

28th György Ránki Hungarian Chair Symposium

Folk Music Revival and the Dance- House Movement in Hungary

Friday-Sunday, April 4-6, 2008

**Kelley School of Business Graduate and Executive Education Center
Room 1008; 1275 E. 10th St.; Indiana University, Bloomington**

The György Ránki Hungarian Chair Symposium is sponsored by the Indiana University György Ránki Chair in Hungarian Studies, Department of Central Eurasian Studies, Office of the Vice President for International Affairs, Inner Asian and Uralic National Resource Center, Hungarian Cultural Association, Folklore and Ethnomusicology Department, Archives of Traditional Music, Department of History, Russian and East European Institute, Near Eastern Languages and Cultures Department, Robert A. and Sandra S. Borns Jewish Studies Program, Helene G. Simon Hillel Center and Computer Science Department.

**Department of Central Eurasian Studies
Indiana University, Goodbody Hall 157
1011 E. 3rd Street, Bloomington IN 47405-7005
Telephone: 812-855-2233, Fax: 812-855-7500
www.indiana.edu/~ceus**

Hungary has a uniquely wide spectrum of activities in the folk dance and music scene. The rich variety of regional traditions of peasant culture evolved gradually from late medieval and early modern antecedents, peaked in the 19th and early 20th centuries, and has been disintegrating during the 20th century up to recent times. The perception, reinterpretation and representation of peasant art by non-peasants (elite, artists, scholars, urban middle class etc.) have seen many waves since the first part of the 19th century. One of the most recent waves of revival was the so-called “dance house movement” an urban youth movement that emerged in the 1970s and 80s in the period of late socialism. Several prominent intellectuals had leading roles in the revival movement. In the country of Béla Bartók and Zoltán Kodály, the fields of ethnomusicology and dance study provided a scholarly background to this folkloristic discovery and gathered together an enormous amount of field material into archives, which was possible due to the longevity of some aspects of peasant culture in some regions of the Carpathian basin.

The movement reinvented the institution of the village dance-house in urban settings and focused on the process of learning of freely varied, improvisational, yet rule-bound dances for live musical accompaniment. Young people, who were searching for an “authentic tradition” started relearning the technique and the style of dance and music from the “last” remarkable personalities of peasant performers in the “field” within Hungary and among minority Hungarians in neighboring countries. In a way there is a unique continuity in the transmission of knowledge. The fresh experience of improvisational dance which started as an amateur movement soon revolutionized the concepts of choreographed performances and created a new sensibility and politics of staged dance as well.

Pilgrimages made to the “sources” revealed the up-until-then unspoken narratives of Hungarian minority existence in the neighboring socialist countries for a subgroup of the younger generation. In the period of milder political suppression of late state socialism, the dance-house established strong communities of young people with similar tastes, values, sets of identities and critical ideas deviating from the official view. The movement, besides increasing pride in “national culture” was able to mediate a flexible, tolerant attitude toward other ethnicities by the interactions that took place in the field, in the dance-clubs and in festivals.

More than 35 years after its beginning, the revival is now a complex half-professionalized and institutionalized movement with several music bands, professional dance-ensembles, many amateur groups, choreographic workshops, music schools, folk-clubs, dance-houses and summer-dance camps with arts and crafts activities within and outside Hungary. The newly established Department of Folk Music at the Liszt Ferenc Academy of Music in Budapest started its first academic year in September 2007.

This symposium brings together scholars and practitioners who have researched different layers of this wide range of activities from different scholarly viewpoints.



FRIDAY, April 4, 2008

8:30-9:00am Registration and Continental Breakfast

9:00-9:30am

Welcoming Remarks

Denis Sinor, Distinguished Professor Emeritus, Department of Central Eurasian Studies, Indiana University

H.E. Dr. István Mezei, Consul General of Republic of Hungary, Chicago

László Böjtös, Honorary Consul General of Republic of Hungary, Cleveland

9:30am-12:45pm

Panel I: *Grassroots Alternatives in Socialist Hungary*

Chair: **László Felföldi**, Hungarian Academy of Sciences

Dance-House: Disappearing Tradition, Socio-Cultural Movement or Surviving Cultural Heritage?

László Felföldi, Head of Folk Dance Department, Institute of Musicology, Hungarian Academy of Sciences

Quest for Authenticity and the Experience of the Peasant Village in the 1970's and 80's

Ágnes Fülemile, Hungarian Chair Professor, Indiana University, Institute of Ethnology of Hungarian Academy of Sciences

10:40 – 11: 00

Coffee-break

The Dance-House Movement in Transylvania

László Kelemen, Director of Hungarian Heritage House, Budapest, Musician, Composer

Continuity, Innovation, Performance: Studying Music in the Field

Zoltán Juhász, Research Institute for Technical Physics and Material Science, Hungarian Academy of Sciences, Musician

Hungarian Folk Diva: Advocate, Artist, Businesswoman

Barbara Rose Lange, Associate Professor, Moores School of Music, University of Houston

12:45-1:45pm

Lunch

1:45-2:30pm

Featured speaker

Hungarian Music – not Balkan enough? Hungarian Music within the Context of the World Music Scene

Simon Broughton, Writer, Film maker, Editor of the world music magazine *Songlines*, former Music Director of the BBC

2:30-5:20pm

Panel II: *Musical Identity and Revival*

Chair: **Judah Cohen**, Department of Folklore and Ethnomusicology, Indiana University

Folk Music Revival of the Roma in Hungary

Katalin Kovalcsik, Senior Research Fellow, Institute of Musicology, Hungarian Academy of Sciences

Music, Nationalism, and Revivals: The Role of Romani Music
Carol Silverman, Professor of Anthropology, University of Oregon

3:40-3:50 Coffee-break

Lost Jewish Transylvanian Seeks Others for Cultural Revitalization, Reinvention and Relocalization - Klezmer Revival in East-Central Europe

Michael Alpert, Ethnomusicologist, Musician

If the Tune is Jewish, Why is the Style Hungarian? (followed by live musical illustration)

Joshua Horowitz, Musicologist, Composer, Musician

Cookie Segelstein Musician

Stuart Brotman Musician

8:00pm-Midnight **Téka Ensemble Concert and Dance-House**

Location: KRC Banquet Facility, 216 S. College Ave. (at E. 3rd St.). Free parking on site.

Téka Ensemble: **Pál Havasréti, Csaba Ökrös, András Soós, Beatrix Tárnoki, György Lányi**, Additional musicians for Dance-House: **Zoltán Juhász** and **László Kelemen**.

