Tibor Idrányi – Lost and found: The rediscovery of a forgotten composer and his music

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Candidate’s Declaration

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Candidate’s name: Steven Hillinger

I declare that this thesis is the result of my own research, that it does not incorporate without acknowledgment, any material submitted for a degree or diploma in any university and that it does not contain any materials previously published, written or produced by another person except where due reference is made in the text. Professional editor, Jacqui Smith, provided copyediting and proofreading services, according to the guidelines laid out in the university-endorsed national ‘Guidelines for editing research theses’, published as part of the Australian standards for editing practice.
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Abstract

Tibor Idrányi (1896–1974) was a well-known and much-admired Hungarian composer. He studied at the Royal National Academy of Music in Budapest under Zoltán Kodály. Today, however, his music has been forgotten.

I discovered the music of Idrányi in 1992 in Budapest. The daughter-in-law of the composer had found numerous compositions in the attic of her home, which she offered to me. Looking over these compositions, I knew that I had found something very significant and worthy of preservation and wider dissemination.

The purpose of my research is:

- to examine the life and surviving music of Idrányi, asking: Who was Idrányi? What did he compose? What is his significance today?

- to locate and catalogue all Idrányi’s extant compositions and sketches, along with any references to works that have been lost.

- to focus on Idrányi’s orchestral music and create a critical edition with a scholarly apparatus for his composition Szimfonikus Előjáték (Symphonic Prelude) Op. 32 (1941).

- to present this work in public performance.

In addition to studying all available information and documentation owned by the Idrányi family, I have conducted extensive searches to retrieve as much information about the composer and his life as is still extant, including undertaking an interview with his daughter-in-law.

The story of his life along with his compositions, painting and his standing as a violinist reveal a multifaceted and fascinating figure, who lived through an extraordinary period in Hungarian and European history. It is my hope that my research will lead to Idrányi’s music being performed and heard, taking its place in the wider musical canon.
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I would like to express my sincerest thanks and gratitude to the following people and organisations for their contributions to this thesis.

First and foremost, I wish to express my heartfelt thanks to my supervisor Dr Stephen Mould, to whom I am deeply indebted for getting me across the finish line. His support and genuine interest in the story I wanted to tell, made me believe that what I had discovered was worth sharing.

I also wish to thank Associate Professor Neil McEwan who, in the early days of my studies, always found a way to calm me and restore my self-confidence when I felt overwhelmed.

My sincerest thanks also go to Maestro Eduardo Diazmuñoz, whose encouraging and inspiring teaching methods made me a better musician. His love and passion for music is infectious and I will always treasure our friendship.

My appreciation and love to the Idrányi family, and to Anna Idrányi in particular for always making me feel welcome in her home and for allowing me to rummage through the family’s personal possessions. Without her generous gift, Tibor Idrányi’s music may have been lost forever.

I thank the Sydney Conservatorium of Music for giving me the opportunity to push myself to the next level and to the many staff members who supported me in so many ways. My gratitude and thanks also go to Adrien Csabai and Klára Gulyás-Somogyi of the Liszt Academy of Music library for assisting me during my searches through their archives and providing answers to a multitude of questions. I also extend my thanks and appreciation to my colleagues at the North Sydney Symphony Orchestra, whose members so supportively agreed to perform for my final recital.

On a more personal level, I would like to express my love and thanks to my parents and sister who were always there to support me in so many ways. I am grateful for my sister’s advice to always look forward and thank my mother for her love and for always being there.

Finally, I would like to thank my partner Lucie. Words are unable to express just how much I have appreciated the love, support and encouragement I have received from her throughout this journey, as well as the advice, ideas and suggestions that she (and P. J. Bunny) shared with me. Thank you for always being my guiding light.
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Introduction

I first discovered the music of Tibor Idrányi (1896–1974) during a visit to Budapest, Hungary in January 1992 with my family, when we visited the home of Anna Idrányi, an acquaintance of my parents. Anna is the widow of the late jazz pianist Iván Idrányi (1934–1983), son of the composer Tibor Idrányi. Following the death of her husband, Anna had decided to sell her large home and move into a smaller living situation. While sorting through her belongings, Anna had discovered an archive of manuscripts in the attic of her home, composed by her father-in-law, Tibor Idrányi. At the end of 1991, I had completed the third year of my Bachelor of Music undergraduate studies at the Sydney Conservatorium of Music. Knowing that I was a music student, Anna generously offered these manuscripts to me with the explanation that her young children were not interested in them and that she didn’t want them, nor had any idea what to do with them.

Although generally in poor condition, having been left exposed to the elements for many years, on my initial inspection of the music, I immediately noticed just how meticulously and beautifully hand-written the manuscripts were. It was also apparent to me how much care, commitment, dedication and time had gone into creating these compositions. Having already found an interest in rediscovering the music of ‘lost and forgotten’ composers only months before this Idrányi discovery, I was instantly intrigued and accepted this generous gift with gratitude and appreciation.

The collection of compositions that I was given included 11 works dating from between 1936 and 1968, ranging in genre from a vocal work to chamber music (including sonatas, several string quartets and a wind quintet) and orchestral works, with most of the compositions existing as scores and performance material.

On a subsequent visit to Budapest, in 2015, I once again met with Anna who, having learned of my research into Idrányi, invited me to visit her. I had also hoped to meet Tibor Idrányi’s daughter, Ildikó Idrányi (1936–2018), which unfortunately didn’t occur on this occasion. Anna permitted me to search through the Idrányi Family Archive, where I came across an official letter from the Hungarian Ministry of the Interior, dated November 1914 and addressed to Idrányi, in which the Ministry, on behalf of the Emperor of Austria and King of Hungary Franz Joseph I, thanks Idrányi for his gift of a composition, which is referred to in the letter as a ‘gyászzenemű’ (mourning composition), but which does not list the title of the work. This discovery was the first indication of the existence of an early Idrányi work, which he would have composed while Kodály’s student at the

1 The author researched the subject of Entartete Musik (Degenerate Music) for his master’s degree.
2 Henceforth, ‘Idrányi’ refers to ‘Tibor Idrányi’.
3 See Fig 4.
Royal National Academy of Music.\(^4\) Further research revealed a newspaper article,\(^5\) as well as a short paragraph within the 1914–15 yearbook of *A Budapesti VI. Kerületi Magyar Király Állami főgimnázium* (the Budapest VI. district Royal Hungarian State High School),\(^6\) where Idrányi had been a student, which also referred to this composition. Once again, the work is referred to as a ‘funeral song’ and a ‘mourning composition’.

After undertaking searches for this composition in the archives of the Liszt Academy of Music and the National Széchényi Library in Budapest, without any success, I ultimately located the score of *Gyászhangok* (*Funeral Music*) in the archives of the Austrian National Library in Vienna in 2018.\(^7\) The Austrian National Library provided me with a digital copy of the score from which I reconstructed a set of orchestral parts. *Gyászhangok* was composed sometime between August and November 1914, shortly after the assassination of Archduke Franz Ferdinand of Austria and his wife Sophie, Duchess of Hohenberg, which occurred on 28 June 1914. Idrányi composed this work in memory of them.

On my return to Australia, I began cataloguing the Idrányi works I had been given and commenced searching for references to other Idrányi compositions through online searches of various archival databases. I returned to Budapest in 2016 after Anna informed me that she had discovered more of Idrányi’s compositions, as well as several other items of interest, that I would be welcome to look at and take, if I believed they were of value and could be of any use to me. These items included photographs, scrapbooks and sound recordings of Idrányi performances.\(^8\) I also made another attempt to meet Idrányi’s daughter, Ildikó, who made it clear to me on this occasion that, for personal reasons, she did not want to talk about her father.

Within the group of newly discovered compositions, which were all once again meticulously and beautifully handwritten, were three works that particularly stood out to me. Two of these pieces were composed by Idrányi in 1914 and 1915, and the third work, *String Quartet No. 2, Op. 17* in D major, was composed in 1933. Of the two earlier works, *Salut d’amour* – dated 18 November 1914

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\(^4\) Henceforth also referred to as the Budapest Academy of Music, Academy of Music or the Academy.


\(^8\) On this occasion I conducted an intensive interview with Anna Idrányi. The interview was held on 20 December 2016, in her home in Budapest, Hungary. This was the only occasion I was able to interview a member of the Idrányi family.
and written for solo violin and piano – was composed for and dedicated to the Hungarian violinist Ferenc Roth, who was 15 years old at the time and who would go on to establish the Roth String Quartet, as well as enjoying an international performing and teaching career primarily in the United States. The second composition, dating from January to March 1915, is A Négy Évszak (The Four Seasons), a large four-movement work written for full symphony orchestra, with each movement having the title of one of the seasons. Both these works were composed at a time when Idrányi was studying at the Academy of Music under Kodály, meaning that it is likely that Kodály not only knew about these works, but may have advised Idrányi with regard to their composition. The String Quartet No. 2 was to become one of Idrányi’s most celebrated compositions thanks to the noteworthy and highly praised premiere performance by the quartet’s dedicatee, the Roth String Quartet, which took place on 23 November 1933 in Budapest.

A comparison between the above-mentioned student works with the more mature String Quartet No. 2 from the early 1930s revealed that all these works contain clearly recognisable and unique Idrányi characteristics of his compositional style, including features such as combining very melodic, almost song-like main themes accompanied by extended chords, containing intervals of sevenths, ninths, elevenths and occasional thirteenths. Idrányi’s use of extended chords is one of the most frequently used and recognisable traits of his compositional style and harmonic palette. Idrányi’s prolific use of repeated legato rhythmic syncopations and arpeggiated accompaniments is also something that is prevalent in most of his compositions. What defines the later works is Idrányi’s treatment of the main themes, which over time have come to be structurally developed, rather than just being stated a single time before being abandoned and forgotten about altogether. Idrányi, in his more mature works, also tends to be more conscious of the tonal balancing between instruments, exhibiting an acute awareness of orchestral colour as well as how best to achieve internal orchestral balance.

The other items, which Anna had found included a scrapbook filled with concert programs, tickets and autographs of famous musicians including composers Zoltán Kodály (1882–1967), Béla Bartók (1881–1945) and Leó Weiner (1885–1960); conductors Rafael Kubelik and Ferdinand

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9 Ferenc Roth (1899–1969) was a Hungarian violinist who held concertmaster positions in both the Budapest Opera (1917–18) and the Berlin Volksoper (1922–25). In 1922 he formed the Roth Quartet, making their international debut in Paris in 1924, before undertaking tours of Europe, Africa, Canada, Mexico and the US. In 1937, Roth and his quartet joined the faculty of Princeton University, after becoming permanent US residents. He resigned from the University and disbanded the quartet in 1939, before assembling a new group. In 1947, Roth joined the Department of Music at UCLA, teaching violin and chamber music, a position he held until his death.

10 After personnel changes in 1928, the line-up of the quartet for the premiere of Idrányi’s string quartet in 1933 were Ferenc Roth (1st violin), Jenő Antal (2nd violin), Ferenc Molnár (viola) and the newest member of the quartet, János Scholz (cello), joining in 1932.

11 Rafael Kubelik (1914–1996) was a Czech conductor. He held music director positions with the Chicago Symphony Orchestra, the Royal Opera, Covent Garden and the Bavarian Radio Symphony Orchestra.
Löwe;\textsuperscript{12} violinists Jenő Hubay (1858–1937), János Koncz\textsuperscript{13} and Ferenc Vecsey;\textsuperscript{14} and pianists Ignaz Friedman\textsuperscript{15} and Emil von Sauer.\textsuperscript{16}

Another significant find was two acetate discs containing recordings of three Idrányi compositions – \textit{Sonata for Violin and Piano Op. 21}, \textit{Small Hungarian String Quartet Op. 25} and \textit{String Quartet No. 6, Op. 39}. Idrányi plays violin in each of the works and is accompanied by the pianist Márta Blaha\textsuperscript{17} in the sonata. Listed as the Tibor String Quartet, the players performing alongside Idrányi in the string quartets are violinist József Szász,\textsuperscript{18} violist István Gáti\textsuperscript{19} and cellist Pál Pornói.\textsuperscript{20}

The discs contain live performances\textsuperscript{21} that were recorded at \textit{Fészek Művesz Klub}\textsuperscript{22} in Budapest. While it is extremely unfortunate that the scores of these recorded works are all lost, it is of great importance to my research to not only be able to hear Idrányi himself performing, but to also be able to add more works to his known compositional output\textsuperscript{23}.

\textsuperscript{12} Ferdinand Löwe (1865–1925) was an Austrian conductor. A champion of Bruckner’s music, revising several Bruckner symphonies (No. 4, No. 7 and No. 9). Director of the Vienna Academy of Music from 1918 to 1922.

\textsuperscript{13} János Koncz (1894–1937) was a Hungarian violinist. A student of Jenő Hubay, he gave many recitals and concerts around Europe including performing Mozart’s G Major Violin Concerto with the Vienna Philharmonic Orchestra under the direction of Bruno Walter at the 1926 Salzburg Festival. The prestigious János Koncz Violin Competition held in Szombathely, Hungary every three years is named after him.

\textsuperscript{14} Ferenc Vecsey (1893–1935) was a Hungarian violin soloist. At the age of eight he began his studies with Jenő Hubay and at twelve became the re-dedicatee of Sibelius’ Violin Concerto. He moved to Italy in 1926 where he planned to focus more on conducting but died from a pulmonary embolism only a short time later, at the age of 42.

\textsuperscript{15} Ignaz Friedman (1882–1948) was a Polish pianist and composer. He was one of the leading pianists of his time, performing concerts and recitals worldwide. At the outbreak of World War Two, Friedman was offered and undertook a tour to Australia, where he remained, settling in Sydney.

\textsuperscript{16} Emil von Saur (1862–1942) was a German composer and pianist. A student of Nikolay Rubinstein and Liszt, he had a long and distinguished career undertaking many concert tours throughout Europe and the United States. He also edited the complete piano works of Brahms.

\textsuperscript{17} Márta Blaha (ca.1900–ca.1986) was a Hungarian pianist and teacher. She spent a great part of her career promoting the music of her teacher, Leó Weiner.

\textsuperscript{18} József Szász (1929–1984) was a Hungarian violinist. He was the concertmaster of the MÁV Symphony Orchestra and first violin of the Weiner String Quartet.

\textsuperscript{19} István Gáti (1900–?) was a Hungarian violinist and violist who was a member of the Royal Hungarian Opera Orchestra and the Budapest Philharmonic Orchestra. He was also a member of the Melles String Quartet.

\textsuperscript{20} Pál Pornói (1920–2000) was a Hungarian cellist and teacher.

\textsuperscript{21} The dates of the recordings are unknown, but must have taken place after 1956, which is the year Idrányi’s \textit{String Quartet No. 6} was composed.

\textsuperscript{22} The Fészek Artist Club was established in 1901 as place for musicians, painters, writers and other artists to meet and discuss their opinions and views as well as share their art and included live performances.

\textsuperscript{23} The two acetate discs are catalogued as: FKBP-1 (Containing recording of \textit{Small Hungarian String Quartet Op. 25}) and FKBP-2 (Containing recording of \textit{Sonata for Violin and Piano Op. 21} and \textit{String Quartet No. 6, Op. 39}). Although undated, the recordings are believed to have been made in the late 1950s. Idrányi’s \textit{String Quartet No. 6} was composed in 1956 and Márta Blaha is known to have permanently moved to Italy in 1958.
My most recent acquisition was a letter found in the archives of the Liszt Academy of Music. The letter dated 16 April 1960 was discovered in 2018 by a librarian who was sorting through and digitising documents from the Academy’s Leó Weiner Collection. It was written by Tibor Idrányi to Leó Weiner in celebration of the older composer’s 75th birthday and included a request for permission, for Idrányi to dedicate his recently composed *String Quartet No. 7* to him.

I have always felt a close connection to this music – possibly because of my own Hungarian cultural roots – and recognised the value of this rediscovery. Throughout the period of my research, I have come to know and understand these works, learn about the man who created them and can now appreciate their true value. The Idrányi Collection, which now comprises of 20 works, composed over a period of almost 60 years (ca.1911–1968), represent a part of Idrányi’s life and his musical career, and it was only through the extraordinary gift I received almost three decades ago that these works have been preserved, discussed, performed and now written about. I have been extremely fortunate to have discovered such an archive of manuscripts and related ephemera on Tibor Idrányi, which has enabled me to preserve and outline his compositional output, as far as it has survived and reconstruct his life through the archive of documents, though lacunae remain. As the custodian of these significant compositions and documents, I feel a responsibility to share this story that has for many years remained untold. I hope to be able to continue my investigations and locate more of Idrányi’s music, introducing his works to musicians and music lovers and facilitating their dissemination.

The Idrányi family

Tibor Idrányi was born on 29 February 1896, in the small Hungarian village of Legénd in Nógrád County, which is located approximately 65 kilometres north of Budapest.

The name ‘Idrányi’ literally translates as ‘from Idrány’, the village where Idrányi’s ancestry originated from. In 1936, the village of Idrány, located in the county of Borsod-Abaúj-Zemplén in North Eastern Hungary was amalgamated with two neighbouring villages, Alsónovaj (Lower Novaj) and Felsőnovaj (Upper Novaj), to form the village of Novajidrány, as it is still known today. The Idrányi name stems from noble ancestry, whose linage can be traced back to the birth of Jakab Idrán de Idránfalva in 1515.

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24 See Fig 5.
25 My grandmother, Margit Hillinger (1904–1976), was an opera singer and member of the Hungarian State Opera from 1932–1961.
26 The Idrányi Collection refers to all the Idrányi manuscripts, recordings and ephemera that the author has collected throughout his research and which remain in his possession.
The Idrányi family were financially well-off landowners, owning a large estate called 
Idránfalva; according to Tibor’s daughter-in-law Anna Idrányi – who was interviewed by the author 
in Budapest in 2016 – the estate had been in the family for several generations.ºº

Tibor’s father, Endre (András) Idrányi (1870–1910), was born in Nagyszőlős, ³⁰ a city that is 
today located in Ukraine. He trained in animal husbandry and was a livestock breeder, running the 
family estate Idrányfalva. He also held the unpaid position of állattenyésztési felügyelő (animal 
breeding supervisor) for the Hungarian Ministry of Agriculture,³¹ and wrote articles for several 
agricultural and hunting magazines.³² Endre was an amateur violinist who, on occasion, would 
perform at local community cabaret-style shows. A review of one of these events describes his 
playing of the violin with ‘surprisingly good technique.’³³

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²⁸ Source – Idrányi Family Archive, Budapest.
²⁹ Hillinger interview with Anna Idrányi, 2016.
³⁰ Now known as Vynohradiv.
³¹ Géza Szemtiklóssy, ed., A Magyar Feltámadás Lexikona (Budapest: A Magyar Feltámadás Lexikona 
Kiadása, 1930), 699. 
https://adtplus.arcanum.hu/hu/view/Lexikon_MagyarFeltamadasLexikona/?pg=656&layout=s Accessed 
14 March 2016.
³³ Pécsi Napló. Article source – Idrányi Family Archive, Budapest. Date of publication unknown. (Author’s 
translation).
Tibor’s mother, Hermin Nagy (1866–1938), was born in the village of Nyáregyháza, located 54 kilometres south-east of Budapest. Hermin also came from a wealthy family; her father, László Nagy – a rich földbirtokos (landowner) – also owned at least one apartment building within the city centre of Budapest, renting out several apartments.

Idrányi’s parents were engaged in 1894 in Losoncz\(^{34}\) in northern Hungary, a town which is today located in south-central Slovakia, and married in the following year; their first child, Tibor, being born in 1896.

**New worlds: The modernisation of Hungary and its music**

At the end of the nineteenth century, at the time of Tibor’s birth, Hungary was in the process of undergoing an immense transformation in its cultural development, including its music. Two of the most famous Hungarian composers of the first part of the nineteenth century, Ferenc Liszt (1811–1886) and Ferenc Erkel\(^{35}\) (1810–1893), were advancing and popularising their notion of Hungarian music across Europe through their compositions. During this period, Hungarian music was primarily considered to be the music of the Romani (Gypsy) musicians who had come from the Balkans and settled in Hungary before travelling across Western Europe, spreading their Hungarian-influenced music throughout the continent.\(^{36}\) Composers who wished to incorporate the ‘Hungarian-style’ in their music turned to the Romani for their inspiration and ideas and incorporated the Romani style of performance into their own compositions. Although Liszt and Erkel were themselves Hungarian by birth, they too were greatly influenced by the music of the Romani. During this period there was a great deal of confusion and misunderstanding as to what ‘true’ Hungarian music was,\(^{37}\) with several Hungarian composers and ethnomusicologists\(^{38}\) believing that it would only be through the rediscovery of Hungary’s ancient and authentic folk music, that the essence of true Hungarian music could be found.

Both Liszt and Erkel were important figures in leading the cultural expansion and were at the forefront of the establishment of several important cultural institutions in Budapest. These included

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\(^{34}\) Now known as Lučenec.

\(^{35}\) Ferenc Erkel is known as the father of Hungarian grand opera. He composed the Hungarian National Anthem and was also a pianist, conductor and one of the founding members of the Hungarian State Opera (est. 1884).


\(^{38}\) Béla Bartók (1881–1945) and Zoltán Kodály (1882–1967) are well known for their folksong collecting but there were numerous other collectors including László Lajtha (1892–1963), Antal Molnár (1890–1983) and Béla Vikár (1859–1945).
the formation of the Philharmonic Society (est. 1853),\textsuperscript{39} first directed and conducted by Erkel himself, and the Royal National Hungarian Academy of Music (est. 1875),\textsuperscript{40} where Liszt and Erkel were appointed President and Principal respectively and which, in 1925, became known as the Liszt Academy of Music.

In 1873, the municipalities of Buda, Pest and Óbuda underwent unification, forming the new city of Budapest which, as well as becoming the capital of Hungary, would also become synonymous with the country’s cultural capital. It was during this period of great expansion and growth that Budapest established many of its higher education institutions including the Magyar Képzőművészeti Egyetem (Hungarian University of Fine Arts) and the József Műegyetem (József Technical University), both established in 1871, as well as numerous other associations, publishing houses and schools. It was also during this period that several other cultural institutions were established in Budapest, including the Népszínház (Folk Theatre) in 1875\textsuperscript{41} and the Vígszínház (Comedy Theatre) in 1896.\textsuperscript{42}

This growth came out of the Austro-Hungarian Compromise of 1867\textsuperscript{43} that transformed the Austrian Empire of the Habsburgs, which had ruled over Hungary from 1526 to 1867,\textsuperscript{44} into the Austro-Hungarian Empire, creating the Dual Monarchy. This agreement granted Hungary domestic autonomy allowing the country to create its own capital and form an independent parliament, albeit under a common monarch, meaning that from 1867, ‘the Austrian and Hungarian halves of the Monarchy thus became coequal partners in the Empire, each sovereign in their own territory,’\textsuperscript{45} improving Hungary’s economic position and enhancing its influence in European politics as well as allowing Hungarian culture to expand and impact Western Europe.

While the Compromise did, in fact, lead to growth in Hungary’s economy, it came at a cost. Hungary had, until this point, been an agrarian nation, with most of its population depending on agriculture for its livelihood, particularly in the area of cattle breeding and exportation as well as the production of grains. With the introduction of the Compromise, the formation of Budapest as well as the industrialisation and technological advances that were occurring at the time as part of the Second

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\textsuperscript{39} It was under the auspices of the Philharmonic Society (Filharmóniai Társaság) that the Budapest Philharmonic Orchestra, Hungary’s first professional orchestra, was established.

\textsuperscript{40} Also referred to as the Budapest Academy of Music, Academy of Music or the Academy.

\textsuperscript{41} The Folk Theatre was a city run theatre, that performed folk style dramas and comedies.

\textsuperscript{42} The Comedy Theatre was established to offer diversity to the city by introducing lighter repertory in contrast to the more conservative National Theatre.

\textsuperscript{43} The ‘Compromise’ was the term established to describe the agreement between the Austrians and the Hungarians.

\textsuperscript{44} Hungary was under Ottoman rule for almost 160 years between 1541 to 1699.

Industrial Revolution, a great number of Hungarians began moving from the regional areas of the country to Budapest, in order to find work. ‘Budapest’s population more than tripled between the Compromise and the outbreak of the First World War, mainly due to the migration of people from the countryside seeking opportunity in the growing industries of the new capital.’ According to research carried out by the Federal Research Division of the Library of Congress, between 1890 and 1910, ‘the number [of Hungarians] dependent on agriculture dropped from 82 to 62 percent.’

The cultural milieu in Budapest

The artistic growth that Budapest was undergoing during the late nineteenth century, due to the establishment of numerous cultural and performing arts institutions, established Budapest as one of the major cultural capitals of Europe. The increased number of concert halls and theatres gave the public the opportunity to attend more and varied performances and cultural events. The establishment of tertiary institutions, specialising in music and the arts gave young Hungarians the opportunity to undertake advanced studies in these disciplines at a university level.

Up until the establishment of the Royal National Hungarian Academy of Music in 1875, the only educational institution where music study could be undertaken was at the Pest Singing School (est. 1840), which had been founded to offer musically talented secondary school students specialist music education. The creation of the Academy of Music brought about a major change in the education of Hungarian musicians and composers, and in turn the development of Hungarian music, by giving them the opportunity to study music at an advanced level without having to travel abroad.

