

YOUTH MUSICAL MOVEMENTS BETWEEN THE TWO WORLD WARS

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SUMMARY. The loosely interrelated life-reform movements that emerged in Europe at the turn of the 19th-20th centuries intended to create a human-centred world. In the counter-culture movement the role of music was important: on the one hand it appeared in the reform pedagogy (music pedagogies), on the other hand in the youth movements (youth musical movements). The new musical conceptions that appeared within life-reform are closely related to the “newly discovered” youth. The counter-culture of young people confronting the adult world has brought something new in the world of music as well. Furthermore, the reform pedagogical initiatives have created the demand for renewal within music pedagogy. In our study, we present the musical ambitions appearing between the two world wars within the Hungarian Singing Youth movement and the Hungarian Scout Association, as well as within the Wandervogel movement before the First World War and within the German youth musical movement that evolved between the two world wars. The studying of the musical movements has brought us to the conclusion that the Singing Youth can be defined as an autonomous youth musical movement.

Keywords: life-reform, youth movement, music pedagogy, Kodály's pedagogical conception, youth musical movement,

The loosely interrelated life-reform movements appeared at the turn of the 19th-20th centuries with the purpose of bringing radical change to everyday life. On the one hand, they were looking for answers to the social problems generated by economic changes; on the other hand, they intended to create a new, democratic and human-centred world. The movements having a multiple ideological and philosophical background, covering all aspects of human life, are linked to each other by several common motifs. In the reform ambitions a kind of desire to purgation, the desire to “return to some ancestral, to the pure source” appeared. As an offset to modern urban life, having become more and more inhuman there was a growing interest towards nature and life forms close to nature. As a solution to the solitude and the lonesomeness of people living in big cities there was an emerging demand for the return to ancient and ancestral way of life in communities. The return to the national cultural values, to the “pure source” provided help to find their way to their

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own roots. At the same time, the emerging new communities also became initiators or continuators of the emancipation efforts of several social groups: women, workers and young people.

The self-image of the man of that era went through a considerable change. The “consuming” type of human being appeared: the individual capable of shaping himself and his destiny, which progressively endeavoured to get to know the functioning of his nervous system as well as his physiological and psychological processes and the underlying cause-and-effect relationships. The self-image of adult man and adult woman, and consequently the image conceptualized of the family and of the child went through a change. The importance of the period of youth falling between childhood and adulthood increased. The emerging youth groups and movements made the laws, needs and tasks related to this fact aware, which created at the same time a new culture, a subculture based on its own system of values and norms. This subculture was characterised by a way of life, a system of relationships, consuming habits – including cultural consuming habits – and artistic ambitions that were different from that of “the world of adults”. Within the artistic ambitions characterising the groups a specific musical world and musical ambitions showed up as well.

In our study we will present the musical ambitions that emerged between the two world wars within the Hungarian Singing Youth movement and within the Hungarian Scout Association, as well as within the German Wandervogel movement and within the German youth musical movement that borrowed the specific musical world of the first one. Our goal is to highlight the commonalities of the presented movements.

The Starts of the Renewal of the Hungarian Chorus Movement

“Like small watchfires in the night: the light signals of the singing youth light up one after the other, from which, though, a more beautiful future looms to us”¹ – wrote Kodály about the Singing Youth movement in one of his notes in May 1937. The unfolding of the Singing Youth movement in the 1930s played a decisive role in the renewal of the Hungarian chorus movement. The antecedents of the Singing Youth concert can be traced back to the 1920s. At the beginning of the 1920s, a new performer group appeared on the concert stage: children’s choir. The first example of this was the first performance of the Psalmus Hungaricus organised at the Academy of Music in 1924. As the organ of the Academy of Music was being repaired, the voices of the women’s choir had to be reinforced by a children’s choir. The Psalmus Hungaricus brought fame and recognition to Kodály not only in Hungary, but also worldwide, and at the same time directed attention towards a new performer apparatus not exploited before: the children’s choir.

¹ Kodály, Zoltán, *Közélet, vallomások, zeneélet (Public life, confessions, music life)*, Ed. Vargyas Lajos, Szépirodalmi Kiadó, Budapest, 1989, p. 337.

Inspired by the success brought by children, in February 1925, Kodály asked himself a choir of schoolchildren, the choir of the boys' civil school of Wesselényi Street directed by chorus-master Endre Borus, to learn the children's choir parts of the Psalmus. After having heard one of the choir's rehearsals he decided to compose new works for them. At the folk song evening organised by Kodály on 2 April 1925 the boys' choir performed the songs entitled "Villő" (The Straw Guy) and "Túrót eszik a cigány" (See the Gypsies Munching Cheese) with a great success. "At the first performance of "Villő" and "Túrót eszik a cigány" it was not only us who felt the new musical horizons of Hungarian future..."² – stated the choir's chorus-master, Endre Borus later on. In the journal, entitled *Zene* (Music) an enthusiastic criticism was published about the concert. "It was an excellent idea on Kodály's part to make the totally unexploited children's choir perform, the public could hardly have enough of the new beauty of the freshly resonating voices."³ The works based on folk songs and popular lyrics meant new perspectives for Hungarian music and Hungarian chorus literature.

Between 1925 and 1929 Endre Borus's excellent choir performed at several authorial evenings of Kodály, they presented the first works for children's choirs composed in that period.⁴ Kodály declared in 1926 in the journal entitled *Világ* (World): "...one of my goals is to work on the development of Hungarian singing style. [...] The other question that preoccupies me in connection with those concerts is the problem of children's choirs. Children must be given what is close to them, which does not go beyond the world of their thoughts and their feelings."⁵ The children's choir took its place among adult performers as well: in March 1928 at a symphonic orchestral evening they performed alongside the Orchestra of the Capital City, and in May they appeared on stage together with the three best adult choirs of Budapest: Palestrina Choir, Singing Choir of the Capital City (Székesfővárosi Énekkar) and the Singing Circle of Buda (Budai Dalárda).

At the "Zoltán Kodály Evening of Children's Choirs" organised on 14 April 1929 seven schools of Pest, almost 700 children sang Kodály's newest works. Pester Lloyd welcomed the emergence of a new national musical culture: "Those who have heard these children singing, could get a glimpse of the creation of national musical culture."⁶ Later on, the programme of the successful

² Eősze, László, *Kodály Zoltán élete és munkássága (The Life and Work of Zoltán Kodály)*, Zeneműkiadó Vállalat, Budapest, 1956, p. 80.

³ Idem, p. 80.

⁴ Szabó, Helga, *Éneklő Ifjúság 1925–1944 (Singing Youth)*, Múzsák Közművelődési Kiadó, Budapest, 1985.

⁵ Eősze, László, *Kodály Zoltán élete és munkássága (The Life and Work of Zoltán Kodály)*, Zeneműkiadó Vállalat, Budapest, 1956, p. 85.

