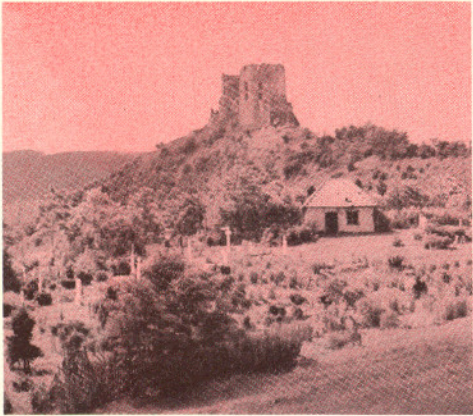
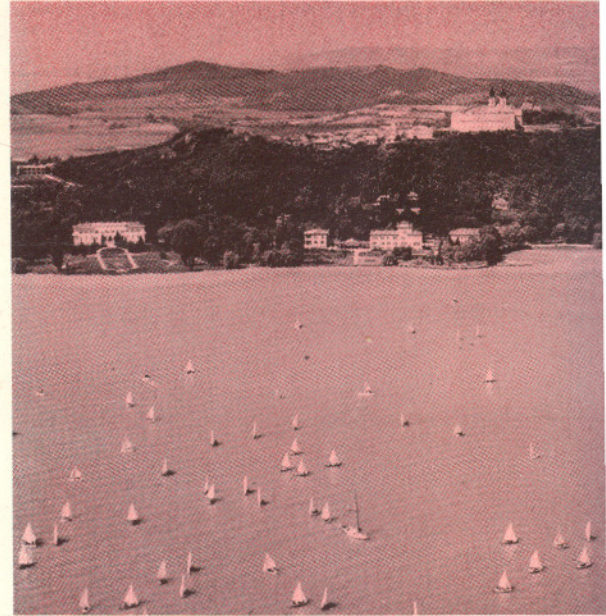
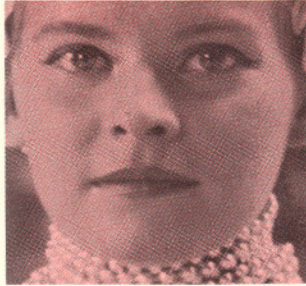


the hungarian national ballet
and Folk Ensemble

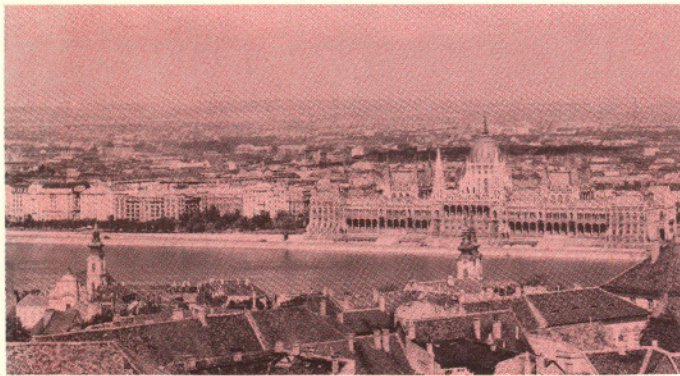




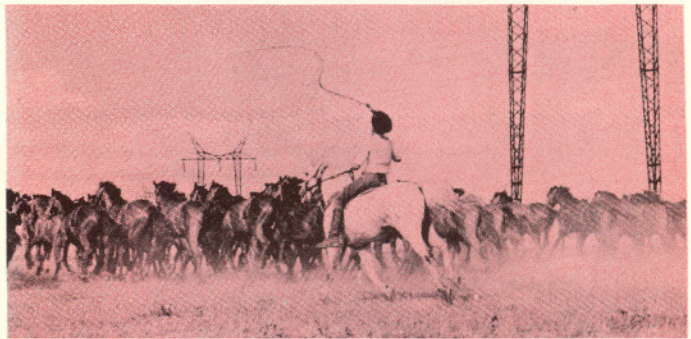
Ruins of Csesznek Castle, Bakony, near Lake Balaton



Sailboat race, Lake Balaton



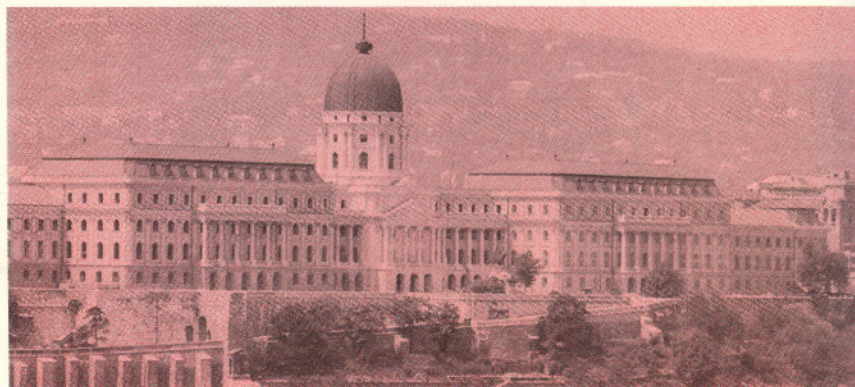
Hungarian Parliament, Budapest



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Funicular Railway, Buda Mountain, Budapest



Old Royal Castle, Budapest

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and Folk Ensemble*

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The Hungarian National Ballet and Folk Ensemble

THE HUNGARIAN NATIONAL BALLET AND FOLK ENSEMBLE gives credit to names which seem exotic to the uninitiated eye: Miklós Rábai, artistic director and principal choreographer; Miklós Pászti, director of the chorus; Zoltán Mátyus, director of the dancers; Rezső Lantos, and István Albert, conductors. All are among Hungary's most distinguished creative artists and they acknowledge a debt of gratitude to those men who first were at the helm of this now internationally acclaimed company.

When it was decided in 1950 that such an ensemble should be started to explore and revitalize the almost-lost traditions of Hungary, it was Rezső Varjasi who became director. He and his colleagues, equipped with tape recorders, motion picture cameras and, no doubt, a plentiful supply of music manuscript paper, roamed throughout Hungary to take a broad sampling of the country's rich treasure of art, music and dance. They lived close to the people in towns large and small. They attended simple weddings and parties as well as lavish festivals. And they recorded on tape, film and paper the styles of movement, of singing and of instrumental playing characteristic of widely different locales.



Aside from such research, which yielded archives of over two hundred films and some three hundred popular dances and customs, Rezső Varjasi and his colleagues kept eagle eyes on talents in all fields. They must be young, handsome and vigorous young people whose enthusiasm for the project would carry over into dedicated work for the development of a highly skilled and versatile company of professionals. This involved auditioning and choosing from among 1,200 dancers and a similar number of singers from all over Hungary.