This cultural revolution also had the direct consequence of attracting back numerous Hungarian musicians and teachers, who had left the country to work elsewhere, including the world-renowned violinist and teacher Jenő Hubay (1858–1937), who returned to Hungary in 1886 to take up the position as head of the violin school at the Royal National Hungarian Academy of Music, after having spent several years teaching at the Brussels Conservatoire. The increasingly high standard of teaching at the Academy would, in turn, raise the level of Hungarian performers and composers to those from other major European countries including Germany, France and Italy and would be influential in the development of a Hungarian national musical identity. The leading pedagogues who were teaching at the Budapest Academy of Music at this time were ‘responsible for evolving a

46 Hooker, Redefining Hungarian Music from Liszt to Bartók, 26.
48 Renamed the National School of Music (Nemzeti Zene) in 1867 and still in operating today as the Béla Bartók Specialist Middle School and Gymnasium (Bartók Béla Zeneművészeti Szakközépiskola és Gimnázium).
particularly vivid style of playing which encouraged a creative attitude towards music and brought the standard of performance up to international levels.49

Tibor Idrányi’s early years

While no information has emerged pertaining to the Idrányi family in the 10-year period following Tibor’s birth (1896), it is known that before settling in Budapest, the Idrányi family had previously relocated from Legénd to Kolozsvár in eastern Hungary,50 a city that is today located in Romania. It was during this period that Idrányi’s parents had a second child – a daughter – Elly Idrányi (born circa 1900). According to Anna, my point of contact within the Idrányi family, this and the subsequent family relocations came about because Endre Idrányi had squandered his family wealth, including losing the Idrányfalva estate, gambling.51

In the published announcements of Endre and Hermin’s engagement52 and marriage,53 from 1894 and 1895 respectively, Endre is referred to as a gazdatiszt (farm bailiff)54 and not as a földbirtokos (landowner), meaning that by 1894, he must have been working on and managing someone else’s property. From this information it is reasonable to assume that Endre no longer owned Idrányfalva.

Existing records from the family’s time in Kolozsvár, indicate that Idrányi commenced his first year of high school in 1906, at the age of 10, at the Kolozsvári Református Collégium55 (Reformed College of Kolozsvár) in Kolozsvár. Within the 1906–7 Kolozsvári Református Collegium year book, is a list of compulsory school subjects that includes an ének (music) class.56 Outlined in the yearbook is a description of exactly what had been studied in these classes (from Year 1 to Year 8) throughout the year, including pitch, rhythm, major and minor keys, scales, time signatures, dynamics, harmony, listening and aural skills, music history and singing (mostly ecclesiastical works,

50 Now known as Cluj-Napoca.
51 Hillinger interview with Anna Idrányi, 2016.
54 An estate manager or overseer.
55 A Kolozsvári Ref. Collegium értesítője az 1906/7. tanévfrl, 28 A Kolozsvári Ref. Collegium értesítője az 1906/7. tanévfrl, 28
56 The Hungarian word ‘ének’ literally translates as ‘song’. In this context, however, it refers to the school subject of music.
including songs of praise and psalms).  It is interesting to note that nowhere in these descriptions is any reference made to the study of Hungarian or folk music – traditional or contemporary. These music classes were allocated a one-hour lesson per week, throughout each of the eight years of study.

Aside from these compulsory music classes, the school also offered students several extracurricular activities including Ifjusági énekkar (youth choir) and Ifjusági zenekar (youth orchestra). According to the 1906–7 Kolozsvári Református Collegium yearbook, the choir was made up of 88 boys, 20 of whom were Year 1 students. It is highly likely that Idrányi would have been a member of the choir.

The Idrányi family in Budapest

In 1908, the Idrányi family moved once again, this time from Kolozsvár to Budapest, where Tibor was enrolled at the Budapesti Ágostai Hitvallású Evangelikus főgimnázium (Budapest ‘Confession of Augsburg’ Lutheran High School), undertaking his third year of high school. On their arrival in the capital, the family took up residence in a large apartment located in a residential building that was owned by Endre’s father-in-law, László Nagy, and where Endre was given the job as the building’s caretaker.

In a letter to the Népszava newspaper published on 31 March 1909, a reader (whose name has been withheld) writes:

László Nagy, the owner of 23 Dembinszky Street, has given his son-in-law, Endre Idrányi, the job of building caretaker. Whether he has no aptitude for any other work or for some other reason – we don’t know. However, Idrányi does more work than most of the usual caretakers in Pest.

The family’s move to the capital gave Idrányi the opportunity to witness firsthand the numerous cultural activities that Budapest had to offer. In an interview with the Hungarian journalist Jolán József published in 1944, Idrányi discusses various aspects of his life, reminiscing, ‘My father

57 A Kolozsvári Ref. Collegium értesítője az 1906/7. tanévről, 39, 42–3, 45–7, 50–1
https://library.hungaricana.hu/hu/view/Kolozsvar_16597_ev_ref_16646_1906/?pg=40&layout=s
Accessed 8 July 2016. (Author’s translation).
59 The 1908–9 yearbook of the Budapesti Ágostai Hitvallású Evangelikus főgimnázium (Budapest ‘Confession of Augsburg’ Lutheran High School) has Tibor Idrányi listed as an enrolled student, 35
https://library.hungaricana.hu/en/view/Budapest_B475_evangelikus_gimnazium_B323_1908/?query=Idranyi&pg=38&layout=s
Accessed 8 July 2016.
60 The Népszava newspaper was first published in 1877 as the newspaper of the Social Democratic Party of Hungary and is still in existence today.
62 Jolán József (1899–1950) was a Hungarian journalist and author.
taught me the violin. When we arrived in Pest, I attended every concert, I would have liked to become a musician. I continued to teach myself violin, pretty much learning the instrument in the concert halls.  

According to George Baráti (1913–1996), a cellist with the Budapest Concert Orchestra as well as the Pro Ideale String Quartet, which premiered Idrányi’s *String Quartet No. 4* in Princeton, USA in 1938, ‘In Central Europe in a middle class family every child studied a musical instrument, either piano, violin or cello . . . every school had its school orchestra and chorus.’

Research has uncovered several articles and photos indicating that even though the Idrányi family were now living in Budapest, they still maintained their rural connections. In 1909, Tibor and his younger sister Elly took part in a day of celebrations in the city of Kaposvár, organised by the local fire department. The photograph below has preserved this event, showing the 13-year-old Tibor and his sister Elly, dressed in traditional Hungarian folk costumes and posing in various dance poses. A review from a local newspaper describes the children’s performances as ‘outstanding’, labelling them as ‘child prodigies’ and going on to say that they ‘sang and danced so skilfully, that the audience could not get enough of their stunning performance.’

Fig 2. Photograph of Tibor Idrányi and his sister Elly in traditional Hungarian folk costumes in Kaposvár (1909).

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63 Source – Idrányi Family Archive, Budapest. Source of publication unknown. (Author’s translation).
64 This work is missing, presumed lost.
66 Kaposvár is a city located in the southwestern part of Hungary, 180kms from Budapest.
68 Ibid.
In the following year of 1910, at the age of 40, Endre Idrányi committed suicide by shooting, leaving behind his wife and two young children. According to Anna, it was his continuously worsening life circumstances and the fact that he had to be supported by his wife’s family that led to his suicide. While it is impossible to say what impact his father’s suicide had on him, there is no doubt that the loss would have been life changing. As a 14-year-old boy who had already demonstrated musical and artistic talents, which usually signifies a personality that is more sensitive than most, the effect would have been profound.

Unusually, Idrányi did not re-enrol at the Budapest Ágostai Hitvallású Evangelikus főgimnázium for what should have been his fourth year of high school. In fact, no record could be located of his schooling until two years later, for the 1911–12 school year, when he enrolled into the Budapest VII. Kerületi István-Úti Magyar Király Állami főgimnázium (Budapest VII. district István Street Royal Hungarian State High School). If Idrányi would have attended school in the years 1909–10 and 1910–11, at the time of his enrolment for the 1911–12 school year, he should have been entering his sixth year of high school, but according to the 1911–12 yearbook of the Budapest VII. Kerületi István-Úti Magyar Király Állami főgimnázium, he was only enrolled as a fifth-year student. From this information, it is clear that Idrányi attended his fourth year of high school, either in the 1909–10 or 1910–11 school year. It seems likely that Idrányi did not attend school for one of those years, presumably due to his father’s suicide in 1910. Idrányi remained at the same Budapest school completing his sixth year of high school in 1912–13, receiving an award for one of his drawings that had been displayed as part of the school’s rajzkiállítás (drawing exhibition). This is the first reference that has been found indicating that Idrányi had an interest and talent for the visual arts as well as for music.

It is in the following academic year of 1913–14, that Idrányi’s life undergoes a significant development. As well as once again being enrolled in the Budapest school, for his seventh year of high school, Idrányi was also accepted and enrolled as a first-year student at the Royal National Hungarian Academy of Music as a composition student of Zoltán Kodály. The chance to study with a teacher of Kodály’s calibre was an incredible opportunity for any student wishing to pursue studies in composition and being offered a place in his class was a remarkable achievement in what would have been a highly competitive selection process. The fact that Idrányi had come from a farming

69 Hillinger interview with Anna Idrányi, 2016
background without having undertaken any formal musical training clearly indicates he had a natural
talent and that Kodály must have seen potential in his ability.

The three musical worlds of the Academy

In Budapest, during the early years of the twentieth century, at the time Idrányi was a student at the
Budapest Academy, the vast majority of new music being composed was still founded in the
traditional and well-established Germanic style. At the same time, however, other composers were
searching for different voices and forms of expression.

Liszt tended to compose music influenced by the Romani style for his Hungarian-themed
compositions and even from within his Hungarian Rhapsodies, Number 13 is ‘the only exception in
which folk music is deeply-rooted in the work.’72 Erkel used historical Hungarian stories (from the
eleventh through to the sixteenth centuries) for his operas but never made any use of any genuine
Hungarian folk music. What was still not understood at this time were the differences between
authentic folk music and Romani music.73 To most of the educated public, as well as Hungarian and
non-Hungarian composers alike, they were considered to be one and the same thing. Composers
including Schubert, Brahms and Weber based their Hungarian-styled compositions on what they
mistakenly believed to be Hungarian folk music whereas in fact, these works drew on ‘a combination
of Hungarian popular song and dance repertoires with the performance style and interpretive
traditions of the Gypsies, who were the most prominent musicians in Hungary’74

The next generation of Hungarian composers to follow Liszt and Erkel included Ernő
Dohnányi (1877–1960) and Leó Weiner (1885–1960), whose styles were both firmly rooted in the
established Germanic traditions that had also influenced Liszt and Erkel, though Liszt had started to
show an inclination towards the new German, revolutionary compositional style of Wagner. As a
composer, Dohnányi75 was strongly influenced by Brahms while Weiner composed works in a more
lyrical and expressive style, rejecting all forms of modernism. Considered to be the last of the great
Hungarian Romantic composers, and being much admired by the Hungarian people, Dohnányi and

72 Lujza Tari, 'Liszt Ferenc és Magyar rapszódiái,' Tempevölgy, (December 2011), 33. (Author’s
translation).
73 Bellman, The Style Hongrois in the music of Western Europe, 16.
74 Ibid, 12.
75 As well as teaching, Dohnányi performed regularly as a concert pianist and held several major posts in
Budapest including the position of Chief Conductor of the Budapest Philharmonic Orchestra (1919–
1944), Chief Music Director of the Hungarian Radio (1931–1934) and Director of the Budapest
Academy of Music for a short period in 1919 and then once again from 1934–1943. Liszt Academy
Weiner ‘did not succeed in giving real Hungarian character to their music . . . and found no following in the next generation’\textsuperscript{76} of composers. The website of the Liszt Academy of Music states:

In the 1912–13 academic year he [Weiner] was commissioned to teach Composition as Main Subject, but the success of Kodály's music composing school prompted him to discontinue teaching that subject. He probably realised that his conservative views were not attractive enough to young musicians, and he started teaching classical harmony only.\textsuperscript{77}

At the same time, a new approach to composition was developing among some Hungarian composers who were not attracted to this ‘old-fashioned’ style of composing, nor of using Romani influenced thematic material, but were instead searching for fresh and original ways to compose while also seeking new ways to define Hungarian musical identity, through a rediscovery of the traditional music of the Hungarian people – authentic Hungarian folk music. They were ‘looking for new sounds . . . that were still grounded in their home soil.’\textsuperscript{78}

As we will discover, Idrányi was not interested in incorporating folk music or modernism into his compositions, instead choosing to remain in the compositional world of composers like Leó Weiner, who he would in later life go on to describe as ‘the grand master of Hungarian chamber music.’\textsuperscript{79}

It was after the turn of the twentieth century, through the endeavours of Béla Bartók (1881–1945) and Zoltán Kodály (1882–1967) that Hungary was to take its biggest steps towards creating a national musical identity, with both composers aiming to define a uniquely Hungarian voice. In 1907, both Bartók and Kodály were offered professorships at the National Academy of Music. Bartók, as a teacher of piano, was only 26 years of age and had, only four years earlier, in 1903, completed his own piano and composition studies at the Academy. Kodály was one year his junior and, after completing his doctorate at Budapest University in 1906 at the age of 25, began teaching theory and harmony at the Academy, before starting his own composition class within a few years.

Kodály undertook his first field expedition in 1905 to the Galanta region in North-West Hungary (now Slovakia), in the area where he had grown up. In 1906, he was awarded his doctorate with his dissertation entitled \textit{A Magyar népdal strófaszerkezete} (The strophic structure of Hungarian


\textsuperscript{78} Hooker, Redefining Hungarian Music from Liszt to Bartók, 137.

\textsuperscript{79} See Fig 5. Located in the Liszt Academy of Music archives. Catalogued as \textit{Weiner-dok-271_2}. Image reproduced with permission. [Liszt Academy of Music.] (Author’s translation).
folsong). Between 1905 and 1914, by which time Idrányi had joined his composition class,80 Kodály had already visited many villages in the Northern area of Hungary as well as Transylvania and Bukovina, collecting and subsequently publishing the folksongs he had collected.

In 1906, Bartók and Kodály published their first small collection of folksongs titled Magyar Népdalok (Hungarian Folksongs).81 The publication consisted of a volume of 20 songs collected from around Hungary, with each composer setting 10 of these songs for voice with piano accompaniment. In the co-authored preface to the publication, Bartók and Kodály stated that apart from the importance of collecting and preserving traditional Hungarian folksongs, the key purpose of this publication was to introduce them to the public at large and to encourage developing a taste for them . . . A meticulous selection is needed, and the choice pieces should be presented in a musical arrangement in order to make them more palatable to the taste of the public . . . The present edition contains such selected songs, hand-picked for the general public.82

Based on the research I have described below, I propose that Idrányi knew about and studied these 1906 folksong publications.

**An early Idrányi song setting**

A unique example of Idrányi juvenilia is an early but undated work in the Idrányi Collection, which I am proposing is his earliest surviving work. It is a song with piano accompaniment entitled Egy Dal – az én Anyikámnak (A Song – for my mummy). This is a short work of 12 bars (excluding the repeated final six bars), with a time signature of 4/8, written in the key of D minor and with the term Bánatosan (Sadly) indicated at the top of the score. The work uses text from a poem by Count György Wass (1879–1929), a Hungarian author and poet, entitled Szomorú a nyárfaerdő83 (Sad is the poplar forest). Originally a four-verse poem, Idrányi composed a melody around the first two verses.

This composition is best categorised as a nóta song,84 which is a form of Hungarian urban music that became popularised during the late nineteenth- and early twentieth-centuries. This style of music was often incorrectly referred to as ‘Gypsy’ music because of the large number of gypsy ensembles that performed this type of music in taverns and restaurants around Hungary throughout that period. In his book, Studies in Ethnomusicology, Bartók describes the nóta as an ‘urban folksong’

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80 Idrányi had begun studying composition with Kodály in 1913.
83 Written prior to 1911. The exact date of the poem’s writing is unknown.
84 Nóta literally translates as ‘melody’.
and ‘a kind of city folk music’ created by and designed to serve the ‘Hungarian middle classes.’

Idrányi’s setting of this poem with piano accompaniment is in the form of a nótá, while still containing several comparable parallels with traditional folk music, including his use of a rhythmically even vocal line made up mostly of slowly sung semiquavers, with use of dotted rhythms at the end of the eleven-syllable text lines creating a very deliberate, parlando style of singing.

There is no tempo marking indicated but like folksongs of this nature, ‘the manner of performance with a slow tune is free in tempo.’ Idrányi also uses pauses indicated at the end of each phrase, on occasion even in the middle of phrases, which was a very characteristic way in which folk singers would perform slow songs. The subject matter of these types of songs was always serious and sad, and dealt with issues from loneliness to lost love and death. The poem speaks of the loss of a loved one and since Idrányi subtitled the composition ‘for my mummy’, after extensive research of Idrányi’s compositions and his life, I speculate that he wrote this work following the suicide of his father in 1910. There are several factors that led me to this conclusion – (i) the very poor condition of the manuscript itself which contains multiple tears and greater discoloration than any of the other works in the Collection; (ii) the manuscript being discovered in a folder with the oldest dated composition of the Collection from 1914; (iii) Idrányi was meticulous in dating his compositions with all other works in the Collection (from 1914) clearly dated; (iv) it is clearly evident from newspaper reviews that Idrányi’s earliest compositions included other songs composed for voice and piano, and finally his use of the word anyikám (my mummy) in the title, which in this diminutive form expresses intimacy or endearment, as a child would to a parent. According to Anna, Tibor had always had a deep bond with his mother and that the tragic death of his father could have been the catalyst that brought them even closer.

This song can be seen to have striking similarities with one of the folksongs from the 1906 publication, No. 13, collected by Kodály from the village of Zsigárd in Pozsony county. Also set in the key of D minor and using a time signature of 4/8, it makes an interesting comparison with Idrányi’s composition. Although marked with a Tánclépés (Dance step or Dance rhythm) ‘tempo’ and with the term tűzzel (with fire) indicating a more robust approach to its style of interpretation, there are other similarities, apart from the key and time signature, which are worth exploring.

86  Parlando is an Italian word used to describe a vocal technique combining a speaking and singing style, like a recitative.
87  Bartók and Kodály, Hungarian Folksongs, trans. Bush and Lukács, 44.
88  See Appendix E – All known compositions by Tibor Idrányi (1896-1974).
89  Hillinger interview with Anna Idrányi, 2016.
90  None of the 20 folksongs in this collection were published with titles.
91  Now known as the village of Žihárec, located in modern day Slovakia.
While the subject matter of the two songs is different, Kodály’s portraying a soldier departing for war and Idrányi’s describing the innate sadness felt after the death of a loved one, both songs express the profound sadness of loss.

When exploring Idrányi’s piano accompaniment, parallels can be drawn with Kodály’s. Whereas Kodály had both the text and melody to begin with, Idrányi started only with the text and had to set that text to a melody. The piano accompaniments in both works, as well as in all 20 of the folksongs from the 1906 publication, are composed with ‘simple and very easy piano accompaniments’ and are not just filled in the usual way with the addition of harmonic and bass lines, ‘but in a way that the tunes were also included in the accompaniment.’ The intention of including the vocal melody as part of the accompaniment was so that it was also possible to perform the work as a piano solo, without voice, Kodály describing this style of composing as ‘a practice in this country [Hungary].’

The similarities in vocal writing, illustrated in Ex. 1 and Ex. 2, is a clear indication of the direct influence that Kodály had on Idrányi and also demonstrates that Idrányi was part of the milieu of the period and acutely aware of contemporary composition forms and styles within Hungary at that time.

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Ex 1. Idrányi’s score to *Egy Dal – az én Anyikámnak* (undated).

Ex 2. Folksong No. 13 from Kodály’s 1906 published collection of *Hungarian Folksongs.*
Comparing a short excerpt from each the compositions reveals evidence of striking and obvious similarities between the two melodic lines when comparing the shape of the phrase as well as the pitch intervals.


**Idrányi at the Budapest Academy of Music**

The 1913–14 yearbook of the of Budapest Academy of Music, lists 12 compulsory subjects for first year students. Idrányi was enrolled in only four: composition, piano, choir, and poetics, indicating that he may have been a part-time student at the Academy, while simultaneously undertaking high school education. According to exam results printed in the 1913–14 yearbook, Idrányi successfully completed and passed the subjects of choir and poetics but did not complete his classes in composition and piano.93 The 1914–15 yearbook of the Academy of Music lists Idrányi as an *ismétlő*

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(repeating) student. This time, however, successfully completing the subjects of composition and piano and once again also enrolling in choir.⁹⁴

Further research has revealed that in the same 1914–15 academic year, Idrányi was also enrolled, or at least registered, at A Budapesti VI. Kerületi Magyar Királyi Állami főgimnázium (the Budapest VI. district Royal Hungarian State High School).⁹⁵ One would assume that he should now be entering his eighth and final year of high school, but he is listed as an ismétlő (repeating) seventh year student. What is interesting here is that even though his name appears in the year book, there are no results listed next to his name but rather, an indication stating that Idrányi Magántanuló lett (became a privately or home-schooled student), who, by the end of the school year, had not sat any school examinations, indicating that he did not complete high school but had continued his studies at the Academy of Music. This would be the first of several occasions throughout the early part of Idrányi’s life that he would not complete the academic pursuits that he had undertaken. According to Anna, the fact that Idrányi was financially secure was a major contributing factor to the way in which he lived his life, in a free and impulsive manner, without having to be concerned about how to support himself.⁹⁶

**Idrányi’s student compositions**

From within the Idrányi Collection of compositions I have acquired, three works exist from his student years at the Academy of Music. The earliest and most significant of these compositions, entitled Gyászhangok (Funeral Music) was written sometime between July and October 1914,⁹⁷ when Idrányi was an 18-year-old, first year student at the Academy of Music, in response to the deaths of Archduke Franz Ferdinand of Austria and his wife Sophie, Duchess of Hohenberg, who were assassinated on 28 June 1914, in Sarajevo.⁹⁸

This composition was presented by Idrányi to the Emperor of Austria and King of Hungary, Franz Joseph I, via the Hungarian Ministry of the Interior in 1914. The first page of the score contains the following dedication in Idrányi’s hand: ‘In memory of the deaths of His Imperial and Royal Majesty Ferenc Ferdinand beloved Heir Presumptive, and his wife Duchess Sophie Hohenberg.’⁹⁹

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⁹⁴ Ibid, 131.
⁹⁶ Hillinger interview with Anna Idrányi, 2016
⁹⁷ The assassination of Franz Ferdinand and his wife took place on 28 June 1914. The reply Idrányi received from the Interior Ministry is dated 13 November 1914.
⁹⁸ At the time of his death, Franz Ferdinand was also the Royal Prince of Hungary and Heir Presumptive to the Austro-Hungarian Empire. It was his assassination which prompted Austro-Hungary to declare war on Serbia, triggering the First World War.
⁹⁹ Author’s translation.
Fig 3(a). A photograph of Idrányi that was attached to the opening pages of the score (1914).
Fig 3(b). Idrányi’s dedication of Gyászhangok to Ferenc Ferdinand and his wife Duchess Sophie Hohenberg (1914).\textsuperscript{100}

Idrányi received an official reply from the Ministry, on behalf of King on 11 December 1914, in which the Ministry, on His Majesty’s command, thanked him with ‘appreciation and gratitude of the highest level for offering him this composition.’\textsuperscript{101}


\textsuperscript{101} Source – Idrányi Family Archive, Budapest. (Author’s translation).
The impact that this letter had on the young Idrányi is likely to have been quite overwhelming and would have given him confidence and inspiration. Anna recalls that this letter was kept in a glass frame and was always displayed in his home and that after Idrányi’s death in 1974, his son Iván continued to display the letter.103

The original hand-written manuscript of Gyászhangok, currently housed in the archives of the Austrian National Library in Vienna,104 is in the format of a full score from which I reconstructed the

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102 Source – Idrányi Family Archive, Budapest.
103 Hillinger interview with Anna Idrányi, 2016.
orchestral parts in order to present the world premiere performance of the work, which is a component of my final recital.

This composition marks a significant moment in Idrányi’s compositional output and is the first work that stands out as a major focal point within Idrányi’s life establishing him as a composer of high artistic quality. The subject matter, along with the well-considered approach to the structure and form of the work, reveals a composer who is at a level of maturity and development from where he can convey his deepest feelings through his creation. He must have felt a strong allegiance to the Monarchy in order to have reacted so passionately to the assassination, resulting in the creation of a work that is filled with grief and foreboding. Idrányi would himself shortly be drawn into the war as a soldier as a result of these events.

To have been able to capture the mournful and bleak atmosphere of the time while still an inexperienced composer, shows Idrányi to be an artist of great maturity and imagination, even at such a young age. From the Lento con doloroso opening, Idrányi’s use of the slow and even repetition of tonic and dominant in the cellos, basses and tubular bells, evokes tolling church bells, while the timpani repeats a short, dramatic, pulsating rhythm, setting the character of the composition, which will continue almost throughout its entirety.

Ex 5. Idrányi, Funeral Music, bars 1–3.

The instrumentation of Gyászhangok is noteworthy, being composed for single flute, oboe, cor anglais, heckelphone, two clarinets, two bassoons, contrabassoon, three trumpets, two trombones, bass trombone, tuba, timpani, bass drum, tubular bells and strings. This combination of mostly tenor and bass instruments, in particular Idrányi’s use of low winds and brass, is the perfect combination
with which to create a homogeneous blending of sonorities within a composition that is dark and solemn. The contrabassoon plays a particularly crucial role in the work, ending several phrases with a slow descending scale in the lowest register of the instrument, as well as sustaining the concluding note of the composition on its own.

