

Beethoven Reception and Reception History

An International Musicological Online Conference



National Cultural Fund of Hungary

Institute for Musicology, RCH
Budapest, December 4, 2020



Research Centre for
the Humanities
**Institute for
Musicology**

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Musicology**



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Morning Session

Friday, December 4, 2020, 11:00–14:00

11:00–11:10 Greetings and Introduction

Pál Richter, director of the Institute for Musicology, RCH

19th Century

Chair: Tatjana Marković (Austrian Academy of Sciences, Vienna)

- 11:10–11:40 Vjera Katalinić (Croatian Academy of Sciences and Arts, Zagreb)
Beethoven's Output in the 19th-century Zagreb: between Opportunities and Intentions

- 11:40–12:10 Jana Laslavíková (Slovak Academy of Sciences, Bratislava)
Heiligkeit oder Pflicht. Die Rezeption von Beethovens *Fidelio* im Kontext der kulturpolitischen Situation in der zweiten Hälfte des 19. Jahrhunderts in Pressburg

- 12:10–12:40 Emese Sófalvi (Babeş-Bolyai University, Cluj-Napoca)
“Transposition des wunderschönen Werkes des grossen Meisters.”
Georg Ruzitska's Beethoven-reception

COFFEE BREAK

zoom

<https://zoom.us/j/8319062032>

Venue of the live stream: Bartók Hall (Institute for Musicology, RCH, H-1014 Budapest, Táncsics Mihály u. 7.)

Chair: Pál Richter (Institute for Musicology, RCH, Budapest)

- 13:00–13:30 Katalin Kim (Institute for Musicology, RCH, Budapest)
Fidelio – Nineteenth-Century Reception in Hungary

- 13:30–14:00 Kata Riskó (Institute for Musicology, RCH, Budapest)
“100 Gypsy Musicians Playing Beethoven's Funeral March”

LUNCH BREAK



Afternoon Session

Friday, December 4, 2020, 15:00–18:30

20th Century

Chair: Vjera Katalinić (Croatian Academy of Sciences and Arts, Zagreb)

15:00–15:30 Fritz Trümpf (Universität für Musik und Darstellende Kunst, Vienna)
The founding of the first Viennese Beethoven memorial in 1941:
Cultural policies in the mirror of the Shoah

15:30–16:00 Veronika Kusz (Institute for Musicology, RCH, Budapest)
“He is in the eyes of most of us: the greatest.” Beethoven and the
Composer Dohnányi

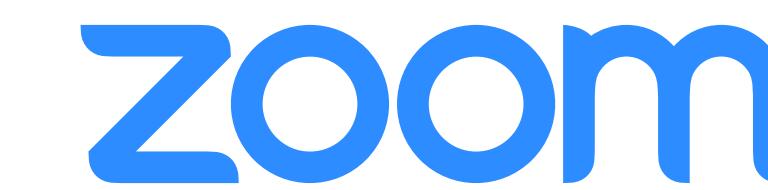
16:00–16:30 László Vikárius (Institute for Musicology, RCH, Bartók Archives, Budapest)
Bartók's Neo-Classical Re-evaluation of Beethoven?

Mini Recital

16:30 **József Balog on Béla Bartók's piano**

Budapest, Institute for Musicology, RCH, Bartók Hall

Ludwig van Beethoven: “The Tempest” Piano Sonata, Op. 31 No. 2



<https://zoom.us/j/8319062032>

Venue of the live stream: Bartók Hall (Institute for Musicology, RCH, H-1014 Budapest, Táncsics Mihály u. 7.)