Miklós Rábai is today the company's artistic director and principal choreographer, and he was among the founders in 1950. His task was perhaps the most difficult of all. The dancers chosen represented youth from all walks of life: peasants as well as undergraduates who abandoned the university for the stage, workers from offices, shops and industries.



Miklós Rábai's job involved no mere carbon-copy staging. It was not sufficient to film so many dances at source. From such widely varied material he was obliged to select the most vivid characteristics of many dances, to find the heart of their meanings and then to choreograph movement as it would be most excitingly effective on the stages of Hungary and the world.

The Ensemble cannot be termed a ballet company in the classical sense of the word. Yet, by way of developing disciplines and technique for the required homogeneity, the study of ballet became an essential part of the training from the outset. The dancers soon learned the wisdom behind appreciating controlled movement and the many ways the body can express itself. Such training also introduced the dancers to mime techniques and dramatic expression which has proved so effective in both serious and comic narrative ballets produced over the years.

Today the dancers observe as rigid a schedule as in the beginning. Generally they devote about six hours a day to the company. Following an hour of ballet for limbering and conditioning the body, there follow rehearsals of the repertoire and the study of new themes and new compositions.

From the start the sense of *company togetherness*, mutual enthusiasm and respect are qualities of being that have per-



mitted Miklós Rábai to create one of the finest and most exciting dance ensembles to be seen anywhere today.

Composer-conductor Imre Csenki was the guiding light when the first singing chorus of the company was started. He had threefold objectives: that his singers be trained for interpretation without accompaniment (a cappella), that they would also sound well with the orchestra, and that, in some presentations, that they participate in movement and underscore the dancers' actions.

Csenki steered clear of engaging trained singers who might already be predisposed to techniques of their teachers. Rather, he preferred to choose from extremely talented, innately musical young people whose potentials could be made a part of the whole cloth from the beginning. They would learn not only the broad range of Hungarian folk songs but also the vocal scores of masterworks of classic and contemporary composers.

The young singers worked six hours daily during the first few months of the Ensemble's birth. Solfege classes were followed by courses in general music history and especially Hungarian musical traditions. The singers learned to read music on a continually higher level of proficiency. Pre-classical madrigals, canons, works for mixed voices were all made use of. Within six months under Imre Csenki's direction, the chorus had mastered approximately sixty works!



As early as 1951 Hungarian composers became well aware of and were enthusiastic about the chorus' versatility. Zoltán Kodály, who in his eighties today remains a doyen of Hungarian musical life, composed and dedicated to the Ensemble his "Kállai Kettős." And side by side with this work, other contemporary Hungarian composers presented the Ensemble with dance compositions using choral accompaniment: "Evening at the Spinning Room" by László Gulyás and "Wedding in Ecsér" by Rudolf Maros. The latter is one of the most lavish and colorful works in the repertory. So popular has it proved with audiences that it has been performed more than 1500 times! This work as well as the "Spinning Room" are on the program of the company's first American tour.

Conductor Rezső Lantos and leader of the gypsy orchestra István Albert are heirs to the philosophies of composer László Gulyás who founded the original orchestra in 1950. The factors which Gulyás decided on in the composition of the orches-

tra were: first, to conserve as a basis the traditional, so-called gypsy combination of instruments and style of playing a being best suited to interpret Hungarian music and, secondly to combine with the usual instruments some additional one characteristic of those played by the peasants.

Gulyás further noted that by the end of the nineteenth century the style and taste of interpretation had declined. Music played in Hungarian cafés, restaurants, parks and amusement places was too much filled with sentimentality and grotesque mannerism. Gulyás turned to the early nineteenth century for his inspiration when orchestras consisted of violins, the cymbalom, double basses and clarinets. This type of orchestra became highly popular in large and small towns of Hungary and grew to represent the 'verbunkós' (recruiting music) style, and instrumental light music. The early nineteenth century musicians performed a fiery, inspiring music which became a leading element of an awakening Hungarian national consciousness against Austrian oppression. Essentially, Gulyás has explained, the orchestra of THE HUNGARIAN NATIONAL BALLET AND FOLK ENSEMBLE is built on the composition of early orchestras.



Under the present leadership of Rezső Lantos and the gypsy 'primas' István Albert, the men of the orchestra continue the worthy traditions founded by Bihari, Rózsavölgyi, the famous peasant bands of Szék as well as the twentieth century trends established in Hungary by such men as Béla Bartók and Zoltán Kodály.

THE HUNGARIAN NATIONAL BALLET AND FOLK ENSEMBLE has traveled to such divergent points as London, Paris, Moscow, Rome, Berlin, Vienna, Shanghai, Leningrad, Prague, Geneva and many other large cities. Such tours have taken the artists over one hundred fifty thousand miles which have tallied over six thousand hours of playing time in nearly two thousand performances. Audiences have totalled more than three million people, and consistently the company has been received with great enthusiasm. Such impressive records were not visualized in 1950, when THE HUNGARIAN NATIONAL BALLET AND FOLK ENSEMBLE came into being.

So it is that the elements of dance, song and orchestral music have been artistically combined for creating in THE HUNGARIAN NATIONAL BALLET AND FOLK ENSEMBLE a company of rare versatility and uncommon gifts.



Hungarian Music and Dance

Stormy sweeping rhythms, intricate footwork and breathtaking leaps, costumes of incredibly varied design and color, have for centuries been part of the Hungarian cultural tradition.

Béla Bartók, Zoltán Kodály and László Lajtha began to collect the folklore of Hungary in the early years of this century. Their initiative also embraced other branches of popular art. But it was only after World War II that it came to flourish. The general interest which then swept over Hungary provided exceptionally favorable conditions for rejuvenating the growth of popular culture and folk art. Hundreds of amateur song and dance groups appeared in towns large and small. The youth of the country suddenly became aware of a rich heritage and absorbed it as a dry sponge absorbs water. Such wide general interest culminated in an almost imperative demand for an exemplary and professional company to display Hungarian arts at home and abroad.

The Hungarian nation is one which likes expressing, and knows how to express its emotions. To do so it uses the interwoven trinity of word, music and dance. So it was logical in developing THE HUNGARIAN NATIONAL BALLET AND FOLK ENSEMBLE that these elements be fused into theatrical staging.

The volatile Hungarian temperament is immediately evident in both music and dance where lyricism and slow movement is followed by the frenetic rhythms which others so often associate with Hungary. The many varieties of the dance are called in the popular language simply the Hungarian slow, ornamental, fresh or fast dance, the Hungarian couple dance, the men's dance, the Kállai double-dance, the recruiting dance, etc. From these basic, authentic patterns there grew over the centuries many other dances whose style and ideas were dictated to by varied local customs.