SATURDAY, April 5, 2008

9:00-9:30am Registration and Continental Breakfast

9:30am-1:30pm **Panel III: Dance, Ideology, Representation**

Chair: Anya Peterson Royce, Anthropology Department, Indiana University

Decisive Events of the Hungarian Folk Dance Scene – Folk Dance on Stage and the Dance-House Movement

László Diószegi, Senior Research Fellow, Institute for Research Organisation, Hungarian Academy of Sciences, Choreographer, Hungarian Dance Academy

The Hungarian State Folk Ensemble as a Dynamic Institution in Hungarian Ethnography

Lisa Overholser, Ph.D Student, Department of Folklore and Ethnomusicology, Indiana University

Folk Dance as Mother Tongue: The Hungarian Táncház and the Legacy of István Györffy's Program of Folk-National Cultivation

Mary Taylor, Anthropologist, City University of New York

11:15-11:30 Coffee-break

Romanian Dance Material in the Hungarian Dance-House Movement

Colin Quigley, Associate Professor Culture and Performance, Department of World Arts and Cultures, Ethnomusicology, UCLA

Festivalization, the Carnavalesque, and the Creation and Maintenance of Community in North American Hungarian Folk Music and Dance Camps

Lynn Hooker, Assistant Professor in Hungarian Studies,
Department of Central Eurasian Studies, Indiana University

“Contemporary Folk Art” – Academia, Movement, Support System

Balázs Balogh, Head of Social Anthropology Department,
Institute of Ethnology of Hungarian Academy of Sciences

- 1:15-1:30pm **Closing Remarks**
Toivo Raun, Professor, Department of Central Eurasian Studies, Indiana University
- 1:30-2:30pm Lunch
- 3:00-7:00pm **Dance Workshop: *Couple Dances from Kalotaszeg (Transylvania)***
Téka Ensemble: Pál Havasréti, Csaba Ökrös, András Soós, Beatrix Ráczkyné Tárnoki and György Lányi. Dance instructors: László Diószegi and Ágnes Fülemlile. Location: Harmony School, 909 E. 2nd St. Free parking at the school or on street.
- 9:00pm-Midnight **Téka Dance-House**
Location: Upland Brewery Co. Banquet Room, the Upland Brewery and restaurant is located at 350 W. 11th St. The banquet room is in a separate building behind the Brewery. Turn into the driveway beside the brewery/restaurant and drive to the building on your left at the far end of the parking lot. Free parking.

SUNDAY, APRIL 6, 2008

All Sunday events take place in the Grand Hall of the IU Neal-Marshall Black Culture Center, 275 N. Jordan Ave. (at 7th St.). Free parking at the Jordan Avenue IU Parking Garage.

- 9:30am-3:00pm **Dance Workshop: *Székely forgatók from Sóvidék (Transylvania)* and an additional style to be chosen based on participant interest** Musicians:
Téka Ensemble: Pál Havasréti, Csaba Ökrös, András Soós, Beatrix Ráczkyné Tárnoki and György Lányi. Dance instructors: László Diószegi and Ágnes Fülemlile.
- 11:15am-Noon **Lecture: “*Illustrated Hungarian Dance History*”**
László Diószegi with live music and dance illustrations, documentary films and field photos
- Noon-1:00pm Lunch
- 1:00-3:00pm **Dance Workshop (continued)**
A Music Workshop might follow, based on participant interest.

Additional events, Thursday-Monday, April 3-7, 2008
DANCE WORKSHOPS, MUSIC WORKSHOPS, DOCUMENTARY FILMS & LECTURES



THURSDAY, APRIL 3, 2008: Lecture: 12:00 Noon at the IU Archives of Traditional Music, Hoagy Carmichael Room in Morrison Hall, 1165 E. 3rd St. (behind Memorial Hall). The program includes lecture plus music. Co-sponsored by IU Folklore & Ethnomusicology and IU Computer Science. Hourly paid parking at the Atwater Ave. and Jordan Ave. IU Parking Garage.

A Comparative Study of Interethnic Connections of Hungarian Folk Music in Eurasia using Artificial Intelligences

By **Zoltán Juhász**, Research Institute for Technical Physics and Materials Science of the Hungarian Academy of Sciences, musician

To determine the most characteristic melody types in fifteen different European and Asian folksong corpora automatically, we developed a special self-learning computer system. The system characterizes the pitch variation of a melody by a multidimensional vector, and determines the classes of similar contours in a given collection automatically, using the so-called "self organizing map", a special variant of a widely used kind of self-learning artificial intelligence. A further, cross-cultural comparison of the similar melody classes in the 15 different national cultures allows us to decide if the correlations of the resulting national contour types should be attributed to real cultural interactions or occasional events of an independent musical evolution. The results are illustrated by concrete melody examples having been found with the aid of the computer system.

THURSDAY, APRIL 3, 2008: Klezmer Music Workshop 5:30pm at the Helene G. Simon Hillel Center, 730 E. 3rd St. Kosher snacks provided. Participants are invited to bring instruments. **Joshua Horowitz, Cookie Segelstein, Stuart Brotman and Michael Alpert**, with IU's **Judah Cohen** as chair.

Co-sponsored by IU Borns Jewish Studies Program and Helene G. Simon Hillel Center. Hourly pay parking at the Atwater Ave. and Henderson St. IU Parking Garages.



THURSDAY, APRIL 3, 2008: Documentary Film: “*Breaking the Silence, Music in Afghanistan*” screening of award winning documentary film and discussion with British director **Simon Broughton**.

7:30pm, Swain Hall East room 105, 727 E. 3rd St. The film uses interviews with musicians in Kabul and footage filmed in Afghanistan before and after the fall of the Taliban to tell the story of the ongoing rebuilding of Afghanistan's musical life. Co-sponsored by IU Near Eastern Languages and Cultures and IU Hungarian Cultural Association. Hourly pay parking at the Atwater Ave. and Henderson St. IU Parking Garages.

FRIDAY, APRIL 4, 2008: Téka Concert and Dance-House: 8:00pm-Midnight, off campus at KRC Banquet Facility, 216 S. College Ave. (College Ave. and E. 3rd St.). Free parking on site. The evening begins with a concert by the Ensemble and is followed by dance demonstrations and a public Dance-House.



Téka Ensemble: Pál Havasréti, Csaba Ökrös, András Soós, Beatrix Tárnoki, György Lányi. Additional musicians for Dance-House: Zoltán Juhász and László Kelemen. Water and lemonade provided. Food and drink also available for purchase. Co-sponsored by IU Hungarian Cultural Association.

The Téka ensemble was formed thirty-two years ago, on the wings of the dance house movement. Since that time, the preservation and promotion of folk culture has remained its artistic vocation. Performing the rural music of the Hungarian-speaking part of Eastern Europe, the ensemble animates concert halls with a lively village atmosphere, producing a pure sound characterized by a profound knowledge of style, a high level of instrument proficiency and crystal-clear intonation and melodic phrasing alike. Each member collects and teaches folk music, organizes camps and collaborates in the production of folk music publications. Over the course of its existence, Téka has received the following honors and awards: Young Masters of Folk Art (1977), The „For Hungarian Culture” Prize (1991), Bartók Béla Memorial Prize (2006)

SATURDAY, APRIL 5, 2008: Dance Workshop featuring *Kalotaszeg* (Transylvania) couple dances and the Téka Ensemble. Dance instructors: László Diószegi and Ágnes Fülemlé. 3:00-7:00pm, Location: Harmony School, 909 E. 2nd St. The nearest gym entrance is from the parking lot on the west side of the school. On-street parking is okay on weekends. Co-sponsored by IU Hungarian Cultural Association.

SATURDAY, APRIL 5, 2008: Téka Dance-House off campus, 9:00pm-Midnight. Dance into the evening with the Téka Ensemble at the Upland Brewery Co. Banquet Room, the Upland Brewery and restaurant is located at 350 W. 11th St. The banquet room is in a separate building behind the Brewery. Turn into the driveway beside the brewery/restaurant and drive to the building on your left at the far end of the parking lot. Free parking.

