

Liszt's 125-Year-Old Academy of Music Antecedents, Influences, Traditions

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It is not the goal of the present paper to give a short summary of the history of the Budapest Academy of Music which celebrates the 125th jubilee of its establishment. This has already been made, among others, by Ágnes Gádor and Gábor Szirányi, the authors of the richly illustrated book *Liszt Academy of Music, Budapest*,¹ one of the most recent publications printed for the jubilee and presented on the occasion of the opening concert of this conference. In the jubilee exhibition of the Liszt Ferenc Memorial Museum, under the title *Liszt's 125-year-old Academy of Music* I have tried to highlight the most important ideas Liszt had about the task of the Academy, investigating and demonstrating how and when they were realized and how they have been surviving until the present day. A bilingual printed catalogue of this temporary exhibition has also been published.² What I shall undertake here now, is to summarize the antecedents in the context of the general European development (as neither the aforementioned book, nor the exhibition had enough space to do this) and then to enumerate the main principles Liszt wished to bring into relief at the Academy – these appear in quotations from his letters as mottos of the exhibition; I shall choose one of them: quality is more important than quantity, – and try to show its realization during the history of the Academy.

¹ Budapest 2000, Liszt Academy of Music – Osiris. This work is an English version of the two authors' Hungarian book *A Zeneakadémia*, Budapest [1997], M és M Goldprint Kft. Another important jubilee publication (only available in Hungarian): Ágnes Gádor – Gábor Szirányi, eds.: *Nagy tanárok, híres tanítványok. 125 éves a Zeneakadémia* [Great professors, famous pupils. The Academy of Music is 125-years old], Budapest 2000, Liszt Ferenc Zeneművészeti Egyetem (Zeneakadémia).

² Mária Eckhardt: *Liszt 125 éves Zeneakadémiája. A Liszt Ferenc Emlékmúzeum kiállítása. Katalógus / Liszt's 125-year-old Academy of Music. Exhibition in the Liszt Ferenc Memorial Museum. Catalogue*, Budapest 2000, Liszt Ferenc Zeneművészeti Egyetem.

1. Antecedents

For organizing or at least supporting public concerts, and stimulating local musical life in every respect, musical associations were formed in many towns of Hungary, already in the second half and especially in the last decade of the 18th century, and even more in the early 1800s. In Pest-Buda, after several earlier short-lived societies, the “Pestbudai Hangászegyesület” [Pest-Buda Musical Association], formed in 1836 following the example of the Viennese “Gesellschaft der Musikfreunde”, proved to be the most viable.³ Its main goal was to stimulate the development of higher musical culture in Hungary through organizing concerts with demanding programmes (if vocal music, often in Hungarian), by organizing competitions and offering prizes for new compositions, by establishing a public music library, and by helping the musical education of talented but poor children. From the beginning on, they envisaged founding a separate music school, a Hungarian national conservatory (in Prague, such a conservatory had been functioning since 1811, and in Vienna since 1817).

When Liszt first returned to his native land as an accomplished virtuoso in late December – early January 1839/40,⁴ the Pest-Buda Music Association was about to open its “Énekiskola” [Singing School], planned since 1837 in order to provide the Association with suitable singers (first of all for the concerts demanding larger choirs). In 1838 a committee had worked out the statutes for the singing school;⁵ they had also begun collecting money on a special account for it: until the end of the year 1839 the total collected income was 1053 forints 20 kr.⁶

Liszt, who fully understood the significance of national endeavours in cultural life, gave most part of the income of his concerts in Pest for this purpose. From the income of his concert of 2nd January, he offered 917 forints

³ For the following data, our main sources were: Gábor Mátray: “A’ pestbudai hangászegyesület ‘s buda-pesti zeneintézetek története / Geschichte des Pesth-Ofner Musikvereines und der Musikanstalten in Ofen und Pesth”, and “Geschichte des Conservatoriums des Pesth-Ofner Musikvereins / A’ pestbudai hangászegyleti zenede története” in: *Jahrbuch des Pesth-Ofner Musikvereins-Conservatoriums für 1852 / A’ Pestbudai Hangászegyesületi Zenede évkönyve 1852-re*, Pest 1853, pp. 1–41 and 60–73; Emil Vajdady: *A Nemzeti Zenede története* [History of the National Conservatory], Budapest 1890, Athenaeum.

⁴ About Liszt’s visit to Hungary in 1839/40, with detailed description of his benefit concerts, see Zsuzsa Dömötör – Mária Kovács: “Liszt Ferenc magyarországi hangversenyei 1839–40”, and Ilona Mona: “Liszt Ferenc és a reformkor 1839–40”, in: *Liszt tanulmányok*, Budapest 1980, Zeneműkiadó. In English, see the chapter “A Prodigal Returns to Hungary, 1839–1840” in Alan Walker: *Franz Liszt. Volume 1. The Virtuoso Years 1811–1847*, New York 1983, Knopf, pp. 319–342.

⁵ It was decided that a separate association should be formed to establish and finance this school which should have its own regulation, director, staff of officials and finances, but the right of supervision should be asserted by the Pest-Buda Musical Association (Vajdady p. 25).

⁶ Mátray, p. 63, Vajdady, p. 25.

58 kr. for the Pest-Buda Musical Association with a foundation letter in which he already mentioned a future national conservatory.⁷ On 11 January, he devoted his whole concert in which he introduced himself for the first time as an orchestral conductor, to help the planned national conservatory of the Association. He handed over the income, 1377 forints 12 kr. on 13 January with a deed of gift in which he stressed the importance of a conservatory for the development of national music life, and instructed that unless such a conservatory can be opened, the interest of the capital should be used for the Singing School of the Pest-Buda Musical Association, which would serve as the starting point for the later conservatory.⁸ Liszt's two donations from his concerts of January 2 and 11 1840 were more than double the result of two years' collecting in all Hungary!

The Singing School was in fact opened on 5 March 1840, with two teachers (Mátyás Engesser and Lajos Menner) and 73 pupils, under the directorship of Gábor Mátray. Its work proved to be fruitful for concert life already within one single year, and the number of students soon exceeded 100 (see the statistics from 1840 to 1853, *Figure 1*). When Liszt visited his homeland for the second time in 1846, he joined 423 forints to the earlier sum given for the forthcoming national conservatory, again with permission to use the interest for the Singing School. He accompanied his gift by a donation letter (Pest, 13 May 1846) to Baron József Eötvös, at that time president of the Pest-Buda Music Association, which he drafted in French (*Figure 2*) and had it translated into Hungarian.⁹

Ten years (two of them especially tempestuous in Hungarian history) were necessary for the Singing School to begin extending its activity by teaching instruments and to become gradually a sort of conservatory. In the school-year 1850/51, violin and flute were introduced, from 1852 piano, violoncello and composition were taught as well. This was followed in 1854 by clarinet; in 1855 a class for advanced education in singing was set up, and from 1859, contrabass and Hungarian declamation were also taught. The basis of this development was that in January 1851 the financial funds of the Pest-Buda Musical Association and that of its Singing School were united, and the school

⁷ The text of his Hungarian foundation letter dated for 6 January 1840 (written by an unknown hand and signed by Liszt, present whereabouts unknown) was first published in Ervin Major: "Liszt Ferenc magyarsága", *Magyar Muzsika 1–2*, Budapest 1935, p. 8, reprinted in Mona pp. 110–111.

⁸ First publication of the deed of gift: Mona pp. 114–115. The document in Hungarian, written down fully by Liszt himself, is in the Pest Megyei Levéltár [Pest County Archives].

⁹ Both documents have survived, the draft in the Liszt Memorial Museum, the Hungarian letter in the Archives of the Béla Bartók National Conservatory. See Margit Prahács: *Franz Liszt, Eriefe aus ungarischen Sammlungen 1835–1886*, Budapest–Basel etc., 1966, Akadémiai Kiadó – Bärenreiter, Nrs. 26 and 26a.

