

Musical Life in Budapest during World War II: Music Reviews by Dénes Bartha in *Pester Lloyd* (1939–1944)

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ABSTRACT

Dénes Bartha (1908–1993), the internationally renowned Hungarian music historian, worked as a music critic for *Pester Lloyd*, the German-language Budapest daily newspaper between 1939 and 1944. Within the five concert seasons, I found a total of four hundred and sixty-five writings by Bartha in the columns of the newspaper, mostly reviews of concerts and opera performances but also some interviews and theoretical articles. The importance of the articles is enhanced by the fact that they commemorate the performances of such distinguished Hungarian musicians as Béla Bartók, Ernst von Dohnányi, Emil Telmányi, Ede Zathureczky, the Waldbauer–Kerpely String Quartet and the Végh Quartet among others, and they also document guest performances in Budapest by such renowned foreign performers as Herbert von Karajan, Wilhelm Furtwängler, Willem Mengelberg, Hans Knappertsbusch, Clemens Krauss, Edwin Fischer and Walter Gieseking. In 2022, one hundred and twenty articles were published in my Hungarian translation from this extremely valuable and diverse material. In this study, I present the main features of Dénes Bartha's perspective as a music critic, taking examples from the articles included in the volume.

KEYWORDS

Dénes Bartha, *Pester Lloyd*, music reviews, Budapest, World War II

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1. INTRODUCTION

Dénes Bartha (1908–1993) was an outstanding figure in twentieth-century Hungarian musicology, who was also renowned internationally. The versatile music historian is most familiar to us today as a significant Haydn scholar, and his best-known book in Hungary is perhaps the several times republished *Beethoven's Nine Symphonies*,¹ while his editions of musicological sources are also frequently used by music historians. Those from my generation did not have the chance to know his personality, which, in addition to his scholarly achievements, also contributed to his leaving a lasting imprint on Hungarian music life – as my interviews with his former pupils and fellow music historians have shown. According to these recollections, Bartha's dynamic and humorous presentation style made him a legendary professor of the Liszt Academy of Music. In his General Music History classes he effortlessly imparted his vast knowledge and his passion for music, while his musicology students also learnt his research principles and methods as well. His contemporaries told me in the interviews that the most important thing for Bartha was the study of authentic sources and the up-to-date knowledge of specialist literature. He also considered it essential as a scholar to remain in close contact with the practice of music-making, and he felt it his duty to disseminate high-level knowledge to a broad audience. All those who knew him agreed that he had not at all been conceited and had never emphasized his authority; he had rather regarded himself with a serene self-irony. His helpfulness both in his professional and his private life, as well as his approachable and playful nature, made him universally loved.

Bartha's career began between the two world wars: after finishing secondary school in 1926 he went to Berlin to study classical philology and then musicology with a Collegium Hungaricum grant. His twenties were overshadowed by two family tragedies: his father passed away in 1927 and his only brother died in the early 1930s, so when he returned from Berlin to Budapest, he had to make a living on his own and take care of his widowed mother as well. He enthusiastically threw himself into research as an employee of the National Széchényi Library, which at that time was housed in the building of the National Museum. The large number of his publications on several topics appearing from 1934 onwards testifies to his incredible productivity.² Most of his work deals with different periods of Hungarian music history: from his presentation on the double whistle from the Avar period³ through his publication of the student songbooks of eighteenth-century colleges⁴ and the music history

¹*Beethoven kilenc szimfóniája* [Beethoven's nine symphonies] (Budapest: Zeneműkiadó, 1956); revised and augmented edition as *Beethoven és kilenc szimfóniája* [Beethoven and his nine symphonies] (Budapest: Zeneműkiadó, 1970; 5/1975).

²For a bibliography of Bartha's scholarly works, see András WILHEIM, "Bartha Dénes tudományos munkásságának bibliográfiája," in *Bartha Dénes emlékkönyv* [Dénes Bartha memorial book] = *A Liszt Ferenc Zeneművészeti Egyetem tudományos közleményei* [Scholarly studies published by the Liszt Academy of Music], vol. 6, ed. by Ágnes GÁDOR and Gábor SZIRÁNYI (Budapest: Liszt Ferenc Zeneművészeti Egyetem, 2008), 169–173.

³Dénes BARTHA, *A jánoshidai avarkori kettőssíp/Die avarische Doppelschalmel von Jánoshida* (Budapest: Magyar Történelmi Múzeum, 1934) = *Acta Archeologica Musei Nationalis Hungarici*, vol. 14.

⁴Dénes BARTHA (ed.), *A XVIII. század magyar dallamai. Énekelt versek a magyar kollégiumok diák-melodáriumaiból, 1770–1800* [Hungarian melodies of the 18th century: Poems with music from the songbooks of the Hungarian colleges, 1770–1800] (Budapest: Magyar Tudományos Akadémia, 1935).



of Transylvania⁵ to Franz Liszt.⁶ He also played an important role in folk music research when Béla Bartók entrusted him with editing the booklet accompanying a set of gramophone recordings.⁷ In 1939 he published a monograph on Beethoven: in his book Bartha described the composer's life and environment, and in the longer part of the volume he analyzed the characteristics of the composer's musical language in an easily accessible style, while also presenting the latest scholarly approaches.⁸ In addition to working in the library, he established on his own initiative a journal entitled *Magyar Zenei Szemle* [Hungarian Musical Review] in 1941,⁹ and he taught as an external lecturer at the Faculty of Humanities of the Budapest University and at the Liszt Academy. He was appointed full professor in 1943–1944 at the latter institution. In 1938, at the age of thirty, he married Zsuzsanna Barta, a teacher of Hungarian and German. The couple had three children; the first two were born in 1941 and 1942. The young music historian received another important task during the years of World War II: in 1939 he was offered the position of music critic for the German-language daily newspaper, *Pester Lloyd*.

Among Bartha's publications during the post-war decades, two stand out distinctly: the book entitled *Haydn als Opernkapellmeister* appearing in 1960 (published together with László Somfai), which became a seminal work in Haydn-research,¹⁰ and the first German-language edition of Haydn's correspondence.¹¹ Both books were a great international success and resulted in further commissions including the preparation of three volumes of the Haydn complete edition. At the same time, however, from the 1949 communist takeover onwards, his opportunities in Hungary became increasingly limited and he was somewhat sidelined behind his also excellent colleague, Bence Szabolcsi (nevertheless the good professional relationship between the two scholars never soured). This is shown by the events that his contract with the Budapest Metropolitan Orchestra, where he had been the artistic director since 1947, was not extended in 1949, that he became co-editor of his own journal next to Szabolcsi (which was restarted after the war with the title *Zenei Szemle*) and that after founding the Department of Musicology at the Liszt

⁵Dénes BARTHA, *Erdély zenetörténete* [The music history of Transylvania] (Budapest: Erdélyi Férfiak Egyesülete, 1936) = *Jancsó Benedek Társaság kiadványai* [Publications of the Benedek Jancsó Society], vol. 38.

⁶Dénes BARTHA, *Exposition Fr. Liszt dans la Grande Salle du Musée National de Hongrie. Catalogue et introduction* (Budapest: Musée Historique Hongrois, 1936); id., *Franz Liszt, 1811–1886: Sein Leben in Bildern* (Leipzig: Bibliographisches Institut, 1936).

⁷Dénes BARTHA, *A magyar népzenei gramofonfelvételek programja* [The program of the gramophone recordings of Hungarian folk music] (Budapest: Országos Magyar Történeti Múzeum, 1937).

⁸Dénes BARTHA, *Beethoven* (Budapest: Franklin Társulat, 1939). See also: Katalin KOMLÓS, "Beethoven-portré 1939-ből: Bartha Dénes monográfiája" [Beethoven portrait from 1939: Dénes Bartha's monograph], in *Szekvenciától szimfóniáig. Tanulmányok Liszt, Bartók és Ligeti 140 éves Zeneakadémiája tiszteletére* [From sequences to symphonies. Studies in honor of the 140-year-old Music Academy of Liszt, Bartók and Ligeti] (Budapest: Rózsavölgyi és Társa / Zeneakadémia, 2015), 185–190. Péter BOZÓ, "Beethoven in 'drei Charakterbildern': Three Beethoven Images from the Interwar Hungary," *Studia Musicologica* 61/1–2 (May 2020), 100–104.

⁹See Melinda BERLÁSZ, "Bartha Dénes, a folyóiratszerkesztő. A *Magyar Zenei Szemle* és a *Zenei Szemle* főszerkesztője 1941–1949" [Dénes Bartha, the journal editor. The Editor-in-Chief of *Hungarian Musical Review* and of *Musical Review*], *Magyar Zene* 25/2 (June 1984), 115–134.

¹⁰Dénes BARTHA and László SOMFAI, *Haydn als Opernkapellmeister. Die Haydn-Dokumente der Esterházy-Opernsammlung* (Budapest: Verlag der Ungarischen Akademie der Wissenschaften, 1960).

¹¹*Joseph Haydn: Gesammelte Briefe und Aufzeichnungen*, unter Benützung der Quellensammlung von H. C. Robbins Landon hrsg. und erl. von Dénes BARTHA (Kassel: Bärenreiter Verlag / Budapest: Corvina Verlag, 1965).



Academy in 1951, Szabolcsi became the Head of Department in 1953. All these circumstances also played a role in the fact that when, after several highly successful conference presentations,¹² he was offered teaching positions for shorter or longer periods at different US universities, he gladly accepted the opportunities. Thus, between 1964 and 1981 he appeared on the faculty of Smith College, Harvard University, Cornell University, then for the longest period, 11 years, at the University of Pittsburgh, and finally at the University of Washington in Seattle. Especially in the earlier years of this period, when he returned to Budapest, he continued teaching at the Liszt Academy. This gave him the opportunity to share his vast international experience – a rarity at the time in Hungary.

During the last active period of his career, he was mainly concerned with the thematic structures developed by Haydn, Mozart and Beethoven, which he described with the *quatrain* model he had created:¹³ almost all of his writings published at that time deal with this topic. Eventually, he returned to Budapest in 1981, but his declining health meant that he was no longer able to participate in musical life with the same intensity as before.

2. DÉNES BARTHA, THE MUSIC CRITIC OF *PESTER LLOYD*

The articles that Dénes Bartha wrote in German for *Pester Lloyd* between September 1939 and June 1944¹⁴ comprise a very important part of this colorful oeuvre. The newspaper, founded in 1854, was the daily of the German-speaking bourgeoisie of Pest, and the high quality of the cultural section is reflected in the fact that in the 1930s and 1940s writings of such significant authors were published here as Thomas Mann, Franz Werfel, Felix Salten and Stefan Zweig, as well as Hungarian writers Dezső Kosztolányi and Ferenc Molnár.¹⁵ In the column entitled *Theater, Musik, Kunst*, Bartha published mainly reviews of concerts, opera and ballet performances, but also a few interviews and longer theoretical and music-historical articles.

Bartha, as a young music critic, found it a real challenge to work in the inspiring intellectual environment of *Pester Lloyd*, as he emphasized in an interview he gave on the occasion of his eightieth birthday.¹⁶ He had excellent colleagues there, such as the writer Iván Boldizsár, the

¹²He had already attracted some attention at the international Haydn-conference in 1959 in Budapest, but in 1961 at the conference of the International Musicology Society held in New York he literally burst onto the scholarly scene. See László SOMFAI, “Bartha Dénes 1908–1993. Egy magyar zenetudós Amerikában” [Dénes Bartha 1908–1993: A Hungarian musicologist in America], *Magyar Zene* 46/4 (November 2008), 350.

¹³The first article on the subject in English was published in this journal: Dénes BARTHA, “Thematic Profile and Character in Finales of Joseph Haydn,” *Studia Musicologica* 11/1 (1969), 35–62.

¹⁴Only one article by Bartha was published after June 1944: Dénes BARTHA, “Saisoneroöffnende Sitzung im kgl. Opernhause”, *Pester Lloyd* (September 5, 1944 M). Henceforth, I refer to Bartha’s articles in *Pester Lloyd* by the date of their publication and by the abbreviations M and E, indicating the morning and evening editions of the newspaper.

¹⁵The newspaper *Pester Lloyd* was published until April 1945, was relaunched in 1994 and ran until 2016 (between 2009 and 2016 exclusively online).

