A brief history of opera in Hungary

Last year we celebrated the 200th anniversary of the publication of the play that was later to be used as the libretto of the first surviving Hungarian musical drama. And even though a certain form of opera performance had already existed in Hungary in the courts of the aristocrats and primates—for an example, one need look no further than Haydn, who worked at Eszterháza (today’s Fertőd)—the first institution at the national level was the one which opened as the Hungarian Theatre of Pest in 1837 and was renamed the National Theatre in 1840. The opera company led by Ferenc Erkel and the dance ensemble led by Frigyes Campilli were given their own building and independence only at a relatively late stage, in 1884. But then they moved into the new building designed and built by Miklós Ybl on the “radial” avenue, and in doing so became the greatest of all of Hungary’s cultural institutions.

We follow in the footsteps of legendary personalities: intendants Miklós Bánffy, Miklós Rudnai, Aladár Tóth, Miklós Lukács and Miklós Szinetár; musical directors and conductors Gustav Mahler, Artúr Nikitsch, János Richter, Egisto Tango, Sergio Failoni, István Kerner, Otto Klemperer, Ferenc Fricsay, János Ferencsik, Lamberto Gardelli, Giuseppe Patané, Miklós Erdélyi, János Kovács and Ádám Medveczky; choreographers Gyula Harangozó, László Seneji and Lilla Pártay; stage directors Sándor Hevesi, Kálmán Nádasdy and András Bélész; and designers Gusztáv Oláh, Zoltán Fülöp, Attila Czirksy, Tivadar Márik and Nelly Vágó.

Operating in Budapest today, in the first-rank—even by European standards—cultural paradise of Hungary, is one of the largest opera “holdings” in the world. Its real estate empire comprises the two largest theatre buildings in Hungary: the Opera House and the Erkel Theatre, as well as the Administration Building, the Orchestra Centre, the Eiffel Art Studios and the Sales Centre, the latter two still under construction, and various warehouses, workshops, apartments and resorts, which post a maintenance challenge at least as great as the joy their existence brings. The great quantity of moveable assets includes 10 billion forints worth of sets for 120 productions, 400,000 costumes, props, a wealth of valuable instruments and music scores, as well as the irreplaceable Memorabilia Collection.

But the most precious valuables are the people themselves: it is the skill, energy, sacrifice and commitment of the artists and staff of the Opera and the external partners collaborating with our institution that keep the improving infrastructure operating and yield the levels of quality and activity that have attracted the world’s notice.
Richard Wagner’s motto finds the Hungarian State Opera in an extraordinary season. Not once in the past 34 years – and only five times over the course of the century before then – has the beautiful Opera House designed by Miklós Ybl failed to open its doors for Budapest’s theatre season. These numbers are what justifies the recurrence of such a strange event: due to a meticulously scheduled ten-month modernisation project, our season will begin at the Erkel Theatre and go on to include a number of tours and guest appearances, as we cannot let our standards and level of activity decline: in 2016 we broke records in audience numbers and revenues, sold more subscriptions than in any season of the past decades and put on more opera performances than any other opera house in the world. On 24 May 2018, the centenary of the world premiere of Bluebeard’s Castle, we – together with you and Bartók – will again get to enter our “castle”, the Opera House, once again made radiant in its old splendour, but now equipped with 21st century technology.

By that time, it will also have emerged whether a season we intended to be unique will have also proved to be special. The “Around the Ring” season promises so much in the way of spectacles and stories: images and narratives. It focuses thematically not only on the Ring of the Nibelung itself (with the premiere of Götterdämmerung coming in June!), but on the antecedents and impact of Wagner’s genius. Being performed will be works for the stage by Bach, Gluck and Weber, Beethoven, Schubert and Spontini, Lortzing, Marschner and d’Albert, Humperdinck, Wolf and Korngold as well as Richard Strauss, Hindemith and Offenbach (together with a few “nonconformists” in the shape of Offenbach’s Die Rheinnixen and some of Mozart’s works), and this is how we will be using the Ring – after our Hungarian Season – to introduce a kind of intellectual and spiritual Valhalla of pan-Germanic culture.

_The Ring and the Opera – spectacles and stories_

“The function of art is to replace a life full of unfulfilled yearning.”

THIS YEAR I EXPECT MORE CONSTRUCTIVE CRITICISM THAN USUAL!
And because, as Wagner said, art is a remedy for the soul itself, we would never restrict this repertory theatre that is possibly the largest of its kind in the world to just one vision: “Around the Ring” season or not, we will offer a large number of children’s programmes, including a new full-scale fairy-tale opera (Hänsel und Gretel), introduce a brand-new Hungarian piece (The Tót Family), revive an old success (The Gold and the Woman), come up with a new Bánk bán (baritone version) and a contemporary version of Mozart’s Figaro, and remember the 500th anniversary of the Reformation with Les Huguenots, Stiffelio, Verdi’s Requiem and Bach’s Passion. Our stage will host Rossini’s comic opera (L’italiana in Algeri) for the first time ever and the return of Un ballo in maschera after a long hiatus, and if everything goes according to plan, we will finally break the spell that has been cast on Gerstävern’s only opera, Porgy and Bess. At the end of the season, we will be organising three festivals. Ringfest will condense the Wagnerian themes to their very essence, with a Szálinger-Nietzsche piece also spicing up the mix. May’s Bluebeartoo festival will present four different versions of that work (including the very first one, by Miklós Bánffy), and the Best of Fest will feature a selection from our – expiring – seven-year term managing the Opera, with Dialogues des Carmélites, Die Frau ohne Schatten, Swan Lake, the latest version of Bluebeard’s Castle and the Iván Nagy International Ballet Gala.

Speaking of ballet: we will present The Fountain of Bakhchisarai, perform a Balanchine premiere and have The Karamazovs and La fille mal gardée return to our stage too. And in the now 11-year-long history of OperAdventure, the series in May will become a BalletAdventure... And let us not forget to inaugurate the Eiffel Art Studios, a potential international sensation, and its Bánffy Stage with a Mozart world premiere (L’oca del Cairo ossia Lo sposo deluso) in March 2018. We will appear on the Sphinx Terraces of the Opera House (Il campanello, I pazzi per progetto, The Telephone, Coffee Cantata), at Múpa Budapest (Otelio, Die Frau ohne Schatten, Turandot; and the ballet nights LOL and Classic 47°N19°E), at the Netherlands Festival of the Opera House (Salome, Tosca, the Iván Nagy International Ballet Gala) and in other theatres around the country. We will premiere Salome on Mount Machaerus in Jordan and perform in the stadiums of Western European cities with the mega-production of Aida being conducted by Plácido Domingo. We will issue records (operas by Poldini and Kenessey) and books and will also contribute to the symphonic concerts of the Virtuossos series. In short, we will hold nearly a hundred performances and concerts outside the Erkel Theatre while the Opera House is closed.

And while we’re on the subject of Plácido Domingo, the maestro will be donning the costume of Simon Boccanegra on his 77th birthday, and we will also be welcoming Anna Netrebko and Yusif Eyvazov, Roberto Alagna and Aleksandra Kurzak, Ramén Vargas and Leo Nucci, Marcello Giordani and Johan Reuter, Aleksándras Antonenko and Stuart Neill, along with Tómas Tómasson and Arturo Chacón-Cruz. Appearing as conductors will be Sebastian Weigle, Eugene Kohn and Massimo Zanetti, with the season’s directors to include Kasper Holten, Fabio Ceresa and Rafael R. Villalobos.

As for those whom I have not listed in this introduction to the busy “Around the Ring” season, well, they are the most important ones of all: The members of the leading institution of Hungarian culture, the Opera, almost two thousand of them: 500 instrumentalists, chorus singers and ballet dancers, 200 vocal and dance soloists, another 200 in training, 100 extras and the hundreds of other staff members who work in the background in order to ensure that the one thousand who do appear on stage are able to provide you with an experience that is as perfect as possible. A romantic undertaking with unimaginable possibilities.

The creative genius behind the Ring might have been right. We who work at the Opera were given art as our life – and what we wish to do most of all is to put it in your life too, like food, so that you, who are “First of All” can observe its beauty and drama.

Szilveszter Ókovács
General Director
Hungarian State Opera
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AUGUST

BILLY ELLIOT

SEPTEMBER

CARPATHIAN HOMELAND OPERA TOUR I – TRANSYLVANIA AND THE PARTIUM (HUNYADI LÁSZLÓ; THE MERRY WIDOW)

BÁNK BÁN

SEASON OPENER (I. CAMPANELLO; 1 RACZI PER PROGETTO; THE TELEPHONE)

OPERA WITHOUT BORDERS (BÁNK BÁN)

OPERA 134 – WITH WAGNER (OPERA ORCHESTRA)

IL TRITTICO

CAR-FREE WEEKEND (I. CAMPANELLO; 1 RACZI PER PROGETTO; THE TELEPHONE)

OPERACINEMA (DER FLIEGENDE HOLLÄNDER/DON QUIXOTE)

FIGARO 2.0

OPERADVENTURE 6.1 (FIGARO 2.0)

NIGHT OF THEATRES

OCTOBER

INTERNATIONAL MUSIC DAY

CARPATHIAN HOMELAND OPERA TOUR I – TRANSYLVANIA AND THE PARTIUM (HUNYADI LÁSZLÓ; THE MERRY WIDOW)

FIGARO 2.0

GEORG SOLTI INTERNATIONAL CONDUCTING COMPETITION

THE SPINNING ROOM

OPERADVENTURE 6.1 (FIGARO 2.0)

TALES OF MUSIC

SPIRIT MARATHON

NABUCCO

BALLET AT MÚPA BUDAPEST (5 TANGOS, TROIS GNOSSIENNES, BLACK CAKE)

PIANO AREAS

REQUIEM 1956 (OPERA ORCHESTRA)

LES HUGUENOTS

NOVEMBER

REQUIEM (OPERA ORCHESTRA)

REFORMATION500 (REQUIEM)

THE MAGIC FLUTE FOR CHILDREN

LES HUGUENOTS

BIG PROJECTION DAY

HUNGARIAN OPERA DAY

L’EUROPE D’AMORE

BALLET AT MÚPA BUDAPEST (ÉTUDES; THEME AND VARIATIONS)

LYTALIANA IN ALGERI

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If only the hero were mine.

If only I knew who was mine.
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Endre II, king of Hungary ▶ István Kovács, Géza Gábor
Gertrud, his queen ▶ Ildikó Komlósi, Gyöngyi Lukács
Ottó ▶ Péter Balcó, István Horváth
Bánk bán ▶ Levente Molnár
Melinda ▶ Zita Szemere, Orsolya Hajnalka Róser
Tibor ▶ Kolos Kováts, István Rácz
Petur bán ▶ Zoltán Kelemen, Zsolt Haja
Biberach ▶ Lajos Geiger, Antal Cseh
Master Sólom ▶ Gergely Irlanda

Opera in three acts, in Hungarian, with Hungarian and English surtitles

Librettist ▶ Béni Egressy
Dramaturg ▶ Eszter Orbán
Set designer ▶ Oleksandr Bilozub
Costume designer ▶ Viktória Nagy
Director ▶ Attila Vidnyánszky

9, 10, 13, 14, 15 and 17 September 2017
Erkel Theatre
In 1844, following on the heels of his triumph in the competition to set Ferenc Kölcsey’s *Himnusz* – today the national anthem of Hungary – to music, Ferenc Erkel set about looking at the possibilities for using József Katona’s much-attacked drama *Bánk bán* as the subject for an opera. History made the period of composition a lengthy one: first came the Hungarian War of Independence of 1848/49, and censorship by the dictatorship that followed meant that the audience would have to wait until 9 March 1861 before the work could be performed in its entirety at Pest’s National Theatre.

The unique aspect of the Opera’s new production of *Bánk bán* – a work that maintains its popularity as a result of, or perhaps in spite of, well-executed additions and revisions – is now being staged in the baritone version originally created for the persona and voice of Imre Palló, an idea supported by Zoltán Kodály himself at the time: “Those who have gone to the Opera House with an image of József Katona’s character of Bánk bán already in their minds might have been surprised to find a tenor singing this principal role that would seem much more suited to a sombre and deep-voiced singer. It could be that Ferenc Erkel was influenced by the general view at the time that only tenors could be imagined in the lead role. Or it could be that he had found a tenor of such extraordinary talent that he thought only he would be able to fully bring the character to life. As for myself, I am looking forward to this experiment the Opera is undertaking and believe it possible that, with this choice, the true character of Bánk bán will be made even more striking.” Attila Vidnyánszky, managing director of the National Theatre and former chief stage director at the Hungarian State Opera, will be returning to mount his first new production on Andrássy Avenue in ten years.
Wolfgang Amadeus Mozart

Figaro 2.0
(1786, VIENNA)

The count ➤ István Kovács, András Káldi Kiss, Zoltán Nagy
The countess ➤ Beatrix Fodor, Tünde Szabóki, Adrienn Milskch
Figaro ➤ Krisztián Cser, András Palerdi, Marcell Bakonyi
Susanna ➤ Bori Keszei, Eszter Vierdli, Ágnes Molnár
Marcellina ➤ Mária Farkasréti, Éva Balatoni, Júlia Vajda
Barbulo ➤ László Szevetek, István Rácz, András Körösi
Cherubino ➤ Anna Kun Ágnes, Viktória Mester, Melinda Heiter
Basilio, Don Curzio ➤ Zoltán Megyesi, László Beöthy-Kiss,
Ferenc Kristofori
Barbarina ➤ Annamária Bucsi, Eszter Zavars, Nóra Duca
Antonio ➤ Bence Pataki, András Hábetler, András Kiss

Conductor ➤ Péter Halász, István Dénes, József Horváth,
Zsolt Jankó

Comic opera in two parts, in four acts,
in Hungarian, with Hungarian and English surtitles
Librettist ➤ Lorenzo Da Ponte
Set and costume designer ➤ Katalin Juhász
Musical direction ➤ Géza Köteles
Librettist (using the translation
by Dezső Vidor) ➤ András Hábetler
Director ➤ András Hábetler

25 September to 2 October and 8 to 13 October 2017
Erkel Theatre
Wolfgang Amadeus Mozart

Figaro 2.0
(1786, VIENNA)

The revised version of Mozart’s Le nozze di Figaro, conceived by opera singer and stage director András Hábetler, toured around the country in the previous seasons as part of the Opera on Wheels series, and now it has arrived at the stage of the Erkel Theatre.

Discussing the piece, the stage director and adapter said, “What John Lennon and Paul McCartney are to popular music, and Andrew Lloyd Webber and Tim Rice are to the musical, this is the position in opera occupied by Mozart and Lorenzo da Ponte (editors’ note: not to mention Verdi+Boito and Strauss+Hofmannsthal). The perfect creative pair. The fruit of their encounter with each other was the brilliant Figaro. Its heroes are not indomitable heroes or demigods, but rather a count, a countess, a lady’s maid, a valet and a gardener... It is a cathartic experience to recognise ourselves in a creative work – and this production shows us that this is something that is indeed possible on the opera stage. The Marriage of Figaro is about us and the games that we ourselves play every day in every area of life – at work and with our families. This masterpiece is ideal for drawing in young people who are not yet devotees of the genre and showing them that opera is true musical theatre, which even today retains its relevance and message.”

An interesting feature of Figaro 2.0, which was staged after the resounding success of La bohème 2.0, another adaptation set in the present, is that it is also embellished with some modern musical ideas, implemented by – in contrast to the special, six-member complement of instrumentalists touring with the road show – the full symphony orchestra joining this production, which is naturally every bit as authentic.
Marguerite de Valois ▶ Klára Kolonits, Orsolya Hajnalka Röser
Urbain ▶ Gabriella Balga, Melinda Heiter
Count Saint-Bris ▶ Antal Cseh, Tamás Busa
Valentine ▶ Gabriella Létay Kiss, Kinga Kriszta
Raoul de Nangis ▶ Gergely Boncsér, Boldizsár László
Marcel ▶ Gábor Bretz, Géza Gábor
Count of Nevers ▶ Zsolt Haja, Károly Szemerédy
Cossé ▶ Tivadar Kiss, József Mukk
Tavannes ▶ Jenő Dékán, Béla Turpinszky-Gippert
Thoris ▶ Ferenc Cserhalmi, András Körösi
De Retz ▶ Máté Fulep, Róbert Rezsnyák
Mérus ▶ János Szerekován, Péter Kiss
Maurevert ▶ András Kiss, Zsolt Molnár
Bois-Rosé ▶ Ferenc Kristofori, László Beöthy-Kiss
Conductor ▶ Oliver von Dohnányi

Librettist ▶ Eugene Scribe, Émile Deschamps
Dramaturg ▶ Judit Kenesey
Set designer ▶ Balázs Horesnyi
Costume designer ▶ Yvette Alida Kovács
Director ▶ János Szikora

Opera in five acts, in French, with Hungarian and English surtitles

Les Huguenots

THE HUGUENOTS (1836, PARIS)

Giacomo Meyerbeer

28, 29, 31 October, 5, 9 and 10 November 2017
Erkel Theatre

REFORMATION500
This story is based on Prosper Mérimée’s 1829 novel *La Chronique du temps de Charles IX* (revised by the composer’s regular librettist Eugene Scribe) and one of the most horrible events in the French Wars of Religion: the Saint Bartholomew’s Day massacre, when thousands of French Calvinist Protestants (Huguenots) gathered in Paris were butchered with the assent of the king.

Celebrated in German and Italian-speaking lands as well as the Francophone world, composer Giacomo Meyerbeer was the ultimate international star of his day. Although he drew on the operatic styles of all three regions, Les Huguenots, his chef d’œuvre, is one of the most brilliant examples of French grand opéra. With its dramatic storyline clamouring for a spectacular set, it is a superbly scored work of music that requires a high level of virtuosity. It conquered the whole world soon after its world premiere in Paris in 1836 and has been regarded as one of the important rarities among the major Romantic works ever since. It was premiered in Hungary in 1892 at the National Theatre.

Wagner most certainly had a lofty opinion of Meyerbeer and held his ideas about scoring in high esteem. Les Huguenots, as conceived by János Szikora, will be performed on the stage of the Erkel Theatre in the “Around the Ring” season – which also marks the 500th anniversary of the Reformation.
George Balanchine / Pyotr Ilyich Tchaikovsky

**Theme & Variations**

(1947, NEW YORK) HUNGARIAN PREMIERE

Female solo ➤ Tatiana Melnik, Aliya Tanykpayeva, Kim Minjung

Male solo ➤ Gergely Leblanc, Gergő Ármin Balázsi, Zoltán Oláh

Featuring ➤ Hungarian National Ballet and the Hungarian State Opera Orchestra
(from a recording)

This piece will be performed together with Harald Lander’s choreography *Études* at the ballet programme titled *Classic 47°N19°E*
Most of Tchaikovsky’s music, not just those works that he composed specifically for the ballet stage, is ideal for use in dance pieces. The art form of ballet was evidently a real source of inspiration for him. Between the periods spent working on Swan Lake (1877) and The Sleeping Beauty (1890), he composed four orchestral suites which, although not intended as dance music, almost immediately evoked the idea of dance for George Balanchine.

Similarly to his work Ballet Imperial, Balanchine’s choreography Theme and Variations, now considered a classic, evokes the golden age of Russian ballet, celebrates its memory and reveals it anew to its contemporaries. The piece was choreographed to the last movement of Tchaikovsky’s Orchestral Suite No. 3 and belongs to the series of symphonic ballet pieces that are intended to communicate with the audience through the form of dance itself, rather than through a narrative. George Balanchine was the first and most outstanding master of symphonic ballet, although he never defined his choreographies as such. The work, set in a ballroom, features solo and corps de ballet dances performed by a male and a female principal and the corps. True to its title, they faithfully follow all twelve variations explored in a single movement of one of Tchaikovsky’s suites. The whole work contains the graceful elegance and organisational principles of Classical ballet, with each movement of dance responding to the subtle changes in the music and developing along with the musical composition until the final, cathartic chords of the closing polonaise.
Gioachino Rossini

L’italiana in Algeri

THE ITALIAN GIRL IN ALGIERS (1813, VENICE) FOR THE FIRST TIME ON THE PROGRAMME OF THE OPERA

Elvira ➤ Orsolya Sáfár, Zita Szemere
Isabella ➤ Viktória Mester, Szilvia Vörös
Mustafa ➤ András Palerdi, László Szvétek
Lindoro ➤ N. N.
Zulma ➤ Gabriella Balga, Melinda Heiter
Ali ➤ Marcell Bakonyi, Attila Dobák
Taddeo ➤ Zoltán Nagy, Miklós Sébestyén

Conductor ➤ Francesco Lanzillotta

Opera in two acts, in Italian, with Hungarian and English surtitles

Librettist ➤ Angelo Anelli
Dramaturg ➤ Judit Kenesey
Set designer ➤ Balázs Cziegler
Costume designer ➤ Anni Füzér
Director ➤ Máté Szabó

18, 19, 23, 24, 25 and 26 November 2017
Erkel Theatre
After Il barbiere di Siviglia and La Cenerentola, Rossini’s third most frequently performed comic opera is L’italiana in Algeri, which should not be confused with his other opera Il turco in Italia. This titillating tale belongs to the ranks of “rescue operas” – a favourite genre of the era that usually stipulated having a beautiful young woman (or a man, as is the case in Fidelio) being captured and awaiting torture or death until her heroic beloved arrives on the scene to rescue her. In this case, a resourceful Italian lass is kidnapped by an Algerian pasha yearning for a new wife, and outwits him herself — to everyone else’s great satisfaction.