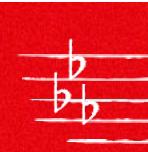
Chair: László Vikárius (Institute for Musicology, RCH, Bartók Archives, Budapest)

17:00–17:30 Alexandros Charkiolakis (The Friends of Music Society, Athens)
Heroism, Resistance and Sentiment: Two Events Full of Beethovenian
Drama

17:30–18:00 Julijana Papazova (State Music and Ballet Education Centre:
“Ilija Nikolovski – Luj”, Skopje)
The Memory About Skopje and Beethoven's Ninth Symphony

18:00–18:30 Péter Bozó (Institute for Musicology, RCH, Budapest)
Dénes Bartha, Ernst von Dohnányi, and Beethoven's Three Style Periods

18:30 Pál Richter's closing remarks and invitation to the exhibition “*music has arrived at the border of expression*”: *Beethoven in Hungary* at the
Museum of Music History RCH Institute for Musicology (official opening
on December 15, 2020)



Péter Bozó (Institute for Musicology, RCH, Budapest)

Dénes Bartha, Ernst von Dohnányi, and Beethoven's Three Style Periods

Beethoven's œuvre was frequently divided into three style periods. As the recently deceased Maynard Solomon pointed out in one of his essays (1988), this periodization was initiated by Johann Aloys Schlosser (at first in his 1818 article, later in his 1828 biography). The idea was taken over by François-Joseph Fétis in his 1837 lexicon entry, and popularized by Wilhelm von Lenz, both in French (1852) and in German (1860). In my paper, I would like to demonstrate, how the tripartite periodization was used and modified by two important figures of the composer's twentieth-century Hungarian reception. The first of them, Dénes Bartha (1908–1993), was a musicologist and became an internationally recognized specialist of Viennese Classicism (or First Viennese Modernism, as you like it). In the context of contemporary Hungarian literature, his first Beethoven monograph (1939), some chapters of which were later incorporated into his book, *Beethoven and His Nine Symphonies* (*Beethoven és kilenc szimfóniája*, 1/1956; 5/1975), represents an emphatically anti-Romantic attitude. The other figure, an important musician of the period, Ernő Dohnányi (1877–1960), was an outstanding Beethoven performer of his age. Although the text of his lecture-recital, "Romanticism in Beethoven's Piano Sonatas," was written during his émigré years (first version from 1948, revised in 1955), it summarizes well what the leading figure of the interwar Budapest musical life might have thought about Beethoven's music.

Péter Bozó is a music historian and senior research fellow at the Institute for Musicology of the Research Centre for Humanities. He obtained his PhD at the Budapest Music Academy in 2010 with a thesis devoted to Liszt's songs based on a study of the sources at Weimar. His dissertation has been published recently as *A dalszerző Liszt* (The Song Composer Liszt) by Rózsavölgyi & Co. As an OTKA (2010), TÁMOP (2013), NKFIH (2017) and Bolyai scholarship holder (2014) he has continued research work into operetta, its beginnings in Paris and its cultivation in Hungary, and the Hungarian reception of the works of Offenbach and Wagner. At present, he is studying Offenbach's rondos in a wider music historical context. Since September 2018, he has been the Editor-in-Chief of *Studia Musicologica*, the international journal of musicology of the Hungarian Academy of Sciences.

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Alexandros Charkiolakis (The Friends of Music Society, Athens)

Heroism, Resistance and Sentiment: Two Events Full of Beethovenian Drama

Beethoven's music has set the tone during different and diverse events in human history. It has been used in order to pinpoint major historical events but it has been also used in order to represent ideas such as friendship of nations, freedom and many others. There are two events though when the music of Beethoven has meant more than a fine and glorious tune for the Athenian public. These two events occurred under totally different circumstances, with the first being an incident involving a *Fidelio* performance during World War 2 in occupied Athens and the second having to do with the death of the legendary conductor Dimitri Mitropoulos and his urn containing his ashes arriving Athens. Although the two incidents might seem – and actually are – historically unconnected, they are very much underlined by the Beethovenian values represented within the actual score. In this paper, I will try and present the historical framework of both events but also taking a step further will dare to connect these with values that have been attributed to Beethoven's music in terms of fundamental representation.