¹⁶“Bartha Dénes nyolcvan éves” [Dénes Bartha is eighty years old], Bálint VARGA’s radio interview. First broadcast on September 22, 1988. Bartók Rádió, editor: Márta Papp. For the edited version of the interview, see Anna SCHOLZ, *Bartha Dénes. Zenekritikák a Pester Lloydban (1939–1944)* [Dénes Bartha. Music reviews published in *Pester Lloyd*, 1939–1944] (Budapest: MMA Kiadó, 2022), 29–47.



literary historian Dezső Keresztury and the art historian Ernő Kállai. He said that there was even a slight competitive spirit among these distinguished critics and he “tried to do his best, sometimes even to the point of writing in an almost stilted style.”¹⁷ From his recollection, almost five decades later, we can also learn that Dénes Bartha dictated his articles in the editor’s office between eleven o’clock and midnight – perhaps after the concert or performance he had just heard.¹⁸ This comment is particularly peculiar given the style of the articles: the writings do not give the impression of spontaneous dictation. The form is always well thought out, the content is clear, the sentences are mostly very long and complex, and he uses an incredibly rich and sophisticated vocabulary. Bartha’s brilliant German came from his family: his grandparents were German-speaking townspeople in the Central-Eastern part of what is now Slovakia, which is why he could wittily say – also in the interview quoted above – that “my mother tongue is Hungarian ... but my ‘grandmother tongue’ is German.”¹⁹

Even the number of Bartha’s articles is astonishing: from five concert seasons (with few or no articles in the summer months) I managed to collect four hundred and sixty-five pieces of writing from the pages of *Pester Lloyd* (for a chronological catalog of these writings, see the [Appendix](#)).²⁰ It occurred as many as sixty times that the paper, which appeared both in the morning and evening, published two articles from him in one day (and on six occasions as many as three articles on the same day), and there were months when he wrote a total of twenty or more articles. Most of the reviews were printed the day after the performances (and within two or three days at the latest), so they were usually written within a very short time. This is a creditable achievement in itself, and he did it during the busy period described above, when he was also occupied with library work, teaching, editing his journal and raising two young children.

Bartha’s pieces – together with many other high-quality articles in *Pester Lloyd’s* cultural column – are unique, as they present the Budapest music scene in a widely known language. Thus, in my opinion they would be of interest to a considerable foreign readership and publishing the articles in their original language would be useful and important. However, Bartha’s writings have not received the attention they deserve – this may have been due to the language barrier in Hungary, but the most important aspect is the accessibility of the writings: although most issues of the newspaper are now available in digital format,²¹ the articles can still only be found by scrolling through individual issues, and the sheer number of articles means that it is a major undertaking to review all of them. The first researcher to study the material was János Breuer in the 1980s, and his collection of one hundred and twenty-six articles was published in

¹⁷Ibid., 37.

¹⁸Ibid., 36.

¹⁹Ibid., 32. The region, inhabited by a large German-speaking community, was part of the Austro-Hungarian Monarchy, known as Szepesség in Hungarian, Spiš in Slovakian and Zips in German.

²⁰My catalog, compiled to the best of my knowledge, contains four hundred and sixty-five titles, and in addition to these I have found some anonymous publications, where Bartha’s authorship seems very likely, based on style and content.

²¹*Pester Lloyd* is available in the Arcanum Digital Database (<www.arcanum.com>), but at present the entire 1940 volume and the September–December 1939, January and February 1941 issues are missing from the relevant period.



Hungarian translation in 2008.²² Over the past few years I have collected all the Bartha-articles from *Pester Lloyd*, compiled a catalog of the complete material, and then – in addition to the 2008 publication – selected and translated another one hundred and twenty articles into Hungarian. My main criterion was to choose the most significant and interesting works, and to give as complete a picture as possible of the writings not yet published in Hungarian. In this selection, my personal interest has contributed to the focus on the instrumental genres: the volume provides a practically complete picture of the notable reviews on chamber music, symphonic concerts and piano recitals. Besides these, a full range of theoretical articles and of the more important and extensive reviews of song recitals and oratorio concerts have been selected. In addition, the most significant reviews on the major performances and premieres of the Hungarian State Opera (then called Hungarian Royal Opera House) are also included in the volume. Those who would like to know more about Dénes Bartha's views on the everyday opera and ballet performances of this period can still find a number of other interesting articles in the journal.

The surprisingly vibrant and very high-quality Budapest concert life during the war years between 1939 and 1944 makes the reviews of the performances particularly important. Bartha's reviews commemorate, among others, the performances of such outstanding Hungarian musicians as Béla Bartók, Ernst von Dohnányi, János Ferencsik, Emil Telmányi, Ede Zathureczky, Mária Basilides or the Waldbauer–Kerpely String Quartet and the Végh Quartet. It is very moving to think of the many musicians for whom those were the last performances before leaving Hungary for good, or even worse, perishing in the war or during the Holocaust. In addition to Hungarian musicians, the reviews also documented Budapest guest appearances of great foreign performers such as Herbert von Karajan, Wilhelm Furtwängler, Willem Mengelberg, Hans Knappertsbusch, Clemens Krauss, Edwin Fischer and Walter Gieseking.

Contemporary politics and the war were rarely reflected in the music reviews, only through a couple of occasional comments. As early as in 1941, for example, Bartha reported that “it was a beautiful gesture worthy of imitation on the part of the concert organization to offer the spare rows of seats to our wounded soldiers, thus giving them a musical enjoyment of rare purity.” (*Es war eine schöne und nachamungswerte Geste von Seiten des Konzertunternehmens, dass es die freibleibenden Sitzreihen des Verwundeten unserer Honvéd zur Verfügung gestellt und ihnen damit zu einem musikalischen Genuss von seltener Reinheit verholfen hat.*)²³ In October 1943, he considered the stage decorations of Ede Poldini's one-act opera “sinfully lavish” (*sündhaft üppig*) with regard to wartime austerity (and also to the quality of the work).²⁴ He mentioned the appearance of high-ranking politicians at some representative concerts: in March 1944, for instance, Regent Miklós Horthy attended a guest performance by the Vienna Philharmonic Orchestra;²⁵ and a few months later, Prime Minister Döme Sztójay was present at the

²²János BREUER, “A budapesti közönséget nagyon elkényeztették. Válogatás Bartha Dénes zenekritikáiból”, [The Budapest audience was truly spoiled. A selection from Dénes Bartha's musical reviews], in *Bartha Dénes emlékkönyv* [Dénes Bartha memorial book], 175–378. Within the selection, one hundred and eighteen articles were translated into Hungarian by Ágnes Gábor, and eight (in appendix) by János Breuer.

²³October 28, 1941, M.

²⁴October 26, 1943, M.

²⁵March 14, 1944, M.



celebration of Richard Strauss' birthday at the Opera House.²⁶ One of his last reviews written in June 1944 suggests a somewhat emotional tone when he noted that the music-loving audience filled the Vigadó at a sonata recital by Dohnányi and Zathureczky “almost to full capacity even in such troubled days as these” (*im nahezu vollbesetzten Redoutensaale ... selbst in diesen sorgenschweren Tagen*).²⁷

What is even more striking than the number of articles and the subject matter of the reviews is the richness of the content: whatever the topic, Bartha went far beyond the standards expected in a daily newspaper, he always analyzed the concerts from many different angles, and his friendly personality and his knowledge of human nature were also reflected in his writings. He never evaluated individual performances in isolation, but made comparisons between concerts and artists creating a subtle web of connections between articles. In some cases, he also included his concert experiences from abroad in these comparisons, giving readers even broader perspectives. In my article below I will present the main features of Dénes Bartha's perspective as a music critic, taking examples from the writings I have selected and translated.

It is certainly not a surprise that one of the main strengths of the articles is the discussion of music history, musical styles or even music aesthetics. Bartha did not confine himself to a dry presentation of data, he rather outlined interesting connections. He presented his thoughts in a very concise yet instantly comprehensible way, encouraging readers to engage in further research. For example, in 1943, at the jubilee concert of the Budapest Philharmonic Society, he wrote an apt comparative description of the styles of four great Hungarian composers: Liszt, Dohnányi, Bartók and Kodály.²⁸ In the same year, Bartha included a remark on the affinity between the music of Debussy and Bartók in his review praising Walter Gieseking's concert²⁹ – an idea he later elaborated on at length in a conference in Paris in the early 1960s and also in a lecture given at Hungarian Radio.³⁰ As mentioned above, Bartha's Beethoven monograph was published in 1939, so he was particularly keen to write in detail about this composer in *Pester Lloyd*, too. Especially noteworthy are his two series of articles from 1941: one on the concerts in which the Budapest Metropolitan Orchestra performed Beethoven's nine symphonies under the baton of Willem Mengelberg,³¹ and the other on the three chamber concerts by Ernst von Dohnányi and Emil Telmányi, in which the two artists performed the complete sonatas for violin and piano by Beethoven.³²

Even more interesting are the articles in which Bartha wrote about composers who did not belong closely to his field of expertise, and thus were not dealt with elsewhere in his academic writings and books. In 1941, for example, on occasion of the premiere of *Guillaume Tell* at the

²⁶June 16, 1944, M.

²⁷June 2, 1944, M.

²⁸November 28, 1943, M.

²⁹November 19, 1943, M.

³⁰Dénes BARTHA, *Debussy és Bartók*. [Debussy and Bartók], ed. by György KROÓ. First broadcast: Hungarian Radio, March 11, 1963. According to the text of the lecture, the program is an abridged version of a paper presented in November 1962 at the Institute for Musicology of the University of Paris.

³¹January 14, 1941, M; January 28, 1941, E; February 7, 1941, E; February 11, 1941, M.

³²March 9, 1941, M; March 12, 1941, E; March 17, 1941, E.



Opera House, he gave an overview of Rossini and the genre of the Parisian *grand opéra*;³³ in 1942 he wrote a separate article on Leoncavallo's *Pagliacci*;³⁴ and in 1944 he contextualized three orchestral works by Richard Strauss in the composer's oeuvre with a brief analysis of their style and significance.³⁵

In his articles written about the ballet performances at the Royal Hungarian Opera House, Bartha demonstrated how remarkably knowledgeable he was about dance as well. In addition to the general state of ballet culture in Hungary, he also discussed, for example, the special relationship between contemporary Hungarian composers and ballet. On the premiere of Dénes Tóth's *Dorothea*, Bartha wrote:

Die in vielem noch bis heute ungelöste Problematik des modernen ungarischen Operngesangstils (wir persönlich halten übrigens die Diktion des Bartók-Werkes "Herzog Blaubarts Burg" für den einzig möglichen Ausgangspunkt eines solchen) lässt die mehr reflexiv veranlagten, einsichtigeren Komponisten der jüngeren ungarischen Generation immer wieder zur Gattung des Tanzspiels, der Pantomime greifen, als einem Genre, wo das Wegfallen des Singproblems – und nicht zuletzt auch das serienweise Vorhandensein allseitig anerkannt vorzüglicher moderner Meisterschöpfungen (es sei hier nur an die Tanzspiele von Bartók oder Strawinsky erinnert) – die Arbeit des heutigen Komponisten wesentlich erleichtert. So ist es kein Wunder, dass das Beste, geistig und technisch Wertvollste, was in der letzten Zeit an ungarischer Bühnenkunst geschaffen wurde, der Gattung der Tanzpantomime angehört (Werke³⁶ von Veress, Takács, Laurisin u. a.).³⁷

The problems of modern Hungarian operatic singing style (for which, in our opinion, the diction of Bartók's *Bluebeard's Castle* can be considered as the only possible starting point), which in many respects remain unsolved, are repeatedly driving the reflective, insightful composers of the young Hungarian generation towards the genres of dance and pantomime. These forms, where the problem of singing does not occur – and also the existing array of generally recognized and excellent modern masterpieces (it is enough to mention Bartók's or Stravinsky's dance works) – make today's composers' work significantly easier. It is therefore no wonder that the best Hungarian stage works of the recent period, the ones which are the most valuable both intellectually and technically, belong to the genre of dance pantomime (works by Veress, Takács, Laurisin, among others).

Another recurring theme for Bartha is the problem of choreography. This is what he wrote about the dance settings of symphonic works:

Denn worin besteht das Wesen der klassischen Tanzkunst? Wenigstens was die choreographische Bearbeitung ursprünglich absolut, d. h. nur symphonisch gedachter Musik ... anbelangt, so doch zweifellos darin, dass jene räumlichen Assoziationen, die von der symphonischen Musik im empfänglichen Hörer mit ziemlicher Gesetzmäßigkeit ausgelöst werden ..., von der Choreographie möglichst adaequat erfasst und in kunstmäßig visueller Form wiedergegeben werden.³⁸

³³April 20, 1941, M.

³⁴May 17, 1942, M.

³⁵June 21, 1944, M.

³⁶Bartha is probably referring to the following pieces: Sándor Veress, *A csodafurulya* (1937, premiere: Rome, 1940) and *Térszili Katicza* (1942–43, premiere: Stockholm, 1949); Jenő Takács, *Nilusi legenda* (premiere: Budapest, 1940); Miklós Laurisin, *Debreceni história* (premiere: Budapest, 1943).

³⁷June 22, 1944, M.

³⁸October 26, 1943, M.