⁶ Eősze, László, *Kodály Zoltán életének krónikája (The Chronicle of Zoltán Kodály's life)*, Editio Musica, Budapest, 200, p. 133.

concert was repeated on 28 April and on 9 May with the title Singing Youth (sic!), with even more participants.⁷ Between 1927–34 in the capital and in the country, singing choirs constituted of schoolchildren performed Kodály's works for children's choirs several times. For example, the work entitled "*Villő*", presented for the first time in 1925 was performed in Szeged in 1926, in Győr and in Pécs in 1927, and in Kecskemét in 1929⁸. Inspired by the concert performed in April 1929 in Budapest, Kodály's ex-disciples – György Kerényi in Győr, Zoltán Vásárhelyi in Kecskemét – organised similar evenings. Thanks to Kodály's ex-disciples working in the country the news concerning those choral works rapidly propagated in the country.⁹ (Maróti, 2005)

At the beginning of the 1920s children's choirs appeared on the concert stages as equal partners alongside adult choirs. Kodály and Bartók wanted to not only collect and systematize the Hungarian folk song treasure, but also wanted to raise the awareness of the public. Thanks to the works written for children's choirs, presented from 1925 at Kodály's authorial evenings, folk songs reached the public through new mediators: children. Against the actual works written to children's choirs, reflecting German musical effects, it was a new feature that the lyrics and the melody of the new children's choir works were essentially based on Hungarian folk music, folk plays for children. It was through those old folk plays for children that Kodály wanted to bring children close to music. "*It was given quite simply, naturally, as I adapted those songs to children's choir that were performed in villages only by children. There is indeed a fairly special children's tradition.*"¹⁰ The oldest elements of folk tradition were preserved by children's plays, at the same time their appearance in new works composed for children's choirs represents a return to the ancestral Hungarian folk culture. This can be made in parallel with the ambition of life-reform movements that also endeavoured to return to folk sources, to folk culture. It was through Hungarian folk songs that Kodály wanted to guide Hungarian young people to other peoples' music and to the valuable works of musical literature.¹¹ (Kodály, 2007a) With the works composed for children's choirs a new genre: national art music is perfection. "*Kodály's merit as a composer is the creation of the autonomous vocal polyphony, adapted to the melody, the sound system, the rhythm, the structure and the language of Hungarian*

⁷ Eősze László, *Kodály Zoltán életének krónikája (The chronicle of Zoltán Kodály's life)*, Editio Musica, Budapest, 2007, p. 134.

⁸ Mohayné, Katanics Mária, *Válogatás Kodály kórusműveiből. Elemzések. (Selection of Kodály's Choral works. Analysis)*, Tankönyvkiadó, Budapest, 1986, p. 171.

⁹ Maróti, Gyula, *Magyar kórusélet a Kárpát-medencében (Hungarian Choirs in the Pannonian Plain)*, Mother Tongue Conference of the Society for Hungarian Language and Culture, Budapest, 2005.

¹⁰ Kodály, Zoltán, *Visszatekintés (Retrospection – collected writings, speeches, lectures)* IIIrd volume, Ed. Bónis Ferenc. Argumentum Kiadó, 2007b, p. 19.

¹¹ Kodály, Zoltán, *Visszatekintés (Retrospection – collected writings, speeches, lectures) Ist volume*, Ed. Bónis Ferenc. Argumentum Kiadó, 2007a.

*folk songs, modelled also after the greatest Western masters (Palestrina, Bach etc.).*¹² The concerts, at which the choirs of several schools performed and sang Kodály's works, can be considered as the direct antecedents of the first Singing Youth concerts, they are also the creators of the subsequent Singing Youth movement.

From the First Singing Youth Concerts to the Transformation into a Musical Movement

The propagation of the new Hungarian singing style was set back by the fact that choirs had no easy access to choral works written in the new style. To resolve the score supply of the choirs Kodály's ex-disciples – Jenő Ádám, Lajos Bárdos, György Kerényi and Gyula Kertész – founded the Journal and Musical Works Publishing House named Magyar Kórus Lap- és Zeneműkiadó at the end of the 1930s and in February 1931 the church music journal having a similar name and publishing musical notes, named *Magyar Kórus* (Hungarian Choir). The journal undertook to provide professional guidance and information to the teachers and provided cheap scores to the subscribers on a regular basis. Among the works published, besides the Hungarian compositions inspired by folk songs the great masterpieces of the 16th century polyphony could also be found. After a short while the Magyar Kórus Publishing House also launched a journal dealing only with school singing and music pedagogical questions. The aim of the journal entitled *Énekszó* (Singing Voice), a singing and music pedagogical journal publishing musical notes was to advance the case of the Hungarian singing and musical instruction and to reform the syllabus of singing instruction at schools. This journal was also accompanied by a score annex in which folk songs, round songs and instrumental works were also published along with renaissance, baroque, classical, romantic and contemporary Hungarian choral works.

During its functioning, the publishing house published almost 2000 works. With its help, hundreds of schools and singing choirs, music schools and instrumental ensembles could get new and valuable musical material. Moreover, the works written by Kodály, Bartók and their disciples reached the smallest villages as well. Bárdos remembered the foundation of the publishing house with the following words: *“At the beginning of the 1930s the famous music publishing houses did not want to publish works written by our generations to schools or choirs. For this reason, we founded our own music-publishing house. In a few years' time we collected so many works – from the old composers to the most modern ones, like Kodály or Bartók – that we decided to organise concerts*

¹² Szalay, Olga, *Kodály, a népzene kutató és tudományos műhelye (Kodály, the researcher of folk music, and his academic workshop)*, Akadémiai Kiadó, Budapest, 2004, p. 126-127.

*both in Budapest and all over the country.*¹³ After being acquainted with the English choir culture Kodály urged his disciples to bring classical music close to the masses, the only way for this being choir singing. Bárdos and his companions thus decided to organise concerts out of the published works. At that time, they could not know yet that with the Singing Youth concert organised at the Academy of Music on 28 April 1934 they would launch a new youth musical movement, called Singing Youth.

The news about the success of the first youth concerts spread quickly, at many places similar concerts became almost like mass demonstrations. In December 1934 1200 children took part at the second Singing Youth concert, on 12 May 1935 800 children sang in the Szeged Municipal Theatre.¹⁴ Bárdos and his companions made the organisation of similar concerts subject to strict conditions. Only those concerts were allowed to be named Singing Youth concerts at which more than four choirs took part, from as many school types as possible. The programme of the concerts had to be transmitted to the *Énekszó* journal, it could include works published by the publishing house, and a committee headed by Kodály evaluated the new works in manuscript. It was important that the concerts would be organised – as far as possible – at a place where several choirs could be present simultaneously in order to be able to listen to each other. At the first concert given at the Academy of Music the practice of “singing according to cardinal points” offered a special experience: the singers stood on the podium, on the side circle and in the rearward, on the upper circle at the second floor, which made it possible for the audience to hear simultaneously the sounds echoing from all directions. The programmes included jointly sang round songs, as well as a final work performed by all the choirs together. The revenue of the concerts was sent to the editorial office of the *Énekszó* journal, and the organisers got in turn the new publications of the *Hungarian Choir*.

