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The year 1989 brought a significant turnaround to Hungarian music life: the institutions of the state-funded socialist music culture – primarily the music and record publishing – collapsed. Contemporary composers, whose promotion was directed by a specialists' team of apparatchiks and specialists for almost thirty years, found themselves unexpectedly in an empty space. The great debates of music life focused primarily on how to preserve the flourishing music culture of the post-1956 decades and how to secure a financially acceptable transition from the socialist economy to the market orientated Western economy. In my lecture, I would like to present the debates appearing primarily on professional forums such as the periodical, 'Muzsika'. I plan to refer to the extent to which the differences between the various professional groups of interest – primarily modernist composers born in the 1930s on the one hand, and experimental composers born in the 1940s on the other – have been influenced by ideological issues and personal assertiveness. I aim at using documents of the activity of the Hungarian Music Society, one of the first independent, not party controlled societies in Hungary, founded by the composer Zsolt Durkó (1934–1997) in 1988.