Although written on a much smaller scale in its instrumentation and length, several parallels can be drawn between this composition and Berlioz’s *Grande Symphonie Funèbre et triomphale*, work which Idrányi may well have known, having received its Budapest premiere a decade earlier.\(^{105}\)

In his composition, Idrányi focuses his attention primarily on the wind and brass instruments, leaving the upper strings to add timbral colour to the harmony, treating the composition almost like a work for wind ensemble. On the rare occasion the violins are given the melodic line, it is only to double the wind instruments in a supportive role. In the *Grande Symphonie Funèbre et triomphale*, Berlioz added the marking *non-obligés*\(^{106}\) to the string parts.

Idrányi’s use of brass is also significant. He includes two processional-like brass fanfares within the composition, the first of which is accompanied by timpani and the low, distant rumbling of the bass drum while in the second instance another similarity can be drawn with Berlioz and his use of strongly accented minims and semibreves as can be found between bars 257–62 in the *March Funèbre* movement.\(^{107}\) These fanfares not only create contrast with the overall slow rhythmic pulse of the work but also remind us that this is a funeral march for royalty.

\(^{105}\) ‘Hangversenyek’ Zeneilap, 5 December 1903, 7

\(^{106}\) *Non-obligés* refers to instruments which are not absolutely required for the work’s performance and may be omitted.


*Gyászhango* was closely followed by two other compositions. The first of these, *Salut d’Amour*, is a short work for violin and piano dated 18 November 1914 and dedicated to the violinist Ferenc Roth,\(^{108}\) with the inscription *por ami Ferenc Roth* (to my friend Ferenc Roth) on the title page

\(^{108}\) See footnote 9.
of the manuscript. It reveals a youthful, 18-year-old composer writing very much in the style of his direct predecessor, Weiner.

The second work *A Négy Évszak (The Four Seasons)*,\(^{109}\) is a large four-movement work written for full symphony orchestra,\(^{110}\) with each movement having the title of one of the seasons – (I) *Tavasz* (Spring) (II) *Nyár* (Summer) (III) *Ősz* (Autumn) (IV) *Tél* (Winter) composed between January and March 1915. This work is significant because it is the earliest surviving full-scale orchestral composition of Idrányi’s. *The Four Seasons* is structured more in the form of a suite than a symphony, with no themes shared between the movements and each movement having the potential to stand alone as an independent work. It is worth noting that Idrányi included excerpts of poetry at the start of each movement (except for *Summer*), which were written by Sándor Petőfi\(^ {111}\) (*Autumn and Winter*) and Júlia Szendrey\(^ {112}\) (*Spring*).

Although only these three Idrányi compositions are currently known to exist from his student years, research has revealed that Idrányi had composed numerous other works both during and before this time. The earliest performance documentation of an Idrányi composition can be found in a concert program from 1912,\(^ {113}\) featuring soprano Erzsébet Murányi\(^ {114}\) accompanied by Tibor Kazacsay\(^ {115}\) (piano);\(^ {116}\) in a program featuring songs by Ferenc Liszt and Ödön Mihalovich\(^ {117}\) alongside Idrányi’s *Barcarolla*.\(^ {118}\) This work is now lost, and I have been unable to locate any other reference to it.

Another song titled *Ha meghalok (When I die)* was performed on 19 February 1915 by Erzsébet Murányi, on this occasion accompanied by Árpád Hanák\(^ {119}\) (piano). The 1915 performance took place in the town of Pécs (located 240 kilometres south of Budapest) as a charity concert raising money for the Red Cross and Red Crescent organisations to raise funds for injured soldiers.\(^ {120}\) The concert featured several well-known Hungarian musicians and singers including the young soprano,

\(^{109}\) *The Four Seasons* only exists as a full score.

\(^{110}\) *The Four Seasons* is written for 3 flutes (3rd doubling piccolo), 2 oboes, cor anglais, 2 clarinets, bass clarinet, 2 bassoons, contrabassoon, 4 horns, 3 trumpets, 3 trombones, tuba, timpani, 3 percussionists, harp, celeste, solo violin (in the first movement only) and strings.

\(^{111}\) Sándor Petőfi (1823–1849) considered to be Hungary’s most notable poet and played a crucial role in the Hungarian revolution of 1848.

\(^{112}\) Júlia Szendrey (1828–1901) was a poet, translator and writer and was married to Sándor Petőfi.

\(^{113}\) Source – Idrányi Family Archive, Budapest.

\(^{114}\) Erzsébet Murányi (ca.1893–?) was a Hungarian soprano and member of the Népopera.

\(^{115}\) Tibor Kazacsay (1892–1977) was a Hungarian composer and pianist who also held the position of Supervisor of non-government music schools in Hungary.

\(^{116}\) Source – Idrányi Family Archive, Budapest. The date ‘1912’ is written in pencil at the top of the page.

\(^{117}\) Ödön Mihalovich (1842–1929) was a Hungarian composer and teacher. He succeeded Erkel as Principal of the Budapest Academy of Music, a position he held from 1887–1919.

\(^{118}\) The composition date of *Barcarolla* is not known.

\(^{119}\) Árpád Hanák (1889–1941) was a Hungarian pianist and music teacher who performed regular concerts and from 1910 to 1920 taught at the Pécs Music School.

\(^{120}\) Pécsi Napló (Pécs, Hungary) ‘Irodalom és művészet – A jótékonycélu est.’ 11 February 1915.
Erzsébet Murányi, who had already performed in several operas, including the role of Elisabeth in the 1913 production of Wagner’s Tannhäuser at the Budapest Népoperaház 121 (People’s Opera House), conducted by the then 24-year-old Frigyes (Fritz) Reiner (1888–1963). A review of this charity concert includes the following extract:

A separate, special acknowledgment must be made of Tibor Idrányi’s song, which was sung by Erzsébet Murányi. We heard one of the young Hungarian song composer’s hopeful-song creations in a first-class performance. 122

Kodály’s teachings

Kodály believed that it was essential for everyone to have a love and understanding of music, which could only occur through education. He recognised the immense importance and value of having good quality music education in schools, placing it on equal footing with his own creative and research activities. 123 In this quest, he wrote that:

Education to good music must be started in the school or indeed even in the kindergarten. It is for this reason that I have for more than twenty years devoted a considerable part of my time to the improvement of musical life in the schools. I do not grudge that time since even, though I have been able to write fewer works because of it, I have to a certain extent contributed to the increase in the numbers of those who understand good music. 124

There are several other reasons why Kodály was so committed to collecting folksongs. They include wanting to preserve this ancient artform of the Hungarian people, which in the early twentieth century was already becoming a slowly dying tradition. Both he and Bartók felt a responsibility to educate their own people about ‘true’ Hungarian music and were very aware that the only way to do so properly, was to collect the music directly from its source – the peasants who lived in the small villages of rural Hungary, who sang and played these songs that had been passed down to them from preceding generations via oral and aural tradition.

Musical education could only start on new foundations when Hungary had discovered her own natural music. Her folk-songs had first to be collected by

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121 The Népoperaház was established in 1911 but closed in 1915. Since that time the building was home to several different theatre companies until 1951, when it was taken over by the Hungarian State Opera and renamed as the Erkel Theatre in 1953.


Bartók and Kodály, and then arranged and ‘discovered’, so as to enter the bloodstream of Hungarian musical life.\textsuperscript{125}

An additional objective of Kodály’s collecting of folk music was to teach the next generation of Hungarian composers the importance of their own heritage and culture and to encourage them to use and implement this music into their own compositions just as he did in so many of his own works.

When it came to the teaching of his composition students, Kodály employed a much broader view within his philosophy, always encouraging them to form and develop their own compositional concepts and style. Although Kodály did not force the use of folk music onto his students, he did state that ‘they must get to know and absorb our own separate bible of music; I mean the treasures of ancient folk music.’\textsuperscript{126} Kodály understood the potential value that this music could bring to the Hungarian nation, both in its own independent cultural development into the future, as well as taking its musical place amongst other European nations.

His aim was to give advice and guide his students, rather than to imprint his own ideas on them by encouraging them to include traditional and more importantly, recognisable folk music into their compositions. Incorporating these folk melodies into their works would have the double effect of introducing art music to rural Hungarians through contemporary compositions, which were imbedded with their own recognisable folk music, while also introducing the ‘educated’ concert goers to their own traditional musical heritage.

At the same time, he also insisted that his students should study and absorb influences from Western European traditions.

For a thousand years we have belonged to Europe. If we do not want this to be doubted, we must adopt all values of musical traditions in Western Europe. I spare no efforts to get my pupils to learn, as well as is possible, the polyphonic style, . . . enabling them to penetrate into the holy books of music as profoundly as possible. I do not overburden the students of composition with folk music . . . I do not want to breed artificially ‘national composers’. Some of the pupils lack all traces of Hungarian atavism. If somebody possesses a viable musical germ it manifests itself in its inherited phraseology, I do not weed it out; I let it grow as it will. It would hardly promote the cause of Hungarian music if they, having learned the externals of the Hungarian musical idiom, were to write insincere music which


\textsuperscript{126} Bónis ed., The Selected Writings of Zoltán Kodály; Thirteen Young Hungarian Composers, 70.
they do not feel in their hearts. Meanwhile I am trying to cultivate them on their own roots.\textsuperscript{127}

Although being a student of Kodály would have given Idrányi a solid grounding in important aspects of composition including harmony, voice leading and counterpoint, after studying Idrányi’s compositions, it is evident that he rejected the Kodály approach when it came to the practice of embedding folk music within his own compositions.

He also dismissed most forms of modernism and the avant-garde, preferring to retain a conservative style of composition, which remained largely unchanged throughout his life, although a great deal of his music does incorporate some more recent compositional techniques including chromaticism and extended chords, giving many of his works an impressionist feeling.

In this regard, another noticeable influence on Idrányi was Debussy and his use of orchestral colours, which he most certainly would have learnt from Kodály, who had been introduced to Debussy’s music during a study tour to Paris in 1907. There are several occasions within Idrányi’s works where these Debussy influences were incorporated, including his \textit{Symfonikus Előjáték (Symphonic Prelude) }\textit{Op. 32} composed in 1941. A review in the \textit{Pester Lloyd} newspaper following a performance of Idrányi’s \textit{Divertimento} in January 1944 described the music as ‘not containing bright colours and rugged contrasts’ but filled with ‘delicate and soft colours, like a painting influenced by French Impressionism.’\textsuperscript{128}

Idrányi’s strongest influence, however, would end up coming from closer to home. Leó Weiner would become a great inspiration to Idrányi, not only in his style of composition that can be described as lyrical and expressive but also in the genre of music he composed. As was the case with Weiner, the majority of Idrányi’s compositions are chamber works with most of his orchestral works also being written for smaller ensembles. Another reviewer who attended the January 1944 concert mentioned above, wrote that the \textit{Divertimento} was ‘written in the style of Leo Weiner’ and that it was appealing and skilfully orchestrated.\textsuperscript{129}

In a letter addressed to Weiner dated 16 April 1960 in honour of his 75th birthday, Idrányi, referring to his student days, writes ‘even though, in reality, I was not your student at that time, I have always been so sincerely attracted to you in spirit and to your great music – and because of that, I

\begin{footnotes}
\item[127] Ibid, 70–1.
\end{footnotes}
profess myself as your spiritual disciple.’ Idrányi goes on to ask Weiner if he would accept the dedication of his newly composed String Quartet No. 7.

Fig 5. Letter from Idrányi to Leo Weiner on the occasion of his 75th birthday (1960).

In 1915, it appears that Idrányi’s interest in composition began to wane and he decided to focus on another artistic endeavour in which he had also previously shown natural abilities. In that year he left the Academy of Music, having been offered a place at the Országos Magyar Királyi Iparművészeti Iskola (Royal National Hungarian School of Applied Arts). He had previously shown an interest in the fine arts, having taken extra-curricular classes in szabadkézi rajz (freehand drawing) while a second-year high school student at the Kolozsvári Református Collegium. As mentioned earlier, Idrányi had also received an award for one of his exhibited drawings as a sixth-year high school student. Idrányi spent the year studying under Professor Béla Sándor, the head of decorative painting at the School of Applied Arts.

131 Source – Liszt Academy of Music, Budapest. Images reproduced with permission. [Liszt Academy of Music.]
132 The 1929–30 yearbook of the Országos Magyar Királyi Iparművészeti Iskola includes a full listing of the school’s past teachers and students, in recognition of the 50th anniversary of the school (1880–1830). Although Idrányi is listed in this book as being a first-year student in 1915, majoring in festészet (painting), his name does not appear in the 1915–16 yearbook of the school.
133 See footnote 71.
134 Béla Sándor (1872–1949) studied in Munich and Budapest and taught at the Royal Hungarian School of Applied Arts. He is best known for his frescos in the Cathedral Basilica of St. John the Apostle in Eger. Two of his water colours hang in the National Gallery in Budapest.
The First World War

The First World War interrupted Idrányi’s studies after only one year at the School of Applied Arts and he was recruited into the Austro-Hungarian common army as a cadet, undertaking officer training and reaching the rank of k.u.k. (kaiserlich und königlich)¹³⁶ lieutenant upon completion. Idrányi was assigned to the 4th Battalion of the Traintruppe (train division)¹³⁷ reserves on 1 December 1917, the year of his 21st birthday.


¹³⁶ k.u.k. or kaiserlich und königlich (Imperial and Royal), was so titled because Franz Josef was the Emperor (Kaiser) of Austria and the King (König) of Hungary.

Idrányi was originally posted to the Italian front at Kötschach, Austria in 1917, before an offensive by the Austro-Hungarian army drove back the Italian forces across northern Italy, moving the front forward by 160 kilometres to Zoppe, Italy, where the Battle of the Piave River took place, between 15 and 23 June 1918. In February 1918, Idrányi was awarded the Marianerkreuz (Marian Cross of the German Knight Order) for his role in the voluntary medical service.

Although no information has been found relating to any personal effect that the war may have had on Idrányi on his return to Budapest, it is clear that he would have been greatly affected by what he had experienced. As a supporter of the Austro-Hungarian Empire and the Monarchy, he would certainly have come home to a very different world, following his return from the war.

**Between the Wars**

At the end of the First World War, Hungary went through a period of great instability and unrest that would last for many years. Unemployment and inflation had reached unprecedented highs and with Hungary being forced to sign the Treaty of Trianon, it lost over two-thirds of its territory and 60

138 Idrányi’s own hand-written annotation under the photo. Source – Idrányi Family Archive, Budapest.
139 Zoppe is located approximately 60 kilometres north of Venice.
140 Idrányi’s photo album contains numerous photos from his postings in both Kötschach and Zoppe.
141 Source – Idrányi Family Archive, Budapest.
142 The Treaty of Trianon was signed on 4 June 1920.
percent of its population. As part of the Treaty, Hungary was also forced to pay reparations to its surrounding neighbours leaving it virtually bankrupt.

Idrányi was not visibly affected by the economic and political turbulence around him and seems to have been able to carry on with his life without difficulty. In fact, in 1926 he purchased himself a brand-new Fiat ‘TORPEDO’.

![Fig 8. Idrányi (standing) showing off his new Fiat ‘TORPEDO’ (1926).](image)

After returning to Budapest at the conclusion of the war in late 1918, Idrányi withdrew completely from composition. There are, however, references made to four concerts held between 1919 and 1926, which include performances of his songs as well as performances by Idrányi himself, in which he plays his own violin compositions.

My research has failed to locate any compositions or documentation referring to any new works having been written during the period between 1915 and 1932. The first part of this period of silence can be explained by Idrányi’s active service in the First World War and the fact that on his return from the war, he resumed his interest in painting and the fine arts.

In the 1921–22 academic year, Idrányi was offered a place at the Országos Magyar Királyi Képzőművészeti Főiskola (Royal National Hungarian Academy of Fine Arts), where he studied

143 Source – Idrányi Family Archive, Budapest.

144 (Concert 1) 23 February 1919: Dal – Ha meghalok [Song – When I die] words by Count Géza Zichy; Warum [Why] words by Heinrich Heine; Traum durch die Dämmerung [Dream through the Twilight] words by Otto Julius Bierbaum. Sung by Giannino Pietro di Caccia. This concert also included violin works by Idrányi, performed by the composer.

145 (Concert 2) 1 February 1921: The title of the song which was performed is not given. Sung by Sándor Hidassy (tenor).

146 (Concert 3) 9 December 1922: A celebration in Monor, Hungary.

147 (Concert 4) 16 October 1926: A cultural evening organised by the Hungarian National Women’s Association.

148 Known as the Hungarian University of Fine Arts since 1945.
painting under Oszkár Glatz. Once again Idrányi failed to complete his studies, leaving the Academy of Fine Arts after only completing his first year. Even after discontinuing his studies at the Academy of Fine Arts, Idrányi nevertheless continued to focus on his painting. In June 1926, 30 of Idrányi’s paintings were selected to be displayed in the Nemzeti Szalon (National Salon) in Budapest, along with several other contemporary Hungarian artists. His exhibited paintings included several land, village and streetscapes – Nightfall at Lake Balaton, Approaching Storm, Mountainside; portraits – Gypsy child, My Sister’s portrait, Sewing woman and two self-portraits, with 23 out of the 30 paintings being offered for sale.

In an article published in the Literatura magazine on 1 March 1934, titled Egy rapszódikus művész (A rhapsodic artist), the writer of the article, acknowledged only as ‘s.g.’, describes entering Idrányi’s studio and noticing a self-portrait that he immediately recognises as having seen before when he had visited the exhibition at the National Salon years earlier in 1926. He recalls ‘I returned to this portrait four times, whose painter’s name I didn’t recognise. It was just that the talent was leaping off the canvas.’

Fig 9. Idrányi: Sunset over Puszta (1936).

Oszkár Glatz (1872–1958) was a painter who was part of the recently established naturalist movement which focused on creating realistic landscapes. He had a passion for the preservation of Hungarian folk art. He taught at the Academy of Fine Arts from 1912–1938.

The National Salon played an important role in the presentation and promotion of contemporary Hungarian fine arts and artists.

Nemzeti Szalon 360-ik Kiállítása, 1926
https://adtplus.arcanum.hu/en/view/PecsiNaplo_1915_02/?query=Idranyi%20tibor&pg=82&layout=s

S.G, ‘Egy rapszódikus művész,’ Literatura, 1 March 1934.

It was during the 1920s that Idrányi established himself as a painter who not only sold his own artworks but also painted reproductions of the paintings of great masters, as well as restoring privately-owned artworks and spending most of his time in his private studio that was located in his home.

![Idrányi in his studio surrounded by his own paintings (date unknown).](image)

Fig 10. Idrányi in his studio surrounded by his own paintings (date unknown).\(^{151}\)

Idrányi’s next documented composition does not appear until 1932, after 17 years of silence, with reference being made to a work titled *Magyar Visszhang* (*Hungarian Echo*) which was entered into a song competition run by the *Pesti Hírlap* newspaper.\(^{152}\) This song was based on a poem of the same title, written by the poet Tamás Falu in 1932,\(^{153}\) and for which Idrányi was awarded a distinction.\(^{154}\)

It is from 1933 that Idrányi’s musical career once again comes into the foreground with the premiere of his newly composed *String Quartet No. 2, Op. 17*, by the world-famous\(^{155}\) Roth String Quartet,\(^{156}\) to whom the piece was dedicated. The quartet is dated 10 August 1933 and given the opus number 17. It is worth noting, that none of the pre-1933 compositions that have thus far been located, include opus number or any other form of reference or catalogue number.

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151 Source – Idrányi Family Archive, Budapest.
152 The *Pesti Hírlap* was a daily published newspaper which ran from 1878–1944.
153 Tamás Falu (1881–1977) was a Hungarian lawyer, poet and novelist.
154 Source – Idrányi Family Archive, Budapest.
155 The *Pesti Napló* newspaper (12 November 1933) states that the Roth Quartet had just returned from a tour of Southern Europe and were about to undertake their sixth tour to the U.S. https://adtplus.arcanum.hu/en/view/PestiNaplo_1933_11/?pg=209&layout=s&query=Idranyi Accessed 15 June 2019.
156 See footnote 10.
Idrányi had known Ferenc Roth for many years, having dedicated *Salut d’Amour* to him in 1914. Now, almost 20 years later, the Roth Quartet included Idrányi’s *String Quartet No. 2* as part of their concert series, placing it as the opening work in a program along with quartets by Schumann and Beethoven.

Fig 11. Autographed picture of the Roth Quartet (1931).\(^\text{157}\)

Fig 12. Inside pages of the concert program of the Roth String Quartet’s concert from 23 November 1933.\(^\text{158}\)

\(^{157}\) Source – Idrányi Collection.

\(^{158}\) Source – Idrányi Family Archive, Budapest.
The concert took place on 23 November 1933 at the Liszt Academy of Music and the Roth Quartet’s performance of Idrányi’s work would prove to be another major turning point in his musical career and would lead to a period of intense compositional growth and recognition for him. Several reviews exist of this concert, with the Roth Quartet receiving outstanding reviews for the quality of the performance and technical expertise, with one critic describing the quartet as being able to ‘blend their four instruments into a single singing instrument.’\textsuperscript{159} One reviewer introduces the unknown composer Idrányi as ‘a painter, who shows great versatility,’\textsuperscript{160} while another describes him as a ‘talented Hungarian composer, whose development should be sympathetically encouraged.’\textsuperscript{161} A review from the \textit{Pester Lloyd} newspaper terms Idrányi as ‘a thoroughbred with the right instinct and the right drive. His technical ability is already at a respectable level.’\textsuperscript{162} The writer, journalist and dramaturge Dezső Szomory, who attended the concert, wrote in the \textit{Színházi Élet (Theatre Life)} magazine:

> It was at the Roth Quartet’s chamber evening that we first heard Tibor Idrányi’s string quartet. I, for one, who has the utmost respect for all artistic endeavours can only say good things about this work . . . I could immediately feel the poetic spirit in this young man from the first movement. The opening \textit{andantino} is so delicate, so melodic as to be almost over-melodic – like a distant, secluded garden, so fragrant and quiet. In the second movement, where the composer delves deeper into emotions, the Hungarian rhythms appear. The final \textit{allegro} is very fresh, very nice and at times delightful.\textsuperscript{163}

In this period Idrányi used opus numbers making it is easier to establish chronology for his compositions of the 1930s, although with several works from this period unable to be located, it is impossible to be completely certain of some of the opus number allocations. We do know that in the seven years between 1933 and 1939 Idrányi composed 15 compositions with opus numbers between Op. 17 and Op. 31. The known works from this period are almost entirely in the genre of chamber music and include at least five string quartets, a violin sonata and an octet. This period also includes

\textsuperscript{159} \textit{Budapesti Hirlap}, 24 November 1933

\textsuperscript{160} \textit{Magyar Hirlap}, 24 November 1933

\textsuperscript{161} \textit{Magyarország}, 24 November 1933

\textsuperscript{162} \textit{Pester Lloyd}, 24 November 1933

\textsuperscript{163} \textit{Színházi Élet, Zene és Ének hangjainál Dezső Szomory 1933 (Vol.50)}, p31.
two works for orchestra, the *Magyar Szvit* (*Hungarian Suite*) composed sometime between 1933 and 1936 and *4 Pieces for Orchestra Op. 31* from 1939.

The 1930s were significant to Idrányi on a much more personal level, marrying Ilona Lőnhardt in 1933.\(^{164}\) His first child, Iván, was born in 1934 (d.1983) and his second child, Ildikó was born in 1936 (d.2018).

![Fig 13. Idrányi’s painting of himself walking hand in hand with his son Iván (ca.1938).\(^{165}\)](image)

The 1930s would also see Idrányi’s music start to become more recognised in Hungary as well as internationally. In December 1934, he was awarded a ‘Gold Certificate’\(^{166}\) in the *Országos zenei és irodalmi Pályázat* (National Music and Literary Competition) run by the *Írók, művészek és zeneszerzők értékesítő szövetkezete* (Writers, Artists and Composers Union)’ and 1935 would see his music performed outside of his homeland for the first time. The Indig String Quartet, led by the

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\(^{164}\) Ilona Lőnhardt (dates unknown) was a Hungarian opera singer who specialised in operetta.

\(^{165}\) Source – Idrányi Family Archive, Budapest.

\(^{166}\) Ibid.
violinist Alfred Indig, performed Idrányi’s String Quartet No. 2, Op. 17 in Paris on 5 February 1935, as part of their European tour.

An article from the 4 April 1935 edition of the 8 Órai Ujság (8 o’clock newspaper) reports that the March issue of La Revue Musicale, has written about the success of a concert given by the Indig String Quartet in which they performed a string quartet by the ‘painter and composer Tibor Idrányi in the presence of a distinguished large audience and some of Paris’ most prominent critics.’ The article goes on to say that ‘the quartet had been a great success with the public and the criticism has been very positive.’

In 1936, Idrányi wrote a single movement Scherzo Op. 22 for string quartet, which he dedicated to ‘my dear friend Ferenc Roth on the Roth Quartet’s 10-year anniversary.’ Under each opening note of the piece, Idrányi wrote the following short rhyming verse: ‘Az Isten minket szeretett, együtt van még a Roth quartet,’ which he placed rhythmically as if it were the lyrics of a song.

Fig 14. The opening of Scherzo Op. 22 illustrating Idrányi’s placement of the verse.

