, however, the people of Hungarian literature and art will be forced to change their sincerity for obligatory flag-waving enthusiasm.

V. MUSICAL CULTURE OF THE HUNGARIAN PEOPLE'S REPUBLIC

In 1948, Hungary was shaken by a coup. In the same year the Prague meeting of composers and musical critics adopted the resolution on policy in the area of art. Now all ideological issues were adjusted to the co-called conception of A. Zhdanov; and the main point of the relationship with artists and their works limited to three verbs: to support, to allow and to forbid.

Considerable funds were contributed to organization of musical performances, production of phonograph records and the publication of manuals. That is to say, the artistic community gained support of government agencies but stayed almost bereft of the freedom of artistic self-expression and got isolated from the world musical culture and its latest developments.

In 1948-1957, the main genres represented cantatas, oratorios, mass songs... The national maîtres were creating opuses understandable to a wide array of the audience. One of the articles of Janos Breuer, written in line with semi-official aesthetics, was stating in this context "Our composers dreamt of meeting and reaching out to the new public, moreover that it has become clear to them earlier the impossibility to find resonance with the old bourgeois public. Now they hope to win this new public by more popular compositions" [5]. Among works of those years, for instance, are The Adventure in the Town of Khust (1950), Sinfonia Romantica (1955) of Pál Kadosa; Serenade for clarinet (1950), Military cantata (1949) of Endre Szervanszky; and Wedding Music from the Village of Acher (1951) of Rudolf Maros. Widely popular was the oratorio genre – an efficient instrument of the official cultural policy, and often in this genre were created works of high artistic merit. Including, for example, Ferenc Szabo's The Sea Has Revolted (1955) and The Heroic Song Hunyadi by Rezső Sugár (1951).

Since domestic musicians had no opportunity to learn from their foreign colleagues, the process of cultural development in Hungary stalled. One could be guided by the aesthetic principles of Bartók, perceive his style attitudes and develop them, but the art of this outstanding Master of the first half of the 20th century had been declared formalistic and forbidden.

In the 1950s, in the days of hard-line dictatorship, many distinguished composers (Sandor Veress, György Ligeti) emigrated, other preferred an 'inside emigration' (like Laszlo Lajtha). Some discovered their unique voice in the adaptation of folk music (Pál Jardany, György Kosa). Kosa

was one of few who was eventually able to walk a fine line between the officially established aesthetics and his individual style. Nonetheless, some authors were still guided by Bela Bartók style. Among the works of this kind—Musica Ricerkata and Six Bagatelles for Wind Quintet of György Ligeti; the First String quartet and symphony Vörösmarty of Pál Jardany; and the concert Attila József of Endre Szervanszky. However, the complete reviviscence of the forbidden and later forgotten music of Bartók happened in the aftermath of the revolution in 1956, following the cultural and political overturn in the 1960s. On a related note, in this period was published Erne Lendvai's monograph, in which the author contributed a detailed evaluation of the Bartok compositions. This event, indeed, also contributed to the growing interest to the heritage of the greatest Hungarian Master.

The cultural policy gradually had become more accommodating. And therefore, a certain stylistic breakdown in art of composers, working in the late 1950s – the early 1960s, became possible. Specifically, the folklore elements (primarily the folk-song Hungarian intonation) in the thematic inventions of Endre Szervanszky's opuses (like Six Orchestra pieces, 1959) well harmonized with the means of language, typical of the style of Schoenberg and his followers.

VI. GYÖRGY LIGETI AND GYÖRGY KURTÁG

In the beginning of the 1960s, weakening of the regime made it possible for our composers to travel abroad, to study new developments in the contemporary musical art and to bring to the country foreign composers' music and records. That is why the men of the sixties can be considered the founders of new trends. Without reserve, György Ligeti is among the most prominent representatives of the new Hungarian music, getting worldwide recognition immediately after his flight overseas in 1956.

