

Liszt Ferenc Academy of Music  
Doctoral School No. 28 (History of Art and Culture)

**LILI VERONIKA BÉKÉSSY**

**MUSICAL EVERYDAY LIFE AND REPRESENTATION IN PEST-BUDA.  
THE MUSICAL PRESS OF THE CAPITAL IN 1857**

**PHD THESIS**

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## **I. The actuality of the research**

The PhD thesis entitled *Everyday Musical Life and Celebrations in Pest-Buda: The Musical Press of the Capital in 1857* presents recent research experiences that involve a comparative analysis of Hungarian and German-language press in Pest-Buda, along with primary sources and interdisciplinary literature. It provides insight into the functioning of institutions involved in everyday musical life, as well as personal and institutional networks within the capital. The thesis also sheds light on diverse musical scenes and civic musical manifestations during everyday life and festive events. Additionally, it explores the forms of communication and strategies used by the written musical public to obtain information, with a focus on the comprehensive analysis of 1857 volumes from five Budapest newspapers in order to achieve completeness.

The research's importance is highlighted by the recent strong international interest in the daily musical practices of the 19th century, as shown through various conferences, study volumes, and global research projects. In my role at the Department for Hungarian Music History of the Institute for Musicology (HUN-REN) under Katalin Kim's leadership, I have been responsible for reviewing previously analyzed 19th-century documents, archival sources, collections, and studies while also gathering and organizing new source materials and source groups. This work has also influenced the topic of my PhD thesis.

Researching the concert life and musical institutions of Pest-Buda in the 19th century had some precedent, but for many years, this subject remained on the periphery of Hungarian musicology. The initial work by Kálmán Isoz was interrupted during the first half of the 20th century, halting research on 19th-century Pest-Buda for many years. Efforts were reignited in the 1960s by the Hungarian Music History Working Group at Bartók Archive–Institute for Musicology, and from 1974 onwards by the Institute for Musicology: specifically with their Department devoted to Hungarian Music History under Ferenc Bónis and later Dezső Legány's leadership working on a volume dedicated to the 19th-century in the framework of the *Music History in Hungary* [=Magyarország zenetörténete] handbook series.

Simultaneously, systematic analysis and data collection of press materials from that era commenced alongside establishing a repository solely focused on Hungarian music history as a foundation for various scholarly works aiming to fill gaps. Although institutional research into the 19th century was again disrupted when Legány's group disbanded in 1986, it partially persisted following Mária Eckhardt's leadership after founding Liszt Ferenc Memorial Museum and Research Centre. In 1998, research on Ferenc Erkel resumed when Tibor Tallián, former director of the Institute, initiated it as part of the critical publication of the *Ferenc Erkel Operas*. The collection, analysis and publication of sources primarily aimed to explore the activities of Ferenc Erkel and the National Theatre in Pest. This effort was renewed in 2010 along with the Department for Hungarian Music History. Katalin Kim now leads the 19th century working group of this department, which has expanded its activities to include new topics such as opera performance practice, song movement, chamber music etc.

As a member of the Department for Hungarian Music History, I began my research by examining the repertoire of the National Theatre in Pest over a period of nearly five decades (1837–1886). Firstly, I analyzed the characteristics of the institution's festive occasions and listed musical performances with special attention to those performed in honor of members of the Habsburg dynasty. The deepening knowledge refined my research questions over time and

set a new direction for my dissertation. Focusing on one event from a series of celebrations at the National Theatre in Pest, I examined the context of an opera premiere entitled *Erzsébet*, which was specially composed to commemorate Emperor Franz Joseph I and Empress Elisabeth's first joint visit to Hungary in 1857. It became apparent that there is limited basic research available on actors or everyday musical life, its institutions, and system functioning. This experience determined my dissertation's new direction towards understanding musical everyday life in Pest-Buda through large-scale press study aimed at exploring interrelationships between daily life and celebrations within a single city across an entire year.

In writing this dissertation, I aimed to move away consciously from a canonical approach: analyzing everyday contexts related to cultic figures, institutions, and repertoire aiming at exploring so-called 'latent canon'. To address the topic credibly, I needed to understand interdisciplinary literature and methodologies while approaching problem-centered questions from a music historical perspective. My research provides insight into the state of the Pest-Buda music press in 1857 before the launch of the first official local music journal, *Zenészeti Lapok*, in 1860. The thesis outlines public music institutions in Pest-Buda within the context of repertoire, venues, and participants in everyday music life and festivals. The temporal and spatial focus determines my microhistorical approach using *Alltagsgeschichte* methodology; however, discussion draws on source material from urban histories as well as recent studies of (music) press. So, I aimed to challenge the traditional focus on canonical figures and repertoire by exploring the everyday contexts of music in Pest-Buda.