The title character, Isabella, is one of the smartest and most wonderful female characters in the entire operatic literature, and by the end of the story nobody dares to stand in her way, including her beau, Lindoro. The librettist set the story in exotically romantic North Africa, which despite its geographic proximity to Italy, was famous chiefly for its pirates. It provided a perfect backdrop to the music, in which the composer combined farce and entertainment with virtuoso bel canto singing, to wonderful effect.

This work, which has never been performed in Budapest before, is being produced at the Erkel Theatre by Máté Szabó.
Engelbert Humperdinck

Hänsel und Gretel
(1893, WEIMAR)

Hänsel ▶ Gabriella Balga, Zsófia Kálnay
Gretel ▶ Mária Celeng, Ágnes Molnár
Peter (father) ▶ Zsolt Haja, Csaba Szegedi
Gertrud (mother) ▶ Atala Schöck, Lucia Megyesi Schwartz
Witch ▶ Bernadett Wiedemann, Judit Németh
The sleep fairy ▶ Eszter Zavaros, Kriszta Simon
The dew fairy ▶ Ingrid Kertesi, Ildikó Jakab

Conductor ▶ János Kovács

Children’s opera in two parts, in three acts, in Hungarian, with Hungarian and English surtitles
Libretto after the Grimms’ fairy tale by ▶ Adelheid Wette
Hungarian text ▶ Frigyes Róna
Director ▶ Rafael R. Villalobos
Partner ▶ BMW Group Hungary

9, 10, 12, 14, 16 and 19 December 2017
Erkel Theatre
Engelbert Humperdinck

Hänsel und Gretel

(1893, WEIMAR)

“As long as children continue to believe in witches – they always have and always will, up to the age when they no longer are compelled to give their formless apprehensions humanlike appearance – they need to be told stories in which children, by being ingenious, rid themselves of these persecuting figures of their imagination. By succeeding in doing so, they gain immensely from the experience, as did Hansel and Gretel,” Bruno Bettelheim wrote in his famous book The Uses of Enchantment.

The Wagnerian Engelbert Humperdinck is one of the most important figures in German fairy-tale opera. The success of a shortish “Märchenoper” composed to a libretto by the composer’s own sister, Adelheid Wette, convinced him to write a full-evening children’s opera based on the famous Brothers Grimm story, with slight departures from the original plot. The piece was immediately declared a masterpiece by Humperdinck’s contemporary Richard Strauss, who conducted the fairy-tale opera at its Weimar premiere. Greeted with instant and enormous acclaim, the work went on to conquer the world. This production of the piece is being directed by the Spaniard Rafael R. Villalobos, winner of Opera Europa’s directing competition in Graz.
Carl Maria von Weber

Oberon

(1826, LONDON)

Featuring: soloists of the Hungarian Opera of Cluj-Napoca

Conductor: Zsolt Jankó

Partner: Hungarian Opera of Cluj-Napoca

Opera in three acts, in Hungarian, with Hungarian and English surtitles

Librettist: James Robinson Planché

Hungarian text, dramaturg: Lajos Csákovics

Set designer: Gyula Lőrincz

Costume designer: Andrea Ledenják

Choreographer: Melinda Jakab

Director: György Selmeczi

14 January 2018

Erkel Theatre
Carl Maria von Weber was commissioned to write a new opera by Covent Garden in 1824, and although his physician warned him that the journey might be too much of a strain for him, Weber felt that his family’s financial situation was more important and accepted the invitation. The London intendant offered the composer two subjects: Faust and Oberon. Weber chose the latter. The premiere enjoyed overwhelming success, but the laboured rehearsal process had taken an even greater toll on his health, preventing him from returning to Germany afterwards, or ever. Despite the difficult circumstances and the lack of time, this opera is considered to contain Weber’s loveliest melodies.

The romantic drama in verse Oberon written by Christoph Martin Wieland, who was recognised as a successful translator of Shakespeare’s works, was just as much a literary antecedent to the libretto as Shakespeare’s A Midsummer Night’s Dream was. Oberon and Titania argue about whether women or men are more steadfast in love. They decide not to reconcile until they have found a couple who will keep the vow of love they made to each other in spite of all trials and tribulations.

It was Weber’s efforts at reforming opera, as well as Gluck’s, that Richard Wagner regarded as the forerunners to his own work. In 1844, it was Wagner himself who arranged to have the earlier German composer’s ashes brought home from England. This co-production promises to be the novelty of the “Around the Ring” season, one that has the Hungarian Opera of Kolozsvár (Cluj-Napoca) bringing Oberon back to Budapest after a long hiatus in a production directed by György Selmeczi.
This production will be performed together with *Trois Gnossiennes* and *Black Cake* at the ballet programme titled *LOL*!

(Casting was still underway at the time this publication went to press.)

Ballet in one act

Choreographer ➤ Hans van Manen
Composer ➤ Astor Piazzolla
Lighting designer ➤ Jan Hofstra
Coaching ballet master ➤ Rachel Beaujean, Mea Venema

20, 21, 26 and 28 January 2018
Müpa Budapest, Festival Theatre
Hans van Manen / Astor Piazzolla

5 Tangos
(1977, AMSTERDAM)

Hans van Manen is one of those few choreographers who successfully combined classical ballet with modern dance, as well as other movement techniques, to bring widespread popularity to modern ballet. He is a pioneer among those dance artists, who – particularly starting in the ‘60s – created this now fully accepted form of expression depicting a synthesis of academic and progressive movement forms.

The choreography of 5 Tangos was created to the music of Astor Piazzolla. The work, a true audience favourite, surges with fiery energy. It is tango with something extra added in. The choreography avoids the usual stereotypical movements: in this elegant work composed for six pairs, the cool formality of classical ballet is merged with elements of the language of modern dance, even as the piece remains deeply rooted in the passion and drama of tango and Piazzolla.
Hans van Manen / Various composers

Trois Gnossiennes + Black Cake

(1982, 1989, AMSTERDAM) HUNGARIAN PREMIERE

**Trois Gnossiennes**

Ballet in one act

Choreographer ➤ Hans van Manen
Composer ➤ Erik Satie
Set designer ➤ Hans van Manen
Costume designer ➤ Joop Stokvis, Hans van Manen
Lighting designer ➤ Jan Hofstra
Coaching ballet master ➤ Igone de Jongh

This productions will be performed together with 5 Tangos at the ballet programme titled LOL!

**Black Cake**

Ballet in one act

Choreographer ➤ Hans van Manen
Composers ➤ Pyotr Ilyich Tchaikovsky, Leos Janáček, Igor Stravinsky, Pietro Mascagni, Jules Massenet
Set and costume designer ➤ Keso Dekker
Lighting designer ➤ Joop Caboort
Coaching ballet master ➤ Mea Venema

(Casting was still underway at the time this publication went to press.)

20, 21, 26 and 28 January 2018

Müpa Budapest, Festival Theatre
Hans van Manen / Various composers

Trois Gnossiennes + Black Cake

(1982, 1989, AMSTERDAM) HUNGARIAN PREMIERE

Trois Gnossiennes is the third and middle part of Hans van Manen’s Piano Variations, created between 1980 and 1984. Manen crafted a sensitive choreography to Erik Satie’s magical and melancholy music, which is about resignation, trust and harmony. The work has a Hungarian connection too: the Dutch composer created the female role in the pas de deux for the world-famous ballerina Mária Aradi, who joined the Nederlands Dans Theater (NDT) as a principal soloist in 1972 and later served as a ballet master with the Amsterdam–based company. Since returning to Hungary, she has continued working as a ballet master with the Hungarian National Ballet for many years and will be the one coaching the Hungarian premiere of Black Cake.

The NDT was turning 30 years old when Jiří Kylián informed Hans van Manen, “You’re going to do the ballet for the anniversary.” Manen replied: “Really? And what should I do?” Kylián replied: “A cake”. This is how the festive parody of five movements built around humour – the irresistibly witty Black Cake – was conceived. Van Manen imagined a cocktail party on the stage with six couples, a waiter and a great deal of champagne. In the bravura finale the guests, already slightly tipsy, dance to the music of the famous Meditation from Massenet’s Thaïs. The celebratory premiere in 1989 was a dismal failure. After the performance, a posh reception was held on the stage, and, as van Manen’s recalled, everybody pretended as if he did not exist. Then, 18 months later, Kylián said to van Manen, “We’re going to do Black Cake again.” Again, all the choreographer could think to reply was, “Really?” It has been performed with huge success all around the world ever since.
Porgy ▶ András Palerdi, László Szvétek
Bess ▶ Polina Pasztürscsák, Gabriella Létay Kiss
Sportin’ Life ▶ Boldizsár László
Crown ▶ Károly Szemerédy, Csaba Szegedi
Jake ▶ Zsolt Hajó, Máté Fülep
Clara ▶ Orsóly Hajnalka Róser, Beatrix Fodor
Robbins ▶ Gergely Ujvári
Serena ▶ Anikó Bakonyi, Gabriella Fodor
Maria ▶ Bernadett Fodor, Atala Schöck
Mingo ▶ Tivadar Kiss
Frazier ▶ Lajos Geiger
Nelson ▶ Gábor Csiki
Crab Man ▶ János Szerekován

Conductor ▶ István Dénes

Librettist ▶ DuBose Heyward, Dorothy Heyward, Ira Gershwin
Set designer ▶ Sebastian Hannak
Costume designer ▶ Krisztina Uzsitópád
Choreographer ▶ Dóra Barta
Director ▶ András Almásí-Túth

Music in three acts, in English, with Hungarian and English surtitles

Opera in three acts, in English, with Hungarian and English surtitles

27 and 28 January, 1 and 8 February 2018
Erkel Theatre
George Gershwin

Porgy and Bess

(1935, BOSTON)

Ira Gershwin liked to describe his younger brother’s creative imagination as a repository of musical ingenuity, inventiveness and knowledge which George was able to draw upon at any time.

Gershwin himself considered the story of Porgy and Bess to be a folk tale, its music a series of folk songs and the work as a whole a folk opera. Porgy and Bess is without a doubt the composer’s magnum opus: before writing it, he spent more than a decade studying African-American music, which always held particularly great significance for him. As early as his teenage years he was attracted to ragtime and was using blues traditions, and after composing Rhapsody in Blue, he himself was styled a jazz composer.

After the premiere of Porgy and Bess, many questioned the authenticity of Gershwin’s music, as neither the author of the novel the libretto was based on nor Gershwin, who lived and worked in New York, was from this particular Southern world. Misunderstandings of the composer’s intentions led to many initial attacks on the opera charging that it reinforced prejudices against African-Americans, thus hindering their acceptance in society. It took a few decades for the controversies surrounding the premiere to be resolved completely, but since then the popularity of the opera has not flagged. The various songs in the opera have been reworked and sung by many people: the best known among them is probably Summertime, which captivated the world of popular music as well.

The biggest obstacle to the premiere is the requirement for an “all-black cast”, which has been compulsory since the 1980s, meaning that the copyright-holders only give permission to mount productions with “authentical black” singers performing the roles. It is the firm intent of the Hungarian State Opera to perform Gershwin’s universally work in Hungary again. If we succeed, the production will be directed by András Almási-Tóth, director of the opera programme at the Ferenc Liszt Academy of Music.
Jacques Offenbach

Die Rheinnixen

THE RHINE NIXIES (1864, VIENNA) HUNGARIAN PREMIERE

Opera in four acts, in German, with Hungarian and English surtitles

Charles Nuitter’s French libretto translated by Alfred von Wolzogen

Conductor ➤ Gergely Kesselyák

Set designer ➤ Éva Szendrényi

Costume designer ➤ Gergely Zöldy Z

Choreographer ➤ Marianna Venekei

Director ➤ Ferenc Anger

24 and 25 February, 1 and 2 March 2018

Erkel Theatre
Offenbach is frequently considered to be a composer merely of operettas and other light musicals who produced only one truly serious piece: *Les contes d’Hoffmann*. The French composer, however, composed more than 650 works altogether, including chamber music, symphonies and church music. His first opera, *Die Rheinnixen*, was commissioned by Vienna’s Hofoper. The piece depicts a country shattered by internal warfare through an unusual love story in which poetry and politics combine with dreams and reality, and the supernatural and the realistic.

Offenbach, who made use of his earlier musical output in this first opera of his, also reached back to this very piece when composing his most famous opera: one of the main themes of *Die Rheinnixen* was turned into the famous barcarolle in *Les contes d’Hoffmann*.

At the 1864 premiere, due to the illness of the tenor, the opera was performed in a shortened form that was more truncated than it was abridged. Though a huge success in the Austrian capital, critics in the Wagnerian camp sniffed, and the work fell into oblivion for the next 138 years.

This is the first time *Die Rheinnixen* is being performed at the Opera. It has been included in the “Around the Ring” season on the grounds that Wagner’s *Das Rheingold* had been completed a decade earlier and would have been familiar (at least in terms of its subject matter) to both Offenbach and the general public. *Die Rheinnixen* is being given its Hungarian premiere in a production by Ferenc Anger.
L’oca del Cairo, ossia Lo sposo deluso
THE GOOSE OF CAIRO OR THE DELUDED BRIDEGROOM (2018) WORLD PREMIERE

Don Pippo ▶ László Szvétek
Biondello ▶ József Mukk
Calandrino ▶ Zoltán Megyesi
Celidora ▶ Anikó Bakonyi
Lavinia ▶ Zita Váradi
Auretta ▶ Bori Keszei
Chichibio ▶ Máté Fülep
Lionetto ▶ Gábor Csíki

Conductor ▶ Pál Németh
Pasticcio in two acts, in Italian, with Hungarian and English surtitles

Librettist ▶ Giovanni Battista Varesco
Libretto supplemented by ▶ Lorenzo Da Ponte, Attila Toronykő
Concept by ▶ Szilveszter Ókovács
Dramaturg ▶ Judit Kenesey
Music edited by ▶ Pál Németh
Set and costume designer ▶ Katalin Juhász
Director ▶ Attila Toronykő

10, 11, 17 and 18 March 2018
Eiffel Art Studios – Bánffy Stage
After the success of *Die Entführung aus dem Serail*, Mozart wanted to compose an Italian opera buffa, but good subjects and good librettists were thin on the ground. In 1783, he began to write two operas, but gave up on both of them. Having composed around 45 minutes of *L’oca del Cairo* ("The Goose of Cairo") (almost the whole of the first of the planned three acts, excluding the overture), Mozart decided to abandon the project due to problems with the libretto. He then set himself to composing *Lo sposo deluso* ("The Deluded Bridegroom"), an opera buffa in two acts, but failed to finish that one too: all we have is a 20-minute-long fragment from the first act, which is, however, perfectly arranged and furnished with a brilliant overture. The composer then turned his attention to *Der Schauspieldirektor* and to *Le nozze di Figaro*, the first opera to be written with Lorenzo da Ponte. (Some believe that *Lo sposo deluso* also bears the hallmarks of the encounter with da Ponte, which would make it their first joint work.)

In terms of style, we can regard the two fragmentary comedies *L’oca del Cairo* and *Lo sposo deluso* as precursors to *Figaro* and *Così*, and at times even the world of *Don Giovanni* is discernible. The completed parts were never staged in Mozart’s lifetime, but since his death several successful pasticcios have been created. However, none of these attempted to combine these two fragments composed in the same period, even though there are several possible points of connection, and the resemblance their plots bear to *Die Entführung aus dem Serail* is more than a little unusual.

The Opera aims to realise an idea cherished by General Director Szilveszter Ókovács for 25 years and present Mozart’s thus-far unknown opera as the inaugural performance in the brand-new theatre of the Eiffel Art Studios, under the baton of Pál Németh and in a production directed by Attila Toronykőy.
The Gold and the Woman
AZ ARANY MEG AZ ASSZONY (1943, BUDAPEST, OPERA HOUSE)

Wolfgang ▶ István Rácz, István Kovács
Anna ▶ Anikó Bakonyi, Zita Váradi
Mercenary captain ▶ Attila Kiss B., Béla Turpinszky Gippert
Hinkó ▶ Tivadar Kiss, Gergely Ujvári
First actor ▶ László Beóthy-Kiss, Ferenc Kristofori
Second actor ▶ András Hábetler, Ferenc Cserhalmi
Dramaturg ▶ Eszter Orbán
Commander of the guard ▶ Antal Bakó, Géza Zsigmond

Conductor ▶ N. N.

This production will be performed together with Péter Tóth’s The Tót Family.

Opera in one act, in Hungarian, with Hungarian and English surtitles

Composer ▶ Jenő Kenessey
Libretto based on Gyula Krúdy’s drama of the same title by ▶ Jenő Kenessey

Set designer ▶ Éva Szendrényi
Costume designer ▶ Anikó Németh
Director ▶ Csaba Káel

7, 8, 14 and 15 April 2018
Eiffel Art Studios – Bánffy Stage
When the weekly magazine Theatrical Life published Gyula Krúdy’s play in 1918, it was introduced by the author himself: “[This play] is a tiny whistle from the musical scores of long-gone centuries; a lace on a coat; a sound that recalls the sounds of the historical past.” The play was premiered at the Apollo Cabaret, to disappear forever from Hungarian stages. Several decades later, Kálmán Nádasdy recommended it to Jenő Kenessey, who turned the one-act play into an opera that was put on stage at the Opera House in 1943.

The Gold and the Woman relates the story of a parable-like 15th century love triangle. The ageing husband in a rather empty marriage takes his revenge on the young man out to seduce his wife by tempting him in a different way: by offering him counterfeit gold coins made in his alchemist’s shop. Not suspecting anything, the elated young man chooses this glittering wealth. The husband, however, alerts the town guard, and the soldiers immediately arrest the greedy owner of counterfeit money. The married couple is left alone once again.

The Gold and the Woman is Jenő Kenessey’s sole opera as well as a highly successful Hungarian work from the first half of the 20th century. The opera is being directed by Csaba Káel on the Bánffy Stage at the Eiffel Art Studios.
Péter Tóth
The Tót Family
TÓTÉK (2018) WORLD PREMIERE

7, 8, 14 and 15 April 2018
Eiffel Art Studios – Bánffy Stage

Lajos Tót ➔ László Szvétek, István Rácz
Mariska ➔ Mária Temesi, Júlia Vajda
Ágika ➔ Helga Nánási, Zita Szemere
Major ➔ Boldizsár László
Postman ➔ András Hábetler
Priest Tomaji ➔ Tamás Busa
Water carrier ➔ Antal Bakó, Géza Zsigmond

Conductor ➔ N. N.

This production will be performed together with Jenő Kenessey's The Gold and the Woman

Opera in one act, in Hungarian, with Hungarian and English surtitles

Libretto based on István Örkény’s novella, play and film script of the same name by ➔ Róbert Bognár, András Schlanger and Szabolcs Várady
Dramaturg ➔ Eszter Orbán
Set designer ➔ Éva Szendrényi
Costume designer ➔ Anikó Németh
Director ➔ Csaba Káel

Libretto based on István Örkény’s novella, play and film script of the same name by ➔ Róbert Bognár, András Schlanger and Szabolcs Várady
Dramaturg ➔ Eszter Orbán
Set designer ➔ Éva Szendrényi
Costume designer ➔ Anikó Németh
Director ➔ Csaba Káel

Libretto based on István Örkény’s novella, play and film script of the same name by ➔ Róbert Bognár, András Schlanger and Szabolcs Várady
Dramaturg ➔ Eszter Orbán
Set designer ➔ Éva Szendrényi
Costume designer ➔ Anikó Németh
Director ➔ Csaba Káel

Libretto based on István Örkény’s novella, play and film script of the same name by ➔ Róbert Bognár, András Schlanger and Szabolcs Várady
Dramaturg ➔ Eszter Orbán
Set designer ➔ Éva Szendrényi
Costume designer ➔ Anikó Németh
Director ➔ Csaba Káel

Libretto based on István Örkény’s novella, play and film script of the same name by ➔ Róbert Bognár, András Schlanger and Szabolcs Várady
Dramaturg ➔ Eszter Orbán
Set designer ➔ Éva Szendrényi
Costume designer ➔ Anikó Németh
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Libretto based on István Örkény’s novella, play and film script of the same name by ➔ Róbert Bognár, András Schlanger and Szabolcs Várady
Dramaturg ➔ Eszter Orbán
Set designer ➔ Éva Szendrényi
Costume designer ➔ Anikó Németh
Director ➔ Csaba Káel

Libretto based on István Örkény’s novella, play and film script of the same name by ➔ Róbert Bognár, András Schlanger and Szabolcs Várady
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Dramaturg ➔ Eszter Orbán
Set designer ➔ Éva Szendrényi
Costume designer ➔ Anikó Németh
Director ➔ Csaba Káel
“Lajos Tót (...) is just a local firefighter in a mountain village. Meaning that he never offended the gods. What was his sin then? His sin, if he had any, was that he lived in an age when there was only one choice: one could either be a rebel or be Sisyphus. (...) There are happy nations: they are the ones who rebel at the right time. We are the kind of people who rebel at the wrong time,” – writes István Örkény in the short prologue to the tragicomedy.

Mátraszentanna is a place where only penniless officials and pensioners spend their holidays. For the locals, it seems like a miracle when they get the chance to host a real army major. Yet, one day, Major Varró – at the urging of Gyula Tót, who is serving as an ensign on the Eastern Front – comes on a visit to spend his two-week sick leave with the boy’s parents. The Tót couple do everything humanly possible for the sake of their son, and the deeply touched Major gives them his promise: when the cold weather arrives, he will assign the boy to the well-heated battalion office, where his life will not be in danger. The parents do not yet know that all this is in vain: Ensign Gyula Tót has been killed in action.