Hungarian music, like the dance, is also open to thrilling variations of melody and rhythm—stemming from the popular music of the nineteenth century, the 'verbunkós' and the 'csárdás' which developed from it. The 'verbunkós' evolved from the last third of the eighteenth century as a new instrumental dance-music style merging also Viennese, Italian, Slav and Balkan elements. So it evolved that the typical Hungarian dance was formed of two elements, slow and quick. The disciplined opening movement ('verbunkós') is followed by the extremely fast 'csárdás.' In both extremes dancer and musician express the Hungarian character from the controlled to the wildly ornamental.

It is perhaps just such striking contrasts of tempo, melody and dynamics which has so excited audiences which have seen THE HUNGARIAN NATIONAL BALLET AND FOLK ENSEMBLE. Its versatility in movement and song, in color and design are always evident.





István Albert



Hungarian Dance Virtuosity

Pretty, eye-catching girls in costumes to match; the frenetic rhythms of the gypsies; the glorious sound of music by a large chorus and an onstage orchestra, all these are important reasons why THE HUNGARIAN NATIONAL BALLET AND FOLK ENSEMBLE has become internationally celebrated. This brilliant company from Budapest, currently on its first American tour, is the more exciting for still another factor: The male dancers of this Ensemble are among the world's most virtuosic. This fact was an important element when Columbia Artists Management started negotiations with the company for its first American tour several years ago.



Although many numbers to be seen here will feature the unquestioned beauties of the Hungarian ladies, the men of the ensemble will possibly offer the most virtuosic dancing. The history of the man's part in Hungarian dancing goes back centuries. Astoundingly high leaps along with the most complicated patterns are part of the exciting picture.

Men's Hungarian dances were and remain a tradition, the dances of warriors and horsemen, horsemen so famous over centuries that it has been said no one could tell where horse left off and man began. The famous cavalry men called Hussars are synonymous with the military history of Hungary. One dance to be seen here is called the "Háry János Intermezzo." Composed by Zoltán Kodály in this century, the action and music celebrates the career of Háry János, and other heroic cavalry men, whose brave fighting was famous throughout Europe in the nineteenth century. This dance, as arranged for the men by choreographer Miklós Rábai, must rank with the most stunning as well as the most elegant of men's dances from whatever source. If the audience believes

the dance we call the "Charleston" originated in South Carolina, watch these Hussars as they turn their legs in and out from the hip in what is a characteristic movement in Hungarian dancing.



There are grisly origins to some male Hungarian dances. The terrible peasants' rebellion of 1514 was aborted by the throne-hungry János Szapolyai. The rebellion's captured leader was the Székler, Görgy Dózsa. Brutally tortured with hot irons and burned to death, Dózsa's terrible end was further celebrated by Szapolyai who forced sixty starving captives to dance around their suffering leader "and to do this they sounded their fiddles and fifes in their own manner". These starvelings were the Hajdus or Heyducks. The Heyduck dance later became an entirely improvisational dance which consisted of leaping, stamping, turning, crouching, striking weapons together, whirling them, jumping over other dancers. Such elements in Hungarian male dancing were retained over the years and used in many other folk dances.

Other Hungarian dances (for men alone and sometimes now using both men and women) stem from a military dance of different connotations. Although the "verbunkós" is body-and-soul Hungarian, its name is derived from the German word (Werbung) meaning recruiting. As early as the 16th century the light cavalry known as Hussars were much sought after by foreign armies, but it was not until the 18th century when the Austro-Hungarian army was established, that the recruiting dance acquired its German name and sinister implications, to lure Hungarian youths, to play on their weakness for dancing, to serve in an army controlled by the Hapsburg oppressors in Vienna.



The recruiting process was something like this: From an already existing Hussar regiment, twelve Hungarian men headed by a corporal, and all excellent dancers, descended on Hungarian towns and set up "shop" in the market place. Accompanied by gypsy musicians, they made striking figures and offered fabulous tales of life in the army. Wine flowed, and the dancing reached the crest of excitement. The young male civilians, under the influence of heady wine, and the promise of glamorous careers as Hussars, struck hands with the commanding officer, and very often paid with eight to twelve years of bitter service for their love of dance, decorative clothes, music and wine. So striking was the dancing of the professional Hussars, so exciting the prospects that the "recruiting dance" was a consistently successful means of enlarging the Austro-Hungarian army.

The recruiting dance continued until the 19th century when conscription came into being. But the recruiting dance survived as an independent form, ever more regulated and deliberately spectacular. At balls and festivals it became a popular feature and found its way at last into the dances taught by the fashionable dancing masters.

Speak of Hungary and one almost automatically speaks of dance and music. So firmly entrenched are these arts in the history of Hungary that Hungarians may well be the dancingest people in the world. Yet most of the rest of the world, when confronted with the term *Hungarian dance* come up with some vague notion of the *csárdás*. The *csárdás* is definitely Hungarian since it contains elements of other kinds of Hungarian dancing, but it is only one type of style, technique and idea. The varieties are as varied as Hungary itself.



The "csárdás" is a word which has come into being in only recent history. It was introduced in Hungary in the 1830's and was not applied to the dance for the first time until the mid-40's. And that's a late date for the Magyars who fought their way (and possibly danced it as well) through the Carpathians from some shadowy region in the East to settle in their present homeland a thousand years earlier. Under Attila, their cousins the Huns who also spoke Magyar ar-

rived in the area four hundred years earlier, and the Széklers in Transylvania, who claim descent from the Magyars, are among the most brilliant of Hungarian dancers. The fact that Transylvania, in which they were a minority group, has twice been ceded to Rumania in processes that followed the two world wars, has served to intensify their Hungarianness.



And national intensity is understandable when one considers that the Magyars, settling where they did, placed themselves in a perilous geographic and cultural isolation. They found themselves constituting a two-way barrier, between the east and west Slavs on one hand, and the north and south Slavs on the other. They were menaced by the Turkish empire from the east and by the Germans from the west, and each conquered and tyrannized the Hungarians over three centuries. More subtle infiltrations were those of other peoples who settled in Hungary and had to be accommodated in their national ways.

Hungarian culture is widely different in other ways. Even the language the Magyars brought to Europe is so different that its roots cannot be found to belong to the Aryan family, which other European languages belong. Only faraway Finland and Estonia have languages stemming remotely from the same roots, and their relation to Magyar is less than minimal. It is therefore easily understandable why in the course of many centuries the Hungarians should treasure and defend their beleaguered heritages. And they continue to do so with all the vigor of a passionate people.

Naturally enough, their dancing is as unique as their language, and their music goes right along with it. Since many dances, perhaps most, have songs that accompany them as well as instrumental accompaniment, the language of the songs is also directly involved in what is a unified and utterly distinctive whole.