Alexandros Charkiolakis studied music at the Hellenic Conservatoire and at the University of Sheffield. He has worked as a musicologist and coordinator for educational projects in the Music Library of Greece "Lilian Voudouri" of the Friends of Music Society; in 2013 became Head of the "Erol Ücer" Music Library and adjunct Lecturer in Historical Musicology at MIAM (Center for Advanced Studies in Music) of the Istanbul Technical University. In May 2017 he returned to Athens in order to take up the position of Director of the Friends of Music Society. He edited the following books: *Manolis Kalomiris – 50 Years After* (Athens, 2013, with Nikos Maliaras), *Autobiography and Archive of Alekos Xenos* (Athens, 2013), *Music Information Resources and Informational Education* (Athens, 2015, with Charis Lavranos). He co-authored the book *Interspersed with musical entertainment: Music in Greek Salons of the 19th Century* with Avra Xepapadakou (Athens, 2017). He is currently preparing a book on Spiros Samaras' operetta *The Princess of Sazan* (Η Πριγκήπισσα της Σάσσωνος).

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Vjera Katalinić (Croatian Academy of Sciences and Arts, Zagreb)

Beethoven's Output in the 19th-century Zagreb: between Opportunities and Intentions

The Croatian Music Institute, founded in 1827, organised the acquisition of Beethoven's compositions that might testify the performance of his works probably even before the first concert of the Musikverein (18 April 1827), when his Septett was listed on the programme. The paper will offer three layers of information: 1) the donations of Beethoven's works to the Institute's library (with data on publishers, previous owners etc.); 2) the overview of Beethoven's pieces performed in Zagreb in the 19th century (as testified in the programmes and newspaper reviews); 3) the reception of these performances (according to the press).

These three aspects might also lead to some conclusions dealing with the creation of Beethoven's image as a genius throughout this period as well as its place (or even its role) within the concept of both waves of the Croatian national movement (in 1830s and 1860s).

Vjera Katalinić, musicologist, graduated and MA degree achieved at the University of Zagreb, Music Academy; PhD at the University of Vienna. Scientific advisor at the Department for the History of Croatian Music and director of the Institute for the History of Croatian Literature, Theatre and Music, Croatian Academy of Sciences and Arts in Zagreb; full professor at the University of Zagreb, Music Academy, president of the Croatian Musicological Society (2007–2013; 2019-) and associate editor of the Croatian musicological journal *Arti musices* (since 2020; director: 1998–2005; 2016–2019). Fields of interest: musical culture in the 18th and 19th centuries, the mobility of music and musicians and their networks; music archives in Croatia. Leader of the HERA project "Music migrations in the early modern age" (MusMig, 2013–2016); leader of the Croatian Research Foundation project "Networking through Music: Changes of Paradigms in the 'Long 19th Century'" (NETMUS19, 2017–2021). Organized 11 international and some 20 national musicological meetings. Published four books and some 200 articles in European countries and USA, edited 10 proceedings and eight music scores.

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Katalin Kim (Institute for Musicology, RCH, Budapest)

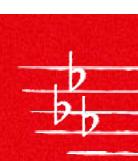
Fidelio – Nineteenth-Century Reception in Hungary

Beethoven was commissioned in 1812 to write two festive compositions for the opening of the *Pester Stadttheater*. The institution was a German theatre, but – due to the Hungarian noblemen running it – its opening programme was permeated by the *Hungarus* consciousness/identity. The first *Fidelio* performance in Hungary, too, was held at an early date. Between 1816 and 1844, a total of twelve performances took place in the *Pester Stadttheater*; the Hungarian Theatre of Pest (from 1840: National Theatre) opened in 1837, ordered the score of *Fidelio* from Vienna in 1838 and performed the opera in December 1839.

The study analyses the reception of Beethoven's stage works in Hungary with particular regard to the performances of the National Theatre. In this period, the ensemble was led by Ferenc Erkel who in 1853 also became the founding conductor of the Philharmonic Society. The affinity toward the Classical repertoire can be observed both by Erkel and the primadonna Rosalie Klein Schodel. The strands of Beethoven's Hungarian connections lead – through Heinrich Klein and Joseph Heinisch – to Erkel and Mrs. Schodel. At least this is what we would like to believe. The subject of our analysis is the narrative of both the reception and the reception history.

