

DLA Thesis Abstract

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The Organ Revival Movement in Germany and Its
Impact on Hungarian Organ Building
Organ Building Projects from the 1950s

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I. Case History to the Research

The most recent literature about the German Organ Revival Movement is available in German. (See II. Sources) However, the processing of the topic has begun for a long time, especially on the pages of the *Ars organi*.

Brief, summary writings have been written in Hungarian in order to introduce certain topics, for example, in Kosóczki's dissertation, in the book of Solymosi-Czár (2005) about Hungarian Organs, and in several studies in *MEz* (Hungarian Church Music periodical). Many studies and articles indirectly mention the effects of the movement in Hungary, most of which appeared on the pages of *MEz*. The DLA dissertation of Tamás Kosóczki (2014), which deals with the activities of Hungarian organ experts who lived in the first half of the 20th century, also provides a wealth of information about it. However, a study that specifically examined the Hungarian organ culture from the perspective of the movement's effects has not been written so far.

II. Sources

The primary sources of the first part of the thesis, which deals with the history of organ movement in Germany, were foreign-language books. I have drawn the intellectual environment based primarily on the studies of Richard Taruskin's (1995) volume *Text and Act* and Eric M. Lubarsky's (2017) PhD thesis.

The books of Roman Summereder (1995, 1999), Markus Zepf (2005), Markus Voigt (2009), Roland Eberlein (2011), and Alfred Reichling's (1995) volume, *Aspekte der Orgelbewegung* (dedicated *in memoriam* to Wolfgang Adelung) served as the most important sources of the movement's history.

Besides the instrument itself the design by József Tóth was available for me for the presentation of the organ in Polgár. I present Gábor Trajtler's oeuvre based on his own catalog. To present the appearance of the organ movement in Hungary, I used all the related studies published in MEz (Hungarian Church Music periodical) and other writings as well. An important source for all Hungarian organ research is István Baróti, Pál Enyedi, Judit Hajdók, Péter Sirák, Ferenc Solymosi: *Survey and Inventory of Organs in Hungary*. (Manuscript, 1985–1989 MTA-BTK Institute of Musicology, Music History Museum.)

III. Method

The aim of the first part of the thesis was to depict the history of the organ revival movement in Germany based on the most recent available literature, so that it could also reflect on its relationship with its intellectual environment. In addition to the past and the afterlife of the movement, I briefly introduce the movement's connections to philosophical, aesthetic trends and the Bauhaus architectural movement. I aimed to present the history of the organ movement objectively and accurately, however I gave some place to my personal motive and opinion.

The presentation of the organ in Polgár was based on the personal examination of the instrument besides the sources.

Gábor Trajtler's oeuvre was presented by comparing and organizing the available resources. In addition to the organs listed in Section V, I could personally gain experience in Budapest on instruments from Rákoscsaba, Rákoskeresztúr, Kelenföld, Zugló and the organ of the Tihany Abbey.

In the dissertation, the findings of several short studies are summarized in terms of the aesthetics of the organ revival movement.

In the future, it would be worthwhile to review the entire Hungarian organ stock, especially the barely studied part of it built after 1950, regarding the impact of the organ movement in Hungary. *Orgelbewegung in der DDR* by Markus Voigt (2009) can serve as a model.

IV. Results

The first part of the dissertation discusses the history of the organ movement in Germany for the first time in Hungarian in this length.

The chapter on the organ in Polgár shows in detail the instrument that has not been appreciated by the literature so far. The significance of the organ is remarkable for the Hungarian organ culture, mainly due to the avant-garde disposition and sound. A remarkable, unique appearance of the aesthetics of the organ movement can be seen in this organ.

Gábor Trajtler's work as an organ expert is fully processed in the third third of the thesis, which – perhaps as a *pars pro toto*, anticipating the expected results of later, comprehensive research – introduces the Hungarian organ aesthetic trends of the second half of the 20th century, and which hopefully becomes a source of further studies, as well as an incentive.

V. Documentation of pursuits pertaining to the doctoral thesis

Organ recitals in connection with the theme of the thesis:

- 25th November 2015. Budapest Deák tér
- 14th May 2016. Szeged Votive Church
- 24th September 2016. Sopron Lutheran Church

I play regularly on the organ designed by Kilián Szigeti at Rákosc-saba St. John of Nepomuk Parish.

My study *A Unique Organ at Polgár* was published in MEz. („Egy kivételes orgona Polgáron” *Magyar Egyházzene*. XXIII/4. (2015/2016) 393–409.) as a preliminary study of this thesis.

As the organist of the Budapest–Nagyvárad Tér Reformed Church I supervised the restoration work of the Angster organ in the temple (Op. 1215, 1940) until October 2018 as an expert. In addition to the romantic Angster tradition, we can also discover the effects of the Alsatian organ reform and the German organ movement in this pneumatic cone-chest organ.