SUNDAY, APRIL 6, 2008: Dance Workshop: *Székely forgató*s from *Sóvidék* (Transylvania) and an additional style to be chosen based on participant interest. Musicians: Téka Ensemble. Dance instructors: László Diószegi and Ágnes Fülemlé. 9:30-3:00pm, IU Neal-Marshall Black Culture Center Grand Hall, 275 N. Jordan Ave. (at 7th St.). Beverages will be provided. Free parking at the Jordan Avenue IU Parking garage.

SUNDAY, APRIL 6, 2008: Lecture: *Illustrated Hungarian Dance History* by László Diószegi with live music and dance illustrations, documentary films and field photos. 11:15am-12:00pm. IU Neal-Marshall Black Culture Center Grand Hall, 275 N. Jordan Ave. (at 7th St.).

SUNDAY, APRIL 6, 2008: Dance Workshop (Continued). Musicians: Téka Ensemble. Dance instructors: László Diószegi and Ágnes Fülemlé. 1:00-3:00pm, IU Neal-Marshall Black Culture Center Grand Hall, 275 N. Jordan Ave. (at 7th St.). If there's interest, a Music Workshop will immediately follow; bring your instruments. A possible Hurdy-Gurdy Workshop by Pál Havasréti (Téka Ensemble) is under organization. Free parking at the Jordan Avenue IU Parking garage.

MONDAY, April 7, 2008: Documentary Film: *The Music of Terezín (Theresienstadt)* screening and discussion with British television director Simon Broughton.

This award winning documentary film was the collaborative effort of the BBC and Czech television and portrays the music written and artistic life that existed in the WWII Terezín ghetto/concentration camp. Held 5:30pm at the Helene G. Simon Hillel Center, 730 E. 3rd St. Kosher snacks provided. Co-sponsored by IU Borns Jewish Studies Program, Helene G. Simon Hillel Center, and IU History Department. Hourly pay parking at the Atwater Ave. and Henderson St. IU Parking Garages.

László Felföldi

László Felföldi is senior research fellow, the Head of Folk Dance Department of Institute of Musicology, Hungarian Academy of Sciences. He has done extensive field research on folk dance traditions: in South-East Hungary mainly in Hungarian, Gypsy and Serbian communities (1972-1984); among national minorities in Hungary (1984-1988); among Hungarian national minorities in Slovakia, Ukraine, Romania and Yugoslavia (1984-1999); monographic research of Malozsa Valley, Transylvania, Romania (1986-1991); comparative research of Volga Region, mainly of Finno-Ugric and Turkic Peoples (1991-1995); performer centered dance research in Magyarózd, Jud. Mures, Romania (1996-2000). He was a member of the Hungarian UNESCO Cultural Committee in 1994-1996. He has organized several international conferences on ethno-choreology and editor and author of many dance publications and periodicals. He was awarded with the *Silver Cross of Merit of Hungarian Republic*.

Dance-House: Disappearing Tradition, Socio-Cultural Movement or Surviving Cultural Heritage?

This presentation tries to answer the question put forth in the title by the interpretation of the different directions of cultural modernization of the last century.

The presenter suggests, that *dance-house* is the special result of a „from below” kind of cultural modernization in Hungary in the last third of the 20th century, which was able to accomplish several things.

To promote this thesis, the presenter tries to identify and characterize the different programs of cultural modernization in Hungary of the last century according to their relationship to the time-space dimensions of cultural life and their vision about the periodicity of cultural development. He draws attention to their different relationships to the „past-present-future” and „here and now” concepts of folk-art movements; amateur folklore revival movements; the period of cultural liberalism; and from-below „cultural-heritage” movements.

At the end of the presentation the presenter returns to the first question and as a possible answer tries to identify some models of folklore revivals: beginning with the so called „documentarist” model, through the „stage” model, dance-house model, the model of folklore tourism and finishing with the „cultural heritage” model.

Ágnes Fülemlé

Ágnes Fülemlé is senior research fellow and the head of the Historical Ethnography Department at the Institute of Ethnology of Hungarian Academy of Sciences. Currently it is her second year as the visiting György Ránki Chair of Hungarian Studies at Indiana University, Bloomington. She holds university degrees in History of Art, History and Ethnography from ELTE University, Budapest. She has a Ph. D in Ethnography from ELTE and an M. Phil in the History of Dress from the Courtauld Institute of Art, University of London. Since 1990 she has been a regular lecturer at University of California's Education Abroad Program at ELTE, Budapest and at the International Study Center of the Budapest University of Economics. She was Fulbright grantees at the Anthropology Department of UC Berkeley and at the Costume Institute of the Metropolitan Museum of Arts, New York. In 1999 she was a visiting professor at the Hungarian

Institute of Rutgers University, New Brunswick, NJ. Her research interests include: social history, contemporary social processes, acculturation of peasant culture, historic and recent problems of ethnicity, identity issues, creation of national culture, symbols and dress, popular graphics. She has done extensive field-work in several village communities in Hungary and Transylvania. She has also published articles and books on recent social and economic processes and ethnic issues in rural communities of Transylvania and Hungary.

<http://www.indiana.edu/~ceus/faculty/fulemile.shtml>

She was dancing in the 1970-80s for 10 years in amateur groups including the Béla Bartók Dance Ensemble which was one of the leading dance groups of the Hungarian dance house movement.

Quest for Authenticity and the Experience of the Peasant Village in the 1970's and 80's

The paper aims to look at the process of disintegration and folkloristic discovery of "traditional" peasant culture in Hungary and Transylvania in the decades since World War II. Sociological features, communist peasant policy, social rank of the rural population, the connection between towns and villages will all be discussed alongside the revival phenomena, identity issues and the concept of "authenticity" by the dance-house movement.

László Kelemen

Born in the town of Gyergyóditró in Székelyföld, Transylvania (in Romania) he has played and collected Transylvanian folk music and was a member of the Bodzafa Band. In 1984 he earned his diploma in composition from the G. Dima Music Academy in Kolozsvár (Cluj-Napoca). Leaving Ceausescu's regime, he settled in Hungary in 1986. From 1987-2000 he worked as a music editor at the Zeneműkiadó (a music publisher), was musician, manager-director and produced recordings for the Ökrös Band, while also held the position of musical director for the Kodály Chamber Dance and Budapest Dance Ensembles. He has also composed music for dance theater and has been editor and music director for numerous recordings. With the aid of a Kodály Grant, his classical musical composition was performed at Young Composers Group concerts. Between 1999 and 2001, he initiated and directed a comprehensive program of village music collection done at the Fonó Music Hall in Budapest, which included a series of CDs called the Új Pátria. In November of 2000 he was commissioned by the Ministry of Cultural Heritage to set up the Hungarian Heritage House. He has been general director of the institution since July 2001. As musical director he plays an active role in renovation of the Hungarian State Folk Ensemble and in updating the old musical framework, while also taking part in the creation of the Ensemble's new programs.