Idrányi’s next composition was String Quartet No. 4 (1938), which he dedicated to the Pro Ideale String Quartet, who performed the work on their 1938 tour of the United States. The Pro

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167 Alfred Indig (1892–?) was a Hungarian violinist who began his career playing in the Budapest Opera Orchestra. He then spent five years in the Concertgebouw Orchestra under Willem Mengelberg, before moving to Berlin where he was appointed concertmaster of the Berlin Symphony Orchestra. He moved to Paris in 1934, where he established the Indig String Quartet.

168 The 8 Órai Ujság was a daily newspaper that ran from 1915–1944.

169 La Revue Musicale was a French music magazine, published monthly between 1920 and 1940.

170 8 Órai Ujság, 4 April 1935

171 Written on the work’s title page. (Author’s translation).

172 This translates as ‘The Lord really loves us; the Roth Quartet is still together’. (Author’s translation).

173 Source – Idrányi Collection.

174 See footnote 64.

175 The Pro Ideale String Quartet was formed in September 1937 by four students from the Liszt Academy. They were Mihály Kuttner (1st violin), Pál Reisman (2nd violin), Miklós Harsányi (viola) and György Baráti (cello).
Ideale String Quartet, although relatively new and made up of young players, were quickly establishing themselves as the new up and coming quartet in Europe. The New York Times correspondent in Vienna, Herbert F. Peyser, after attending a concert of the quartet in Vienna in February 1938, only six months after the ensemble’s establishment, describes their playing as exhibiting ‘a spirit, precision, rhythm and finish of detail such as come usually only after years of the most unremitting ensemble practice.’

The Pro Ideale String Quartet arrived in New York in September 1938, and performed Idrányi’s new composition in their first concert in Princeton, New Jersey. An article appearing in the *Ujság (Newspaper)* on 27 October 1938, states that ‘the concert took place in front of an audience of two thousand people. The quartet that was dedicated to them by Tibor Idrányi was enjoyed by the listeners to such a degree, that one of the movements had to be repeated.’

The first of several live radio broadcasts of Idrányi’s music took place on 4 May 1939 with conductor Lajos Rajter, who at the time was Chief Conductor of the Hungarian Radio Orchestra, directing a performance of Idrányi’s *Divertimento* with the Budapesti Hangverseny Zenekar (Budapest Concert Orchestra) on *Budapest Radio*. In the following month, a further Idrányi orchestral work once again conducted by Rajter was performed by the *Emericana Liszt Ferenc Zenekar* (Emericana Ferenc Liszt Orchestra) as part of their concert held on 15 June 1939. The large program also included works by Beethoven, Haydn, Debussy, Respighi and Richard Strauss.

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179 During this period, all music broadcasts were live, with orchestras performing directly to air.
180 Lajos (Ludovit) Rajter (1906–2000) was a Slovak composer and conductor. He studied music in Bratislava before enrolling at the Vienna Academy of Music and Performing Arts in 1924, studying composition with Franz Schmidt and conducting with Clemens Krauss, becoming Krauss’ assistant. He continued his studies at the Liszt Academy of Music, studying composition with Ernő von Dohnányi. Rajter was Chief Conductor of the Hungarian Radio Orchestra from 1934 until 1945 while also guest conducting throughout the country. He went on to hold the Chief Conductor position with the Symphony Orchestra of the Czechoslovak Radio from 1945 and co-founded the Slovak Philharmonic in 1949. Rajter continued to guest conduct and teach throughout Europe, working well into his eighties.
181 The Budapest Concert Orchestra was established in 1930 and went on to perform under some of the most famous conductors of the period including Bruno Walter, Richard Strauss, Otto Klemperer and Eugene Ormandy.
182 Although Idrányi’s name appears as one of the composers being performed in the concert, there is no mention of the name of the work.
183 The *Emericana Liszt Ferenc Orchestra* was a student orchestra based at the Liszt Academy founded in 1935 with the support of the Emericana College Youth Association.
The Second World War

Hungary officially entered the Second World War when they joined the Axis powers in September 1940. At this time Idrányi was 43 years old and thus not recruited into the army. Throughout the war’s duration, it seems that once again Idrányi remained personally unaffected by the chaos that he was surrounded by. In fact, between 1939 and 1945, there were numerous concert performances and broadcasts of Idrányi compositions. Rajter conducted Idrányi’s three-movement orchestral work, *Magyar Szerenád* (*Hungarian Serenade*)\(^{184}\) for radio broadcast\(^{185}\) as part of the *Uj Magyar zeneművek* (New Hungarian compositions) radio program with the Budapest Concert Orchestra on 1 March 1940.

![Fig 15. A short note from Idrányi inviting people to listen to the broadcast of his work Hungarian Serenade on 1 March 1940 at 8:45pm.\(^{186}\)](image)

In 1939, Idrányi applied for membership of the *Magyar Szövegírók, Zeneszerzők és Zeneműkiadók Szövetkezete* (Hungarian Lyricists, Composers and Music Publishers Cooperative).\(^{187}\) Although none of Idrányi’s compositions had been published, the fact that his music was being performed, as well as being broadcast live over the radio, would no doubt have given him reason to join.

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\(^{184}\) This composition is missing and presumed lost, and continued research has failed to uncover any further information about the work.

\(^{185}\) *Uj Magyarság*, 17 May 1940


\(^{186}\) Source – Idrányi Family Archive, Budapest.

\(^{187}\) Ibid.
The Budapest Concert Orchestra, which had broadcast Idrányi’s *Hungarian Serenade* on 1 March 1940, broadcast the work once more 19 May 1940, but this time under the baton of the conductor Frigyes Fridl.188

The year of 1941 would see Rajter, who it seems became an advocate of Idrányi’s works, once again conduct a new composition of his for a radio broadcast. This work was his *4 Pieces for Orchestra*, of which the four movements have the character of a suite. As was the case with *The Four Seasons*, this work does not share any musical or thematic connections between the movements with each movement being able to stand as an independent work. *4 Pieces for Orchestra* would also go on to receive two broadcasts, the first on 19 January 1941 and the second on 11 May 1941.

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188 Frigyes Fridl (1888 –?) was a Hungarian conductor. Author’s research has produced no information about Fridl, although he was a regular conductor in Budapest for many years.

189 Source – Idrányi Family Archive, Budapest.

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Fig 16. A letter from the Hungarian Radio requesting Idrányi supply the complete materials and score for *4 Pieces for Orchestra: Preludium, Scherzo, Danza et Finale*, to their librarian by 11 January 1941 in preparation for its broadcast on 19 January 1941.189
A further broadcast followed on 12 January 1944 with the Budapest Concert Orchestra, once again conducted by Rajter, in which Idrányi’s *Magyar Előjáték* (*Hungarian Prelude*) was performed. At around the same time, the *Székesfővárosi Zenekar* (Metropolitan Orchestra), as part of their 1943–44 concert season, gave the first public performance of Idrányi’s *Hungarian Serenade*, a work that had already been broadcast on radio on two previous occasions by the Budapest Concert Orchestra. The performance was part of an initiative by the Metropolitan Orchestra to introduce contemporary music to Hungarian audiences through 24 Sunday afternoon concerts and included Idrányi’s above-mentioned work.

One week later, on 18 January 1944, the *Szimfonikus Zenekar* (Symphony Orchestra) performed Idrányi’s *Divertimento* under the baton of Vilmos Komor. According to the concert program, this was the work’s *bemutató* (premiere) performance.

Fig 17. The inside of the concert program from 18 January 1944.

From this period there are records of two further performances. The first, an arrangement by Idrányi for violin and piano of *Ideal* from the first of Bartók’s *Two Portraits*, performed by the

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190 This composition is missing and presumed lost, the only reference to it being a note by Idrányi inviting people to listen to its broadcast on 12 January 1944 (Source – Idrányi Family Archive, Budapest).

191 The *Székesfővárosi Zenekar* (Metropolitan Orchestra) was established in 1923 and is now known as the *Nemzeti Filharmonikus Zenekar* (Hungarian National Philharmonic Orchestra).


193 This was the name used by the Radio Orchestra when they began giving public subscription concerts in 1943. They made their public performance debut in a concert conducted by Dohnányi on 7 October 1943.

194 Vilmos Komor (1895–1971) was a Hungarian conductor who was awarded numerous national awards and held several conducting positions including Artistic Director of the Hungarian Opera.

195 It is worth noting that the same composition was performed as a live broadcast on 4 May 1939.

196 Source – Idrányi Family Archive, Budapest.
violinist Jenő Plán,197 as part of his violin recital programs on both 26 June 1947198 and 9 April 1949,199 and the other, a radio broadcast200 performance of a work titled Románc,201 performed by the Harmónia Művészegyüttes (Harmonia Art Ensemble).202 No other records have been located of any further performances either on radio or in live concert.

Although Idrányi was to live for another three decades, his music never saw the same level of public outreach as it had throughout the 1930s and the first half of the 1940s. It is quite conceivable that one of the main reasons for this decline in both live performances and radio broadcasts of his music was the fact that Idrányi, a devoted monarchist throughout his life, would have been seen by the new ruling Communist regime as an affluent, bourgeois individual – not exactly an example of the kind of person that the regime promoted.

Idrányi’s final years

Throughout the time of Communist leadership in Hungary (1946–89), cultural organisations as well as artistic individuals were given strict guidelines to follow and had to adhere to severe censorship laws when it came to what they were permitted to create or present. Many artists, including composers, were essentially treated in two ways, ‘privileged if they echoed the prevailing line . . . or opponents to be suppressed. But however uncertain were the chances of publication or performance, material security was assured through membership in the official unions.’203

Idrányi had never been in any sort of full-time or regular employment and since he was already in a position of ‘material security’, did not find himself in a situation where he felt forced to join a union. Whether it was Idrányi himself who made the conscious decision to remain ‘under the radar’ in order to not draw attention to himself, or those within the regime who oversaw the organisation and programming of cultural activities in Hungary who wouldn’t have been inclined to support the music of a wealthy, upper-class composer, is pure speculation. It is likely that it was a

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197 Jenő Plán (1890–?) was a Hungarian violinist and music teacher who studied with Jenő Hubay and gave regular concerts in Hungary, Switzerland, Austria and Italy.  
199 Live performance.  
201 This work is missing, presumed lost but is likely to have been composed for a small orchestra because it was performed by the Harmonia Art Ensemble.  
202 The Harmonia Art Ensemble was a group of musicians who would mostly play light entertainment music. They were a flexible ensemble that could break into smaller ‘combo’ groups in order to present more varied programmes of music.  
combination of both scenarios. It should also be pointed out that the Communist regime in Hungary was somewhat milder than those that ruled over neighbouring Eastern European Communist states meaning that Idrányi was still able to keep ownership of his properties and maintain the lifestyle he was accustomed to.

Idrányi continued to compose and paint sporadically throughout the remainder of his life although these became more private activities. Research has revealed that between 1946 and the year of his death in 1974, Idrányi composed at least nine more works. The opus numbers used in this period range from Op. 37 to Op. 46, indicating the composition of 11 works. On closer examination, however, it is likely that he may have composed up to 12 works. Part of the reason for the confusion lies in the fact that during this period Idrányi returned to several of his past compositions, reusing movements and including them in new compositions either directly or in some cases with revisions. In some of these cases Idrányi gave the two, now separate and individual works identical opus numbers. Confusion also exists because on two occasions Idrányi has used the same opus numbers on two unrelated compositions.

One example can be illustrated by examining Idrányi’s *Wind Quintet*, which on the full score’s cover has Op. 42 clearly printed, while on the inside title page of the score Op. 40 appears. The title pages of each of the five instrumental parts also has Op. 40 clearly annotated. The start of the second and third movements of the score and parts are marked with Op. 32/a, while the fourth movement has Op. 40 written once again. While it can be understood that Idrányi combined separately composed movements into the four-movement quintet, his use of Op. 32/a adds to the confusion, as none of the musical material used in the quintet is in any way related to his Op. 32 composition, *Symphonic Prelude*.204 Throughout this period, Idrányi composed only chamber music, his output including seven string quartets,205 *Divertimento No. 2, Op. 39/a* (1964), *Sonata for Oboe and Piano Op. 40* (1959) and the *Wind Quintet Op. 42* (1958). Research has indicated that five out of the nine compositions that are in the Idrányi Collection dating from this period, were written to either mark a specific anniversary or as a dedication. Idrányi’s score of the second movement of his *String Quartet No. 5, Op. 37*,206 is dated 16 December 1947 and contains the following note after the final bars: ‘On Beethoven’s 177th birthday’. The *Sonata for Oboe and Piano* was dedicated to the oboist and pedagogue Tibor

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204 On other occasions, when Idrányi uses an opus number followed by a letter, the music or thematic material has either been based on or is an arrangement of the original opus number. For example, *Divertimento No. 2 Op. 39/a* is almost identical to *String Quartet No. 6, Op. 39*, except that it has been reorchestrated from a string quartet to include a double bass and also has an oboe and cor anglais added to its second movement.

205 The quartets range from *String Quartet No. 5, Op. 37* to *String Quartet No. 11, Op. 46*. Of these, three are missing, presumed lost.

206 This movement is a re-working of Idrányi’s *String Quartet Op. 30 ‘Idyll’*. 
Szeszler,\textsuperscript{207} and the \textit{Wind Quintet} to the Budapest Wind Quintet. Evidence also suggests that Idrányi was writing many of these chamber compositions so that he himself could perform them. The two acetate discs,\textsuperscript{208} which form part of the Idrányi Collection, give a rare insight not only into just how distinguished a violinist Idrányi was, but also that he was still able to take part in musical life of Budapest.

![Fig 18. Idrányi composing his String Quartet No. 6, Op. 39 (1956).\textsuperscript{209}](image)

\textsuperscript{207} Tibor Szeszler (1919–1992), studied oboe at the Liszt Academy of Music with Peregrin Turry (1887–1950) between 1937 and 1942. In 1942 he joined the Metropolitan Orchestra where he remained for 10 years before joining the Hungarian National Symphony Orchestra in 1952 as solo oboe. He was a founding member of the Budapest Wind Quintet (formed in 1947) with which he performed over 3000 concerts. He taught at the Liszt Academy of Music and the Béla Bartók Music School and published several well-known oboe tutorial and solo books. Szeszler was awarded the Ferenc Liszt prize in 1954, the highest musical honour awarded by Hungary.

\textsuperscript{208} See Page 12-3.

\textsuperscript{209} Source – Idrányi Family Archive, Budapest.
The final composition from the Idrányi Collection, which also appears to be his last musical composition, is a single movement string quartet dated 5 March 1968. The work is titled Sirató (Elegy) and written to commemorate the anniversary of Kodály’s death, which had taken place one year earlier on 4 March 1967. The title page contains the words ‘With deep respect I dedicate this work to Mrs Zoltán Kodály.’ The inside cover includes the following heartfelt inscription: ‘. . . those who give generously to all from their rich, treasure-filled souls never really die. Those who remain will have lasting memories in their souls, even if they only received a morsel of this gift.’

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210 Ibid.
211 Author’s translation.
212 Author’s translation.
Fig 20. Idrányi’s inscription on the opening page of *Elegy* (5 March 1968).\(^{213}\)

Although it has been established that Idrányi was more stylistically influenced by the music of Leó Weiner, from the above words we can clearly see that Kodály remained an inspiring musical figure and seminal influence throughout his life.

Towards the end of his life, Idrányi suffered several strokes, and lost the ability to speak. He died at home on Saturday 21 December 1974 at the age of 78.

\(^{213}\) Source – Idrányi Collection.
Conclusion

Twenty-eight years ago, by chance, I was presented with a collection of manuscripts composed by Tibor Idrányi. At the time I didn’t fully understand the true value of these manuscripts but knew that if I did not take them, there was a high likelihood that they would be discarded. I now realise just how lucky I was to receive them.

While I have had these manuscripts in my possession for a long period of time, it is only over the last five years that I have been intensively working with the material. I have built a collection of Idrányi compositions, consisting of all the materials in my possession, which is referred to in my thesis as the ‘Idrányi Collection’.

Source – Idrányi Family Archive, Budapest.
I have also been creating a catalogue of Idrányi’s works, which remains a work in progress as of 29 September 2019 but has nevertheless been included in the appendices. The catalogue is made up of two documents. The first, listing all Idrányi’s known compositions, the other listing only those works that are part of the Idrányi Collection. Both documents also contain relevant information about the compositions. As the custodian of this collection that I have rescued from obscurity, I feel a responsibility to preserve and advocate for this music that has remained silent for over half a century, bringing it to life once again. I also hope to be able to present the Collection to the Liszt Academy of Music, Budapest at some time in the future.

The main aim from the start of my research into Idrányi was to create opportunities to perform his music and to make it more widely known. The more I have studied the manuscripts, the more I believe this music to be of high artistic value, worthy of being heard and shared, and deserving of a place in the wider musical repertoire. To that end, I have given public performances of two of Idrányi’s orchestral works, the first performance of Symphonic Prelude Op. 32 (1941) took place on 22 October 2016 with the Sydney Conservatorium of Music Symphony Orchestra. The same work was performed again on 4 August 2019 with the North Sydney Symphony Orchestra and included a performance of Idrányi’s Funeral Music (1914). Both concerts were held at the Sydney Conservatorium of Music and were conducted by Steven Hillinger. The complete concert from 4 August 2019 is on the submitted video material.

The research I have conducted has also enabled me to learn about Idrányi as a person. Externally he was able to live through numerous complicated and challenging events including the suicide of his father, two world wars, communism and several other political, social and economic upheavals, by finding refuge in his music and painting.

This thesis represents where I have arrived at after several years of consistent research. It has given me an opportunity to engage with Hungarian music and culture, and to tell a story that needed to be told of the life of a significant and important artist.

My research will not end here, and I further intend to create a website as a way of disseminating information about Idrányi as well as finding more opportunities to perform his music myself, as there are still several noteworthy orchestral compositions that remain to be edited and performed. I also hope to encourage colleagues to perform his chamber music, particularly the string quartets that were played regularly to great acclaim during one period of Idrányi’s life. My most

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215 The first performance of *Symphonic Prelude Op. 32* (1941) took place on 22 October 2016 with the Sydney Conservatorium of Music Symphony Orchestra. The same work was performed again on 4 August 2019 with the North Sydney Symphony Orchestra and included a performance of Idrányi’s *Funeral Music* (1914). Both concerts were held at the Sydney Conservatorium of Music and were conducted by Steven Hillinger. The complete concert from 4 August 2019 is on the submitted video material.

216 The score, performing material and critical edition of *Symphonic Prelude Op. 32*, all form a part of my thesis and are included in the submission.
ambitious future plan is to take Idrányi’s music back to Hungary and reintroduce his works to Hungarian musicians and audiences.

Fig 22. Part of the Idrányi Collection. 217

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217 Source – Idrányi Collection.
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**Discography – extant recordings of Idráinyi works**


**Live Performance**


Appendix A

All known compositions of Tibor Idrányi

L = Lost

R = Recording exists

Songs

‘Egy dal’ – az én anyikámnak (A Song – for my mummy) – words by Count György Wass (Undated. Thought to be composed in either 1910 or 1911.)

Barcarolla (pre 1912) (L)

Ha meghalok (When I die) – words by Count Géza Zichy (pre 1915) (L)

Warum (Why) – words by Heinrich Heine (pre 1919) (L)

Traum durch die Dämmerung (Dream through the Twilight) – words by Otto Julius Bierbaum (pre 1919) (L)

Magyar Visszhang (Hungarian Echo) – words by Tamás Falu (1932 or 1933) (L)

Chamber Music

Salut d’amour (18 November 1914)

String Quartet No. 2, Op. 17 (1933)

Sonata for Violin and Piano Op. 21 (1935 or 1936) (L) (R)

Scherzo Op. 22 (String Quartet) (November 1936)

Small Hungarian String Quartet Op. 25 (L) (R)

String Quartet No. 4 (1936–1938) (L)

Idyll Op. 30 (String Quartet)

Praeludium – Homage a Bach Op. 31 (Octet) (13 December 1939)

String Quartet No. 5, Op. 37 (20 November 1947)

String Quartet No. 6, Op. 39 (L) (R)

Divertimento No. II, Op. 39/a (Septet) (12 June 1964)

Sonata for Oboe and Piano Op. 40 (December 1959)


String Quartet No. 7, Op. 41 (10 October 1958)

String Quartet No. 11, Op. 46 – All’ ungherese (1965)

Sirato Op. 46 (5 March 1968)

Romance (L)

**Orchestral**

Gyászhangok (Funeral Music) (1914) (Score only)

A Négy Évszak (The Four Seasons) (7 March 1915) (Score only)
(1) Tavasz (2) Nyár (3) Ősz (4) Tél ((1) Spring (2) Summer (3) Autumn (4) Winter)

Magyar Szvit for Chamber Orchestra (pre 1936) (L)

Divertimento (pre-May 1939) (L)

Scherzo Op. 30 (17 July 1939)

4 Pieces for Orchestra Op. 31 (1939-1940)

Magyar Szerenád (Hungarian Serenade) (pre-March 1940) (L)

Szimfonikus Előjáték (Symphonic Prelude) Op. 32 (1941) (Parts only)

Magyar Előjáték (Hungarian Prelude) (pre-January 1944) (L)

3 Pastette Op. 34 (1944) (Score only)
(1) Tavaszi táj (2) Őnarckép (3) Őszi eső ((1) Spring landscape (2) Self-portrait (3) Autumn Rain)
All known arrangements by Tibor Idrányi

Bartók – *Ideal (from Two Portraits) – arranged for Violin and Piano* (pre 1947) (L)

Bartók – 8 *short performance pieces from the ‘For Children’ cycle – arranged for Oboe and Piano* (Sketches)
Appendix B

List of all Tibor Idrányi compositions in the ‘Idrányi Collection’

Songs

‘Egy dal’ – az én anyikámnak (A Song – for my mummy) – words by Count György Wass
(Undated. Thought to be composed in either 1910 or 1911.)