## **II. Sources and Difficulties Encountered in the Research**

Being part of the Department for Hungarian Music History, my colleagues and I were immediately faced with the diverse challenges posed by the extended source material and literature from that era. In addition to the various aspects of the source material, such as quantity, quality, diversity, and mixed locality, our understanding of the musical life during that period was occasionally distressingly inadequate. Despite the existence of remaining gaps and the need for further refinement, the past few decades have witnessed the publication of several essential works on music history. This includes the exploration of the musical landscape of the capital during the 1850s.

This research is based on a new data collection in a form of a database that focuses on analyzing and interpreting the entire Pest-Buda press of 1857 from a music historical perspective. The collection was based on the idea that in this century, the press not only reflects on events but also shapes them as one of the most crucial (mass) mediums at that time. A key function of this period's press was to inform readers about daily life, making this large-scale data collection focusing on gathering and evaluating recent musical data, an invaluable resource with nearly 6,000 entries drawn from studying the complete 1857 volumes of contemporary Pest-Buda presses in Hungarian and German. While summarizing findings from the entire corpus of the press, this dissertation provides detailed comparative analysis focusing primarily on five different publications: *Budapesti Hírlap*, *Hölgyfutár*, *Vasárnapi Ujság*, *Pesth-Ofner Localblatt und Landbote*, and *Pester Lloyd*. So, the press serves as a primary source for understanding the musical public, plays a significant role in the analytical chapters of this dissertation, and holds great importance in 19th-century humanities literature.

The primary sources used, such as archival documents and manuscripts, can be found in the major archives and libraries of today's Budapest, such as the National Széchényi Library, the Hungarian Theatre Museum and Institute, the Archives of the age of Absolutism of the National Archives of Hungary, and the Budapest City Archives, the Institute and Museum of Military History, the Department of Manuscripts of the Library of the Hungarian Academy of Sciences, the Budapest Collection of the Metropolitan Ervin Szabó Library, the Library of the Franz Liszt Academy of Music, the Liszt Ferenc Memorial Museum and Research Centre, and the Institute for Musicology (HUN-REN RCH) and its Library. I also researched certain topics in the music collection (Musiksammlung) of the Österreichische Nationalbibliothek.

Reviewing the individual papers on a day-by-day basis was challenging due to various factors. Accessibility became an issue, as I needed to use different formats (digital, paper, microfilm). Moreover, relying on search terms or their complex and combined use in the press research was not feasible because I did not know the specific keywords I was looking for. The events, repertoire, the musical scenes, or its actors hidden in the newspapers only emerged gradually during the collection process.

In addition to the challenge of organizing a vast amount of material and data, we have witnessed an unprecedented wave of technological advancements and digital transformations in the past eight years, as I write this dissertation. The COVID-19 pandemic has made digitization an integral part of our daily lives, presenting new obstacles despite the temporary unavailability of archival access for several months. Technological innovations and developments have been occurring at an increasingly rapid pace, demanding close attention for a data analysis-based dissertation. The organization of diverse and extensive source data now requires expertise in both humanities and computer science. Data analysis and data visualization have emerged as internationally sought-after professions, crucial in navigating the vast landscape of the so-called big data. This process also encompasses the relatively young discipline of Digital Humanities, which offers innovative solutions and fresh perspectives for analyzing and making sense of such data, thanks to its interdisciplinary approach. Although many free tools are available to researchers, the creation of high-quality databases remains a costly and intricate endeavor.

The main challenge I have faced is breaking down and selecting the data, as well as defining the main research directions. The source materials I have collected, including a comprehensive Excel database of thousands of items, and the insights gained from archival materials, are difficult to summarize within the confines of a dissertation. As I wrote this dissertation, it became apparent that it would not only present many new findings but also leave numerous questions unanswered. In fact, I discovered several data points that had no references in the existing literature or other sources. It has been a daunting task to identify the individuals, the titles, and authors of the compositions, as well as the musical landscape. However, thanks to our new and systematic research on the musical life of Pest-Buda, we have now uncovered over a hundred previously unknown scenes, more than a thousand musicians, and hundreds of obscure or completely unknown compositions. We encounter similar challenges when it comes to verifying data on individuals and institutions, as some of the names of the actors cannot be found in encyclopedias. This phenomenon is also present in the identification of individual compositions.