Katalin Kim is Deputy director and Head of Department for Hungarian Music History of the Institute for Musicology, Research Centre for the Humanities. Her research focuses on the vocal-instrumental (figural) music repertoire of eighteenth-century Hungary, and includes the study of the surviving music archives, contemporary musical texts as well as inventories of music and musical instruments. Another research project she leads is the study of Ferenc Erkel's composition method and the activity of Erkel's workshop. She published the critical edition of two of Erkel's operas: *Bátori Mária* (2002, together with Miklós Dolinszky), and *Hunyadi László* (2006). Currently she works on the critical edition of *Erzsébet* and *Dózsa György*. Since 2012 she has undertaken the supervision of BA-, MA-, and PhD theses, prepared by musicology students of the Liszt Academy of Music. It was also by then, that she expanded her own area of research in the direction of the institutions of Hungarian musical theatre, its repertoire, and creators.

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Veronika Kusz (Institute for Musicology, RCH, Budapest)

“He is in the eyes of most of us: the greatest.” Beethoven and the Composer Dohnányi

Beethoven played a central role in the Hungarian composer, pianist and conductor Ernst von Dohnányi's (1877–1960) music for several reasons. His pieces comprised the center of the pianist Dohnányi's repertoire and he was not afraid of playing less easily comprehensible works in his concerts—this was actually a major difference between him and the virtuoso pianist-composers in the early 20th century. In addition, the German composer was significant in Dohnányi's educational activity in the broader sense, i.e. in “educating the audience”. His anniversary Beethoven cycles (1920, 1927) were of utmost importance in the history of Hungarian concert life, and it was also of major symbolic importance that he performed all Beethoven sonatas in Vienna directly after the end of World War 2. As for his composition models, although listeners might consider Brahms and Schumann's influence stronger in his generally eclectic style, the truth is that the structure and the logics, as well as the accentuated presence of motivic development in Dohnányi's pieces is just as related to Beethoven, too. This lecture aims to present some of these connections, which have never been analyzed yet, such as the use of thematic recapitulations in cyclic works, the appearance of Beethovenian genres and allusions, or the domination of developing variation.

Veronika Kusz, musicologist, senior research fellow at Institute for Musicology, RCH, Budapest. She graduated in musicology at the Liszt Academy of Music, Budapest, in 2003, where she earned her PhD in 2010. As a Fulbright-scholar, she spent an academic year in 2005–2006 at The Florida State University, Tallahassee, conducting researches at the American Dohnányi collections. She has been advisor and lecturer at the Doctoral School of Liszt Academy of Music since 2015. She published articles in *Notes*, *American Music*, *Journal of the American Harp Society*, *The Pan*, *Studia Musicologica* among others. Her books: Járdányi Pál / Pál Járdányi (Budapest Music Center, 2005, second editions: 2016), *Dohnányi amerikai évei* [Dohnányi's American years] (Rózsavölgyi, 2015), *A Wayfaring Stranger: Ernst von Dohnányi's American Years* (University of California Press, 2020), *Dohnányi Ernő: Válogatott írások és nyilatkozatok* [Ernő Dohnányi: Selected writings and statements] (Rózsavölgyi, 2020).

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Jana Laslavíková (SAS Institute of History, Bratislava)

Heiligkeit oder Pflicht. Die Rezeption von Beethovens Fidelio im Kontext der kulturpolitischen Situation in der zweiten Hälfte des 19. Jahrhunderts in Pressburg

Die Inszenierung von Beethovens *Fidelio* in der zweiten Hälfte des 19. Jahrhunderts in Pressburg stützte sich auf eine langjährige Beethoven-Tradition, die in der Stadt fortdauernd war. Es stand auch im Zentrum der Proteste gegen den wachsenden Einfluss des ungarischen Theaters im neu errichteten Theatergebäude, da *Fidelio* immer zu einer Zeit aufgeführt wurde, als über die Erneuerung eines Abkommens mit einem deutschsprachigen Direktor entschieden wurde (1889, 1892, 1895). Die Oper wurde unter Beteiligung der Chöre und Musikvereine der Stadt aufgeführt. Die Aufführungen fanden in der Nähe der jährlichen Festmessen des bekanntesten Pressburger Vereins, des Kirchenmusikvereins des Dom-, Kollegiats- und Stadtpfarrkirche zu St. Martin, wo Beethovens Missa solemnis gespielt wurde. Dies verstärkte die Bemühungen der Anhänger des deutschen Theaters, Beethovens Werk als Träger wahrer Kunst und Humanismus zu bezeichnen und als Argument in den Diskussionen über die Erhaltung der deutschen Spielzeit im Stadttheater zu verwenden.