Chamber Music

Salut d’amour (18 November 1914)

String Quartet No. 2, Op. 17 (1933)

Scherzo Op. 22 (String Quartet) (November 1936)

Idyll Op. 30 (String Quartet)

Praeludium – Homage a Bach Op. 31 (Octet) (13 December 1939)

String Quartet No. 5, Op. 37 (20 November 1947)


Divertimento No. II, Op. 39/a (Septet) (12 June 1964)

Sonata for Oboe and Piano Op. 40 (December 1959)


String Quartet No. 7, Op. 41 (10 October 1958)

String Quartet No. 11, Op. 46 – All’ ungheres (1965)

Sirato Op. 46 (5 March 1968)

Orchestral

Gyászhangok (Funeral Music) (1914) (Score only)

A Négy Évszak (The Four Seasons) (7 March 1915) (Score only)

(1) Tavasz (2) Nyár (3) Ősz (4) Tél ((1) Spring (2) Summer (3) Autumn (4) Winter)
Scherzo Op. 30 (17 July 1939)

4 Pieces for Orchestra Op. 31 (1939-1940)

Szimfonikus Előjáték (Symphonic Prelude) Op. 32 (1941) (Parts only)

3 Pastette Op. 34 (1944) (Score only)
(1) Tavaszi táj (2) Önarckép (3) Őszi eső (1) Spring landscape (2) Self-portrait (3) Autumn Rain)

Bartók (arr. Idrányi) – 8 short performance pieces from the ‘For Children’ cycle - arranged for Oboe and Piano (Sketches)
Appendix C

All known performances of Tibor Idrányi’s compositions

Barcarolla - Song
- Performed by Erzsébet Murányi (voice); Tibor Kazacsay (Piano)
- Performance date: 1912

Dal – Ha meghalok (When I die) – words by Count Géza Zichy
- Performed by Erzsébet Murányi (voice); Árpád Hanák (piano)
- Performance date: 19 February 1915
- Venue: Pécsi Nemzeti Színház

Dal – Ha meghalok (When I die) – words by Count Géza Zichy
Warum (Why) – words by Heinrich Heine
Traum durch die Dämmerung (Dream through the Twilight) – words by Otto Julius Bierbaum
- Performed by Giannino Pietro di Caccia (voice)
- Performance date: 23 February 1919

Idrányi Violin works (details unknown)
- Performed by Tibor Idrányi
- Performance date: 23 February 1919

Dal (Song) – (details unknown)
- Performed by: Sándor Hidassy (tenor); Dezső Mikula (piano)
- Performance date: 1 February 1921
- For the Szekszárdi Nőegylet műsoros estélye (Szekszárdi Women’s Society concert evening)

Idrányi Violin works (details unknown)
- Performed by Tibor Idrányi
- Performance date: 16 October 1926
- For the Magyar Asszonyok Nemzeti Szövetségének kultúrestje (National Association of Hungarian Women’s cultural evening)

String Quartet No. 2, Op. 17
- Performed by the Roth String Quartet (Premiere)
- Performance date: 23 November 1933 (concert broadcast in New York in 1934)
- Performed by the Indig String Quartet
- Performance date: 1934, Paris as part of the ‘Review Musicale’ Concert Series

String Quartet No. 4
- Performed by the Pro Ideale String Quartet
- Performance date: September 1938, Princeton, New Jersey, USA

Work performed is unknown
- Performed by Americana Liszt Ferenc Zenekar
- Conducted by Lajos Rajter
- Performance date: 15 June 1939
- Performance venue: Zeneművészeti Főiskola
- Other works performed: Beethoven: Leonore Overture No. 3, Haydn, R. Strauss, Takács, Debussy and Respighi
**Magyar szerenád** (Hungarian Serenade)
- Performed by the Székesfővárosi Zenekar (conductor unknown)
- Performance date: Part of the 1943/44 concert season

**Divertimento**
- Performed by the Szimfonikus Zenekar
- Conducted by Vilmos Komor
- Performance date: 18 January 1944
- Other works performed: Weber: *Euryanthe Overture*, Brahms: Double Concerto (Soloists: Ede Zathureczky (violin); Jenő Kerpely (cello)) and Tchaikovsky: Symphony No. 4

**Ideal (from Two Portraits)** (Bartók – arr. Idrányi)
- Performed by Jenő Plán (violin); János Szirányi (piano)
- Performance date: Saturday 9 April 1949

**Symfonikus Előjáték** (Symphonic Prelude)
- Performed by the Sydney Conservatorium of Music Symphony Orchestra
- Conducted by Steven Hillinger
- Performance date: 22 October 2016

**Gyászhangok** (Funeral Music)
- Performed by the North Sydney Symphony Orchestra
- Conducted by Steven Hillinger
- Performance date: 4 August 2019

**Symfonikus Előjáték** [Symphonic Prelude]
- Performed by the North Sydney Symphony Orchestra
- Conducted by Steven Hillinger
- Performance date: 4 August 2019

**All known recordings of Tibor Idrányi’s compositions**

**Sonata for Violin and Piano Op. 21**
- Performed by Tibor Idrányi (violin) and Márta Blaha (piano)

**Small Hungarian String Quartet Op. 25**
- Performed by the Tibor String Quartet
  (Tibor Idrányi and József Szász – violins, István Gáti – viola, Pál Pornói – cello)

**String Quartet No. 6, Op. 39**
- Performed by the Tibor String Quartet
  (Tibor Idrányi and József Szász – violins, István Gáti – viola, Pál Pornói – cello)
Appendix D

All known Radio Broadcasts of Tibor Idrányi’s compositions

<String Quartet No. 2, Op. 17>
- Performed by the Roth String Quartet
- Broadcast place and date: New York, 1934

<Divertimento>
- Performed by the Budapesti Hangverseny Zenekar, conducted by Lajos Rajter
- Broadcast date: 4 May 1939 at 6:45pm
- Other works in the program included: Schubert: D Major Overture, Delibes: Le Roi s'Amuse (suite), István Járay: Toccata, Duke Ferenc Eszterházy: Concert Rondo

<Magyar Szerenád (Hungarian Serenade)>
- Performed by the Budapesti Hangverseny Zenekar, conducted by Lajos Rajter
- Broadcast date: 1 March 1940 at 8:45pm
- Broadcast date: 19 May 1940 at 12:30pm

<4 Pieces for Orchestra (Praeludium (Hommage a Bach), Scherzo, Danza, Finale)>
- Performed by the Székesfővárosi Zenekar
- Broadcast date: 19 January 1941 at 12pm
- Other works in the program included pieces by Clementi, Benedek and Körmendi

<Magyar Előjáték (Hungarian Prelude)>
- Performed by the Budapesti Hangverseny Zenekar, conducted by Rajter Lajos
- Broadcast date: 12 January 1944 at 12:15pm

<Ideal (from Two Portraits) (Bartók – arr. Idrányi)>
- Performed by: Jenő Plán (violin); István Hajdu (piano)
- Broadcast date: Saturday 26 July 1947 at 2:45pm

<Romance>
- Performed by the Harmónia Művészegyüttes (Harmonia Art Ensemble)
- Broadcast date: 15 November 1949, 2:15pm
## Appendix E

### All known compositions by Tibor Idrányi (1896-1974)

**Working document as of 29 September 2019**

<table>
<thead>
<tr>
<th>Title</th>
<th>Subtitle and Instrumentation</th>
<th>Opus No.</th>
<th>Ensemble type</th>
<th>Manuscript /date</th>
<th>Dedication and Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Barcarolla</strong></td>
<td>N/A</td>
<td>N/A</td>
<td>Voice / Piano</td>
<td>Pre 1912</td>
<td>LOST - Performed in 1912 by Erzsébet Murányi (voice); Tibor Kazacsay (Piano)</td>
</tr>
<tr>
<td><strong>Gyászhangok</strong> (Funeral Music)</td>
<td>On the deaths of Archduke Franz Ferdinand and Sophie, Duchess of Hohenberg</td>
<td>N/A</td>
<td>Orchestra</td>
<td>O.K.A. 1914, 17 Nov</td>
<td>Scan of original</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Accepted by King Ferenc József I. Located in the Austrian National Library, Vienna</td>
</tr>
<tr>
<td><strong>Salut d'amour</strong></td>
<td></td>
<td>N/A</td>
<td>Violin / Piano</td>
<td>Violin and Piano 1914, 18 Nov</td>
<td>pour ami Ferenc Roth (for my friend Feri Roth)</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
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<td></td>
<td>II ráadás bekonferálni (Introduce as second encore)</td>
</tr>
<tr>
<td><strong>Egy Dal – Ha meghalok</strong> (A Song – When I die)</td>
<td>Text by Count Géza Zichy</td>
<td>N/A</td>
<td>Voice / Piano</td>
<td>1910 or 1911</td>
<td>LOST- Performed in 1915 (19 Feb) by Erzsébet Murányi (voice); Árpád Hanák (piano) Performed in 1919 (23 Feb) by Giannino Pietro di Caccia (voice)</td>
</tr>
<tr>
<td>Work</td>
<td>Composer/Text</td>
<td>Performer/Instrument</td>
<td>Date</td>
<td>Notes</td>
<td></td>
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<td></td>
</tr>
<tr>
<td><strong>A Négy Évszak</strong> (The Four Seasons)<strong>&lt;br&gt;(1) Tavasz (2) Nyár (3) Ősz (4) Tél&lt;br&gt;(1) Spring (2) Summer (3) Autumn (4) Winter</strong></td>
<td>3<em>3</em>3-3-4331-T+3-H-C-Solo violin-str</td>
<td>Orchestra</td>
<td>Score 1915, 7 Mar? 1st mvt- 1915, 21 Jan</td>
<td>1st movement contains the quote ‘őrülj tavaszodnak, mert a nyári napnak – virági hulladoznak’ – Ne űhajtsd a nyarat, őrülj tavaszodnak, mert a nyári naptal az élet virági hamar hervadoznak. (Szendrey Júlia) Petöfi's wife 3rd movement contains the quote ‘Őszi betegsége megjött már a lombnak – sárguló levelek zizegve hullangnak’…. (Petöfi) 4th movement contains the quote ‘Fúj a szél, táncol a tányér A borbélyműhelyek előtt.’ from the poem TÉLI VILÁG (1845) by Petöfi Sándor.</td>
<td></td>
</tr>
<tr>
<td><strong>Warum</strong></td>
<td>Text by Heinrich Heine</td>
<td>N/A</td>
<td>Voice / Piano</td>
<td>Pre 1919</td>
<td>LOST - Performed in 1919 (23 Feb) by Giannino Pietro di Caccia (voice)</td>
</tr>
<tr>
<td><strong>Traum durch die Dämmerung</strong></td>
<td>Text by Otto Julius Bierbaum</td>
<td>N/A</td>
<td>Voice / Piano</td>
<td>Pre 1919</td>
<td>LOST - Performed in 1919 (23 Feb) by Giannino Pietro di Caccia (voice)</td>
</tr>
<tr>
<td><strong>Magyar Visszhang</strong> (Hungarian Echo)</td>
<td>Text by Tamás Falu</td>
<td>N/A</td>
<td>Voice / Piano</td>
<td>1932 or 1933</td>
<td>LOST - Entered into the Pesti Hirlap Song Competition in 1933</td>
</tr>
<tr>
<td><strong>String Quartet No. 2 (in D)</strong>&lt;br&gt;(1) Andantino, molto cantabile (2) Poco rubato, largamente (3) Allegro mam non troppo</td>
<td>Op. 17</td>
<td>String Quartet</td>
<td>Score and Parts 1933, 10 Aug</td>
<td>A nagyszerű ‘Roth quartettnek’ írtam és szántam, de különös képen Roth Ferenc kedves barátomnak szeretetébe ajánlom ezen művet &lt;br&gt;Written and intended for the superb Roth quartet, but I specifically dedicate this work with affection to my dear friend Ferenc Roth</td>
<td></td>
</tr>
<tr>
<td><strong>String Quartet No. 3</strong></td>
<td>Op. 18, Op. 19 or Op. 20</td>
<td>String Quartet</td>
<td>Between 1933-36</td>
<td>LOST - Listed in the 1936 Magyar művészeti könyve</td>
<td></td>
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<tr>
<td><strong>Sonata for Violin and Piano</strong></td>
<td>Op. 21</td>
<td>Violin / Piano</td>
<td>Between 1933-36</td>
<td>LOST - Recorded by Tibor Idrányi and Mártá Blaha (performance date unknown)</td>
<td></td>
</tr>
<tr>
<td><em>Scherzo</em></td>
<td>Op. 22</td>
<td>String Quartet</td>
<td>Score and Parts</td>
<td>1936, Nov</td>
<td></td>
</tr>
<tr>
<td>-----------</td>
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<td>----------------</td>
<td>-----------------</td>
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<td></td>
</tr>
</tbody>
</table>
|           |        |                | *ajánlom Roth Ferenc kedves barátomnak a ‘Roth Quartet’ 10 éves jubileumára*  
*Dedicated to my dear friend Ferenc Roth on the Roth Quartet’s 10-year anniversary*  
*Az Is-tén min-ket sze-re-tett, egy-ütt van még a Roth quartett (written under the first few bars)* |

<table>
<thead>
<tr>
<th><em>String Quartet No. 4</em></th>
<th>Composed for the Pro Ideale string quartet</th>
<th>String Quartet</th>
<th>Between 1936-38</th>
<th><strong>LOST</strong> - Performed by the Pro Ideale string quartet in Princeton, New Jersey in 1938</th>
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</table>

| *Small Hungarian String Quartet* | Op. 25 | String Quartet | **LOST** - Recorded by the Tibor String Quartet (Tibor, József Szász, Gáti, Pornoi)  
(performance date unknown) |
|----------------------------------|--------|----------------|---------------------------------------------------------------|

<table>
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<tr>
<th><em>Danza</em></th>
<th>Used as a movement in Op. 31</th>
<th>Op. 29</th>
<th>Orchestra</th>
<th>1939</th>
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<table>
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<tr>
<th><em>Idyll</em></th>
<th>Op. 30</th>
<th>String Quartet</th>
<th>Parts only Date unknown</th>
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</table>

<table>
<thead>
<tr>
<th><em>Scherzo</em></th>
<th><em>2222-3220-T+1(?)-str</em></th>
<th>Op. 30</th>
<th>Orchestra</th>
<th>Score 1939, 17 July</th>
</tr>
</thead>
</table>

| *Praeludium* | Hommage a Bach  
Flt, Ob, Bsn (Cbsn),  
Vln 1, Vln 2, Vla, Vlc,  
Db | Op. 31 | Octet (9 instruments) | Score 1939, 13 Dec |
|--------------|--------------------------------|--------|---------------------|-------------------|

| | | | | Sketch |
| **4 Pieces for Orchestra** | Praeludium (Hommage a Bach), Scherzo, Danza, Finale  
(1) 23/12/39  
(2) 8/1/1940  
(3) 7/7/39  
(4) 5/2/40  
*Performed by the Budapest Concert Orchestra 11 May 1941. Conductor - Rajter Lajos* |
| **Symfonikus Előjáték**  
(Symphonic Prelude) | (Symphonic Prelude)  
| **3 Pastelle** | (1) Tavaszi táj (Spring landscape)  
(2) Önarckép  
(3) Őszi eső  
1*212-2000-Tri-stg | Op. 34 | Orchestra | Score (Parts only for 1st movement)  
Mvt 1 - 1944, 2 Apr?  
Mvt 2 - 1944, 18 Sep  
Mvt 3 - no date | Pázmánd  
Contains a poem by Idrányi |
*On Beethoven's 177th birthday* |
| **String Quartet** | Single movement - Andante cantabile  
Beethoven 177 születése napján. A reworking of Op. 30  
*On Beethoven's 177th birthday* |
<table>
<thead>
<tr>
<th><strong>String Quartet No. 6</strong></th>
<th>Op. 39</th>
<th>String Quartet</th>
<th>1956 (from photo)</th>
<th>LOST - Recorded by the Tibor String Quartet (Late 50s?)</th>
</tr>
</thead>
</table>
| **Sonata for Oboe & Piano** | (3 movements) Sketch | Op. 40 | Score and Part 1958, 13 July | ajánlom igaz nagyra becsüléssel Szeszler Tibornak
Dedicated with great respect (admiration) to Tibor Szeszler |
| **Sonata for Oboe & Piano** | Final version | Op. 40 | Score and Part 1959, Nov/Dec | Szeszler Tibornak ajánlom igaz nagyra becsüléssel (date changed from 1959 to 1969) |
| **String Quartet No. 7** | Pastorale, Scherzo, Elegia (Sirato), Finale | Op. 41 | String Quartet | Score and Parts 1966, 16 Dec (1968?) |
| a Budapesti Fúvósötösnek ajánlom 29/2/1960 Dedicated to the Budapest Wind Quintet |
| **Divertimento No. II** | (3 movements) Flt, C.A, Vln 1, Vln 2, Vla, Vlc, Db | Op. 39/a | Septet | Score 1964, 12 June |
| **String Quartet No. 11** | All' ungheresc (1) 9/4/1965 (2) ? (3) ? (4) 10/6/1965 | Op. 46 | String Quartet | Score and Parts 1965, 10 June |
| 1st mvt dated 1965, 9 April |
**Sirato (Elegy)**

<table>
<thead>
<tr>
<th>Op. 46</th>
<th>String Quartet</th>
<th>Score and Parts 1968, 5 March</th>
</tr>
</thead>
<tbody>
<tr>
<td>Kodály Zoltán emlékére (to the memory of Zoltán Kodály)</td>
<td>Mély tisztelettel ajánlom Kodály Zoltánne úrnőnek ...nem halnak meg igazán azok, akik lelkük gazdag kincses házából bőkezűen juttattak mindenkinek, akik maradandó emléket hagytak hátra azok lelkében, akiknek egy morzsányi is jutott ebből az ajándékóból. <em>With deep (profound) respect I dedicate this to Mrs Kodály Those, who give generously to all from their rich, treasure-filled souls never really die. Those who remain will have lasting memories in their souls even if they only received a morsel of this gift.</em></td>
<td></td>
</tr>
</tbody>
</table>

**8 short performance pieces from the ‘For Children’ cycle by Bartok**

<table>
<thead>
<tr>
<th>N/A</th>
<th>Oboe / Piano</th>
<th>Score (sketch) Undated</th>
</tr>
</thead>
<tbody>
<tr>
<td>arranged for oboe by Idrányi</td>
<td><strong>Szomorú a nyárfaerdő</strong> (Sad is the poplar forest)</td>
<td>Szöveget irta Wass György gróf (Words by Count György Wass) <em>Bánatosan</em> - Sadly or mournfully Thought to have been composed in 1910 or 1911</td>
</tr>
</tbody>
</table>

**‘Egy dal’ az én Anyikámnak**

<table>
<thead>
<tr>
<th>N/A</th>
<th>Voice / Piano</th>
<th>Score 1910/1911?</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Szomorú a nyárfaerdő</strong> (Sad is the poplar forest)</td>
<td><strong>Magyar szerenád</strong> (Hungarian serenade) (3 movements)</td>
<td>Pre 1940</td>
</tr>
</tbody>
</table>

**Lost - Broadcast on 1 March 1940 at 8:45pm Performed by the Budapesti Hangverseny Zenekar, cond. Rajter Lajos as part of their ‘Új Magyar zeneművek’ (New Hungarian compositions) series**

Broadcast on Budapest I radio on 19 May 1940 at 12:30pm Performed by the Budapesti Hangverseny Zenekar, cond. Frigyes Fridl

Performed by the Székesfővárosi Zenekar cond. ???, sometime in their 1943/44 Concert season

Metropolitan Orchestra (now known as the Hungarian National Philharmonic Orchestra)
| **Magyar Előjáték**  
(Magyar Előjáték) | (5 movements) | N/A | orchestral | Pre 1943 | **LOST** - Broadcast on Budapest II radio on 12 January 1944 at 12:15pm  
Performed by the Budapest Hangverseny Zenekar, cond. ??? |
<table>
<thead>
<tr>
<th></th>
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</tr>
</thead>
<tbody>
<tr>
<td><strong>Divertimento</strong></td>
<td>N/A</td>
<td>orchestral</td>
<td>Pre 1943</td>
<td><strong>LOST</strong> - Performed by Szimfonikus Zenekar cond. Vilmos Komor on Tuesday 28 December 1943</td>
<td></td>
</tr>
<tr>
<td><strong>Romance</strong></td>
<td>N/A</td>
<td>orchestral</td>
<td>Pre 1949</td>
<td><strong>LOST</strong> - Radio broadcast on 15 Nov 1949 (A Harmónia Műveszegyüttes cond. Tibor György)</td>
<td></td>
</tr>
</tbody>
</table>
## Appendix F

### Compositions by Tibor Idrányi (1896-1974) currently the 'Idrányi Collection'

**Working document as of 29 September 2019**

<table>
<thead>
<tr>
<th>Title</th>
<th>Subtitle and Instrumentation</th>
<th>Opus No.</th>
<th>Ensemble type</th>
<th>Manuscript /date</th>
<th>Dedication and Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Gyászhangok</strong> (Funeral Music)</td>
<td>On the deaths of Archduke Franz Ferdinand and Sophie, Duchess of Hohenberg</td>
<td>N/A</td>
<td>Orchestra</td>
<td>O.K.A. 1914, 17 Nov</td>
<td>Scan of original. Accepted by King Franz József I. Located in the Austrian National Library, Vienna</td>
</tr>
<tr>
<td></td>
<td><em>3</em>(Heckelphone)<em>2</em>-0331-T+2-str</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Salut d'amour</strong></td>
<td></td>
<td>N/A</td>
<td>Violin / Piano</td>
<td>Violin &amp; Piano 1914, 18 Nov</td>
<td>pour ami Ferenc Roth (for my friend Feri Roth) II ráadás bekonferálni (Introduce as second encore)</td>
</tr>
<tr>
<td><strong>A Négy Évszak</strong> (The Four Seasons)</td>
<td>(1) Tavasz (2) Nyár (3) Ösz (4) Tél (1) Spring (2) Summer (3) Autumn (4) Winter</td>
<td><em>3</em>3<em>3</em>3*-4331-T+3-H-C-Solo violin-str</td>
<td>N/A</td>
<td>Orchestra</td>
<td>1st movement contains the quote ‘örülüj tavaszodnak, mert a nyári napnak – virági hulladoznak’ – Ne óhajtsd a nyarat, örülüj tavaszodnak, mert a nyári naptól az élet virági hamar hervadoznak. (Szendrey Júlia) Petőfi's wife 3rd movement contains the quote ‘Őszi betegsége megjött már a lombnak, - sárguló levelek zizegve hullangnak’…. (Petőfi) 4th movement contains the quote ‘Fúj a szél, táncol a tányér A borbélyműhelyek előtt.’ from the poem <strong>TÉLI VILÁG</strong> (1845) by Petőfi Sándor.</td>
</tr>
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<td></td>
</tr>
<tr>
<td><strong>String Quartet No.2 (in D)</strong></td>
<td>(1) Andantino, molto cantabile (2) Poco rubato, largamente (3) Allegro ma non troppo</td>
<td>Op. 17</td>
<td>String Quartet</td>
<td>Score and Parts 1933, 10 Aug</td>
<td>A nagyszerű ‘Roth quartettnak’ írtam és szántam, de különösképp Roth Ferenc kedves barátomnak szeretetébe ajánlom ezen művemet. Written and intended for the superb Roth quartet, but I specifically dedicate this work with affection to my dear friend Ferenc Roth.</td>
</tr>
<tr>
<td><strong>Scherzo</strong></td>
<td></td>
<td>Op. 22</td>
<td>String Quartet</td>
<td>Score and Parts 1936, Nov</td>
<td>ajánlom Roth Ferenc Kedvemnek a ‘Roth Quartet’ 10 éves jubileumára. Dedicated to my dear friend Ferenc Roth on the Roth Quartet's 10-year anniversary. Az Is-tet min-ket sze-re-tett, egy-ütt van még a Roth quartett (written under the first few bars).</td>
</tr>
<tr>
<td><strong>Idyll</strong></td>
<td></td>
<td>Op. 30</td>
<td>String Quartet</td>
<td>Parts only Date unknown</td>
<td></td>
</tr>
<tr>
<td><strong>Scherzo</strong></td>
<td><em>2222-3220-T+1(?)-str</em></td>
<td>Op. 30</td>
<td>Orchestra</td>
<td>Score 1939, 17 July</td>
<td></td>
</tr>
<tr>
<td><strong>Praeludium</strong></td>
<td>Hommage a Bach Flt, Ob, Bsn, Cbsn, Vln 1, Vln 2, Vla, Vlc, Db</td>
<td>Op. 31</td>
<td>Octet (9 instruments)</td>
<td>Score 1939, 13 Dec</td>
<td>Sketch</td>
</tr>
<tr>
<td>Composition</td>
<td>Details</td>
<td>Pub. Date</td>
<td>Edition Date</td>
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</tr>
<tr>
<td><strong>4 Pieces for Orchestra</strong></td>
<td>Praetudium (Hommage a Bach), Scherzo, Danza, Finale &lt;br&gt; (1) 23/12/39 (2) 8/1/1940 (3) 7/7/39 (4) 5/2/40 &lt;br&gt; <em>2</em>21*3-3311-T+1(cym/gong/tri)-H-Cel-str</td>
<td>Op. 31</td>
<td>Orchestra</td>
<td>Score and Parts 1939-40</td>
<td>előadta a Bp Hangverseny zenekar 941 Május 11-en. Vezényelte Rajter Lajos&lt;br&gt;<em>Performed by the Budapest Concert Orchestra 11th May 1941. Conductor - Rajter Lajos</em></td>
</tr>
<tr>
<td><strong>Symfonikus Előjáték (Symphonic Prelude)</strong></td>
<td>2*312-2200-H-Cym/Triangle-str</td>
<td>Op. 32</td>
<td>Orchestra</td>
<td>Parts only 1941</td>
<td>Performance edition score and parts created by Steven Hillinger 2016 (rev. 2019)</td>
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<tr>
<td><strong>3 Pastelle</strong></td>
<td>(1) Tavaszi táj (Spring landscape) (2) Önarckép (3) Őszi eső &lt;br&gt; 1*212-2000-Tri-stg</td>
<td>Op. 34</td>
<td>Orchestra</td>
<td>Score (Parts only for 1st movement) &lt;br&gt; Mvt 1 - 1944, 2 Apr? &lt;br&gt; Mvt 2 - 1944, 18 Sep &lt;br&gt; Mvt 3 - no date</td>
<td>Pázmánd &lt;br&gt; Contains a poem by Idrányi</td>
</tr>
<tr>
<td><strong>String Quartet No. 5</strong></td>
<td>Single movement - Allegro molto</td>
<td>Op. 37</td>
<td>String Quartet</td>
<td>Score and Parts 1947, 20 Nov</td>
<td></td>
</tr>
</tbody>
</table>
| **String Quartet** | Single movement - Andante cantabile  
A reworking of Op.30  
**On Beethoven's 177th birthday** |
|------------------|-------------------------------------------------|---------|------------------|--------|----------------------------------------------------------------------------------------------------------------------------------|
| **Sonata for Oboe & Piano** | (3 movements) Sketch | Op. 40 | **Score and Part** | **1958, 13 July** | **ajánlom igaz nagyra becsüléssel Szeszler Tibornak**  
**Dedicated with great respect (admiration) to Tibor Szeszler** |
| **Sonata for Oboe & Piano** | Final version | Op. 40 | **Score and Part** | **1959, Nov/Dec** | **Szeszler Tibornak ajánlom igaz nagyra becsüléssel (date changed from 1959 to 1969)** |
| **Wind Quintet** | (1) Invocatio, (2) Allegretto (30/12/58)  
(3) Elegia - Bartok Bela emlekenek (to the memory of BB)  
(4) Scherzo (3/5/?/56) | Op. 42 (40) (Op. 32/a) | **Wind Quintet** | **Score and Parts (1958, 1956)** | **a Budapesti Fúvósötösnek ajánlom 29/2/1960**  
**Dedicated to the Budapest Wind Quintet** |
| **Divertimento No. II** | (3 movements)  
Flt, C.A, Vln 1, Vln 2,  
Vla, Vlc, Db | Op. 39/a | **Septet** | **Score** | **1964, 12 June** |
| **String Quartet No. 7** | Pastorale, Scherzo, Elegia (Sirato), Finale | Op. 41 | **String Quartet** | **Score and Parts** | **1966, 16 Dec (1968?)**  
**Mély tisztelettel ajánlom Kodály Zoltánnak**  
**With deep (profound) respect I dedicate this to Zoltán Kodály** |
| **String Quartet No. 11** | All' ungherese  
(1) 9/4/1965 (2) ? (3) ?  
(4) 10/6/1965 | Op. 46 | **String Quartet** | **Score and Parts** | **1965, 10 June**  
**1st mvt dated 1965, 9 April** |
| Sirato | Kodály Zoltán emlékére  
(to the memory of Zoltán Kodály) | Op. 46 | String Quartet | Score and Parts  
1968, 5 March | Mély tisztelettel ajánlom Kodály Zoltánne úrnak  
...nem halnak meg igazán azok, akik lelkük gazdag kincses házábol bőkezűen juttattak mindenkinek, akik maradandó emléket hagytak hátra azok lelkében, akiknek egy morzsányi is jutott ebből az ajándékból  
*With deep (profound) respect I dedicate this to Mrs Kodály  
Those, who give generously to all from their rich, treasure-filled souls never really die.  
*Those who remain will have lasting memories in their souls even if they only received a morsel of this gift.* |
|---|---|---|---|---|
| 8 short performance pieces from the  
‘For Children’  
cycle by Bartok | arranged for oboe by Idrányi | N/A | Oboe / Piano | Score  
(sketch)  
Undated |
| ‘Egy dal’ az én  
Anyikámnak  
‘A Song’ for my Mummy | Szomorú a nyárfaerdő  
(Sad is the poplar forest) | N/A | Voice / Piano | Szöveget írta Wass György gróf (Words by Count György Wass)  
*Bánatosan - Sadly or mournfully  
Thought to have been composed in 1910 or 1911* |
Appendix G

Ethics information

Ethics approval was given in 2016 to undertake an interview with Anna Idrányi. The interview took place in Anna’s home, through informal conversation and discussion.
Dear Neil,

I am pleased to inform you that the University of Sydney Human Research Ethics Committee (HREC) has approved your project entitled “Lost and Found - A rediscovery of the music of Tibor Idrányi”.