Alongside with Stockhausen and Boulez he became the key person in the Avant-Garde, the experimental music of postmodernity. His compositions, opening new ways in the musical art, of course, include Artikulation (1958), Apparations (1958-1959), Atmospheres (1961), Poeme Symphonique for one hundred mechanical metronomes (1962), Avantures for three singers and seven instrumentalists (1962-1963), Nouvelles Aventures (1962-1965), Cello concert (1966), Continuum for harpsichord (1968), Le Grand Macabre (a big opera in two acts, 1974-1977) and many other. His late works were obviously influenced by the Hungarian musical tradition (we mean his compositions for harpsichord Hungarian Rock and Passacaglia Ungherese, 1978), the Middle African folk music, Latin and Caribbean dance music, as the computer graphics of Mandelbrot.

Another status outstanding representative of the new Hungarian music comes György Kurtág, who gained global fame long after Ligeti. His work was influenced by both Bartók's style and the twelve-tone music of the Second Viennese School. Along with this his gained identity turned out to be associated with his departure abroad—in 1956

Kurtág received the opportunity to study composition in Paris.

Kurtág was gravitating toward small forms, contrasting constructions, consisting of a series of completed miniatures. His melodies are textured and expressive (as a rule, based on wide moves). The Master's art, according to the researcher, organically combines the most diverse stylistic tendencies in the range: Middle Ages – modernity (in particular, the meaningful influence was made by Bela Bartók and Olivier Messiaen).

Initially, the composer preferred solo and chamber genres. Examples of this kind, in particular, include the Wind Quintet (1959-1962), Eight Piano Pieces, Eight Duets for violin and cimbalom. Later he selected more ambitious opuses, such as Sayings of Peter Bornemisza (1968), Games – the piano music for children (four notebooks of miniatures for piano four hands), written at request of teacher M. Tjoke (1973). Under the impression of Russian culture and study of the Russian language he wrote a wide range of compositions, bringing to his author the international fame. These are Omaggio a Luigi Nono (1979), Messages of the Late Miss R. V. Trousova (1979-1980) and Scenes from a Novel (1979-1982).

VII. THE FORMATION OF MODERN HUNGARIAN STYLE

The complete renewal of the Hungarian musical life began with the appearance on professional stage of the next generation of composers — the pupils of Ferenc Farkas, Endre Szervanszky and Zoltán Kodály. Their study of Western music became possible primarily owing to their trips abroad.

Emil Petrovics (one of the prominent composers in the vocal genre), Sándor Szokolay, Sándor Balasa, Josef Sári, Attila Bozay, Zsolt Durkó and Josef Soproni have contributed to the development of the modern composer's language, namely the new Hungarian style. Softening of the cultural policy ushered positive developments in the area of musical and theatrical genres. Specifically, the opera dramaturgy markedly enriched itself through the influence of such stylistic trendiness as postmodernism, verism and avant-gardism. In its turn, the opera reforming ushered in the renewal of other vocal genres—cantatas, oratorios, song cycle, and more—promoted the development of postmodernism of the 1970s. It is worth pointing out in this regard the significance of the following compositions and their authors— Emil Petrovics: *C'est la guerre* (1961), *Lysistrata* (1962), *Crime and Punishment* (1967-1968); Sándor Szokolay: *Blood Wedding* (1964), *Hamlet* (1965-1968).

The first stepping stone to the evolution of the modern Hungarian style had been the opening of the New Musical Studio (1970). Fundamentally, it was the first testing composers' workshop. Its members—Zoltán Jenei, László Sári and László Vidovszky—were prone to the modern movement represented by the American composers (John Cage, Christian Wolff, La Monte Young, Steve Reich). The Hungarians were carried away by new techniques (particularly, the so-called 'the random law'), the minimal,

the American avant-garde. The experimental opuses of those days include Zoltán Jenei's piece *Alef* – as an overture to the new era; *Undisturbed* (1974), *Hommage á Kurtág* (1975) of László Vidovszky; *The Garden of Orpheus* (1974), *To Apollos* (1978) of Zoltán Jenei; and László Sári's *Canon of Rising Sun* (1982).

From the mid-1970s, the members of the New Musical Studio had been increasingly turning to the traditions, but it was a kind of experimentation for them. The artistic group had a great influence on the composers of the younger generation, including Barnabás Dukay and Zsolt Serei, who were convinced the audience must be educated, attuned to contemporary music.

The Group 180 (1979) was another new music group basing its attitudes on Steve Reich, the American minimalistic movement and special composer technique. The latter consisted in repeats of short musical motifs (repetitive), the Americans were calling it 'the minimal art'. Among the composers-members of the group were István Márta, Tibor Szemző, Laszlo Melis and Bela Farago.