So what is the essence of classical dance? At least, as far as the choreography of music originally intended to be absolute, i.e. only symphonic ... is concerned, it is undoubtedly to capture as adequately as possible and to reproduce in an artistic visual form the spatial associations that symphonic music quite legitimately evokes in receptive listeners

Miklós Laurisin set a short story by Jókai for the stage in his ballet entitled *Debreceeni história* (A Story from Debrecen). This is how Bartha commented on the project:

*Die Hauptschwierigkeit bei der Komposition scheint uns darin gelegen zu haben, dass die nach einer Jókai-Novelle frei bearbeitete ... Bühnenfassung nicht genügend in eigentlich tänzerische, tanzbare Gestik aufgelöst worden ist. Die pantomimische Fassung von Novellen hat überhaupt etwas Missliches an sich; was bei der Novelle oder im Sprechstück mit wenigen Worten leicht erklärt werden kann, muss in der Pantomime umständlich mit Gesten verständlich wiedergegeben werden.*³⁹

In our view, the main difficulty with the composition was that the stage version, which was a free adaptation of a short story by Jókai, ... did not translate well into dance-like, danceable gestures. The pantomime presentation of a short story is generally a bit awkward; what is easy to describe in a few words in a short story or a play, is laborious to reproduce comprehensibly with gestures in a pantomime.

As the so-called early music movement gained real momentum after World War II, at the time of the articles Bartha could not have been aware of the research results that have become fundamental since then, so many of his ideas on this topic can be considered particularly progressive. He repeatedly mentioned, for example, that the sound of the modern piano cannot blend with that of the violin in the same way as that of the fortepianos of Beethoven's age, and that the balance between the two instruments had also been disrupted by the increased volume of the modern piano.⁴⁰ The Kölner Trio's concerts with period instruments in Budapest in 1942 and 1944 were – in Bartha's words – a real specialty in the “Hungarian concert life that is highly ahistorical and is focused one-sidedly on romanticism” (*unser stark ahistorisch und einseitig auf die Romantik eingestelltes ungarisches Konzertleben*).⁴¹ He was impressed not only by the old instruments and their delicate sound, but also by the way the artists performed: “it is possible to achieve a deeply felt, exceptionally intimate and excitingly expressive performance even without a trace of the romantic, swelling *espressivo* so popular and seemingly indispensable on our stages” (*ohne jede Spur des bei uns so beliebten und anscheinend unentbehrlichen, romantisch schwellenden espressivo, dennoch ein tiefgeföhler, ausnehmend inniger und spannend ausdrucks-voller Vortrag erzielt werden kann*) he wrote with great enthusiasm. Monteverdi's *Orfeo* was performed in 1943 at the Opera House in an orchestration prepared by Ottorino Respighi eight years before. Bartha suggested that Monteverdi's music could be much more colorful using the original seventeenth-century instruments, as he found the sound of the modern instruments too monotonous. The decades that have passed since then have definitely confirmed Bartha's conclusion, which he had drawn without ever having heard a chitarrone, a regal or a theorbo.⁴²

³⁹December 7, 1943, M.

⁴⁰March 9, 1941, M; October 18, 1941, M.

⁴¹April 15, 1942, E; June 15, 1944, M. Both quotations are from the latter article.

⁴²November 30, 1943, M.



On a few occasions, Bartha had the opportunity to write at length about a music historical or theoretical topic, independently of any performance. According to the interview quoted above, for him, these were the highlights of his journalistic work: "... from one day to the next or from one week to the next, well, it's a bit of a treadmill, but it was most exciting, when there was an opportunity for big and theoretical articles. One of my most favorite articles was written when Debussy had his anniversary."⁴³ This essay on the music of Debussy is one of the most significant works in my collection, and it displays all of Bartha's virtues as a music historian and writer to the highest degree. Another noteworthy article is the subtly nuanced portrait of Kodály written for the composer's 60th birthday in 1942, and the article with the title *Hungarian folklore – Hungarian music*, which explores the subject of "Hungarianness in music" based on Kodály's ideas.⁴⁴

The reviews of contemporary music are of particular importance among Bartha's articles. He always encouraged the presentation of new music, listened with palpable curiosity to compositions which had been previously unfamiliar to him, and then presented his impressions filtered through his wide knowledge, making references to other composers and works as well. Between 1939 and 1944, foreign contemporary music could reach Hungary only from areas restricted by war and politics. In 1941, for instance, Bartha had the chance to write about new Italian chamber music pieces, and he could hear fresh German orchestral works in Budapest during Wilhelm Furtwängler's guest appearances (Max Trapp's orchestral *Concerto* in 1939 and Hans Pfitzner's symphony in 1944).⁴⁵ Of the new Hungarian works, Bartha praised particularly highly the string quartets of Endre Szervánszky⁴⁶ and Sándor Veress, and two compositions by the prematurely deceased Dénes Tóth (*Andante and Allegro, Dorothea*).⁴⁷ Bartha's reviews also include a summary of the 1941 premiere of Dohnányi's oratorio *Cantus vitae*,⁴⁸ and separate articles on compositions by Miklós Laurisin,⁴⁹ Rezső Kókai⁵⁰ and György Pázmán.⁵¹ In addition, he briefly mentioned the works of Zoltán Horusitzky, Mihály Hajdu, Elemér Gyulai,⁵² Jenő Takács, Ferenc Farkas, Tibor Kazacsay and Géza Szatmáry (Sauerwald).⁵³

It is particularly enjoyable that Bartha not only shared his views on the history and aesthetics of music in his reviews but also portrayed the personalities of the performing artists with excellent insight into the human characters. He captured particularly vividly, for example,

⁴³March 28, 1943, M. Commemorating the 25th anniversary of Debussy's death.

⁴⁴December 17, 1942, M; January 9, 1944, M.

⁴⁵April 18, 1941, M; November 25, 1939, M; March 14, 1944, M.

⁴⁶May 28, 1943, M; October 30, 1943, M.

⁴⁷February 23, 1943, M; June 22, 1944, M.

⁴⁸April 29, 1941, M.

⁴⁹December 7, 1943, M.

⁵⁰March 15, 1942, M.

⁵¹December 16, 1941, M.

⁵²May 28, 1943, M.

⁵³January 21, 1944, M.



Furtwängler's unique conducting qualities (particularly in the article written in November 1941)⁵⁴ but also depicted very convincingly the artistic character of Walter Gieseking,⁵⁵ Edwin Fischer,⁵⁶ Herbert von Karajan⁵⁷ and the celebrated Swedish tenor Set Svanholm.⁵⁸ This kind of detailed description was less frequent for Hungarian artists, who had already been well known to the public. There are some exceptions: Bartha repeatedly praised Mária Basilides,⁵⁹ whom he held in high esteem, as well as the art of Ede Zathureczky,⁶⁰ Sándor Végh⁶¹ and Béla Böszörményi-Nagy.⁶² Due to Bartha's benevolence and empathy, his negative criticisms do not have a hurtful overtone, but rather suggest a pedagogical intention.

As a born educator, he also paid close attention to young musicians. In his lines of encouragement, he often acknowledged their progress, highlighted their strengths and even gave them advice for their future careers. For instance, he suggested the field of film music to György Pázmán because of his light-hearted songs and slightly jazz-style piano-playing.⁶³ At Ede Banda's graduation concert at the Liszt Academy of Music he observed with excellent judgment that for Banda (the future cellist of the outstanding Tátrai Quartet) "high-level chamber music will be the field best suited to his artistic temperament" (*in der hochwertigen Kammermusik das seinem künstlerischen Temperament am meisten entsprechende Gebiet finden wird*).⁶⁴

It is a particular feature of Bartha's approach as a music critic that he often placed individual performances in the broader context of musical life. In many cases, as we will see below, Bartha also made suggestions for the invisible participants of the concerts – the organizers, the designers of the programs, the editor of the program notes, or even the piano tuner. These insights reflect his practical sense, but he is true to his nature as a pedagogue, too: the obvious aim of Bartha's proposals is always to promote development.

The articles reveal that Bartha was particularly interested in the state of the two permanent symphony orchestras in Budapest: the Budapest Philharmonic Society Orchestra and the Budapest Metropolitan Orchestra.⁶⁵ For instance, during a guest performance of the Berlin Philharmonic Orchestra in 1943, he remarked that compared to the Berlin ensemble, which displayed "a unique orchestral achievement" (*einmalige orchestrale Leistung*),

⁵⁴November 25, 1939, M; November 25, 1941, E; November 12, 1943, M; March 14, 1944, M.

⁵⁵November 19, 1943, M; May 20, 1944, M.

⁵⁶March 26, 1943, E.

⁵⁷January 19, 1944, M.

⁵⁸May 27, 1942, M; May 30, 1942, M.

⁵⁹January 29, 1941, E; November 9, 1941, M; January 14, 1943, M.

⁶⁰October 18, 1941, M.

⁶¹December 19, 1941, M.

⁶²March 19, 1941, M.

⁶³December 16, 1941, M.

⁶⁴June 13, 1942, E.

⁶⁵The former is a symphonic orchestra still in operation since its founding in 1853. Its members are the musicians of the Hungarian State Opera. The latter was named State Concert Orchestra in 1952, and since 1997 it has been called National Philharmonic Orchestra.



... [gedenken wir wehmütig] der planlos überhasteten Belastung und der dadurch ganz wesentlich beeinträchtigten Leistungsfähigkeit unserer eigenen ungarischen Orchester, die unseres Erachtens, unter günstigen Umständen wesentlich mehr leisten könnten.⁶⁶

... the performance of our Hungarian orchestras is considerably limited by the unplanned and rushed work schedules, and we believe that they could perform much better under more favorable circumstances.

He was also aware that refined orchestral play and polished sounds could only be achieved through long and consistent work,⁶⁷ and how important it was in this process to invite outstanding guest conductors. This is what he wrote when Willem Mengelberg conducted the Metropolitan Orchestra in 1941:

... Mengelberg von unserer Hauptstadt unter bedeutenden materiellen Opfern mit dem Ziel verpflichtet worden ist, das neuorganisierte Hauptstädtische Orchester in die Technik und den Geist des Beethovenspiels einzuführen und es dadurch auf ein international konzertfähiges Niveau zu bringen.⁶⁸

... was hired by our capital city at considerable financial sacrifice, in order to introduce the newly organized Metropolitan Orchestra to the technique and spirit of Beethoven performance, and thus to bring the orchestra up to an internationally concertable standard.

Bartha applied the same principle not only to symphony orchestras, but also to the Opera House – for instance, in 1943, during Karajan's visit, he wrote:

... wie wir ja das (womöglich mit eingehender vorbereitender Probenarbeit verbundene) Gastspiel hervorragender Dirigenten im Opernhaus für viel wichtiger und in pädagogischer Hinsicht ersprießlicher halten, als das leider immer noch so beliebte Engagieren von Solisten-Stars. Wir können nicht genug betonen, dass der Schwerpunkt der kulturell-erzieherischen Arbeit des Opernhauses unbedingt auf musikalischem Gebiet zu liegen hat; und dass diese Aufgabe vor allem den Dirigenten angeht, liegt auf der Hand.⁶⁹

... we consider it far more important and pedagogically more fruitful to invite outstanding guest conductors to perform at the Opera House (preferably with thorough preparatory rehearsals) than to hire star soloists, which is still regrettably so popular. It cannot be stressed enough that *the focus of the Opera House's cultural-educational work must necessarily be in the field of music*, and it is obvious that this is primarily the conductor's task.

In his writings, Bartha repeatedly argued for the cause of chamber music, which was relegated to the background among the numerous symphonic concerts: in 1943, for example, he concluded his review of the Végh Quartet with a rhetorical question:

Das Konzert – das seinem inneren Wert nach zu den besten kammermusikalischen Produktionen der Saison gezählt werden muss – ist vor einem (sogar für Kammermusikkonzerte) beschämend schwach besetzten Hause vor sich gegangen. Will denn unser für Beethoven- und Tschaikowsky-Zyklen und pathetische Orchesterkonzerte begeistertes Budapester Publikum immer noch nicht verstehen, dass es

⁶⁶October 12, 1943, E.

⁶⁷For example: December 13, 1941, E.

⁶⁸February 11, 1941, M.

⁶⁹February 2, 1943, M.



*sich selbst mit diesem der Kammermusik gegenüber bezeugten beklagenswerten Unverständnis um den Genuss vielleicht der höchsten und reinsten Werte der gesamten Musikkultur bringt?*⁷⁰

The concert – which, by its intrinsic merits, ranks among the best chamber music performances of the season – had a shamefully small audience even for a chamber concert. Does the Budapest audience, enthusiastic about Beethoven and Tchaikovsky cycles and large-scale orchestral concerts, still refuse to understand that by the deplorable lack of understanding shown towards chamber music, they are actually depriving themselves of the enjoyment of perhaps the highest and purest values of music literature?

Bartha often discussed the concert programs in his articles. On the one hand, naturally, he considered it important that the pieces in a given evening were of the right length, and that together they formed an effective, complete whole – he highlighted the concerts of the Waldbauer Quartet⁷¹ and Mária Basilides as examples to follow.⁷² On the other hand, from a more general perspective, he also repeatedly spoke out for a more colorful musical palette in the capital, and for the performance of works of high quality. Some bitter remarks of his indicate that there was still plenty of room for improvement in this respect. In his review of the Berlin Chamber Orchestra's concert in April 1942, for example, he wrote:

*Das heutige Musikleben im allgemeinen (und das unserer Hauptstadt im besonderen) ist anscheinend allzu sehr auf orchestralen Glanz auf der einen, auf virtuose Soloproduktion auf der anderen Seite eingestellt.*⁷³

Today's musical life in general (and especially in our capital) is too much focused on orchestral glamor on the one hand and virtuoso solo performances on the other.