Indeed the various traditions of Hungarian dance are so rich that it would take volumes to do them justice. Suffice it to say that THE HUNGARIAN NATIONAL BALLET AND FOLK ENSEMBLE, its male dancers and its beautiful women, will give a lively account of the highlights over the centuries.



Notes on the Repertoire



Kállai Kettős

(Duet)

Music: Zoltán Kodály

Choreography: Miklós Rábai

Conductor: Rezső Lantos

This is a very old dance of the nobles of Northeastern Hungary in the area of Nagykálló, a village always famous for its arts. It reflects the classical form of Hungarian dance, which begins with a moderate tempo, introduces the "ornamentation" then mounts to a high degree of excitement, the "double-step" and rapid Csárdás. It also demands all the ideal qualities of the dancer and was originally an "exhibition piece" for two superior dancers. It is now a favorite with the entire village and is here performed by the company (virtually the population of a small village.)

Two Songs

Miklós Pászti, Conductor

a. *Béla Bartók: The Fugitive*

One of Bartók's most typical renderings of a traditional folk song, this is a lament at parting as a young lover must leave his beloved and, because of his "foeman's treason," go on the lonely way of the fugitive.

b. *Lajos Bárdos: The Danube*

A gay lad protests his love for a girl. So great is that love and he is so happy he could jump over that great, wide river, the Danube.

Dance of the Hussars

(*Háry János Intermezzo*)

Music: Zoltán Kodály

Choreography: Miklós Rábai

Conductor: Rezső Lantos

In the oldest traditions of the Magyar people, the men are "great dancers, great horsemen and great warriors"—hence great Hussars. One of the greatest, famous over all of Europe,



was Hány János. Kodály dedicated this dance to him—and to all great Hussars. The tradition, on which the dance is based, goes back to very early time, to dances *before battle*—and *for victory*. Recruiting, in earlier days, was done by Hussars, who danced themselves and got the lads of the village to dancing.

The Bottle Dance

Music: László Gulyás
Choreography: Miklós Rábai

At local celebrations, especially weddings, when festivities were at their height, the girls would come out of the kitchen with *full bottles of wine on their heads* and, just a little proud of their skill, would sing and dance, whirling and swinging, but would never spill a drop! (This is a favorite from the South of Hungary, where the girls and women carry bundles on their heads.)

The Gypsy Orchestra

Gypsy Primas: István Albert
a. *Franz Liszt: Hungarian Rhapsody #2*
b. *Csárdás in C Minor*

An Evening in the Spinning Room

Music: László Gulyás
Choreography: Miklós Rábai

The Spinning Room of the *married women* of the village turns out its proper share of thread for fine linens and sturdy cloth. But the spinnery of the young, unmarried girls is better known for romancing than spinning. In fact, it is a survival of far earlier customs and is *expected* to start courtships. While the girls are supposed to be at their task, the lads of the village come, like mummers, to entertain them with dancing, with a masked play, with clowning—and, finally, to get the girls to dancing.



Hungarian Gypsy Dances

Music: Imre Csenki

Choreography: Miklós Rábai

Conductor: Rezső Lantos

Like gypsies everywhere, scorned and isolated, the Hungarian *Czigany* preserved an inner world—its language, its traditional music, dance and songs. Alone with each other, unseen by outsiders, the songs of passionate longing, deep sadness, the wild, or exotic, dances brought with them from the East could be indulged with complete abandon.

Gypsy Music

Gypsy Primas: István Albert

a. *Bóka*: Sentimental Songs

The despair and sadness of Hungary after the uprising against the Monarchy in 1848 and the subsequent defeat, is reflected in this lament composed by *Bóka*, the great Gypsy Primas, or leader, of those days.

b. *Dinicu*: The Lark

This is one of the best known compositions of another great gypsy Primas and composer. The violin solo interprets the singing of the lark.

Dance of the Shepherds

(from the Kunság)

Music: Tihamér Vujicsics

Choreography: Dezső Létai

Conductor: Rezső Lantos

This may be one of the oldest of dances, tracing to the very origins of the Magyars—as the costumes indicate, somewhere in the mysterious East. It is, like many archaic dances, a work-dance celebrating prowess and skill. The shepherd's crook is the symbol of his work, his best tool, best friend and closest companion, seldom out of his hand even when he is enjoying himself with his companions. Here, he uses it in an aerial dancing-boast of his life and ways.



Three Leaps

Music: László Gulyás

Choreography: Miklós Rábai

Mainly danced in the Southern part of Hungary, this is considered a "dance for girls." The girls both sing and dance and, considerably, (since they wear 13 petticoats!) the tempo is always slower for girls' dances.

Songs for Chorus and Orchestra

a. Songs in the Evening, *arranged by József Karai*

b. Songs at a Wedding, *arranged by György Behár*

Wedding in Ecsér

Music: Rudolf Maros

Choreography: Miklós Rábai

Conductor: Miklós Pászti

Nearby the worldly and sophisticated city of Budapest is the village of Ecsér, where the ancient ritual wedding-dance is done as in days gone. And the wedding celebration, which

goes on for days, or "until all the wine is gone," is here compressed and dramatized in a ballet-spectacle of song, dance and music.

II

Folk Dance from Drágszél

Music: Tihamér Vujcsics

Choreography: Miklós Rábai

This folk dance originates from the village of Drágszél. It is a march or a procession of people on their way to a wedding.

Three Songs by the Choir

a. *Zoltán Kodály: The Peacock*

The Peacock is based on a poem by Endre Ady. The peacock is a symbol of freedom and as the peacock sits on the roof of a courthouse those within feel that they will soon be free.

b. *Lajos Bárdos: Old Song*

This very old dance melody is danced and sung as it was by



the infantry of the old army of the 16th century.
 c. *Zoltán Kodály*: The Gypsies Eat Cottage Cheese
 In this old song the village children ridicule the gypsies.

A Dance for Young Lads from Györgyfalva

Music: László Gulyás
Choreography: Miklós Rábai

In this favorite dance of young lads they compete in showing their skill by changing steps and rhythm frequently.

A Dance for Girls from Kalotaszeg

Music: Tihamér Vujicsics
Choreography: Miklós Pászti
Gypsy Primas: István Albert

The village girls sing and dance as they express their love and at the same time ridicule the boys. Both the composer and choreographer were inspired by old costumes and folk songs in the creation of this dance.



Scenes from Sopron

Music: Lajtha

These melodies were sung by noblemen of the early 18th century.

First Love

Music: László Gulyás
Choreography: Miklós Rábai

First Love comes to us from the Northeastern part of Hungary and portrays the courting of a young girl by an awkward and bashful lad.

Grape Harvest

Music: Farkas
Choreography: Miklós Rábai
Gypsy Primas: István Albert

When the grapes are harvested in the fall there is always



great festivity. The people are gay as they look forward to the new crop of grapes. The festive mood is portrayed in marches and dances by the vintners.