Die Anzahl der Conservatoriums-Zöglinge vom 5. März 1840 anfangen bis 25. 1853.									
Jahreszahl		Beginn		Ende		Zöglinge			
						1840	1841	1842	1843
I.	5. März 1840	1. Juli 1841	—	—	—	27	44	73	—
II.	—	20. Aug. 1841	23. Jan. 1842	—	—	41	56	97	—
III.	—	—	2. Aug. 1842	—	—	56	61	117	—
IV.	—	—	12. Aug. 1843	—	—	80	69	149	—
V.	—	—	1. Aug. 1844	—	—	85	74	139	—
VI.	—	—	1. Aug. 1845	—	—	61	64	125	—
VII.	—	—	31. Juli 1846	—	—	50	64	114	—
VIII.	—	—	1. Aug. 1847	—	—	45	66	111	—
IX.	—	—	7. Aug. 1848	—	—	29	58	87	—
X.	—	—	10. Aug. 1849	—	—	30	54	84	—
XI.	—	—	8. Aug. 1851	26	1	55	63	143	—
XII.	—	—	4. Aug. 1852	38	2	58	83	181	—
XIII.	—	—	25. Jan. 1853	—	—	—	—	—	—
weiter eingetragene:									
für Kleinere (Gesangs-)									
für Kleinere (Instrumental-)									
Summe									
						23	5	117	7 679 856 1687

Gabriel Mátay.

A' zenedei növendékek száma 1840. Mart. 5-ől kezdve 1853. Jan. 25-ig.									
Évek		Kezdet		Vég		Tanulók			
						1840	1841	1842	1843
I.	1840. Mart. 5-ől kezdve	1841. Jul. 1-ig	—	—	—	27	44	73	—
II.	1841. Aug. 20-ól	1842. Jan. 23-ig	—	—	—	41	56	97	—
III.	1842. —	1843. Aug. 2-ig	—	—	—	56	61	117	—
IV.	1843. Sept. —	1844. Aug. 23-ig	—	—	—	80	69	149	—
V.	1844. —	1845. Aug. 1-ig	—	—	—	85	74	139	—
VI.	1845. —	1846. Aug. 1-ig	—	—	—	61	64	125	—
VII.	1846. —	1847. Jul. 31-ig	—	—	—	50	64	114	—
VIII.	1847. —	1848. Aug. 1-ig	—	—	—	45	66	111	—
IX.	1848. —	1849. Aug. 7-ig	—	—	—	29	58	87	—
X.	1849. —	1850. Aug. 10-ig	—	—	—	30	54	84	—
XI.	1850. —	1851. Aug. 8-ig	26	1	55	63	143	—	—
XII.	1851. —	1852. Aug. 4-ig	38	2	58	83	181	—	—
XIII.	1852. —	1853. Jan. 25-ig	—	—	—	—	—	—	—
összesen:									
						23	5	117	7 679 856 1687
Átlag:						23	5	117	7 679 856 1687

Mátay Gábor.

Figure 1: The students' numbers at the Conservatory from 5th March 1840 to 25th January 1853. Statistics from the 2 yearbook of the Conservatory of the Pest-Buda Musical Association (Pest, 1853)

changed its name to “Pestbudai Hangászegyleti Zenede” [Conservatory of the Pest-Buda Musical Association]. Liszt did not cease to support it: in 1858, he again donated 352 forints 56 kr.,¹⁰ and in 1865 he accepted an invitation to the 25th jubilee of the school, where he not only undertook to conduct the festival concerts, but brought as a special present his oratorio “The Legend of Saint Elizabeth” to be first performed on this occasion.¹¹

After the jubilee, the statutes of the Conservatory were reformed, and in 1867, the year of the Austro-Hungarian compromise (marked by the coronation of the emperor Franz Joseph and empress Elizabeth as king and queen of Hungary) the institute, although not the only one and not even the oldest of its kind in Hungary,¹² obtained the right to change its name to “Nemzeti Zenede” [National Conservatory]. Yet this did not mean that the state took over its financing: only occasional financial support was granted to it. Also, although it had eminent teaching forces, yet it represented only the second-

¹⁰ Vajdasy, p.161. This money was raised at his concert on 10 April 1858 in the Ceremonial Hall of the National Museum, where he conducted a performance of the Gran Mass.

¹¹ Complete programme of the Conservatory festivities (15–20 August 1865): Vajdasy 47–50. Liszt's own account to Carolyne Sayn-Wittgenstein: La Mara: *Franz Liszt's Briefe* Bd. I–VIII, Leipzig 1893–1903, Breitkopf & Härtel [henceforth abbreviated: *Er.*] VI, Nrs. 87, 88; in English, see Adrian Williams: *Franz Liszt, Selected Letters*, Oxford 1998, Clarendon Press, No. 557, 558.

¹² Some earlier examples: the Conservatoire in Kolozsvár (Klausenburg, now Cluj) was opened in 1819, that in Arad in 1834.

(enrichir à l'aboli-
 tion de l'abolition de
 la nécessité d'établir
 d'un conservatoire à
 Pest, je desire au
 moins quelques-uns de ces
 bons instituteurs à cet
 effet pendant deux
 ans, 12,000 francs cette
 ville (sans s'occuper de
 droit de faire plus et
 mieux dans une autre
 occasion) et venir
 non faire à l'œuvre
 bien après le moment
 de 475 fl. si après la liquidation
 en 1877 qui, si l'on s'y ad-
 dresse, ne peut être que
 totale est de 1,800 fl.

Figure 2: Draft of Liszt's donation letter increasing the capital of the future Conservatory in Pest, 13 May 1846 (Liszt Ferenc Memorial Museum, Budapest)

ary level in music teaching. The highest education in music, at least in an institutional form, was still always lacking in Hungary. As Henrik Gobbi, an excellent pianist-composer and a student of Liszt wrote in 1869, “the establishment of a real national conservatory and its subsidization with the necessary premises” was still a task to be accomplished.¹³ In February 1870, performing musicians and music teachers, choral associations and journalists, artists and other music lovers signed a petition to the Minister of the Interior, asking him to set up a *state financed national academy of music*.¹⁴ By this time, there were enough good examples all over Europe, and Hungary, where the positively changed political circumstances effected to start a rapid development in cultural life, did not want to lag behind.

And here Liszt was drawn into the case: he was marked out for a leading position in the future academy, and people in this way hoped to keep him permanently in the country. As has been demonstrated, the improvement and extension of institutional music education in Hungary was always important

¹³ *Zenészeti Lapok* [Musical Journals] 7 February 1869. In English quoted in Gádor-Szirányi: *Liszt Academy of Music*, op. cit. p. 8.

¹⁴ The petition was published in *Zenészeti Lapok*, 13 March 1870. See also *Appendix I*.

for him, and although any restriction might keep him back from his most important work: composing, he did not object when his compatriots took his name as the vehicle for the matter – he tried to fulfil their expectations.

*2. Liszt's main principles concerning the Academy –
as formulated by himself in his letters*

1. Maintenons comme principe qu'à notre Académie ce n'est pas le nombre mais la qualité qu'importe.¹⁵

[Let us maintain the principle that in our Academy it is not quantity but quality which is essential.]

Quality is more important than quantity: this is the most important principle, stressed by Liszt several times and in several ways. This I shall later unfold in more detail.

2. Man darf mir wohl gestatten, dass ungeachtet meiner beklagenswerthen Unkenntniss der ungarischen Sprache, ich, von Geburt bis zum Grabe, im Herzen und Sinne, Magyar verbleibe, und demnach die Cultur der ungarischen Musik ernstlich zu fördern wünsche.¹⁶

[Please allow me that, apart from my regrettable ignorance of the Hungarian language, I remain Magyar in my heart and soul from birth to the grave; as a consequence, I earnestly wish to further the progress of Hungarian music.]