The issue of using unverifiable data in research has been raised multiple times. Despite the presence of error factors, I firmly believe that recognizing and utilizing unverifiable information, even if it pertains to names of musical places, institutions, or actors besides titles of compositions and composers, is a progressive step in research. Although these data may be uncertain and their spelling subject to change in future research phases, they still contribute to the advancement of knowledge. These seemingly unverifiable data serve to highlight the significant value that 19th-century positivist-empiricist research continues to hold in uncovering local, regional, and global contextual information. Despite the often disheartening, misleading, and seemingly hopeless experiences encountered, we must be willing to confront them. Thus, we must accept the possibility of errors, omissions, and partial results in our research endeavors.

### **III. Methodology**

The dissertation regarding the public musical life of the capital, specifically addressing the operational structure of its institutional system and its interpersonal networks, as well as the various manifestations of civic musical life, stands as a truly distinctive contribution due to its unique methodology. The examination of the sources was primarily guided by three theoretical frameworks: musical microhistory and *Alltagsgeschichte*, the interconnectedness of representation, memory, and culture, and the parallel existence of nationalism and imperialism. With this in mind, I have interpreted and utilized the narrower body of domestic and international literature pertaining to the subject matter, while also exploring the perspectives offered by music histories of other European cities. Taking into consideration the recent trends in research, I have endeavored to outline the areas that have been explored thus far in the discussion of music history in Pest-Buda during the 19th century. Despite previous efforts to compile thematic collections, this dissertation remains the sole work within the realm of 19th-century Pest-Buda research that centers on a comparative analysis of a year's worth of meticulously gathered press and archival source material, employing an interdisciplinary approach. This unique methodology allows for an unprecedented level of richness and contextualization in the understanding of the city's public musical life. Notwithstanding the extensive time required for processing the gathered data, the scientific value of the hours invested in this endeavor has proven to be immensely rewarding.

The fundamental unit of data collection for my thesis was the musical event. I interpreted individual events and their documentation as 'historical atoms', considering historical and everyday events as 'atoms' and as building blocks of structures, serving as larger units of history. The analysis was informed by the thoughts of Michel de Certeau, who proposed the stratification of scenes and the analysis of casual time as possibilities for a multiple, simultaneous analysis of everyday life in his treatise *The Practice of Everyday Life* [=L'Invention du quotidien].

Examining the public musical life in Pest-Buda as a social activity, I drew upon the theory of historian Sven Oliver Müller. Expanding upon Müller's work, *Die Gesellschaft macht die Musik*, I delved into the role of the everyday person, known as the *flâneur*, as the driving force behind musical events. This individual functioned both as an observer and an actor in these events. So, the intertwining of everyday life's musical aspect, the microhistorical approach, and

the question of musical publicity are closely linked to a key concept in urban historiography: the *flâneur*.

The term *flânerie* originally denoted laziness but was given new meaning by the literary works of Honoré de Balzac and Charles Baudelaire, who rendered it as the concept of the wanderer. *Flânerie* has proven to be a valuable tool for analyzing 19th century urbanization within the metropolis. According to Victoria Thompson, the *flâneur* encapsulates the subjective experiences of the metropolitan man (the concept of *flâneuse*, the metropolitan woman is a later one), whose use of space fundamentally shapes his identity. By examining the spatial narratives conveyed by the *flâneur*, we gain insight into the utilization of space for the creation and affirmation of civic identity. The utilization of the *flâneur's* unique and individual perspective, which entails fulfilling the roles of both observer and actor, can be effectively employed, as suggested by Gábor Gyáni, in the construction of a transnational urban history that conscientiously considers the prevailing social realities. From a music-historical standpoint, we encounter several *flâneurs* in the streets of 19th-century Pest-Buda, such as Adolf Ágai or Baron Frigyes Podmaniczky, who enrich the thesis chapters with their vivid descriptions, offering a personal perspective.

The present dissertation's fictional protagonist, a character living in 1857 can also be perceived as a *flâneur*, simultaneously reading multiple newspapers, fully immersed in the bustling everyday life of Pest-Buda, the diverse musical environment, and the everyday as well as celebratory musical scenes. In this context, the observer is akin to a wanderer seeking public events in Pest-Buda's streets, exploring musical representations and providing a glimpse into the city's events and the influence of social processes on the music scene. Hence, during the process of analysing and interpreting the sources, the researcher assumes the role of a *flâneur*, endeavoring to reconstruct the musical history of the past through a microhistorical approach. By analyzing everyday life and festivities through the lens of *flânerie*, we can examine the 'open canon' and the 'latent canon' from multiple perspectives simultaneously.