The Gypsy Orchestra: Two Melodies

Csámpai: In Remembrance of Bihari

János Bihari was one of the most celebrated gypsy orchestra leaders (primas) throughout Europe and was a composer of the once famous recruiting dance, Verbunkós.

István Albert: Csárdás Fantasy

This Csárdás Fantasy was composed by the gypsy primas of the Ensemble.

The Lippentős

Music: László Gulyás

Choreography: Miklós Rábai

Conductor: Rezső Lantos

The Lippentős is a dance of young girls which has many solos and variations.

The Yellow Rose

Music: Tihamér Vujicsics

Choreography: Miklós Rábai

The Yellow Rose is a dance for men only and the flower is *not* a symbol of love. The great speed and rhythm of the Yellow Rose give the dancers a chance to show their virtuosity for which this Ensemble is famed.

Two Songs by the Choir

a. *Csenki:* Hungarian Folk Songs

b. *Lajos Bárdos:* Dana-Dana

Dana-Dana is a fast Csárdás melody.

Wedding in Ecsér

Music: Rudolf Maros

Choreography: Miklós Rábai

The Personnel

Miklós Rábai, the *Artistic Director* of THE HUNGARIAN NATIONAL BALLET AND FOLK ENSEMBLE, was born in Bekescsaba and had his early education there. After a university education in Budapest he returned to the town of his birth where he became a Professor of Chemistry and Physics. In 1948 after many years of interest in dance and much work in organizing dance groups, one of his groups received First Prize in a local competition. This spurred him on to new fields and he became Professor of Choreography at the Academy of the Theatre in Budapest and a teacher of dance in the University Athletic Department.

Mr. Rábai had made a great reputation as a choreographer and organizer and in 1950 was asked to help organize THE HUNGARIAN NATIONAL BALLET AND FOLK ENSEMBLE, and also to act as teacher of the Ensemble. When on April 4, 1951 the Ensemble gave its highly successful premier performance Miklós Rábai became the Artistic Director and Choreographer. His knowledge of folklore, his artistry, his fine esthetic sense have made The Ensemble famous throughout Europe.

His impeccable taste and his devotion to his work have given the Ensemble the highest standards where emphasis is on the many facets of the Hungarian culture. All of the dances which Mr. Rábai has choreographed are based on folklore and stress the playfulness, humor, fieriness and rhythms of the folk art.

Hungary has awarded Miklós Rábai its highest prize, the Kossuth Award in 1952. Despite his full schedule of work with the Ensemble, he has found time to produce a number of films. One is a full length feature with the Ensemble which he made in collaboration with Walt Disney.

In his free moments which are rare, Miklós Rábai enjoys painting and hiking, and he continues to maintain avid interest in physics and mathematics.

Rezső Lantos, *Conductor*, was born in Mezohegyes, was graduated from the Conservatory of Music where his studies included the organ, conducting and pedagogy. Among his teachers were Zoltán Kodály, Aladár Zalánfy, Lajos Bárdos and Zoltán Vásárhelyi. As the organizer of the Choir of the Central Youth Organization he won the First Prize at the International Béla Bartók Festival. In 1957 Lantos became conductor of THE HUNGARIAN NATIONAL BALLET AND FOLK ENSEMBLE. He is well known in other countries as well as in Hungary due to his radio broadcasts.

Miklós Pászti, *Director of the Choir*, was born in Budapest and attended high school there. At the Liszt Academy which he later attended, his studies included conducting, religious music, composition and teaching. Among those with whom he studied were, Dénes Bartha, Lajos Bárdos, Ferenc Farkas and Zoltán Kodály. The tour of THE HUNGARIAN NATIONAL BALLET AND FOLK ENSEMBLE coincides with Pászti's twentieth anniversary as a conductor; in 1945 he began his career as a conductor on radio. In 1950 he was appointed Conductor of the Choir and under his leadership the Choir made great strides in interpreting great classical works such as Mozart's Requiem and Handel's Messiah as well as in the development of folk music.

Zoltán Mátyus, *Dance Group Leader*, who was born in Hajduböszörmény showed great interest in dance from his very early youth and in his spare time he delved into the archives of folk music and dance. He became a professional dancer after he pursued the study of medicine for two years. He won several dance competitions and became a member of the Government Dance Ensemble first as a dancer then as an assistant leader and finally leader of the Ensemble. He has received several government awards. As relaxation he enjoys playing chess and swimming. One of his best loved dances is "The Grape Harvest." Mr. Mátyus' wife is a member of the Choir.

Dezső Létai, *Choreographer*, was born and educated in Budapest. His creativity manifested itself while still in high school where his studies included choreography. He became the assistant to the chief choreographer of the Hungarian Army's Popular Artists Ensemble. In 1957 he became assistant to Miklós Rábai from whom he learned to develop his already known talents. He is in great demand as a choreographer because of his theatrical sense. Among his most loved numbers are "The Shepherd's Dance" and "The Yellow Roses." It is not surprising that his hobbies are painting and drawing.

Vince Horváth, *Technical Director*, who was born in Pilicsaba, was a member of several amateur groups while still a young man. This led him to the pursuit of Hungarian folk music and dance which became

most important with him after he had studied medicine and business management. His knowledge of theatre, music and dance makes him an especially fine regisseur. As a regisseur he has produced many foreign dance group attractions. A recipient of several government decorations he is devoted to stage craft, production and driving.

István Albert, *Leader of the Gypsy Orchestra, Primas*, István Albert inherits his love of music from several generations of his family. At the age of six he started to play the violin, and he learned to master the violin from leaders of gypsy orchestras. He studied seriously at the Franz Liszt Conservatory. While studying and practicing during the day he played at night clubs. Soon afterward he organized what became one of the most popular gypsy orchestras. István Albert was the founder of the Government Ensemble of Folk Music and soon became the "Primas" (leader). For his leadership in promoting Hungarian folk music he received several government citations. His wife is a descendant of the famous gypsy "Primas," Pista Dankó.

József Bige, flute soloist, has spent much time in improving the construction of the old flute and has especially developed the tuning. He is regularly with the Ensemble and is with the Hungarian Radio Station as well. His skill as a flutist is legion and even the great Zoltán Kodály was impressed with Bige's playing. It is natural that his hobby is the repairing of musical instruments.

Anna Czakó is an excellent actress as well as a most accomplished dancer. Her great love is dance. Even at the age of fourteen she was already on her way to being the dancer she is today. Her best known parts are in "The Gypsy Dance" and "An Evening in the Spinning Room." Her excellence has led her to win many dance compositions.