According to Liszt, *national music* has to be especially studied and supported (at the Academy of Music, the subject “Characteristics of Hungarian song and music” and “Hungarian Concerts” were introduced from the very beginning), but here also, quality is always to be kept in view. Also, a *balance in cultivating national and international music* is necessary (see the concert programmes on *Figure 3*).

It is important to mention that the Budapest Music Academy, if it had not been decided from the very first moment by Liszt's really European spirit, could have easily faced the same decline which the Antwerp Conservatoire had to pass through, because of the orthodox Flemish nationalism of its director Peter Benoit.¹⁷ Political circumstances tried also to push the Budapest Academy more than once into this direction, but due to Liszt's spiritual legacy which survived in directors like Ödön Mihalovich or Ernő Doh-

¹⁵ Letter to János Végh, Weimar, 1 November 1883. Prahács Nr. 534.

¹⁶ Letter to Antal Augusz, Weimar, 7 May 1873. Prahács Nr. 249.

¹⁷ See Christine Ballmann: “Le Conservatoire d'Anvers et le nationalisme flamand”, paper presented in Brussels, 29–30 October 1999, for the European Science Foundation project *Musical Education in Europe (1770–1914): Compositional, Institutional, and Political Challenges* (henceforth abbreviated: ESF/Brussels).

Vasárnap, 1881 június 26-án

MAGYAR HANGVERSENY

színház helyiségében (szagárdt. 78. sz.) délelőtti 11 órakor.

MŰSOR

I. SZAKASZ.

1. „Magyar ábránd” Székely J.
Weiss Mathild (IV. év.)
2. „Magyar ábránd” Willmers R.
Bauholz Julia (II. év.)
3. „Magyar Rhapsódia” Liszt F.
Müller Katalin (II. év.)
4. a) „Lelkem egy-egy dalát elszéj” magyar
d” (Vargha Gy.) dalok
b) „Órszem” (Gyulai Pál)
Zongorakísérettel együtt: Henszler Helén é. a.
5. „5-ik magyar ábránd” Ábrányi Kornél.
Solomonson Ella (II. év.)
6. „Magyar Rhapsódia” két zongorára Liszt F.
Jerusalem Julia (III. év.) II. zongora: Rausch K.

II. SZAKASZ.

7. „Magyar ábránd” (bálsz.) Zimay L.
Mayer Gyula (III. év.)
8. „Festő karnetál” Liszt F.
Grüne Ilona (III. év.)
9. „Mélyén angyal” (Ballada) Kodály Róza. (IV. év.)
Zongorakísérettel együtt: Paul Richard, zong. zsin. tag.
10. „Eredeti magyar zenei négyes” Keszthely Árpád (IV. év.)
Zongorakísérettel együtt: Ábrányi Kornél.
11. „Magyar ábránd” Székely J.
Romcsa Ilona (IV. év.)
12. „Magyar Rhapsódia” Liszt F.
Barnert József (II. év.)

Szerdán, 1881 június 29-én

a városi vigadó kis termében, délelőtti 11 órakor

A NEMZETI SZÍNHÁZ ZENEKARA KÖZREMŰKÖDÉSÉRE
ERKEL SÁNDOR zeneszerzővel együtt

ZÁR-HANGVERSENY.

MŰSOR

I. SZAKASZ.

1. a) „Nyitány” zenebarra Mayer J. Gy (IV. év.)
b) „Preludium és Polonaise” heggyári zene-
barra zenebarra. Előadó: Liszt F.
Zongorakísérettel: Liszt F.
2. „Méphisto-keringő” Liszt F.
Vogt Gizella.
3. „Zenebarra” zenebarra. Arany János „Cse-
lédő kör” zenebarra. Liszt F.
4. „Vercsényi-darab” Csomós zenebarra. Liszt F.
Rausch Károly.

II. SZAKASZ.

5. „Változatok és Fugó” Heggyári zenebarra
Liszt F.
6. „Zongoraverseny” (G-dur I. tétel zenebarra-
kísérettel) Liszt F.
Heggyári Vilma.
7. a) „Változatok” Fugó Chopin.
b) „Valse improvisée” Liszt F.
8. a) „Nyitány” zenebarra Breisach S. (IV. év.)
b) „Nyitány” zenebarra Manheimer Gyula (II. év.)
Zongorakísérettel: Liszt F.

Figure 3: Concert programmes of the Academy of Music: “Hungarian Concert” and “Closing Concert”, 26 and 29 June 1881 (Liszt Ferenc Memorial Museum, Budapest)

nányi, and in professors like Béla Bartók or Zoltán Kodály, this trap was always avoided.

3. Le piano est le microcosme de la musique ... Les chanteurs et les cantatrices, les flûtes et les bassons, même les cornets à piston et les timballiers, doivent apprendre le piano, pour se reconnaître intelligemment dans leur office.¹⁸

[The piano is the microcosm of music... Singers of both sexes, flautists and bassoonists, even cornettists and kettledrummers, have to learn the piano if they want to find their bearings intelligently in their own field.]

Piano not only as a main instrument, but also as a compulsory subject has always been important at the Budapest Music Academy, and was taught also by excellent teachers.¹⁹ It is, however, even today a problem that some instrumentalists and singers arrive at the Academy with very little previous training in piano, and it was a discussion topic at a recent session of the University Council that piano playing should obtain a greater weight in the entrance examination, so that pupils preparing for higher musical studies might take it more seriously.

4. 'Eine eigene Abtheilung' der Kirchen Musik [ist] einzuräumen. Der Mangel einer solchen 'Abtheilung' bei anderen Conservatorien hat sich als gleichfalls schädlich für die Kunst u[nd] den Cultus erwiesen. [...] Möge nun Ungarn mit besserem Beispiele vorgehen.²⁰

[A 'separate department for church music' has to be established. The lack of such a 'department' in other conservatoires has proved to be pernicious both for art and worship. [...] Hungary should now set a good example.]

Instructing *church music* in conservatories was not at all general in Europe; indeed, the famous Paris Conservatoire which had been organized on a political basis after the Revolution, excluded church music totally and maintained this exclusion also in later times, so that finally a special institution, Vincent d'Indy's Schola Cantorum had to be established for teaching church music professionally.²¹ Liszt, who struggled for a general reform of church music, saw very well that the total separation of profane and religious music-making led to the latter's neglect and decline. It was a disappointment for

¹⁸ Liszt to Carolyne Sayn-Wittgenstein, 14 December 1877. *Er.* Bd. VII, Nr. 196.

¹⁹ Some of the best known names from the beginning until today (in alphabetical order): Paula Braun, Ákos Buttykai, Ernő Dániel, Iván Engel, Gyula Erkel, Tibor Erkel, Zsuzsa Esztó, Frigyes Fáy, György Ferenczy, Margit Gaál, Zoltán Gárdonyi, Ferenc Gergely, Henrik Gobbi, Zoltán Horusitzky, Gyöngyi Keveházi, György Kósa, Klára Körmendy, Olivér Nagy, Katalin Nemes, Sebestyén Pécsi, Zsuzsa Pertis, Ilona Prunyi, Lajos Rajter, Sándor Reschofsky, Irén Senn, Mária Sopronyi, Anikó Szegedi, Balázs Szokolay, Alajos Tarnay, Imre Ungár, János Viski, Tibor Wehner.

²⁰ Letter to Antal Augusz, Weimar, 7 May 1873. *Prahács* Nr. 249.

²¹ Emanuel Hondré: *La fondation du Conservatoire de Paris: principes républicains et modèles italiens*; Renate Groth: *Vincent d'Indy und die Schola cantorum*, ESF/Brussels.

him that, due to unfortunate circumstances, the planned church department could not be realized in his lifetime at the Academy, although church music in some form has always been present in the curriculum. As a 'separate departement', it was introduced in 1926 and worked with very good results until 1949, when it was stopped for political reasons. In the academic year 1990/91, it started to work again with much verve and remarkable results.