#### **IV. The structure and the main results of the research**

The doctoral thesis examines the daily musical activities and forms of musical representation in the year 1857 in Pest-Buda. The study adopts a microhistorical approach, primarily focusing on the Hungarian and German-language press of Pest-Buda in 1857, with a detailed analysis of five key press organs (*Budapesti Hírlap*, *Vasárnapi Ujság*, *Hölgyfutár*, *Pester Lloyd*, *Pesth-Ofner Localblatt und Landbote*). This press research is supplemented by primary sources and comparative analysis of primary and secondary literature. The narrow temporal and spatial focus of the study enabled an in-depth analysis of the capital's public musical life in contrast to everyday life, providing detailed insights into musical representation. The extensive source material is critically evaluated across three main dissertation chapters (IV. The press as a source for music history; V. Everyday life; VI. Representation), preceded by chapters on the history of research, the source material, and methodology.

The chapter examining the history of the press, specifically the press as a source for music history (*Chapter IV. The press as a source for music history*), assesses and analyzes the significance of Hungarian and German-language journalism in the capital city. The chapter explores the state of the Hungarian music press prior to the establishment of the first Hungarian-language music journal, *Zenészet* *Lapok*, in 1860 (IV.1.). It presents new data on press

publicity, legislation, and the operations of censorship, contributing to existing research on these topics (IV.2.1. to 3.). Furthermore, the chapter provides a brief overview of the journalists' careers, whose impact on music history has been relatively undocumented. It places particular emphasis on the reading habits and reading opportunities of the contemporary audience, notably the challenges associated with newspaper and news distribution (IV.2.4. to 6.). Consequently, the dissertation offers fresh insights, particularly regarding the strategies employed by newspapers to obtain and disseminate music-related information. A sub-chapter delves into the interrelationship between news media in Vienna and Pest-Buda. Thus far, the reception and transmission of music news have not been thoroughly examined. By tracing the journey of news from Vienna to Pest-Buda, we have been able to identify several aspects of the intelligence gathering process, shedding new light on the functioning of the information flow.

The analysis of various press genres (IV.3.1.) such as news, reports, reviews, articles, and advertisements has allowed for the examination of lessons presented by newspapers including the *Budapest Hírlap*, the *Vasárnapi Ujság*, the *Hölgyfutár*, the *Pester Lloyd*, and the *Pesth-Ofner Localblatt und Landbote* of 1857, with relevance to music historiography (IV.3.2.). A significant outcome of the dissertation is a comparative analysis of the Hungarian and German-language press organs of Pest-Buda, revealing the cultural policy preferences of the newspapers to an extent that was previously only partly understood. This represents a notable advancement in research, offering an approximate understanding of the different information communication methods employed by the Hungarian and German-language press organs. In addition to the nation-building advocacy of the *Hölgyfutár* and *Vasárnapi Ujság*, the semi-official government newspaper *Budapesti Hírlap*, and the pro-imperial government *Pesth-Ofner Localblatt und Landbote*, besides *Pester Lloyd* following a central path published or suppressed information, events, and occurrences related to the music scene in varying proportions. These newspapers of diverse profiles and political inclinations thus served as different references to reality for their readership. While this was already implied by the research, only detailed press analysis of this nature could demonstrate how these diverse strategies resulted in disparities in proportion and content (IV.4.). In terms of the value of each newspaper as a source of music history, it can be observed that, regardless of their different political perspectives and formats, factual information pertaining to each event (performers, works performed, venues, dates, etc.) was reported with varying degrees of emphasis. At the same time, all newspapers have sought to be reliable in reporting the facts. Nevertheless, the information provided remained markedly subjective, especially in the case of the Hungarian-language papers.

The analysis of the newspapers revealed that the *Pesth-Ofner Localblatt und Landbote* provided the richest source of information regarding the scenes, repertoire, and activities of performers. This press material, hitherto unprocessed, contained a wealth of data on musical practices from over 100 scenes of musical life, surpassing any other newspaper or primary source in both quantity and quality. Through this study, it has been confirmed that a microhistorical approach utilizing comparative source analysis, focused on a single year and city, is essential for reconstructing the intricate structure of everyday public musical life.