A few years after the success of his fairy-tale opera Prince Árgyélus, composer Péter Tóth, who also serves as dean of the University of Szeged’s faculty of music, set to work on composing an “adult” one-act piece. The Tót Family is one of the most important novellas and plays in Hungarian literature, which now, following the emblematic Fábri–Latinovits film and a slew of theatrical productions still competing with each other to this day, has found a place for itself in the genre of opera in a production being directed by Csaba Káel.
Un ballo in maschera
A MASKED BALL (1859, ROME)

Giuseppe Verdi

Opera in three acts, five scenes, in Italian, with Hungarian and English surtitles

Libretto after the work by Eugène Scribe ▶ Antonio Somma

Dramaturg ▶ Eszter Órbán

Set designer ▶ Tiziano Santi

Costume designer ▶ Giuseppe Palella

Director ▶ Fabio Ceresa

21, 22, 26, 27, 28 and 29 April 2018
Erkel Theatre
Giuseppe Verdi

**Un ballo in maschera**

A MASKED BALL (1859, ROME)

The subject of this work sparked Verdi’s fiercest battle with the censor of Naples and, later on, of Rome. The original libretto treated an actual historical event: the 1792 regicide of a Swedish king. However, this proved too delicate a matter given the political situation of the day, and so in order to curry favour with the censor, the king was converted into an earl and the plot transplanted from Europe to the English North American colonies.

“[The original libretto] consisted of 884 lines: 297 of them have been modified, several others added, and a lot more deleted. Now I am asking what remains in the work that is still mine. The title? No. The time period? No. The characters? No. The situations? No. The dénouement? No. Is there a ball scene? No. (...) An artist’s conscience cannot let this happen.”

In his desperation, Verdi snatched *Un ballo in maschera* back from the hands of the Neapolitan office. After a few minor alterations, the Roman censor allowed the staging of the work, which when the layer of political assassination is peeled away the plot, reveals a love story. Apart from the political discontent, the real stakes are over a marriage in need of saving. Lurking in the story’s background are visceral emotions of unrequited love and blind jealousy that move the plot along.

*Un ballo in maschera* has not been performed at the Opera for twelve years. Now, it will be returning to the institution’s repertoire in an interpretation brought to us by the young Italian director and competition-winner Fabio Ceresa.
Secular Cantatas
(2018) FOR THE FIRST TIME ON THE PROGRAMME OF THE OPERA

Featuring Rita Rácz, Zsolt Haja, Krisztián Cser, Nóra Ducza, Zoltán Megyesi (voice)

Conductor Péter Oberfrank

Secular cantatas in Hungarian, with Hungarian and English surtitles

Music arranged by György Vashegyi

Director Jakab Tarnóczi (a student from the musical theatre directing course at the University of Theatre and Film Arts)

Partner University of Theatre and Film Arts

11, 13, 14 and 19 May 2018
Eiffel Art Studios – Bánffy Stage
“Notwithstanding the main tendency of his genius to the great and sublime, he sometimes composed and performed something gay and even jocose, his cheerfulness and joking were those of a sage.” So wrote Bach’s early biographer, Johann Nikolaus Forkel. Bach composed his secular cantatas – which reveal the composer’s originality and unfaltering sense of taste just as well as his larger-scale works do – primarily for prestigious occasions like coronations and other political events, weddings, as well as birthdays and name days.

The pieces were staged in various locations: in hunting castles and country estates, in the halls or gardens of coffee houses, and even in city marketplaces where many members of the audiences arrived from nearby villages. Bach’s earliest surviving secular cantata, the mythological Hunting Cantata was composed for the birthday of the Duke of Saxe-Weissenfels and was so named because the festivities were held in a hunting lodge. The other well-known secular cantata is the burlesque-like Peasant Cantata, which recalls many of the popular melodies of Bach’s time. The Coffee Cantata is a humorous depiction of people’s devotion to coffee.

For Wagner, Bach’s music was “the birth of the German nation”, and although Bach never wrote an opera, he did create works that pry away at the frameworks of the oratorio. Following up on the Opera’s two staged productions of his passions of recent years, now it is Bach’s profane work that will be taking the spotlight: the Secular cantatas are being scenically “associated” by a student enrolled in the theatre directing programme, while Bach’s material will be arranged by one of Hungary’s leading representatives of the early music world, György Vashegyi, and conducted by Péter Oberfrank.
Paul Hindemith
Sancta Susanna
(1922, FRANKFURT) HUNGARIAN PREMIERE

Featuring voice students from the Ferenc Liszt Academy of Music
Conductor István Dénes

The productions Sancta Susanna, Hin und zurück and Das lange Weihnachtsmahl will be performed together at the GermanLateNight programme.

Partner University of Theatre and Film Arts

Opera in one act, in German, with Hungarian and English surtitles
Librettist August Stramm

Director Bence Varga (a student from the musical theatre directing course at the University of Theatre and Film Arts)

Department heads Tamás Ascher, Eszter Novák, György Selmeczi

12, 16 and 18 May 2018
Eiffel Art Studios – Bánffy Stage
This programme will present, on a single night, three rarely played pieces by Paul Hindemith, one of the most important composers of the 20th century’s music literature. Hindemith’s pieces have been included in the “Around the Ring” season as representatives of a German musical school that tried to close the chapter on—and move beyond—Wagner’s influence. His sarcastic depictions are more militant than the anti-Wagnerianism of Brahms or Bruch—and this is something we will demonstrate by performing one of his sketches as a warm-up: an out-of-tune version of the overture to Der fliegende Holländer. Legendary for the rapidity with which he worked, Hindemith took all of 17 days to write Santa Susanna, which was premiered in Frankfurt. August Stramm gave the subtitle “A Song at Night in May” to the expressionist libretto, which verged on blasphemy. The premiere stirred up an enormous scandal, which naturally enhanced Hindemith’s popularity, since the work broached a rather delicate subject by depicting on the stage the tension between the vows of chastity taken by Roman Catholic nuns and their repressed sexual desires.

No longer considered anti-clerical, Santa Susanna is now interpreted in a more general sense: it explores the problematic nature of total devotion through total self-abnegation.
Hin und zurück

THERE AND BACK (1927, BADEN-BADEN)

Burlesque in one scene, in German, with Hungarian and English surtitles

Partner ▶ University of Theatre and Film Arts

Department heads ▶ Tamás Ascher, Eszter Novák, György Selmeczi

12, 16 and 18 May 2018
Eiffel Art Studios – Bánffy Stage

The productions Sancta Susanna, Hin und zurück and Das lange Weihnachtsmahl will be performed together at the GermanLateNight programme.
Hindemith’s youthful pieces from the 1920s were deeply imbued with a sense of the grotesque. A perfect example for this is the parody-like *Hin und zurück*, which places humour at the forefront. Shorter than a quarter-hour in length, this scintillating, lively and at the same time satirically sketch-like scene was premiered in 1927 in Baden-Baden. It tells how a letter from the wife’s lover shatters the harmony of an apparently idyllic marriage: the story then goes on to tell us about a jealous murder and a penitent suicide which do an about-face halfway through thanks to some “higher power”, allowing everything to be sorted out in the end.
Das lange Weihnachtsmahl
THE LONG CHRISTMAS DINNER (1961, MANNHEIM), FOR THE FIRST TIME ON THE PROGRAMME OF THE OPERA

GermanLateNight

Opera in one act, in German, with Hungarian and English surtitles

Featuring: voice students from the Ferenc Liszt Academy of Music

Conductor: István Dénes

The productions *Sancta Susanna*, *Hin und zurück* and *Das lange Weihnachtsmahl* will be performed together at the GermanLateNight programme.

Librettist: Thornton Wilder

Director: Zsófa Kukk (a student from the musical theatre directing course at the University of Theatre and Film Arts)

Department heads: Tamás Ascher, Eszter Novák, György Selmeczi

Partner: University of Theatre and Film Arts

12, 16 and 18 May 2018
Eiffel Art Studios – Bánffy Stage
Das lange Weihnachtsmahl

THE LONG CHRISTMAS DINNER (1961, MANNHEIM), FOR THE FIRST TIME ON THE PROGRAMME OF THE OPERA

The Long Christmas Dinner takes place in the dining room of an American family, the Bayards, and spans 90 years of the clan’s existence as it shows each of their family Christmas dinners over that time. Although the characters indicate the passage of years through their acting and the symbolic use of certain props, the cycle of life remains essentially constant. The characters enter the stage through a door of birth and, when their time is up, exit through the door of death.

This piece was first performed in German in Mannheim in 1961, then it was premiered in English at the Juilliard School of Music in 1963, under the baton of Hindemith himself. The libretto was translated into German by the composer himself.

The 1931 play by Thornton Wilder on which the opera was based was very influential in its era. The famous breakfast scene in the Orson Welles film Citizen Kane, for example, was inspired by Wilder’s play.
Richard Wagner ➤ András Kőrösi
Friedrich Nietzsche ➤ Balázs Csémy
Conductor ➤ Géza Köteles

Letters and scenes with interludes, in Hungarian

Musical direction ➤ Géza Köteles
Concept by ➤ Szilveszter Ökovács
Set designer ➤ László Székely
Costume designer ➤ Gabriella Győri
Director ➤ Péter Kálloy Molnár

13, 19, 20 and 21 May 2018
Eiffel Art Studios – Bánffy Stage
Balázs Szálinger

Siegfried Idyll, or The End of a Friendship
SIEGFRIED-IDILL, AVAGY EGY BARÁTSÁG VÉGE (2018) WORLD PREMIERE

Thirty years younger than Wagner, Nietzsche spent a full decade in thrall to the composer’s spell. However, their relationship must be regarded as something considerably more substantial and consequential than that between an idol and his admirer. Their correspondence and other documents reveal a wide-ranging discussion on topics such as generation difference, musical aesthetics, the great philosophical questions of life and even human weaknesses. And it also constantly returns to the subject of the uncannily beautiful music of the Siegfried Idyll, which describes – in place of words, and in the gaps between them – a sense of life that, although yearned for, never in fact existed.

Balázs Szálinger is an Attila József Award-winning poet and dramatist. With his time and talent much in demand, he is one of the outstanding authors of his generation.

Conductor and composer Géza Köteles is known for his highly successful “musical adaptations” like FrenchLateNight and The Magic Flute for children. As part of the Ring season, the Opera has commissioned these two artists to write a piece about the relationship between Nietzsche and Wagner, which Péter Kálloy Molnár will then produce on the stage of the Eiffel Art Studios.
Albert Lortzing

Die Opernprobe

THE OPERA REHEARSAL (1851, FRANKFURT), FOR THE FIRST TIME ON THE PROGRAMME OF THE OPERA

Featuring ► soloists of the Hungarian State Opera Chorus

Conductor ► Dániel Erdélyi

This production will be performed together with Schubert’s Der vierjährige Posten

Partner ► University of Theatre and Film Arts

Opera in one act, in Hungarian, with Hungarian and English surtitles

Librettist ► Albert Lortzing

Director ► Judit Szokol (a student from the musical theatre directing course at the University of Theatre and Film Arts)

Department heads ► Tamás Ascher, Eszter Novák, György Selmeczi

17, 20 and 27 May 2018
Eiffel Art Studios – Bánffy Stage

103 Premieres
Albert Lortzing lived and worked in the first half of the 19th century. Unlike Schubert, he was successful as a composer for the stage; thanks to his parents, who ran a travelling theatre and were giving him roles when he was as young as twelve, he had a deeper understanding of what the requirements of the stage were. Later on, he sang as a tenor before taking up composing. His comic operas were particularly successful during his career, but despite the many commissions, his large family was often destitute. While *Die Opernprobe* was being premiered in Frankfurt, the badly overworked 51-year-old composer was lying on his deathbed at his home in Berlin. He died the following day. His pieces never became classics outside Germany and are rarely presented. Therefore, this brand-new production of *Die Opernprobe, oder Die vornehmen Dilettanten* ("The Opera Rehearsal, or The Distinguished Amateurs") will constitute a special event in the Opera’s programme for this season dedicated to exploring Wagner’s German forerunners and his universal impact.
Franz Schubert

Der vierjährige Posten
THE FOUR-YEAR POST (1896, DRESDEN) HUNGARIAN PREMIERE

Featuring ► soloists of the Hungarian State Opera Chorus
Conductor ► Dániel Erdélyi
This production will be performed together with Albert Lortzing’s Die Opernprobe
Partner ► University of Theatre and Film Arts

Singspiel in one act, in German and Hungarian, with Hungarian and English surtitles
Librettist ► Carl Theodor Körner
Director ► Márk Tárnoki (a student from the musical theatre directing course at the University of Theatre and Film Arts)
Department heads ► Tamás Ascher, Eszter Novák, György Selmecci

17, 20 and 27 May 2018
Eiffel Art Studios – Bánffy Stage
Franz Schubert

Der vierjährige Posten

THE FOUR-YEAR POST (1896, DRESDEN) HUNGARIAN PREMIERE

Although this might be hard to believe now, while Schubert was alive, there were only a handful of Viennese music lovers who appreciated his music. This perhaps makes it less surprising that Schubert never had any success during his lifetime with the nearly 20 pieces of music drama he wrote, even though a single opera would have established him both as an artist and financially. Just as the entire oeuvre of this early-Romantic composer was discovered by figures – Mendelssohn, Schumann and Liszt – of the next generation, his one-act singspiel Der vierjährige Posten (“The Four-Year Post”), which he composed in only 11 days in May 1815, was only staged for the first time in September 1896. In this romantic love story, composed to a libretto by Theodor Körner, Duval is a French soldier stationed to keep watch on the German frontier, where he falls in love with the daughter of the judge of the village on the German side of the border. Abandoning his post, he lives a happily married life with her for four years, until one day when his superiors suddenly appear...

Although no documents specifically linking Schubert to Wagner have been discovered, the “Lied an den Abendstern” in Tannhäuser, Siegmund’s “Winterstürme wichen dem Wonnemond” and even the first part of the Grail narrative all suggest Schubert’s German lieder as an unintentional precursor, making them eligible for inclusion in the Opera’s “Around the Ring” season. The upcoming season will feature a performance of Der vierjährige Posten, which as a chamber opera will be sung – as is now traditional – by singers from the chorus.
Bluebeard’s Castle
A KÉKSZAKÁLLÚ HERCEG VÁRA (1918, BUDAPEST, OPERA HOUSE)

Bluebeard ▶ András Palerdi
Judith ▶ Ildikó Komlósi

Conductor ▶ Péter Eötvös

Opera in one act in Hungarian, with Hungarian and English surtitles

Librettist ▶ Béla Balázs
Dramaturg ▶ Judit Kenesey
Set designer ▶ Steffan Aarfing
Director ▶ Kasper Holten

27 May 2018 (Sun) 7 pm, Opera House
Béla Bartók’s one-act opera is an extraordinary and enigmatic work that, in terms of how it is interpreted and staged, poses an exciting challenge for directors, their creative teams and performers alike. Little wonder that it is such a popular work on opera schedules both in Hungary and abroad. Promising to be one of the most thrilling premieres of the “Around the Ring” Season is the new production of Bluebeard’s Castle by internationally acclaimed director Kasper Holten. The popular director has worked on the stages of the Deutsche Oper Berlin, the Theater an der Wien, the Finnish National Opera, the Wiener Staatsoper, the Teatro alla Scala in Milan and the Bregenz Festival, among others. He has also been serving as artistic director of London’s Royal Opera House, under a contract that extends until the spring of 2017. Although this will be his first time directing on Andrássy Avenue, Budapest is not an unfamiliar city for him, since it was in Budapest where he shot his 2010 opera film of Don Giovanni, titled Juan. His productions are characterised by simplified, and often monumental, sets and a harmonic balance between tradition and innovative ideas. “To read, listen think and feel. The important thing is to avoid analysing it according to any preconception or always employing the same artistic style, but rather to develop a relationship with the work so I can completely understand what it is about it that fascinates me so much. Only then can I get started on the aesthetics, the concept and so forth,” says Holten.

Along with a reconstructed production evoking the 1918 world premiere, this new production is one of the most eagerly awaited events of the Bluebeard100 festival.
Richard Wagner  
Götterdämmerung  
TWILIGHT OF THE GODS (1876, BAYREUTH)

Premieres

Richard Wagner

Brünnhilde ▶ N. N.
Gunther ▶ Károly Szemerédy
Gutrune ▶ Adrienn Miksch
Hagen ▶ Péter Fried
Alberich ▶ Péter Kálmán
Waltraute ▶ Judit Németh
First norn ▶ Andrea Meláth
Second norn ▶ Erika Gál
Third norn ▶ Gabriella Fodor
Flosshilde ▶ Viktória Mester
Conductor ▶ Balázs Kocsár

Opera in three acts, in German, with Hungarian and English surtitles

Librettist ▶ Richard Wagner
Dramaturg ▶ Eszter Orbán
Set designer ▶ Gergely Zólyó Z
Costume designer ▶ Ibolya Bárđosi
Projected scenery ▶ KEDD Animation Studio
Choreographer ▶ Marianna Venekei
Director, visual concept ▶ Géza M. Tóth

Partner ▶ BMW Group Hungary

10, 13, 17 and 20 June 2018
Opera House
Richard Wagner

Götterdämmerung

TWILIGHT OF THE GODS (1876, BAYREUTH)

Through Siegfried, the hero who knows no fear, comes the rule of the free man unhampered by laws, whose final victory, the triumph of humanity, is unstoppable! This was Wagner’s original train of thought. But with his new-found understanding of the philosophy of Schopenhauer, his revolutionary zeal and optimism turned to a view of cosmic darkness: “Continuing to work on my Nibelung, it came to me (…) that I had recognised the essence of the world in its total and hopeless nothingness. Nevertheless, I had vindicated the final intent, (…) I had found the fitting keystone with which to finish my work, and which truly unveiled the essence of things…” Brünnhilde’s farewell to the world reveals the only lasting thing of value: the sanctity of love united in death. Will mankind truly ever free itself from the attraction of power and gold and instead be led by its own humanity?

In 2018, as the finale for the Ring season, this mammoth four-year joint undertaking between the Opera and Géza M. Tóth will reach its conclusion in the newly reopened Opera House, where the premiere of Götterdämmerung will conclude the new production of the Ring tetralogy, which will be presented as a complete cycle each year starting in the autumn of 2018.
Premieres

Richard Strauss

Salome

(1905, DRESDEN)

Opera in one act, in German, with Hungarian surtitles

Libretto after the play of the same title by Oscar Wilde • Richard Strauss

Dramaturg • Judit Kenesey
Scenic designer • Éva Szendrényi
Set designer/architect • archaeologist Győző Vörös, Tamás Dobrosi
Costume designer • Gergely Zöldy Z
Director • Ferenc Anger

22 and 24 June 2018. (Rain dates: 26 and 27 June), Margaret Island
August 2018, Machaerus

Herodes • Gerhard Siegel
Herodias • Ildikó Komlósi
Salome • Andrea Rost
Jokanaan • Krisztán Cser
Narraboth • Péter Balczó
Page • Anna Kun Ágnes
First Jew • István Horváth
Second Jew • Péter Kiss
Third Jew • Zoltán Megyesi
Fourth Jew • Gergely Boncsér
Fifth Jew • Marcell Bakonyi
First Nazarene • Attila Dobák
Second Nazarene • Tamás Kőbor
First soldier • Sándor Egri
Second soldier • Ferenc Cserhalmi
A Cappadocian • András Körösi
A slave • Gábor Csiki

Conductor • Balázs Kocsár
Partner • Margaret Island Open-Air Stage
Richard Strauss chose a quite divisive subject for his third opera: Oscar Wilde’s 1894 play Salome had provoked great outrage across Europe, and contemporary audiences were astonished that someone would be bold enough to depict the story of John the Baptist and Salome as an erotic and bloody fantasy on the opera stage. Wilde’s text is shocking in itself, and its effect is further reinforced by Strauss’s even more dramatic music. The role of Salome demands a voice with exceptional qualities, not to mention the ability to execute the famous Dance of the Seven Veils, which opera singers have often refused to perform throughout the opera’s long history. Strauss noted that he intended this role for a “16-year-old princess” with the voice of an Isolde. Nevertheless, the work proved a tremendous success at its 1905 Dresden world premiere, where the singers took 38 curtain calls. Although critics sniffed, the entire music world flocked to the premiere of what Gustav Mahler later referred to as “one of the most important works of our time”.

Richard Strauss’s operas emerged from the Wagnerian legacy, and his third opera (composed after Guntram and Feuersnot) will be staged at the end of the “Around the Ring” season. Directed by Ferenc Anger, this new production promises to be a fantastic spectacle: the set will be no less than a reproduction of the fortress of Machaerus in Jordan: excavated by Hungarian professor Győző Vörös, the ancient palace was Herod’s aerie and the site where the story of Salome actually took place.
If only he were a lord...