Details of the approval are as follows:

- **Project No.:** 2016/326
- **Approval Date:** 12 July 2016
- **First Annual Report Due:** 12 July 2017
- **Authorised Personnel:** McEwan Neil; Hillinger Steven;

**Documents Approved:**

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<th>Date Uploaded</th>
<th>Type</th>
<th>Document Name</th>
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<td>Participant Info Statement</td>
<td>PIS - Clean</td>
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<tr>
<td>08/07/2016</td>
<td>Participant Consent Form</td>
<td>PCF</td>
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</table>

HREC approval is valid for four (4) years from the approval date stated in this letter and is granted pending the following conditions being met:

**Condition/s of Approval**

- Continuing compliance with the National Statement on Ethical Conduct in Research Involving Humans.
- Provision of an annual report on this research to the Human Research Ethics Committee from the approval date and at the completion of the study. Failure to submit reports will result in withdrawal of ethics approval for the project.
- All serious and unexpected adverse events should be reported to the HREC within 72 hours.
- All unforeseen events that might affect continued ethical acceptability of the project should be reported to the HREC as soon as possible.
• Any changes to the project including changes to research personnel must be approved by the HREC before the research project can proceed.

• Note that for student research projects, a copy of this letter must be included in the candidate’s thesis.

**Chief Investigator / Supervisor’s responsibilities:**

1. You must retain copies of all signed Consent Forms (if applicable) and provide these to the HREC on request.

2. It is your responsibility to provide a copy of this letter to any internal/external granting agencies if requested.

Please do not hesitate to contact Research Integrity (Human Ethics) should you require further information or clarification.

Yours sincerely

[Signature]

Associate Professor Rita Shackel
Chair
Human Research Ethics Committee

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This HREC is constituted and operates in accordance with the National Health and Medical Research Council’s (NHMRC) National Statement on Ethical Conduct in Human Research (2007), NHMRC and Universities Australia Australian Code for the Responsible Conduct of Research (2007) and the CPMP/ICH Note for Guidance on Good Clinical Practice.
BELEEGYÉZÉSI NYILATKOZAT

Amennyiben részt kíván venni a tanulmányban, kérem
- írja a nevét az alábbi kipontozott részre
- írja alá a nyilatkozatot a következő oldal alján
- írja a dátumot a következő oldal aljára

Kérem, csak abban az esetben vegyen részt a tanulmányban, amennyiben világos az Ön száma, hogy miről szól a tanulmány, illetve szívesen vesz benne részt. Amennyiben nem kíván részt venni a tanulmányban, kérem ne írja a lát a nyilatkozatot.

Enyőtől (NÉV nyomtatott betűkkel), szívesen vállalom a részvételt a tanulmányban.

Nyilatkozatommal kijelentem, hogy
✓ Tudom, hogy miről szól a tanulmány
✓ Tudom, hogy miről fognak kérdezni
✓ Már beszélettem valakivel a tanulmányról
✓ A kérdéseimre választ kaptam
✓ Értem, hogy amennyiben nem kívánok részt venni a tanulmányban, nem kell részt vennem a tanulmányban
✓ Értem, hogy bármikor lemondhatom a részvételemet a tanulmányban
✓ Értem, hogy nem kell választ adnom olyan kérdés(ek)re, amely(ek)re nem kívánok választ adni
✓ Értem, hogy a kutatók nem fogják elmondani a beszélgetésünk részleteit senkinek, kivéve ha arról beszélnék, hogy valaki kárt tett bennem, illetve kárt tennék magamban vagy másban
Most arról szeretnénk megbizonyosodni, hogy néhány más dologba is beleegyezik a tanulmánnyal kapcsolatban. Kérem, válaszadásként karikázza be az 'Igen'-t vagy 'Nem'-et.

Készíthetünk-e Ön ról fényképet?  
Igen  
Nem

Készíthetünk-e hangfelvételt a beszélgetésünk ről?  
Igen  
Nem

Szeretné-e, ha ismertetnénk Önnek a tanulmány eredményeit?  
Igen  
Nem

Idrész:  
Ipörnne

Aláírás

2016. 12. 20.

Dátum
Appendix H

Video link to the Practical Component of my DMA Final Project

https://drive.google.com/file/d/1rNPjMqTbTRhdsqSe-qGkI1Hm6ZGQEBel/view

Concert date: Sunday 4 August 2019

Concert venue: Verbrugghen Hall, Sydney Conservatorium of Music, The University of Sydney.

North Sydney Symphony Orchestra

Conductor: Steven Hillinger

PROGRAM

Ferenc Erkel  
*Hunyadi László Overture*

Tibor Idrányi  
*Funeral Music (Gyászhangok)* (World premiere)

Leó Weiner  
*Romance* (Australian Premiere)

Soloists: Vincent Lo (cello); Georgia Lowe (harp)

Tibor Idrányi  
*Symphonic Prelude (Symfonikus Előjáték)*

Zoltán Kodály  
*Háry János Suite*
Appendix I

Tibor Idrányi’s *Symphonic Prelude* – Critical Report
Tibor Idrányi’s *Symphonic Prelude* – Critical Report

Steven Hillinger

**Background**

Tibor Idrányi (1896–1974) was – during the first half of the twentieth century – a well-known and much-admired Hungarian composer, violinist and painter. Born in the small Hungarian village of Legénd in 1896, Idrányi was initially taught violin by his father, Endre Idrányi (1870–1910). The Idrányi family moved to Budapest when Tibor was 10 years old and at the age of 17, he was offered a place at the prestigious Royal National Academy of Music\(^1\) in Budapest, where he studied composition under Zoltán Kodály (1882–1967). Today, however, he is unknown within the fraternity of musicians and composers of his time and his music has been forgotten.

It seems that there is no evidence showing that Idrányi’s music was ever published,\(^2\) meaning that any performance that took place, whether live or as a radio broadcast, would have been performed from the original hand-written material, making it very difficult for Idrányi’s music to reach a larger group of potential performers. Most of Idrányi’s compositions were dedicated to and written for specific performers, composers or ensembles, and were almost exclusively performed in Hungary; although there are several references to two of his string quartets receiving performances in Paris\(^3\) as well as in the United States.\(^4\)

Idrányi was independently wealthy and therefore did not have to rely on income from his compositions to make a living. He was also an established painter, who not only created and sold his own artworks but also painted reproductions of the paintings of great masters, as well as being a restorer of privately-owned artworks. By the time I

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1 In 1925 the Royal National Academy of Music was renamed the Liszt Academy of Music.
2 This can be surmised by the fact multiple copies (desks) exist of orchestral string parts, all written in Idrányi’s hand, as well as the fact that numerous performer markings can be found on several of the hand-written manuscripts (parts and scores).
3 *String Quartet No. 2* performed by the Indig String Quartet in Paris in 1934.
4 *String Quartet No. 4* performed by the Pro Ideale String Quartet in Princeton, New Jersey, USA in 1938.
acquired a cache of his composition manuscripts on a visit to Budapest, Hungary in January 1992, Idrányi had been forgotten.

It was during this visit to Budapest, with my family, that we visited the home of Anna Idrányi, an acquaintance of my parents. Anna is the widow of the late jazz pianist Iván Idrányi, the son of the composer Tibor Idrányi. Following the death of her husband, Anna had decided to sell her large home and move into a smaller living situation. While sorting through her belongings, Anna had discovered an archive of manuscripts in the attic of her home, composed by her father-in-law Tibor Idrányi. At the end of 1991, I had completed the third year of my Bachelor of Music undergraduate studies at the Sydney Conservatorium of Music. Knowing that I was a music student, Anna generously offered these manuscripts to me with the explanation that her young children were not interested in them and that she didn’t want them, nor had any idea what to do with them.

Although generally in poor condition, having been left exposed to the elements for many years, on my initial inspection of the music I immediately noticed just how meticulously and beautifully hand-written the manuscripts were. It was also apparent to me how much care, commitment, dedication and time had gone into creating these compositions. I was instantly intrigued and accepted this generous gift with gratitude and appreciation.

There are currently 20 complete works by Idrányi in the collection I acquired, composed between 1914 and 1968, and ranging in genre from a vocal work to chamber music (including sonatas, several string quartets, and a wind quintet) and orchestral works, with most of the compositions existing as scores and performance material. All the music in the collection is hand-written in black ink, in the composer’s hand, and in the cases of the orchestral music, contain multiple hand-written copies of each string part indicating that none of Idrányi’s music from this collection was ever published. Several of these compositions contain performers’ pencil annotations, including bowings, fingerings, cautionary accidentals and numerous other performance notes and indications, suggesting that many of Idrányi’s works had been performed.

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5 See appendix E in the author’s thesis ‘Tibor Idrányi – Lost and found: The rediscovery of a forgotten composer and his music’.
It has been possible to retrieve only limited information about Idrányi with all his compositional activity taking place before the advent of the World Wide Web. Most primary research materials have been sourced and collected by the editor, from meetings and an interview with Anna Idrányi, as well as from contemporary newspaper and magazine articles, concert programs and official documents sourced from the archives of several cultural and educational institutions.6

Many of Idrányi’s compositions were dedicated to, and performed by, some of the best known Hungarian musicians and orchestras of the day including his Sonata for Oboe and Piano (1959), which was dedicated to the oboist and pedagogue Tibor Szeszler,7 Wind Quintet (1960) dedicated to the Budapest Wind Quintet, Four Pieces for Orchestra (1940), given its premiere by the Budapest Concert Orchestra conducted by Lajos Rajter in 1941,8 two string quartets (String Quartet No. 2, Op. 17 in 1933 and a single movement Scherzo Op. 22 in 1936) dedicated to and performed by the Roth String Quartet and a third string quartet (String Quartet No. 4, ca.1937) composed for the Pro Ideale String Quartet and given its premiere by the quartet in Princeton, New Jersey in November, 1938. Other dedicatees of his compositions include Archduke Franz Ferdinand and his wife Sophie, Duchess of Hohenberg,9 and the composers Zoltán Kodály10 and Béla Bartók.11

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6 These institutions include the Liszt Academy of Music research library, Budapest; National Széchenyi Library, Budapest; National Library of Austria, Vienna; Fészek Artists’ Club, Budapest.
7 Tibor Szeszler (1919–1992) studied oboe at the Liszt Academy of Music with Peregrin Turry (1887–1950) between 1937 and 1942. In 1942 he joined the Metropolitan Orchestra where he remained for 10 years before joining the Hungarian National Symphony Orchestra in 1952 as solo oboe. He was a founding member of the Budapest Wind Quintet (formed in 1947) with which he performed over 3000 concerts. He taught at the Liszt Academy of Music and the Béla Bartók Music School and published several well-known oboe tutorial and solo books. Szeszler was awarded the Ferenc Liszt prize in 1954, the highest musical honour awarded by Hungary.
8 Lajos (L’udovít) Rajter (1906–2000) was a Slovak composer and conductor. He studied music in Bratislava before enrolling at the Vienna Academy of Music and Performing Arts in 1924, studying composition with Franz Schmidt and conducting with Clemens Krauss, becoming Krauss’ assistant. He continued his studies at the Liszt Academy of Music, studying composition with Ernő von Dohmányi. Rajter was Chief Conductor of the Hungarian Radio Orchestra from 1934 until 1945 while also guest conducting throughout the country. He went on to hold the Chief Conductor position with the Symphony Orchestra of the Czechoslovak Radio from 1945 and co-founded the Slovak Philharmonic in 1949. Rajter continued to guest conduct and teach throughout Europe, working well into his eighties.
9 Idrányi dedicated his 1914 composition Gyászhangok (Funeral Music) to the memory of the heir apparent to the Austro-Hungarian throne and his wife, following their assassination in Sarajevo.
10 Idrányi dedicated his String Quartet No. 7 to Kodály (1966).
11 Idrányi dedicated the third movement, Elegy, of his Wind Quintet to the memory of Bartók.
My study of the compositions that I was presented with have led me to the view that Idrányi’s music is of high quality and of significance within the area of Hungarian music. It is my hope that my research will lead to Idrányi’s music being made available and performed, enabling it to take its place in the wider musical canon.

My research has focused particularly on Idrányi’s orchestral music and includes a recorded performance as well as the creation of a critical edition accompanied by a scholarly apparatus of his composition, Szimfonikus előjáték (Symphonic Prelude) Op. 32 (1941).

**Objective**

The editor has created a scholarly critical edition of Idrányi’s *Symphonic Prelude*, which includes fully edited orchestral parts as well as a full conductor’s score reconstructed from the extant source materials. This has been achieved not only by creating an edition that contains amendments to the notational and interpretative issues and inconsistencies contained within the source material, but by also presenting an edition that highlights, outlines and explains the critical issues via clear cut methodologies.

The manuscripts of the *Symphonic Prelude* which were acquired, consisted of the instrumental parts (including multiple string parts) but no autograph in the form of a conductor’s score was located, and none has come to light during my subsequent investigations.

The following items are included in the edition:

- A complete conductor’s score reconstructed from the composer’s original hand-written source material (orchestral parts), including annotated corrections in the composer’s hand and additional corrections and variants of likely errors discovered through the process of rehearsal and performance.

- A full set of orchestral parts created from the composer’s original hand-written source materials, including annotated corrections in the composer’s hand and additional corrections and variants of likely errors discovered through the process of rehearsal and performance.

- A full set of ‘Performance edition’ string parts, based upon the editor’s performances of this work in 2016 and 2019.
Sources

The source upon which this edition of Idrányi’s Symphonic Prelude is based, is the only known surviving material, and consists of a set of orchestral parts, written in black ink in the composer’s own hand.

The manuscripts also contain numerous additional annotations written in lead and red pencil. These markings, written in the composer’s hand, were added by Idrányi in order to clarify indications of an interpretive and performance nature such as con sordino and senza sordino, arco and pizzicato, the clarification of several note pitches by means of the inclusion of accidentals and the highlighting of certain tempo indications and changes. Several of these markings also indicate the excision of bars that Idrányi deleted from the original music,\footnote{These excised bars are bracketed in red pencil and scrubbed out in lead pencil.} redistributing rehearsal figures that were moved due to the cuts subsequently made by the composer.

These cuts of bars are quite extensive up to Figure 21, with only two other small cuts occurring at Figure 24 (with the removal of four bars) and Figure 41 (with the removal of two bars). It is also worth noting that between Figure 4 and Figure 21, several lines of manuscript have also been pasted over the original pages in all parts. Orchestral parts are all single copies, except for:

- Violino I – includes four handwritten parts
- Violino II – includes four handwritten parts
- Viola – includes three handwritten parts
- Violoncello – includes two handwritten parts
- Contrabass – includes two handwritten parts

Each of these string parts is marked with its desk number on the title page, below the instrument name. In the critical notes, the first of these parts is listed as P1, followed by P2 and so on. The manuscript paper used for all the parts is marked with the logo of ‘JRE’ and bears the number 270s/10 printed on the bottom of each double page.

The cover page of each part includes the title of the work, its opus number, the composer’s name, as well as the name of the instrument it is written for and, in the case
of the strings, the desk number. At the conclusion of each part, following the final bar, the composer added his signature to 20 out of the 30 parts. The Flauto I part is unique insofar as it is the only one that includes the work’s composition date (1941), which is printed on its title page, following the opus number.

The source orchestral parts confirm the following instrumentation:\(^{13}\)

- Flauto I
- Flauto II
- Hautbois I
- Hautbois II
- C. inglese (Angol kürt)
- Klarinet in B
- Fagott I
- Fagott II
- Corno I in F
- Corno II in F
- Trombe I in C
- Trombe II in C
- Réztányér\(^ {14}\) (Becken)
- Triangula
- Hárfa (arpa)
- Violino I
- Violino II
- Viola
- Violoncello
- Contrabass

\(^{13}\) English translations of instrument names can be located on page 8.

\(^{14}\) Réztányér literally meaning ‘copper plate’ (Réz meaning copper and tányér meaning plate) and is the Hungarian word of crash cymbals (more commonly known as cintányér – literally meaning ‘tin plate’).
Editorial methods

**Scoring and instrumentation**

As is the case in most of his compositions, Idrányi forgoes the use of key signatures in all the instrumental parts, instead choosing to use accidentals throughout the work. After analysis, the editor proposes that the fundamental tonality of the piece is D minor. For this edition, while the editor has decided to leave all the C instruments without key signatures, as originally written by Idrányi, the editor has, in line with modern practice and to facilitate reading, added key signatures to transposing instrument parts – the English Horn, Clarinet and French Horn – assuming C as the key in making these transpositions. Accidentals that were included in the source parts and now form part of the key signatures, have been omitted without further comment. Source cautionary accidentals, which the editor considers redundant (as where repeated within a bar or placed on a tied note across a bar line) have been omitted and are retained only when they clarify certain passages. Some cautionary accidentals have been added by the editor where they clarify ambiguities or facilitate reading. These cautionary accidentals are always placed in brackets.

Single bar repeat symbols (\(\times\)) used in the source have been replaced by written out notes from the previous bar.

Stem-direction and beaming have been standardised. Indications of measured tremolo in quavers (marked with single strokes through stems) and semi-quavers (marked with double strokes through stems) are retained, except where writing out such passages clarifies the notation. In some instances, written out measured tremolos have been edited to single or double-stroked groupings to facilitate ease of reading. Unmeasured tremolo is indicated by triple strokes.

The editorial decisions outlined above have been incorporated into the edition without comment, except where discussion is warranted.

**Pitch**

The system of pitch notation adopted in this edition is the Helmholtz pitch notation system, whereby the use of prime and sub-prime symbols, used in combination with
upper case and lower case letters, indicates the distinction between notes of various octaves, both above and below middle C. Pitch references are indicated using the system where middle C = c’.

The entire sequence is illustrated as: C,, C, C c’ (middle C) c” c”’.

**Notes**

Notes are counted consecutively within a bar, including counting each note-head under a tie separately, but excluding grace notes and other small notes. In the case of chords, in strings or harp or *divisi* parts where notes are sounded simultaneously, notes are counted from top to bottom, (a) indicating the upper note, (b) the second note and so on.

**String bowings**

String bowings that are printed in bold and appear in both the full conductor’s score and the complete orchestral string parts, are taken directly from the composer’s handwritten indications as marked in the source material. String bowings that are printed in light grey typeface and appear in the ‘Performance edition’ string parts are suggested bowings, based on performances given by the editor in 2016 and 2019.

**Translations and abbreviations**

All instrument names have been translated into English for consistency. The composer used a combination of Italian, French, German and Hungarian instrument names in the source manuscripts.

<table>
<thead>
<tr>
<th>Printed on manuscript</th>
<th>Abbreviation</th>
<th>English translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Flauto I</td>
<td>Fl.1</td>
<td>Flute 1</td>
</tr>
<tr>
<td>Flauto II</td>
<td>Fl.2</td>
<td>Flute 2</td>
</tr>
<tr>
<td>Hautbois I</td>
<td>Ob.1</td>
<td>Oboe 1</td>
</tr>
<tr>
<td>Hautbois II</td>
<td>Ob.2</td>
<td>Oboe 2</td>
</tr>
<tr>
<td>C. inglese (Angol kürt)</td>
<td>Eh.</td>
<td>English Horn</td>
</tr>
<tr>
<td>Klarinet in B</td>
<td>Cl.</td>
<td>Clarinet in Bb</td>
</tr>
<tr>
<td>Fagott I</td>
<td>Bn.1</td>
<td>Bassoon 1</td>
</tr>
<tr>
<td>Fagott II</td>
<td>Bn.2</td>
<td>Bassoon 2</td>
</tr>
<tr>
<td>Corno I in F</td>
<td>Hn.1</td>
<td>Horn 1</td>
</tr>
<tr>
<td>Corno II in F</td>
<td>Hn.2</td>
<td>Horn 2</td>
</tr>
<tr>
<td>Instruments</td>
<td>Abbreviations</td>
<td></td>
</tr>
<tr>
<td>---------------------</td>
<td>---------------</td>
<td></td>
</tr>
<tr>
<td>Trombe I in C</td>
<td>Tp.1</td>
<td></td>
</tr>
<tr>
<td>Trombe II in C</td>
<td>Tp.2</td>
<td></td>
</tr>
<tr>
<td>Réztánjér (Becken)</td>
<td>Cym.</td>
<td></td>
</tr>
<tr>
<td>Triangula</td>
<td>Tr.</td>
<td></td>
</tr>
<tr>
<td>Hárfa (arpa)</td>
<td>Hp.</td>
<td></td>
</tr>
<tr>
<td>Violino I</td>
<td>Vl.1</td>
<td></td>
</tr>
<tr>
<td>Violino II</td>
<td>Vl.2</td>
<td></td>
</tr>
<tr>
<td>Viola</td>
<td>Vla</td>
<td></td>
</tr>
<tr>
<td>Violoncello</td>
<td>Vc</td>
<td></td>
</tr>
<tr>
<td>Contrabass</td>
<td>Db</td>
<td></td>
</tr>
<tr>
<td>Trumpet 1 in C</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Trumpet 2 in C</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cymbals</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Triangle</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Harp</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Violin 1</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Violin 2</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Viola</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cello</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Double Bass</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Plurals of any instrument are indicated by the addition of an *s*, for example:

- Fls = Fl.1 + Fl.2
- Hns = Hn.1 + Hn.2
- Vlas = Violas

In addition, certain groups of instruments have their own abbreviations, including:

- Vls = Vl.1 + Vl.2
- VcB = Vc + Db
- Str = Strings
- WW = Woodwinds
- Brs = Brass

**Further editorial considerations**

The title of the work has been amended from *Szinfonikus előjáték* to *Szimfonikus előjáték*. The modification from *n* to *m*, has been made to conform with the modern-day spelling of the Hungarian word for ‘Symphonic’. The English translation of the title has been added to the title page of each orchestral part. The composer’s dates of birth and death have been included on each orchestral part. The date of the work’s composition has been added onto the title page of each orchestral part. The *cymbals* and *triangle* parts have been combined into a single part and renamed *Percussion*, as it can be performed by a single player.
The source contains no bar numbers, but rather rehearsal figures (numbers) which, due to several cuts and amendments made to the music by the composer, as previously mentioned, have rendered them somewhat confusing, as numerous rehearsal figures were removed along with the cut-out bars. In the majority of the parts, the composer moved figures to the bar immediately following the cut, however, in some instances he did not, in which case the editor has adjusted them accordingly. Some of the larger cuts that were made, specifically between Figure 4 and Figure 21, where several lines of manuscript were pasted over the original pages, resulted in the removal of a significant number of bars, hence the following rehearsal figures were not included in any of the source material – rehearsal figures 5, 9, 10, 15, and 18. The editor has accordingly omitted these figures from the current edition. For example, after Idrányi’s cut of several lines of music between Figure 8 and Figure 11, currently only 5 bars exist between these two figures, rendering the use of Figure 9 and Figure 10 superfluous.

The pasting in of the ‘new’ amended music over the ‘old’ original, brought up the question as to what lay underneath, as well as the potential opportunity to study the composer’s earlier conception of the composition – an investigation that would involve the removal of the pasted-on paper. After careful consideration, meticulous research and the fact that the amended parts were undoubtably made by the composer and clearly represented his final view of the composition, the editor considers the score as presented to be the final, revised version of this work. It could be hypothesised that Idrányi had heard *Symphonic Prelude* performed or played through once and based on that performance decided to make revisions, specifically to the first part of the composition, which is where most of the amendments occur. This is the most likely scenario, as it would be quite unusual for a composer to write a piece of music and create a set of parts and then decide to revise the work without having ever heard it.