In her scientific research, **Jana Laslavíková** focuses mainly on theatrical life in Pressburg in the 19th century in the context of the cultural, social and historical changes in the town. She is the author of the monograph *Mestské divadlo v Prešporku na sklonku 19. storocia. Medzi provinciou a metropolou* [The Municipal Theatre in Pressburg at the Close of the 19th Century. Between Province and Metropolis]. In 2016, she collaborated with the Bratislava City Gallery in preparing an exhibition about the Municipal Theatre in Pressburg and, in 2017–2018, she participated in an international project of the Visegrad Four, *The Network of the Musical Theatre Companies in the Multilingual East-Central Europe*, under the aegis of the Visegrad Fund. As part of her postdoctoral studies, she attended four-month programs at the Institute of Culture Studies and Theatre History of the Austrian Academy of Sciences in 2017 and 2019. Currently, she works at the Slovak Academy of Sciences in Bratislava, on the Institute of History.

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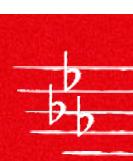
Julijana Papazova (State Music and Ballet Education Centre: “Ilija Nikolovski – Luj”, Skopje)

The Memory About Skopje and Beethoven's Ninth Symphony

In 2013, the International Skopje Summer Festival (founded in 1980) was traditionally opened on June 21, the World day of music, with the Beethoven's Symphony no.9. The opening ceremony had a symbolic message; the performance of the Symphony marked the 50th anniversary of the devastating earthquake in Skopje in 1963. This music event was the starting point of the research, which is aimed at presenting a contemporary redefinition of Beethoven's musical legacy and to analyze the meaning of the composition in the context of memory about a particular urban environment. In the same time, theoretical studies about the relationship between the city, memory and music have helped to expand the research in order to obtain a more complete picture about the changing urban landscape of Skopje through two key events – the 1963 earthquake, the change of city after the earthquake and the current cultural project “Skopje 2014” that has changed the city's outlook over the past ten years. We have come to two contrasting memory levels for the city: marking the 50th anniversary of the earthquake by performing Beethoven's Symphony No. 9 and conveying the famous message of solidarity and joy; critique for the new look of the city with the project “Skopje 2014” within the creation of engaging lyrics in the songs from local indie bands such as PMG, Bernays Propaganda etc.

Julijana Papazova, received her PhD degree in musicology at the Institute of Art Studies-Bulgarian Academy of Sciences, Sofia. Her main areas of research are: popular music studies, alternative rock in Central and Southeast Europe. Her papers are published for: Routledge, Peter Lang-Frankfurt am Main, Journal of Creative Communications-SAGE, Rowman&Littlefield-Maryland, IASPM@Journal, Hollitzer-Vienna, Bulgarian Musicology-Sofia, Arti Musices-Zagreb, Hudební věda-Prague, etc. During the summer semester of 2019 Papazova was SAIA postdoctoral researcher at the Comenius University in Bratislava. She continuously participate at international conferences: Oxford University; University of Strasbourg; Polish Academy of Sciences-Warsaw; University of Porto; Charles University-Prague, etc.

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Kata Riskó (Institute for Musicology, RCH, Budapest)

“100 Gypsy Musicians Playing Beethoven’s Funeral March”

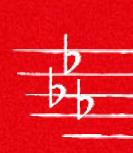
Since the mid-nineteenth century, numerous Hungarian press articles have referred to ‘Beethoven’s funeral march’ as a popular funeral piece. According to accounts of representative funerals abroad, this piece was used by military bands to accompany funeral marches, and was on the repertoire of school orchestras, who performed it at funeral ceremonies. It was even featured in literary works as a well-known funeral piece. In the twentieth century, there were several reports of ‘Beethoven’s funeral march’ being played by Gypsy bands as well. Granted, alongside their most characteristic Hungarian repertoire – csárdás, folk-style songs – Gypsy bands in Hungary have also followed the entertaining musical fashions of the time, but the inclusion of this funeral march in their repertoire can be considered peculiar.