I am a lord! A gypsy baron!
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<th>Title</th>
<th>Year</th>
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<td>I pazzi per progetto</td>
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<td>Leoncavallo</td>
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<td>Mozart</td>
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THE NIGHT BELL (1836, NAPLES)

Gaetano Donizetti

Il campanello

Comic opera in one act, in Hungarian

Librettist ▶ Gaetano Donizetti
Hungarian translation ▶ Tamás Blum
Visual concept ▶ Sára Szalai
Director ▶ Balázs Benő Fehér

9, 16, 17, 23 and 24 September 2017
Opera House, Sphinx Terrace

Serafina ▶ Orsolya Hajnalka Röser
Don Annibale Pistacchio ▶ László Szvétek
Spiridione ▶ Tamás Kóbor
Madama Rosa ▶ Mária Farkasréti
Enrico ▶ Lajos Geiger

Conductor ▶ Géza Köteles

SO A PHARMACIST CAN’T GET ANY SLEEP? EVEN ON HIS WEDDING NIGHT?
I pazzi per progetto

MADMEN BY DESIGN (1830, NAPLES)

Gaetano Donizetti

Darlemont ▶ László Szvétek
Norina ▶ Orsolya Hajnalika Röser
Blinval ▶ Tamás Busa
Cristina ▶ Éva Várhelyi
Venanzio ▶ Ferenc Cserhalmi
Eustachio ▶ Máté Fülep
Frank ▶ Antal Bakó
Conductor ▶ Géza Kőteles

Comic opera in one act, in Hungarian
Librettist ▶ Domenico Gilardoni
Hungarian translation ▶ Lajos Csákovics
Dramaturg ▶ Judit Kessey
Visual concept ▶ Adrienn Fögel
Director ▶ Bálint Szilágyi

9, 16, 17, 23 and 24 September 2017
Opera House, Sphinx Terrace

IT’S MADNESS TO STAGE THIS PIECE, BUT SO IS MISSING OUT ON IT!
Gian Carlo Menotti

The Telephone

(1946, NEW YORK)

Lucy ▶ Orsolya Sáfár
Ben ▶ Zoltán Bátki Fazekas
The Telephone ▶ Kristóf Poroszlay

Conductor ▶ Géza Köteles

Comic opera in one act, in Hungarian

Librettist ▶ Gian Carlo Menotti
Hungarian translation ▶ Klára Huszár
Set designer ▶ Nikon Öve
Costume designer ▶ Krisztina Liszttopád
Choreographer ▶ Klára Pataky
Director ▶ András Almási-Tóth

9, 16, 17, 23 and 24 September 2017
Opera House, Sphinx Terrace

SO AS A PLEDGE OF OUR LOVE... YOU’VE PUT ME ON HOLD?
Giacomo Puccini

Il tabarro
THE CLOAK (1918, NEW YORK)

Michele ▶ Károly Szemerédy
Giorgetta ▶ Eszter Sümegi
Luigi ▶ Attila Fekete
Tinca ▶ János Szerekován
Talpa ▶ Géza Gábor
La Frugola ▶ Bernadett Wiedemann

Conductor ▶ Gergely Kesselyák

Opera in one act, in Italian, with Hungarian surtitles

Librettist ▶ Giuseppe Adami
Visual concept ▶ Gergely Zóldy Z
Director ▶ Ferenc Anger

The productions Il tabarro, Suor Angelica and Gianni Schicchi are parts of Il trittico by Puccini.

17 and 22 September 2017
Erkel Theatre

THIS CLOAK CONCEALS OUR LOVE. ONCE IT COVERED YOU, AND NOW IT COVERS YOURS.
Sister Angelica ▶ Gabriella Létay Kiss
The princess ▶ Andrea Ulbrich
The abbess ▶ Veronika Dobi-Kiss
The monitor ▶ Annamária Kovács
Sister Genevieve ▶ Ágnes Molnár
Sister Osmina ▶ Márta Kempf
Sister Dolcina ▶ Mónika Langermann
The nursing sister ▶ Szilvia Vörös
The alms sisters ▶ Zsuzsanna Batszinka, Erika Markovics
Novices ▶ Nadin Haris, Eszter Zavaros
The lay sisters ▶ Nikoletta Bolya Papp, Júlia Magassy

Conductor ▶ Gergely Kesselyák

Opera in one act, in Italian, with Hungarian surtitles
Librettist ▶ Giovacchino Forzano
Visual concept ▶ Gergely Zöldy Z
Director ▶ Ferenc Anger

16, 21 and 24 September 2017
Erkel Theatre

The productions Il tabarro, Suor Angelica and Gianni Schicchi are parts of Il trittico by Puccini.
Giannino Schicchi

1918, NEW YORK

Opera in one act, in Italian, with Hungarian surtitles

Librettist: Giovacchino Forzano
Visual concept: Gergely Zöldy Z
Director: Ferenc Anger

16, 17, 21, 22 and 24 September 2017
Erkel Theatre

The productions Il tabarro, Suor Angelica and Gianni Schicchi are parts of Il trittico by Puccini.
Giuseppe Verdi

Rigoletto

(1851, VENICE)

Duke of Mantua ► István Horváth, Boldizsár László
Rigoletto ► Michele Kalmándy, Anatoliy Fukanov
Gilda ► Erik Miklósa, Zita Szemere
Sparafucile ► Géza Gábor
Maddalena ► Andrea Szántó, Viktória Mester
Count Monterone ► Sándor Egri, András Körösi
Marullo ► Andráš Káldi Kiss
Borsa ► Péter Kiss
Count Ceprano ► Tamás Szüle
Countess Ceprano ► Kristína Simon, Ágnes Molnár
Giovanna ► Kornélia Bakos, Veronika Dobí-Kiss
A page ► Eszter Zavaros
A court usher ► Gábor Németh

Conductor ► Ádám Medveczky

Opera in three acts, in Italian, with Hungarian and English surtitles

Librettist ► Francesco Maria Piave
Choreographer ► Jenő Lőcsei
Set designer ► Attila Csikós
Costume designer ► Rita Velich
Director ► Mária Harangyi, Miklós Szinetár

23, 24, 28, 29 September and 1 October 2017

Opera House
Zoltán Kodály

The Spinning Room

SZÉKELY FONÓ (1952, BUDAPEST, HUNGARIAN ROYAL OPERA)

Housewife ➤ Erika Gál, Atala Schöck
Suitor ➤ Károly Szermerédy, Zsolt Haja
Young girl ➤ Andrea Rost, Orsolya Sáfár
Young man ➤ Adorján Pataki, Gergely Úljvári
Neighbour / the Young man’s mother ➤ Andrea Ulbrich, Bernadett Wiedemann
Flea ➤ Zoltán Gradsach, Lajos Geiger

Conductor ➤ Balázs Kocsár
Prologue ➤ István Pál “Szalonna” and his Band

Folk scenes, in Hungarian, with Hungarian and English surtitles

Choreographer ➤ Zsolt Juhász
Set designer ➤ Luigi Scoglio
Costume designer ➤ Magdalena Dabrowska
Lighting designer ➤ Bogumil Palewicz
Director ➤ Michał Znaniecki

8, 11, 12, 13, 14 and 15 October 2017
Erkel Theatre
Giuseppe Verdi

**Nabucco**

(1836, MILAN)

Nabucco ▶ Alexandru Agache, Michele Kalmandy
Abigail ▶ Eszter Sümegi, Szilvia Rálık
Fenena ▶ Erika Gál, Szilvia Vörös
Ismaele ▶ Jenő Dékán
Zaccaria ▶ Gábor Bretz, András Palerdi
High priest of Baal ▶ Ferenc Cserhalmi, András Kiss
Abdallo ▶ Ferenc Kristofori
Anna ▶ Mónika Langermann, Katalin Töreky

Conductor ▶ Gergely Kesselyák

Opera in three parts, four acts, in Italian, with Hungarian and English surtitles

Librettist ▶ Temistocle Solera
Set designer ▶ Edit Zeke
Costume designer ▶ Janó Papp
Director ▶ Gergely Kesselyák

19, 20, 21, 22 and 27 October 2017
Erkel Theatre

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“I AM GOD! I SMITE PEOPLE WITH LIGHTNING, NOT HE ME.”

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Wolfgang Amadeus Mozart / János Lackfi

The Magic Flute for Children

DIE ZAUBERFLÖTE (1791, VIENNA)

Sarastro ▶ Krisztián Cser
Tamino ▶ Gergely Boncser
The Queen of the Night ▶ Ildikó Szakács
Pamina ▶ Bori Keszei
Papageno ▶ Zoltán Gradsach
Papagena ▶ Ezster Zavaros
Monostatos ▶ Jenő Dékán
Ringmaster ▶ Tamás Busa

Conductor ▶ Géza Köteles

Fairy-tale singspiel in two parts with intermission for pretzels, in Hungarian, with Hungarian surtitles

Librettist ▶ Emanuel Schikaneder
Translator ▶ Zsolt Harsányi / Sándor Fischer
Music compiled by ▶ Géza Köteles
Paraphrased by ▶ János Lackfi
Set and costume designer ▶ Katalin Juhász
Director ▶ Attila Toronykőy

11, 12 and 19 November 2017
Erkel Theatre

WHAT’S THIS DIN, LITTLE ANIMALS?
TAMINO IS COMING, AND HE SEES A DREAM!
Gaetano Donizetti

L’elisir d’amore

L’ELISIR D’AMORE (1832, MILAN)

Adina ▶ Zita Váradi, Zita Szemere
Nemorino ▶ Dániel Pataky, Szabolcs Brickner
Belcore ▶ Lajos Geiger, Róbert Rezsnyák
Dulcamara ▶ László Szvétek, Tamás Szüle
Giannetta ▶ Eszter Zavaros, Ildikó Jakab

Conductor ▶ Gábor Káli

Comic opera in two acts, in Hungarian, with Hungarian surtitles
Librettist ▶ Felice Romani
Hungarian text ▶ Tamás Blum
Choreographer ▶ Merlo P. Andrea
Set designer ▶ Attila Csikós
Costume designer ▶ Judit Beda
Director ▶ Sándor Palcsó

11, 12, 16 and 17 November 2017
Erkel Theatre
Giuseppe Verdi

La traviata

(1853, VENICE)

Violetta Valéry ➤ Erika Miklósa, Polina Pasztircsák
Flora Bervoix ➤ Zsófia Kálnay, Gabriella Balga
Annina ➤ Kornélia Babos, Erika Markovics
Alfredo Germont ➤ Attila Fekete, Péter Balczó
Giorgio Germont ➤ Anatoliy Fokanov, Leo Nucci
Gastone ➤ Tibor Szappanos, Gergely Ujvári
Baron Douphol ➤ András Káldi Kiss
Marquis d’Ubigny ➤ Maté Fülep
Doctor Grenvil ➤ András Kiss

Conductor ➤ Domonkos Héja

Melodrama in three acts, in Italian, with Hungarian and English surtitles

Librettist ➤ Francesco Maria Piave
Dramaturg ➤ Judit Kenesey
Visual concept ➤ Gergely Zöldy Z
Director ➤ Ferenc Anger

25, 26 and 30 November, 1 and 3 December 2017
Erkel Theatre

WHAT PAINS ME MOST IS THAT I HAVE TO SENSELESSLY GIVE UP HAPPINESS. PLEASE DON’T LET ALFREDO FIND OUT ABOUT IT!
Giacomo Puccini

La bohème

(1896, TURIN)

Rodolfo ▶ Attila Fekete, Boldizsár László
Schaunard ▶ Csaba Sándor, Attila Dobák
Marcello ▶ Levente Molnár, Csaba Szegedi
Colline ▶ Krisztián Cser, Andráš Palerdi
Mimì ▶ Gabriella Léty Kiss, Polina Pasztircsák
Musetta ▶ Zita Váradi, Hajnalka Rőser
Benoît ▶ András Hábetler, Gábor Németh
Alcindor ▶ Lajos Geiger, Tamás Szűke
Parpignol ▶ László Beöthy-Kiss

Conductor ▶ Balázs Kocsár, János Kovács

Opera in two parts, four acts, in Italian, with Hungarian and English surtitles

Librettist ▶ Giuseppe Giacosa, Luigi Illica
Set designer ▶ Gusztáv Oláh
Costume designer ▶ Tivadar Márk
Staged by ▶ Sándor Palcsó
Director ▶ Kálmán Nádasdy

15, 17, 20, 25 and 27 December 2017
Erkel Theatre

WE HAVE LAUGHED OUR WAY
THROUGH COLD, HUNGER AND POVERTY.
WE HAVEN’T BEEN FORTUNATE ENOUGH
TO ENCOUNTER DEATH YET.
I SING BETTER THAN JÓKAI WOULD HAVE EXPECTED!

Johann Strauss Jr.
Der Zigeunerbaron
THE GYPSY BARON (1885, VIENNA)

Homonnyay  Zsolt Haja, Lajos Geiger
Sándor Barinckay  Atila B. Kiss, Gergely Boncsér
Szaffi  Ilidikó Szakács, Eszter Zavaros
Czipra  Bernadett Wiedemann, Andrea Ulrich
Kálmán Zsupán  Géza Gábor, László Szvétek
Arsena  Ursolya Hajnalik Röser, Kinga Kriszta
Camerino  Tamás Buda, Zoltán Báti Fazekas
Mitabella  Mária Farkasréti, Éva Balatoni
Ottokar  Tivadar Kiss, János Szerekován
Maria Theresa  Zsuzsa Csarnóy, Nelli Szűcs
Town crier  András Hábetler
Conductor  Domonkos Héja

Grand operetta in three acts, in Hungarian, with Hungarian and English surtitles

Libretto based on Mór Jókai’s novella “The Gypsy Baron”  Ignaz Schnitzer
Hungarian lyrics  Sándor Fischer
Hungarian text  Miklós Szinetár
Choreographer  Gábor Mihályi
Set designer  Balázs Horesnyi
Costume designer  Mátra Pilinyi
Director  Miklós Szinetár

3, 4, 5, 6 and 7 January 2018
Erkel Theatre
Repertoire

King Pomade’s New Clothes
POMÁDÉ KIRÁLY ÚJ RUHÁJA (1953, BUDAPEST, HUNGARIAN STATE OPERA)

King Pomade ▶ András Palerdi
Dani ▶ Gergely Újvári
Béni ▶ Róbert Rezsnyák
Garda Roberto ▶ Zoltán Bátki Fazekas
Chancellor ▶ Antal Čseh
Dzsufi ▶ Rita Rácz
Captain ▶ Gábor Farkas
Corporal ▶ Zoltán Somogyi
Conductor ▶ László Bartal

Children’s opera in two parts, in Hungarian, with Hungarian surtitles

Librettist ▶ Amy Károlyi
Choreographer ▶ Gábor Horváth
Visual concept ▶ Katalin Juhász
Director ▶ Áttila Toronyköy

20, 21 January, 3, 4 and 11 February 2018
Erkel Theatre

IF I DON’T SEE WHAT I DON’T SEE, YOU WON’T SEE ME AS A MINISTER!
Giacomo Puccini

Tosca
(1900, ROME)

Floria Tosca ➤ Csilla Boross, Gyöngyi Lukács
Mario Cavaradossi ➤ Attila Fekete, Attila Kiss B.
Scarpia ➤ Anatoliy Fokanov, Alexandru Agache
Cesare Angelotti ➤ Antal Cseh, Ferenc Cserhalmi
Sacristan ➤ András Hábetler, András Kőrösi
Spoletta ➤ László Haramza
Sciarrone ➤ Tamás Busa

Conductor ➤ Gergely Kesselyák

Opera in three acts, in Italian, with Hungarian and English surtitles

Librettist ➤ Giuseppe Giacosa, Luigi Illica
Set designer ➤ Tamás Vayer
Costume designer ➤ Nelly Vágó
Director ➤ Viktor Nagy

18, 19, 20, 21, 25 and 26 January, 15 and 16 February 2017
Erkel Theatre
Giuseppe Verdi

Simon Boccanegra

(1857, VENICE)

Opera with a prologue, in two parts, in three acts, in Italian, with Hungarian and English surtitles

Librettist | Arrigo Boito, Francesco Maria Piave

Set and costume designer | Ivan Stefanutti

Light designer | Claudio Schmid

Director | Ivan Stefanutti

2, 3, 4, 6 and 9 February 2018
Erkel Theatre
Wolfgang Amadeus Mozart

Così fan tutte

(1790, VIENNA)

Comic opera in two acts, in Italian, with Hungarian and English surtitles

Librettist ➤ Lorenzo Da Ponte
Choreographer ➤ Sándor Barkóczy
Chorus director ➤ Kálmán Strausz
Set designer ➤ Gábor Forray
Costume designer ➤ Judit Schäffer
Director ➤ Miklós Szigetéry

17, 18, 22, 23 and 25 February 2018
Erkel Theatre

Fiordiligi ➤ Mária Celeng, Klára Kolonits
Dorabella ➤ Gabriella Balga, Viktória Mester
Ferrando ➤ Gyula Rab
Guglielmo ➤ Zsolt Haja, Zoltán Nagy
Despina ➤ Zita Szemere, Orsolya Sáfár
Don Alfonso ➤ Péter Kálmán, András Palerdi
Conductor ➤ Péter Halász

DOCTORS AND LADIES

THESE ARE INCOMPATIBLE COUPLES.
THAT’S THE POINT OF THIS SILLY JOKE.
Gaetano Donizetti
Lucia di Lammermoor
ORIGINAL VERSION (1835, NAPLES)

Enrico ▶ Csaba Szegedi, Michele Kalmandy
Lucia ▶ Klára Kolonits, Erika Mikhósa
Edgardo ▶ István Horváth, Péter Balczó
Arturo ▶ Tibor Szappanos, Zoltán Megyési
Raimondo ▶ Péter Fried, István Kovács
Alisa ▶ Ágnes Anna Kun, Szilvia Vörös
Normanno ▶ Gergely Ujvári
Conductor ▶ Balázs Kocsár

Opera in three acts, in Italian, with Hungarian and English surtitles

Librettist ▶ Salvatore Cammarano
Choreographer ▶ Csaba Sebestyén
Set designer ▶ Balázs Cziegler
Costume designer ▶ Ildikó Tihanyi
Director ▶ Máté Szabó

3, 4, 8 and 9 March 2018
Erkel Theatre
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László V ▶ Tibor Szappanos, István Horváth
Ulrik Cillei ▶ Géza Gábor, István Rácz
Erzsébet Szilágyi ▶ Beatrix Fodor, Orosolya Hajnalka Rőser
László Hunyadi ▶ Attila Fekete, Boldizsár László
Mátyás Hunyadi ▶ Gabriella Balga, Melinda Heiter
Miklós Gara ▶ Zoltán Kelemen, István Kovács
Mária Gara ▶ Rita Rácz, Kriszta Kinga
Mihály Szilágyi ▶ Sándor Egri
Rozgonyi ▶ András Káldi Kiss
Conductor ▶ Ádám Medveczky

10, 11, 15 and 16 March 2018
Erkel Theatre

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Erkel Ferenc
Hunyadi László
(1844, BUDAPEST, NATIONAL THEATRE)

JUST DON’T SHED THEIR BLOOD! BUT IF YOU DO, I’LL PRAY FOR THEM!
Pietro Mascagni

Cavalleria rusticana

RUStIC CHIVALRY (1890, ROME)

Turiddu ▶ Boldizsár László, Kamen Chanev
Santuzza ▶ Ildikó Komlósi, Gyöngyi Lukács,
Lucia ▶ Veronika Dobi-Kiss, Éva Balatoni
Alfio ▶ Károly Szemerédy, Alexandru Agache
Lola ▶ Zsófia Kálnay, Melinda Heiter

Conductor ▶ Marco Comin

Cavalleria rusticana will be performed together with the production of Pagliacci.

Libretto based on the play by Giovanni Verga ▶ Giovanni Targioni-Tozzetti, Guido Menasci
Set designer ▶ Madeleine Schleich
Costume designer ▶ Prisca Baumann
Director ▶ Georges Delnon

Opera in one act, in Italian, with Hungarian and English surtitles

Cavalleria rusticana will be performed together with the production of Pagliacci.

28 and 31 March, 1 and 2 April 2018
Erkel Theatre

REALLY?
HE WENT TO THE CITY FOR WINE?
HE WAS SEEN OUTSIDE LOLA’S HOUSE...
Pagliacci
CLOWNS (1893, MILAN)

Canio ▶ Attila Fekete, Kamen Chanev
Nedda ▶ Gabriella Létay Kiss, Zita Váradi
Tonio ▶ Zoltán Kelemen, Alexandru Agache
Beppo ▶ Péter Balczó, Tibor Szappanos
Silvio ▶ Zsolt Haja

Conductor ▶ Marco Comin

Pagliacci will be performed together with the production Cavalleria rusticana.

