



January 2022 Newsletter

President's Corner

Change of Venue for AHEA22: The 2022 AHEA Meeting previously scheduled to take place in person in Hamden, CT will now be virtual and online via Zoom only. AHEA's Board decided to host this year's AHEA Conference (April 7-9, 2022) on Zoom instead of in-person. This decision was reached due to the renewed upsurge of COVID-19 in recent months and the concomitant difficulties in travel. The health and safety of our members is paramount to us.

Registration: For those who wish to attend this year's conference, registration is without charge, i.e., attendance is free. I hope you found last year's conference informative and engaging and will register again for this year's! Registration is now open [at this link](#).

Abstract due date: For abstract presenters, the due date for submissions has been extended to **February 5th, 2022**. Consider submitting an [abstract](#). More information is available at our website www.AHEA.net

Awards and Scholarships: The deadline for awards and scholarships is February 15th. Please consider nominating someone (or yourself) for an [award](#).

Acknowledgement: We owe a debt of gratitude to Christopher Ball, Ph.D., Director of the Central European Institute, István Széchenyi Chair in International Economics and Honorary Hungarian Consul, for his work in planning for our Conference at Quinnipiac University this year. As they say in Hungarian, "Ami késik, nem múlik!" (Roughly translated: "what's delayed is not over"). Our hope is to convene there in the future.

Here's wishing you all the best in 2022 with good health, much happiness and success. Please reach out if you have comments or suggestions on how AHEA might further support your scholarly pursuits.

With best wishes,
Klara Papp, PhD
President, AHEA
klarapapp@gmail.com

Member Spotlight

AHEA is a scholarly organization connecting a diverse set of educators, researchers, professionals, independent scholars and academics who come from many walks of life. Each month we highlight the academic and professional career of a different AHEA member.



This month's featured member is Judith Olson

Please tell us a little bit about your career arc, particularly how you came to be involved in Hungarian folk music and dance, as both a scholar and performer.

As I am not Hungarian, I am often asked why I am so interested in many aspects of this culture. The answer is purely emotional – I love Hungarian music and dance, and I find it expresses something very deep in my psyche. In fact, I think this material puts in a real form some profound aspects of what it is to be human; what we need to exist and what powers our lives—it puts in a shape not the specific things we want but how we feel about them, and why they are important.

I have also found that my Hungarian studies have focused for me some aspects of many of the great cultural conflicts that we have been experienced in the world in the decades since the Second World War.

I began to do Hungarian dance in 1980 when I was studying at NYU. Steven and Susan Kotansky had just returned from Hungary and began dance classes. They taught several regional dances, and one day said we would dance as is done in Transylvanian villages and, by extension, by young people in Hungary—a dance party called a Táncház. This included a whole new way of doing dances—not the choreographies we were used to, but improvising among a range of figures within the style. This was difficult for many, including those in dance groups, and not everyone could make the transition. But it opened up a new relationship to the material for both dancers and musicians.

At first, I was just interested in dancing, but when my children were little, I realized that I would not be able to find the time to do the musicological research I had been doing as a specialist in 19th century German music and opera. So, I turned myself into an ethnomusicologist/ethnochoreologist and began to do research on the Táncház Movement and Hungarian music and dance—what I was doing at the parties I could bring my children to.

How did you find out about AHEA, and what led you to join?

I got involved with AHEA when Kálmán [Magyar] asked me if I could help him broaden the scope of the group with more papers on music and dance. I didn't feel so competent to take on this role, but I began to solicit participation from people within my professional organizations. Through this, I began to write about Hungarian music and dance, attended many meetings, and became a member of the program committee.

What impact has your involvement with AHEA made on your career and/or your work?

In addition to the many friendships I have made and the great times I have had at conferences, I find this organization has helped to deepen my understanding of Hungarian culture and of the issues and debates that concern people in that part of the world. My conversations at AHEA and the research I have found at meetings have informed my understanding of trends I have seen in the Táncház movement and in rural Transylvania.

Some areas of discussion have been...

Gender roles: rural and urban Hungarian cultures tend to reserve leading and decision-making for men. To what degree is this true? What do women do? *Racial interaction:* How might one truly cross the barrier between Gypsy musician and Western dancer in friendship? *Ideology:* The US folk dance tradition comes largely from a liberal impulse to create world understanding through learning the dances of others. Where is the Táncház Movement in contrast? *Orthodoxy:* A tenet of the Táncház Movement is that dancers should improvise using only figures seen used by a village dancer. However, true improvisation, as villagers do, means creating one's own figures within the "rules." *Generational change:* the 70's expressed a range of things for people in different parts of the world. What about decade-to-decade changes in values since then? How do others interpret the times you were a part of?