Inspired by the *Énekszó* journal’s reports and personal concert experiences more and more Singing Youth concerts were organised in provincial towns as well, under the above-mentioned strict conditions. The movement’s remarkable events were the concerts organised on the open-air stage at Margaret Island, for which the choirs were selected following the submission of applications to the editorial office of the *Énekszó* journal. The Singing Youth reached an ever-wider audience, not only due to the public concerts, but also through the radio transmissions. In October 1936, the choir of the Erzsébet Szilágyi Girls’ Lyceum directed by Adrienne B. Sztojanovits presented a successful performance in the International Radio Union’s programme entitled World Transmission. Furthermore, from January 1938 onwards each month a different choir could demonstrate its knowledge in a 25-minutes radio transmission.

¹³ Gách, Marianne, *When the Teacher Likes His Students and His Subject ...* http://bardoslajos.org/bl_cikkek_when.php. Downloaded on 15 September 2008.

¹⁴ Erdős, János, *Hetven éves a szegedi Éneklő Ifjúság (The Seventy Year’s Old Singing Youth of Szeged)*, Choir Association of the City of Szeged, Szeged, 2005, p. 7.

The journal entitled *Éneklő Ifjúság* (Singing Youth) was first published in September 1941, with the purpose “of being the medium to make” the singing and music-playing youth’s “common social life more beautiful and richer”. In the first edition, we can read Kodály’s welcoming words: “...Musical culture is not measured by money. [...] Please learn to read music scores before taking any instrument in your hands, and in case you do not intend or have the means to play at any instrument. This will enable you to get the key to God’s gift which cannot be replaced by anything else, and which will multiply the value of life. [...] It is up to the youth to... make their life and a whole nation’s future life more beautiful and richer.”¹⁵

One of the greatest merits of the movement having its source in the Singing Youth concerts is the fact that it has created a new choir culture, the culture of children’s and youth’s choirs. Maróti considers the first song competitions organised for secondary schools in 1923–24 as the antecedents to the first concerts. However, the first organised school events were distant from the subsequent Singing Youth concerts, as regards both their objectives and their contextual aspects.¹⁶ In our opinion it is an important momentum that the youth’s choirs performed in front of each other at autonomous events; however, mostly those concerts can be considered as the predecessors of the Singing Youth, at which Kodály’s works were sang by several schools’ choirs.

The difference between the Singing Youth and the contemporary Hungarian choir movements was not only the fact that they did not organise choir competitions. The difference resided primarily in the choice of the works and in the quality standard of the performances. The singing societies of the adult choir movement followed the German Liedertafel’s¹⁷ traditions in the 1920s. The quality standard of the performances of civil and workforce choirs having joined the movement was greatly determined by the professional competence (or rather by the lack of musical education) of the singers and the chorus-masters. Moreover, the lack of musical training of the choirs had a considerable impact on the works featuring in their programme. The most favourite items of both singers’ camps were popular art songs or “Hungarian” songs. The great majority of the works written by classical composers, as well as Kodály’s and Bartók’s works written for men’s choirs did not feature in the

¹⁵ Kodály, Zoltán, *Visszatekintés (Retrospection – collected writings, speeches, lectures)*, 1st volume, Ed. Bónis Ferenc. Argumentum Kiadó, 2007a, p. 117-118.

¹⁶ Maróti, Gyula, „Főszállott a páva...” – *A magyar énekkari kultúra megújulásának története 1920-1945. (A peacock takes its perch...) – The reformation of the Hungarian choral culture*, Kodály Institute, Kecskemét, 1994, p. 94.

¹⁷ With the performances of men’s choirs the leaders of the Hungarian National Singing Society founded in 1867 wanted to contribute to the nationalisation process, and considered the Liedertafel’s traditions as their cornerstone. The mawkish declamation style inspired by simple harmonies was predominant until the first half of the 20th century among Hungarian men’s choirs, determining the standard of both the choirs and the works they were singing.

programmes until the 1930s either because they were unable to perform them, or because for the singers and chorus-masters educated according to the Liedertafel's traditions it was difficult or impossible to accept new and modern works and Bartók's or Kodály's musical ambitions.¹⁸

Children's choirs, on the contrary, knew their first successes by performing Kodály's works. The programmes of the Singing Youth concerts could only include works recommended also by Kodály, published by the Magyar Kórus publishing house: valuable renaissance, baroque, classical, romantic compositions, as well as Kodály's, Bartók's and other contemporary composers' choral works. In the programmes of children's choirs Hungarian folk songs and choral works inspired by folk songs occupied an important role, which appeared in the adult choirs' repertoires only at the end of the 1930s.

Between the adult singing societies and the first children's choirs performing Kodály's works their musical training background constituted a sharp difference. Both the civil and the workers' associations tried to remedy the men's choirs' singers' and the chorus-masters' lack of musical qualification by score-reading training courses, as well as by advanced training courses organised for beginner chorus-masters. However, in 1926 in the workers' choirs' journal published opinions stating that the introduction of singing education should be made compulsory, arguing by the fact that singers should not be taught how to read scores at score-reading courses, but at school. Also in 1926 in the civil choir association and on the pages of their journal entitled *Magyar Dal* (Hungarian Song) the lack and the errors of singing education at school were mentioned several times. During the debate initiated within the association the use of relative solmisation as a method for facilitating the teaching of score reading was also mentioned. It was the first time that professionals asked the association to ask the cultural government to make singing education compulsory. However, those innovative initiatives did not get strong support, the movements did not give their support unequivocally and unanimously to the renewal of singing education.¹⁹

It was in 1929 in an article entitled Children's Choirs published in the journal entitled *Zenei Szemle* (Musical Review) that Kodály explained for the first time his conception about musical education and cultural policy. The cardinal points of this conception are the following: increasing the role of singing education at school, together with the renewal of the syllabus and the reforming of qualified teachers. The first courses for music teachers started in 1929 at the Academy of Music: the one-year special course for primary school singing teachers, the

¹⁸ Maróti, Gyula, *Magyar kórusélet a Kárpát-medencében (Hungarian Choirs in the Pannonian Plain)*, Mother Tongue Conference of the Society for Hungarian Language and Culture, Budapest, 2005.