Opera in one act, in Italian, with Hungarian and English surtitles
Librettist ▶ Ruggero Leoncavallo
Set designer ▶ Madeleine Schleich
Costume designer ▶ Prisca Baumann
Director ▶ Georges Delnon

28 and 31 March, 1 and 2 April 2018
Erkel Theatre
Richard Wagner

Parsifal

(1882, BAYREUTH)

Festival play in three acts, in German, with Hungarian and English subtitles

Conductor ➤ Balázs Kocsár

30 March, 2 and 5 April 2018
Erkel Theatre

THIS IS THE CHALICE FROM WHICH JESUS DRANK AT THE LAST SUPPER AND INTO WHICH HIS DIVINE BLOOD FLOWED. WE GUARD THIS HOLY GRAIL. DO YOU UNDERSTAND?
Die Zauberflöte

Singspiel in two acts, in Hungarian, with Hungarian and English surtitles

Librettist ★ Emanuel Schikaneder
Hungarian text compiled based on the translation by Zsolt Harsányi ★ Miklós Szinetár
Choreographer ★ András Nádasdy
Set designer ★ Péter Horgas
Costume designer ★ Rita Velich
Director ★ Miklós Szinetár

6, 7, 12, 13, 25 April and 6 May 2018
Erkel Theatre
Francis Poulenc

Les dialogues des Carmélites  
 dialOguEs OF THE CARmELITES (1957, MILAn)

Blanche de la Force ▶ Gabriella Létay Kiss
Marquis de la Force ▶ Anatoliy Fokanov
Chevalier de la Force ▶ Gergely Boncsér
Madame de Croissy ▶ Livia Budai
Sister Constance ▶ Zita Szemere
Mother Marie ▶ Gabriella Balga
Madame Lidoinे ▶ Zita Váradi
Mother Jeanne ▶ Veronika Dobi-Kiss
Sister Mathilde ▶ Nadin Haris
Thierry ▶ Gergely Irlanda
Javelinot ▶ Péter Illés
Chaplain ▶ János Szerekován
Gaoler ▶ Antal Baki
First Commissioner ▶ Tivadar Kiss
Second Commissioner ▶ Lajos Geiger
Conductor ▶ János Kovács

Opera in three acts, in French,
with Hungarian and English surtitles

Libretto after the drama of Georges Bernanos ▶
Francis Poulenc (with the permission of Emmet Lavery)
Set designer ▶ Éva Szendrényi
Costume designer ▶ Gergely Zöldy Z
Director ▶ Ferenc Anger

31 May, 5, 9 and 15 June 2018
Opera House

HOW CAN IT BE IN THE CHRISTIAN
COUNTRY OF FRANCE
THAT MEMBERS OF THE CLERGY
ARE BEING HARASSED?
Richard Strauss

Die Frau ohne Schatten
THE WOMAN WITHOUT A SHADOW (1919, VIENNA)

The Emperor » István Kovács-házi
The empress » Eszter Sümegi
The Nurse » Ildikő Komlósi
The Messenger of the Spirits » Zsolt Haja
The Guardian of the Threshold » Ingrid Kertesi
The Apparition of a Youth » Péter Balczó
The Falcon » Erika Markovics
A Voice from Above » Atala Schöck
Barak » Johan Reuter
Barak’s wife » Szilvia Ráliik
The one-eyed man » Lajos Geiger
The one-armed man » Ferenc Cserhalmi
The hunchback » István Horváth
Six Voices of the Unborn Children » Ildikő Szakács, Ingrid Kertesi, Borbála Keszei, Erika Markovics, Gabriella Balga, Atala Schöck
Three Watchmen » Zsolt Haja, Ferenc Cserhalmi, Lajos Geiger
Three Servants of the Empress » Ildikő Szakács, Borbála Keszei, Gabriella Balga

Conductor » Péter Halász

Opera in three acts, in German, with Hungarian and English surtitles

Librettist » Hugo von Hofmannsthal
Set designer » Balázs Horesnyi
Costume designer » Kati Zöob
Director » János Szikora

30 January 2018
Müpa Budapest
3, 6, 9 and 12 June 2018
Opera House

YOU MARRIED COUPLES, LYING IN EACH OTHER’S ARMS: YOU ARE THE BRIDGE ACROSS THE GULF, ON WHICH THE DEAD RETURN AGAIN TO LIFE! BLESSED BE THE WORK OF YOUR LOVE!
Kocsák Tibor - ifj. Harangozó Gyula

Hófehérke és a 7 törpe

Közreműködnek | With

Magyar Nemzeti Balett művészei |

Karmester |

Conductor

Csányi Valéria, Déri András

Mesebalett két felvonásban

Fairy Tale Ballet in two acts

Koreográfus |

Choreographer

ifj. Harangozó Gyula

A koreográfus asszisztense |

Assistant

Rujsz Edit

A Grimm testvérek nyomán librettó |

Librettist

ifj. Harangozó Gyula

Díszlettervező |

Set Designer

Kentaur

Jelmeztervező |

Costume Designer

Velich Rita

Hangszerelés |

Instrumentation

Bíró Rudolf, Kemény Gábor


15.de., 15.

Snow white and the 7 dwarfs

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Repertoire

Repertoire

Repertoire

I’ll kill you because you wanted to seduce him.

You’ll kill me because he wanted to seduce me?
## Contents – Ballet repertoire

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Billy Elliot – the Musical
(2005, LONDON)

Billy ▶ Kamill Kökény-Hámori, Áron Vizlendvai, N. N.
Michael ▶ David Borka, Zalán Kamarás, Olivér Lukács, Daniel Máthé Pál
Mrs. Wilkinson ▶ Éva Auksz, Nikolett Gallusz, Judit Ladinek
Father ▶ András Stohl, Kristóf Németh, Sándor Tóth, Csaba Janytik
Grandmother ▶ Eszter Csákányi, Ilona Benece, Ilidók Húsvétvölgyi
Tony ▶ Richard Borbély, Balázs Cseny, Attila Fejszés
Mother ▶ Renáta Krassy, Boglárka Simon
Mr. Braithwaite ▶ Bálint Ekanem, Zoltán Mező, Pál Ömböli
George ▶ István Fillár, Zoltán Kiss
Stirke-breaker, Posh Dad ▶ Attila Barát
Dance ▶ Gábor Jené, András Nagy
Big Davey ▶ András Körösi, Zoltán Barabás Kiss
Woman with notepad ▶ Gyöngyi Molnár, Vera Foki
Tall Boy ▶ András Hrebénár, András Gáspar
Conductor ▶ István Silló, Géza Köteles

The children soloists featured in the Opera’s production have been trained and prepared in partnership with the Madách Musical Dance School. This production of Billy Elliot – The Musical has been developed with special permission from Music Theatre International [MTI, 421 West 54th Street, New York, New York 10019 – tel.: (1) 212 541 4684, www.mtishows.com], using material it has made available.

Billy Elliot – the Musical
(2005, LONDON)

Sir Elton John / Lee Hall
Billy Elliot – the Musical

Composer ▶ Sir Elton John
Librettist and lyricist ▶ Lee Hall
Director ▶ Tamás Szirés
Hungarian translation ▶ Ferenc Bárány, István Puller
Choreographer ▶ Ákos Tihányi
Set designer ▶ István Szévić
Lighting designer ▶ János Madarász “Madar”
Scenic artist ▶ János Szűcsborus
Costume designer ▶ Yvette Kovács
Choreographer’s assistant ▶ Ferenc Molnár
Assistant to the Director ▶ Eugénia Vaszilenko
Songs rehearsed by ▶ Zsuzsanna Fehér, Brigitta Kovács, Mária Toldy

Musical in Hungarian, with English surtitles
Harald Lander / Carl Czerny / Knudåge Riisager

Études
(1948, COPENHAGEN)

Ballerina ➤ Alexandra Kozmér, Karina Sarkissova, Cristina Balaban
Solo 1 ➤ Zoltán Oláh, Dmitry Timofeev, Gergő Ármin Balázs
Solo 2 ➤ Máté Bakó, Ievgen Lagunov, Gergely Leblanc
Conductor ➤ Imre Kollár

Classical ballet in one act

Choreographer ➤ Harald Lander
Composer ➤ Carl Czerny
Artistic consultant ➤ Lise Lander
Coach ➤ Johnny Eliasen
Ballet masters ➤ Ildikó Pongor, Angéla Kövessy

The production will be performed together with the premiere of Theme & Variations at the ballet night Classic 47°N19°E

15, 16, 17, 25 and 26 November 2017
Müpa Budapest

There’ll be nothing but a barre, and lights and the shadows, black and white, and the question of whether you’ll be able to do it perfectly.
The Nutcracker

SHCHELKUNCHIK (1892, ST PETERSBURG)

Fairy-tale ballet in two acts

Conductor  ► Péter Halász, András Déri, Imre Kollár, Kálman Szennai

Prince  ► Gergely Leblanc, Timofeev Dmitry, Jegyén Lagunov, Gergő Armin Balázs, Yuya Takahashi, Zoltan Olah

Princess Mary  ► Tatiana Melnik, Aliya Tanykpayeva, Adrienn Papp, Kim Minjung, Eizaveta Cheprasova, Lili Felmer, Cristina Balaban, Karina Sarkissova

Drosselmeier  ► Alexander Komarov, Levente Bajari, Mark James Biocca, Gabor Szigeti

Mouse King  ► Mikalai Radziush, Iurii Kekalo, Josef Medvecz, Roland Liebich

2, 3, 6, 7, 8, 10, 13, 16, 21, 22, 23, 24, 25, 26, 28, 30 and 31 December 2017
Erkel Theatre
The Merry Widow (1975, VICTORIA, AUSTRALIA)

Widow / Hanna Glavari ➤ Aliya Tanykpayeva, Karina Sarkissova, Tatiana Melnik, Alexandra Kozmér, Aleszja Popova, Elizaveta Cheprasova

Count Danilo Danilovich ➤ Gergely Leblanc, Iurii Kekalo, Zoltán Oláh, Vladyslav Melnyk

Valencienne ➤ Adrienn Pap, Carullia Jessica Leon, Lili Felméry, Cristina Balaban

Camille de Rossillon ➤ Dmitry Timofeev, Gergő Ármin Báraízi, Ievgen Lagunov, Balázs Majoros

Conductor ➤ István Sillő, Domonkos Héja, Kálma Szennai

Comic ballet in three acts

Choreographer ➤ Ronald Hynd
Composer ➤ Ferenc Lehár
Music revised by ➤ John Lanchberry, Allen Abbot
Set and costume designer ➤ Peter Docherty
Lighting ➤ Kirk Bookman
Ballet masters ➤ Annette Page, Tamás Solymosi, György Szirb, Marianna Venekei

Between 4 and 22 September 2017 – Romania
Between 5 and 28 February 2018 – Slovenia, Croatia, Serbia, Austria, Slovakia

Erkel Theatre
IF THE GREAT TARTAR KHAN FALLS IN LOVE,
MANY OF US WILL FEEL LIKE WE’VE BEEN STABBED.

Maria ➤ Tatiana Melnik, Lili Felméry
Vaslav ➤ Gergely Leblanc, Dmitry Timofeev
Khan Ghirei ➤ Bence Apáti, Máté Bakó
Zarema ➤ Karina Sarkissova, Aliya Tanykpayeva
Zarema ➤ levgen Lagunov, Miklós Dávid Kerényi
Potoczki ➤ Levente Bajári, Attila Szakács

Conductor ➤ N. N.

16, 18, 22 and 23 March 2018
Erkel Theatre

Ballet in three acts
Choreographer ➤ Rostislav Zakharov
Composer ➤ Boris Vladimirovich Asafyev
Libretto after the work of the same title by Pushkin ➤ Rostislav Zakharov
Set Designer ➤ Zoltán Fülöp
Costume Designer ➤ Tivadar Márk
Staging ballet master ➤ Tahir Baltacheyev
Ballet masters ➤ Imre Bózsa, Ángéla Kövessy, Ildikó Pongor, Csaba Sebestyén
Someone has killed our father.
Which one of us was it?

24, 25, 27 and 29 March 2018
Erkel Theatre
La fille mal gardée

THE WAYWARD DAUGHTER (1960, LONDON)

Simone ➤ Mikalai Radziush, Levente Bajári, Iurii Kekalo
Lise ➤ Tatiana Melnik, Cristina Balaban, Lili Felméry
Colas ➤ Gergely Leblanc, Dmitry Timofeev, Zoltán Oláh
Alain ➤ Miklós Dávid Kerényi, András Szegő, Maksym Kovtun
Conductor ➤ András Déri

Choreographer ➤ Sir Frederick Ashton
Composer ➤ Ferdinand Hérold
Music revised by ➤ John Lanchbery
Set and costume designer ➤ Osbert Lancaster
Original libretto ➤ Jean Dauberval
Ballet masters ➤ Mária Aradi, Imre Dózsa, Ildikó Pongor, Marianna Venekei

14, 15, 18, 19, 20 and 22 April 2018
Erkel Theatre
Marianna Venekei / László Dés

A Streetcar Named Desire

(2017, BUDAPEST)

Blanche ▶ Jessica Carulla Leon, Cristina Balaban
Stella ▶ Lea Földi, Anna Krupp
Stanley ▶ Balázs Majoros, Roland Liebich
Mitch ▶ Mark James Biocca, Levente Bajári
Allan ▶ Iurii Kekalo, Mikalai Radziush

WHOEVER YOU ARE …. I HAVE ALWAYS DEPENDED ON THE KINDNESS OF STRANGERS!

28 and 29 April, 5 and 6 May 2018
Erkel Theatre

Ballet version of the play of the same title by Tennessee Williams

Choreographer ▶ Marianna Venekei
Composer ▶ László Dés
Librettist ▶ Marianna Venekei, László Dés
Set designer ▶ Gergely Zöldy Z
Costume designer ▶ Bianca Imelda Jeremias
Lighting designer ▶ Balázs Csontos
Assistant to the choreographer ▶ Ágnes Sárközy-Holler
Johan Inger / Maurice Ravel / Arvo Pärt

Walking Mad
(2001, THE HAGUE)

Featuring ▶ Barbara Kerényi, Jessica Carulla Leon, Cristina Balaban, Dmitry Timofeev, Balázs Kraiczár, Ricardo Vila, Gergely Leblanc, Dénès Darab, Balázs Majoros; Ágnes Kelemen, Rita Hangya, Karina Sarkissova, Carlos Taravillo, Pierpaolo D’Amico, Kristof Morvai, Boris Myasnikov, Iurii Kekalo, Dmitry Timofeev

The production will be performed at the Total Dance dance programmes together with Petite Mort and Six Dances.
Petite Mort

(1991, SALZBURG)

Featuring:
- Ildikó Boros – Miklós Dávid Kerényi

The production will be performed at the Total Dance dance programmes together with Walking Mad and Six Dances.

Jiří Kylián / Wolfgang Amadeus Mozart

Ballet in one act

Choreographer: Jiří Kylián
Composer: Wolfgang Amadeus Mozart
Set designer: Jiří Kylián
Costume designer: Joke Visser
Lighting designer: Jiří Kylián, Joop Caboort
Lighting and technical adaptation: Kees Tjeebbes
Coaching ballet masters: Cora Bos-Kroese, Elke Schepers
Ballet master: Angéla Kövessy

2, 3, 4, 8, 9, 10 and 11 May 2018
Erkel Theatre
Jiří Kylián / Wolfgang Amadeus Mozart

Six Dances

(1986, AMSTERDAM)

Featuring Kristina Starostina, Barbara Kerényi, Emi Uehara, Ágnes Kelemen, German Borsai, Maksym Kvitun, Miklós Dávid Kerényi, András Rónai; Bianka Rotter, Lilla Purszki, Karina Tarasova, Réka Szilágyi-Sári, Benjamin Babácsi, András Szegő, József Medvecz, Carlos Taravillo

The production will be performed at the Total Dance dance programmes together with Walking Mad and Petite Mort.

Ballet in one act

Choreographer Jiří Kylián
Composer Wolfgang Amadeus Mozart
Set and costume designer Jiří Kylián
Lighting designers Jiří Kylián, Joop Caboort
Lighting and technical adaptation Jiří Kylián
Coaching ballet master Yvan Dubreuil
Ballet master Marianna Venekei

2, 3, 4, 8, 9, 10 and 11 May 2018
Erkel Theatre
Snow White and the 7 Dwarfs
(2004, BUDAPEST, ERKEL THEATRE)

Snow White ➤ Adrienn Papp, Lili Felméry, Ildikó Boros
Queen ➤ Alexandra Kozmér, Karina Sarkissova, Elizaveta Cheprasova
Prince ➤ Zoltán Oláh, Gergő Ármin Balázsi, Dmitry Timofeev
Huntsman ➤ Vladislav Melnyk, Mikalai Radziush, Roland Liebich
Witch ➤ Bence Ápáti, Máté Bakó, Levente Bajári
Doc ➤ Attila Szakács, Boris Myashnikov
Happy ➤ Kristóf Morvai, Dávid Molnár
Bashful ➤ István Kohári, Bálint Katona
Sleepy ➤ Maksym Kovtun, Alexander Komarov
Sneezy ➤ Umberto Aragno, Gábor Szgetti
Grumpy ➤ Ievgen Lagunov, Ricardo Vila
Dopey ➤ Miklós Dávid Kerényi, Balázs Majoros, András Szegő
Conductor ➤ Imre Kollár, Kálmán Szennai, Máté Hámori

Fairy-tale dance in two acts
Choreographer ➤ Gyula Harangozó Jr.
Composer ➤ Tibor Kocsák
Orchestrated by ➤ Rudolf Bíró, Gábor Kemény
Libretto based on the fairytale by the Brothers Grimm ➤ Gyula Harangozó Jr.
Set designer ➤ Kentaur
Costume designer ➤ Rita Velich
Choreographer’s assistant ➤ Edit Rujsz
Ballet master ➤ Blanka Fajth

1, 2, 3, 6, 7, 8, 9 and 10 June 2018
Erkel Theatre
Rudi van Dantzig / Toer van Schayk / Pyotr Ilyich Tchaikovsky

Swan Lake

ЛЕБЕДИНОЕ ОЗЕРО (1877, MOSCOW)

Odette ➤ Tatiana Melnik, Kim Minjung, Al’iya Tanykpayeva, Eizaveta Cheprasova

Siegfried ➤ Gergely Leblanc, Gergő Ármin Balážsi, Dmitry Timofeev, Zoltán Oláh

Rothbart ➤ Mikalai Radziush, Roland Liebich, Iurii Kekalo, Vladyslav Melnyk

Alexander ➤ Ievgen LAGUNOV, Máté Bako, Boris Myasinov, András Rónai

Pas de trois girls ➤ Adrienn Pap, Lili Felméry, Lea Földi, Jessica Carulla Leon, Yuliya Golovyna, Cristina Balaban, Olga Chernakova, Rita Hangya

Conductor ➤ András Déri, N. N.

Classical ballet in three acts
Choreography after Marius Petipa and Lev Ivanov ➤ Rudi van Dantzig
Composer ➤ Pyotr Ilyich Tchaikovsky
Choreography of character dances (Act III) ➤ Toer van Schayk
Set and costume designer ➤ Toer van Schayk
Lighting designer ➤ Jan Hofstra
Set and costume assistant ➤ Aadu Lutgens
Coaching ballet masters ➤ Caroline Iura, Eleonora Demichelis
Ballet masters ➤ Mária Aradi, Ángela Kövessy, Ildikó Pongor, Tamás Solymosi, Marianna Venekei

14, 16, 19, 21, 22 and 23 June 2018
Opera House

HAVE YOU SEEN BILLY ELLIOT? WITH THE SWAN LAKE FINALE? WELL THEN, HERE’S THE ORIGINAL.
Oh, no, my dear Mustafa, you’ll never get rid of me.

And now my fair Elvira, leave my house and let me be.
There could hardly be a more worthwhile initiative for the Opera than to attempt to provide a clearer understanding of the essence of its latest productions with these special, illustrated presentations on each of the new works entering its repertoire. The Tuning Series of 45-minute programmes for each of the season's premieres continues into the new season too, in Hungarian, in the Opera House's Red Salon or in the Bernáth Buffet at the Erkel Theatre an hour prior to the start of the given opera or ballet production.

Our presenters will include ballet mistresses Ildikó Pongor, Angéla Kövessy and Marianna Venekai, chorusmaster Gáspár Krasznai, music historians Máté Mesterházi and Szabolcs Molnár, and writer Ferenc László.

This series that started at the Opera in 2013 can be seen in numerous opera houses worldwide: our ten séances explore the driving forces behind the most exciting productions to premiere at the Opera House. These public events, taking place as part of each premiere, run one hour prior to the performance on the given evening. Entry to the seating area is free to representatives of the press and hard-core opera fans holding a ticket to one of the performances for the given work. The creative team behind the opera production explain the concept behind the set design and field questions from the floor. The events will be recorded, edited and made available on the Opera House's social media pages and OpeRadio.
As the nation's largest cultural institution, the Hungarian State Opera feels an obligation to the entire Hungarian nation and its culture. For this reason, since January 2013, we have been showing artistically realised étude films prior to the evening’s performance on seven of the nation and the Opera’s most important days of mourning and memorial, all accompanied by the orchestra playing excerpts of music fitting for the occasion, since in the turbulence of everyday life and work, many visitors do not even realise when these dates have arrived on the calendar. The animated series is the work of film director Géza M. Tóth, with musical accompaniment provided by composer Géza Köteles, who is also the Opera’s conducting répétiteur. The étude films of the 7 Days Programme can also be watched on our website.

- 6 October 2017 – Day of memorial for the Martyrs of Arad – national day of memorial (Erkel: Hunyadi László – Funeral March)
- 4 November 2017 – Day of memorial for the crushing of the 1956 Revolution – national day of memorial (Beethoven: Egmont Overture)
- 7 November 2017 – Hungarian Opera Day – Ferenc Erkel’s birthday (Erkel: Bánk bán – Hazám, hazám)
- 22 January 2018 – Day of Hungarian Culture (Kodály: Song from the Háry János Suite)
- 16 April 2018 – Day of memorial for Victims of the Holocaust (Mahler: Ruckert Lieder, No. 3)
- 4 June 2018 – Trianon Memorial Day – Day of National Solidarity (Bartók: Hungarian Sketches – Evening with Szeklers)
IT'S A SMALL COUNTRY, BUT I'M ITS DIPLOMAT: SO WHY WOULDN'T WE MAKE GOOD WITH THAT?
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When Plácido Domingo and his managers invited the Opera to join him on his massive stadium tour as his partner in the greatest Aida project of the new millennium in, we initially found the idea unfeasible. We were in the middle of the previous year’s Hungarian Season, and even with our sizeable orchestra, chorus and ballet, it seemed impossible to support a production of such a high standard while smoothly presenting all the performances scheduled in both of our two theatres at the same time. And then we solved the problem…

Since its construction in 1936, and especially since the 1980s, the famous Waldbühne concert venue in the forest near Berlin’s Olympic Park has been amenable to hosting pop music while still preserving its classical traditions. Upholding the latter as a frequent guest on the summer stage is the Berlin Philharmonic, one of the top orchestras in the world. And now, the Hungarian State Opera’s philharmonic orchestra has been invited to play in the woodland arena with a capacity of over 22,000 together with the top opera singer in the world today, Anna Netrebko.

31 August 2017 (Thu) 7 pm, Berlin – Waldbühne

Aida Tour with Plácido Domingo

RETURN VICTORIOUS!