The upcoming analytical *Chapter V. Everyday life* presents a problem-oriented analysis of the Hungarian and German-language press in Pest-Buda. This analysis offers an in-depth understanding of the everyday functioning and structure of public music life. The chapter commences with defining the conditions for the practice of music in everyday life, followed by



an examination of its structure from three primary perspectives: repertoire, places of music, and actors in music life (V.1.). In the analysis of the structure of public music life, the fundamental unit of stratification of repertoire is the musical event (V.2.). This is further detailed through aspects such as the repertoire performed, the musicians involved, the venue, and the audience. The stratification of repertoire is analyzed using statistics and tables summarizing recent data collection. The newly obtained source data not only complements existing program catalogues in institutional histories but also provides insight into previously unknown repertoire and activities of ensembles and event types. These include the events of the Aurora Circle, the reunions, the musical practice of the restaurants and cafes, the military bands, and more.

The thesis explores the functions, atmospheres, and audiences of different musical venues (V.3.). It delves into the repertoire performed in these venues and provides excerpts from the press and reminiscences of a personal tone. A significant finding is the identification of over 100 previously unknown musical venues in Pest-Buda, with a focus on promenade concerts and catering that appealed to a wider social stratum. Additionally, the use of banqueting halls and various buildings for music is examined, including the Tiger Hotel, or the Lloyd building, and Redout. This aspect of the thesis underscores the importance of conducting further fundamental research.

The network of contacts between various venues and institutions, as well as the forms of *Kulturtransfer*, has been illustrated through three main aspects (V.4.). These aspects include institutional networks such as theatres, orchestras, and ensembles, the musical activities of non-musical associations like women's associations and men's clubs, and the different perspectives of individual life paths such as Rosa Kastner's performances in Pest-Buda and Kornél Ábrányi's network of contacts. By examining these aspects, the musical life of Pest-Buda emerges as a significant node in the network of metropolitan areas in Central Europe. This analysis also aids in situating the twin cities within the cultural scene of Central Europe, as it demonstrates the intensity of contacts, the mobility of musicians, and the repertoire that illuminates new connections.

In *Chapter VI. Representation*, the examination of the festive event as a musical cultural practice was conducted within the framework of national and imperial representation, with a focus on how nation and empire constructed and authenticated their own culture through the (re)construction of history (VI.1.). The issue of the national canon as musical inspiration was first addressed (VI.2.). In addition to the Kazinczy Centenary, which held particular importance for the nation and was partly related to 1857, the circumstances of the ceremonial presentation of the competition for musical settings of Sándor Petőfi's *Honfidal* poem by the National Conservatory were also explored. Furthermore, an example was provided of how the anniversaries of Wolfgang Amadeus Mozart and Ludwig van Beethoven were utilized as a means of national representation.

The cultic nature of the institutions is further demonstrated through the utilization of the National Theatre in Pest, which served both as a symbol of the nation and as a venue for representative celebrations in honor of the esteemed Habsburg dynasty (VI.3.). I commenced my musical analysis by thoroughly examining the stage sets of this institution from the years 1837 to 1867, focusing on the dual representation of these celebratory events, encompassing both the national and imperial aspects. It is of paramount importance to mention the microhistorical analysis conducted on the première of the new national opera *Erzsébet*, a

significant highlight within the series of ceremonial performances. This opera was composed specifically to honor the first joint tour of Hungary by Emperor Franz Joseph I and Empress Elisabeth in the year 1857, thus holding immense historical significance.

The final subchapter of the dissertation reconstructs the musical representation of the emperors' visit to Hungary in 1857 (VI.4.). The events and circumstances of the works created on the occasion of the visit have been interpreted in the duality of imperial and national narratives. In terms of the imperial representation of the visit, the performance of *Gott erhalte* in accordance with protocol and the obligatory, constant presence of the military bands during the visit can be interpreted as a musical manifestation of the *Viribus unitis*, the imperial motto. The imperial tour of 1857 to Hungary can be seen, in the cultural-historical evaluation of the *Erzsébet* opera and the *Erzsébet-émlény* piano album, as the establishment of the musical cult of Empress Elisabeth in Hungary. In addition to the music-historical significance of the opera, which deals with the life of the Hungarian saint, its role in deepening the Hungarian cult of Elisabeth, i.e. the confirmation of the parallel between the figures of St. Elizabeth of the House of Árpád, who began her journey in the period of neo-absolutism, and Empress Elisabeth, must be emphasized. The concluding chapter both provides an outlook and allows us to see the everyday structures of the previous chapters in contrast to representation, highlighting the complexity of the structure of musical life.