¹⁹ Maróti, Gyula, „Fölszállott a páva...” – *A magyar énekkari kultúra megújulásának története 1920-1945 (A peacock takes its perch... – The reformation of the Hungarian choral culture)*, Kodály Institute, Kecskemét, 1994, p. 123-124.

secondary-school teachers' training, which was meant initially for 3 years, and then for 4 years, as well as the singing and music teachers' training for teachers' training institutes, based on the previous training. The head of department was Artúr Harmat, his responsibilities were taken over in 1937 by Kodály's ex-disciple, Jenő Ádám.

"...the official school syllabus cares little about music... in our country music has better found its way to schools, to young people's soul without official decrees...", wrote the music critic Aladár Tóth in the journal entitled *Pesti Napló* (Pest Journal) in 1934.²⁰ Indeed, singing lessons did not get the appropriate emphasis in the official syllabuses. As far as secondary schools are concerned, in grammar schools for example, this subject featured in the timetables only in the two first years. In other school types as well, singing was a quasi-secondary subject, taught by teachers without any musical qualification, the number of lessons was low, and due to the lack of qualified chorus-masters chorister teachers at many places directed the choirs. The obsolete teaching methods did not help the acquisition of musical reading and writing, schoolbooks contained instructive songs and popular art songs with patriotic lyrics. Hungarian folk songs discovered due to Kodály's and Bartók's collecting work could not be included in songbooks. That is the reason why the journal entitled *Énekszó*, which addressed the problems as well as the possible methods of practical singing education, could play a decisive role in Hungarian singing and music pedagogy. It helped singing-pedagogues with course descriptions, reports about acknowledged Hungarian singing-masters' lessons. The readers could get an insight into the work of foreign specialists, as well as into the musical education practice and music life of other countries. Moreover, the journal provided professional advice to beginner chorus-masters helped the selection of the appropriate programmes with its recommendations, provided reports about choir concerts and the newest works as well. In addition to and despite the unfavourable educational policy measures the *Énekszó* journal played a certain role in the renewal of Hungarian singing and music pedagogy. With the organisation of Singing Youth concerts, with the professional assistance provided to chorus-masters, it contributed to the emergence of a "new Hungarian singing style", a new Hungarian choir tradition.

Musical Ambitions in the Hungarian Scout Movement

The Budapest Protestant Youth Association founded the first scout group in 1910 at the initiative of dr. Aladár Szilassy. Two years later, in December 1912 the Hungarian Scout Association was founded, with the purpose of promoting national revival as well. In the 1930s the movement had already

²⁰ Eősze, László, *Kodály Zoltán életének krónikája (The Chronicle of Zoltán Kodály's Life)*, Editio Musica, Budapest, 2007, p.161.

more than 40 thousand members. Songbooks were published for scouts as well. The booklet compiled for Hungarian scouts by Kodály's disciple Lajos Bárdos with the involvement of Sándor Karácsony and Károly Mathia, entitled *101 Hungarian folk songs*, published in 1929, in the same year as Kodály's article on *Children's Choirs*, had a particularly great success.

Kodály wrote the preface to the songbook: "... *Each edition of the scout-songbooks raises the demand for Hungarian voice. The fact that the scout association has now decided to publish a purely Hungarian folksong collection constitutes a new flag unfolding and a struggle for new ideals for not one single reason... With the propagation of the noble melodies of the Hungarian people, we are raising the common musical taste... A child who is raised in a pure musical atmosphere remains healthy mentally as well.If we want to construct a house, so as not to be harmed by 'pouring rain, flood and blowing wind' we have to place it on a rock, not on sand. Our rock cannot be anything else but the ancestral Hungarian song.*"²¹ Béla Bartók, Zoltán Kodály and his wife, László Lajtha, Károly Mathia, Antal Molnár and Béla Vikár, collected the folk songs included in the volume.

The minstrel scouting, which was an initiative independent from the Singing Youth and Kodály's folksong-collecting trips, mobilised great masses started from the second half of the 1930s. Although the conservation of cultural values figured in the programme of scouts of several countries, this was a unique movement within scouting, which was also supported by the Prime Minister, Earl Pál Teleki. "*If we do not preserve our essence, our psychological integrity, the self-conception of the nation, which is the only possible, geographically and popularly given essence here, in this moment of time and in this spatial landscape, the nation ceases to be one of the nations, one of the component parts of Europe.*"²²

The minstrel scouting movement is the youth branch of popular movements; it is their message to young people. It served primarily the familiarization of folk art and cultural values of the people. Its goals included the familiarization of children living mostly in cities and small towns with village life, folk songs, folk dances, folk plays and popular customs. The terms incursion or field study were meant to describe those cases when those young people who were interested in popular culture spent longer or shorter periods of time in a village or in the countryside where they collected and noted down folk songs and folk tales, talked to village people, learned dances, popular customs

²¹ Bárdos, Lajos, *101 magyar népdal (101 Hungarian Folk Songs)*, Hungarian Scout Association, 1929, p. 1-2.

²² Sík, Sándor, *A cserkészzet: 90 éves a Magyar Cserkészszövetség: Sík Sándor, Teleki Pál, Arató László és más cserkészvezetők írásai (The Scout Movement: the 90 years old Hungarian Scout Association: the writings of Sándor Sík, Pál Teleki, László Arató and other Scout leaders)*, Ed. Arató L. Márton Áron Kiadó, Budapest, 2002, p. 139-140.

from them, or drew the patterns of hand-woven articles. They learned the “collected” corpus and at the courtyard of the village school or within the walls of the school, they gave sophisticated art performances to the inhabitants of the village, with folk songs, dramatised folk ballads, folk songs and folk tales. In addition to the familiarization with and the gathering of folk art, the tasks of the minstrel scouts included the popularisation and the spreading of folk songs, folk dances, popular customs not only within scouting, but also within the Hungarian society.²³ These collecting trips enriched the song culture of Hungarian scouting, and brought considerable results in the area of ethnography.

The booklets edited by Lajos Bárdos, containing also the folk songs collected by Kodály and his colleagues, became popular extremely rapidly, more popular than the volume published in 1906, entitled *Hungarian Folk Songs*. Through those booklets, more and more people could get acquainted with the treasure of Hungarian folk music. Kodály mentioned this in his notes with the following words: “*We started it already in 1906, after a year’s collecting work. It took 30 years to sell 1000 copies. During this period for 1000 copies, many booklets of the 101 and 102 folk songs were sold.*”²⁴

Between the Hungarian youth choir movement and the minstrel groups of Hungarian scouts the connecting link is Hungarian folk music, Hungarian folk song, which symbolised in the case of both groups the fact of belonging to the Hungarian nation. However, while scouts themselves also collected folk songs, folk tales, popular customs, the participants of the Singing Youth got in touch with Hungarian folk music treasure mostly through Kodály’s, Bartók’s and their colleagues’ gatherings and works.