It is not clear which specific piece is behind the general designation. Customarily, in the case of other popular funeral march-like movements by Beethoven (mainly the slow movement of the Third Symphony and the Piano Sonata in A-flat Major, op. 29 no. 12), the title of the work of origin is stated, however, these pieces were not played by Gypsy bands. Some information points to that the designation ‘Beethoven’s funeral march’ denoted an independent Trauermarsch which musicologists ascribe to Johann Heinrich Walch (1776–1855), but which, for a long time, was considered to be Beethoven’s work.

Funeral marches by rural and small-town Gypsy bands – whose repertoire was in many ways similar to that of their counterparts in larger cities – have been recorded in the twentieth century as part of folk music research. These musicians even mentioned Beethoven’s name in relation to certain melodies, irrespective of their actual authorship. In other funeral music, however, we can recognize melodies that are related to ‘Beethoven’s funeral march’. In this paper, I will present Beethoven-related funeral pieces from various layers of the Hungarian musical tradition.

Kata Riskó, musicologist, ethnomusicologist. She is currently a research fellow at the Folk Music Department of the Institute for Musicology, RCH, Budapest, where she has been working since 2012. She studied musicology at the Franz Liszt Academy of Music, Budapest (2003–2008), and earned her PhD at the same institution in 2019. Her research interests include the connection between folk music and art music in the works of e.g. Haydn, Liszt, Erkel, Bartók; historical and comparative study of Hungarian instrumental folk music; Gypsy music in Hungary. She won the Zoltán Kodály scholarship in musicology on three occasions, and the New National Excellence Program scholarship in 2017.

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Emese Sófalvi (Babeş-Bolyai University, Cluj-Napoca)

“Transposition des wunderschönen Werkes des grossen Meisters”. Georg Ruzitska’s Beethoven-reception

The early Beethoven-reception and the later cult of the composer followed similar paths in the Austrian Monarchy, Hungary and Transylvania, as it was perpetuated by the aristocracy, the musical institutions and the local artists. The latter, the contemporary Easter-European musicians who, by their upbringing, studies or yearly visits were often closely linked to the cultural life of Vienna, became the first mediators between the centre’s artistic novelties and the periphery’s cultural demands.

The case study presents Viennese Kleinmeister, Georg Ruzitska’s (1786–1869) personal reception of the great Master. Settled in Transylvania in 1810, Ruzitska’s endeavours in learning about the latest musical news, his compositions and public performances emphasise an up-to-date and natural development by which the Beethoven-œuvre gained approval in the Transylvanian town Kolozsvár (Klausenburg, today: Cluj-Napoca). Ludwig van Beethoven’s works could be found in print or copied versions in the personal library of the composer, who also made various transcriptions in order to present the grand symphonic pieces to his inner circles. Georg Ruzitska was director of the Conservatory and in charge of the orchestra of the National Theatre, thus the institutions’ request of purchase or copy of Beethoven-opuses in the 1830s and 1840s may also suggest his particular recommendation. The individual process from the so-called “anti-beethofenian” (sic!) attitude to becoming a devotee of the senior composer is a rather unique feature. But Ruzitska’s personal history of reception can also be viewed as the first phase in understanding and displaying Beethoven’s art for and in favour of the broader Transylvanian public.

Emese Sófalvi is currently assistant professor at the Faculty of Reformed Theology and Music at the Babeş-Bolyai University, Cluj-Napoca, Romania. Her main field of research is the Biedermeier and Romantic musical culture and its institutions in Transylvania. Her publications include papers presenting the history of the first Musical Society in Cluj and its Conservatoire, development of the musical stage of the town, prominent figures of the local musical life (count Georg Bánffy, countess Jozefa Palm, the composer Georg Ruzitska, the singer Rosalia Schodel), reception of the Viennese Triad’s compositions by contemporary Kleinmeisters and the emerge of the national school in Transylvania at the beginning of the long 19th century.