5. Die 'Zene Akadémia' hat nicht dem allerwärts gewöhnlichen Musiktreiben zu fröhnen; wohl aber eine schwierigere, höhere Aufgabe zu erfüllen.²²

[The 'Zene Akadémia' has not to serve the widespread routine kind of music making, but has indeed a weightier, higher task to fulfil.]

One important element in the fulfilment of this "higher task" is the *wide range of the music studied and performed during the years of education*. Liszt's openness towards all directions of *contemporary music* is generally known. This attitude has always been a trend at the Academy of Music, too. Until now, no statistics of concert programmes given by the ensembles and individual students of the institute have been set up (similar to those prepared by an American musicologist about concert programmes of the Royal Academy of Music and the Royal College of Music in London, and those of the Leipzig Conservatory),²³ but already a quick glance into the programme collection of the Budapest Music Academy attests that first performances, or Hungarian first performances were frequent, and the repertoire was in no sense "conservative", but showed a great variety. This has always been valid from the beginning to our days; examples can be quoted from any era. It is symbolic that the jubilee concert on 14 November 2000, of which the programme was put together from compositions of the greatest composer-professors of the past, also presented a first performance.²⁴

3. *Quality is more important than quantity*

During the planning of the Academy, there were several suggestions about its structure. According to a large-scale plan from April 1873, based on the discussions of a committee of which Liszt was also a member,²⁵ the Acad-

²² Letter to Kornél Ábrányi, Weimar, 28 July 1877. *Er.* II, Nr. 212.

²³ William Weber: *Concerts at conservatory in the 1880s: a comparative analysis*, ESF/Brussels.

²⁴ Programme: Ferenc Erkel: Hunyadi Overture; Leó Weiner: Verbunk of Pereg; Ernő Dohnányi: Songs; Béla Bartók: String Quartet nr. 3; Ferenc Liszt: Prelude and Fugue B-A-C-H (organ version); Kamilló Lendvay: Piano concerto (first performance); Zoltán Kodály: Psalmus Hungaricus.

²⁵ For the complete text of this plan, put on paper by the president of the Committee Count Imre Széchenyi and by the recording secretary Kornél Ábrányi on 24 April 1873, see Dezső Legány: "A Zeneakadémia születése" [The Birth of the Academy of Music], *Magyar zenetörténeti tanulmányok I. (Írások Erkel Ferencről és a magyar zene korábbi századairól)*, Budapest, Zeneműkiadó, 1968, pp. 75–104.

emy of Music ought to have given instruction from the very beginning in all instruments, in singing and in theoretical subjects, – all this on three levels: in preparatory classes, in higher classes and at the most advanced level. It counted on 25 professors, and even a post for the conductor of the orchestra and choir of the Academy who would train conductors from the best students. Admission to the Academy would have been based on an entrance examination, and the institute was planned to be totally independent from any other musical institution, based only on its own forces. After obtaining this project, the Minister of Education, Ágoston Trefort sent out a ministerial councillor to study the conservatoires and other schools of advanced music education in Vienna, Prague, Munich, Stuttgart, Dresden, Leipzig and Berlin; taking into consideration these experiences, too, he submitted to the King a proposal that the Academy of Music should educate professional performing musicians, music teachers, composers, conductors and church choir masters, according to an organically built up education system and curriculum from beginners to the highest level. He proposed nominating Liszt as president, and the creation of posts for a director and a secretary. Dezső Legány, who first published the most important documents concerning the birth of the Academy, pointed out the impracticability of several suggestions of this 1873 project, but stressed that if it could have been realized, the Budapest Academy of Music would have been one of the best organized and most modern institutes of musical education in Europe. However, the financial situation did not allow this: the king objected to the high costs (they were more than the sum which had been settled only after long debates in parliament);²⁶ the already existing musical institutes, above all the Drama School, but in some way also the National Conservatory felt their interests endangered. The opening of the Academy was postponed indefinitely, but polemics in the press on behalf of it did not cease, so that finally a reduced plan had to be worked out. It is in this situation that Liszt conceived his famous letter to Minister Trefort on 22 March 1875²⁷ (*Appendix 2*) in which he put into words his most important principles concerning the Academy:

Nach meiner Auffassung liegt die Berechtigung der Idee der Musik-Akademie einzig in der Hoffnung, dass dieses Institut wirklich Ausgezeichnetes leisten werde.

[In my view the justification of the idea of the Academy of Music is based alone on the hope that this institution will afford something really excellent.]

²⁶ For the sequence of the events, see the short summary in *Appendix 1*.

²⁷ *Er*: VIII, Nr. 260.

He proposed limiting the activity of the Academy to a few departments, to those of which the results would stimulate the musical life of the entire country: higher level of theory (composition, counterpoint, orchestration), higher education in church choral music, a department for Hungarian music and the highest level of piano playing. The teaching of other instruments could be assigned to the already existing institutions.

Bei solcher extensiver Beschränkung könnte jener intensive Reichtum des Institutes erreicht werden, durch welchen es befähigt würde den vorher angedeuteten durchgreifenden Einfluß auf die musikalischen Verhältnisse des Landes auszuüben, und wohl auch über die Grenzen desselben hinaus Bedeutung und glanz erhalten.

[By such an extensive limitation it would be possible to reach an intensive richness, by which the institute would be able to exert the afore-mentioned influence on the musical circumstances of the country, and would gain importance and acclaim even over its borders.]

In this same letter Liszt underlines the importance of inviting to the Academy two excellent non-Hungarian musicians: Hans von Bülow as Director and Franz Witt as leader of the church music section. This was his repeatedly expressed wish: already in 1873, before the conference of the committee working out the large-scale plan for the Academy which later proved to be unrealistic, Liszt had expressed his own ideas which his friend Baron Antal Augusz put on paper in Hungarian (see *Figure 4*). Already at this time, Liszt thought that the Academy should not undertake elementary education, and it should not confront the interests of the existing National Conservatory and Drama School; two departments should be established for secular and for church music, respectively, headed by Hans von Bülow and Franz Witt. The secular department should give instruction in composition, instrumentation, harmony and choral technique. The church music section should influence “the moral and spiritual culture of the masses”.

Unfortunately, the two excellent musicians could not accept the invitation. Nevertheless the Academy was opened on 14 November 1875 – much against Liszt's will who wished to postpone it for the autumn of 1876, until the necessary conditions, among them a library could be settled (see the end of the letter to Trefort). The extensive limitation was realized, even if not quite as Liszt suggested: only theoretical subjects and highest level piano were introduced; for church music no capable professor was found. The intensive richness was at least in part ensured by such professors of the five-members' teaching staff like