The Wandervogel Movement

The Wandervogel youth movement was the initiator of youth culture in Germany. The term “Wandervogel” means migratory bird in German, but the same term was used for vagabonds, too. The movement was launched by a students’ group established in Steglitz, Berlin’s suburb, and was headed by Hermann Hoffmann Fölkersamb, a Berlin student. From 1895 onwards, the members of the group went hiking on a regular basis without adult supervision, but with their parents’ and their headmaster’s authorisation. The Wandervogel Association which was originated in the above-mentioned initiative was registered in 1901, the official documents included as a supplementary remark the term “*Committee responsible for pupils’ trips*” (Ausschuss für Schülerfahrten). From among the founding members, the management of the association was subsequently taken over by Karl Fischer during whose leadership the ideas

²³ Tüskés, Tibor, *Haj, regő, rajta*, in: *Hitel*, 1994, 7. évf., no. 8, p. 94-101.

²⁴ Kodály, Zoltán, *Közélet, vallomások, zeneélet (Public life, confessions, music life)*, Ed. Vargyas Lajos Szépirodalmi Kiadó, Budapest, 1989, p. 108.

of the youth movement propagated not only in the German empire but also in Austria and in Switzerland. In addition to the Wandervogel teams several similar youth organisations and groups were established, but the German youth culture, did the “Migratory Birds” considerably influence the most?

For the youngsters hiking was not only a social event full of experiences, it also became a symbol. As wandering was part of the life of medieval students, apprentices and mercenaries, this tradition was also evoked by the 20th-century “wandering” youngsters. Young people belonging to the Wandervogel followed a way of life close to nature, they announced the naturalness of the contact of young people of different sexes, they wore new, unusual clothes before: trousers, cotton stockings and capes, they did not smoke cigarettes and did not consume any alcoholic drinks. The orientation basis of the association was represented by the Friedrich Nietzsche’s (1844-1900) and Hugo Höppener-Fidus (1868-1948) and Stefan George (1868-1933) influenced August Julius Langbehn’s (1851-1907) world of thoughts, the movement.

The federation also consisted of girls’ organisations: with the appearance of the Bund der Wanderschwestern (1905) and the Deutschen Mädchenwanderbund (1914), the first groups consisting exclusively of female members adhered to the movement consisting exclusively of men until then. The associations as cover organisations included several hundreds of smaller groups, each of which had their own symbols, traditions, ideology and songs.

After their graduation from secondary grammar school, the majority of the Wandervogel’s members continued their studies at different universities. They characteristically did join neither any other traditional bodies, nor university and college students’ communities; instead, they established new associations that brought forward the ideals and the lifestyle of the Wandervogel youth movement. Those groups also participated in the legendary first meeting organised in 1913 at the Hoher Meißner²⁵. 14 youth groups similar to the life-reform movements established a loosely structured and rather short-lived cover organisation²⁶ that undertook to represent young people. The importance of the so-called “Meißner-formule” (Meißner-Formel) resided not only in one concrete programme, but in the proclamation of the youth’s need for autonomy, and in the fact that through the individual life-reform ambitions of young people a utopia of a better and more meaningful life began to dawn.²⁷

The First World War decimated the male leaders having taken part in the movement. Alongside the re-establishing Wandervogel-groups after the war, appeared life and work communities discussing various political and social questions and took part in the projects of different work teams and professional

²⁵ Erste Freideutschen Jugendtages, 1913. 10. 11-12.

²⁶ Freideutsche Jugend

²⁷ Plake, Klaus, *Wandervogel und Jugendkultur*, in: *Reformpädagogik – Wissenssoziologie eines Paradigmenwechsels*, Münster, 1991.

service clubs. Zionist, socialist-communist groups emerged as well. After the taking over of the power by the Nazis several Wandervogel-groups joined the Hitler-Jugend, but according to Mogge National Socialism could not entirely influence young people

The Wandervogel life-ideal after their registration in the association in 1901 propagated extremely rapidly in Germany and in the German-speaking territories, in Austria and in Switzerland. According to Jakob Müller until 1925, 500.000 people belonged to a youth movement as wandervogels, and almost the same number of people got somehow related to the movement. The quite differentiated subculture that emerged following their activities had a permanent impact on the German cultural life as well.²⁸

The Musical Ambitions of the Wandervogel Movement

At the beginning, young people belonging to the Wandervogel association were singing mainly students', gymnastic clubs' and soldiers' songs. Aesthetic or ideological aspects did not play any particular role at the selection of these songs, the songs they sang suited equally for hiking and to the campfire. The first songbooks were published with the adulthood of the youth movement. The songbook entitled *Des Wandervogels Liederbuch* (Songbook of Migratory Birds 1905, Wandervogel Publishing House) and the book entitled *Zupfgeigenhansl* (1909, Hans Breuer Publishing House) became especially favourite.

The *Zupfgeigenhansl* was published in Hans Breuer's (1883-1918) edition in 1909, with the friendly support of Max Pohl, music teacher of the Steglitz Secondary Grammar School. As a member of the Wandervogel Association of Steglitz, Breuer had already collected folk songs from 1904 onwards at the occasion of hiking trips. However, the songbook contained not only these songs, several songs originated from other embossed folk song collections²⁹. The book that became extremely popular reached its final form after its 10th edition. In 1914 guitar accompaniment, in 1916 piano accompaniment was also published to the folk songs. In the subsequent editions about 260 songs were included, divided into 16 themes, e.g. Ballads, soldiers' songs, saint's day, spinning house, dance, at peasants etc. Until 1927, the book was published as the primary song-publication of the youth movement in more than 800.000 copies.³⁰

²⁸ Mogge, Winfried, *Jugendbewegung*, in: *Handbuch der deutschen Reformbewegungen 1880 – 1933*, Hg. Diethart Kerbs – Jürgen Reulecke, Peter Hammer Verlag, Wuppertal, 1998, p. 181-195.

²⁹ Herder: *Stimmen der Völker in Liedern*, Brentano – von Arnim: *Des Knaben Wunderhorn*, Erk – Böhme: *Deutsches Liederhort*

³⁰ Mogge, Winfried, *Jugendbewegung*, in: *Handbuch der deutschen Reformbewegungen 1880 – 1933*, Hg. Diethart Kerbs – Jürgen Reulecke, Peter Hammer Verlag, Wuppertal, 1998, p. 181-195.

Not only the German, but also the Austrian and the Swiss youth groups published their own songbooks. The songs of the Swiss Wandervogel-groups were published in the book entitled *Fahrtenlieder* (Wanderers' songs) in 1912, and the Austrian folk songs were made publicly available in the songbook entitled *Unsere Lieder* (Our Songs), based on the work by Josef Pommer, one of the pioneers of the Austrian folk song.³¹ The importance of the Zupfengeigenhansl and the similar publications resided in the fact that the published songs mediated the ideas and ideals of young people far more powerfully than the written press or the declarations which could be traced on the one hand, in books' prefaces and on the other hand, in the choice of the songs, as well. Moreover, through the songbooks the ideas of young people spread all over the German-speaking territories.