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Fritz Trümpi (Universität für Musik und Darstellende Kunst, Vienna)

The founding of the first Viennese Beethoven memorial in 1941: Cultural policies in the mirror of the Shoah

The founding of musicians' memorials (*Musikergedenkstätten*) at the beginning of the 1940s was an important factor in National Socialist cultural policy in Vienna. The memorials represented the political program of a heroic presentation of composers apostrophized as "German". The starting point for this was the large-scale "Mozart Week of the German Reich" ("Mozartwoche des Deutschen Reiches") of 1941, which was accompanied by the opening of memorials to Mozart, Haydn and Beethoven. However, the project of the musicians' memorials not only fulfilled cultural-political functions, but also decidedly anti-Semitic ones, which is particularly evident in the establishment of the Beethoven Memorial.

Fritz Trümpi studied General History, Philosophy and Musicology in Zurich, Vienna and Berlin and was scholar of the Swiss National Fund SNF; 2012–2015 researcher in the project "A political history of the Viennese Opera, 1869–1955" (Austrian Science Fund FWF); 2013 member of the commission for investigating the history of the Vienna Philharmonics in the Nazi era. Current position: Assistant professor at the Department of Musicology and Performance Studies of the University of Music and Performing Arts Vienna mdw. Current research foci: history of music industries and musicians' organisations, historical perspectives on music & politics, music culture/s of the late Habsburg Empire and its successor states. Latest book: *The Political Orchestra – The Vienna and Berlin Philharmonics during the Third Reich*, Chicago University Press, 2016/2020 (paperback version).

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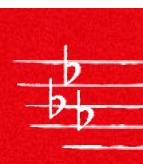
László Vikárius (Institute for Musicology, RCH, Bartók Archives, Budapest)

Bartók's Neo-Classical Re-evaluation of Beethoven?

Bartók's most important statement regarding his own neo-classical turn in 1926 emphasizes Beethoven's diminishing role in his aesthetics: "When I was young, my role-model of beauty was not the artistry of Bach and Mozart but rather that of Beethoven. This has changed somewhat recently: in recent years I have been studying pre-Bach music, and I think evidence of this can be found in e.g. the Piano Concerto and the Nine Little Piano Pieces." This statement, printed in Edwin von der Nüll's book of 1930 on Bartók's piano music, is a clear move from his earlier statements on Beethoven. From this period on, both his pianist's concert repertoire and his compositional style show the heightened significance of Bach's or Mozart's music. Yet, exactly from this time on, Bartók's choice of genre and formal types address Beethovenian models that he hitherto mainly avoided. It is only in his neo-classical period that Bartók turns to the piano sonata once (1926) and, repeatedly, to the solo concerto (the three Piano Concertos, 1926, 1930/31, 1945 and the Violin Concerto, 1936/37). Furthermore, *Music for Strings, Percussion and Celesta* (1936) and the Divertimento (1939), apart from relying on Baroque models, also revive aspects of Beethoven's style. Finally, his repeated return to the string quartet (Nos. 3 to 6, 1927, 1928, 1934, 1939) can also be interpreted as his insistence on the Beethovenian aesthetic. The paper investigates Beethoven's continuing significance in Bartók's ideals especially its renewed and partly reformed role after the establishment of his neoclassical stylistic orientation.

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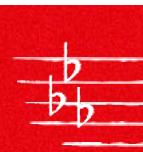
Dr. Tatjana Marković is a chair of the project *Discourses on Music at the Margins of the Habsburg Empire* (c. 1750 – 1914) on the musical life at the military border in the Banat and Slavonia at the Austrian Academy of Sciences in Vienna. She was an associate professor at the Department of Musicology, University of Arts in Belgrade, an adjunct at the University of Music and Performing Arts in Vienna, and was also teaching at the universities of Graz and Ljubljana. Her habilitation about emerging national opera traditions in Southeastern Europe was submitted at the University of Arts and Performing Studies Vienna. She is chief of the IMS Study group Music and Cultural Studies, the editor of the open-access research journal for theatre, music and arts *TheMA* (Vienna), and a member of the editorial board of *Studia Musicologica* (Budapest), *Glasbeno-pedagoški zbornik* (Ljubljana), as well as *Zbornik radova Akademije umetnosti Novi Sad* (Novi Sad), as well as of MGG for Southeastern Europe. Marković was a chair or a member of numerous international research projects (Austria, Finland, France, Germany, Kazakhstan, Serbia, Slovenia, United States). She has published on the 18th–20th-century music (Balkan, Russian, German opera; music historiography, musicology as a discipline, gender studies). Books: *Transfigurations of Serbian Romanticism: Music in the context of cultural studies* (in Serbian, Belgrade, 2005), *Historical and analytical-theoretical coordinates of style in music* (in Serbian, Belgrade, 2009), *Galina Ivanovna Ustovl'skaja – Komponieren als Obsession* with Andreas Holzer (Köln: Böhlau, 2013). She is the editor of eleven books and author of numerous papers published internationally.

