

Doctorial School of the Faculty of Art,
Pécs University of Sciences

Farkas, István Péter:

A History of Brass Instruments in Hungary
Propositions of a DLA Dissertation

2014

Preliminaries and Motivation of the Research Work

During my studies in secondary and higher education in Pécs and Budapest in the 1960s and 70s, while getting to know our musical culture and the instruments we had chosen, several stages (final examination, college and university degrees, competitions, music camps, courses, auditions) provided feedbacks of our knowledge.

My professors of the history of music as my main subject and those of chamber music unanimously called attention to the fact that the research of the local history, methodology, education, technical development of brass instrument is disadvantaged in comparison with the results of the analogue work in relation to string instruments. They (Dénes Dőry, András Pernye, György Zilcz, Dr. László Újfalusi) sort of urged us to start research in the field. A sentence in archeologist László Zolnay's book *A magyar muzsika századaiból* (From the Old Centuries of Hungarian Music) was a substantial moment of my motivation: 'What we miss is not the past in our country but its research.' It is no doubt true in several fields of brass culture.

The Method of the Research

The way I got information, for lack of internet and media, was personal contacts, travelling and research work in libraries. I endeavored to collect pictures, data of the state, stories, legends of brass musicians as well as the development

of the instruments from books, annals, museums and churches.

The Main Parts of the Dissertation

- The classification of the instrument families
- Ancient Hungarian history
 - findings of the age of the settlement
 - documents of the Hungarian royal courts
- Joint branches of art (sculpture, architecture, literature)
- Traces of ages
- The history of learning brass music
- A history of Hungarian brass chamber music

An important field of my research was the collection of the musicians in our orchestras, students and teachers of our institutions from the very beginnings of brass music culture. This work has been going on time and again coming across irreversible losses too (e.g. the full documentation of the Operetta Theatre was destroyed during the reconstruction of its building). On the other hand I succeeded to find several valuable documents unknown so far (e.g. the list funerals a trombone quartet composed by Ferenc Erkel was played at).

Sources

The take off of my research was István Bogár's 'Rézfúvós hangszerek története' (A History of Brass Instruments), Lajos Hollós' annotations, György Zilcz's 'Rézfúvós Módszertanok' (The Methodology of Brass Music) and the annals of the Academy of Music.

At the First International Brass Congress in Montreaux in 1976 I confronted with the fact that I could most successfully contribute to the global **full** by collecting the Hungarian brass music documents. I heard the same intention listening to the lectures of my French, English, Russian, American colleagues, who also meant to underline first of all the values of their own brass music culture. My paragon, dear teacher, a colleague of mine in the Opera House for three years, György Zilcz's worldwide success (the discovery of the trombone concerto by J. Albrechtsberger in Hungary) provided further encouragement to all of us.

The formerly unknown documents concerning Hungary in international publications, e.g. Phillip Farkas' A rézfúvás művészete (The Art of Blowing Brass Instruments), Benny Sluchin, Raymond Lapie's Le trombone a travers les ages were also of exceptional value.

Selected Bibliography

1. Csuka Béla: Két évtized a magyar zeneművészet szolgálatában (Bp. 1943) (Two Decades in the Service of Hungarian Music)
2. Keresztury - Vécsey-Falvy: A magyar zenetörténet képeskönyve (Magvető, Bp. 1960) (The Picture-Book of the History of Hungarian Music)
3. Soltész Zoltánné: Mátyás Graduale (Magyar Helikon 1980)
4. Csajághy György: Magyarságtudományi tanulmányok (Studies in Hungarology)
5. Bogár István: Rézfúvós hangszerek (Zeneműkiadó, 1975) (Brass Instruments)
6. Zolnay László: A magyar muzsika régi századaiból (Magvető, 1977) (From Old Centuries of Hungarian Music)
7. Pallagi Regős László: Rézfúvós ismeretek 1-2 kötet (Edition Simonffy, 1984) (The Knowledge of Brass Music)
8. Szabolcsi Bence: A magyar zenetörténet kézikönyve (Magyar Kórus Budapest, 1947) (A Handbook of Hungarian Music History)
9. Zilcz György: Rézfúvós és ütőhangszerek tanításának módszertana (Tankönyvkiadó, Bp. 1971) (Methodology of Teaching Brass and Percussion Instruments)

10. Phillip Farkas: A rézfúvás művészete (The Art of Blowing Brass Instruments)
11. Fehér Géza: Török miniatúrák (Magyar Helikon, Corvina 1975) (Turkish Miniatures)
12. Brass Bulletin (61, 78, 81, 90, 98, 111)
13. Howard M. Brown: A reneszánsz zenéje (Zeneműkiadó 1980) (Renaissance Music)
14. Csorba Csaba - Estók János - Salamon Konrád: The Illustrated History of Hungary (Magyar Könyvklub 1999)
15. Bárdos Kornél: Pécs zenéje a XVIII. században (Akadémia Kiadó 1976) (Music in Pécs in the 18th century)
16. Bónis Ferenc: A Budapesti Filharmóniai Társaság Százötven Esztendeje 1853-2003 (One and a Half Centuries of the Budapest Philharmonic Association)
17. Szabolcsi Bence - Bartha Dénes: A Magyar Zene Történetéből (From the History of Hungarian Music)
18. Czétényi Piroska: Az Operaház (The Opera House)
19. Trevor Herbert: The Trombone (2006)