By the late 1950s musicians were making compositions in the style of electroacoustic music, which materialized in quite a movement in the 1970s. The most dramatic compositions in this line were written by Zoltán Pongrácz, Iván Patachich, Janos Decheni, László Dubrovay and Miklós Sugár. Of course, the young authors initially had encountered many challenges, but by the 80's they succeeded (by the agency of Hungarian radio) in getting a studio and necessary equipment. Two reasons—they were interested in music's connection with science and other arts and were obsessed with exploring the nature of musical sound—determined their choice of the electroacoustic direction.

For another thing, in the 1970s headlines in Hungary were captured by jazz: concerts and festivals, jam-sessions and workshops. The great performers of the past decades obtained the world fame—Balázs Berkes, Károly Binder, László Dész, Béla Szakcsi Lakatos, Aladar Pege, György Vukan; and two Dixielands – Benkó Dixieland и Molnar Dixieland. Various pop and rock groups started to spring up, the genre of rock opera was spreading wide.

The gradual loosening of the policy allowed flowering of the new movement named "Dance House". The Sheba ensemble became one of its best representatives. Its members collected folk music in small villages of Transylvania, learned from local musicians to play traditional instruments for authentic execution. By all means, the movement Dance House was popular, first of all, with urban youth, and it gave impulse to the establishment of other such ensembles.

In the 1980s, before the change of social structure, one more composers' group The Four came into being— György Orbán, Janos Vajda, György Selmeczi and Miklós Csemiczky, whose art addressed genres of the earlier years and made tonal music, understandable to wide audience.

VIII. CONCLUSION

In the 20th century an unprecedented technological advance led, on the one hand, to lessening of the position of home music-making due to the development of radio, television, to the extensive modernization of sound carriers, yet, on the other hand, the same progress had opened a gate for the formation and large-scale promotion of electronic music. With the regime change the state monopoly in different arts ceased, arrangement of new orchestras, ensembles, chamber-musical societies and such became possible along with the return of creative freedom. All this significantly promoted the cultural advancement but for one slight problem—with the cease of the state monopoly, its financial support also ceased. The preservation of art institutions, the publication of music and records became extremely difficult. Many organizations passed into private businessmen ownership, otherwise stated, the preservation of cultural traditions relied on managers and their successful (or failed) policy. There were problems with halls' utilization, a race for audience and media became more pronounced.

Yet, in spite of the multidimensional historical and political dismantlement, the 20th century in the history of Hungarian music had been remarkably productive, the traditions, set up in those days, has been developing in the 21st century—in the past decades our musical culture gave the world new big names. Among the composers, for example, is Miklos Rosza, the conductors – Antal Dorái, György Solti, the violinists – Sándor Végh and Lorand Fenyvest. Additionally, it is worth mentioning conductor and composer Péter Eötvös, pianists György Cziffra, Zoltan Kocsis, Dezső Ránki and Andras Shiff, cello player Miklos Perenyi, and opera singers Éva Marton, Silvia Sass, László Polgár and Andrea Rost.

In the 1990s, many Hungarian composers had a penchant for the creation of a popular, generally comprehensible, simple musical style which could be defined by a succinct term 'new simplicity'. These include the compositions of Sandor Balassa, Sandor Szokolay, László Dubrovay, György Orbán, Miklós Csemiczky, György Selmeczi and János Vajda. The new approach is apparently felt in the one-act piece of János Vajda *Mario and the Magician* (1988), based on dance intonations. With this composers' movement also links up Frigyes Hidas, who entered his career as far back as 1951 and thereby was far ahead of his time. His works are played nowadays, always taken by listeners enthusiastically, understanding the familiar Hungarian rhythms and intonations. Conceivably, the further development trends of Hungarian music will be linked with gradual refusal of the avant-garde paradigms or, alternatively, composers may again return to the ideas of Ligeti, on whose mouth "the word 'outmoded' inalterably sounds as a <...> reproof – in particular, towards oneself; having written the orchestra piece *Melodies*, he continues to consider as outmoded the term 'melody' in itself" [6]. In any case, a detailed estimate of the trajectory of music to come turns to be impossible—only time will tell which will be the choice of new-generation creators.

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