The first decade of the Hungarian Dance-House Movement in Transylvania - a subjective history

This lecture focuses on the rise and first ten years of the Hungarian dance-house movement among the Hungarian ethnic minority community of Transylvania (presently in Romania). Having developed in the atmosphere of the all-repressing Ceausescan dictatorship, this minority Hungarian civilian movement gave a new and original impetus to the professional work of Hungarian folklorists in the mother country, and helped to save and integrate traditional local Transylvanian Hungarian and non-Hungarian cultural treasures into a folk-revival movement in Hungary. The differences between the dance-house movements of Transylvania and Hungary respectively are going to be highlighted in the presentation, together with the factors that contributed to the rise, thriving and, due to the oppression imposed on it by the Securitate

(Departamentul Securității Statului, the secret police force of Communist Romania), the later suffocation of the Transylvanian dance-house movement during the agony of Ceausescu's regime. The author, having been personally part of the Transylvanian dance-house movement in the '80s, presents this dark but significant period of cultural history with an insight into its context, incorporating his own personal experience.

Zoltán Juhász

Juhász Zoltán graduated at the Faculty of Electrical Engineering of the Technical University in Budapest and obtained his PhD in the field of adaptive learning systems. He worked in the field of adaptive filtering and control, to elaborate a noise reduction system of early ethno-musical phonograph recordings. His current field of research is computer-aided study of folk music, including interethnic connections.

He is the most well-acclaimed bagpipe and flute player of Hungary. He collects, studies, plays and teaches traditional flute and bagpipe music since 1977. His group, called Egyszólam ("Unison music"), plays and sings the music of Hungarian herds on these instruments. The ensemble was founded in 1986 and recorded 6 independent CD-s. As a soloist, he has also several recordings, and played in the most countries of Europe. He has received the "Prize for Hungarian Art" in 2006.

Based on his collection, he has written 3 school-books for traditional flute playing of different Hungarian musical dialects, and two books about the last bagpipe and flute player herds of the Palóc (North-Hungarian) ethnic group: "Musical inheritance of the bagpipe and flute player Kukucska Ernő" (Budapest 1994 in Hungarian) and "The last piper – musical inheritance of the heard Pál István" (Budapest 1998 in Hungarian).

Continuity, Innovation, Performance: Inheritance of the musical tradition in the village and in the town.

The most fundamental unwritten law of the Hungarian "Táncház" musicians and dancers pertains to the way of learning: music and dance have to be learned as close to the "sources" as possible. Since people who learned the musical tradition as participants of the traditional life itself live in villages, while "táncház" musicians live in towns, this law requires a continuous fieldwork, and the personal contact with the masters illuminates the essential differences and coincidences of traditional and "modern" slants of life. One of the most significant differences manifests itself just in the method of learning. Learning music in the childhood as a vernacular leads to a constructive and adaptive musical native language very easily, while conscious learning based on the steps of field recording – transcription – memorizing – application in the musical practice requires much more time to achieve a similar state of constructiveness. Therefore, the urban education of traditional music and dance should be approached as closely as possible to the traditional method. This wish is automatically realized in the families of the first generations of the "táncház" musicians, and the musical constructiveness of their children verifies that "the tradition of the tradition is the tradition" (see "the business of the business is the business").

Barbara Rose Lange

Barbara Rose Lange is associate professor of ethnomusicology at the Moores School of Music, University of Houston. Since the early 1990s she has studied popular music of Hungarians and Roma (Gypsies). She has also conducted research on youth and the avant-garde in Texas. In the 1990s she held Fulbright, IREX, and Mellon fellowships. Her essays have appeared in numerous publications, including the *Journal of American Folklore*, *Ethnomusicology*, the *World of Music*, and the *Garland Encyclopedia*. She is author of *Holy Brotherhood: Romani Music in a Hungarian Pentecostal Church* (Oxford, 2003). During fall semester 2007, she held the joint Austrian-Hungarian Fulbright Research Fellowship. Her current project concerns young musicians' experiments with folk music in the tri-city area of Bratislava, Vienna, and Budapest.

The Hungarian Folk Diva: Advocate, Artist, Businesswoman

In the 1980s, a single female performer, Márta Sebestyén, defined Hungarian folk singing. Sebestyén's voice, with the heavy ornamentation and chest timbre of the Hungarian-Transylvanian sound, became popular worldwide. Even as Sebestyén's voice was popularized via electronic dance mixes and film soundtracks, in live performances and interviews she emphasized the ethnic minority Hungarians in Transylvania who served as her musical sources. The twenty-first century has seen the ascent of several young female singers in Hungary. They have taken the advocate role in a different direction, dramatizing the experiences of women. They face additional challenges: currently in Hungary, every sphere of artistic life, including folk music, must demonstrate economic independence. The young folk divas front their own groups and develop high concepts for their albums and performances. It remains to be seen whether their forthrightness will successfully compete with the proven formula for success in the world music genre – mixes that feature the ethnic female voice as a disembodied hint of the Other in an atmosphere of sound.

Simon Broughton

Simon Broughton, born in London is a writer and film-maker who has been involved in the world music scene for many years. Since its launch in 1999, he's been editor of the world music magazine *Songlines*, the leader in its field. He is also co-editor of the *Rough Guide to World Music*, which was first published by Penguin in 1994 and is now being published in its 3-volume third edition. He's currently chief world music critic for the London *Evening Standard*. Broughton studied Russian and Music at Durham University and then worked for the BBC from 1981-1997, first in radio then in television. He made pioneering documentaries with Andy Kershaw, including *Now That's What I Call Mali!*, a musical journey along the Niger simulcast on BBC Radio 1 and Radio 4 in 1989. Then he made documentaries on Transylvania and Klezmer music for BBC2's *Rhythms of the World*, many classical music films and directed multi-camera concerts. He has been working as a free-lance director since 1997. His films since then include *Breaking the Silence: Music in Afghanistan* (BBC4), *Sufi Soul: The Mystic Music of Islam* (Channel 4) and *Mariza and the Story of Fado* (BBC4). Broughton first visited Hungary in 1978 and soon found friends in the táncház scene, including Márta Sebestyén with whom he first traveled to Transylvania in 1981. Seeing traditional music in situ, he soon developed a passion for the music of Hungary, Romania and Bulgaria and traveled there quite frequently – particularly to Transylvania during the Ceausescu years. He

made an award-winning documentary about the threat to village culture in 1989 and then a film about Transylvanian village music in 1990 after the fall of Ceausescu. He has written the entries on Hungary in the *Rough Guide to World Music* (1994, 1999 and forthcoming 2008) and in 1995 directed BBC TV's *The Dancing Room* featuring contemporary choreography to the traditional Transylvanian music of Muzsikás. He still, though, speaks only a dozen words of Hungarian.

Hungarian Music – not Balkan enough? Hungarian Music within the Context of the World Music Scene

A quick survey of the trajectory of Hungarian táncház and folk music on the world music scene. Márta Sebestyén and Muzsikás given an international profile by Joe Boyd and Hannibal Records. But the fall of Hannibal in early 2000s meant a drop in the international profile of Hungarian music. At the same time the Hungarian Gypsy scene got more interesting – Ando Drom, Romano Drom and the Gypsy remix stuff – and then the rise in popularity of Balkan brass and its club-music spin-offs. Besh O Drom and Little Cow are Hungary's response. Hungarian village music is some of the most beautiful on the continent, but is it too complex, too subtle, not Balkan enough for popular taste?