Ildikó Erczhegyi, a dancer with the Ensemble who was born in Budapest started to dance as early in life as she could remember. After dancing in several amateur groups she joined the Ensemble. Her special role is in the "Wedding in Ecsér." In her spare time, when she has any, she pursues her interest in mathematics and physics.

Tibor Erdélyi was studying the making of custom furniture at a trade museum in Budapest when he became enamored with dancing. He had never danced until he was eighteen but made rapid strides once he started. He is known for his role in the "Hungarian Gypsy Dance" as well as the solo part in Walt Disney's "Lumberjack." His greatest joy outside of dancing is bone carving and collecting folk art.

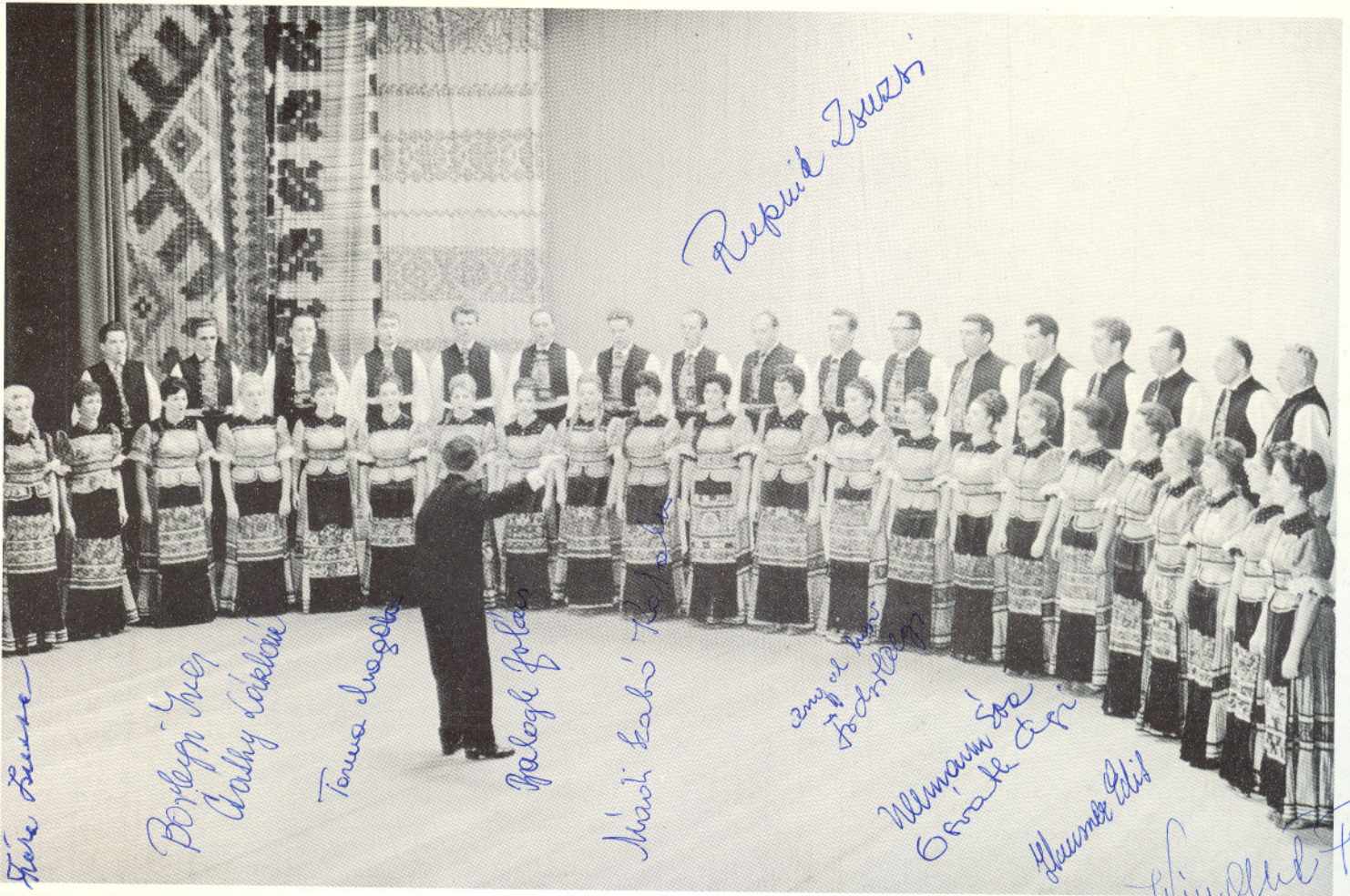
Géza Léka, a dancer comes from a family of cobblers. As relaxation from his employment with the National Railroads after his graduation from school, he joined several amateur dance groups. He became a founding member of the Ensemble of which his wife is also a member. In addition to possessing a striking appearance, he is a gifted actor.

Oszkár Morzsa, who was born of a musical family became a member of the Ensemble at the age of nineteen. His favorite instrument is the cymbalom, which originated in Persia and India. The cymbalom appears in gypsy orchestras and has been much improved since its introduction to Europe in 1700. The manufacture of the cymbalom is a Hungarian specialty.

Márta Szobek was born in Montevideo, Uruguay of Hungarian parents and was brought back to Hungary at the age of two. Her voice is dramatic and intense; her successful performances have brought her three government awards. Her talents as a singer are augmented by her talent as a cook.

Zoltán Tarcsi, a dancer with the Ensemble hoped to be a pilot and to reach this end became a mechanic in an aviation factory. His love of dancing became too strong and he preferred this to his previous aspiration and in 1951 became a member of the Ensemble. Tarcsi developed his style and became a soloist, a special role of his is in "The Yellow Rose." He is much sought after in films as a dancer and has performed in eight films. An outgrowth of his earlier mechanical training in his hobby of making wrought iron furniture.

Erzsébet Varga whose love for dancing began when she was a child danced the leading role of the French princess, the major role in the ballet "János Vitez." She is a talented singer and a culinary expert as well.