When Edwin Fischer appeared in Budapest, however, he welcomed his choice of pieces:

*Bach–Mozart–Haydn: schon allein diese Zusammenstellung des Programms war eine wahre Labsal für den Kritiker, der in unseren Konzertsälen gewöhnlich Beethoven und immer wieder nur Beethoven oder fast ausschließlich romantische Musik vorgesetzt bekommt. So bedeutet die stürmische Liebe, mit der Edwin Fischer sich unermüdlich für Bach und die Musik der Frühklassik einsetzt, schon allein mit der Werkwahl eine Oase in unserem eintönigen Musikleben.*⁷⁴

Bach–Mozart–Haydn: the program itself was refreshment for the critic, who in our concert halls is offered the usual Beethoven and again and again only Beethoven, or almost exclusively romantic music. Simply by the choice of the pieces, the elemental enthusiasm with which Edwin Fischer works tirelessly for the music of Bach and the early classics is an oasis in our monotonous musical life.

Not even details such as the acoustics of concert halls escaped Bartha's attention – over the years he made several comments on the less-than-ideal conditions of the Municipal Theater (today Erkel Theater) in this respect. "We would have voted to reduce the overly robust string section in relation to the woodwinds – as far as the specific acoustic conditions of the Municipal

⁷⁰March 23, 1943, M.

⁷¹January 16, 1940, M; December 11, 1943 M.

⁷²January 29, 1941, E; November 9, 1941, M.

⁷³April 21, 1942, E.

⁷⁴October 15, 1942, M.



Theater allow” (*Das Ensemble betreffend, würden wir ... für eine dem Stande der Holzbläser angepasste Reduktion des allzu zahlreichen Streichkörpers stimmen, – sofern die besonderen akustischen Verhältnisse des Stadttheaters dies erlauben*) – he wrote about the Municipal Theater.⁷⁵ Similar criticism was addressed to the Redoute (Vigadó): Sándor Végh’s Stradivarius violin “could not completely fill the acoustically unfavorable large hall of the Vigadó with its sound” (*den akustisch ohnehin ungünstigen Grossraum des Redoutensaales nicht durchaus mit seinem Ton zu füllen vermochte*).⁷⁶

He criticized the organizers when the piano was out of tune at a Béla Bartók concert,⁷⁷ and repeatedly complained about the shortcomings of the program notes – on one occasion, unusually for him, he was noticeably annoyed by what he read in them:

*Im Bezug auf musikwissenschaftliche Stichhaltigkeit und schriftstellerische Tugenden sind wir ja in dieser Hinsicht seit jeher nicht sehr verwöhnt worden. Was hier aber von einem ungenannten Autor sub titulo “Erklärung” verbrochen wurde, erreicht ein solches Maß von Banalität und leerem Geschwätz, dass wir es unmöglich unwidersprochen lassen dürfen. Es ist der Produktion unserer berühmten Gäste absolut unwürdig und nur dazu geeignet, das ungarische Musikschriftstellertum vor dem Publikum zu diskreditieren. Wenn man der intelligenten Hörerschaft nichts Besseres zu bieten vermag, so möge doch die Konzertdirektion von solchen “Erklärungen” lieber absehen.*⁷⁸

We have never been too spoiled by the musicological validity of the program notes and the virtues of their writers. The banalities and empty chatter that an unnamed author has committed here under the title “Explanation,” however, goes beyond all limits and we cannot leave it unchallenged. It is absolutely unworthy of the performance of our famous guests, and brings shame to Hungarian musical literacy. If this is all they can offer to the intelligent audience, then the concert organizers should rather not present such an “Explanation” at all.

Almost all Bartha’s reviews describe at least in a few words the audience of the concerts: the number of people present, and sometimes even the composition of the listeners. For example, on April 16, 1943, he reported about an “audience, consisting predominantly of the most prominent representatives of Hungarian intellectual life” (*vorwiegend aus prominenten Vertretern des ungarischen geistigen Lebens bestehende Hörerschaft*);⁷⁹ on the occasion of a concert of the Waldbauer–Kerpely Quartet, he mentioned “the musically literate regular audience of the Waldbauer Quartet” (*das musikverständige Stammpublikum des Waldbauer-Quartetts*);⁸⁰ while on January 9, 1944, he wrote about “the audience of the Philharmonia (which has always been a bastion of Hungarian ‘Brahmins’)” (*das Publikum der Philharmonie [seit jeher eine Hochburg der ungarischen “Brahminen”]*).⁸¹ Many of the reviews end with a description of the audience’s reaction – in these concluding sentences we never find truly negative statements,

⁷⁵November 13, 1940, M.

⁷⁶May 10, 1941, M.

⁷⁷January 9, 1940, M.

⁷⁸April 21, 1942, E.

⁷⁹April 16, 1943, M.

⁸⁰November 15, 1940, E.

⁸¹January 9, 1944, M.



however, the subtle differences between the adjectives used certainly express not only the audience's but also the reviewer's opinion.

Perhaps it is clear from these few excerpts that Dénes Bartha did not use his vast theoretical and historical knowledge as an outsider with an overlooking perspective on the musical life in Budapest and its participants: he was an active member of this community. After listening to such a large number of performances over five concert seasons, he had a unique insight into the functioning of the whole system and a clear idea of its strengths and weaknesses and the areas that needed reforms. He formulated his suggestions and criticisms concerning program policy, the selection of performers and even the organization of certain major musical institutions very politely, but courageously and honestly without any prevarication.

His experience as a critic must have influenced him throughout his career, but already in the 1940s his work had two important outcomes. One of these is the book he wrote together with Zoltán Kodály in 1943 with the title *Die ungarische Musik*. The book was published as part of the German-language series *Probleme des Donauraumes*, which aimed to present the culture and history of the region to the rest of Europe.⁸² In the first chapter, which makes up a third of the volume, Kodály summarized the results of Hungarian folk music research, while in the remaining, larger part, Bartha gave an overview of Hungarian music history. Starting from the Middle Ages, he reached his own time, where in the chapter entitled “The Hungarian Musical Life of the Present,” he described the country's main musical institutions and ensembles, including education, opera, symphony orchestras and choruses. A separate section discusses the young generation of Hungarian composers and their most important works. Thus, in contrast to the brief statements made in various articles in *Pester Lloyd*, Bartha was able to paint here a comprehensive and complete picture of Hungarian musical life, clearly drawing on his unique insight as a critic.⁸³ The chapter echoes several ideas which he had written down in *Pester Lloyd* – for instance, Bartha highlighted the important role played by guest conductors in the development of the Budapest Metropolitan Orchestra, and placed great emphasis on the presentation of young composers. (Given the reviews, it is not surprising that of the new generation he praised Sándor Veress the most.)

On the other hand, Bartha's accomplishments and approach as a music critic may have played a major role in his appointment as artistic director of the Metropolitan Orchestra in August 1947. Although he held the post for only two concert seasons, the surviving documents show that he managed to design ambitious projects of a very high standard in the short time he had.⁸⁴ In my opinion, the reason he was able to develop such a distinctive orchestral profile so quickly is that his main principles and the directions he wanted to take had already crystallized during his years as a critic. These included performances of high-quality works displaying a large variety of styles and genres, special support for contemporary music, inviting distinguished guest performers, employing the full range of Hungarian conductors and soloists, and promoting young performers and composers. In other words, Dénes Bartha had the opportunity to actually

⁸²Dénes BARTHA and Zoltán KODÁLY, *Die ungarische Musik* (Budapest: Danubia Verlag, 1943) = *Probleme des Donauraumes*.

⁸³*Ibid.*, 95–106.

⁸⁴Melinda BERLÁSZ, “Bartha Dénes, a Székesfővárosi Zenekar Művészeti Igazgatója (1947–49)” [Dénes Bartha as the artistic director of the Metropolitan Orchestra], *Magyar Zene* 29/4 (December, 1988), 415–429.



implement the ideas articulated in the reviews in the practice of Hungarian musical life – unfortunately only for a brief period.

András Wilhelm called Dénes Bartha's writings in *Pester Lloyd* "perhaps the most impressive oeuvre of Hungarian music criticism in the twentieth century."⁸⁵ Indeed, everything was in place for an outstanding, internationally notable achievement: a young and ambitious music historian, educated in Berlin and writing in native-like German, and the vibrant musical life in Budapest featuring an array of illustrious musician-personalities day after day. I hope that the brief biography presented here has evoked Dénes Bartha's versatile personality and rich career, while the discussion of Bartha's *Pester Lloyd* articles has shown that the valuable and diverse texts he left behind in the daily newspaper are still of special interest for today's readers and researchers alike.

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English translation by Viktória KUSZ

APPENDIX

Catalog of Dénes Bartha's Music Reviews Published in *Pester Lloyd*

Abbreviations:

* = article published anonymously; nevertheless, Bartha's authorship seems to be very likely

App. = published in appendix of the volume

BREUER 2008 = published in János BREUER, "A budapesti közönséget nagyon elkényeztették. Válogatás Bartha Dénes *Pester Lloyd*-beli zenekritikáiból" [The Budapest audience was truly spoiled: A selection from Dénes Bartha's music reviews in *Pester Lloyd*], in *Bartha Dénes emlékkönyv = A Liszt Ferenc Zeneművészeti Egyetem tudományos közleményei*, vol. 6., ed. by Ágnes GÁDOR and Gábor SZIRÁNYI (Budapest: Liszt Ferenc Zeneművészeti Egyetem, 2008), 175–378. [From this selection, 118 articles were translated into Hungarian by Ágnes Gádor, while 8 more were published in appendix in János Breuer's own Hungarian translation.]

E = evening edition

M = morning edition

SCHOLZ 2022 = published in *Bartha Dénes. Zenekritikák a Pester Lloydban (1939–1944)* [Dénes Bartha, music reviews published in *Pester Lloyd*, 1939–1944], selected, translated and introduced by Anna SCHOLZ (Budapest: MMA Kiadó, 2022).

⁸⁵András WILHEIM, "Bartha Dénes zenetudományi munkássága," 163.



- Oct. 12, 1939, M "Beethoven-Sonatenabend Ernst v. Dohnányis"; BREUER 2008
 Oct. 18, 1939, E "Nikolaus Rékai: 'Zeneművészetünk érdekében"; SCHOLZ 2022
 Oct. 20, 1939, M "Königliche Oper" [*Norma*]
 Oct. 22, 1939, M "Festabend der Philharmonischen Gesellschaft"
 Oct. 26, 1939, M "Konzert des hauptstädtischen Chors"
 Oct. 31, 1939, M "Beethoven-Sonatenabend Bartók-Zathureczky"; BREUER 2008
- Nov. 9, 1939, M "Königliches Opernhaus" [*Don Carlos*]
 Nov. 9, 1939, M "Annie Fischers Beethoven-Abend"; BREUER 2008
 Nov. 11, 1939, M "'Júlia szép leány.' Eine neue Oper von Franz Ottó im Opernhause";
 SCHOLZ 2022
- Nov. 11, 1939, M "Beethoven-Abend des Konzertorchesters"
 Nov. 16, 1939, E "Zweiter Beethoven-Klavierabend Ernst v. Dohnányis"; SCHOLZ 2022
 Nov. 16, 1939, E "Ein Buch über rumänische Volksmusik"
 Nov. 25, 1939, M "Philharmonischer Abend mit Wilhelm Furtwängler"; SCHOLZ 2022
 Nov. 28, 1939, M "Maria Müller und Koloman v. Pataky im Opernhause"
- Dec. 28, 1939, M "Messias-Aufführung"
 Dec. 28, 1939, M "Weihnachtsmatinee des G.-Kresz-Kammerorchesters im
 Nationalmuseum"
- Jan. 4, 1940, M "Klavierabend Elisabeth Aczél mit dem Budapester Konzertorchester"
 Jan. 6, 1940, M "'Don Juan.' Kön. Opernhaus mit Svéd und Pataky"
 Jan. 9, 1940, M "Beethoven-Abend des Konzertorchesters mit Béla Bartók"; SCHOLZ
 2022
- Jan. 10, 1940, M "Eine Vortragsserie über die Musikinstrumente"
 Jan. 12, 1940, M "Kammermusikabend des Ungarischen Quartetts mit Ernst v.
 Dohnányi"; BREUER 2008
- Jan. 16, 1940, M "Erster Abend des Waldbauer-Quartetts"; SCHOLZ 2022
 Jan. 17, 1940, E "Liszt-Orchesterabend von M. Sári Hir"
 Jan. 18, 1940, M "Sonatenabend Dohnányi-Kerpely"; SCHOLZ 2022
 Jan. 19, 1940, M "Orchesterabend mit Mengelberg"; SCHOLZ 2022
 Jan. 23, 1940, M "Othello mit Aureliano Pertile im Opernhause"
 Jan. 23, 1940, M "IX. Sinfonie mit dem Budapester Konzertorchester"
 Jan. 26, 1940, M "Konzert des ungarischen Damenquartetts"; SCHOLZ 2022
 Jan. 31, 1940, M "Konzert Béla Bartók-Ditta Pásztor"; BREUER 2008
- Feb. 8, 1940, M "Missa Solemnis in der Musikakademie"; SCHOLZ 2022
 Feb. 10, 1940, E "Das Jubiläum des Philharmonischen Vereins von Szeged"; BREUER
 2008
- Feb. 13, 1940, M "Orchesterabend Mengelberg"; SCHOLZ 2022
 Feb. 14, 1940, M "Beethoven-Orchesterabend Wilhelm Komor"; SCHOLZ 2022
 Feb. 16, 1940, M "Orchesterkonzert des Foederatio Americana"
 Feb. 18, 1940, M "Festkonzert des Belgrader Stankovitsch-Chors"
 Feb. 25, 1940, M "'Carmen' mit Helge Roswaenge"
 Feb. 27, 1940, M "'Aida' mit Helge Roswaenge"
- March 7, 1940, M "Klavierabend Julius von Károlyi"
 March 8, 1940, M "Künstlerabend im Fészek-Klub"
 March 9, 1940, M "Ungarisch-jugoslawischer Künstleraustausch"
 March 11, 1940, E "Königliches Opernhaus" [*Gioconda*]
 March 16, 1940, E "'Bánk bán' in neuer Gestaltung"; BREUER 2008