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The doctoral thesis is replete with new discoveries. Through a systematic analysis of the Hungarian and German-language press, along with comparison to primary archival sources and primary and secondary literature, we are able to assess the structure of Pest-Buda's public musical life in an unprecedentedly detailed manner. This research may potentially unveil new perspectives on the networks of everyday music, the phenomenon of *Kulturtransfer*, and the subsequent migration of musicians. Furthermore, it may also lay the groundwork for further thematic collections and data analysis for this thesis. The press and archival material processed for the dissertation with the goal of completeness can thus form the foundation for a music history of Budapest that remains to be written. The process of identifying the uncertain data is still ongoing, indicating that the research initiated for the dissertation is not yet complete, nor is the source research. The research has evidently underscored the value of the microhistorical approach and the methodology of *Alltagsgeschichte*, as well as the pressing need for research in music history in the 1850s, which ideally will prompt a reevaluation of our understanding of this period in music history.

## V. Prior research articles in the subject area encompassed by the thesis until the completion of the manuscript

1. „Zeng az ének, s fogy a beafsteake: Az Auróra-kör Lloyd-palotában rendezett zeneestélyeiről”, in Kim Katalin – Horváth Pál (szerk.): *Budapesti mindennapok Erkel és Liszt korában : Ünnepi konferencia Eckhardt Mária tiszteletére* (Budapest, HUNREN Bölcsészettudományi Kutatóközpont, Zenetudományi Intézet, 2023), 99–112.
2. „The *Pesth-Ofner Localblatt und Landbote* as Source of Music History: Guest Performers in Context of Pest-Buda, 1857”, *Musicologica Olomucensia* 35/2 (2023), 52–78.
3. „The Erzsébet-emplény Piano Album and Its Networks”, in Vjera Katalinić (ed.): *Musical Networking in the 'Long 19th Century' : Proceedings of the symposium held in Zagreb, 2–5 June 2021* (Zagreb, Hrvatsko muzikološko društvo, 2023), 331–347.
4. „The Reunion Genre: A Microhistory of the Musical Life of Pest-Buda in 1857”, *Arti musices* 54/2 (2023), 397–413.
5. „»...hazánkfia, becses lapotok pártfogását kéri« : id. Ábrányi Kornél kapcsolati hálózata”, (Budapest, Zenetudományi Intézet, Magyar Zenetörténeti Osztály, 2022), pp. 8. A BTK Zenetudományi Intézet Magyar Zenetörténet Osztály által rendezett „Magyarország zenetörténete a 19. században” című konferencián (2022. december 19.) elhangzott előadás írásos változata. <https://doi.org/10.23714/mzo.021>,
6. „Military Bands as Symbols in Pest-Buda in the 1850s”, in Stanislav Tuksar – Vjera Katalinić – Petra Babić – Sara Ries (eds.): *Glazba, umjetnosti i politika: revolucije i restauracije u Europi i Hrvatskoj, 1815-1860: uz 200. obljetnicu rođenja Vatroslava Lisinskog i 160. obljetnicu smrti bana Josipa Jelačića* (Zagreb, Croatian Academy of Sciences and Arts–Croatian Musicological Society, 2021), 553–564.
7. „Koncerthirdetések az 1857-es év pest-budai sajtójában – Reuniók”, *Zenetudományi Dolgozatok 2019–2020* (2021), 155–172.
8. „Celebrating the Habsburgs in the Hungarian National Theater, 1837–67”, *Musicologica Austriaca* 6/4 (2021), 39–64.
9. „Military Bands and Multiculturalism: Béla Kéler and the Case of Pest”, in Edita Bugalova (ed.): *Malé osobnosti velkých dejín – velké osobnosti malých dejín V. Príspevky k hudobnej regionalistike* (Bratislava, Slovenské národné múzeum-Hudobné múzeum, 2020), 10–19.
10. „Az 1857-es magyarországi császárfarás zenei reprezentációja”, *Zenetudományi Dolgozatok 2017–2018* (2019), 199–230.
11. „Nemzeti Színház ünnepei. Az intézmény és a Habsburg Dinasztia”, in Barna Gábor – Taupert Dóra (szerk.): *Emlékező rítusok és ünneplés. Évfordulók, jubileumok, szent évek* (Szeged, MTA-SZTE Vallási Kultúrakutató Csoport, 2018), 187–208.
12. „Katonazenekarok Pest-Budán az 1850-es években”, *Magyar Zene* 56/3 (2018), 265–280.