The Singers, led by Miklós Pászti

Dancers

Director of the Dance Group:

Zoltán Mátyus

Assistant:

Ilona Katona

Agnes Csizmadia
 Anna Czirvein
 Ilona Erdélyi
 Ildiko Erczhegyi
 Katalin Garamvölgyi
 Györgyi Hegyi
 Katalin Latabár
 Etelka Leopold
 Erzsébet Nagy
 Emilia Rábai
 Kátalin Seregi
 Erzsébet Sik
 Jolán Simon
 Zsófia Széki
 Ibolya Tarczi
 Eszter Wein
 Mária Zsély

Barna Berke
 Imre Csizmadia
 Tibor Erdélyi
 Imre Farkas
 Ferenc Gyenge

József Gyurján
 Péter Incze
 György Katona
 István Kiss
 Géza Léka
 Gyula Pándi
 Mihály Papp
 Sándor Sajti
 László Tarczi
 Zoltán Tarczi
 Zoltán Urai
 Mihály Zsély

Musicians

Director of the Orchestra:

Rezső Lantos

Gypsy Primas:

István Albert

Gusztáv Albert
 József Berki
 László Berki
 József Bige
 Mihály Boros
 Tibor Kóté
 Lajos Kovács
 Oszkár Morzsa
 Jenő Oláh
 Rudolf Oldos

József Póta
 László Tibor Rác
 József Szabó
 Gyula Tóki
 János Váradi
 György Várdai

Singers

Director of the Choir:

Miklós Pászti

Janka Békás
 Lenke Böröndi
 Irma Csapó
 Jolán Csáthy
 Edith Doják
 Zsuzsanna Dudás
 Olga Fodor
 Mária Frigyesi
 Eva Horváth
 Jolán Kerényi
 Piroska Kindert
 Mária Kovács
 Agnes Mátyus
 Magda Mészáros
 Gizella Pászti
 Iram Perenc
 Zsuzsanna Rác
 Katalin Szilágyi

Márta Viola

János Békás
 Imre Böröndi
 Károly Csapó
 Dante László Ferrari
 Imre Hegyi
 Gyöző Huszáros
 József Jámbor
 István Kaszán
 István Kuzma
 Péter Ottó
 Béla Perencz
 Gustáv Selmeczi
 Jenő Somogyi
 Miklós Török
 Imre Varga

Physician

Dr. László Halmy

Technicians

Vilmos Foki
 József Takás

Stage Personnel

Jozsef Gáspár
 Matild Rác
 Etelka Sarkadi

Rupold Isuzti

Etelka Leopold

*Borhegyi Imre
 Csáthy László*

Tonasa Bogobó

Palogh Jolán

Mári Kabó

*Imre Váradi
 György Várdai*

*Miklós Pászti
 Csáthy László*

Hammer Állás

Miklós Pászti

*Janka Békás
 Böröndi Lenke
 Póti Gyula
 Frigyesi Mária*

COLUMBIA ARTISTS MANAGEMENT

The history of Columbia Artists Management is the history of the concert business in America. Now celebrating more than three decades of activity, CAMI—as it is familiarly known—came into being through the merger of a group of successful independent concert managers whose lists represented the most famous artists of the day and whose activities covered all of North America. Today an impressive roster of solo artists and attractions and an ever increasing concert and theatre going public are served by the managerial divisions of Wright and Schang; Judd, Ries and Dahlgren; Weinhold and Thompson; Walter and Wilford. Community Concert Service is an important subsidiary which developed and serves organized concert audiences of 800 cities.

Columbia Theatrical Enterprises and National Theatre Clubs serve the large theatre-going public under CAMI direction. Figuring importantly in the activities of the National Theatre Clubs is Macy's Theatre Club of New York.

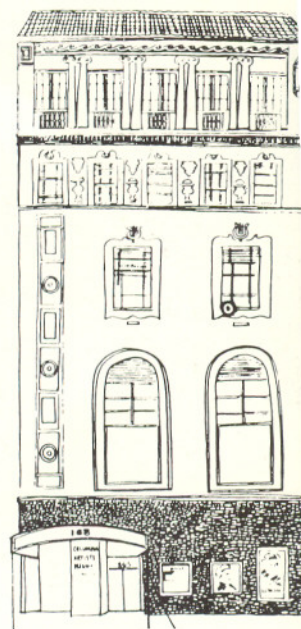
In 1960 Columbia Festivals was created to sponsor special concert events and spectacular attractions. Memorable to many are The Massed Bands, Pipes, Drums and Dancers of The Royal Scots Greys and Argyll and Sutherland Highlanders, the American debut of the famous Vienna White Stallions (Spanish Riding School), Ireland on Parade and The Wonderful World of Sports. The Royal Marines Tattoo supported by The Pipes and Drums of The Royal Scots Greys and the Scots Guards from Edinburgh was a Festival presentation in the fall of 1965. In the fall of 1966, its arena production will be The Carabinieri Horses and Arezzo Tournament from Italy.

A coast-to-coast tour (indeed to Hawaii!) by the New York Philharmonic and Leonard Bernstein (1960), tours by the Philadelphia Orchestra and Eugene Ormandy (1962 and 1964) and the Heifetz-Piatigorsky concerts in California (1961-62-63) and in New York's Carnegie Hall (1964) are Columbia Festivals' notable achievements in music.

Since the early years such famous soloists as Menuhin, Francescatti, Casadesu, Serkin and others have been associated with CAMI. Since the last war the list of distinguished artists include Risé Stevens, Richard Tucker, Dorothy Kirsten, Lois Marshall, William Warfield, George London, Cesare Siepi, Claudio Arrau, Rudolf Firkušny. More recently the list is supplemented by Birgit Nilsson, Leontyne Price, Anna Moffo, Gianna d'Angelo, Teresa Berganza, Regine Crespin, Rita Gorr, Phyllis Curtin, Maureen Forrester, Anselmo Colzani, Sandor Konya, Nicolai Gedda, Nicolai Ghiaurov et al. Added to the roster for 1966-67 are sopranos Montserrat Caballe, Marie Collier, Ludmila Dvorakova, Anne Elgar, Pilar Lorengar, Lucia Popp, Veronica Tyler, Jeannette Walters, Felicia Weathers; tenors Gianfranco Cecchele, Giuseppe Gismondo, Bruno Prevedi, Gianni Raimondi; baritone Gabriel Bacquier; bass-baritone Nicolai Giuselev; pianists Alicia de Larrocha, Arturo Benedetti Michelangeli and Susan Starr; violinist Regis Pasquier; cellist Maurice Gendron; and guitarist Manitas de Plata.

Van Cliburn, Leonard Pennario, Malcolm Frager and Leon Fleischer are among the many young American pianists whose careers have been launched by CAMI which has also presented the first American concerts by the Russians David Oistrakh, Emil Gilels and Mstislav Rostropovich.

CAMI has arranged first (and often repeat) U.S. tours by many of the great ensembles: The Concertgebouw Orchestra of Amsterdam, the Berlin Philharmonic, the Leningrad Philharmonic, London's Philharmonia Orchestra, the Hague Philharmonic, the London Symphony Orchestra, the Israel National Youth Symphony-Gadna, the Prague Chamber Orchestra, the Netherlands Chamber Orchestra, the Paris Chamber Orchestra, the Esterhazy Orchestra. The Boston Symphony Orchestra has also toured under CAMI.



CAMI BUILDING
165 West 57th Street
New York, N.Y. 10019

Making first American tours this season are the Czech Philharmonic, the Monte Carlo National Orchestra, the Hungarian National Ballet, the Grand Ballet Classique de France, and the Helsinki University Chorus.