- March 19, 1940, M "Jubiläumsabend des Waldbauer-Kerpely-Quartetts"; BREUER 2008
 March 21, 1940, M "Violinabend Alexander Végh"; BREUER 2008
 March 24, 1940, M "Ein Gespräch mit Béla Bartók vor seiner Amerikareise"; BREUER 2008
 March 27, 1940, M "Der Jugoslawische Akademische Chor in Budapest"
- Apr. 2, 1940, M "Lehár-Festkonzert in der Redoute"
 Apr. 4, 1940, E "Die Neuinszenierung von 'Salome'"; SCHOLZ 2022
 Apr. 5, 1940, E "Ungarischer Künstlererfolg in Italien"; SCHOLZ 2022
 Apr. 6, 1940, M "VI. Philharmonischer Abend. Dirigent: Vittorio Gui"
 Apr. 10, 1940, E "Quartettabend Walbauer-Kerpely"; SCHOLZ 2022
 Apr. 16, 1940, M "Das Jubiläumskonzert des Nationalkonservatoriums"
 Apr. 17, 1940, M "Die Neueinstudierung von 'Chowanschtschina'"; BREUER 2008
 Apr. 19, 1940, E "Tschaikowsky-Orchesterkonzert"; SCHOLZ 2022
 Apr. 22, 1940, E "Jens Peter Larsen, Die Haydn-Überlieferung"; BREUER 2008
 Apr. 27, 1940, M "Neubesetzung der Hauptrollen in Traviata"
 Apr. 29, 1940, E "Chorkonzert"
 Apr. 30, 1940, M "Sorgen und Pläne um das Gebäude der alten Musikakademie"; BREUER 2008
- May 2, 1940, M "Tschaikowsky-Orchesterkonzert. Dirigent: Wilhelm Komor"; SCHOLZ 2022
 May 4, 1940, M "Hochschule für Musik. Haydn: Jahreszeiten"; BREUER 2008
 May 8, 1940, M "Königliches Opernhaus [*Aida*]"
 May 9, 1940, M "Das Gastspiel der Berliner Philharmoniker. Dirigent: Dr. Karl Böhm. Solist: Arthur Tröster"; BREUER 2008
 May 10, 1940, M "Die Erstaufführung des Oratoriums 'Joseph' von Georg Kósa"; BREUER 2008
 May 22, 1940, M "Emmerich Keéri-Szántó-Gedächtniskonzert"
 May 24, 1940, E "Königliche Oper – Don Carlos in Neubesetzung"
 May 28, 1940, M "Klavierabend Hans Beltz"
 May 30, 1940, M "Königliches Opernhaus – Tosca mit den Solisten der römischen Oper"
- June 1, 1940, M "Königliches Opernhaus – 'Siegfried' mit Johann Grahl"
 June 3, 1940, E "Königliches Opernhaus – Gastspiel italienischer Solisten 'La Traviata'"
 June 4, 1940, E "Kirchenkonzert zum besten der Hochwassergeschädigten"
 June 5, 1940, M "Königliches Opernhaus – Prüfungsvorstellung der Opernklasse an der Musikhochschule"
 June 9, 1940, M "Königliches Opernhaus" [*Tristan und Isolde*]"
 June 12, 1940, M "Klavierabend Johann Szirányi"; BREUER 2008
 June 23, 1940, M "Die Opernprüfung des Nationalkonservatoriums"
 June 26, 1940, M "Das Sängerfest in Győr"
 June 27, 1940, E "Zum Schluss der Konzertsaison – Ein Jahrbuch der Philharmonischen Gesellschaft für die Jahre 1939/40"; BREUER 2008, App.
- Aug. 25, 1940, M "Viktor Papp: Zenekönyv (Musikbuch). Zwei Bände, Stadium-Verlag"
 Aug. 26, 1940, E "Zum Auftakt der Konzertsaison. Das Orchesterkonzert im Stadttheater"
- Sept. 10, 1940, E "Die Ereignisse der kommenden Konzertsaison"
 Sept. 17, 1940, M "Was wir für die Konzertsaison zu erwarten haben"
 Sept. 20, 1940, M "Nachrichten aus dem Opernhause"



- Sept. 21, 1940, M "Eine neue Pfitzner-Biographie"
 Sept. 24, 1940, M "Stefan Thomán. Das Ableben eines grossen Musikpädagogen"; BREUER 2008
- Oct. 2, 1940, M "Liszt: 'Christus.' Saisoneroöffnung im Kön. Opernhaus"; SCHOLZ 2022
 Oct. 4, 1940, M "Königliches Opernhaus – 'Die Zauberflöte' in Neueinstudierung"; BREUER 2008, App.
- Oct. 9, 1940, M "Abschiedsabend Béla Bartók – Ditta Pásztory"; BREUER 2008
 Oct. 14, 1940, E "Kammermusikmatinee im Nationalmuseum"; SCHOLZ 2022
 Oct. 16, 1940, M "Königliches Opernhaus – 'Rheingold' – Reprise"; SCHOLZ 2022
 Oct. 19, 1940, M "Erster Philharmonischer Abend. Dirigent: Failoni – Solist: Svéd"; BREUER 2008
- Oct. 23, 1940, M "Königliches Opernhaus – Lohengrin mit Maria Müller und Set Svanholm"
 Oct. 25, 1940, M "Königliches Opernhaus – Tannhäuser mit Maria Müller und Set Svanholm"
 Oct. 26, 1940, M "Festkonzert der Franz Liszt-Gesellschaft"
 Oct. 29, 1940, M "Königliches Opernhaus – 'Die Meistersinger von Nürnberg' mit Maria Müller und Set Svanholm"
 Oct. 31, 1940, M "Königliches Opernhaus – Die Reprise von Puccinis 'Schwester Angelica"; SCHOLZ 2008
- Nov. 6, 1940, M "Erster Abonnementsabend des Hauptstädtischen Orchesters. Dirigent: Béla von Csilléry"
 Nov. 6, 1940, M "Orchesterkonzert Wilhelm Komor"
 Nov. 7, 1940, M "Siebenbürgischer Volksmusikabend"
 Nov. 9, 1940, M "Zweiter philharmonischer Abend. Dirigent: Vittorio Gui"
 Nov. 13, 1940, M "Hauptstädtischer Orchester. Dirigent: Johann Ferencsik – Solist: Julius v. Károlyi"; SCHOLZ 2022
- Nov. 15, 1940, E "Quartettabend Walbauer-Kerpely"; SCHOLZ 2022
 Nov. 18, 1940, E "Kleine-Philharmonie"; BREUER 2008, App.
 Nov. 19, 1940, E "Hauptstädtisches Orchester"
 Nov. 20, 1940, E "'Deutscher Abend' des Hauptstädtischen Orchesters. Solist Udo Dammert"
 Nov. 21, 1940, E "Klavierabend Béla Ambrózy"
 Nov. 22, 1940, E "Der Jubiläumsabend des Cäcilienchors. Chorleiter Ludwig Bárdos"
 Nov. 23, 1940, E "Ungarischer Volksliederabend Elisabeth Török"; SCHOLZ 2022
 Nov. 26, 1940, E "Ein Orchesterabend, der zum Erlebnis wird. Dirigent: Karl Schuricht – Solist: Nikita de Magaloff"; BREUER 2008
- Dec. 1, 1940, M "Ein musikalisches Phänomen. Der Klavierabend von Arturo Benedetti Michelangeli"; BREUER 2008
 Dec. 6, 1940, M "Aureliano Pertile im königlichen Opernhaus"
 Dec. 6, 1940, E "In memoriam Jan Kubelik"
 Dec. 10, 1940, E "Über die moderne musikwissenschaftliche Forschung in Deutschland. Ein Gespräch mit Universitätsprofessor Dr. Friedrich Blume"; SCHOLZ 2022
- Dec. 11, 1940, E "Germanisches und romanisches Formgefühl in der Musik. Ein Vortrag von Professor Dr. Friedrich Blume, Kiel"*
 Dec. 12, 1940, M "Die Probe eines grossen Klaviertalentes. Klavierabend Georg Faragó"; SCHOLZ 2022



- Jan. 7, 1941, E "Klavierabend Richard Laugs"
 Jan. 11, 1941, M "Ernst v. Dohnányi wieder an der Spitze der Philharmoniker. Solistin: Zdenka Ticharich"
 Jan. 13, 1941, E "Klavierabend Margarete Weisz"
 Jan. 14, 1941, M "Beethoven in der Ausdeutung von Willem Mengelberg. Erster Abend des Beethoven-Orchesterzyklus"; SCHOLZ 2022
 Jan. 17, 1941, E "Chopin-Abend Julius Károlyis"
 Jan. 20, 1941, E "Celloabend Gabriel Magyar"; SCHOLZ 2022
 Jan. 21, 1941, E "Orchesterabend im Stadttheater"
 Jan. 24, 1941, E "Mengelberg dirigiert Beethovens Eroica. Zweiter Abend des Beethoven-Zyklus"; BREUER 2008
 Jan. 28, 1941, E "Dritter Beethoven-Abend mit Willem Mengelberg. Solist: Georg Faragó"; SCHOLZ 2008
 Jan. 29, 1941, E "Maria Basilides: Schubert-Abend"; SCHOLZ 2022
 Feb. 3, 1941, E "Italienische Musik der Gegenwart. Trioabend: Casella – Poltronieri – Bonucci"
 Feb. 4, 1941, E "Annie Fischer. Romantischer Abend"; BREUER 2008
 Feb. 7, 1941, E "Mengelberg dirigiert Beethovens VI. und VII. Symphonie"; SCHOLZ 2022
 Feb. 9, 1941, M "Der Verdi-Gedenkabend des Königlichen Opernhauses. Dirigent Sergio Failoni"
 Feb. 11, 1941, M "Zum Abschluss des Beethovenzyklus. Mengelberg dirigiert die VIII. und IX. Sinfonie"; SCHOLZ 2022
 Feb. 13, 1941, E "Klavierabend Ilonka Névy"
 Feb. 14, 1941, E "Königliches Opernhaus" [*La forza del destino*]
 Feb. 15, 1941, M "Philharmonischer Abend unter Dohnányi. Solist: Béla v. Böszörményi Nagy"
 Feb. 20, 1941, M "Koloraturabend Erna Sack"
 Feb. 21, 1941, M "Beethoven-Abend Ernst v. Dohnányi"; SCHOLZ 2022
 Feb. 22, 1941, E "Orgelkonzert Zoltán Peskó"
 Feb. 27, 1941, M "Königliches Opernhaus. Don Juan in Neueinstudierung"; BREUER 2008
 Feb. 27, 1941, E "Italienische Klaviermusik der Gegenwart"
 March 1, 1941, M "Maestro Casella über die moderne italienische Musik"
 March 1, 1941, M "Violinabend Maria v. Kálmán"; SCHOLZ 2022
 March 3, 1941, E "Königliches Opernhaus. Siegmund: Set Svanholm"
 March 3, 1941, E "Chorabend des kroatischen Zwonimir-Gesangvereins"
 March 4, 1941, E "Italienische Kammersinfonik der Gegenwart. Dirigent: Alfredo Casella"; BREUER 2008
 March 6, 1941, M "Ein Galaabend der Franz-Liszt-Gesellschaft"
 March 7, 1941, M "Königliches Opernhaus" [*Lohengrin*]
 March 8, 1941, M "Mozart-Orchesterabend"
 March 9, 1941, M "Beethoven-Sonatenabend Dohnányi-Telmányi"; SCHOLZ 2022
 March 11, 1941, M "Hauptstädtisches Orchester"
 March 12, 1941, M "Zum Gastspiel der Belgrader Philharmonie in Budapest"; BREUER 2008
 March 12, 1941, E "II. Sonatenabend Dohnányi-Telmányi"; SCHOLZ 2022
 March 17, 1941, E "III. Sonatenabend Dohnányi-Telmányi"; SCHOLZ 2022
 March 19, 1941, M "Klavierabend Béla v. Böszörményi-Nagy"; SCHOLZ 2022