Katalin Kovalcsik

Katalin Kovalcsik, PhD, has been working as an ethnomusicologist and musicologist at the Institute of Musicology, Hungarian Academy of Sciences since 1979. Her field is the traditional music and culture of Romani communities and the contemporary musical and cultural processes. She approached this topic from two ways at the Institute. Firstly, she has established a Romani collection of the existing and brand-new materials. Secondly, she has done her own fieldworks and research. In the 1980s her fieldwork was aimed at setting up a large audio collection of the music sung and played by Roma in Hungary, the neighboring countries and the Balkans. From the second half of the 1980s, she began an intensive collecting-work among Boyashes in Hungary, which was a new research field. In the 1990s she published a great deal of materials about Boyashes and Romungros, for scientific and pedagogical purposes. From that time she has investigated the new musical processes among the Roma in Hungary, e.g. the forming of Romani stage folklore at the second half of the 1980s (as PhD dissertation); the creation of Romani ball-room music at the beginning of the 1990s; and later the other special popular genres that Romani individual musicians or groups have adopted and altered. In 1985, working with authors from abroad, she launched a bilingual book series named „Gypsy folk music in Europe” (now 5 volumes). Moreover, she has published eight of her own books (partly with co-authors) and more articles. She has given university lectures on Romani music making at the University of Pécs and also on Romani and Boyash language, and ethnomusicology at Loránd Eötvös University, Budapest.

The Romani folklore movement in Hungary

Since the late 1930s the collection of Romani folk music has been part of Hungarian ethnomusicology. There have been several movements to popularize Hungarian folk music since the previous turn of the century, the latest being the dance-house movement started in 1972. The Roma could not join in before the '80s because of the cultural policy of the socialist regime.

However, the Roma had diverse attitudes to the movement: unlike the Hungarian performers who wished to learn the village performance of folk materials, the Roma strove to modernize the culture. The paper gives an account of the modernizing endeavors of the Romani folklore performers and the results of them, the adapting of the village Romani music to the surroundings of popular culture.

Carol Silverman

Carol Silverman, Professor of Anthropology at the University of Oregon, has been involved in Balkan culture for over 25 years as a researcher, teacher, activist, and performer. Focusing on Roma in Bulgaria and Macedonia, she has investigated the relationships among music, politics, ethnicity, ritual, and gender. Among her recent publications are "'Move Over Madonna' Gender, Representation, and the 'Mystery' of Bulgarian Voices," in *Over the Wall/ After the Fall: Post-Communist Cultures through an East-West Gaze*, eds. M. Zaborowska, S. Forrester, and E. Gapova, 2004; "The Gender of the Profession: Music, Dance, and Reputation among Balkan Muslim Rom (Gypsy) Women," in *Gender and Music: Perspectives from the Mediterranean*, ed. Tullia Magrini, 2003; "Trafficking in the Exotic with 'Gypsy' Music: Balkan Roma, Cosmopolitanism, and 'World Music' Festivals," in *Balkan Popular Culture and the Ottoman Ecumene*, ed. Donna Buchanan, 2007; "Transnational Cocek: Gender and the Politics of Balkan Romani Dance," in *Balkan Dance: Essays on Characteristics, Performance, and Teaching*, ed. Anthony Shay, 2008; "Bulgarian Wedding Music between Folk and Chalga: Politics, Markets, and Current Directions," *Musicology* (in press); and *Performing Diaspora: Cultural Politics of Balkan Romani Music* (Oxford University Press, forthcoming).

Music, Nationalism, and Revivals: The Role of Romani Music

Roma have been variously pictured by scholars as either musical sponges with no culture of their own or as consummate performers and preservers of traditional music. Some states have excluded Romani music from the public stage while others have propelled it to become the national music. In all cases, Romani performers are marginalized and are rarely in control of their music. Using examples, from Hungary, Spain, Russia, and the Balkans I explore the relationship between performance, the state, and various forms of nationalism. How has the Táncház (dance-house) music and dance revival intersected with Hungarian nationalism and Romani nationalism? By investigating newer contexts of Romani music such as Gypsy music festivals, I aim to analyze the symbolic and ideological uses of Romani music by Roma and non-Roma.

Michael Alpert

Michael Alpert has been a pioneering figure in the renaissance of East European Jewish klezmer music for over 30 years, and is internationally known for his performances and recordings with Brave Old World, Kapelye, Khevrisa, David Krakauer, Theodore Bikel, and Itzhak Perlman. Raised in a Yiddish-speaking family, he is considered the premier traditional Yiddish singer of his generation and is noted for his original Yiddish songs. Alpert was Musical Director of the Emmy Award-winning PBS Great Performances special "Itzhak Perlman: In the Fiddler's House." An important link to Old World Jewish musicians and a former Research Associate at NYC's YIVO Institute for Jewish Research, Alpert has researched and documented traditional Jewish music and dance worldwide, focusing particularly on the Former Soviet Union, and is a

leading researcher and teacher of East European Jewish traditional dance. He was Project Director of "Nashii Traditsii" (Our Traditions), the Soviet Jewish Community Cultural Initiative of NYC's Center for Traditional Music and Dance, and is Co-Artistic Director of Montréal's "KlezKanada." Alpert has taught and lectured at Oxford University, Columbia University, Yale University, Indiana University, Concordia University (Montréal), the European University of Saint Petersburg (Russia) and the New England Conservatory of Music.

Lost Jewish Transylvanian Seeks Others for Cultural Revitalization, Reinvention and Relocalization – Klezmer Revival in East-Central Europe

An intriguing parallel to the Táncház (dance-house) Movement in Hungary has been the revitalization of East European Jewish klezmer instrumental music, traditional dance, Yiddish song and Ashkenazic cultural identity. Rooted in the North American countercultural milieu of the 1970s as well as in a redefinition of identity among North American Jews that continues to this day, the Yiddish/Klezmer Renaissance has become a global phenomenon spanning the World Music scene and Jewish communities worldwide, and including significant numbers of non-Jews as both performers and public -- especially in East Central Europe. More than a century after the mass emigration of Jews from Eastern Europe and over 60 years after the Holocaust, Yiddish music and culture continue to both inform and be informed by music, identity politics, and the socio-cultural, economic and political landscape of the European lands where they took shape over the course of two millennia. This presentation briefly explores the Yiddish/Klezmer phenomenon in Hungary and other areas of East Central Europe, similarities and differences with other aspects of the folk music and dance revival in Hungary including Rom models, and examines constructs of authenticity, reinvention and "locality" in Jewish and related East Central European music and identities on both sides of the Atlantic.