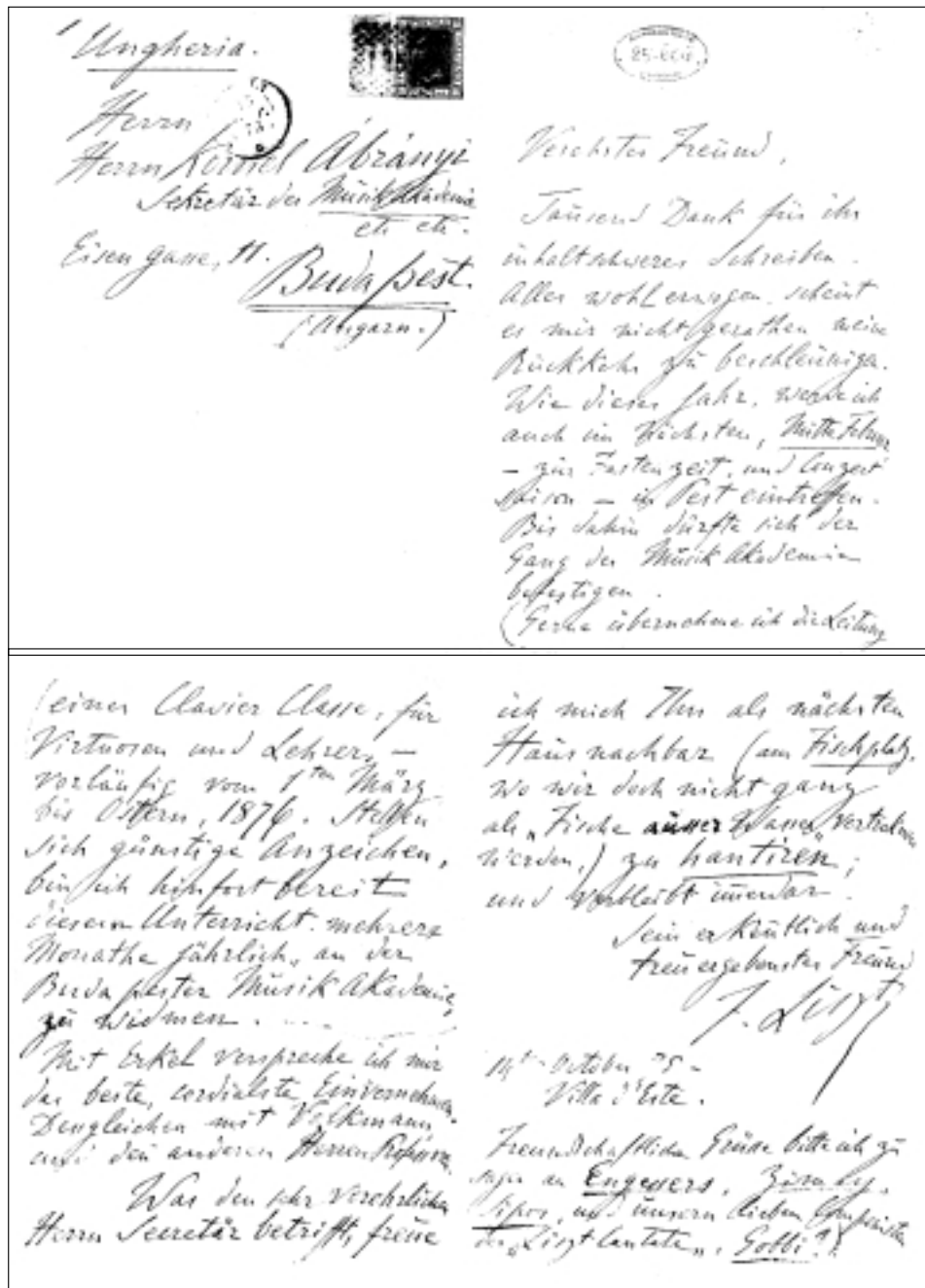


Figure 5: Liszt's letter to Kornél Ábrányi, Villa d'Este, 14 October 1875
(Liszt Ferenc Memorial Museum, Budapest)

Director Erkel and Liszt himself, who – in addition to the presidency – undertook “to direct a piano class (for virtuosi and teachers)”²⁸ from 1st March 1876.

Liszt was right: through gradual development, the Academy managed to realize step by step the original large-scale project almost in its entirety, but for this, it was extremely important to stress again and again the importance of quality. Liszt was especially sensitive to this when the Academy appointed new teachers; although his wish could not always be taken into consideration (for example, his favourite pupil, the extremely talented but often ill and somewhat excentric Aladár Juhász would never become a professor of the Academy), he could be satisfied with the appointment of Henrik Gobbi as piano teacher in 1878, Hans Koessler as professor of organ, choral singing and composition in 1882–83,²⁹ Károly Huber (and later his son Jenő Hubay) as teachers of the violin faculty opened in 1884, and David Popper for the faculty of violoncello opened in 1886 (Liszt did not live to see the realization of this faculty, but he had helped in the preparations). The second

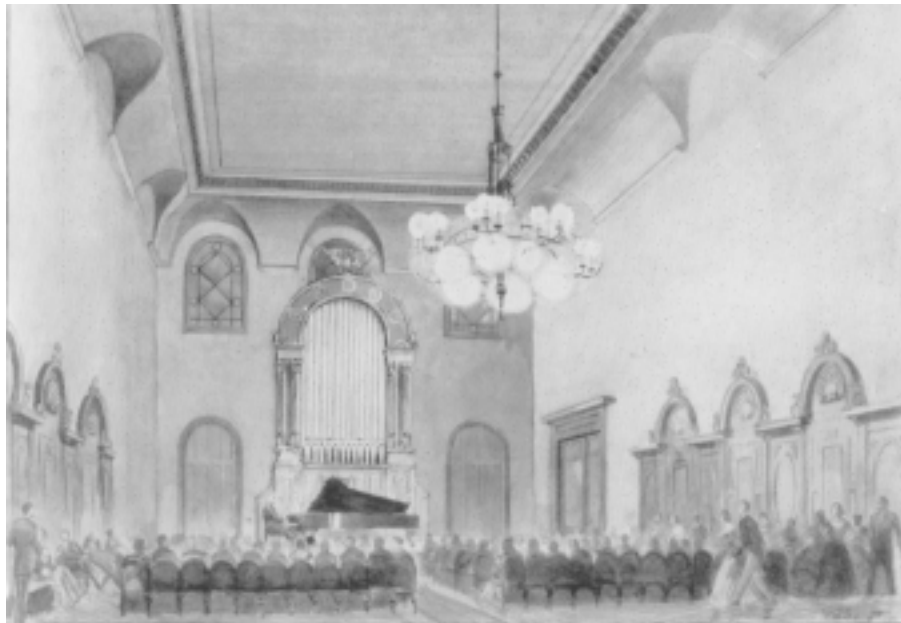


Figure 6: Concert hall of the Academy of Music at Sugár út.

Liszt is sitting at this own Chickering piano, in the background the organ (by A. Dangel)
Reproduction after a drawing by L. Kászoni

²⁸ Letters to Kornél Ábrányi, Villa d'Este, 14 October 1875 and 20 January 1876. *Er*: II, Nr. 175 and 181. – Further professors of the first teaching staff were Robert Volkmann, Kornél Ábrányi and Sándor Nikolits.

²⁹ The organ was inaugurated in the Concert Hall of the Academy (*Figure 6*) on 16 February 1883.

director of the Academy (from 1887 to 1919), the clever and open-minded composer Ödön Mihalovich, Liszt's friend and protégé (*Figure 7*) was especially skilful in selecting and gaining high-quality teachers, in defending them against unworthy attacks and ensuring them suitable living circumstances. He appointed two excellent Liszt-students: István Thomán (in 1887) and Árpád Szendy (in 1891) for the maintaining of Liszt's tradition at the piano faculty, and brought also a talented piano professor from Vienna: Kálmán Chován (in 1889) who, together with Szendy, worked out the first systematic curriculum of the piano faculty for every class of the Academy, which became the standard for all state-controlled music schools as well. At Thomán's early retirement in 1906, Mihalovich found the best two Thomán pupils available in his place: Béla Bartók and Arnold Székely; and later, in 1916, when Ernő Dohnányi, another outstanding Thomán-pupil was willing to come home from abroad, he appointed him, too. Many of the most excellent pupils of these professors later also taught at the Academy where the

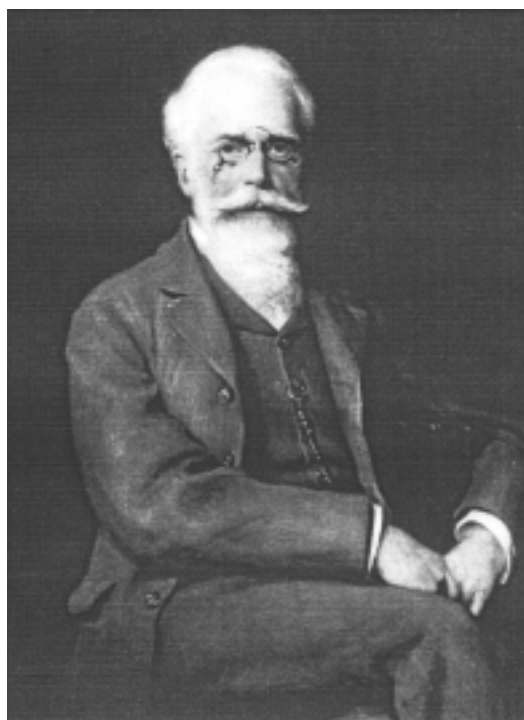


Figure 7: Ödön Mihalovich
Oil painting by Ede Balló (Liszt Ferenc University of Music, Council Hall)