Aida ★ Kristin Lewis, Liudmyla Monastyrska
Radamés ★ Fabio Sartori, Jorge de León
Amonasro ★ Ambrogio Maestri, George Gagnidze,
Luca Salsi
Ramfis ★ Erwin Schrott

Costume designer ★ Prof. Manfred Waba
Set designer ★ Nuria Carrasco Dominguez
Director ★ Plácido Domingo
Producer ★ Stefano Trespidi
Featuring ★ Hungarian State Opera Orchestra and Chorus,
Hungarian National Ballet

Conductor ★ Plácido Domingo

27 May 2017 (Geiselkirchen), 4 June (Hamburg),
18 June (Vienna), 24 June (Basel), 15 July (Amsterdam),
5 August (Munich), 2 September (Frankfurt), 23 September (Paris)

FOREST MURMURS

At Berlin’s Waldbühne with Anna Netrebko

Since its construction in 1995, and especially since the 1980s, the famous Waldbühne concert venue in the forest near Berlin’s Olympic Park has been amenable to hosting pop music while still preserving its classical traditions. Upholding the latter as a frequent guest on the summer stage is the Berlin Philharmonic, one of the top orchestras in the world. And now, the Hungarian State Opera’s philharmonic orchestra has been invited to play in the woodland arena with a capacity of over 22,000 together with the top opera singer in the world today, Anna Netrebko.

31 August 2017 (Thu) 7 pm, Berlin – Waldbühne
The aim of the project is to present major performances in every region in the neighbouring countries for the Hungarian community living there and, since art is for everyone, with members of the local ethnic majority population welcome too.

We would never be able to set off on such a long journey in such large numbers and with so much luggage if it weren’t for the closure of the Opera House for modernisation. Therefore, the Carpathian Homeland Opera Tour provides a unique opportunity for both the audience, which can attend the performances free of charge, and the company of the Opera. While we would like to help Hungarians living in the diaspora feel an increased awareness of – and sense of solidarity with – a mother country that acknowledges and stands behind them, it will also mean a great deal to us to play in distant sports stadiums for remote communities of Hungarians. (The “caravan” will spend two days at each location, performing both an opera and a ballet there.)

**Erkel** ➤ Hunyadi László – Director ➤ Gábor Szűcs (see ➤ p. 165)

Lehár/Hynd ➤ The Merry Widow – ballet (see ➤ p. 189)

**Destinations** ➤ Szatmárnémeti (Satu Mare), Nagyvárad (Oradea), Arad, Temesvár (Timișoara), Kolozsvár (Cluj-Napoca), Sepsiszentgyörgy (Făltușu Gheorghie), Székelyudvard (Odorhei Secuiesc), Csíkszereda (Miercurea Ciuc)

Sponsored by ➤ the Government of Hungary

**Conductor** ➤ Domonkos Héja, Ádám Medveczky, István Silló

**4 to 20 September 2017**

**Special events**
The 134th Begins!

For many years now, Hungarians living abroad have been invited to an opening performance at the Opera House, an institution always looking to enhance its role in Hungarian culture. For the launch of the new season, we are revisiting the theme of national unity, and paying our respects to our forefathers who 134 years ago collected material, technology and expertise from across Greater Hungary to build the new Opera House. Just as the Parliament building is the grandest building of a great country, the second grandest representative structure was also created to symbolise ancient glory. At the beginning of each new season, it has become customary for us, as a kind of invocation, to ask the mayor of Gyula, Dr. Ernő Görgényi, to lay a wreath at the feet of his town’s most famous son, Ferenc Erkel, the father of Hungarian opera and the first principal music director of the Opera, whose statue stands to the left of the building. (Due to the refurbishment of the Opera House, the festive performance will be held at the Erkel Theatre.)

This year, the now traditional taking of the citizen’s oath prior to the overture will be arranged by the Józsefváros district of Budapest, in which district the Opera House is located.

Conductor ▶ Michael Schonwandt

Director ▶ András Aczél

Curator ▶ Mártia Simonffy, vice mayor, president of the AHFAA

12 pm, Opera House, Sphinx Terrace – Donizetti ▶ Il campanello (see ▶ p. 127)
4 pm, Opera House, Sphinx Terrace – Donizetti ▶ I pazzi per progetto (see ▶ p. 129)
6 pm, Opera House, Sphinx Terrace – Menotti ▶ The Telephone (see ▶ p. 130)
8:30 pm, Andrássy Avenue stage – Greetings
8:30 pm, Andrássy Avenue stage – Fashion show – featuring the Hungarian National Ballet
7 pm, Andrássy Avenue screen – Erkel ▶ Bánk bán – Act I (see ▶ p. 23)
8:30 pm, Andrássy Avenue screen – Video installation on the façade of the Opera House
9 pm, Andrássy Avenue screen – Erkel ▶ Bánk bán – Act II

Conductor ▶ Michael Schonwandt

Director ▶ András Aczél

Curator ▶ Mártia Simonffy, vice mayor, president of the AHFAA

9 September 2017 (Sat) Andrássy Avenue

9 September 2017 (Sat) Andrássy Avenue

9 September 2017 (Sat) Andrássy Avenue

2 pm – wreath-laying
2:30 pm – citizen’s oath
3 pm – Bánk bán

2 pm – wreath-laying
2:30 pm – citizen’s oath
3 pm – Bánk bán

2 pm – wreath-laying
2:30 pm – citizen’s oath
3 pm – Bánk bán

9 September 2017 (Sat) Andrássy Avenue
As an institution, the Hungarian State Opera dates its birth to September of 1884. That’s when the palace on Andrássy Avenue, newly inaugurated by Franz Josef, Emperor of Austria and King of Hungary, hosted its first performance. It consisted of works by Wagner. A Hungarian-made statue of the German genius was also already being sculpted at the time of his death in 1883. And so, in keeping with the current season, the institution’s 134th, dedicated thematically to Wagner and his impact – the opening concert will consist of music by Wagner. And specifically, pieces surrounding the genesis of the Ring tetralogy. Collaborating will be the Hungarian State Opera Orchestra, some of our superb singers and a marvellous Wagnerian conductor.

**HIGHLIGHTS FROM LOHENGRIN**

- Columbus Overture
- Wesendonck Lieder
- Siegfried Idyll
- Lohengrin Prelude
- Elsa’s dream
- Telramund and Ortrud’s duet
- In fernem Land (Grail narration)
- Bridal Chorus
- Lohengrin’s farewell and finale

Featuring Polina Pasztircsák, Eszter Sümegi, Boldizsár László, Ildikó Komlósi, Michele Kalmandy, Péter Fried (voice)

Conductor Stefan Soltész

**11 September 2017 (Mon) 7:30 pm, Erkel Theatre**

**Car-Free Weekend**

In 2017, the Opera House will once again be participating in the worldwide Car-Free Weekend series with commedia dell’arte performances on the Sphinx Terrace on the Hajós Street corner of the building on Saturday and Sunday, to use the noise-free environment and the much better air on Andrássy Avenue. Cultural and culinary delights await our guests outside. There to open the Saturday evening event will be the mayor of Budapest, István Tarlós, and the general director of the Hungarian State Opera, Szilveszter Ókovács.

(The free performances may be cancelled in the event of inclement weather.)

1 pm – Donizetti Il campanello (see p. 127)
4 pm – Donizetti I pazzi per progetto (see p. 129)
6 pm – Menotti The Telephone (see p. 130)

Partners Mayor’s Office Budapest, Budapest Transport Centre, BMW Group Hungary

Conductor Géza Köteles

16 and 17 September 2017 (Sat-Sun) Opera House – Sphinx Terrace
Car-free weekends on the tarmac of Andrássy Avenue embolden us to try turn the thousands of locals and tourists in Budapest who are walking, eating and having fun into potential opera-goers. That is why we welcome everyone with an enormous LED wall, where we will be screening opera films and two full performances as the main programme on two nights. (The screenings may be cancelled in the event of inclement weather.)

**OperaCinema**

**ONCE-IN-A-LIFETIME EXPERIENCE – AGAIN**

16 September (Sat) 7 pm – Wagner ➤ Der fliegende Holländer
Donald ➤ András Palerdi
Senta ➤ Gyöngyi Lukács
Georg ➤ Cory Bix
Mary ➤ Annamária Kovács
Steersman ➤ István Horváth
The Dutchman ➤ Thomas Gazheli
Conductor ➤ Ralf Weikert

17 September (Sun) 7 pm – Minkus/Messerer ➤ Don Quixote
(Tatiana Melnik, Gergely Leblanc, Mikalai Radziush, Leon Jessica Carulla, Bence Apáti, Maksym Kovtun)
Partner ➤ MTVA

**Night of Theatres**

PHANTOMS IN THE OPERA HOUSE

Have you ever seen the Royal Staircase, which is clad in six different types of marble? Have you ever been shown the strange booby traps waiting on the path from the painting workshop to the stage? Would you ever have believed that you would one day live to see a chamber opera performance in the Martian space of the “chandelier loft” (the area high above the auditorium where the winch used to raise and lower the giant lamp is housed)? If not, then register at the address provided before the deadline, and you may be one of the 134 lucky winners to participate in the unique 90-minute journey through this wonderful building inaugurated 134 years ago. Not to mention the fact that, since the building will be closed for modernisation, the adventurers on this tour will need helmets!

Tour guide ➤ András Hábetler

16 and 17 September 2017 (Sat-Sun) 7 pm, Andrássy Avenue – open air

16 September 2017 (Sat) Opera House
Initiated by Yehudi Menuhin, International Music Day has been celebrated since 1975. To honour this red-letter occasion, we are holding an open day on which the Opera’s Big B®and, which was established four years ago, will entertain passers-by in front of the building on Andrássy Avenue with interpretations of popular operatic arias played exclusively by our brass players, seeing as several Hungarian composers have rearranged the works specifically for them. An unusual feature of the Opera’s brass ensemble is that French horns take the place of the saxophones which are found in traditional big-band line-ups, but are not used at the Opera.

The leader of the Opera Big B®and is trumpeter Tibor Király.

1 October 2017 (Sun) 6 pm, Opera House – Sphinx Terrace

Georg Solti International Conducting Competition

The world-famous Hungarian conductor Sir Georg Solti (György Solti) worked as a répétiteur at the Opera before – albeit, only for a few nights – conducting performances on Andrássy Avenue. Filharmonia Hungary is organising a conducting competition in his memory, and the Opera’s orchestra will be playing not only at the opening concert, but also at the two-day opera overture assignment constituting the first round of the competition. A field of 45 qualifying young conductors will be leading the orchestra in performances of overtures that have been randomly chosen in front of the television cameras and the audience, with viewers voting to decide who will go on to the final. Among the conductors of the opening concert will be a famous previous winner, Japan’s Ken-Ichiro Kobayashi.

PROGRAMME
Kodály ▶ Dances of Galánta
Liszt ▶ Piano Concerto in A Major
Beethoven ▶ Symphony No. 9

Conductor ▶ Balázs Kocsár, Tibor Bogányi, Ken-Ichiro Kobayashi

Featuring ▶ Hungarian State Opera Orchestra

1 October 2017 (Sun) 6 pm, Opera House – Sphinx Terrace

3 October 2017 (Tue) 7:30 pm, Erkel Theatre – opening concert
4-5 October 2017 (Wed–Thu) 10 am – 1 pm, 2 – 5 pm, 6 – 10 pm – overtures
In 2011, a team from the Opera took part for the first time in Budapest’s biggest marathon. In the years since, the number of those running has progressively increased, and impressive results have also been achieved: not only has the Opera managed to muster the most teams of all the city’s theatres, its runners have also produced the best times. Doubtless contributing to this success are (in addition to the times recorded by Erika Miklósa and the similarly professional lads from the supernumerary corps) the efforts of the Chorus and the Orchestra of the Hungarian State Opera, which eases the passage along the section of road along Andrássy Avenue by regaling runners from in front of the main entrance with choral and orchestral pieces, at the same time providing entertainment for marathon fans.

During the renovation of the Opera House, the reduced number of venues means that the Hungarian National Ballet will finally get its chance to make its debut at other locations in Budapest. Firstly, we’ve accepted the invitation to premiere two modern pieces at the autumn CAFe Budapest festival, which will be performed later on in January as well. The name for this two-work programme is familiar from American slang: LOL!

- **Hans van Manen / Astor Piazzolla > 5 Tangos** (see p. 51)
- **Hans van Manen > Trois Gnossiennes** (see p. 55)
- **Hans van Manen > Black Cake** (see p. 55)

Partner > **Budapest Autumn Festival (CAFe Budapest)**

**20-22 October 2017 (Fri–Sun) CAFe Budapest – Müpa Budapest**
It will be a “smaller” touring group of 150 artists setting off this time as the Hungarian State Opera sets off for Japan for the tenth time, after having already given 200 performances and 20 concerts in the island country. This year, the institution’s Japanese patron, Masayuki Kobayashi has set his eye on two different productions, and this is why the set of Lucia di Lammermoor 2.0 (to put it simply, not the one with the tubular frames) will be shipped over, with Die Fledermaus also returning to Japan after 16 years. These productions – one directed by the youthful Máté Szabó, and the other by the veteran Miklós Szinetár will feature stars joining the opera’s own forces, with Edita Gruberová in the role of Lucia, Eszter Sümegi as Rosalinda, Erika Miklósa singing Lucia and Adele and Andrea Rost as both Lucia and Rosalinda.

J. Strauss Jr. • Die Fledermaus
Donizetti • Lucia di Lammermoor

Destinations • Mito, Nerima, Omiya-ku, Niigata, Aomori, Maebashi, Fuchu, Yokosuka, Musashino, Matsudo, Tokyo, Kanazawa, Tsu, Fukuoka, Nagoya

Conductor • Balázs Kocsár, János Kovács

Partner • Open Doors Japan
21 October to 16 November 2017

Japanese Tour I
LUCIA DI LAMMERMOOR AND DIE FLEDERMAUS

Ferenc Liszt lived through the construction of the Opera House and modelled for Alajos Stróbl – his statue is right there by the main entrance. Each year, to the sound of the fanfare from Les Préludes, we lay a wreath at this spot. Liszt not only conducted opera, but would also often rework beloved music from operatic literature in his piano pieces. Charity and public-spiritedness were key aspects of Liszt’s life and it is in this spirit that this piano concert is a joint production with the Őrző Foundation. The official charity of the Tűzoltó Street Children’s Clinic will donate income from the event to improving treatment conditions for children suffering with tumours or leukaemia. Returning for this concert will be Gergely Bogányi, here to inaugurate his “wonder piano”. The Erkel Theatre’s new so-called “long model” will be making its debut on this evening.

The chief patron of the gala will be Anita Herczeg, the wife of the President of the Republic.

Programme • works by Ferenc Liszt
Featuring • Gergely Bogányi (piano), Zita Váradi (voice)

Partners • Őrző Foundation, BMW Group Hungary
22 October 2017 (Sun) 7:30 pm, Erkel Theatre
Lawyers have traditionally been considered by all and sundry to be admirers of high culture. On top of that, judges, prosecutors and solicitors appear in countless dramatic works. Two years ago we presented Tosca to the legal experts, and last year they got to see our production of La bohème, which changed the way the Budapest audience perceives the work. This year, Verdi’s opera Nabucco will be performed for lawyers. Due to the reconstruction of the Opera House, we are inviting key staff from the justice system to the auditorium of the Erkel Theatre, irrespective of their position or role at the conference table.

Chief patron of the event ➤ Péter Darák, President of the Curia

Verdi ➤ Nabucco (see ➤ p. 142)

27 October 2017 (Fri) 7 pm, Erkel Theatre

Verdi’s choice for a subject – the story of a pastor who offers his unfaithful wife a divorce, only to have her return to him just as, on the verge of forgiveness and a happy ending, her father murders her seducer – is a product of his own time. Why would a Catholic Italian composer be interested in a story that takes place in Austria? And what does he have to do with Protestantism at all? These questions weighed on both Verdi and the work itself, to the point that he revised it with the title of Aroldo. In any case, neither version of the work receives the attention it deserves. The Opera is performing the work for the first time since 2013, this time in honour of the 500th anniversary of the Reformation – and as a prototype for the staged premiere planned for 2019.

Stiffelio ➤ Boldizsár László
Lina ➤ Anikó Bakonyi
Stankar ➤ Anatoliy Fokanov
Raffaele ➤ Gergely Bonscé
Jorg ➤ Krisztián Cser
Federico ➤ János Szerekován
Dorothea ➤ Melinda Heiter

Conductor ➤ Christian Badea

Partner ➤ Reformation500 Memorial Committee

30 October 2017 (Mon) 7 pm, Erkel Theatre
Verdi: Requiem

A CONCERT BY THE OPERA’S ENSEMBLES

One of the Opera’s loveliest traditions is its musical observation of the All Saints/Day of the Dead holiday period with the funeral mass that has been described as an “opera of mourning”. Consequently, we might be the ones who are able to perform this monumental work at the highest possible level of quality. Giuseppe Verdi’s grandiose Requiem is the heartfelt music of an opera composer, written in memory of Rossini and Manzoni. It blends tragedy, pain, hope and consolation in the operatic style and language characteristic of Verdi, expressed in moments of heart-wrenching intimacy and astounding choral tableaux.

Verdi ▶ Requiem
Featuring ▶ Hungarian National Opera Orchestra and Chorus (chorus director ▶ Kálmán Strausz)

Soprano ▶ Polina Pasztircsák
Contralto ▶ Andrea Szántó
Tenor ▶ Mykhailo Malafii
Bass ▶ Alexander Roslavets (winner of the grand prize and the audience award at the Second International Éva Marton Singing Competition)

Conductor ▶ Pier Giorgio Morandi

2 November 2017 (Thu) 7:30 pm, Erkel Theatre

Reformation500 – Requiem

FOR THE VICTIMS OF SECTARIAN CONFLICTS AMONG CHRISTIANS

It was to the great disgrace of Christianity, so they say, that instead of conducting dialogues between the Roman Catholic Church, which was in need of fundamental renewal, and the believers in reform, the two sides engaged in wars that often lasted for decades or even centuries. Although it is impossible to undo history, it is possible to return to Christ’s basic principles, which connect the numerous Christian churches. This requiem – on the national day of memorial – will be performed in memory of the victims of sectarian conflicts among Christians.

Verdi ▶ Requiem
Featuring ▶ Hungarian National Opera Orchestra and Chorus (chorus director ▶ Kálmán Strausz)

Soprano ▶ Polina Pasztircsák
Contralto ▶ Andrea Szántó
Tenor ▶ Mykhailo Malafii
Bass ▶ Alexander Roslavets (winner of the grand prize and the audience award at the Second International Éva Marton Singing Competition)

Conductor ▶ Pier Giorgio Morandi

Partner ▶ Reformation500 Memorial Committee

4 November 2017 (Sat) 7:30 pm, Erkel Theatre
Children growing up in Hungary will remember the unique and perhaps lost joy of watching slide projections, usually at home with family. This was an age when films didn’t race through jump cuts every two seconds, and there was time for someone to explain what was in the picture and to read the accompanying story. For us to say, with all the wisdom of a nursery school kid, exactly what the writing up there said. It is the importance of this shared experience with its power to bring families together that the national Big Projection Day, which is holding one of its main events in the Erkel Theatre, wishes to draw attention to. We invite local nursery school groups from District VIII and children of our colleagues alike: like last year, a popular television presenter, the father of four children, will be narrating the stories, as we watch the classic slides with a musical backdrop.

Featuring ▶ Gergő Süveges (presenter), Miklós Harazdy (piano)

Partner ▶ Diafilmgyártó Ltd.

7 November 2019 (Tue) 10 am and 11 am, Erkel Theatre – Bernáth Buffet

On 7 November 1810, Ferenc Erkel was born the son of a teacher in the eastern town of Gyula. Since 2013, the birthday of the father of Hungary’s Romantic national opera is celebrated on Hungarian Opera Day. This day saw the reopening of the Opera House’s legendary second venue, the Erkel Theatre on Pope John Paul II Square, the largest seated auditorium in Central Europe. On this day in autumn 2014, we also remembered another brilliant Hungarian composer, who – like Erkel – also made significant contributions as a teacher: Sándor Szokolay, whose Blood Wedding we performed on the 50th anniversary of its premiere. In 2015, we celebrated with another world-famous Hungarian work: the colossal oriental opera, Die Königin von Saba (The Queen of Sheba) by Karl Goldmark, who died 100 years ago. Last year a concert performance of Ferenc Erkel’s first opera, Bátori Mária was in the programme, and the studio recording of the opera, based on the critical edition of the score, was issued on the same day.

This year we are releasing the massive OperaVault series of nearly 50 CDs to the general public. The series will be sent to public libraries and the music collections of universities, colleges and secondary schools, and will also be available for purchase. The internal awards of the opera, the jubilee golden rings, will be awarded before the performance, and the new Eternal Members and Master Artists will also be inaugurated. Of course, we will not forget to lay a wreath at the Erkel statue in the foyer of the theatre.

Director ▶ András Aczél

7 November 2017 (Tue), 11 am, Erkel Theatre (11 am – wreath-laying)
At the invitation of the National Dance Theatre, the Hungarian National Ballet will perform the famous Balanchine piece that has been missing from the Classical repertoire of the company for such a long time and which will be performed together with Études at Müpa Budapest. The name of the two-part dance performance is the geographic position of Müpa Budapest.

Balanchine / Tchaikovsky ➤ Theme and Variations (see ➤ p. 35)
Lander / Czerny / Riisager ➤ Études (see ➤ p. 184)

13 to 18 November 2017, Müpa Budapest

At the end of the Hungarian State Opera’s 18-performance tour, additional musicians – as is now customary – will be joining the rest of the ensemble in Japan for four symphonic concerts in different cities around the country.