Joshua Horowitz - Cookie Segelstein - Stuart Brotman

Joshua Horowitz, tsimbl and 19th Century accordion, received his Masters degree in Composition and Music Theory from the *Academy of Music in Graz, Austria*, where he taught Music Theory and served as Research Fellow and Director of the *Klezmer Music Research Project* for eight years. He is the founder and director of the ensemble *Budowitz*, a founding member of *Veretski Pass* and has performed with *Rubin and Horowitz*, *Brave Old World*, *Adrienne Cooper* and *Ruth Yaakov*. His music was recently featured in the British film, "*Some of my best friends are... Jewish / Muslim*", awarded the Sandford St. Martin Trust Religious Broadcasting Award and is also featured in the new film by Jes Benstock, "*The Holocaust Tourist*" (winner of the NPA Jury Award for best short film). Joshua taught Advanced Jazz Theory at *Stanford University* with the late saxophonist *Stan Getz* and is a regular teacher at *KlezKamp*, *The Albuquerque Academy* and *Klez Kanada*. His musicological work is featured in four books, including *The Sephardic Songbook* with *Aron Saltiel* and *The Ultimate Klezmer*, and he has written numerous articles on the counterpoint of J.S. Bach. His recordings with *Veretski Pass*, *Budowitz*, the *Vienna Chamber Orchestra*, *Rubin & Horowitz* and *Alicia Svigals*, have achieved international recognition and he is the recipient of more than 40 awards, including the *Prize of Honor* for his orchestral composition, *Tenebrae*, presented by the Austrian government, the BBC Critics award and the Belgian Gandalf Award. Beside his work as a musician, he led the first post-WWII music therapy group at the pioneering *Beratungszentrum* in Graz, Austria. He is currently working on a book of his essays for *Scarecrow Press*.

Cookie Segelstein, violin and viola, received her Masters degree in Viola from The Yale School of Music in 1984. She is principal violist in Orchestra New England and assistant principal in The New Haven Symphony Orchestra. She is the founder and director of Veretski Pass a member of Budowitz, The Youngers of Zion with Henry Sapoznik, has performed with Kapelye, The Klezmatiks, Frank London, Klezmer Fats and Swing with Pete Sokolow and the late Howie Leess, Margot Leverett and the Klezmer Mountain Boys and The Klezmer Conservatory Band. Cookie has presented lecture demonstrations and workshops on klezmer fiddling all over the world, including at Yale University, University of Wisconsin in Madison, Marshall University in Huntington, West VA, University of Oregon in Eugene, Pacific University and SUNY-Cortland and at Klezmerwochen in Weimar Germany. She is on staff at Living Traditions' KlezKamp, KlezKanada, Klezfest London, and has been on staff at Centrum's Festival of American Fiddle Tunes in Port Townsend, Wash. She was featured on the ABC documentary, *A Sacred Noise*, heard on HBO's *Sex and the City*, and on several recordings including the Veretski Pass self titled release and the newly released *Trafik*, the Koch International label with Orchestra New England in *The Orchestral Music of Charles Ives*, *Hazones* with Frank London, *A Living Tradition* with German Goldenshteyn and Budowitz Live. She is also active as a Holocaust educator and curriculum advisor and has been a frequent lecturer at the Women's Correctional Facility in Niantic, CT. Cookie lives in Madison, Connecticut.

Stuart Brotman, bass, basy, and baraban, has been an accomplished performer, arranger and recording artist in the ethnic music field for over 35 years. He holds a B.A. in music from the *University of California at Los Angeles*, and has taught at *KlezKamp*, *Buffalo on the Roof*, the *Balkan Music and Dance Workshops* and *KlezKanada* and has been recording, touring, and teaching New Jewish Music with world class ensemble *Brave Old World* since 1989. Long admired as a versatile soloist and sensitive accompanist in traditional and pop music circles, he has toured and recorded with *Canned Heat*, *Kaleidoscope*, *Geoff and Maria Muldaur* and played cimbalom with *Ry Cooder* at Carnegie Hall. Stu appeared in the Los Angeles production of *Ghetto*, the San Francisco production of *Shlemiel the First*, and performs frequently in ethnic music specialty roles for TV and film. A founding member of Los Angeles' *Ellis Island Band*, he has been a moving force in the Klezmer revival since its beginning. He produced *The Klezmerim's* Grammy nominated album, "Metropolis." He toured with the *Yiddisher Caravan*, a federally funded Yiddish folklife show, and has performed with *The Klezmerim*, *Kapelye*, *Andy Statman*, the *Klezmer Conservatory Band*, *Davka*, *The San Francisco Klezmer Experience*, *Khevrisa* and *Itzhak Perlman*. Stuart lives in Berkeley, California.

If the Tune is Jewish, why is the style Hungarian?

Within the past 15 years, the Klezmer (East European instrumental Jewish Music music) scene has included the music of Transylvania (usually Kalotaszeg), which is stylistically specific to that region, even when the tunes played are considered Jewish. Popular groups such as Muszikás have circulated and popularized a limited standard repertoire, which has served to partially redefine what was formerly considered the elements of klezmer style. Motivations for the dissemination of this sub-trend are at the same time musical, commercial, academic and ideological. The needs of presenters and venues to vary their music programs has further aided in the dissemination of the sub-trend. The results have inspired some participants of klezmer music to observe what makes their music ethnically specific and to critically re-examine the tenets upon which historical assumptions are made.

László Diószegi

László Diószegi obtained his degree in International Relations at the University of Economics, Department of International Relations, Budapest. He was the executive director of Teleki László Foundation, 1991-2007. He is the author, co-author and editor of several books on minority issues and history of diplomacy in the interwar period East Central Europe.

As a dancer he was a member of the Béla Bartók Dance Ensemble (leader: Sándor Tímár) 1974-1983 which was one of the leading dance groups of the Hungarian dance house movement in the 1970-s, 1980-s. Together with Tímár Sándor he was a choreographer and leader of a chamber dance group, named Stúdió (1982-1987), artistic director and choreographer of DÉLÉP Napsugár 1981-1989, Válaszút since 1983, choreographer of Honvéd Ensemble 1985-1991. Choreographed and directed eleven dance theatre performances and has received numerous prestigious prizes and awards at Hungarian and International Festivals. He is the president of the *György Martin Folk Dance Association* (since 1993). He teaches choreographing at the Hungarian Dance Academy since 2006. He has regularly taught dancing and choreographies in Western Europe, Japan and USA. He was awarded with *Zoltán Bezerédi* Award in 2004. and *Gyula Harangozó* Award (the most prestigious Hungarian state award in dance) in 2005.

Historic Moments of Hungarian Folk Dance - From the Gyöngyösbokréta to the Táncház Movement

It was relatively late, only in the first half of the 20th century, that Hungarian folk dance made its way onto the stage and became widely acknowledged. In fact, it was just then that the urban population had discovered the authentic life of the village. From there, the *Gyöngyösbokréta* movement started to evolve in the 30s, and it was launched with specific aims of identification, promotion, and performance in mind.

The movement, however, was swept away by the Second World War and the ensuing political changes that swept over Hungary along with the other East European countries. Subsequently, the new artistic taste that marked the Hungarian stage-folk dance was set by Moscow.

As a result, the stylized folk dance style developed by the Russian Igor Moiseyev had successfully deprived Hungarian folk dance of its national character, though choreography of high artistic value still managed to survive and be markedly present along the Soviet style works.

The 1950s saw the launch of an outstanding research project under the leadership of György Martin. This project had laid the foundation for the future development of Hungarian folk art. The 1960s brought about a new phase in Hungarian folk dance, where new generations were looking for new ways of expression.

The new changes that took place in the Hungarian folk dance of the 1970s attached a new meaning to tradition and thrust it into the forefront of interest. The most significant achievement of this period was the broad spread of improvisational dance.