Tell us, please, about your current project

While I continue to write about the Táncház movement and how dances are done, I have gotten more interested in analysis and formal understanding of the interaction of music and dance. A dance at a táncház involves a large group improvisation. Musicians form a work that allows everyone in the group to structure a personal dance of the figures they know. In addition, musicians interact one-on-one with the dancers in front of them, playing the music they want, emphasizing their gestures, and helping the dancer to make a sort of structured solo. This has been compared to jazz, in that both play off each other's gesture and pound on or play off the beat. Through all this, the musicians are giving shape to the piece through moving from one tempo to another, working songs together, and giving aural "signals" to the dancer of where the music is going and when and how sections will end. It is an amazing structure and a true intellectual accomplishment for all, blending thought, practice, and interaction. Something of how humans form a community is expressed through this structure.

I have been looking at many aspects of the total structure; how the music is organized over the course of sometimes over an hour, how dancers influence the musicians, how to express this interaction in a formal analysis. Because a musician's structure is long, while based on smaller elements, and a dancer's solo tends to be short, right now I am looking specifically at interrelationship at the level of the phrase.

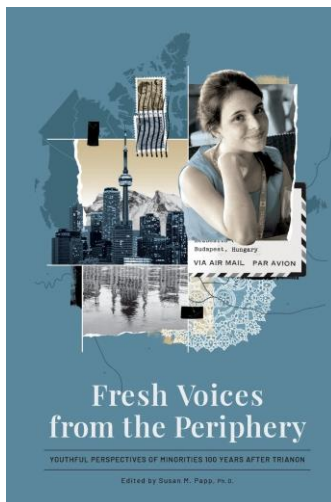
2022 Conference: Now Online-Only; Submission Deadline Extended

COVID-19 continues to be a worldwide public health danger, and cases are increasing once again. Out of concern for the safety of our participants and to eliminate the need for international travel, AHEA's board has decided to move the 2022 conference entirely online. The deadline for submissions is now **February 5**.

[Click here for the Call for Abstracts \(CFA\) and complete information.](#)

Member Publications

***Fresh Voices from the Periphery:
Youthful Perspectives of Minorities 100 Years after Trianon***
Edited by Susan M. Papp, PhD





"A new collection of thought-provoking essays written by young people whose families have lived as minorities in various countries in east-central Europe for four generations. They became minorities not because their families migrated to different parts of Europe, but because the borders were changed overnight by the Treaty of Trianon after the end of the First World War. *Voices from the Periphery* examines how the current generation of young people perceive the impact of the treaty that has had such a long-term effect on their lives. Their essays not only examine the legacy of the past but also recommend pathways to a more positive future." It is available on [Amazon.com](https://www.amazon.com). (Information provided by Susan Papp)

Have a New or Upcoming Publication?

We would love to help share news of the impressive and diverse work that AHEA members are doing! If you have a recent book, article, or other scholarly/artistic work you would like your fellow members to know about, send a brief description/promotional blurb and a link to further information to aheanews@gmail.com. Requests will appear in the order in which they were received and may be edited for space.

External Scholarships



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MORE INFORMATION



<https://international.pte.hu/diaspora>

Mr. Bence Kónya konya.bence@pte.hu

Deadline: January 31, 2022



DIASZPÓRA
Felsőoktatási Ösztöndíjprogram

From the Pázmány Péter Catholic University website:

"Decide on your future and reconnect to Hungarian culture by pursuing university studies at Pázmány Péter Catholic University under the newly established Scholarship Programme for the Hungarian Diaspora!

The Faculty of Humanities and Social Sciences has everything on offer that might interest you. From archaeology to history, and from political sciences through international relations to two PhD programmes, you can choose from a wide range of studies in English.

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For the full list of available study programs click [here](#).

For available foreign language study programs at PPCU please browse our website [here](#).

For Hungarian study program descriptions click [here](#).

The Hungarian Government has established a new Scholarship Programme for the Hungarian Diaspora to support foreign students with Hungarian identity to pursue their studies in Hungarian higher education institutions. The Programme includes members of the Hungarian diaspora communities in every country in the world, except in the Member States of the European Union, the Republic of Serbia and the Zakarpatska Oblast part of Ukraine. The Program is managed by Tempus Public Foundation.

For detailed information on the program please visit the [Study Hungary website](#) or the [Diaspora Scholarship website](#)."

Don't Let Your Membership Benefits Stop!

Renew your membership for 2022 to ensure uninterrupted membership today to ensure access to an expanded network of scholars and academics working in multidisciplinary fields of Hungarian Studies.

AHEA's membership dues enable you to access "Members Only" section of the website, participate in the governance of AHEA through your vote on our newly revised Bylaws as well as officers and board members.

We are pleased to announce membership discounts as well as the option of a new **lifetime membership**. Visit <https://ahea.net/members/membership-information>

Only members in good standing can vote in leadership elections. Please remember to renew yours! **Click here** to access our PayPal link, or to get information on paying by check or bank transfer.