Destinations ➤ Matsudo, Niigata, Tokyo, Akita
Featuring ➤ Fujiko Hemming (piano), Yasuko Otani (violin)
Conductor ➤ János Kovács, Mario Košik
Partner ➤ Open Doors Japan

18 October to 23 November 2017
Richard Wagner’s entire life – at least according to one reading – was about reforming opera. While in his youth – and surrounded by his existential difficulties – he would teach and conduct, arranging some of them, numerous pieces of importance to him by one of his less widely respected predecessors, Christoph Willibald Gluck – the developer of his own early opera reforms. Wagner’s admiration for Gluck was so great that in 1847 he created a revision of the composer’s early Iphigénie en Aulide for the Dresden theatre, and then himself taught and conducted the work’s premiere. Although this version, Wagnerian in both its dramaturgy and arrangement, has since fallen into obscurity, we will be performing it in our desire to get a sharper image and a better understanding of the genius who created the Ring tetralogy.

Agamemnon ★ N.N.
Achilles ★ Tibor Szappanos
Calchas ★ András Palerdi
Oytemnestra ★ Ildikó Komlósi
Iphigénie ★ Gabriella Fodor
A Greek woman ★ Katalin Töreky
Arcas ★ András Körüsi
Patroclus ★ Róbert Rezsnyák
Conductor ★ Philippe Auguin

CONCERT PERFORMANCES II

Gluck–Wagner: Iphigenia in Aulis

On the first Sunday of Advent, we not only decorate an enormous tree befitting of the wonder of Andrássy Avenue, but also invite adults and children who love yuletide treats to gather round the Erkel Theatre. Once again, there will be choral performances each evening outside the Erkel Theatre. With charity in mind, wine will be mulled once again, chestnuts will be freshly roasted, the OperaShop will move out onto the street, and many audio recordings and music-themed books will also be available. All proceeds from the performances will go to Hungarian Interchurch Aid (HIA). Leading artists from the Opera will be serving and selling the products in the huts, while anyone will be able to have their photo taken with the enormous Nutcracker doll. Our legendary ballet production, unchanged since 1950, was renewed two years ago, and has been performed a total of 25 times in 2017 due to its huge success.

Opened by ★ László Lehel, president of Hungarian Interchurch Aid
Partners ★ A’Capella Winery, Piarista Bor, Skrabski Winery, Hungarian Interchurch Aid

Nutcracker Festival

3 December 2017 (Sun) 6 pm, Erkel Theatre

Győr Philharmonic Orchestra

27 November 2017 (Mon) 7 pm, Erkel Theatre
Back in 2015, the storied weekly journal Women’s Journal, Hungary’s largest, set a precedent by partnering with Hungarian Interchurch Aid and the Hungarian State Opera for its own anniversary celebration. This is happening again this year too: with help from the magazine and from the Opera, this charity organisation that has given away 26 billion forints to those in need since its foundation in 1991 will receive tickets and revenues. This time around the vehicle will be a brand-new production of Wagnerian composer Engelbert Humperdinck’s famous fairy-tale opera Hänsel und Gretel.

Humperdinck’s Hänsel und Gretel (see p. 43)

The loveliest and most uplifting tradition undertaken by the Opera’s artists is the special charity performance that takes place in the Christmas salon of the Nutcracker, conjuring up a holiday mood with games, musical interludes and opera excerpts. Starting in 2016, the Little Christmas programme has been updated based on the designs of our director András Aczél, and now unfolds in a different magical winter setting: the garret from the legendary 1937 production of La bohème.

The event will be attended by physically disabled and socially disadvantaged children otherwise unlikely to ever see an opera production on their own. Each year, our artists waive their fees to perform at these Little Christmas shows.

OPERA TALES FROM THE GARRET

Little Bohemian Christmas

The most charming and exciting tradition undertaken by the Opera’s artists is the special charity performance that takes place in the Christmas salon of the Nutcracker, conjuring up a holiday mood with games, musical interludes and opera excerpts. Starting in 2016, the Little Christmas programme has been updated based on the designs of our director András Aczél, and now unfolds in a different magical winter setting: the garret from the legendary 1937 production of La bohème.

The event will be attended by physically disabled and socially disadvantaged children otherwise unlikely to ever see an opera production on their own. Each year, our artists waive their fees to perform at these Little Christmas shows.

Little Bohemian Christmas

15 December 2017 (Fri) 11 am and 1 pm, Erkel Theatre

Doctor ▶ László Szvétek
Christmas fairy ▶ Orsolya Hajnalka Rőser, Zita Szemere
Dashing hussar ▶ Zsolt Molnár
Pugnacious princess ▶ Eszter Zavaros

Featuring ▶ the Chamber Orchestra of the Opera, soloists of the Hungarian National Ballet, the Children’s Chorus of the Hungarian State Opera (chorusmaster ▶ Nikolett Hajzer)
This is the ninth year that the MKB Bank and the International Children’s Safety Service have put on a joint event at the Opera House. Once again, the music and spectacle of Tchaikovsky’s *The Nutcracker* will conjure up a festive atmosphere for 1100 disadvantaged children from around the country and beyond. This year the opportunities are even greater as the reconstruction of the Opera House means that we are moving the programme to the Erkel Theatre, where as many as 1800 children will get to see it.

Eagling / Solymosi / Tchaikovsky ★ The Nutcracker (see ★ p. 187)

Dr. Péter Edvi, President of the Children’s Safety Service, will greet the audience.

(The Service is also organising a second event hosted jointly with the Opera for disadvantaged children entitled *Snow White and the 7 Dwarfs* at the Erkel Theatre on 6 June 2018, 11 am.)
It was during Advent in 2016 that the Saint Elizabeth of Hungary Programme first brought children to the Opera House, where the disadvantaged children got to see The Nutcracker together with their parents. Now it is the turn of the Erkel Theatre to host performances of the world-famous ballet.

In his speech on the first occasion of this event, Cabinet Minister Zoltán Balog recalled a unique game played at Advent time: together with three other teachers, he deliberately created a big mess in a darkened room. When called inside, the children could not find anything in its place and simply stumbled around the room among the objects. Then candles were lit in the corners one by one. Light illuminated the night, and the feeling of safety triggered an internal urge to create order: this is Advent...

Eagling / Solymosi / Tchaikovsky ► The Nutcracker (see ► p. 187)

21 December 2017 (Thu) 11 am, Erkel Theatre
Those with less to smile about mustn’t be left out of the Advent preparations. Attention, care and relaxation are perhaps even more important for them, especially at the time of the holiday of love. The National Event Organisation Department of the Ministry of Defence traditionally arranges a theatre visit for children living in disadvantaged conditions. More than a thousand children will be invited during this period as part of the Hungarian Christmas programme, one of the series of national holidays and other important events. This year, the Hungarian State Opera is once again welcoming these children, who will get to enjoy the fairy-tale world of The Nutcracker in the Erkel Theatre.

Eagling / Solymosi / Tchaikovsky » The Nutcracker (see » p. 187)

22 December 2017 (Fri) 11 am, Erkel Theatre

There are few moments in opera more heroic than when the poet Andrea Chénier and his beloved Maddalena de Coigny approach the guillotine together proclaiming the triumph of their love in their shared death. The Erkel Theatre will be packed to the rafters with 2000 Hungarian opera fans there to witness a glorious performance of Umberto Giordano’s opera by Anna Netrebko, probably the greatest soprano in the world, and her husband, Yusif Eyvazov. Naturally, it will be Hungarian artists and the Opera’s ensembles accompanying the two principals on stage, promising for a special experience. This will be Netrebko’s second appearance in Budapest, and her first time performing an entire opera!

Andrea Chénier » Yusif Eyvazov
Carlo Gérard » Elchin Azizov
Maddalena di Coigny » Anna Netrebko
Bersi » Szilvia Vörös
Countess of Coigny » Mária Farkasréti
Madelon » Éva Balatoni
Roucher » Antal Cseh
Pierre Fléville » Lajos Geiger
Fourier-Tinville » László Szvétek
Matthieu » Tamás Busa
The abbé » László Beöthy-Kiss

A spy » Tamás Köbor
Dumas » Antal Bakó
Schmidt » Tamás Szüle
Master of the Household » Géza Zsigmond
Conductor » Jader Bignamini
Partner » BMW Group Hungary

29 December 2017 (Fri) 7 pm, Erkel Theatre
A special night when, departing from our usual custom, we say goodbye to the year with The Nutcracker. The late-night show will be supplemented with a surprise gala featuring well-known Hungarian artists – on this night only! There will be champagne, fireworks and group singing on Pope John Paul II Square: together with the audience, our artists and staff, almost 1500 of us will greet the New Year with the drinking song from Erkel’s Bánk bán on the street outside the Erkel Theatre right after the show. A joyful New Year’s programme for the whole family – nomen est omen, with the recommendation of the general director!

Eagling / Solymosi / Tchaikovsky ★ The Nutcracker (see ★ p. 187)

The New Year’s invocation at the Erkel Theatre will feature a newly commissioned work from poet Roland Tóth, Karina Sarkisssova’s new ballet choreographed to an excerpt from Wagner’s youthful Symphony in C major, Wagnerian architect Gábor Zoboki representing the scientific world with his New Year’s address and a new overture written for the occasion by composer Attila Pacsay, as the entire company of the Hungarian State Opera sends its greetings to the audience and, through the M5 channel, Hungarians living abroad. Wagner thought very highly of Beethoven’s Ninth Symphony, even going so far as to create a piano transcription of the work, used quotes from it, and even conducted it. The work’s Hungarian premiere was conducted by Ferenc Erkel, at the helm of the predecessors to the Opera’s modern ensembles.

Pacsay ★ Overture 2018
Sarkisssova/Wagner ★ Ballet interlude
Roland Tóth ★ Poem for New Year’s
Beethoven ★ Symphony No. 9

Featuring ★ Hungarian National Ballet, István Kovács, Lúcia Megyesi-Schwartz, Tibor Szappanos, Orsolya Hajnalka Röser (voice)

Conductor ★ Gergely Kesselyák
Hosts ★ Noémi Morvai (MTVA), Szilveszter Ókovács
Director ★ András Aczél
The protagonist in John Polidori’s short story The Vampire is Lord Ruthven, the charming vampire who snatches girls from illustrious families. In 1822, Heinrich Ludwig Ritter adapted the short story for the stage under the title The Vampire, or The Dead Bride – and six years later it served as the basis for the eighth opera to be written by Heinrich Marschner, one of the finest composers of German Romanticism. The work constitutes a bridge spanning the gap between Carl Maria von Weber’s Die Freischiitz and Richard Wagner’s Der fliegende Holländer. In this undeservedly seldom-played piece, the composer creates a hair-raising atmosphere and superb characters while speaking, through irresistible music, of love, passion and the struggle against dark forces.

The version revised by Wagner – to include a tenor interlude he wrote for his own brother – will be staged in a concert-format performance at the Erkel Theatre.

On 17 January 1858, the newly launched Hungarian Medical Journal published the first part of a series of articles on the subject of puerperal fever containing the observations and recommendations of a certain Hungarian doctor named Ignác Semmelweis. In 2016, on this date of exceptional importance to Hungarian medical history, we invited to the Erkel Theatre representatives of the various medical associations in order to fill the giant auditorium with members of a highly educated group that is well known for its traditionally close connections to the world of music – and we plan to invite them on or around this day in future years as well. To kick off the new tradition, the doctors were treated to Balázs Kovalik’s now legendary production of Turandot, which was followed last year by another grand production, this time of Aida. This year a classic production will be on offer: Puccini’s Tosca.

Marschner: Der Vampyr

CONCERT PERFORMANCES IV

On 17 January 1858, the newly launched Hungarian Medical Journal published the first part of a series of articles on the subject of puerperal fever containing the observations and recommendations of a certain Hungarian doctor named Ignác Semmelweis. In 2016, on this date of exceptional importance to Hungarian medical history, we invited to the Erkel Theatre representatives of the various medical associations in order to fill the giant auditorium with members of a highly educated group that is well known for its traditionally close connections to the world of music – and we plan to invite them on or around this day in future years as well. To kick off the new tradition, the doctors were treated to Balázs Kovalik’s now legendary production of Turandot, which was followed last year by another grand production, this time of Aida. This year a classic production will be on offer: Puccini’s Tosca.

Puccini ▶ Tosca (see ▶ p. 156)

Partners ▶ Association of Hungarian Medical Societies, Hungarian Medical Chamber

14 January 2018 (Sun) 7 pm, Erkel Theatre
In 2013, the Opera celebrated the birthday of the Himnusz – the national anthem – by presenting a run of a brand new Hungarian opera, Spiritisti, by György Selmeczi. In January of 2014, the focus was on an aspect of performed art that forms an equally important part of Hungarian culture: on this day, we were proud to celebrate the talent and dedication of our musicians, singers, dancers, craftsmen and mechanics, stagehands, and technical and administrative colleagues engaged in presenting works by Verdi and Stravinsky in our two theatres on this very day and who, through their perseverance and hard work, uphold and enrich Hungarian culture day after day. In 2015, we made the day into a commemoration of László Seregi, the moderniser of Hungarian dance performance, with a staging of his adaption of Romeo and Juliet. Last year we focused our attention on György Ránki, the "polyglot" composer, fluent in several different (musical) languages, who died 25 years ago, by performing his charming and bold fairy-tale opera King Pomade’s New Clothes; this work was also recorded in the spring of the same year. Our series of monographs will expand in 2018, adding to volumes on Ferenc Fricsay, Sergio Failoni and Miklós Radnai a new one dedicated to the memory of the outstanding Hungarian music critic Aladár Tóth, who was born 120 years ago and died 50 years ago.

In the foyer of the Erkel Theatre we will display archival material to pay tribute to the centenary of the premiere of Bluebeard’s Castle at the Opera.

22 January 2018 (Mon), Erkel Theatre

Because of the modernisation of the Opera House, the Hungarian State Opera cannot stage many large-scale productions for the “Around the Ring” season. An offer from Müpa Budapest helped us out in this situation, permitting each of the three music directors who have, in succession, led the Opera’s musical ensembles between 2011 and 2018 to conduct three masterpieces by three excellent composers on three consecutive nights. In the leading role of all three productions are true international stars: Aleksandrs Antonenko (Otello), Johan Reuter (Die Frau ohne Schatten) and Stuart Neill (Turandot).

Verdi ➤ Otello (Conductor ➤ Balázs Kocsár, principal music director)
29 January 2018 (Mon) 7 pm

R. Strauss ➤ Die Frau ohne Schatten (Conductor ➤ Péter Halász, former principal music director)
30 January 2018 (Tue) 6 pm

Puccini ➤ Turandot (Conductor ➤ Domonkos Héja, former principal music director)
31 January 2018 (Wed) 7 pm

29-31 January 2018, Müpa Budapest
The best-known active singer in the world today is undoubtedly the Spanish artist Plácido Domingo. Best known for his impressive career as a tenor, he now performs as a conductor and a baritone. He will be celebrating his 77th birthday in Budapest by taking the stage in the costume of a baritone protagonist, the first time since 1983 that the Hungarian audience will get to see him in a complete opera production – and only the third or fourth time altogether.

To be released in honour of Domingo’s birthday will be a CD featuring a selection from his Budapest appearances, while a complete recording of the 1986 production of Aida at the Erkel Theatre will be published as part of the OperaVault series.

Verdi ► Simon Boccanegra (see ► p. 158)
Conductor ► Balázs Kocsár
Partner ► BMW Group Hungary

3 and 6 February 2018 (Sat, Tue) 7 pm, Erkel Theatre

Carpathian Homeland Opera Tour II – the “South Country” and Burgenland

We will continue to regions with Hungarian populations across the borders, with the 300-strong caravan now turning south to spend two days in each of several towns and cities in today’s Serbia, Croatia, Slovenia and Austria. They will create a special Hungarian presence there by performing Erkel’s opera Hunyadi László and the ballet version of Lehár’s The Merry Widow.

Erkel ► Hunyadi László (see ► p. 165)
Lehár / Hynd ► The Merry Widow – ballet (see ► p. 189)

Destinations ► Szabadka (Subotica), Eszék (Osijek), Zágráb (Zagreb) (Croatian National Theatre), Lendva (Lendava), Felsőőr (Oberwart)

Sponsored by ► the Government of Hungary
Conductor ► Domonkos Héja, Gergely Kesselyák, János Kovács, Ádám Medveczky

5–28 February 2018
We dedicated 2014’s Silver Rose Ball to Richard Strauss in tribute to him and his opera Der Rosenkavalier on the 150th anniversary of the composer’s birth. This year, in the spirit of the “Around the Ring” Season – Wagner’s masterpiece will naturally play a big part, but as always, it won’t be the only thing. Joining our list of illustrious past guests Veneožna Kasasava, Angela Gheorghiu, Płačido Domingo, Kristian Benedikt and Ibedebrando d’Arangelo will be a musical couple making our carnival season complete by taking the stage of the Hungarian State Opera for the first time: Robert Alagna, one of the world’s most celebrated tenors, and his wife, the Polish sopran Aleksandra Kurzak.

Our gala event this year will remain focused on its philanthropic aim with its usual charity auction dedicated to purchasing vehicles for Hungary’s ambulance fleet, while the next morning we will host 1800 disadvantaged children at the Breadcrumb Ball and treat them to a performance of György Ránki’s fairy-tale opera King Pomade’s New Clothes with the sponsorship of the Klauzál Lions Club.

The morning after the Ring Night, children from disadvantaged backgrounds or those living with disabilities will be taking their places again in the Erkel Theatre’s auditorium and will also receive a gift after the performance. Charity has always been part of the 133-year-long history of the Opera. We follow our predecessors’ example, and do even more: the programmes organised to raise funds for the National Ambulance Service will be followed by another charity event – and not even for the first time.

**Ring Night**

**REVELRY WITH WAGNER AND BEYOND**

**BMW Art&Culture**

**Special events**

Ring Night

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**Breadcrumb Ball**

**A SECOND DAY FOR CHARITY AT THE OPERA**

**Features**

Hungarian National Ballet, Hungarian State Opera Orchestra and Chorus

Hosts

Noémi Morvai (MTVA) Szilveszter Ókovács, general director

**Director**

Ferenc Anger, artistic director Tamás Solyomosi, ballet director

Co-director ➤ András Acel

**Conductor** ➤ Balázs Kocsár

**Partner** ➤ BMW Group Hungary

**Conductor** ➤ László Bartal

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**King Pomade** ➤ András Palerdi

**Dance** ➤ Gergely Újvári

**Béni** ➤ Róbert Rezsnyák

**Garda Roberto** ➤ Zoltán Bátki Fazekas

**Chancellor** ➤ Antal Cseh

**Dzsufi** ➤ Rita Rácz

**Captain** ➤ Gábor Farkas

**Corporate** ➤ Zoltán Somogyi

**Conductor** ➤ László Bartal

**King Pomade’s New Clothes**

Children’s opera in two parts, in Hungarian, with Hungarian surtitles

**Librettist** ➤ Amy Károlyi

**Choreographer** ➤ Gábor Horváth

**Visual concept** ➤ Katalin Juhász

**Director** ➤ Attila Toronykő

**Children’s opera in two parts, in Hungarian, with Hungarian surtitles**

11 February 2018 (Sun) 11 am, Erkel Theatre
The fourth grand tour of the 2017/18 season will be the third visit to territories beyond Hungary’s borders. The circle will now be closed: the grand tour with 33 stops that began in the Partium and Transylvania in September will now reach its final destination. In large sports facilities in the larger Hungarian towns of Southern Slovakia and Transcarpathia, we will be playing Erkel’s opera Hunyadi László and the ballet version of Lehár’s The Merry Widow as complete productions, spending two days in each city.

Erkel ➤ Hunyadi László (see ➤ p. 165)
Lehár / Hynd ➤ The Merry Widow – ballet (see ➤ p. 189)

Destinations ➤ Pozsony (Bratislava), Érsekújvár (Nové Zámky), Kassa (Košice), Beregszász (Berehove)

Sponsored by ➤ the Government of Hungary

5–28 February 2018
In our ongoing series related to the "Around the Ring" theme, we are performing unique and rarely – or never – heard pieces that either were important to Richard Wagner himself or were composed by contemporaries and successors inspired by the celebrated composer.

The seminal composer of 20th century film music and two-time Oscar winner Erich Wolfgang Korngold was born in Brno in 1897. Considered a wunderkind, he grew up in Vienna and by the age of 13 was premiering his first ballet at the Wiener Hofoper. His first two operas, Der Ring des Polykrates and Violanta, would then soon be premiered in Munich by Bruno Walter, in 1916. A few years later, around the time of the 1920 premiere of Die tote Stadt, Giacomo Puccini dubbed the then 23-year-old Korngold the “greatest hope of German music”.

Korngold: Die tote Stadt

CONCERT PERFORMANCES V

When the designs for the Eiffel Art Studios were being drawn up, we happily examined the ways for having green spaces take the place of so many demolished ruins. Three hectares in the centre of Budapest and a large industrial (now cultural!) centre! Perfect for spending intermissions close to nature, taking some fresh air after rehearsals, waiting for children at music lessons, playing on the swing with the younger children – and even holding special performances (such as on this particular evening, when the garden scene from Poppea will be moved outside for this special occasion!), planting rows of grapevines and growing roses. The Eiffel Art Studios, the only green space among the Opera’s properties will be all this and, we believe, much more. With the inauguration, the only major development project by the largest cultural institution of the country since 1984, the Eiffel project will come to an end...