Several orchestral parts are also missing rehearsal figures when they occur during multiple bars of rest. In such cases, the editor has divided the multiple bars of rest groupings, to be able to include the missing rehearsal figures. Bar numbers, which were not included in any of the source material, have been incorporated into all parts and the full score.
**Critical notes**

<table>
<thead>
<tr>
<th>Bars 5-6</th>
<th>Ob.1: <em>diminuendo</em> marking and <em>p</em> added to bring dynamic level back to <em>p</em>, in line with dynamic indication in Fls and Ob.2.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bar 6</td>
<td><em>Fig. 1</em> added to Bns, Hns, Tps, Hp, Pr, Vls, Vlas and VcB.</td>
</tr>
<tr>
<td>Bar 10</td>
<td>Ob.1: <em>riten.</em>, marked in pencil, has been removed, as no other instruments playing in that bar have it indicated in their parts.</td>
</tr>
<tr>
<td>Bar 10</td>
<td>Ob.2: <em>crescendo</em> marking added, in line with Fls and Ob.1.</td>
</tr>
<tr>
<td>Bar 12</td>
<td><em>Fig. 2</em> added to Ob.2, Eh, Cl, Bns, Hns, Tps, Hp, Pr, Vlas and VcB.</td>
</tr>
<tr>
<td>Bar 16</td>
<td>Vlas: n.2 <em>tremolo</em> changed to semiquavers to match Vls and Vcs. This amendment is further substantiated by the crossing out of the 3rd stroke from the stem of n.2 in the Vc (Desk 1) part.</td>
</tr>
<tr>
<td>Bar 18</td>
<td><em>riten.</em>, which is only included only in the Fl.1, Hp and Str parts, has been added into all other parts.</td>
</tr>
<tr>
<td>Bar 18</td>
<td>Vcs: <em>divisi</em> indication added, in line with Vls.</td>
</tr>
<tr>
<td>Bar 18</td>
<td>Pause marking added to Fl.2, Ob.2, Cl, Bn.1, Hns, Tp.2 and Pr, in line with all other parts.</td>
</tr>
<tr>
<td>Bar 19</td>
<td><em>Fig. 3</em> added to Hn.1 and Pr.</td>
</tr>
<tr>
<td>Bar 19</td>
<td><em>Poco rubato, ma sempre lento</em> added to Obs and Pr.</td>
</tr>
<tr>
<td>Bar 19</td>
<td><em>ma sempre lento</em> added to Fl.1 and Hn.2.</td>
</tr>
<tr>
<td>Bar 24</td>
<td>Pause marking added to Fls, Obs, Cl, Bns, Hns, Tps and Pr.</td>
</tr>
<tr>
<td>Bar 25</td>
<td><em>Fig. 4</em> added to Obs, Cla, Bns, Hns, Tps, Hp and Pr.</td>
</tr>
<tr>
<td>Bar 26</td>
<td>Db: <em>crescendo</em> marking added from n.1 to n.2, in line with all Str.</td>
</tr>
<tr>
<td>Bar 26</td>
<td>Vcs: Slur markings added from n.1 to n.2, in line with Vls &amp; Dbs.</td>
</tr>
<tr>
<td>Bar 26</td>
<td>Vcs: n.2(b) Db changed to D♮, in line with Db.</td>
</tr>
<tr>
<td>Bar 27</td>
<td>A <em>rit.</em> which is only indicated in the Eh solo part (and cued in the Ob.1 part), has been added to all parts.</td>
</tr>
<tr>
<td>Bar 28</td>
<td>Pause marking added to Fls, Obs, Cl, Bns, Hns, Tps, Hp, Pr and Dbs.</td>
</tr>
<tr>
<td>Bar 30</td>
<td><em>Fig. 6</em> added to Ob.2.</td>
</tr>
<tr>
<td>Bar 30</td>
<td>Fl.1: <em>crescendo</em> marking added, in line with dynamic indication in Fl.2 and Ob.1.</td>
</tr>
<tr>
<td>Bar 31</td>
<td>Fl.1: <em>mf</em> and <em>diminuendo</em> marking added, in line with dynamic indications in Fl.2 and Ob.1.</td>
</tr>
<tr>
<td>Bar 31</td>
<td>Vl.2: <em>diminuendo</em> added from n.2 to end of bar, in line with all other Str parts.</td>
</tr>
<tr>
<td>Bar 33</td>
<td>Hn.1: <em>Largamente molto</em> added, in line with all other parts.</td>
</tr>
<tr>
<td>Bar 33</td>
<td>Eh, Tps: <em>Largamente molto</em> added. Indication was incorrectly placed in Bar 34.</td>
</tr>
<tr>
<td>Bar 33</td>
<td>Cl, Bn.1: <em>molto</em> added to <em>Largamente</em>, in line with all other parts.</td>
</tr>
<tr>
<td>Bar 35</td>
<td>Vlas: <em>crescendo</em> marking added, in line with all other parts.</td>
</tr>
<tr>
<td>Bar 35</td>
<td>Vl.1: P1, 2 and 3: missing g'' added to run on 4th beat of bar, in line with Vl.1 (P4), Vl.2 and Fl.1</td>
</tr>
<tr>
<td>Bar 36</td>
<td>Fl.2, Eh, Cl, Hn.1, Tps, Vcs: <em>piu largamente</em> added, in line with all other parts.</td>
</tr>
<tr>
<td>Bar 36</td>
<td><em>sempre</em> (after <em>f</em> marking) added to Fl.1 and Hns, in line with all other instruments marked <em>f</em>.</td>
</tr>
<tr>
<td>Bar 36</td>
<td>Cl: Missing 4/4 bar of rest. Bar of rest added.</td>
</tr>
<tr>
<td>Bar 36</td>
<td>Hp: broken chord marking added, in line with broken chord markings indicated between Bar 19-31.</td>
</tr>
<tr>
<td>Bar 36</td>
<td>Vcs: <em>divisi</em> indication added, in line with Vlas and Dbs.</td>
</tr>
<tr>
<td>Bar 38</td>
<td>Hn.1: add 4/4-time signature (from previously marked 6/4 bar in Bar 37), in line with all other parts.</td>
</tr>
<tr>
<td>Bar 40</td>
<td>Fls, Ob.1, Vln.1: a♮(‘) on n.3 changed to ab♭(‘) to match Bar 39.15</td>
</tr>
<tr>
<td>Bar 40</td>
<td>Dbs: <em>mf</em> added, in line with all other Str parts.</td>
</tr>
<tr>
<td>Bar 40</td>
<td>Vl.1: Slur added from n.5 (Bar 40) to n.1 (Bar 41), in line with Fls, Ob.1 and Cla.</td>
</tr>
<tr>
<td>Bar 41</td>
<td>Hn.1, Dbs: <em>diminuendo</em> marking added, in line with all other parts.</td>
</tr>
<tr>
<td>Bar 42</td>
<td><em>Fig. 8</em> added to Hp.</td>
</tr>
<tr>
<td>Bar 43</td>
<td>Fl.2, Ob.1: tenuto marking added to n.1, in line with Fl.1.</td>
</tr>
<tr>
<td>Bar 43</td>
<td><em>tranquillo molto</em> added to all parts, in line with VcB.</td>
</tr>
<tr>
<td>Bar 47</td>
<td><em>Fig. 11</em> added to Ob.2, Bn.2, Hn.2, Tp.1.</td>
</tr>
<tr>
<td>Bar 47</td>
<td>Vcs: <em>divisi</em> indication added.</td>
</tr>
<tr>
<td>Bars 47-8</td>
<td>Str. diminuendi added to all string parts, in line with Vl.2.16</td>
</tr>
<tr>
<td>Bar 48</td>
<td>Ob.1, Eh, Cl: diminuendo added from n.2.17</td>
</tr>
<tr>
<td>Bar 50</td>
<td>Bn.2: <em>diminuendo</em> marking added, in line with Bn.1. Marking was incorrectly placed in Bar 49.</td>
</tr>
<tr>
<td>Bar 51</td>
<td><em>Fig. 12</em> added to Fl.1, Tps and Hp.</td>
</tr>
<tr>
<td>Bar 52</td>
<td>Fl.1, Ob.2, Tps, Hp, Db: <em>poco piu mosso</em> added, in line with all other parts.</td>
</tr>
<tr>
<td>Bar 52</td>
<td>Dbs: <em>mf</em> added, in line with all other Str parts.</td>
</tr>
<tr>
<td>Bar 53</td>
<td>Fl.2, Ob.2, Bn.1, Tps, Hp, VcB: <em>sempre piu</em> added, in line with other parts.</td>
</tr>
<tr>
<td>Bar 55</td>
<td>Obs, Tps, Hp, Vlas, Vcs: <em>poco rit</em> added, in line with all other parts.</td>
</tr>
<tr>
<td>Bar 55</td>
<td>Cl, Hn.1: <em>diminuendo</em> marking added, as indicated in all other WW parts and Hn.2.</td>
</tr>
<tr>
<td>Bar 55</td>
<td>Vl.2, Vlas, Dbs: <em>diminuendo</em> marking added, in line with WW and Brs parts.</td>
</tr>
<tr>
<td>Bar 56</td>
<td>Bn.2: <em>crescendo</em> added, in line with Bn.1 and several other parts.</td>
</tr>
<tr>
<td>Bar 56</td>
<td>Tp.2: <em>Più largamente</em> added, in line with all other parts.</td>
</tr>
<tr>
<td>Bar 58</td>
<td>Dbs: <em>diminuendo</em> marking added, in line with all other parts.</td>
</tr>
<tr>
<td>Bar 59</td>
<td>Cl: <em>mf</em> added, in line with Ob.1.</td>
</tr>
<tr>
<td>Bar 59</td>
<td>Cl: <em>crescendo</em> marking added, in line with Ob.1.</td>
</tr>
</tbody>
</table>

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15 The editor has made the decision to change the a♮(‘) to ab♭(‘) on note 3 of bar 40, to exactly match the pitches and harmony used in the first half of the preceding bar (bar 39), thereby creating a G7(b9) chord. It can be clearly seen that the composer himself had changed the a♮(‘) to ab♭(‘) on note 3 of bar 39 with pencil and lighter coloured pen markings. The inclusion of the a♮(‘) in the source seems a likely error, as it creates a cluster between the g♮, g♯ and a♮, which the editor believes does not fit with the overall harmonic structure of the piece, nor Idrányi’s compositional style.

16 Although the source parts only indicate *diminuendo* markings in 3 out of the 4 Vl.2 parts, it is reasonable to assume that all the string parts should include the *diminuendo*. As can be seen in the source material, Idrányi cut two bars from here, in which a printed *diminuendo* marking can still be seen in several parts. With the Str parts also containing a *diminuendo* the editor has decided to replace the cut *diminuendo* marking leading to the p dynamic marking in bar 49.
<table>
<thead>
<tr>
<th>Bar</th>
<th>Instructions</th>
</tr>
</thead>
<tbody>
<tr>
<td>61</td>
<td>Bn.1: two crotchet rests on beats 3 and 4 changed to one minim rest.</td>
</tr>
<tr>
<td>62</td>
<td><em>Fig. 14</em> added to Obs &amp; Tp.1.</td>
</tr>
<tr>
<td>63</td>
<td>Bn.2: <em>tenuto</em> marking added on n.3, in line with Bn.1 &amp; Hns.</td>
</tr>
<tr>
<td>64</td>
<td>Fls, Obs, Eh, Cl, Bns, Tps, Hp: <em>tranquillo</em> added, in line with all other parts.</td>
</tr>
<tr>
<td>64</td>
<td>Hn.2: dynamic marking changed from <em>p</em> to <em>mf</em>, in line with Hn.1.</td>
</tr>
<tr>
<td>63-4</td>
<td>Hns: Quick change from open to muted.18</td>
</tr>
<tr>
<td>65</td>
<td>Hn.1: <em>p</em> added, in line with Hn.2.</td>
</tr>
<tr>
<td>65</td>
<td>Hn.2: <em>tranquillo</em> removed. The indication is superfluous since it already appears in Bar 64.</td>
</tr>
<tr>
<td>70</td>
<td><em>riten.</em> pencil marking in Bn.1 and Db added into all other parts.</td>
</tr>
<tr>
<td>71</td>
<td><em>Fig. 17</em> added to Fl.2, Ob.2, Cl, Bns, Tps and Hp.</td>
</tr>
<tr>
<td>71</td>
<td>Fls, Obs, Eh, Cl, Bns, Hns, Tps, Hp, Vl.2: <em>Tempo I</em> added, in line with all other parts.</td>
</tr>
<tr>
<td>75</td>
<td><em>Fig. 19</em> added to Fls, Obs, Cl, Hn.2, Tps, Hp and Dbs.</td>
</tr>
<tr>
<td>77</td>
<td>Hn.2: <em>tenuto</em> marking removed from n.2, in line with Hn.1 and Bns.</td>
</tr>
<tr>
<td>79</td>
<td><em>Fig. 20</em> added to Tps and Hp.</td>
</tr>
<tr>
<td>79</td>
<td>Dbs: dynamic marking changed from <em>mf</em> to <em>p</em>, in line with all other Str parts.</td>
</tr>
<tr>
<td>80</td>
<td>Fls, Obs, Eh, Cl, Bns, Hns, Tps, Hp: <em>piu mosso</em> added, in line with all other parts.</td>
</tr>
<tr>
<td>81</td>
<td>Eh, Hn.1: <em>Largamente</em> added, in line with other parts.</td>
</tr>
<tr>
<td>81</td>
<td>Vlas: <em>tenuto</em> markings added to n.1-4, in line with Vl.2 and VcB.</td>
</tr>
<tr>
<td>81</td>
<td>Vcs: divisi indication added.</td>
</tr>
<tr>
<td>81</td>
<td>Dbs: <em>f</em> added, in line with all other Str parts.</td>
</tr>
<tr>
<td>83</td>
<td><em>Fig. 21</em> added to Eh.</td>
</tr>
<tr>
<td>83</td>
<td>Originally marked as <em>sempre piu mosso</em>, most parts have had the word <em>sempre</em> crossed out. The editor has indicated <em>piu mosso</em> across all parts.</td>
</tr>
<tr>
<td>83</td>
<td>Vl.2: n.1(b) changed from e♭' to e♭', in line with Hn.1, as well as use of e♭‘ in Fl.1 and Cl.</td>
</tr>
<tr>
<td>83</td>
<td>Hn.1: accent marking added on n.1, in line with Hn.2, Bns and Tps.</td>
</tr>
<tr>
<td>83</td>
<td>Hn.2: accent marking added on n.2, in line with Hn.1, Bns and Tps.</td>
</tr>
<tr>
<td>83</td>
<td>Hn.1, Tps, Dbs: <em>crescendo</em> marking added, in line with Bns, Hn.2 and all other Str parts in order to create a two-bar <em>crescendo</em> into Bar 85.</td>
</tr>
<tr>
<td>84</td>
<td>Bn.2, Hns,Tp.2: accent marking added on n.1, in line with Bn.1, Cl and Tp.1.</td>
</tr>
<tr>
<td>85</td>
<td><em>Fig. 22</em> added to Hn.2.</td>
</tr>
<tr>
<td>85</td>
<td>Ob.1: The word <em>molto</em> is added following <em>allargando</em>, in line with all other parts.</td>
</tr>
<tr>
<td>88(a)</td>
<td>After several attempts at rewriting a bar that was originally located 2 bars before Fig.23, the composer deleted the bar from all parts, except Vls, Vlas and Vcs. The editor has removed this bar from the above-mentioned parts.</td>
</tr>
<tr>
<td>89</td>
<td>Fl.1: remove <em>diminuendo</em> marking, in line with Fl.2 and Obs and to match virtually identical phrase in Bar 271.</td>
</tr>
</tbody>
</table>

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18 Although quite impossible to make this mute change due to lack of time, the editor suggests hanging mutes form bar 53 and ‘half-muting’ from bar 62 in order to facilitate this change, a stratagem he adopted in performance.
<table>
<thead>
<tr>
<th>Bar 89</th>
<th>Cl, Bns, Tps, Hp: <em>piu mosso</em> added, in line with all other parts.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bar 89</td>
<td>Vl.2, VcB: <em>crescendo</em> marking added, in line with Vlas.</td>
</tr>
<tr>
<td>Bar 89</td>
<td>Vcs: slur marking between n.1 and n.2 removed, in line with Vl.2, Vlas and Dbs.</td>
</tr>
<tr>
<td>Bar 89</td>
<td>Vlas: tie added from n.3 of Bar 89 to n.1 of Bar 90, in line with VcB.</td>
</tr>
<tr>
<td>Bar 90</td>
<td><em>Fig. 23</em> added to Dbs.</td>
</tr>
<tr>
<td>Bar 90</td>
<td>Bn.1, Hn.2, Tp.2, Hp: <em>riten.</em> added in line with all other parts.</td>
</tr>
<tr>
<td>Bar 91</td>
<td>F1.2, Ob.1: Phrase markings changed, in line with Fl.1 and Ob.2 and to match identical phrase in Bar 273.</td>
</tr>
<tr>
<td>Bar 91</td>
<td>Hn.2: <em>allargando</em> added, in line with all other parts.</td>
</tr>
<tr>
<td>Bar 91</td>
<td>Hns: <em>ff</em> added, in line with all other parts.</td>
</tr>
<tr>
<td>Bar 91</td>
<td>Cl: crotchet rest changed to two quaver rests as is current practice.</td>
</tr>
<tr>
<td>Bar 92</td>
<td>Hp: Incorrectly written as a 6-bar rest. Corrected to a 7-bar rest.</td>
</tr>
<tr>
<td>Bar 93</td>
<td>Tp.2: <em>diminuendo</em> marking added in line with all other parts.</td>
</tr>
<tr>
<td>Bar 94</td>
<td><em>a tempo</em> added to Fl.1, Ob.2, Hns, Tps and Hp.</td>
</tr>
<tr>
<td>Bar 95</td>
<td><em>Fig. 24</em> added to Fl.1, Obs, Hns, Tp.1 and Hp.</td>
</tr>
<tr>
<td>Bar 97</td>
<td>Fl.2, Ob.2, Cl, Bns, Tps, Hp: <em>poco sostenuto</em> added, in line with all other parts.</td>
</tr>
<tr>
<td>Bar 98</td>
<td>Fl.2, Obs, Cl, Bns, Hns, Tps, Hp: <em>Grave</em> added, in line with all other parts.</td>
</tr>
<tr>
<td>Bar 98</td>
<td>Vl.2: <em>diminuendo</em> marking added from n.2, in line with all other Str parts.</td>
</tr>
<tr>
<td>Bar 99</td>
<td><em>Fig. 25</em> added to Dbs.</td>
</tr>
<tr>
<td>Bar 99</td>
<td><em>riten.</em> added to all parts, in line with Cl.</td>
</tr>
<tr>
<td>Bar 100</td>
<td>Cl, Hn.2, Hp: <em>tranquillo</em> added, in line with all other parts.</td>
</tr>
<tr>
<td>Bar 104</td>
<td>Fl.2, Ob.1: tenuto markings added to n.5 and n.6, in line with Fl.1 and crotchet markings from Bar 107-110.</td>
</tr>
<tr>
<td>Bar 105</td>
<td>Fl.2, Ob.1: accent marking added to n.5, in line with Fl.1, Ob.2 and Cl.</td>
</tr>
<tr>
<td>Bar 112</td>
<td>Hp: <em>crescendos</em> added between n.1 and n.2, as well as n.3 and n.4, in line with Bar 111 and with similar Hp passage in Bar 234-235.</td>
</tr>
<tr>
<td>Bar 113</td>
<td>Hn.1: <em>senza sordino</em> added, in line with Hn.2.</td>
</tr>
<tr>
<td>Bar 115</td>
<td>Tp.1: <em>sempre</em> added after <em>p</em> marking, in line with Hns.</td>
</tr>
<tr>
<td>Bar 116</td>
<td>Tp.1: accent marking removed from n.5, in line with Hns.</td>
</tr>
<tr>
<td>Bar 118</td>
<td><em>Fig. 28</em> added to Fls, Obs, Eh, Cl, Bn.2, Tp.2 and Dbs.</td>
</tr>
<tr>
<td>Bar 121</td>
<td>Dbs: <em>crescendo</em> marking added, in line with all other Str parts.</td>
</tr>
<tr>
<td>Bar 122</td>
<td>Obs, Cl: <em>f</em> added on n.1, in line with dynamic marking in Str parts.</td>
</tr>
<tr>
<td>Bar 124</td>
<td><em>Fig. 29</em> added to Fl.2, Eh, Bn.2, Hn.2, Tps and Hp.</td>
</tr>
<tr>
<td>Bar 124</td>
<td>Dbs: <em>diminuendo</em> marking added on n.1, in line with all other parts.</td>
</tr>
<tr>
<td>Bar 125</td>
<td>Ob.1: <em>tenuto</em> marking added to beat 1, in line with Ob.1.</td>
</tr>
<tr>
<td>Bar 126</td>
<td>Dbs: <em>crescendo</em> marking added, in line with all other parts.</td>
</tr>
<tr>
<td>Bar 127</td>
<td>Vl.1: <em>mf</em> added on n.2 note, in line with all other Str parts.</td>
</tr>
<tr>
<td>Bar</td>
<td>Description</td>
</tr>
<tr>
<td>-----</td>
<td>-------------</td>
</tr>
<tr>
<td>128</td>
<td>Vcs: sf marking added on n.1, in line with all other Str parts.</td>
</tr>
<tr>
<td>129</td>
<td>Fig. 30 added to Fl.2 and Eh.</td>
</tr>
<tr>
<td>129</td>
<td>Hn.2: sf marking added on n.1, in line with Cla, Bns and VI.1.</td>
</tr>
<tr>
<td>129</td>
<td>Cl, Hn.2: <em>diminuendo</em> marking added, in line with Bns &amp; VI.1.</td>
</tr>
<tr>
<td>131</td>
<td>Ob.1, Tp.1: sf marking added on n.1, in line with Ob.2 and Tp.2.</td>
</tr>
<tr>
<td>132</td>
<td>Hn.1, Tp.1: <em>mf</em> dynamic marking reiterated on n.1 for clarity, in line with Hn.2 and Tp.2.</td>
</tr>
<tr>
<td>132</td>
<td>Hp: missing a crotchet beat. Crotchet <em>glissando</em> beginning on beat 3, changed to minim beat.</td>
</tr>
<tr>
<td>135</td>
<td>Fig. 31 added to Fl.2, Ob.2, Eh, Cl and Hp.</td>
</tr>
<tr>
<td>136</td>
<td>Vcs: sf marking added on n.1, in line with all other Str parts.</td>
</tr>
<tr>
<td>138</td>
<td>Ob.2: <em>f</em> added, due to <em>solo</em> indication of part. Source contains no dynamic indication.</td>
</tr>
<tr>
<td>138</td>
<td>VI.2: sf marking added on n.1, in line with VcB.</td>
</tr>
<tr>
<td>141</td>
<td>Fig. 32 added to Fl.2, Eh, Tps and Hp.</td>
</tr>
<tr>
<td>144</td>
<td>Vcs: <em>crescendo</em> marking added from n.5, in line with all other Str parts.</td>
</tr>
<tr>
<td>145</td>
<td>VI.1: <em>stringendo</em> marking removed, as it is not marked in any other part.</td>
</tr>
<tr>
<td>148</td>
<td>Fig. 33 added to Fls, Obs, Eh, Bn.2, Hns, Tps and Hp.</td>
</tr>
<tr>
<td>151</td>
<td>Hn.2: <em>mf</em> added, in line with dynamic levels in all other parts.</td>
</tr>
<tr>
<td>151</td>
<td>Vcs: n.4 changed from g(♮)’ to g♯’, in line with Ob.2 and Hn.2.</td>
</tr>
<tr>
<td>155</td>
<td>Fig. 34 added to Fl.2, Ob.1, Bns, Hn.1, Tps, Hp, VI.2 and Vlas.</td>
</tr>
<tr>
<td>156</td>
<td>Eh: n.4 and n.5 changed from c♯’ to c♯” and c♯’ respectively, in line with Hn.2.</td>
</tr>
<tr>
<td>156</td>
<td>Vlas: n.5 changed from f♯’ to f♮’, in line with Hn.2.</td>
</tr>
<tr>
<td>157</td>
<td><em>poco rit.</em> has been pencilled into all string parts in the composer’s hand and has therefore been added to all WW, Brs, Hp and Pr parts.</td>
</tr>
<tr>
<td>158</td>
<td>Dbs: sf marking added, in line with Vls and Vlas.</td>
</tr>
<tr>
<td>159</td>
<td>Dbs: <em>diminuendo</em> marking added, in line with all other Str parts.</td>
</tr>
<tr>
<td>160</td>
<td>Fig. 35 added to Fls, Eh, Cl, Bns, Hn.2, Tps, VI.1 and Vlas.</td>
</tr>
<tr>
<td>160</td>
<td>Vlas, VcB: accent marking added to n.3, in line with Vls and Hp.</td>
</tr>
<tr>
<td>160</td>
<td>Dbs: <em>p</em> added to n.2, in line with all other Str parts.</td>
</tr>
<tr>
<td>161</td>
<td>Dbs: accent marking added to n.2, in line with Str and Hp.</td>
</tr>
<tr>
<td>161</td>
<td>Hp: accent markings added to n.2 and n.4, in line with Str <em>pizzicati.</em></td>
</tr>
<tr>
<td>165</td>
<td>VI.1: n.1 changed from f♯’ to g♯’, in line with identical phrase in Vlas. As a result, an f♯’ has replaced the f’ on n.3.</td>
</tr>
<tr>
<td>165</td>
<td>VI.1 (P1 &amp; P2): n.2 and n.3 changed from c♯’ to c♯”, in line with VI.1 (P3 &amp; P4) and A major and F♯ minor chords.</td>
</tr>
<tr>
<td>168</td>
<td>Fig. 36 added to Fls, Obs, Eh, Cl, Bn.2, Hns, Tp.2 and Hp.</td>
</tr>
<tr>
<td>171</td>
<td>Dbs: <em>arco</em> marking added, in line with all other Str parts.</td>
</tr>
<tr>
<td>171</td>
<td>Vcs: <em>crescendo</em> marking added, in line with all other Str parts.</td>
</tr>
<tr>
<td>172</td>
<td>Vcs: <em>mf</em> added to n.1, in line with all other Str parts.</td>
</tr>
</tbody>
</table>
Bar 173 | **Hn.1: crescendo** marking in Bar 172, extended into Bar 173, in line with Hn.2, Vls, Vlas and Vcs.
---
Bar 173 | Vl.2, Dbs: *arco* added to n.4, in line with Vl.1, Vlas and Vlcs. Marking was incorrectly placed on n.1 of Bar 174.
---
Bar 173 | Dbs: *pizz* marking added, in line with all other Str parts.
---
Bar 175 | *Fig. 37* added to Eh, Cl, Tp.2 and Hp.
---
Bar 175 | Bn.2: *p* removed, in line with Bn.1 and the fact that no change of dynamic is indicated in any other instrument.
---
Bar 175 | Bn.2: slur marking from n.1 to n.3 removed, in line with Bn.1 and Hns.
---
Bar 176 | Bn.1: *crescendo* marking added, in line with Bn.2.
---
Bar 176 | Ob.1: accent marking added on n.5, in line with Fl.1 and Ob.2.
---
Bar 177 | Tps: *f* added on n.1, in line with all other instruments.
---
Bar 178 | Tps: *diminuendo* marking added from n.3 to the end of the bar, in line with all other instruments.
---
Bar 182 | Vl.1: n.3 changed from $f^\#$ to $e^\natural$, in line with the same phrase in Bar 171.
---
Bar 183 | *Fig. 38* added to Fls, Obs, Bn.2 and Hp.
---
Bar 185 | Ob.2, Bn.2, Tp.1, Hp: *poco sostenuto* added, in line with all other instruments.
---
Bar 186 | Fl.1: *staccato* marking added to n.1, in line with Fl.2.
---
Bar 187 | Hp: *Meno mosso, quasi andantino* added, in line with all other instruments.
---
Bar 187 | Hn.2, Tps, Vls, Vlas, Vcs: *quasi andantino* added, in line with all other instruments.
---
Bar 187 | Ob.1, Cl: *tenuto* marking added to n.1, in line with Ob.2.
---
Bar 187 | Cl: *tenuto* markings added to n.3 and n.4 in line with all other WW parts.
---
Bar 188 | Fls, Ob.2: *staccato* marking removed from n.2, in line with Ob.1 and Cl.\(^{19}\)
---
Bar 188 | Cl: *tenuto* markings added to n.1, n.3 and n.4, in line with all other WW parts.
---
Bar 189 | Ob.2: *tenuto* markings added to n.2 and n.3, in line with Fls and Ob.1.
---
Bar 190 | *Fig. 39* added to Tps, Hp, Vls, Vlas and VcB.
---
Bar 194 | Eh, Hn.1: *crescendo* marking added, in line with Obs, Cl, Bn.1 & Hn.2.
---
Bar 197 | *Fig. 40* added to Fl.2, Ob.1, Bn.2, Tps, Hp and Vl.1.
---
Bar 197 | Fl.1: *poco* added before *rit.* marking.
---
Bar 197 | Fl.2, Ob.2, Bn.2, Tps, Hp, Str: *poco rit* added over first half of bar, in line with Ob.1, Eh, Cl, Bn.1 and Hns.
---
Bar 197 | Fl.2, Obs, Eh, Cl, Bns, Hns, Tps, Hp, Str: *a tempo* added on third beat of bar, in line with other parts.
---
Bar 197 | Hns: n.3 changed from e in bass clef to e in treble clef, for consistency and ease of reading.
---
Bar 198 | Ob.1, Cl: incorrectly placed *a tempo* indication removed.
---
Bar 199 | Fl.2, Eh, Bns, Hns, Tps, Hp, Pr, Str: *poco rit.* indication added, in line with Fl.1, Obs and Cl.
---
Bar 199 | Ob.2: add breath mark at end of bar, in line with Fl.1, Ob.1 and Cl.
---