- March 20, 1941, E "Italienische Musik der Gegenwart. Kammermusikabend des Poltronieri-Quartetts"
- March 21, 1941, M "Klavierabend Magda Vásárhelyi"
- March 25, 1941, M "Mozart-Bruckner-Orchesterabend. Dirigent: Hans Weisbach, Solist: Béla v. Böszörményi-Nagy"
- March 26, 1941, E "Béla Bartók. Zu seinem 60. Geburtstag"; BREUER 2008
- March 27, 1941, E "Bartók-Abend"
- March 28, 1941, E "Ein Wegbereiter der modernen Musik. Zur 60. Jahreswende des Todes von Modest Mussorgsky"; BREUER 2008
- Apr. 1, 1941, E "Franz Fricsay dirigiert das Hauptstädtische Orchester: eine Glanzleistung"; BREUER 2008
- Apr. 2, 1941, M "Parsifal' mit neuen Darstellern im Königlichen Opernhaus"
- Apr. 18, 1941, E "Neue italienische Kammermusik"; SCHOLZ 2022
- Apr. 18, 1941, E "Der ungarische Rundfunk huldigt dem Andenken Respighis"
- Apr. 20, 1941, M "Die Rossini-Reprise im Königlichen Opernhaus. Wilhelm Tell"; SCHOLZ 2022
- Apr. 22, 1941, M "Das Budapester Gastspiel der Berliner Staatsoper. Erster Abend: Elektra"; BREUER 2008
- Apr. 24, 1941, M "Das Sinfoniekonzert der Staatskapelle Berlin. Der grosse Tag eines genialen Dirigenten: Herbert v. Karajan"; BREUER 2008
- Apr. 26, 1941, M "Ein Tag Bayreuth in Budapest. Die Walküre"; SCHOLZ 2022
- Apr. 29, 1941, M "Eine bedeutende Erstaufführung in der Philharmonie. Dohnányi: Cantus vitae"; SCHOLZ 2022
- Apr. 30, 1941, M "Violinabend Giuseppina Carmirelli"
- Apr. 30, 1941, M "Johann Ferencsik dirigiert das Hauptstädtische Orchester. Solo: Ernst v. Dohnányi"
- May 4, 1941, M "Ernest Ansermet leitet das Hauptstädtische Orchester. Solist: Georg Faragó"; BREUER 2008
- May 10, 1941, M "Josef Krips dirigiert das Hauptstädtische Orchester. Solist: Alexander Végh"; SCHOLZ 2022
- May 12, 1941, E "Eduard v. Zathureczky spricht über seine italienische Konzertreise"
- June 4, 1941, E "Das Tristan-Gastspiel von Anny Konetzni und Max Lorenz"
- June 6, 1941, E "Die Opernaufführung der Hochschule für Musik im Opernhaus"
- June 7, 1941, E "'Götterdämmerung' mit Anny Konetzni und Max Lorenz im Königlichen Opernhaus"
- June 18, 1941, E "Über den Spielplan der Berliner Staatsoper"
- June 26, 1941, E "Ein Rückblick auf die Opernsaison. Das Jahrbuch des Kgl. Ung. Opernhauses"
- Aug. 3, 1941, M "Das Rasseproblem in der Musik"
- Aug. 27, 1941, M "Ein Meisterwerk ungarischer Musikgeschichtsschreibung. B. Szabolcsi: A zene története. Verl. Rózsavölgyi, Budapest"
- Oct. 1, 1941, M "Königliches Opernhaus. 'Die Zauberflöte' als Jubiläumsvorstellung"
- Oct. 7, 1941, M "Saisoneroöffnung des ungarischen Damen-Kammerorchesters"
- Oct. 8, 1941, M "Die ungarische Musik mit dem Auge eines Japaners gesehen. Ein Gespräch mit dem japanischen Dirigenten Ekitai Ahn"
- Oct. 9, 1941, M "Bach-Beethoven-Orchesterabend unter Failoni. Solisten: Wanda Luzzato und Gabrielle Lengyel"



- Oct. 11, 1941, M "Ein neues Orchesterwerk von besonderer Bedeutung. Die Erstaufführung der Sinfonie von Alexander Veress"; BREUER 2008
- Oct. 12, 1941, M "Stilvolle Mozart-Aufführungen. Was wir von unserem Opernhaus erwarten"; BREUER 2008
- Oct. 14, 1941, M "Das erste Wunschkonzert für die ungarischen Honvéd"
- Oct. 16, 1941, M "Königliches Opernhaus. Daphne. Eine 'bukolische Tragödie' in einem Akte von Richard Strauss"; BREUER 2008
- Oct. 18, 1941, M "Sonatenabend Dohnányi-Zathureczky"; SCHOLZ 2022
- Oct. 21, 1941, E "Gieseking spielt..."; BREUER 2008
- Oct. 22, 1941, M "Quartett-Abend Waldbauer-Kerpely"; SCHOLZ 2022
- Oct. 23, 1941, M "Mozartabend des Budapester Konzertorchesters"
- Oct. 24, 1941, M "Klavierabend Georg Faragó"
- Oct. 25, 1941, M "Duett- und Liederabend Durigo-Kasics"
- Oct. 28, 1941, M "Ernst v. Dohnányi: Beethoven-Abend"; SCHOLZ 2008
- Nov. 1, 1941, M "Orchesterabend Hans Weisbach. Solist: Sirio Piovesan"
- Nov. 3, 1941, E "Königliches Opernhaus. Aida mit Maria Caniglia"
- Nov. 5, 1941, M "Königliches Opernhaus. La Bohème mit Maria Caniglia"
- Nov. 7, 1941, M "Königliches Opernhaus. Tosca mit Maria Caniglia"
- Nov. 9, 1941, M "Liederabend Maria Basilides"; SCHOLZ 2022
- Nov. 11, 1941, M "Barockmusik auf alten Instrumenten. Kammermusikabend des Kölner Trios; BREUER 2008
- Nov. 12, 1941, E "Kammermusikabend Waldbauer-Kerpely"; BREUER 2008
- Nov. 13, 1941, E "Klavierabend Béla v. Böszörményi-Nagy"; BREUER 2008
- Nov. 21, 1941, E "Klavierabend Emil v. Sauer"
- Nov. 23, 1941, M "Die Reprise von Manon im Kgl. Opernhaus"
- Nov. 25, 1941, E "Furtwängler dirigiert das Wiener Philharmonische Orchester"; SCHOLZ 2022
- Nov. 27, 1941, E "Klavierabend Georg v. Vásárhelyi"
- Dec. 7, 1941, M "Die Mozartwoche in Wien. Eindrücke und Erlebnisse"
- Dec. 10, 1941, M "Königliches Opernhaus. Othello mit Set Svanholm"
- Dec. 13, 1941, E "Mozartabend der Philharmonie. Dirigent: Johann Ferencsik, Solo: Ernst v. Dohnányi"; SCHOLZ 2022
- Dec. 16, 1941, M "Kompositionsabend Georg Pázmán"; SCHOLZ 2022
- Dec. 17, 1941, M "Das Konzert des Hauptstädtischen Orchesters. 'Erntetag', Kantate von Franz Otto"
- Dec. 19, 1941, M "Violinabend Alexander Végh"; SCHOLZ 2022
- Dec. 25, 1941, M "Wolfgang Amadeus Mozart"; BREUER 2008
- Dec. 30, 1941, E "Ein neues Orchesterwerk Zoltán Kodály's im ungarischen Rundfunk"; BREUER 2008
- Jan. 6, 1942, M "Beethoven-Orchestermatinee"
- Jan. 7, 1942, E "Cosi fan tutte. Die Mozart-Reprise im Königl. Opernhaus"; BREUER 2008
- Jan. 7, 1942, E "Romantischer Orchesterabend"
- Jan. 8, 1942, M "Kammermusikabend des Quartetto Poltronieri"; BREUER 2008
- Jan. 10, 1942, M "Philharmonischer Abend. Dirigent: Ernst v. Dohnányi, Konzertsolo: Margarete S. Lászlóffy"; SCHOLZ 2022
- Jan. 13, 1942, M "Liedermatinee Koloman v. Pataky"
- Jan. 13, 1942, E "Klavierabend Ilonka Névy"
- Jan. 14, 1942, M "Klavierabend Zdenka Ticharich"; BREUER 2008



- Jan. 17, 1942, M "Bartóks II. Klavierkonzert – ein Erlebnis. Dirigent: Ferencsik, Solist Béla v. Böszörményi-Nagy"; BREUER 2008
- Jan. 18, 1942, M "Königliches Opernhaus" [*Der Rosenkavalier*]
- Jan. 20, 1942, M "Königliches Opernhaus. Tannhäuser mit Maria Müller und Hans Grahl"; BREUER 2008
- Jan. 20, 1942, E "Konzertabend Ernst Dániel"; SCHOLZ 2022
- Jan. 20, 1942, E "Liederabend Andreas Koréh"; SCHOLZ 2022
- Jan. 21, 1942, M "Romantischer Orchesterabend. Dirigent: Theodor Országh, Solist: Ludwig Heimlich"
- Jan. 22, 1942, E "Königliches Opernhaus. Lohengrin mit Maria Müller und Philipp Rasp"
- Jan. 23, 1942, M "Cseresznyevirág. Einaktiges Märchenspiel von Emmerich Dévényi im Kgl. Opernhause"
- Jan. 24, 1942, M "Musiknachmittag der Franz Liszt-Gesellschaft"
- Jan. 27, 1942, M "Opernabend der Hochschule für Musik"
- Jan. 27, 1942, E "Klavierabend Egon Weixelgärtner"
- Jan. 29, 1942, M "Madrigalabend mit alter Turmmusik"
- Jan. 30, 1942, M "Klavierabend Wilhelm Kempff"; BREUER 2008
- Feb. 1, 1942, M "Previtali dirigiert das Hauptstädtische Orchester"; BREUER 2008
- Feb. 4, 1942, M "Königliches Opernhaus (Bartók: Holzgeschnittter Prinz)"
- Feb. 6, 1942, M "Zweiter Opernabend der Hochschule für Musik"
- Feb. 6, 1942, E "Sinfoniekonzert unter Wilhelm Komor"
- Feb. 7, 1942, M "Philharmonischer Abend unter Ferrara. Solist: Arturo Bonucci"; BREUER 2008
- Feb. 10, 1942, M "Schubert-Abend Nikolaus v. Matuskas"
- Feb. 10, 1942, M "Klavierduoabend Lore und Heidi Walterspiel"
- Feb. 11, 1942, M "Sonatenabend Dohnányi-Telmányi"; BREUER 2008
- Feb. 13, 1942, E "Bach: H-moll-Messe"
- Feb. 14, 1942, E "Königliches Opernhaus. Lohengrin mit Margarete Klose und Ralph Torsten [sic]"; BREUER 2008
- Feb. 15, 1942, M "Mengelberg dirigiert das Hauptstädtische Orchester. Solist Géza Anda"; BREUER 2008, App.
- Feb. 17, 1942, M "Aida mit den Gästen Margarete Klose, Maria Németh und Torsten Ralf"
- Feb. 20, 1942, E "Kodály-Abend"
- Feb. 20, 1942, E "Klavierabend Emmerich Stefániai"
- Feb. 21, 1942, M "Die Walküre. Die Wagnerreprise im Kgl. Opernhause"; BREUER 2008
- Feb. 26, 1942, M "Musikalische Vorträge"
- Feb. 27, 1942, M "Klavierabend Julius Károlyi"
- Feb. 28, 1942, M "Molinari dirigiert das Hauptstädtische Orchester. Die Budapester Erstaufführung des IX. Psalms von Petrassi"; BREUER 2008
- March 1, 1942, M "Gioacchino Rossini. Zur 150. Wiederkehr seines Geburtstages (29. Februar 1792.)"; BREUER 2008
- March 2, 1942, E "Klavierabend Stefan Raics"; BREUER 2008
- March 2, 1942, E "VI. Museumsmatinee"
- March 4, 1942, M "Duo-Abend Dallapiccola-Materassi"; BREUER 2008
- March 5, 1942, M "Orchesterabend unter Philipp Wüst"
- March 5, 1942, M "Liederabend Dr. Franz Fellner"
- March 7, 1942, M "Philharmonischer Abend unter Matačić"