Liszt tradition has been continuously kept up until our days.³⁰ Mihalovich also appointed Zoltán Kodály in 1907 to teach composition, and the excellent Dezső Antalffy-Zsíross to teach organ in 1909.³¹

During Mihalovich's directorship of thirty-two years (1887–1919), the Academy could gradually open almost all faculties originally planned: double-bass in the academic year 1890/91 with the famous Wagnerian Károly Gianicelli as professor, horn and oboe in 1894/95, flute and clarinet in 1895/96, bassoon in 1896/97, trumpet and trombone in 1897/98 and harp in 1898/99. He also organised systematic teacher-training and ensured a controlling role for the Academy in the training of elementary music teachers. He strengthened orchestral training at the Academy and put an accent on chamber music – this was also very much in Liszt's spirit.



Figure 8: Liszt's students in Budapest at the centenary celebrations.
 Standing: István Thomán, Bernhard Stavenhagen, August Göllerich, Árpád Szendy,
 G. Krause. Sitting: Vera Timanoff, Emil Sauer, Gizella Göllerich-Voigt.
 Foto Latori, Budapest 1911
 (Liszt Ferenc Memorial Museum, Budapest)

³⁰ More about this, see in the Exhibition catalogue mentioned in footnote 2.

³¹ For a complete list of the teachers of 125 years (with the subjects they taught and with the years in which they were active at the Academy of Music), see Gádor – Szirányi: *Nagy tanárok, híres tanítványok...*, pp. 367–411.

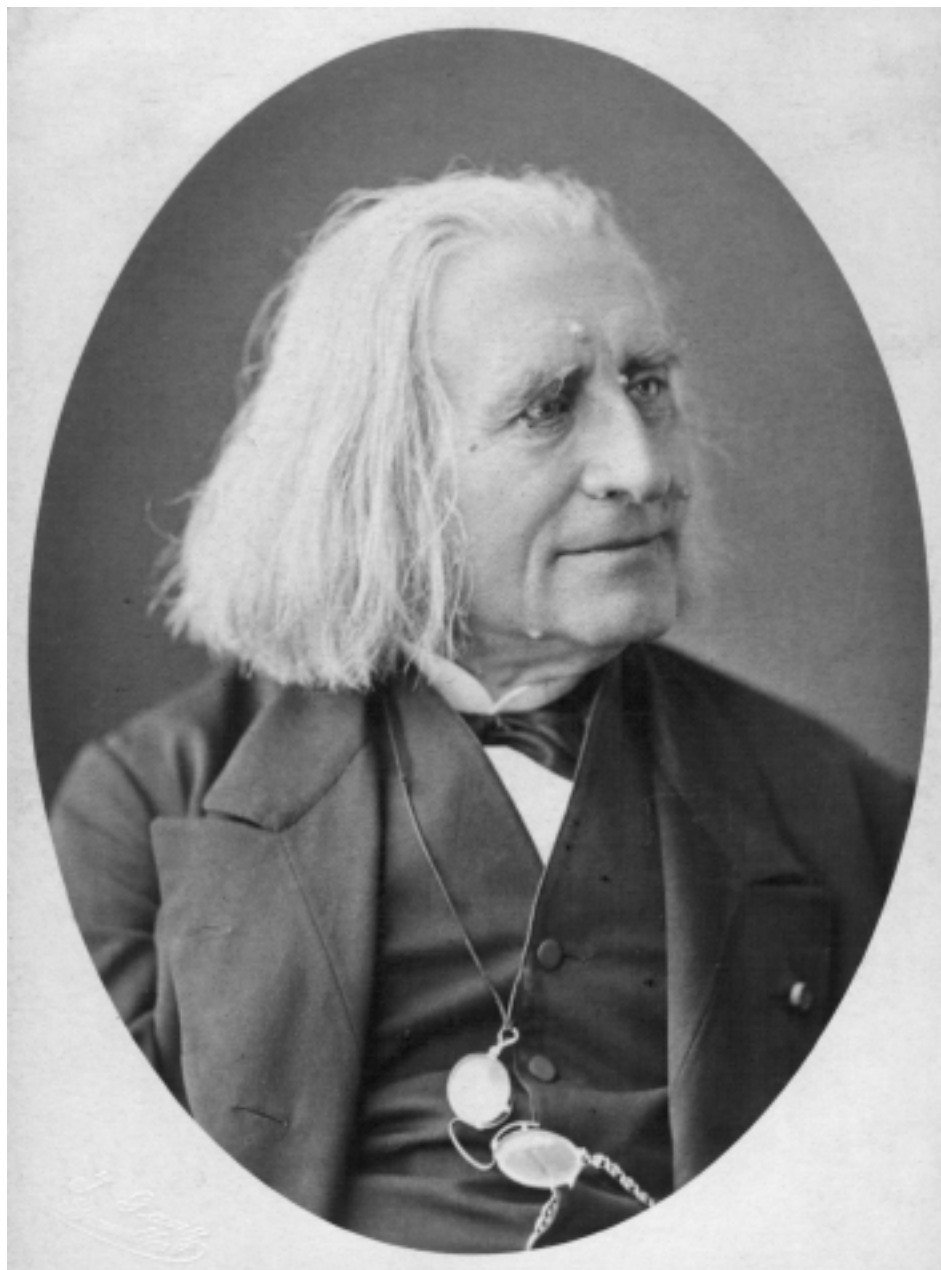


Figure 9: Liszt in 1883, photo by I. Ganz, Bruxelles.
With dedication to his Hungarian pupil Lajos Rothfeld:
“Louis Rothfeld, ungarisch ergeben F. Liszt. October 83, Weimar.”
From the estate of the Ábrányi/Dunkl family (Liszt Ferenc Memorial Museum, Budapest)

Il s'agit d'élever graduellement le niveau de l'intelligence, culture et pratique de l'art musical.

[The point is to increase gradually the level of the understanding, cultivation and practice of musical art]

– this was how Liszt formulated the task of the Academy of Music directly before its opening, on 3 November 1875, in a letter to his friend Baron Augustz.³² Keeping only quality before his eyes, Mihalovich successfully realized this idea. Master classes of two later directors, Jenő Hubay (directorship: 1919–34) and Ernő Dohnányi (directorship: 1919, 1934–43) attest that the special instruction of extremely talented young artists, the cultivation and practice of highest quality in music has not been ceased to be the main goal of the Academy.

Notre tâche consiste à former de véritable talents; qui ont l'étoffe nécessaire pour devenir des maîtres, sans nous occuper de la moyenne des incapables.

[Our task is to form veritable talents who possess the necessary gifts to become masters, without attending to the ungifted mediocrity]

– said Liszt in 1877.³³

There were times, however, when for political reasons master classes were pushed into the background, and a greater emphasis was laid on mass education and teacher training; this was when the communists took over power in 1949. In this year the students' number reached 910, a record in the history of the Academy.³⁴ Although some results were undisputable, it soon became clear that it is not the task of the Academy to train musicians under a certain level, but it does remain a permanent task to have direction over lower musical education.

For today's professors and students, we have to repeat Liszt's everlasting words to his colleague Ferenc Erkel:

Rüstig Fortschreiten in der Heranbildung tüchtiger Musiker und Künstler bleibt die Aufgabe der Akademie.³⁵

[To proceed firmly in the education of adept musicians and artists remains the task of the Academy.]