From the editions of the Zupfengeigenhansl that followed, one after the other, it is also evident that parallel to its development the youth movement turned towards new musical values. Hans Breuer drew the attention of young people to the beauty of the old German folk songs. *"The old German folk song is still living, what our fathers loved, dreamed of and by which they included their sufferings into songs, is still moving freshly and with the joy of life into our lives. (...) This is a great and wonderful heritage, but the heirs are now very ignorant and do not know what they possess... This great heritage must be preserved."*³² Breuer's call launched a real collecting flood that could be followed in the song journals of the local groups of the Wandervogel. There were no specific rules concerning the songs that could be included in the collection. For Breuer the German folk songs were the expressions of the Wandervogel life feeling, the ideal of the "natural human being" created by the movement, and served the "*perfectioning of Germanhood*". The fact that the Zupfengeigenhansl played an important role in the Wandervogels' life and symbolised the German home country was best illustrated by the fact that the group's ex-members fighting in the First World War brought to the battlefield as well. The "Zupf" symbolised simultaneously the German home country, the Wandervogel-ideals, the ideals of a better and more complete life.

German Youth Musical Movement

For the youth movement not only the collection of folk songs, but also the collection of folk dances and folk dramas was important, later on, the German youth movement brought those ideals forward. In fact, the musical initiatives

³¹ Jöde, Fritz, *Vom Wesen und Werden der Jugendmusik*, Mainz, Verlag Junge Musik: Schott Music International GmbH&Co., 1954.

³² „*Noch lebt das alte Volkslied, noch wandelt frisch und lebensfroh in unserer Mitte, was unsere Väter geliebt, geträumt und gelitten. (...) Das Erbe ist groß und herrlich, aber die Erben können nichts mehr und wissen nicht, was sie besitzen...Hier gilt's, ein edles Gut zu bewahren.*” Breuer's preface to the first edition of the Zupfengeigenhansl, 1909. Kolland, 1998, p. 380.

emerging within the Wandervogel-groups prepared the start of a new youth musical movement, which actually took place in 1918. Fritz Jöde's book entitled *Musikalische Jugendkultur* (Musical Youth Culture), being the programme document of a new musical culture, decisive from the point of view of the movement's birth, became the starting point of the musical counter-culture. In 1918 Jöde took over the editing tasks of the journal entitled *Laute* (Lute) founded by Rudolf Möller in 1917. Initially, the journal's objectives were playing music at home and cherishing German music. Following Jöde's editing work the journal became unequivocally the musical journal of the youth movement, intending to renew music through the intellectuality of youth. From 1922, the journal's title changed to *Musikantengilde* (Musicians' Guild).

In the movement two larger groups played a decisive role, one of them was the *Musikantengilde* led by Jöde, the other was the *Finkensteiner Bund* (Finkenstein Federation) under the leadership of Walther Hensel. The unification of the two groups did not take place because of the different personality and the different working style of the leaders, although their objectives were common: stand up against the dominant music culture and emphasising the importance of common musical activity. The decisive period from the point of view of their activity can be estimated between 1920 and 1930, after that the movement's leading personalities abandoned public music life, to such an extent that the movement lost its power, because for a lot of people national socialist music life represented fulfilment.

Members of the musicians' guild led by Jöde were musicians and music pedagogues, in particular teachers of people's schools. They imagined the establishment of the new musical culture by setting up small groups, which, as a basis for the new musical culture, eliminated the gap between everyday people and music. Those "lute groups" were united in 1919 under the name of *Neudeutsche Musikergilde* (New German Musicians' Guild). The most important and most decisive personalities: Karl Gofferje (1893-1966), Hilmar Höckner (1891-1968), Fritz Jöde, Hermann Reichenbach (1898-1958) and Max Schlensog (1897-1983). A short while later they were also joined by Georg Götsch (1895-1956), Willi Siegele and Georg Kallmeyer (1875-1945), the latter became the publisher of the books and the music scores of the musicians' guild.

The singing and music pedagogues who belonged to the guild considered as their task to educate music playing youth, and to develop a new musical practice very different from the existing one, a kind of musical life form. The new life form also meant the creation of a musical community and the inclusion of masses into active music playing. The focus of the new music pedagogical ambitions was also the waking-up of community feeling and the education aiming at active music playing. It was important for them that children found joy in singing together and singing those songs at school

that suited to the characteristics of their age. These songs were mainly the folk songs made known by the Wandervogel youth movement, having become part of the syllabus of singing education at school as well.³³

Community building took place not only inside, but also outside schools. The *offene Singstunde* (open singing lesson) led by Fritz Jöde created a new musical community and involved masses into active music playing. The singing lessons were intended to promote folk song culture, to spread folk songs. According to Jöde this not only raised attention towards folk music culture, but also provided an excellent opportunity to joint music playing and singing. The audience of those singing lessons was not a permanent group, it was a community re-constituting each time. At the meetings generally a pre-singer or a smaller choir presented folk songs the lyrics and melody of which were distributed to the participants in advance. After that, the participants learned the songs on which Jöde held a lecture as well, telling their origins, their places of prevalence. Instrumentalists and smaller ensembles could also join the singers. (Jöde, 1936) Jöde held such singing lessons not only in Germany, but also at several places in Europe, including in Hungary in 1938.

The fact that the musical educational conceptions of the youth movement could be the basis for educational tendencies and that the music pedagogical ambitions can be found in the syllabuses until nowadays, can be explained by the fact that the alternative pedagogical ambitions coincided with the educational policy conceptions of the era. The Prussian Ministry of Culture wanted to ensure training for large masses of people. In the twenties a system of music pedagogical institutions was created, in which the music pedagogues participating at the youth musical movement took an active part. Newly established music schools (Volksmusikschule), teachers' training and continuation training institutions started their operation: Hermann Reichenberg's "new" music school in Charlottenburg (1925-33), the music home was established in 1927 in Frankfurt/Oder, dealing with music teachers' training, or the Diesterweg Music Teachers' College and Educational Institution.

While the Musikantengilde had primarily an influence on music pedagogy, the Finkenstein Federation, operating under the leadership of Walther Hensel (born Julius Janicek 1885-1956), undertook to keep alive the movement of the German community music playing. Gathering and singing old German folk songs was meant to make forget the broken German people. Among those who joined Walther Hensel and his wife, Olga Hensel-Pokorny 1884-1977) there were hardly any musicians, mainly university students, self-employed intellectuals, priests; philistines, artisans and land-cultivating farmers joined them. With the organisation of singing weeks they undertook to create the

³³ Kolland, Dorothea, *Jugendmusikbewegung*, in: *Handbuch der deutschen Reformbewegungen 1880 – 1933*, Hg. Diethart Kerbs – Jürgen Reulecke, Peter Hammer Verlag, 1998, p. 379-394.

occasions for community life and community music playing. The first such occasion was organised for the first time in 1923 in Finkenstein (Czech Republic), with the aim of rediscovering the ancestral German culture. The Finkenstein singing movement and the Finkenstein Federation's name were also inspired by this place. The initiative found devoted followers, the first occasion was followed by the organisation of thirty singing weeks, with 100 participants each time. Moreover, many of the participants established singing communities in their homes, also supported by the Finkenstein Federation. In addition to the permanent development, the task of the new "communities was to create the new German people's community. Later on Walther and Olga Hensel founded a school, the Finkensteiner Schule für Lied und Volk (Finkenstein School for Song and People) opened its doors in September 1934 in Stuttgart.