By the 1990s the "spaceform" choreography created by Tímár had reached its limits. The last decade was marked by the spread of the non-composed way of choreography, which placed the dancer and the dance in the spotlight and which gained inspiration from folk tradition.

The issue that faces the future is whether it will be possible, similarly to folk music, to bring a new Hungarian dance style to life, which will not only be a mere imitation of folk dance, but rather a creative and artistic rearrangement of it in a manner, that it can equally be modern and deeply rooted in our present world, and also retain the virtues, compactness, balance, plainness and simplicity of folk art.

Lisa Overholser

Lisa Overholser is a Ph.D. candidate in Ethnomusicology at Indiana University. Her interest in the intersection of “folk” and “art” genres stems from her background as a music performer and music historian, having received her B.M. in Piano Performance at the Conservatory of Music at UMKC, and an M.M. in Piano Performance and Music History at Kansas University. She wrote her master’s thesis on the little-known piano music of Zoltán Kodály, and performed several of Bartók’s works for her degree. Since then, she has presented papers at various disciplinary meetings, including the American Folklore Society, the Midwest Society for Ethnomusicology, the Popular Culture Association, The American Hungarian Educator’s Conference, and the Centre for Tourism and Cultural Exchange, with an upcoming presentation at the International Council for Traditional Music’s international conference. The public presentation of folk genres is a related area of interest, culminating in her work as a consultant for the first-ever traditional folk dance festival, *Folk Feet*, at the Brooklyn Arts Council in New York City, an event which was funded in part by NEA and has since become an annual event. She has been examining Hungarian State Folk Ensemble for her Ph.D. dissertation topic on the staging of folk dance, and spent a year researching the Ensemble’s choreographies with a Fulbright Fellowship in 2004-2005.

The Hungarian State Folk Ensemble as a Dynamic Institution in Hungarian Ethnography

Staged folk dance is a unique performance genre that has the ability to display and transform folk elements as a basis for representation, commentary, and reflection. As one of the oldest State Folk Ensembles in Central Europe, the Hungarian State Folk Ensemble has a significant history of presenting the cultural forms of the nation. Throughout its history, it has adapted in accordance with circumstances of the given time. My presentation will examine the role of the present-day State Folk Ensemble as an active and vital participant in the nation’s cultural discourse.

More than just a forum for the entertaining presentation of cultural heritage, State Folk Ensemble performances play an important role in Hungary’s cultural and artistic life, providing an important space for the reflection of vital issues in a rapidly changing world. In its current manifestation, the State Folk Ensemble uses various choreographic strategies to respond to the sweeping changes that have taken place in Hungary since the Ensemble’s inception in 1951. Carrying out their work in a cultural frame that is neither “folk” nor “art”, the Ensemble is uniquely positioned and qualified to provide a voice in the nation’s cultural dialogue.

Mary Taylor

Mary Taylor holds a PhD in cultural anthropology from the Graduate Center of the City University of New York. She has spent a number of years in Budapest Hungary since 1994 and has conducted extensive research among dance-house revivalists. Her approach to revival is informed by political economy; her work emphasizes state building and folk revival as connected processes. She defended her dissertation entitled *The Politics of Culture: Folk Critique and Transformation of the State in Hungary* in November, 2007, and currently teaches at Hunter college.

Folk Dance as Mother Tongue: the Hungarian Táncház and the Legacy of István Györffy's Program of Folk National Cultivation

This paper examines táncház (dance-house) in relation to the program of “folk national cultivation” set forth by “father of Hungarian ethnography” István Györffy, in 1939. It suggests that Györffy’s program is both a theory of collective memory and a plan for its reproduction, and that táncház can be seen as its enactment in the realm of folk dance. I contextualize Györffy’s program historically before turning to the rise and development of the táncház since the 1970’s, emphasizing the use of the idea of mother tongue to illustrate the continuity of ideas and practices across time. Finally, I suggest that while such a program may appear timeless and without ideology, collective memory is always the product of the interaction of institutionalized practices and their interpretations influenced by the broader political and economic contexts (Halbwachs 1992). It is thus that the production of collective memory in táncház must be examined in relationship to contemporaneous political and economic forms.

Colin Quigley

Colin Quigley, Ph.D. is Associate Professor in the Departments of World Arts and Cultures and Ethnomusicology at UCLA. He began to work in Romania after 1990 investigating the ritual Căluș dance in Oltenia and later the dance repertoire of Cămpie Transylvanie, particularly in the region of Frata and neighboring communities. During 18 months in 1997-99 he was a Fulbright Senior Research Fellow at Babes-Bolyai University in Cluj, research that supported development of the 1999 Smithsonian Institution Folklife Festival "Gateways to Romania" program, for which he was curator. He has published articles, as well, on the globalization of the dance house movement, ethnicity and nationalism in Transylvanian ethnochoreology, and Hungarian Carnival traditions in Transylvania. During 2007-09 Quigley was Resident Director of the University of California Education Abroad Study Center in Budapest. He is an accomplished fiddler and dancer in North American styles. His previous books, *Close to the Floor* (1985) and *Music from the Heart* (1993) concern traditional music and dance in the Canadian province of Newfoundland. He has been appointed as Senior Lecturer and Course Director for ethnomusicology at the Irish World Academy of Music and Dance, University of Limerick, Ireland beginning 2008-09.

Romanian Dance Material in the Hungarian Dance-House Movement

Lynn Hooker

Lynn Hooker joined the Department of Central Eurasian Studies at Indiana University at Bloomington in the fall of 2003; she also holds adjunct appointments in IU’s departments of musicology and ethnomusicology. Her work on Hungarian music and culture began with the work on her University of Chicago dissertation, supported by a Fulbright Fellowship to Hungary, on Béla Bartók and his role in Hungarian music before the First World War; she is currently revising that work into a book, provisionally titled *From Liszt to Bartók: Redefining Hungarian Music*. In addition to this historical work, she has written on Bartók as folk music scholar and on the Hungarian folk revival (the “táncház movement”) both in Europe and in the North American Hungarian diaspora, and she is developing a historical and ethnographic project on the several roles of Romani (Gypsy) musicians in Hungarian musical life from the nineteenth century to

present. Her publications appear (among other places) in *The Cambridge Companion to Bartók*, *Musical Quarterly*, *Ethnomusicology*, *Twentieth-Century Music*, and the *Anthropology of East European Review*; her article "Fesztiváli és karneváli jegyek a magyar népzenei és néptáncos táborokban" [Features of festival and carnival in Hungarian folk music and dance camps] is forthcoming in *FolkMagazin*.

Festivalization, the Carnavalesque, and the Creation and Maintenance of Community in North American Hungarian Folk Music and Dance Camps

An important aspect of the *táncház* movement is the camp. Every summer devotees of Hungarian folk music and dance attend camps in idyllic rural settings in Hungary, Romania, the United States and Canada where they can learn "authentic" repertoire from expert instructors. Many participants bring state-of-the-art equipment to record this repertoire, following in the footsteps of Béla Bartók, György Martin, and other pioneering scholars. Though the emphasis tends to be on authentic traditions in all these settings, participants in North American camps are acutely aware that they are far away from the "homeland." Camp organizers elevate traditional material on the altar of authenticity through conscious festivalization strategies and through constant comparison to the "real thing," but these comparisons also emphasize that these North American camps are only a substitute.