- March 11, 1942, E "Kodály-Abend. Das Eröffnungskonzert des Budapester Chors"; BREUER 2008, App.
- March 13, 1942, E "Zweiter Trioabend Dohnányi-Waldbauer-Kerpely"; BREUER 2008
- March 13, 1942, E "Violinabend Gabriele Lengyel"
- March 15, 1942, M "Königliches Opernhaus. König Stefan. Preisgekröntes Oratorium von Rudolf Kókai"; SCHOLZ 2022
- March 15, 1942, M "Orchesterabend unter Failoni. Solist: Eduard Zathureczky"
- March 20, 1942, E "Liederabend Elisabeth Török"; BREUER 2008
- March 22, 1942, M "Der Vortragsabend der Franz Liszt-Gesellschaft"
- March 24, 1942, E "Das Konzert des Pécsér Cathedralchors"; BREUER 2008
- March 25, 1942, M "Impressionistischer Orchesterabend"
- March 27, 1942, E "Dritter Trioabend Dohnányi-Waldbauer-Kerpely"; SCHOLZ 2022
- March 28, 1942, E "Orchesterkonzert unter Leo Borchard. Trautoniumsolo: Oskar Sala"
- March 31, 1942, M "La Cenerentola (Aschenbrödel). Das Gastspiel des Florentiner Teatro Comunale"; BREUER 2008
- March 31, 1942, M "Beethoven-Sonatenmatinee Béla Böszörményi-Nagy"; BREUER 2008, App.
- Apr. 1, 1942, M "André Chénier. Die Giordano-Reprise im Kgl. Opernhause"; BREUER 2008
- Apr. 1, 1942, M "Neue ungarische Orchestermusik. Der Abend des Hauptstädtischen Orchesters"; BREUER 2008
- Apr. 2, 1942, M "Georg Faragó spielt romantische Klavierkonzerte"
- Apr. 4, 1942, E "Johannespassion"; SCHOLZ 2022
- Apr. 11, 1942, M "Liederabend Maria Basilides. 'Lieder der Völker'"
- Apr. 15, 1942, M "Die Probleme des Don Juan-Inszenierung. Ein Wort im Interesse des Opernpublikums"; BREUER 2008
- Apr. 15, 1942, E "Kammermusik auf alten Instrumenten. Der Abend des Kölner Trios"; SCHOLZ 2022
- Apr. 17, 1942, M "Klavierabend Rodolfo Caporali"
- Apr. 17, 1942, E "Beethoven-Orchesterabend. Dirigent: Komor. Solist: Országh"; BREUER 2008
- Apr. 18, 1942, M "Oswald Kabasta dirigiert das Hauptstädtische Orchester"
- Apr. 21, 1942, E "Hans von Benda dirigiert das Berliner Kammerorchester"; SCHOLZ 2022
- Apr. 22, 1942, E "Der Kammermusikabend des Végh-Quartetts (Végh-Zöldy-Janzer-Szabó)"; BREUER 2008
- Apr. 23, 1942, M "Franz Farkas – Julius Kunszery: A bűvös szekrény (Der Zauberkasten). Ungarische Premiere im Kgl. Opernhause"; BREUER 2008
- Apr. 24, 1942, M "Celloabend Benedetto Mazzacurati"; SCHOLZ 2022
- Apr. 24, 1942, E "Das Jubiläumskonzert der Hauptstädtischen Höheren Musikschule"
- Apr. 25, 1942, E "Eugen Jochum dirigiert das Philharmonische Orchester. Beethoven-Abend"; SCHOLZ 2022
- Apr. 25, 1942, E "Sonatenabend Luzzato-Magaloff"; SCHOLZ 2022
- Apr. 28, 1942, M "Hans Swarowsky dirigiert das Budapester Konzertorchester"; BREUER 2008
- Apr. 30, 1942, M "Bach, Strawinsky, Kodály auf dem Programm des Budapester Chors. Dirigent: Ludwig Bárdos"; BREUER 2008
- May 1, 1942, M "Violinabend Tibor Varga"; BREUER 2008
- May 2, 1942, M "Königliches Opernhaus. Ebe Stignani singt für die Gesellschaft der Opernfreunde"



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| May 5, 1942, M | "Königliches Opernhaus. Don Carlos. Gräfin Eboli: Ebe Stignani" |
| May 6, 1942, M | "Violinabend Giorgio Ciampi" |
| May 6, 1942, M | "Alte Kammeropern im National Puppenspieltheater"; BREUER 2008 |
| May 6, 1942, E | "Chorabend unter Viktor Karvaly" |
| May 16, 1942, M | "Königliches Opernhaus. Veronai szerelmesek. (Giulietta e Romeo) Oper in drei Akten von Riccardo Zandonai"; BREUER 2008 |
| May 17, 1942, M | "Fünzig Jahre 'Bajazzo.' Uraufführung am 7. Mai 1892 im Mailand"; SCHOLZ 2022 |
| May 21, 1942, E | "Königliches Opernhaus. Der Ring des Nibelungen. Dirigent: Hans Knappertsbusch, Gastspiel Set Svanholms"; SCHOLZ 2022 |
| May 27, 1942, M | "Königliches Opernhaus. Hans Knapperstbusch dirigiert 'Die Walküre.' Siegmund: Set Svanholm"; SCHOLZ 2022 |
| May 30, 1942, M | "Königliches Opernhaus. 'Siegfried' unter Hans Knapperstbusch. Siegfried: Set Svanholm"; SCHOLZ 2022 |
| June 1, 1942, E | "Chorkonzert unter Emil Lichtenberg. Uraufführung der 'Marienklage' von Franz Ottó" |
| June 2, 1942, M | "Königliches Opernhaus. Götterdämmerung. Dirigent: Hans Knappertsbusch. Siegfried: Set Svanholm"; SCHOLZ 2022 |
| June 3, 1942, M | "Franco Ferrara dirigiert das Philharmonische Orchester" |
| June 4, 1942, M | "Königliches Opernhaus. Die Zauberflöte. Tamino: Helge Roswaenge" |
| June 6, 1942, M | "Königliches Opernhaus. 'Carmen' mit den Gastsängern Höngen, Réthy und Svanholm" |
| June 6, 1942, E | "Königliches Opernhaus. 'Die Geschöpfe des Prometheus.' Mit der neuen Choreographie von Aurel v. Milloss"; BREUER 2008 |
| June 12, 1942, E | "Das Erste Budapester Konzert des Königlich Bulgarischen Symphonieorchesters"; BREUER 2008 |
| June 13, 1942, M | "Das zweite Konzert des Königl. Bulgarischen Symphonieorchesters" |
| June 13, 1942, E | "Diplomprüfung an der Musikhochschule"; SCHOLZ 2022 |
| Aug. 21, 1942, E | "Liszt-Kodály-Abend" |
| Sept. 26, 1942, M | "Saisoneroöffnung im Kgl. Opernhaus" |
| Oct. 2, 1942, M | "Das Konzert der Berliner Philharmoniker. Dirigent: Hans Knappertsbusch"; BREUER 2008 ⁸⁶ |
| Oct. 11, 1942, M | "Königliches Opernhaus" [<i>La Bohème</i>] |
| Oct. 14, 1942, M | "Königliches Opernhaus. Tannhäuser mit Maria Müller und Set Svanholm" |
| Oct. 14, 1942, E | "Beethoven Orchesterabend unter Sergio Failoni. Solist: Julius Károlyi"; BREUER 2008 |
| Oct. 15, 1942, M | "Kammerorchesterabend mit Edwin Fischer"; SCHOLZ 2022 |
| Oct. 16, 1942, M | "Königliches Opernhaus. 'Der Freischütz' mit Maria Müller und Set Svanholm"; SCHOLZ 2022 |
| Oct. 25, 1942, M | "Königliches Opernhaus" [<i>Lohengrin</i>] |
| Oct. 29, 1942, A | "Händel: Messias"; BREUER 2008 |
| Nov. 2, 1942, E | "'Die Zaubergeige.' Die dreiaktige Märchenoper von Werner Ekg im Opernhause" |

⁸⁶In Breuer's Hungarian version the date of the article is erroneously given as June 12, 1942, E.



- Nov. 4, 1942, M "Kammermusikabend" [Concert of the Hungarian Female String Quartet]; SCHOLZ 2022
- Nov. 10, 1942, M "Arien- und Liederabend Koloman von Patakys"
- Nov. 10, 1942, M "Der Kodály-Festabend des Kgl. Opernhauses. Mitwirkend: Zoltán Kodály und Set Svanholm"; BREUER 2008
- Nov. 14, 1942, E "Zweites Philharmonisches Konzert. Dirigent: Mario Rossi"; BREUER 2008
- Nov. 26, 1942, M "Königliches Opernhaus. Faust mit Esther Réthy und Jussi Björling"
- Nov. 28, 1942, M "Königliches Opernhaus. „Der Troubadour“ in Neueinstudierung. Dirigent: Mario Rossi"; BREUER 2008
- Nov. 28, 1942, E "Jussi Björling singt in der Redoute"
- Dec. 1, 1942, M "Orchesterkonzert" [Budapest Metropolitan Orchestra]; BREUER 2008
- Dec. 2, 1942, E "Béla von Böszörményi-Nagy: Bach-Beethoven Abend"
- Dec. 14, 1942, E "'Traumspiel' (Álomjáték). Aurel v. Miloss' Tanzdichtung im Kgl. Opernhaue"; BREUER 2008
- Dec. 17, 1942, M "Zoltán Kodály zum 60. Geburtstag (16 Dezember)"; SCHOLZ 2022
- Dec. 18, 1942, E "Königliches Opernhaus. Das erste Gastspiel des Florentiner Teatro Comunale: Falstaff"; BREUER 2008
- Dec. 20, 1942, M "Königliches Opernhaus. Il Trovatore mit Fedora Barbieri. Dirigent: Mario Rossi"
- Dec. 28, 1942, E "Orchesterkonzert" [Budapest Metropolitan Orchestra]; BREUER 2008
- Dec. 31, 1942, M "Sylvia. Die Delibes-Ballett-Reprise im kgl. Opernhaue"
- Jan. 4, 1943, E "Beethoven: Missa Solemnis unter der Leitung von Ludwig Bárdos"; SCHOLZ 2022
- Jan. 8, 1943, M "Königliches Opernhaus. Die Walküre. Wotan: Johann Fodor"
- Jan. 13, 1943, M "Johann Ferencsik dirigiert das Hauptstädtische Orchester. Solist: Arturo Benedetti Michelangeli"; BREUER 2008
- Jan. 14, 1943, M "Schubert-Abend Maria Basilides"; SCHOLZ 2022
- Jan. 15, 1943, M "Klavierabend Arturo Benedetti Michelangeli"; BREUER 2008
- Jan. 17, 1943, M "Finnischer Abend in der Philharmonie. Dirigent: Armas Järnefelt"
- Jan. 22, 1943, E "Das Végh-Quartett spielt das V. Streichquartett von Bartók"; BREUER 2008
- Jan. 31, 1943, M "Mengelbergs zweiter Orchesterabend. Solistin: Martha Blaha"; BREUER 2008
- Feb. 2, 1943, M "Königliches Opernhaus. 'Fidelio' unter der Leitung von Karajan"; SCHOLZ 2022
- Feb. 6, 1943, E "Herbert von Karajan dirigiert das Philharmonische Orchester"; BREUER 2008
- Feb. 8, 1943, E "Der Kodály-Festabend des Hauptstädtischen Orchesters"; BREUER 2008
- Feb. 18, 1943, M "Violinabend Theodor Országh"; BREUER 2008
- Feb. 18, 1943, E "Violinabend Tibor v. Bisztriczky. Mitwirkend: Béla v. Böszörményi-Nagy"; SCHOLZ 2022
- Feb. 20, 1943, E "Klavierabend Géza Anda"; BREUER 2008
- Feb. 23, 1943, M "Der Jubiläumsabend des Forrai Kammerchors"
- Feb. 23, 1943, M "Johann Ferencsik dirigiert das Hauptstädtische Orchester. Solist: Peter Szervánszky"; SCHOLZ 2022
- Feb. 24, 1943, M "Wilhelm Furtwängler dirigiert die Wiener Philharmoniker"; BREUER 2008