\(^{19}\) Although, in this instance, the *staccato* is marked on three out of the five instruments with identical rhythms, the editor has removed the marking because of the multiple repetitions of this phrase where no *staccato* is ever indicated.
Bar 200 | Fl.2, Bn.2, Hn.1, Tps, Hp, Vl.1: *Tranquillo molto* added, in line with all other parts.
Bar 200 | Eh., Bn.1: *mf* added on n.1, in line with Fl.1, Obs and Cl.
Bar 201 | *Fig. 41* added to Fls, Eh, Cl, Hn.2 and Tp.2.
Bar 201 | Fl.2, Hn.2, Tp.2: *Lento molto* added, in line with all other parts.
Bar 201 | Cl: *moltò* added to *Lento*, in line with all other parts.
Bar 201 | Vl.1: a’ on n.1 incorrectly printed as a *dotted crotched*. Rhythm changed to a *crotchet tied to a semiquaver*, to fit in with correct number of beats in the bar.
Bar 203 | Fl.2, Obs, Eh, Tp.2: *poco mosso* added, in line with all other parts.
Bar 204 | Fl.2, Obs, Eh, Cl, Tp.2: *sempre più* added, in line with all other parts.
Bar 207 | Fl.2, Ob.2, Tp.2: *poco rit* added, in line with all other parts.
Bar 207 | Fl.1: Rhythm on n.1 and n.2, of *dotted-quaver – semi-quaver* changed to *quaver – quaver*, in line with identical rhythm and pitch in Cl, Vl.1 and Vlas.
Bar 208 | Fl.2, Tps: *allargando* added, in line with all other parts.
Bar 208 | Cl: n.4 changed from c$½$ to c$¾$, in line with Fl.1, Vl.1 and Vlas.
Bar 210 | Vl.1: *diminuendo* marking added from n.2, in line with all other parts.
Bar 211 | *Fig. 42* added to Fl.2, Ob.2, Eh and Tps.
Bar 211 | Fl.2, Tps: *Tranquillo, quasi lento* added, in line with all other parts.
Bar 211 | Hn.2, Hp: *quasi lento* added, in line with all other parts.
Bar 211 | Hn.1: *crescendo* marking added, in line with all other parts.
Bar 216 | *Fig. 43* added to Eh.
Bar 223 | Vl.1: cautionary accidental added to n.8.
Bar 224 | *Fig. 44* added to Fls, Ob.2, Eh, Hns, Tps, Hp and Dbs.
Bar 225 | Ob.1: *crescendo* marking added, in line with Fl.1, Cl and Vl.1.
Bar 225 | Ob.1: accent markings added to n.3, in line with Bns.
Bar 225 | Cl: accent markings added to n.3 and n.7, in line with Bns.
Bar 226 | Fl.2, Ob.2, Eh, Hns, Tps, Hp, VcB: *Vivo* added, in line with all other parts.
Bar 231 | *Fig. 45* added to Fl.2, Ob.2, Eh, Cl, Bn.2 and Hn.2.
Bar 231 | Dbs: accent marking added to n.6, in line with Vcs.
Bar 232 | Tp.1: slur marking added between n.1 and n.2, in line with Tp.2 and Hns.
Bar 233 | Tps: *staccato* markings added to n.1 and n.2, in line with Hn.1.
Bar 237 | *Fig. 46* added to Fl.2, Eh, Tps and Hp.
Bar 237 | Ob.2: accent markings added to n.1 and n.4, in line with Ob.1.
Bar 238 | Ob.2: *staccato* markings added to n.2 and n.3, in line with Ob.1.
Bar 238 | Ob.2: slur marking added from n.2 and n.3, in line with Ob.1.
Bar 238 | Vl.1: *crescendo* marking added in from n.9 to end of bar, in line with Vl.2, Vlas and WW.
Bar 240 | Hn.1: accent marking added to n.2, in line with Hn.2 and Bns.
Bar 241 | Bn.2: *marcato* marking added, in line with Bn.1.
Bar 243 | *Fig. 47* added to Fl.2, Ob.2, Eh, Cl and Hp.
Bar 244 | Db: *f* added to n.1, in line with Vl.2, Vlas and Vcs.
<p>| Bar 249 |Tp.1: (p) added on n.1, in line with Tp.2. |
| Bar 253 |Fl.1: accent marking added to n.3, in line with Ob.1 and Str. |
| Bar 253 |Eh, Bns, Hn.1, Tps, Hp: (poco rit) added, in line with all other parts. |
| Bar 254 |Fl.2, Obs, Eh, Bns, Hns, Tps, Vl.2: (molto rit). added, in line with all other parts. |
| Bar 254 |Hp: (poco rit) removed and replaced with (molto rit), in line with all other parts. |
| Bar 254 |Dbs: (molto rit) added, in line with all other parts. |
| Bar 255 |Ob.2, Eh, Hp, Dbs: (Tranquillo) added, in line with all other parts. |
| Bar 255 |Vlas: tie marking added from n.1 (Bar 255) to n.1 (Bar 256), in line with Vls and VcB. |
| Bar 256 |Fls, Ob.2, Eh, Tps, Hp, Dbs: (sempre piu tranq.) added, in line with all other parts. |
| Bar 258 |(Fig. 49) added to Ob.2. |
| Bar 258 |Dbs: (div) marking added. |
| Bar 261 |(diminuendo) marking added, in line with all other parts (incorrectly printed in Bar 262). |
| Bar 263 |Vcs: (p) added to n.2, in line with all other Str. |
| Bar 265 |(Fig. 50) added to Bns, Hn.2 and Tps. |
| Bar 265 |Fl.2, Obs, Eh, Cla, Bsn, Hns, Tps, Hp, Vl.2, Vlas, VcB: (mosso molto) added, in line with all other parts. |
| Bar 266 |Bn.1: (sempre) added after (f) marking in line with Bn.2 and Hns. |
| Bar 266 |Obs: Phrasing changed to match Fls, and to match identical phrase in Bar 85. |
| Bar 266 |Tps: (allargando molto) added, in line with all other parts. |
| Bar 267 |Dbs: (crescendo) marking added to n.5, in line with Vcs. |
| Bar 270 |Hn.2: (diminuendo) marking added from n.4, in line with all other parts. |
| Bar 271 |(Fig. 51) added to Ob.2 and Tps. |
| Bar 271 |Fl.1, Ob.2, Tps: (Piu mosso) added, in line with all other parts. |
| Bar 273 |Obs: Phrasing changed to match Fls. |
| Bar 273 |Vla, Hns; (ff) added to n.1, in line with all other parts. |
| Bar 276 |Ob.2, Hn.2, Tps, Hp: (rit). added, in line with all other parts. |
| Bar 278 |(Fig. 52) added to Fl.2, Obs, Hn.2, Tps and Hp. |
| Bar 279 |Bn.2: (diminuendo) marking added from n.4, in line with Bn.1. |
| Bar 283 |Vl.2: tie and slur markings added from n.2 to n.1 (Bar 284), in line with all other Str parts. |
| Bar 286 |Tps: (Largo cantabile) added, in line with all other parts. (Tp.1 had this marking incorrectly printed in Bar 285). |
| Bar 286 |Hp, Vcs: (mf) added, in line with all other parts. |
| Bars 286-7 |Ob.2, Eh: 6/4 and 4/4 bars of rest swapped to 4/4 and 6/4, in line with correct order of time signatures. |
| Bar 287 |Bn.2: crotchet beat added and tied to the semibreve to make up for missing crotchet beat in 6/4 bar. Rhythm in line with Bn.1 and Hn.2. |
| Bar 292 |Fl.1: accent marking removed from n.1, in line with Fl.2, Ob.1, Eh and Cl. |
| Bar 292 |Bn.1: (crescendo) marking added, in line with all other parts. |
| Bar 293 |Fl.2, Tp.2: n.4 changed from (f)(#) to (f)(\natural), in line with Ob.2 and Vl.2. |
| Bar 294 |Eh: (staccato) marking added to n.4, in line with all other instruments with identical rhythm. |</p>
<table>
<thead>
<tr>
<th>Bar</th>
<th>Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>295</td>
<td>Dbs: div marking added to n.2.</td>
</tr>
<tr>
<td>296</td>
<td>Eh: missing 6/4 bar of rest added.</td>
</tr>
<tr>
<td>297</td>
<td>Fig. 55 added to Ob.2 and Tps.</td>
</tr>
<tr>
<td>299</td>
<td>Vcs: p added to n.1, in line with all other Str parts.</td>
</tr>
<tr>
<td>301</td>
<td>Hn.2, Vls, Vlas, Dbs: tranquillo added, in line with Eh, Bns and Hn.1 and Vcs.</td>
</tr>
<tr>
<td>301</td>
<td>Vl.1: Hairpin crescendo/diminuendo marking added, in line with Vl.2 and Vlas.</td>
</tr>
<tr>
<td>302</td>
<td>Bns, Hns: crescendo marking added over n.1 and n.2, in line with Eh and Str.</td>
</tr>
<tr>
<td>303</td>
<td>Hns: p added on n.1, in line with Bns.</td>
</tr>
<tr>
<td>304</td>
<td>Fig. 56 added to Ob.2 and Tps.</td>
</tr>
<tr>
<td>304</td>
<td>Bns: p added, in line with Hns.</td>
</tr>
<tr>
<td>310</td>
<td>Dbs: morendo marking added, in line with all other Str parts.</td>
</tr>
<tr>
<td>311</td>
<td>Dbs: pp added to n.2, in line with all other Str parts.</td>
</tr>
</tbody>
</table>
Appendix A

Practical Component of my DMA Final Project

Tibor Idrányi’s *Symphonic Prelude (Szimfonikus Előjáték) Op. 32* (1941)

As part of my DMA performance examinations, I conducted a concert of Hungarian orchestral music for the practical component of my DMA final project on 4 August 2019, with the North Sydney Symphony Orchestra. The video recording of that performance has been submitted with my thesis.

The program included the following works:

- Ferenc Erkel *Hunyadi László Overture*
- Tibor Idrányi *Funeral Music (Gyászhangok)* (World Premiere)
- Leó Weiner *Romance* (Australian Premiere)

  Soloists: Vincent Lo (cello); Georgia Lowe (harp)
- Tibor Idrányi *Symphonic Prelude (Szimfonikus Előjáték)*
- Zoltán Kodály *Háry János Suite*

All the music performed in the program was specifically selected to illustrate the significance of Tibor Idrányi’s (1896–1974) music within the body of Hungarian compositions from the mid-nineteenth to the mid-twentieth century and to demonstrate the links between these four composers. The following notes were written as ‘critical notes’ for that performance.

The pieces presented in the concert are linked by more than the fact that they were all written by Hungarian composers. Ferenc Erkel, considered to be the originator of integrating historical Hungarian stories and folk-music into Hungarian operas, never actually used authentic folk-music of the Hungarian people, but rather a ‘folk-style’ of music that included the use of popular Hungarian song and dance music. In his research, Zoltán Kodály was drawn to discovering ‘true’ Hungarian folk-music and in so doing, both through his own compositions as well as through his teaching, ushered in a new method of composing, with the aim of introducing authentic Hungarian folk-music to the Hungarian people as well as to Western Europe. The composition style of Leó Weiner, a contemporary of Kodály, was founded on the traditions of nineteenth century...
Germanic composers, although there are numerous instances where he incorporated ‘folk-style’ elements in his music. As a composer, Idrányi, although a student of Kodály’s at the Royal National Academy of Music, was more influenced by Weiner’s style of composition.

The two Idrányi works included in the program portray two different periods of his life. Funeral Music was composed in 1914 while he was a student of Kodály at the Budapest Academy of Music and is examined in detail within the thesis. Symphonic Prelude, the critical notes of which follow, was composed in 1941 when Idrányi was at the peak of his musical career.

Symphonic Prelude opens with a soft, gentle, pulsating rhythm with the flutes playing in thirds (F and A), creating the feeling of F Major. This ‘false’ key is quickly dispelled once the oboe introduces a fragment of the first theme, unquestionably placing us in the key of D minor. Immediately after this short statement, an equally brief fragment of the second theme is stated by the clarinet:


Immediately following this section, Idrányi first introduces 7th chords, the use of which will continue throughout the entirety of the work, on occasion, expanding to include 9ths and 11ths, creating ‘jazz-like’ harmonies at a number of cadence points:
Ex 2. *Symphonic Prelude*, bars 10–11.

The first theme is then taken over and extended by the cor anglais:

cor anglais


This passage leads into a slower, broader *Allargando* section in which the second theme is extended by the flute and oboe in octaves (still in D minor) before being joined by the violins who briefly shift the key to C minor. It is interesting to note that these two main themes are not only melodically important, but also rhythmically significant, with the alternation between long and short notes (in this case quavers and dotted crotchets), playing a crucial role in the overall structure of the work.

The piece begins to build in both volume and orchestration, leading to the first climax with the full force of the orchestra, including cymbal crash, before quickly returning to its calmer state.

We are then introduced to an *Allegro vivace* section which once again presents two themes. The woodwinds introduce the first, playing quick and light quavers while the second, more grounded and steadier theme, is played by the lower strings:

Cellos and basses playing in octaves.


These themes are once again extended, while the flute and clarinet flutter along with light embellishments. The tempo then relaxes a little and leads into the central section where a new folk-style melody is introduced by the oboes before being taken over by other woodwind and brass instruments, leading into a charming wind serenade:


A short *Lento* section led by the violins, returns us to the *Allegro vivace* section which is based on the first one but with some slight rhythmic and melodic variations. A short *tranquillo* bridge passage leads into another *Lento sostenuto* section, which introduces a new theme, first stated in the clarinet, oboe and 1st violins:

This quickly leads back to an almost exact repeat of the *Allargando* section heard in opening half of the work, the main difference being that trumpets are not included this time, making the climax not quite as powerful as it was on the previous occasion. The music begins to calm, and the tempo relaxes as it briefly revisits some of its past themes, concluding with a return to the opening pulsating rhythm from the flutes and a final distant call of the oboe, stating the opening theme.
Appendix B

*Symphonic Prelude Op. 32 – Critical Edition:*

**Score and instrumental parts**

- Score
- Flute 1
- Flute 2
- Oboe 1
- Oboe 2
- English Horn
- Clarinet
- Bassoon 1
- Bassoon 2
- Horn 1
- Horn 2
- Trumpet 1
- Trumpet 2
- Percussion
- Harp
- Violin 1
- Violin 2
- Viola
- Violoncello
- Double Bass

- Violin 1 – Performance edition part
- Violin 2 – Performance edition part
- Viola – Performance edition part
- Violoncello – Performance edition part
- Double Bass – Performance edition part
Szimfonikus előjáték Op.32
Symphonic Prelude (1941)

Tibor Idrányi (1896-1974)
Poco rubato
ma sempre lento
riten.
Largamente molto

Fl.1

Fl.2

Ob.1

Ob.2

E. Hn.

B♭ Cl.

Bsn.1

Bsn.2

C Tpt.1

C Tpt.2

Trgl./Cym.

Vln.1

Vln.2

Vla.

Vlc.

Db.

Hrp.
tranquillo molto

ben cantando

cantando
stringendo
allargando molto
tranquillo

Allegro vivace

con sord.
poco sostenuto

Meno mosso
quasi andantino

Fl.1

Fl.2

Ob.1

Ob.2

E. Hn.

B♭ Cl.

Bn.1

Bn.2

F Hn.1

F Hn.2

C Tpt.1

C Tpt.2

Tgl./ Cym.

Vln.1

Vln.2

Vla.

Vlc.

Db.

Hrp.
mosso molto

allargando molto
sostenuto molto al fine

Fl.1

Fl.2

Ob.1

Ob.2

E. Hn.

B♭ Cl.

F Hn.1

F Hn.2

Bsb.1

Bsn.2

C Tpt.1

C Tpt.2

Tgl./ Cym.

Vln.1

Vln.2

Vla.

Vlc.

Db.

Hrp.
Szimfonikus előjáték Op.32
Symphonic Prelude (1941)
Tibor Idrányi (1896-1974)

Andante con moto

Poco rubato ma sempre lento

Largamente molto

Piu largamente

tranquillo molto
Szimfonikus előjáték Op.32
Symphonic Prelude (1941)
Tibor Idrányi (1896-1974)
Oboe 2
Szimfonikus előjáték Op.32
Symphonic Prelude (1941)
Tibor Idrányi (1896-1974)

Andante con moto

Poco rubato ma sempre lento
Largamente molto
Piu largamente

tranquillo molto

poco più mosso

Piu largamente

Tempo I

piu mosso

Largamente

string.
Allegro vivace

Vivo

mosso molto allargando molto

Piu mosso

Tranquillo

Lento sostenuto

molto sost. al fine
Largo cantabile

\[mf\]
Clarinet in B♭

Szimfonikus előjáték Op.32
Symphonic Prelude (1941)

Tibor Idrányi (1896-1974)
Largo cantabile

espr. molto

mf ———

mf ———

molto sost.

mf ——— f

mf ———

tranq. molto sost. 2

mf ———

molto sost. al fine

p ———

mf ——— p ——— p ——— p ——— p
Andante con moto

Largamente molto

Piu largamente

tranquillo molto

poco piu mosso

eesp. molto

Piu largamente

tempo I

piu mosso

Largamente

piu mosso

allargando molto

riten.

string.

ben marcato

poco sost.

a tempo

Grave

tranquillo

riten.

ff

mf

ff

mf

ff

mf

p

Poco rubato

ma sempre lento

riten.

riten.

riten.

riten.

riten.

riten.

riten.

riten.

riten.

riten.

riten.

riten.

riten.

riten.

riten.
Szimfonikus előjáték Op.32
Symphonic Prelude (1941)
Tibor Idrányi (1896-1974)
Tranquillo

poco rit. molto rit.

(sempre piu tranq.)

Lento sostenuto

mosso molto allargando molto

f sempre

Piu mosso

stringendo

Largo cantabile

rit. ben cantando

Largo cantabile

molto sost.

ten.

molto sost. al fine

ten.

molto sost.

ten.

molto sost. al fine
Horn 2 in F

Szimfonikus előjáték Op.32
Symphonic Prelude (1941)
Tibor Idrányi (1896-1974)

Andante con moto

Largamente molto

Piu largamente

Poco rubato
ma sempre lento

Poco piu mosso
poco rit.

tranquillo molto

Piu largamente

con sord.

poco tranquillo

string.

Tempo I

(Andante con moto)

piu mosso
Largamente

senza sord.

mf
Szimfonikus előjáték Op.32
Symphonic Prelude (1941)
Tibor Idrányi (1896-1974)

Andante con moto

pp sempre
Violin 1

Szimfonikus előjáték Op.32
Symphonic Prelude (1941) Tibor Idrányi (1896-1974)

Andante con moto

Poco rubato ma sempre lento

Largamente molto

Più largamente
ten. espr. molto

Piu largamente
ten. espr. molto

tr. tr. tr. tr.

riten. senza sord.

riten.

senza sord.

riten.

senza sord.

riten.

senza sord.

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Viola

Szimfonikus előjáték Op.32
Symphonic Prelude (1941)
Tibor Idrányi (1896-1974)

Andante con moto

Poco rubato ma sempre lento

Largamente molto

Più largamente

poco più mosso

espr. molto

poco rit.

Piu largamente

tranquillo molto

Tempo I

(Andante con moto)

pizz

arco

string.
Violoncello

Szimfonikus előjáték Op.32
Symphonic Prelude (1941)

Tibor Idrányi (1896-1974)

Andante con moto

Poco rubato ma sempre lento

Largamente molto

Piu largamente

tranquillo molto

poco piu mosso

poco rit.

Tempo I

divisi

riten.

espr.
cantando

string.

espr.

divisi

riten.

espr.
cantando

(Andante con moto)
224 Vivo con sord. arco p marcato

233 f — p sempre ff ff — p sempre

243 pizz senza sord. f mf f — p sempre

250 Tranquillo (sempre piu tranq.) p

255 Lento sostenuto

261 mosso molto allargando molto

265 pp f — ff f —
Double Bass

Szimfonikus előjáték Op.32
Symphonic Prelude (1941)
Tibor Idrányi (1896-1974)

Andante con moto

Poco rubato ma sempre lento

Piu largamente

Largamente molto

tranquillo molto

poco piu mosso

Piu largamente

poco tranquillo

Tempo I

piu mosso

allargando molto

piu mosso

rit. allargando

poco sostenuto a tempo

Grave

Allegro vivace

poco sostenuto

riten. sempre

pizz

arco

riten.
205 Allegro vivace
poco rit. allargando sost.

216 Allegro vivace

229 con sord.

239 pizz

252 poco rit. molto rit. Tranquillo

265 mosso molto allargando molto

273 stringendo rit.

285 Largo cantabile

296 molto sost. tranqu. molto sost.
Violin 1

Szimfonikus előjáték Op.32
Symphonic Prelude (1941)

Tibor Idrányi (1896-1974)

Andante con moto

Poco rubato
ma sempre lento

Largamente molto

Più largamente

tranquillo molto
senza sord
pizz

poco rit. molto rit. Tranquillo

Lento sostenuto

mosso molto

allargando molto

Più mosso

stringendo

rit.

Largo cantabile

espr. molto
Szimfonikus előjáték Op.32
Symphonic Prelude (1941)
Tibor Idrányi (1896-1974)

Andante con moto

Poco rubato ma sempre lento

Largamente molto

piu mosso

poco rit.

poco piu mosso

piu mosso

allargando molto

poco sost. a tempo

poco rubato

Allegro vivace