On the other hand, in certain aspects, these North American camps are their own homeland: they create what some frequent participants call an "instant community," and they are a powerful nexus connecting North American Hungarians (and non-Hungarian dance and music enthusiasts) from different regions. The unique character of these events is clearest at after-parties, when the "authentic" repertoire of scheduled programs is often displaced by popular forms from Hungary and Romania (*magyar nóta*, *muzica orientala*) as well as genres from beyond the region. As the days and nights wear on, the atmosphere transforms from sacred rite to carnival.

Drawing on fieldwork at camps in Hungary, Romania, Pennsylvania, Maryland, Quebec, and Michigan, in this paper I first discuss how the camps establish their official ideologies of authenticity; second, I consider how participants further the canonization and festivalization of Hungarian folk music and dance; and finally, I examine how the carnivalesque atmosphere of these camps both undermines purified concepts of "authenticity" and creates sense of connection unique to the North American camps.

Balázs Balogh

Balázs Balogh is a senior research fellow, the head of Social Anthropology Department at the Institute of Ethnology of Hungarian Academy of Sciences and has a PhD degree in Ethnography. His dissertation was published by the Akademic Press: *Gazdák és Zsellérek. Gazdálkodási stratégiák Tápon. /Well-to-do Farmers and Cotters. Strategies of Farming in Táp, a village in Transdanubia/* 2002, Budapest. He was a museum curator at the Museum of Ethnography, Budapest in 1989-1993. He was the head of the Folk Art Curatorial Board of the National Cultural Endowment of the Hungarian State (NKA) in 2004-2006. The main emphasis within his scholarly interest concentrates on peasant economy, understanding recent social processes; historic and recent problems of ethnicity, with a special focus on studying identity issues, acculturation and integration processes of emigrant/displaced/minority ethnic communities. He held various grants: scholarship of Ministry of Culture of Bavaria 1991-1992 academic year; grant from the Herder Stiftung for the 1992-93 academic year at the Institute für Volkskunde of University of Vienne; with Soros grant two months at the Social Anthropology Department at the University of Cambridge in 1995 he spent, a month in Paris at the Ecole des Hautes Etudes en

Sciences Sociales in 1997. In 2006-2007 academic year with the scholarship of HAESF he has started research among Hungarian-American communities of the Midwest. For over 10 years he has been carrying out field-work in several communities of Transylvania in the larger Kalotaszeg area together with Ágnes Fülemile. A book on this research was published by the Academic Press: Balogh, Balázs – Fülemile, Ágnes: *Társadalom – tájszerkezet – identitás Kalotaszegen. Fejezetek a csoportképzés történeti folyamatairól. / Society, Regional Structure and Identity in Kalotaszeg. Chapters on Historic Processes of Regional Group Formation/ 2004, Budapest. He has also published articles on the recent social and economic processes and ethnic issues in rural communities of Transylvania following the 1989 political changes in Romania.*

“Contemporary Folk Art” – Academia, Movement, Support System

The paper discusses a few important interconnections in the relationship between Hungarian ethnography and the folk arts movements, as well as some aspects of the system of funding folk arts as a “surviving cultural heritage”. The presentation will provide an overview of the community-organizing phenomena that played a central role in the everyday life of Socialist Hungary, as well as the relationship of sport, rock music, poetry and the dance house movement.

Indiana University Hungarian Chair History

The György Ránki Hungarian Chair at Indiana University is funded by the Hungarian Academy of Sciences and Indiana University to ensure teaching and research focused on Hungarian Studies, including history, politics, culture, language and literature, art, and other topics relevant to Hungary's past and present. The Chair functions within the Department of Central Eurasian Studies. Courses offered by the Chair form an integral part of the curriculum of the Department and of Indiana University.

Papers from many of the symposia can be found in the journal *Hungarian Studies*, published by the Akadémiai Press, Budapest. A listing of Hungarian Chair appointees and conferences/symposia sponsored or co-sponsored by the Hungarian Chair since its inception:

1980-1981	György Ránki	Apr-81	"Hungarian History-World History"
1981-1982	György Ránki	Mar-82	"Hungarian Economy in International Perspective"
		Apr-82	"Béla Bartok Symposium"
1982-1983	György Ránki	Oct-82	"The Image of the Hungarians in the United States"
1983-1984	György Ránki	Oct-83	"Habsburg-Ottoman History Conference"
		Apr-84	"Hungarian Studies Conference for Graduate Students"
		Apr-84	"Beginning a Third Century of Tibetan Studies: A Conference Honoring the Birth of Csoma de Kőrös in 1784"
1984-1985	György Ránki	Oct-84	"Hungarians in the US: Population Figures and Social Structure"
		Feb-85	"Conference for Young Hungarian and American Economists"
		Apr-85	"Hungary in European Civilization"
1985-1986	György Ránki (fall)	Oct-85	"Latin Sources on Medieval Hungary"
	Kálmán Kulcsár (spring)		
1986-1987	György Ránki (fall)	Oct-86	"New Perspectives on the Renaissance in Hungary"
		Dec-86	"Public Education in Hungary and the USA: A Comparative Study"
	Mihály Szegedy-Maszák (spring)		
1987-1988	György Ránki (died 02/1988)	Oct-87	"Political Thoughts in Hungary"
	Tamás Bácskai (spring)		
1988-1989	Mihály Szegedy-Maszák		
1989-1991	Mihály Szegedy-Maszák	Mar-90	"National Identity and Culture: Hungarians in North America"
1991-1992	Csaba Pléh	Apr-92	"The Structure of Hungarian: Contemporary Approaches"
1992-1993	László Csorba	Apr-93	"Religions and Churches in Modern Hungary"
1993-1994	Ignác Romsics	Mar-94	"20th Century Hungary and the Great Powers"
1994-1995	Ignác Romsics (fall)		
	Mihály Szegedy-Maszák (spring)		
1995-1996	Ignác Romsics		
1996-1997	László Borhi (spring)	Apr-97	"Hungarian Contributions to Scholarship"
1997-1998	Ignác Romsics		
1998-1999	János Mazsu (spring)	Apr-99	"Hungary NATO, and the European Union"
1999-2000	László Borhi	Apr-00	"Political Transitions in Hungary in Comparative Perspective"
2000-2001	János Mazsu (fall)		
2001-2002	Pál Hatos	Apr-02	"Lajos Kossuth in Changing Context: History, Freedom And Memory in Modern Hungary, 1848-2001"
2002-2003	Ignác Romsics	Apr-03	"Between East and West: Hungarian Foreign Policy in the 20th Century"
2003-2004	Pál Hatos	Apr-04	"Imre Kertész in Perspective: Hungarian and Jewish Culture in the 20th Century"
2004-2005	Csaba Pléh	Apr-05	"Creativity, Mind, and Brain in Hungarian Scholarship: Past and Present"
2005-2006	László Borhi	Mar-06	"The 1956 Hungarian Revolution and War of Independence: 50th Anniversary Conference"
2006-2007	Ágnes Fülemlé	Apr-07	"Strategies of Identity Construction: Ethnic Politics, Minorities, and European Integration in Transylvania"
2007-2008	Ágnes Fülemlé	Apr-08	"Folk-Music Revival and Dance-House Movement in Hungary"