- Feb. 27, 1943, M "Das pianistische Porträt von Walter Giesecking"; BREUER 2008
- March 4, 1943, M "Königliches Opernhaus" [Massenet, *Manon*]
- March 9, 1943, M "Bartók–Kodály–Abend unter Emil Laskó"; SCHOLZ 2022
- March 18, 1943, M "Violinabend Johanna Martzy"; BREUER 2008
- March 19, 1943, M "Karl Flesch spielt mit der Philharmonie. Violinkonzerte von Beethoven und Brahms"; BREUER 2008
- March 20, 1943, M "Königliches Opernhaus. Északiak (Pohjalaisia. Österbottner). Die Premiere der finnischen Oper von Leevi Madetoja"
- March 21, 1943, M "Königliches Opernhaus. Die Meistersinger von Nürnberg. Hans Sachs: Joel Berglund"
- March 23, 1943, M "Königliches Opernhaus. Figaros Hochzeit mit Wiener Gastkünstlern"
- March 23, 1943, M "Der Kammermusikabend des Végh Quartetts"; SCHOLZ 2022
- March 25, 1943, M "Das Franz Liszt-Festkonzert der Budapester Gesangsvereine"
- March 26, 1943, E "Klavierabend Edwin Fischer. Werke von Bach, Mozart, Chopin und Brahms"; SCHOLZ 2022
- March 28, 1943, M "Claude Debussy. Zur 25. Jahreswende seines Todestages (26 [sic] März 1918)"; SCHOLZ 2022
- Apr. 1, 1943, E "Königliches Opernhaus. 'Il Trovatore' mit Set Svanholm"
- Apr. 3, 1943, M "Klavierabend Béla Böszörményi-Nagy"
- Apr. 9, 1943, M "Festschrift zum 60. Geburtstag von Zoltán Kodály"
- Apr. 9, 1943, E "Königliches Opernhaus. Tannhäuser mit Maria Müller"
- Apr. 14, 1943, M "Rodelinda. Die Händel-Erstaufführung im Kgl. Opernhause"; BREUER 2008⁸⁷
- Apr. 16, 1943, M "Königliches Opernhaus. Lohengrin mit Margarete Klose und Ralf Torstén"
- Apr. 16, 1943, M "Bach-Werke im Vortrage Professor Hermann Dieners und seines Collegium Musicum"; SCHOLZ 2022
- Apr. 18, 1943, M "Der Kammermusikabend des ungarischen Damenquartetts. Mitwirkend: Dr. Egon Weixelgärtner"; SCHOLZ 2022
- Apr. 18, 1943, M "Königliches Opernhaus" [*Tannhäuser*]
- Apr. 20, 1943, M "Königliches Opernhaus. Carmen mit Margarete Klose und Torstén Ralf"; SCHOLZ 2022
- Apr. 22, 1943, M "Liederabend Margarete Klose"
- Apr. 28, 1943, M "Der Dirigentenkurs unter Hans Swarowsky"; BREUER 2008
- Apr. 29, 1943, M "Beethoven Sonatenabend Janigro-Csiby"; SCHOLZ 2022
- May 5, 1943, M "Königliches Opernhaus. Siegfried mit Julius Pölzer"
- May 5, 1943, M "Orchesterkonzert" [Concert of the Budapest Symphonic Orchestra conducted by Vilmos Komor]
- May 5, 1943, M "Klavierabend Peter Solymos"
- May 7, 1943, M "Duettabend Báthy–Basilides"; BREUER 2008
- May 8, 1943, E "Das erste Gastkonzert der Münchener Philharmoniker. Dirigent: Oswald Kabasta"
- May 9, 1943, M "'Az arany meg az asszony' von Eugen Kenessey. Uraufführung im Kögl. Opernhause"; BREUER 2008
- May 13, 1943, M "Das Chorkonzert der Kolozsvärer Lehrerbildungsanstalten"; BREUER 2008⁸⁸

⁸⁷In Breuer's Hungarian version the date of the article is erroneously given as April 17, 1943, M.

⁸⁸In Breuer's Hungarian version the date of the article is erroneously given as May 12, 1943, M.



- May 15, 1943, M "Liederabend Lily Kresz-Sztojanovits"
 May 22, 1943, M "Der Abend der Opernfreunde: Lohengrin mit Maria Müller und Set Svanholm"
- May 25, 1943, M "Die Prüfungsvorstellung der Opernfachschüler. Musikalische Leitung: Eugen Ádám"
- May 26, 1943, M "'Woche der neuen ungarischen Musik.' I. Orchesterabend unter Johann Ferencsik"; BREUER 2008, App.⁸⁹
- May 28, 1943, M "'Woche der neuen ungarischen Musik.' Der Kammermusikabend des Végh-Quartetts"; SCHOLZ 2022
- June 1, 1943, M "Königliches Opernhaus. 'Tristan' mit Julius Pölzer"
 June 1, 1943, E "'Der ungarische Geist am Werke!' Festabend im Königlichen Opernhaus"
- June 5, 1943, M "Königliches Opernhaus. Tannhäuser. 'Tannhäuser': Dr. Julius Pölzer, Dirigent: Hans Swarowsky"; SCHOLZ 2022
- June 9, 1943, M "'Carmen' mit Ebe Stignani"
- Sept. 25, 1943, M "Die Saisoneröffnung im Kön. Opernhause"
 Sept. 28, 1943, M "Drei Operneinakter im Hause der Ungarischen Kultur"; BREUER 2008
 Sept. 28, 1943, E "Das neue Violinkonzert von Bartók. Erstaufführung in Kolozsvár"; BREUER 2008
- Oct. 9, 1943, M "Das erste Rundfunkkonzert im Hause des Ungarischen Kultur"; BREUER 2008
- Oct. 9, 1943, M "Zum Ableben des Opernkapellmeisters Ferdinand Rékai"; BREUER 2008
- Oct. 12, 1943, E "Das Gastspiel der Berliner Philharmoniker. Dirigent: Hermann Abendroth"; SCHOLZ 2022
- Oct. 20, 1943, M "Der Kammermusikabend des Végh-Quartetts"; BREUER 2008, App.
 Oct. 20, 1943, E "Ernst Dániel spielt Klavierkonzerte mit dem Philharmonischen Orchester. Dirigent: Ernst Dohnányi"
- Oct. 22, 1943, M "Königliches Opernhaus. Entführung aus dem Serail. Dirigent: Baron Nikolaus Lukács"
- Oct. 26, 1943, M "Der Festabend der Opernfreunde: Drei Balletterstaufführungen und eine Poldini-Reprise im Opernhause"; SCHOLZ 2022
- Oct. 26, 1943, E "Otto Matzerath dirigiert das Philharmonische Orchester"; SCHOLZ 2022
- Oct. 28, 1943, E "Beethoven-Orchesterabend mit Béla Böszörményi-Nagy als Solisten. Dirigent: Sergio Failoni"; SCHOLZ 2022
- Oct. 30, 1943, M "Das Gastspiel von Set Svanholm im Kgl. Opernhause. 'Carmen' und 'Aida'"
- Oct. 30, 1943, M "Quartettabend Waldbauer-Kerpely"; SCHOLZ 2022
- Nov. 6, 1943, M "Einige Worte über Schubert als Symphoniker. Ein Gespräch mit Hans Swarowsky"; BREUER 2008
- Nov. 6, 1943, M "Der Bach-Händel Abend des Protestantischen Chors"
 Nov. 10, 1943, M "Königliches Opernhaus" [*Salome*]

⁸⁹In Breuer's Hungarian version the date of the article is erroneously given as March 26, 1943, M.



- Nov. 10, 1943, M "Das Gastspiel von Antonio Janigro in Budapest"*; SCHOLZ 2022
 Nov. 12, 1943, M "Furtwängler dirigiert Beethovens IX. Symphonie"; SCHOLZ 2022
 Nov. 12, 1943, E "Beethoven-Abend Béla Böszörményi-Nagys"; SCHOLZ 2022
 Nov. 12, 1943, E "Orchesterkonzert unter Komor mit A. Janigro und R. Gerle"*; SCHOLZ 2022
 Nov. 13, 1943, M "Cello-Abend Antonio Janigro"; SCHOLZ 2022
 Nov. 19, 1943, M "Klavierabend Walter Giesekeing"; SCHOLZ 2022
 Nov. 20, 1943, M "Quartettabend Waldbauer-Kerpely. Gesangsolo: Ilona Durigo"; SCHOLZ 2022
 Nov. 22, 1943, E "Königliches Opernhaus. 'Der Rosenkavalier' mit Klemens Krauss und Viorica Ursuleac als Gästen"; SCHOLZ 2022
 Nov. 28, 1943, M "Ungarischer Festabend. Das Jubiläumskonzert der Philharmonie unter Ernst Dohnányi"; SCHOLZ 2022
 Nov. 30, 1943, M "Königliches Opernhaus. Die Reprise von Monteverdis 'Orfeo' (1607)"; SCHOLZ 2022
 Nov. 30, 1943, E "Klavierabend Georg Faragó"
 Dec. 7, 1943, M "'Debreceni história' von Nikolaus Laurisin. Eine ungarische Ballettpremiere im Kgl. Opernhause"
 Dec. 11, 1943, M "Der Kammermusikabend des Waldbauer-Kerpely-Quartetts"; SCHOLZ 2022
 Jan. 1, 1944, M "Königliches Opernhaus: Aida. Amneris: Eva Renfors"
 Jan. 8, 1944, M "La Fanciulla del West. Die Puccini-Reprise im Kön. Opernhause"; BREUER 2008
 Jan. 8, 1944, M "Die Budapester Erstaufführung von Bartóks Violinkonzert. Solo: Peter Szervánszky, Dirigent: Johann Ferencsik"; BREUER 2008
 Jan. 9, 1944, M "Ungarisches Volkstum – ungarische Musik. Von Dionys Bartha"; SCHOLZ 2022
 Jan. 9, 1944, M "Vierter Philharmonischer Abend. Dirigent: Dr. Karl Böhm; SCHOLZ 2022
 Jan. 13, 1944, M "Die Walküre. Set Svanholms erster Gastspielabend im Kgl. Opernhause"
 Jan. 14, 1944, M "Schubert-Abend Maria Basilides"; BREUER 2008
 Jan. 19, 1944, M "Karajan dirigiert das Philharmonische Orchester"; SCHOLZ 2022
 Jan. 19, 1944, E "Klavierabend Peter Solymos"; BREUER 2008
 Jan. 19, 1944, E "Königliches Opernhaus: Das Gastspiel von Maria Müller im 'Freischütz'; BREUER 2008
 Jan. 21, 1944, M "Kammermusikabend mit Gesang"; SCHOLZ 2022
 Jan. 24, 1944, E "Tannhäuser mit Maria Müller als Gast"
 Jan. 31, 1944, E "Schallplattenaufnahmen ungarischer Volksmusik"; BREUER 2008
 Feb. 5, 1944, M "Königliches Opernhaus. Micaela: Ilonka Farkas"
 Feb. 6, 1944, M "Das Musikergenie der Renaissance. Zum 350. Todestage von Palestrina"; BREUER 2008
 Feb. 9, 1944, M "Der Kammermusikabend des Végh-Quartetts. Mitwirkend: Ernst Dohnányi"; SCHOLZ 2022
 Feb. 15, 1944, M "Königliches Opernhaus. „Lohengrin“ mit Maria Müller und Torsten Ralf"
 Feb. 15, 1944, M "Bach-Matinee"
 Feb. 18, 1944, M "Der Festabend der Opernfreunde: Der fliegende Holländer mit Maria Müller und Torsten Ralf"; SCHOLZ 2022



- Feb. 19, 1944, M "Orchesterkonzert (Rundfunkorchester, Händel–Liszt–Beethoven)"
 Feb. 20, 1944, M "Ungarischer Orchesterabend in der Philharmonie"; BREUER 2008
 Feb. 25, 1944, M "Arien- und Liederabend Andreas Koréh. Einige Worte zur Gestaltung des ungarischen Rundfunkprogramms"
 Feb. 27, 1944, M "Debussy-Abend"; BREUER 2008
 Feb. 29, 1944, E "Otto Matzerath dirigiert das Philharmonische Orchester. Die glänzende Leistung eines genialen Dirigenten"
- March 7, 1944, M "Das Budapester Gastspiel der Szegeder Operntruppe. Samstag: Boheme – Sonntag: Tosca."; BREUER 2008
 March 7, 1944, M "Das Végh-Quartett spielt Kammermusik von Schubert. Mitwirkend: Iwan Engel und Eva Lucia Czakó"; BREUER 2008
 March 15, 1944, M "Das Gastkonzert des Wiener Philharmonischen Orchesters. Dirigent: Wilhelm Furtwängler"; SCHOLZ 2022
 March 15, 1944, M "Klavierabend Georg Faragó"; BREUER 2008
 March 25, 1944, M "Philharmonischer Abend unter Johann Ferencsik. Ungarische Erstaufführung: Ballettsuite von Alexander Veress"; BREUER 2008
- Apr. 14, 1944, M "Kammermusikkonzert"; SCHOLZ 2022
 Apr. 19, 1944, M "Das Orchesterkonzert der Münchner Philharmoniker. Dirigent: Oswald Kabasta, Violinsolo: Guila Bustabo"; SCHOLZ 2022
 Apr. 22, 1944, M "Orgelkonzert Günther Ramin"
- May 9, 1944, M "Das neue Werk von Zoltán Kodály: Eine Orgelmesse"; BREUER 2008
 May 20, 1944, M "Klavierabend Walter Giesecking"; SCHOLZ 2022
- June 2, 1944, M "Sonatenabend Dohnányi–Zathureczky"; SCHOLZ 2022
 June 15, 1944, M "Das Kölner Trio spielt alte Kammermusik"; SCHOLZ 2022
 June 16, 1944, M "Der Erste Festabend des Richard-Strauss-Zyklus im Opernhaue. Der Rosenkavalier"; SCHOLZ 2022
 June 21, 1944, M "Das Richard-Strauss-Festkonzert des Philharmonischen Orchesters. Dirigent: Clemens Krauss – Klaviersolo: Julius Károlyi"; SCHOLZ 2022
 June 22, 1944, M "Dorottya (Dorothea). Das neue Tanzspiel von Dionys Tóth im Kgl. Opernhaue"; SCHOLZ 2022
 June 28, 1944, M "Grundsätzliches zur Polemik um den ungarischen Komponistenverein"
- Sept. 5, 1944, M "Saisoneroöffnende Sitzung im kgl. Opernhaue"; SCHOLZ 2022

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