In addition to the research directed towards old folk songs, due to the youth musical movement there was also an increasing attention towards old music, almost unknown before. Without the musical movement the renaissance of old music, medieval, renaissance and baroque music could not take place, which found its large base especially within the Finkenstein group. The 16th century polyphonic choir music rose to the forefront. The rediscovery of old music brought with itself an intensive interest towards old instruments as well. The recorder and organ movements that developed after the First World War brought other renaissance and baroque instruments to public awareness: the harpsichord, the clavichord and the gamba. The historic instruments collected by musicians and instrument-makers were also resonated, at the same time those instruments served as models for the newly constructed instruments.

The famous instrument-maker, Peter Harlan (1898-1966) also took inspiration from the simplest instruments. At the beginning, his workshop provided mainly, the extremely popular guitars needed for Breuer's Zupfengeigenhansl. Later on he directed his attention towards old instruments, recorders, lutes, violins. Inspired by the baroque blockflöte he made a new recorder according to the German system. Inspired by the medieval historic fiedel he constructed an instrument with chords similar to folk violin, which, by its simple form, served as an appropriate alternative for music-loving, but not musician public.³⁴ The instruments further constructed by instrument-makers satisfied in most cases the reform ideals, but had nothing to do with their historic predecessors. Like in the case of the organs, there were not the heritage protection aspects, but mainly the ideas of life-reform that represented the starting point at the construction or at the renovation of an organ.

The youth movement supported especially the old and new forms of community music playing: instead of the tiring evenings obliging the concerts' visitors to passive reception, active participation at the home music playing

³⁴ <http://www.archiv-der-jugendmusikbewegung.de/artikel.htm>

was incited. The intimating of art, its transposition from the concert hall into the families' homes were reflected in the architecture, in bourgeois' homes of the era music rooms were constructed which quite often became the centre of family life. This change took place within the singing movement as well, the ensembles gathering in musicians' guilds instead of associations, performed at public, but not concert-like performances, organised singing trips for themselves. The stepping-up of choirs also underwent a change, the singers stood in a circle, turned their back to the outside world, the chorus-master directed the group only with his body movements and way of expression.³⁵

Also the representatives of New Music, the composers' generation of the twenties – Paul Hindemith, Kurt Weill, Ernst Krenek, Hanns Eisler – were searching for a connection with musicians' guilds. Their aim was to obtain a certain kind of social basis in order to spread their music to as large masses as possible. This is the reason why they turned towards film music, new choir music and the radio. The youth musical movement would have needed new musical compositions for their ensembles. The fact that finally they could not find the way to each other was because the movement's conceptions in the area of musical culture were excessively linked to the music of the previous periods, and this was in sharp contradiction with the curiosity and experimental spirit of the New Music's representatives.³⁶

After the period lasting until 1920-30, decisive from the point of view of the youth musical movement, the idealisation of people's community, the impact of national socialist ideologies was more often reflected in their own journal, on the pages of *Musik und Gesellschaft*. After the war folk song singing, which constituted the basis for the movement, disappeared from everyday life.

Commonalities between the Hungarian and the German Youth Musical Movements

The ambitions of the German youth musical movement find their source in the musical world of a youth movement, the Wandervogel. The Singing Youth, on the contrary, can be defined as an autonomous youth musical movement. The connection between the Hungarian scouts and the Singing Youth is far from being so close as in the case of German youth musical movements.

³⁵ Fontaine, Joachim, „...ja, die rechte Musik muss veredeln.“ *Zu Beziehungen zwischen Lebensreform und Musik*, in: *Die Lebensreform*, 2 Bände. Entwürfe zur Neugestaltung von Leben und Kunst um 1900. Buchholz, K. ua. (Hrsg.) Darmstadt: Haeusser-Media, 2001, p. 335-342.

³⁶ Kolland, Dorothea, *Jugendmusikbewegung*, in: *Handbuch der deutschen Reformbewegungen 1880 – 1933*, Hg. Diethart Kerbs – Jürgen Reulecke, Peter Hammer Verlag, 1998, p. 379-394.

The common musical activity joining the youth groups in almost each case is the fact of singing together or in choirs. The Wandervogels and the minstrel scouts sang by the campfire at the occasion of excursions, hiking trips and camping events. The “*music weeks*”, the “*public singing lessons*” organised by the German youth movement were also meant to join the singing community, but those occasions also represented the establishment of a new German people’s community. A new community came to being at the concerts of the Singing Youth as well. The music-loving audience did no longer have to receive musical compositions passively; it could play music together for its own entertainment and for the entertainment of its environment. The setting-up of choirs also changed: the German choirs often stood in a circle, and the chorus-master directed inside the circle, with small movements of his hands. From Bárdos’s writings we have an exact description of the “*chorus*” position used at the Singing Youth concerts, taken over from the practice of church music. Similarly, the intimacy was created by the fact that the performing ensembles were each other’s audiences as well, according to the intention of the organisers the performers could thus learn from each other’s errors and virtues.³⁷

The connection between every youth movement and youth musical movement presented in this article is the effort to preserve and to cherish the national musical traditions. In the Wandervogel movement and in the case of minstrel scouts, in addition to singing folk songs, gathering of folk song treasure and of folk traditions is also concretely emphasised. At his “*public singing lessons*” Fritz Jöde, the leader of the youth musical movement taught folk songs to those who were interested. However, Kodály and his disciples not only gathered, noted down and systematised the Hungarian folk song treasure, but also conserved and spread the values of the Hungarian folk song in their compositions. The cherishing of the folk song treasure confirmed at the same time the feeling of belonging to the nation, the national identity. During the first world war the songbook entitled *Zupfengeigenhansl* containing also the folk songs gathered by the Wandervogels also represented a piece of the home country for the German soldiers, the German folk song also served the development of the German national identity maltreated after the world war. According to Kodály it is the Hungarian folk song treasure that leads to the perfectionment of our Hungarian identity.³⁸

Their own publications: *journals*, *songbooks* had an important role in joining their communities together. The Wandervogel movements already mentioned songbook, the *Zupfengeigenhansl* had a number of editions, like

³⁷ Bárdos, Lajos, *Harminc írás a zene elméletének és gyakorlatának különböző kérdéseiről, 1929-1969 (Thirty writings about the different questions of theory and practice of music)*, Zeneműkiadó, Budapest, 1969, p. 334.