³² Vilmos Csapó: *Liszt Ferenc levelei báró August Antalhoz 1846–1878 / Franz Liszts Briefe an Earon Anton Augustz 1846–1878*, Budapest 1911, Franklin ny., Nr. 106.

³³ Letter to Giovanni Sgambati, Budapest, 13 December 1877. László Eörsz: *119 római Liszt dokumentum* [119 Liszt Documents from Rome], Budapest 1980, Zeneműkiadó, Nr. 85.

³⁴ Gádor–Szirányi: *Liszt Academy of Music*, p. 33.

³⁵ Letter dated Weimar, 14 July 1879. Prahács Nr. 415.

Appendix I

Summary of the events concerning the birth and first period
of the Academy in Liszt's lifetime³⁶

1870

25 January. At a session of a conference series about reorganizing the National Theatre in Pest, Antal Csengery urges the establishing of a modern "national conservatory".

13 March. The journal *Zenészeti Lapok* publishes the "petition-memorandum" which the members of the conference held in February under leadership of Ede Bartay handed over to the Minister of Interior.

8 November. The Hungarian Choral Association addresses a petition to the Parliament in the interests of the academy of music.

16 December. Liszt conducts the festival concert in Pest on Beethoven's 100th birthday. Immense success and enthusiasm; the press writes about Liszt's possible settlement in Hungary and adds his name to the case of the academy of music.

1871

13 June. At the proposition of Gyula Andrássy, Minister of Interior, the King appoints Liszt Royal Councillor with an annual honorary stipendium of 4000 forints.

20 October. Conference presided by József Ribáry. The Minister of Interior asks from the Parliament 36000 forints for the academy of music which would incorporate also the Drama School; the latter had received 15000 forints annual support.

8 December. The parliament votes against the proposition.

1873

8 February. The parliament debates again the case of the academy of music. After supporting speeches by Ferenc Deák, Albert Apponyi, Kálmán Simonffy and Ignác Helfy, the demanded sum (36000) is accepted and put from the interior to the public education department. **26 March.** Ágoston Trefort, Minister of Education convenes a conference with Liszt's participation. A committee is formed to work out the details.

24 April. The committee submits a large-scale, detailed proposition. They lease out Nr. 4 Fishmarket square for the future Academy of Music; Liszt is given an apartment in the building. Trefort forwards the proposition to the King; he suggests 39339 forints annual support for the Academy.

7 September. King Franz Joseph asks for the opinion of the Cabinet Council, if this sum is not too high in the difficult financial situation of Hungary. Trefort informs Liszt that the plan of the Academy of Music has been postponed for uncertain times.

9 November. Liszt's 50th artistic jubilee is celebrated in Budapest. A "Capital Budapest Liszt Ferenc Foundation" is created which entitles him to decide every year about a scholarship to the value of 600 forints for the best students of the Academy of Music when it opens.

³⁶ Revised English version of the summary in Mária Eckhardt: "A Zeneakadémia Liszt Ferenc leveleiben" [The Academy of Music in Liszt's letters] in Ujfalussy József ed.: *A Liszt Ferenc Zeneművészeti Főiskola 100 éve. Dokumentumok, tanulmányok, emlékezések* [100 years of the Liszt Ferenc High School of Music. Documents, studies, recollections], Budapest 1977, Zeneműkiadó, pp. 18–68. The summary is based on the writings of Dezső Legány, Géza Moravcsik, Margit Prahács and the yearbooks of the Academy of Music.

1874

8 July. Deputee Simonffy interpellates in the case of the Academy which had been accepted by the parliament but was not established.

5 August. Minister Trefort submits to the King a plan in which support is decreased to 33282 forints.

19 September. The King gives permission to establish the Academy of Music.

30 October. Instead of realizing the plan of the Academy, a new committee is established which proposes a budget of 33340 forints together for the Academy of Music and the Drama School. Violent press debates; the non-existing Academy of Music and even Liszt himself is attacked by some teachers of the already existing music education institutions.

1875

12 March. The parliament once more votes for the budget of the Academy of Music, but assigns to it only 21000 forints, because the Drama School had received its annual 15000 forints.

21 March. Following Trefort's proposition, the King appoints Liszt President of the new Academy of Music.

2 September. Trefort appoints Ferenc Erkel as Director, Kornél Ábrányi and Robert Volkmann as professors at the Academy; later he gives permission to appoint Sándor Nikolits as assistant professor.

7 October. The parliament assigns only 21000 forints for the budget of the Academy, which was submitted by Trefort together with the Drama School, although it had been decided that the two institutions will remain separate.

14 November. Inauguration of the Academy of Music. Liszt is not present at the opening ceremony. Number of professors: 5, number of students: 38. Subjects: harmony, counterpoint, composition, orchestration, characteristics of Hungarian music, music history, aesthetics of music, and piano.

4 December. The parliament accepts only 21000 forints for the 1876 budget of the Academy and the Drama School together. The Academy can exist only because it will get a support of 8000 forints from the King's personal artistic budget.

1876

11 February – 1 April. Liszt in Budapest: his *first academic year* at the Academy of Music. He takes the piano "highest education class".

26 March. Liszt's pupils give their first public matinee concert.

10–14 July. The first examination concerts are received with interest and appreciation by audience and press.

1876/77

The parliament adds 8790 forints to the former budget of the Academy of Music. Number of students: 51.

16 October 1876 – 11 March 1877. Liszt in Budapest, in the *second academic year* he sojourns longer than usually.

1877/78

Number of students: 62.

21 November 1877 – 1 April 1878. Liszt in Budapest, a long sojourn in the *third academic year*:

1878/79

In the *fourth academic year* Gyula Erkel and Henrik Gobbi are appointed as extraordinary professors. Number of students: 71.

17 January – 1 April 1879. Liszt teaching in Budapest.

1879/80

In the *fifth academic year*, the new building of the Academy at Sugár út (Radialstrasse) is ready. Liszt's and Erkel's apartments are also in the building, but until the new building dries out, Liszt is not allowed to move in. Number of students: 88.

15 January – 20 March 1880. Liszt gives his lessons in the Hotel Hungaria.

1880/81

In the *sixth academic year* a temporary committee of management is established under the presidency of Bishop Lőrinc Schlauch, with the task to modify the regulation and propose new faculties. Number of students: 103.

20 January – 3 April 1881. Liszt in Budapest. He teaches and lives in his apartment in the Sugár út building (the present Liszt Memorial Museum).

May. János Végh is appointed as vice-president of the Academy.

1881/82

In the *seventh academic year* the number of students is 99.

4 February – 15 April 1882. Liszt in Budapest.

1882/83

In the *eighth academic year* a new organ is put in the concert hall. New subjects are introduced and new professors are appointed: organ and choral singing with Hans Koessler, solo singing with Adél Passy-Cornet and Richard Pauli, Hungarian language and prosody with Antal Várady, and Italian language with Lipót Pálóczy. Number of students: 122 (in fact 119, because 3 students learn in two faculties).

At the end of the academic year, János Peregriny is appointed as secretary, instead of Kornél Ábrányi who still remains professor of the Academy.

14 January – 3 April 1883. Liszt in Budapest.

1883/84

29 October 1883. In the *ninth academic year* the professor of composition, Robert Volkmann dies. His place is taken over by Hans Koessler who also teaches organ and choral singing. Number of students: 114.

4 February – 19 April 1884. Liszt in Budapest.

1884/85

In the *tenth academic year* the violin faculty is started with professor Károly Huber; Frigyes Fáyl is appointed as assistant piano professor. Number of students: 108.

29 January – 13 April 1885. Liszt in Budapest.

1885/86

The *eleventh academic year* is the last one for Liszt.