Notable in CAMI's history of managing imported attractions are the Royal Danish Ballet, the Dancers of Bali, the Obernkirchen Children's Choir, Vienna on Parade, the Koutev Bulgarian National Ensemble, the Branko Krsmanovich Chorus of Yugoslavia, the Bayanihan Philippine Dance Company, "Arirang" from Korea, the Chilean National Ballet.

The Robert Shaw Chorale and Orchestra, with Mr. Shaw on the podium will continue to appear as a distinguished presentation. The Coro Polifonico di Roma and the Stockholm University Chorus will be making first U.S. tours under CAMI, and the Obernkirchen Children's Choir will return for the ninth time.

Major orchestras next season will be the Concertgebouw of Amsterdam, the New York Philharmonic, the Philadelphia Orchestra, the Philharmonia Hungarica, the Detroit Symphony Orchestra, the Chicago Symphony Orchestra, the Toronto Symphony Orchestra and the Buffalo Philharmonic. Chamber ensembles will be the Esterhazy Orchestra, the Paris Chamber Orchestra, the Stuttgart Chamber Orchestra, the Virtuosi di Roma and the Zurich Chamber Orchestra. In the field of light music, Richard Hayman and the Manhattan Pops Orchestra will tour for CAMI for the first time. Arthur Fiedler will conduct pops concerts with an orchestra to be announced. Continuing from previous seasons will be Mantovani and his Concert Orchestra and Paul Lavalle and the Band of America.

Next season the American Ballet Theatre will tour under CAMI Management. Other important dance attractions to tour will be the new Ruth Page's International Ballet and another "first" for CAMI, Javier de Leon's "Fiesta Mexicana."

Since 1960 CAMI headquarters have been located in the entire building at 165 West 57th Street—New York's "Music Street," directly opposite historic Carnegie Hall.

Kurt Weinhold is President of Columbia Artists Management and his managerial and executive colleagues are William M. Judd, David Ferguson, Leverett Wright, Herbert O. Fox, Richard Yarnall, Thomas Thompson, Ronald A. Wilford, F. C. Schang III, Michael Ries, Carl H. P. Dahlgren, Nelly Walter, Charles K. Jones, Edgar Kneeder, J. Warren Tapscott, George Blake and Stuart Nall. F. C. Schang is CAMI consultant.

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György Csihák

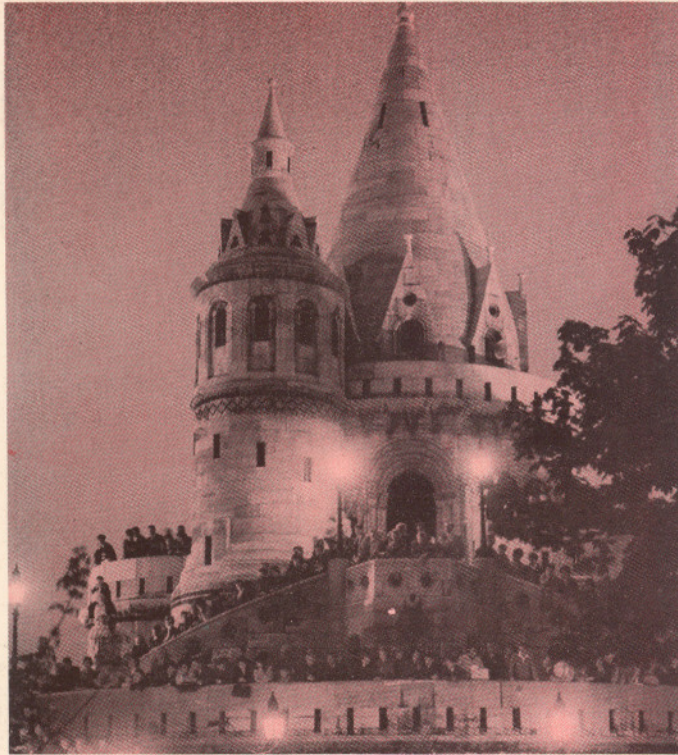
This book published by Dunetz & Lovett,
130 West 57 Street, New York, N. Y. 10019

Written and adapted by Harold Abbey
from an article by John Martin and from other sources
Designed by Martin Stephen Moskof
Printed in the U. S. A.

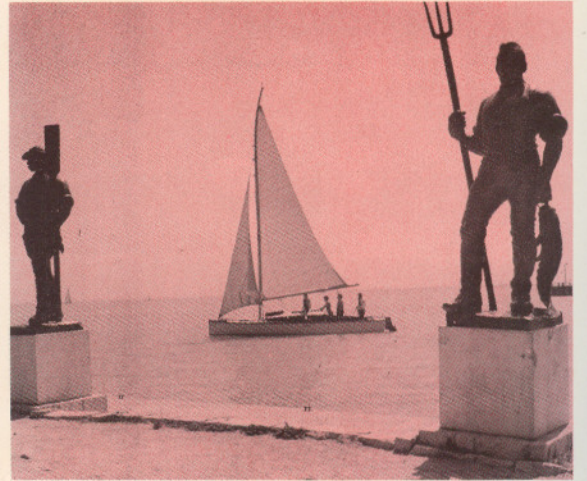
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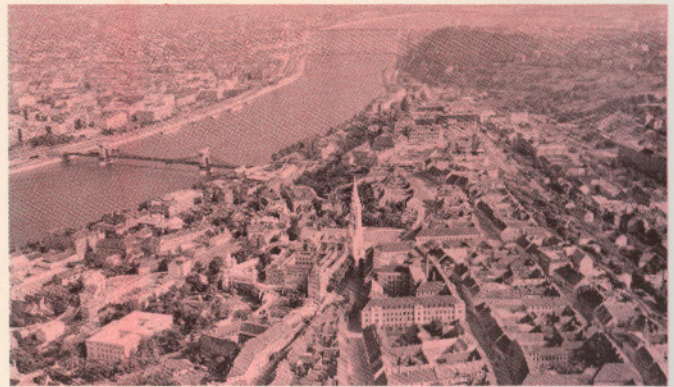
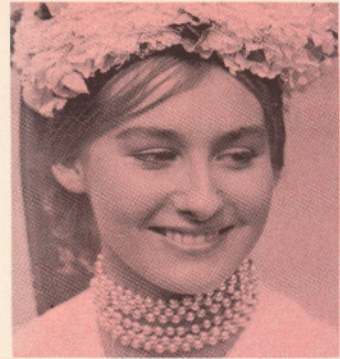
Back Cover: Background, Budapest with Parliament Building and Chain Bridge



Fisherman Castle, Budapest



Balatonfüred, Lake Balaton



Budapest



Herdsmen's campfire, Hortobágy, Hungarian Great Plain



King Mátyás Cathedral, Budapest