³⁸ Kodály, Zoltán, *Visszatekintés (Retrospection – collected writings, speeches, lectures)*, 1st volume, Ed. Bónis Ferenc, Argumentum Kiadó, 2007a, p. 94-95.

the *101 Hungarian folk songs*. The journal entitled *Musikantengilde*³⁹ was a decisive medium of the German youth movement. The organisation of the first Singing Youth concerts was facilitated by the church music journal entitled *Magyar Kórus* and the singing and music pedagogical journal entitled *Énekszó*, containing musical notes.

The alternative pedagogical ambitions of the German singing and music pedagogues belonging to the German youth musical movement and to the circles of the Singing Youth were also shaping the singing and music teaching at schools. In Germany the alternative pedagogical ambitions related to the musical movement fortunately met the ambitions of the Prussian Ministry of Culture that supported the reforming of musical education at school. The ministry started to construct a uniform musical education system from the nursery schools through the secondary schools up to the university or academy level. Furthermore, in the 1920s it provided help to the first steps of music pedagogical institutions, music schools teachers' training and continuation training institutions. In the school education, singing and music instruction had an appropriate emphasis.

In Hungary, between the two world wars singing was one of the most neglected subjects of school education, it was taught in low numbers of lessons, by pedagogues lacking professional qualification. At the Academy of Music official chorus-masters' and singing teachers' training started in 1929. It was the journal of the Hungarian Singing Instructors' National Association's journal, entitled *Énekszó* that became the decisive forum for the singing instruction. The increasing of the number of singing lessons and the official reform of the syllabus could not be reached until the 1940s, but with the help of the training courses organised by the association and of the information published in the journal the interested singing and music pedagogues could include the new ideas in their lessons. The journal published articles not only on the new ways of music teaching, the new methods of singing instruction at school, but also provided help to singing teachers, chorus-masters with lesson outlines, reports concerning experiences gained abroad, music scores, bringing forward the case of singing instruction in Hungary.⁴⁰

Concrete Connection between Hungarian and German Music Pedagogues

A concrete connection was also established between the singing and music teachers gathered around the German youth musical movement and the Hungarian Singing Youth movement. From 9 to 15 January 1938 Fritz Jöde, the decisive pedagogue personality of the German movement,

³⁹ Musicians' Guild

⁴⁰ Pethő, Villő, *Az életreform és a zenei mozgalmak (Life Reform and the Youth Musical Movements)*, in: *Iskolakultúra*, 2009, no 1-2, p. 3-19.

invited by the Hungarian Singing Instructors' National Association, held a training course for the interested pedagogues. From the founders of the *Énekszó*, Jenő Ádám and György Kerényi met Jöde at the beginning of the 1930s; they also frequented his lessons in Berlin. Kodály frequented his lectures held in Hungary, too.⁴¹ The training course's lectures were summarised in a special edition of the *Énekszó*, dedicated to Jöde, with the aim of spreading Jöde's ideas and his new methods applied in school singing teaching among as many pedagogues as possible.

In the *Énekszó* we can witness a real Jöde-cult well before the training course. Jöde's methods applied in the singing instruction were referenced several times, reviews were published on his works: his books entitled *Das schaffende Kind in der Musik* (The Creative Child in the Music, 1928) and *Musik und Erziehung* (Music and Education, 1932). Shorter or longer translations of these pedagogical works were published in the journal several times. His article entitled Folk song and music culture, published in the journal in 1936, was written for the *Énekszó*. Having a look at the above-mentioned articles and writings our opinion is that the *Énekszó*'s editors and colleagues considered Jöde's method's applied in singing instruction as a model to be followed.

The *Énekszó* regularly published reports about musical events abroad, music life and singing teaching in other countries, as well as about important pedagogues' work. Our analytical work carried out so far has led us to the conclusion that most news and reports published in the first ten years' volumes of the *Énekszó* relate to music life and music pedagogy in Germany. The journal provided regular reports about events related to German cultural and music pedagogy. In several cases, those events were illustrated as examples to be followed by Hungarian music pedagogues.

In the musical journal, entitled *Énekszó* articles on other countries' youth musical movements were published in January 1944. The author of the article also highlighted the results of the German youth movement: "*It seems that the most important aspect, from a time and space perspective, is the German youth's music life. It has been ten years or so that we visited them and got thoroughly acquainted with their multiple institutions.*"⁴² The article highlighted that in German secondary schools singing instruction was compulsory for 8 years. It wrote about the methodology applied at the lessons and made a parallel between the Hungarian and the German ambitions. "*What the Offene Singstunde, the Open, Public Singing Lesson meant for the Germans was the same as the 'Singing Youth' meant for us, the multitude of people, community singing is a common feature. Those Singing Lessons were organised in large rooms capable of hosting hundreds of people, and*

⁴¹ Gábor, Lilla, *Kodály pedagógiájának nyomában (In the Wake of Kodály's Pedagogy)*, in: *Kodály Szemináriumok. Válogatás a nyári tanfolyamokon elhangzott előadásokból (Kodály Seminars. Selection of the lectures of the Seminars)* Kecskemét 1970-1980, Ed.: Erdeiné Szeles Ida, Tankönyvkiadó, Budapest, 1982, p. 68-77.

⁴² *Éneklő Ifjúság* folyóirat (Singing Youth periodical), IIIrd year, no 5, 51.

*anyone could get in who bought for some pfennigs the journal "Singstunde" published for the given lesson. On that publication of four pages 6 or 7 folk songs or round songs were printed. Melodies unknown before, researched by Fritz Jöde, the apostle of the public singing lessons' movement. We have to reflect on the fact that in Germany adult people's joint singing in public is not at all as unimaginable as in our country."*⁴³

Conclusion

The new ambitions starting with the examined youth musical movements intended to raise the standard of general musical culture. The rediscovered folk song, folk music played an important role in the creation of national identity and had an influence on choir culture. A definitely close relationship can be demonstrated between reform pedagogy and the youth musical movements; following the activity of the movements' musical education was transformed.

The results of the research allow to conclude that through the Singing Youth a youth musical movement was launched whose life-reform elements are the following: creating a specific youth culture; involving large masses in common musical activity, in choir singing; returning to the national folk song sources, the Hungarian folk song; discovering, cherishing and preserving the Hungarian folk song treasure. The concerts of the children's choirs that launched the movement represented a kind of counter-culture as compared to the culture of adult singing societies of the era. The new music pedagogical ambition linked to the Singing Youth movement reached the Hungarian music pedagogues through the *Énekszó* journal and in the long term, those conceptions had a great influence on Hungarian singing and musical education as well.

(Translated from Hungarian by Kun Eszter)

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