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Pál Richter was born in Budapest, graduated from the Liszt Ferenc University of Music as a musicologist in 1995, and obtained a PhD degree in 2004. His special field of research is 17th century music of Hungary, and conducted his PhD research in the same subject. Other main fields of his interest are Hungarian folk music, classical and 19th century music theory and multimedia in music education. Since 1990 he has been involved in the computerized cataloguing of the folk music collection of the Institute for Musicology of the Hungarian Academy of Sciences and has participated in ethnographic field research, too. Since 2005 he was the head of Folk Music Archives, recently is the director of the Institute of Musicology, Research Centre for the Humanities HAS. He regularly reads papers at conferences abroad, publishes articles and studies and teaches music theory and the study of musical forms at the Liszt Ferenc University of Music in Budapest, since 2007 he has been leading the new folk music training, and is the head of Folk Music Department.

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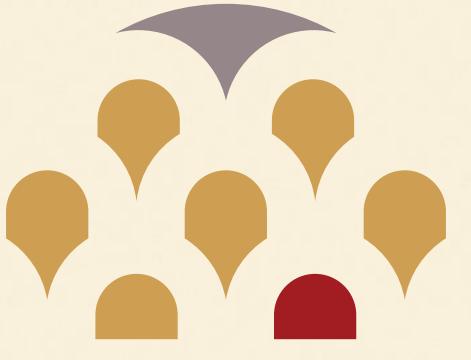
József Balog



József Balog is one of the most talented pianists of his generation. This exceptionally gifted performer was surrounded by the astonishing heritage of the internationally well-known Hungarian piano tradition established by Franz Liszt, Ernst von Dohnányi and Béla Bartók. He is praised and compared to Horowitz and Earl Wild by critics and acknowledged by the audience for his brilliant technic and very deep, sensitive musicianship. Along with the standard piano repertoire, he plays jazz-influenced classical compositions, contemporary music, and works written by rarely played composers as well. He has also earned fame for premiering a large number of contemporary pieces and he regularly holds master courses at various prominent musical institutions.

For the last 20 years, he has given more than 1000 concerts as a soloist and chamber musician in more than 25 countries across Europe, America and Asia. He performed in well-known concert halls such as the Koch Theater (Lincoln Center) in New York, Concertgebouw in Amsterdam, the Chan Centre in Vancouver, the Philharmonic Hall in Saint Petersburg, the Arthur Rubinstein Philharmonic Hall in Lodz, the Lisinski Hall in Zagreb, the Musikhuset in Aarhus, the Vredenburg Music Center in Utrecht, the Kensington Palace in London, Konzerthaus in Wien, Béla Bartók National Concert Hall in Budapest, the Macedonian National Philharmonic Hall in Skopje, the Brussels's Théâtre Royal de la Monnaie, the Equinoxe in Chateauroux, the Karsiyaka Opera House in Izmir, the CRR-Concert Hall in Istanbul, the TRT Radio Hall in Ankara, the Philharmonic Hall in Kiev and Opera House and Acropolis in Nizza. He also achieved great success at the following festivals: Shanghai China International Arts Festival, Bellagio and Lago Maggiore Festival, Chopin Festival in Mallorca, Tansman Festival, Lisztomanias in Chateauroux, Schubertiade in Roskilde, Beethoven Festival in Zutphen, Spring Festival in Russia, Liszt Festival in Sopron and Ankara, Budapest Spring Festival and, on more than one occasion the Festival Academy Budapest, Kaposfest and the Beethoven Nights staged in Martonvásár.





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