20 December 1885. Károly Huber dies unexpectedly, his place is temporarily taken over by Dávid Ridley-Kohne until Huber's son Jenő Hubay can change his professorship at the Con-

servatory in Brussels for the Budapest Academy of Music; he will begin in the academic year 1886/87 together with David Popper, professor of the new violoncello faculty. Liszt deals with the teacher problems of the Academy even during his last tour in Western Europe.

30 January – 11 March 1886. Liszt in Budapest.

31 July 1886. Liszt dies in Bayreuth. At his funeral, the Academy of Music is represented by János Végh, and the Ministry of Education by Ödön Mihalovich, Liszt's friend and future Director of the Academy.



Figure 10: The second site of the Academy of Music on the corner of Sugár and Vörösmarty street (1879–1907), now Old Academy of Music with Liszt Ferenc Memorial Museum

Appendix 2

Liszt's letter to Baron Ágoston Trefort, Minister of Education
about his conception of the Budapest Academy of Music³⁷

An den ungarischen Kultusminister Baron Trefort

Ew. Excellenz!

Auf Ew. Excellenz gütige Anfrage erwidern, erlaube ich mir in Kürze jene leitenden Gedanken darzulegen, welche mir bezüglich der hier zu errichtenden Musik-Akademie vorschweben. –

Aus Gründen, welchen ich – und in meinem Namen einige meiner Freude – bereits mündlich Ausdruck verliehen habe, wünsche ich die Verschmelzung des bereits bestehenden Landes-Conservatoriums und der Theaterschule mit dem geplanten neuen Institute nicht. Die genannten Institute sollen in der bisherigen Weise, unberührt und ungeschädigt fortbestehen. –

Da nun die unter dem Titel „Musik-Akademie“ in das Budget aufgenommene Summe von 25000 fl. unter Voraussetzung dieser Einschmelzung – wenigstens der Theaterschule – festgesetzt worden ist, und die Theaterschule eine Subvention von mindestens 12–13 Tausend fl. benötigt: stellen sich die Mittel für die getrennt zu errichtende Musik-Akademie, soweit dieselben vom Staate gegeben werden, in der Höhe von 12000 fl. dar. –

Mit Rücksicht auf diesen sehr engen finanziellen Rahmen wäre die extensive Vollständigkeit des neuen Instituts – die Ausdehnung seiner Wirksamkeit auf alle Zweige des musikalischen Unterrichts – selbst dann kaum zu erreichen, wenn man sich bezüglich der Lehrkräfte und der Resultate mit der unbedeutendsten Mittelmäßigkeit begnügen wollte. Ich gestehe aber offen, daß in diesem Falle jedes – noch so geringe – vom Staate gebrachte Opfer als unnütze Vergeudung betrachtet werden müßte, zu deren Durchführung ich meine Mitwirkung nicht hergeben könnte. Nach meiner Auffassung liegt die Berechtigung der Idee der Musik-Akademie einzig in der Hoffnung, daß dieses Institut wirklich Ausgezeichnetes leisten werde. –

Um dieses Ziel zu erreichen, gibt es in den gegebenen Verhältnissen nur ein Mittel: Beschränkung der Thätigkeit der Akademie auf wenige Lehrfächer, namentlich auf solche, deren Unterrichts-Resultate impulsgebend und befruchtend auf das gesammte Musikleben des Landes einwirken – demselben in großen Zügen seine Hauptrichtungen vorzeichnen können.

Als solche Lehrfächer betrachte ich diejenigen, welche die höheren Stufen des theoretischen Unterrichtes zur Aufgabe haben (z. B. Compositionslehre, Contrapunkt, Instrumentierungslehre), ferner die höhere Ausbildung des kirchlichen Chorgesanges a capella, eine Lehrkanzel für die Eigenthümlichkeiten der ungarischen Musik und endlich die höchste Stufe des Clavier-Unterrichtes. – Der Unterricht in den übrigen einzelnen Instrumenten, welcher ohnedies mehr die Ausbildung des Individuums als die Anbahnung allgemeiner musikalischer Richtungen zum Zwecke hat, kann füglich den beiden bestehenden Instituten überlassen bleiben. –

³⁷ *Er*: VIII, Nr. 260.

Bei solcher extensiver Beschränkung könnte jener intensive Reichtum des Institutes erreicht werden, durch welchen es befähigt würde den vorher angedeuteten durchgreifenden Einfluß auf die musikalischen Verhältnisse des Landes auszuüben, und wohl auch über die Grenzen desselben hinaus Bedeutung und Glanz zu erhalten. Es ließen sich Männer von europäischem Rufe für die Akademie gewinnen, welche ich Ew. Excellenz namhaft machen kann, sobald ich die Gewißheit erlangt habe, daß die principielle Grundlage meiner Auffassung gebilligt wird. Die detaillirte Gruppierung und Eintheilung der von mir oben angedeuteten Lehrfächer bliebe der Besprechung mit den zu gewinnenden hervorragenden Männern vorbehalten. –

In dieser Weise würde das Erforderniß der Musik-Akademie die vom Staate gewährten 12000 fl. nicht um Vieles überschreiten; mit Rücksicht auf die besondere Pflege der Kirchenmusik dürfte die Hoffnung nicht unberechtigt sein, daß dieses Plus aus anderen Quellen Deckung finden werde. –

Bezüglich der Durchführung habe ich Ew. Excellenz noch zweierlei vorzuschlagen und als dringende Bitte Ihrer gütigen Aufmerksamkeit zu empfehlen.

Das erste bezieht sich auf zwei Männer, deren Berufung für mich die Bedeutung eines Principes hat, weßhalb auch die Nennung dieser Namen nicht erst bei Behandlung der Personalfragen, sondern schon hier – bei Erörterung der principiellen Grundlagen des Institutes erfolgt. Diese beiden Männer sind Hans von Bülow und Franz Witt, Präsident des Cäcilien-Vereins in Regensburg.

Die Stellung des Erstgenannten wäre nach meinem Wunsche die des Directors der Akademie und Professors jener Lehrfächer, die er selbst wählen würde. Mit Rücksicht auf die Stellung Bülow's in der Musikwelt und auf die anstrengende Thätigkeit, die er auf sich nehmen müßte, wäre ihm ein Honorar von jährlichen 6000 fl. anzubieten.

Herr Dr. Witt ist der berufene Mann, um die Leitung der kirchlichen Chorgesangsschule zu übernehmen, und von da aus reformatorisch auf unsere Kirchenmusik einzuwirken. Für ihn wäre ein Honorar von 2500 fl. in Aussicht zu nehmen, was möglicherweise durch Verleihung eines kirchlichen Beneficiums verwirklicht werden könnte. –

In diesem Sinne bitte ich Ew. Excellenz die genannten Herrn zur Annahme der bezeichneten Stellungen auffordern zu wollen. Ich werde auf privatem Wege meinen Einfluß zur Erreichung dieses Zieles geltend machen.

Mein zweiter Wunsch betrifft den Zeitpunkt der Eröffnung der Akademie. Als solchen bezeichne ich den Spätherbst 1876. Die Gründe hiefür liegen theils in den unabänderlichen persönlichen Convenienzen jener Kräfte, deren Gewinnung den Grundstein des ganzen Gebäudes bildet: theils aber in den finanziellen Verhältnissen. Für die erste Anlage und Einrichtung der Anstalt – Zusammenstellung einer unentbehrlichen Bibliothek u. dgl. – wird eine nicht unbedeutende Summe nothwendig sein, welche nur dadurch beschaffen werden kann, wenn Ex. Excellenz die votirten Beträge, von jetzt an bis zum Herbste 1876, flüssig machen und zu genanntem Zwecke kapitalisiren. Eine Bedeckung der ersten Einrichtungs-Ausgaben aus dem laufenden Einkommen der ersten Jahre ist schlechterdings undenkbar. –

Genehmigen Ew. Excellenz nach dieser offenen Darlegung meiner Anschauungen den Ausdruck meines Dankes für das in mich gesetzte Vertrauen und meiner ausgezeichneten Hochachtung.

Budapest, 22. März 1875.