

On a personal note, I had the privilege of supervising Louise's doctoral dissertation and becoming a good friend. During her graduate studies she decided to learn to play the Bulgarian *gadúlka*, a bowed fiddle. In a remarkably short time she was performing—with perfect intonation—highly ornamented, fast-tempo dance tunes with preternatural calm. Bulgarians have an explanation for her success. They say that to play at very fast tempos and still sound relaxed, as Louise did, you must have a “wide soul,” a *shiróka dushá*. Louise's calmness in the face of all that life threw at her and her wide soul—filled as it was with thoughtful, caring, and loving concern for her family, friends, colleagues, and students—was a gift to all who knew her. She has left a wide hole in our hearts and souls.

A list of selected publications by Louise Wrazen [can be found on the ICTMD website](#).

## Bálint Sárosi (1925–2022)

by *Dániel Lipták*, Chair of ICTMD National Committee for Hungary

Hungarian ethnomusicologist Bálint Sárosi, researcher of traditional instrumental music, and an IFMC Executive Board member from 1978 to 1991, passed away on 15 July 2022.

Born in an ethnic Hungarian village in Romania, Sárosi majored in Hungarian and Romanian languages at the University of Budapest, and then graduated in ethnomusicology at the Liszt Academy of Music in 1956. He joined the Folk Music Research Group of the Hungarian Academy of Sciences, grounded and led by Zoltán Kodály. Specialising on instrumental folk music from 1963 onwards, he wrote *Die Volksmusikinstrumente Ungarns* (1967), the first volume of the series *Handbuch der europäischen Volksmusikinstrumente*, edited by Ernst Emsheimer and Erich Stockmann.

Sárosi became an active member of the IFMC Study Group on Musical Instruments, and organised its 4th meeting in 1973. Besides the instruments, their repertoires, and playing styles, another major topic of Sárosi's was the history and role of Romani professional musicians in both rural and urban musical traditions. His works published in English include *Gypsy Music* (1978), *Folk Music: Hungarian Musical Idiom* (1986), and *Bagpipers, Gypsy Musicians: Instrumental Folk Music Tradition in Hungary* (2017). As editor and speaker of popular science programmes on the radio and television, he broadcast and explained archival recordings of previously unknown folk styles, thus contributing to the new wave of Hungarian folk revival in the early 1970s. He conducted ex-



*Bálint Sárosi. Photo courtesy of the Research Centre for the Humanities of the [Hungarian Research Network](#)*

tensive fieldwork throughout Hungary and Romania, with occasional collections in Slovakia, Armenia, and Kuwait. In 1965, he made a pioneering trip to Ethiopia together with ethnochoreologist György Martin, resulting in the first publications on the music and dance culture of the region. The entire material from this fieldwork was recently published on the website [Ethiofolk](#).

Sárosi was one of the last representatives of the classic generation of Hungarian ethnomusicology, and an innovator within that school. He studied traditional Hungarian instrumental music on its own terms, rather than as a corollary of a vocal culture, and he did so with a wide knowledge of its rural, urban, and international contexts. He was an ever-critical thinker about historical myths, music revival, or the systematisation and publication of musical corpora. He will always be remembered in the Hungarian community of ethnomusicologists and lovers of traditional music.