7 pm – Mozart ▶ L’oca del Cairo ossia Lo sposo deluso (see ▶ p. 67)

Inauguration of the Eiffel Art Studios

THE BEGINNING OF A NEW ERA

Special events

10 March 2018 (Sat) Eiffel Art Studios

When the designs for the Eiffel Art Studios were being drawn up, we happily examined the ways for having green spaces take the place of so many demolished ruins. Three hectares in the centre of Budapest and a large industrial (now cultural!) centre! Perfect for spending intermissions close to nature, taking some fresh air after rehearsals, waiting for children at music lessons, playing on the swing with the younger children – and even holding special performances (such as on this particular evening, when the garden scene from Poppea will be moved outside for this special occasion!), planting rows of grapevines and growing roses. The Eiffel Art Studios, the only green space among the Opera’s properties will be all this and, we believe, much more. With the inauguration, the only major development project by the largest cultural institution of the country since 1984, the Eiffel project will come to an end...

7 pm – Mozart ▶ L’oca del Cairo ossia Lo sposo deluso (see ▶ p. 67)

Partner ▶ BMW Group Hungary

10 March 2018 (Sat) Eiffel Art Studios
“Could you please tell me the way to the Erkel Theatre?” asked a girl at the Keleti Railway Station one day in January 1988. Gyöngyi Lukács was studying in Moscow at the time, but happened to be at home in Győr for the holidays when she was called to jump in to sing in a performance of Il trovatore at the Erkel. She was 20 years old at the time, and this dramatic-spinto soprano role marked the – dazzlingly early – start of her career. Now, to summarise the 30 years that have passed since then, which have also brought her acclaimed engagements all over the world, a Kossuth Prize and even a published autobiography, the artist has chosen her own programme for a gala concert that will also feature other world-famous singers like Marcello Giordani and Alexandru Agache.

The evening will feature excerpts from Bellini’s Norma, Verdi’s Aida and Un ballo in maschera and Ponchiella’s La Gioconda.

Conductor ▶ Dániel Dinyés

12 March 2018 (Mon) 7:30 pm, Erkel Theatre

Johann Sebastian Bach is one of the paragons of music history, respected by all musicians, and it’s no coincidence that the global “Bach in the Subways” event was organised around his birthday. The Opera will also be joining in this year, although it’s not easy to find something out of Bach’s universal oeuvre that is particular suited to us and our mission. So... our solution is to play one of his secular cantatas, which can be regarded as a sort of stab at opera. Prior to our dramatic production Secular cantatas, which will make its debut at RingFest, we’ll be performing the Coffee Cantata in a concert format on the Opera House’s Sphinx Terrace on Hajós Street, as our partners from the Zsidai Group serve the finest coffees to the audience.

(The programme will be held in the foyer of the Opera House in the event of inclement weather.)

17 and 18 March 2018 (Sat-Sun) Opera House – Sphinx Terrace
Ramón Vargas is one of those rare tenors who places great importance on that most intimate and lyrical of musical genres: the art song. Although he gives concerts from time to time, he is yet to perform a song recital at the Erkel Theatre, even though the venue's spirit – going back as far as Dietrich Fischer-Dieskau, in spite of the vast space – aids the muse of poetry. In March, Vargas will join the likes of Andrea Rost, Gyula Orendt, Edita Gruberová and Renée Fleming on the list of artists to give song recitals at the theatre in the “modern era”, featuring the music of star piano accompanist Charles Spencer, just as Fleming’s concert included that of Hartmut Höll.

**Ramón Vargas Song Recital**

**POETRY DEMANDS A VOICE**

**Lisz**
- Tre Sonetti del Petrarca S. 270
- Benedetto sia il giorno
- Pace non trovo
- I’ vidi in terra angelici costumi

**Montsalvatge**
- Cinco canciones negras
- Cuba dentro de un piano
- Punto de habanera
- Chévere
- Canción de cuna para dormir a un negrito
- Canto negro

**Leoncavallo**
- Lasciati amar

**Cilea**
- Nel ridestarmi

**Respighi**
- Nebbie

**Mascagni**
- Serenata

**Denza**
- Torna!

**Tosti**
- Ideale

**Leoncavallo**
- Aprile

**Rossini**
- La danza – Tarantella napoletana

**Featuring**
- Charles Spencer (piano)

19 March 2018 (Mon) 7:30 pm, Erkel Theatre

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**Cinema Szinetár III**

**THE THEATRE ACCORDING TO SZINETÁR**

Miklós Szinetár, who served two stints as general director of the Opera, is one of the doyens of the Hungarian art scene. He is still active, and in his long career has made important contributions to television, opera, film-making, books, opera productions and opera management. In his first Cinema Szinetár programme, he spoke about his 12 opera films and in the second series about his productions in theatre, drama and operetta, showing excerpts from them; the inclusion of legendary singers made the event unforgettable.

To conclude the three-year series, now he is preparing another combined programme and one-man-show, this time about his favourite composers, works, productions and artists, in two theatrical acts and featuring an armchair and a screen.

**Director**
- András Aczél

21 March 2018 (Wed) 6 pm, Erkel Theatre
Australian actor and director Mel Gibson’s monumental film *The Passion of the Christ* was shown in cinemas worldwide during lent in 2004. Although it divided viewers, there seemed to be agreement that it was the most important passion film ever made. The Erkel, which also functioned as a cinema for an extended time, will resume its old role as the world’s largest film theatre on Good Friday.

Mel Gibson • *The Passion of the Christ* (2003, 140′, American film with Hungarian subtitles)

Jesus • James Caviezel
The Virgin Mary • Maia Morgenstern
Mary Magdalene • Monica Bellucci
Satán • Rosalinda Celentano
Pontius Pilate • Hristo Naumov Sopov

Partner • Budapest Film

29 March 2018 (Thu) 9 pm, Erkel Theatre

In our ongoing series related to the “Around the Ring” theme, we are performing unique and rarely – or never – heard pieces that either were important to Richard Wagner himself or were composed by contemporaries and successors inspired by the celebrated composer.

The Italian composer Gaspare Spontini launched his career in France in 1803 and had soon won the patronage of the country’s leading luminaries, including Napoleon himself and Empress Josephine. He composed his first French grand opera, *La vestale*, for the Opéra de Paris, and although the directors initially loathed Spontini’s colourful orchestration, grandiose melodies and novel harmonies, the opera enjoyed a huge success at its 1807 Paris premiere and soon gained so much popularity that it eventually formed what is to this day considered one of French opera’s most important links between the work of Gluck and Meyerbeer.

Licinius • Francesco Pio Galasso
Cinna • Michele Kalmandy
Ponífrax Maximus • Ferenc Cserhalmi
Julia • Szilvia Rálik
The Great Vestal • Erika Gál
A consul • Géza Zsigmond

Conductor • Eugene Kohn

3 April 2018 (Tue) 7 pm, Erkel Theatre
In our ongoing series related to the "Around the Ring" theme, we are performing unique and rarely – or never – heard pieces that either were important to Richard Wagner himself or were composed by contemporaries and successors inspired by the celebrated composer.

Eugen d'Albert was born in Scotland in 1864 to an English mother and a German–born musician father. As Albert considered himself to be German, he moved at an early age to Austria, and then later to other German-speaking territories. He met Brahms and Liszt, and studied under the latter in Weimar. One of the most pre-eminent piano virtuosos of his time, he filled several important musical posts, including succeeding Richard Strauss as director of the Weimar opera house. Turning his focus to composing later on, he wrote a total of 22 operas. Tiefland ("The Lowlands") was premiered in Prague in 1903 and is considered to be the first attempt at verismo in German opera history.

**Marta** ➔ Eszter Sümegi  
**Pedro** ➔ Attila Fekete  
**Sebastiano** ➔ Csaba Szegedi  
**Tommaso** ➔ Géza Gábor  
**Nuri** ➔ Gabriella Balga  
**Peña** ➔ Anikó Bakonyi  
**Antonia** ➔ Erika Gál

**Rosalia** ➔ Bernadett Fodor  
**Morucio** ➔ László Sztveteck  
**Nando** ➔ Gergely Bónocér

Conductor ➔ Stefan Soltész

4 April 2018 (Wed) 7 pm, Erkel Theatre

The three traditional performances of Wagner’s “festival play for the consecration of the stage” during Holy Week and Easter Monday also constitute a goodbye to the 1983 version of Parsifal conceived by András Miku, who was chief stage director at the time, and conducted by János Ferencsik, the already gravely ill principal music director. We will say goodbye at the place where the premiere took place: the Erkel Theatre. At the same time, we will also be paying tribute to the memory of Frigyes “Fritz” Reiner and his fellow artists, who in the wee hours of 1 January 1914, immediately after Bayreuth’s 30-year copyright on Parsifal had lapsed, were courageous enough to set about staging the first performance of the work outside of its official Bavarian sanctuary.

Just as we did in 2013, the 88th, and final, performance of Mikó and Ferencsik’s 35-year-old joint production will be dedicated to the Christian churches, with the discounted tickets distributed among the members of the five major denominations.

Wagner ➔ Parsifal (see ➔ p. 170)

5 April 2018 (Thu) 5 pm, Erkel Theatre
World Voice Day is a programme of events organised every year since 1999 and dedicated to demonstrating what an important role the voice, as one of the key tools of communication, plays in our everyday lives, something that is the subject of a great deal of scientific material. On 16 April, those interested can participate in hundreds of concerts, scientific presentations and other programmes around the world.

Producer ★ Éva Bátori
Director ★ András Aczél
Featuring ★ the Hungarian State Opera Orchestra

Conductor ★ Balázs Kocsár

16 April 2018 (Mon) Eiffel Art Studios

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Some years ago we celebrated the bicentenary of the birth of a great admirer of Italian Renaissance, the legendary Hungarian architect Miklós Ybl, who left behind not only his masterpiece, the Opera House but also such timeless works as the Castle Bazaar, St. Stephen’s Basilica and the Danubius Fountain on Erzsébet Square. The concert was attended by an audience of engineers and architects, and since then we have been trying to make the Ybl Concert a celebration of the architectural profession. Several days before the concert, the Ybl Prizes, the highest accolades in Hungarian architecture, will be presented: the audience at the concert will get the chance to applaud the winners. Before the concert, representatives of both the Opera and the Ybl Society will lay a wreath at the memorial tablet on the side wall of the Neo–Renaissance Opera House, accompanied by Italian Renaissance brass music.

Bartók ★ Two Sketches
Hubay ★ Violin Concerto No. 3 in G Minor
Mahler ★ Symphony No. 1

Featuring ★ Ernő Kállai (violin)
Conductor ★ Balázs Kocsár
Hostess ★ Noémi Morvai (MTVA)

Partner ★ Chamber of Hungarian Architects

23 April 2018 (Mon) 7:30 pm, Erkel Theatre
(7 pm: wreath-laying)
Special events

MamaMatinée ‘18
CONCERT FOR MOTHERS-TO-BE

If we take Zoltán Kodály at his word, musical education commences not in the womb, but even before the child’s own mother is born. Once again on Mother’s Day, the Opera House extends a special invitation to young mothers: by showing a medical certification of pregnancy, expectant mothers will be able to receive two 300-forint tickets for the matinée performance of Die Zauberflöte, and those who already have children will be welcome to bring them along too. 2018 will be the fifth time we’ve held the MamaMatinée, and encouraged by the results of previous years, we will now be welcoming 500 young couples and families to the orchestra level of the Erkel Theatre. During the first interval, we’ll take a collective high-resolution photograph of all of the expectant mothers in front of the theatre and put it up for downloading on the Opera’s social media site, while the medical certificates will be entered into a prize draw, with one lucky mother winning enough nappies to last until toilet training. (This year, the National Association of Large Families will be holding its “Baby Shower” programme at the Erkel Theatre for the first time.)

The audience will be welcomed by State Secretary Katalin Novák.

Mozart ► Die Zauberflöte (see ► p. 173)

Partners ► State Secretariat for Family and Youth Affairs of the Ministry of Human Capacities, National Association of Large Families

5 May 2018 (Sat), 11 am, Erkel Theatre

Seregi Night ‘18

With this decoration, the Hungarian State Opera honours the memory of one of the most influential figures of Hungarian ballet, the internationally respected and Kossuth Prize–winning László Seregi, who passed away in 2012. The purpose of the award is to preserve and pass on his lifetime achievements and workmanship to future generations: the prize serves to recognise creative talent among the current generation of active choreographers. Each year, it is given to a single active choreographer deemed most adept at creating timeless works and artistic value with their own individual style. The recognition – which is permanent and does not pass to next year’s winner – may also be awarded to artists working outside the realm of classical ballet for example, to contemporary and theatrical dance choreographers.

Jury ► Teodóra Bán, Eszter Kollár, Gábor Mihályi, Szilveszter Úkovács, Tamás Solymosi

The prize is handed over with a statuette designed by János Krasznai to symbolise the workmanship of László Seregi, and also comes with a commission from the Opera House for the creation of a new piece of choreography for the following season.

Former winners ► András Lukács, Tamás Juronics, Jiří Kylián, Gábor Mihályi

11 May 2018 (Fri) 4 pm, Erkel Theatre

The award ceremony will be held before the Total Dance dance programme.
Our 2018 Mayfest will find the Hungarian State Opera in a complicated situation. The building on Andrássy Avenue will be either still closed or, at best, undergoing a test period, while the Erkel Theatre must be reserved for hosting the ninth series of the OperaAdventure programme. But June will bring us what we have been awaiting for so many years: the final part of the Ring tetralogy, four years in the making.

Although the Ring, made complete with the addition of Götterdämmerung, can only be performed in its entirety from November 2018, we wanted to premiere it this spring – the “spring of the year of completion” – in order to show where Richard Wagner, the total artist of the Gesamtkunstwerk, came from and how his legacy branched out into different forms: this is how we organised the season – and the Mayfest – of performances and concerts that surround The Ring. Also being inaugurated as a venue for two screenings and one introductory performance each day will be a new and comfortable auditorium: the Zoboki Hall on the fifth-floor attic level of the Opera House.

RingFest – “Around the Ring”
11-21 MAY 2018

Wagner ★ Songs (see ★ p. 284)
10 May 2018 (Thu) 7:30 pm, Eiffel Art Studios

Bach ★ Secular Cantatas (see ★ p. 83)
11, 13, 14 and 19 May 2018, Eiffel Art Studios

GermanLateNight (see ★ p. 87)
12, 16 and 18 May 2018, Eiffel Art Studios

Orff ★ Carmina Burana (see ★ p. 288)
13 May 2018 (Sun) 7 pm, Erkel Theatre

Szálinger ★ Siegfried Idyll, or The End of a Friendship (see ★ p. 99)
19, 19, 20 and 21 May 2018, Eiffel Art Studios

RingFest – Programme
RINGFEST 2018 – AN OVERVIEW

Wolf ★ Der Corregidor (see ★ p. 289)
14 May 2018 (Mon) 7 pm, Erkel Theatre

Lortzing ★ Die Opernprobe (see ★ p. 103)
17, 20 and 27 May 2018, Eiffel Art Studios

Schubert ★ Der vierjährige Posten (see ★ p.107)
17, 20 and 27 May 2018, Eiffel Art Studios

Richter102 – The Sacred Wagner (see ★ p. 292)
21 May 2018 (Mon) 7:30 pm, Opera House
Richard Wagner’s work abounds with artistic creations on a massive scale. These, the ten grand operas (with Rienzi, Das Liebesverbot and Die Feen also sometimes included) remain a favourite spectacle for posterity. But there was also a lyrical side – one thinking in terms of smaller forms – to Wagner, who composed altogether 20 songs with piano accompaniment, either because the mood struck him or because fate brought him the task, as well as choral transcriptions, piano pieces, cantatas and concert arias. On the “zero” day of RingFest, we will be presenting this vocally oriented Wagner who readily composed music to text written by others – welcoming inspiration from both Goethe and his beloved Mathilde Wesendonck – and even writing a Föhnlied (“Song of the Flea”) and a lullaby.

Wagner’s Songs

Featuring Lúcia Megyesi Schwartz, Beatrix Fodor, Bori Keszei, Tibor Szappanos, Zoltán Bátki Fazekas (voice), Bálint Zsoldos (piano)

10 May 2018 (Thu) 7:30 pm, Eiffel Art Studios

Richard Wagner’s artistic work is a unique solar system within the Milky Way of music. It would obviously be impossible to organise a RingFest without performing, in some form or another, his magnum opus, the tetralogy Der Ring des Nibelungen. However, the reconstruction of the Opera House makes it impossible to perform the entire cycle in May 2018. (Even though the June premiere of Götterdämmerung will mean the completion of four years of work, the entire cycle will be performed on the stage of the Opera House in November.) It would also be a shame if we were unable to present those works that either inspired Wagner or were inspired by him. In our Valhalla – the function room on the fifth floor of the newly reopened Opera House – we will be holding 21 social music listening sessions over the course of 10 days, with expert presenters discussing the following works:

Beethoven ▶ Symphony No. 9
Wagner ▶ Das Liebesverbot
Spontini ▶ La vestale
Wagner ▶ Das Rheingold
Strauss ▶ Die Frau ohne Schatten
Wagner ▶ Die Walküre
D’Albert ▶ Tiefland
Wagner ▶ Siegfried
Marschner ▶ Der Vampyr
Wagner ▶ Götterdämmerung
Offenbach ▶ Die Rheinmäxchen
Wagner ▶ Parsifal

Busoni ▶ Doktor Faust
Wagner ▶ Die Meistersinger von Nürnberg
Weber ▶ Oberon
Wagner ▶ Der fliegende Holländer
Glück–Wagner ▶ Iphigenia
Wagner ▶ Tannhäuser
Glück–Strauss ▶ Iphigenia
Wagner ▶ Lohengrin
Wagner ▶ Tristan und Isolde

11-21 May 2018, Opera House, Zoboki Hall
Every year since the spring of 2016, on the weekend closest to Europe Day (May 9), the Hungarian State Opera, taking up the practice of its Opera Europa partners, has been opening its doors to a university student, an opera fan and an intrepid member of the press, all drawn at random. After the evening’s performance, those selected could enter into the now darkened building and test their opera mettle in a night-time quiz tour – dressed in a costume from one of the productions. After a whole night of torture, they had to prove on stage what they had learned about the art of making theatre. This year the only change will be that they can be the first to enter the newly opened Eiffel Art Studios. There will be thrills, fear, enjoyment, music and dance – as well as food and drink for the exhausted travellers.

Director ▶ András Aczél
Partner ▶ Opera Europa

12 May 2018 (Sat) Eiffel Art Studios

Ferenc Erkel, the Opera’s first and eternal principal music director was for ten years the national chorusmaster of the budding Hungarian choral movement – at the time, this primarily meant four-part, all-male ensembles. He even composed for them and participated in their national meetings. Something similar will also be happening at the theatre that bears his name, now for the third time: in 2018, we are organising a meeting of amateur choruses again, for which each must prepare a single choral piece. The choruses will truly have the Erkel Theatre to themselves for the two-day jamboree: they’ll be able to listen to each other, form connections, and simply enjoy themselves as singers who like combining their family and community life with their love of music. The final programme will be the Opera’s gift to them: in the Sunday afternoon performance we plan for the entire auditorium to join in with the Opera Chorus as it sings excerpts from the famous Carmina Burana on the stage. The conductor will again be State Secretary for Culture Dr Péter Hoppál, a qualified chorusmaster.

13 May 2018 – Orff ▶ Carmina Burana (see ▶ p. 288)

Producer ▶ Kálmán Strausz, chorus director
Host ▶ András Aczél
Partner ▶ KÓTA

info ▶ dalarunnep@opera.hu
12 and 13 May 2018 (Sat-Sun) Erkel Theatre
Carl Orff cannot be regarded as a Wagnerian par excellence, although when he saw Der fliegende Holländer at the age of fourteen, the work impressed him so deeply that he immediately began to write a piano reduction of it. As Orff's artistic work revolved around rhythm and pedagogy, the music drama of Romanticism was far removed from him. But gesamtkunst definitely was not: his works are almost exclusively for the stage, and he treated the text similarly to Wagner – and he felt just as much at home in Bavaria as Wagner did. Moreover, just like his great predecessor, his interest was drawn to the past, and often to the world of myths and legends. This is why the picture will be made more perfect if Orff's artistic work is included in the palette of the “Around the Ring” season as one of the new trends which followed Wagner.

Featuring ► Kinga Kriszta, István Horváth, Csaba Szegedi (voice)

Conductor ► Tibor Bogányi

13 May 2018 (Sun) 7 pm, Erkel Theatre

There is no greater adherent of Wagner’s to be found than Hugo Wolf. He even had the opportunity to meet him, and it was not only for the Ring that he exhibited an undying affection: the immense attraction also extended to the Master’s more youthful Romantic operas. And to some degree to Liszt as well, whom he held in high esteem, as he did Bruckner. The composer of more than 300 songs, Wolf wrote only one opera. With our Hungarian premiere of Der Corregidor, an essentially light-hearted work that revels in highly diverse colourings, we will be further enriching our portrait of German composers working in the footsteps of Wagner.

Don Eugenio de Zuniga ► Tibor Szappanos (Conductor) ► N.N.
Juan Lopez ► András Körösi
Tonuelo ► Gergely Ujvári
Repela ► András Palerdi
Tío Lukas ► Zsolt Haja
A neighbour ► János Szerekován
Donna Mercedes ► Zita Váradi
Frasquita ► Szilvia Vörös
Duenna ► Bernadett Fodor
Manuela ► Gabriella Balga

14 May 2018 (Mon) 7 pm, Erkel Theatre
It is the obligation of the Hungarian State Opera, by virtue of its rank and status as a national institution, to support the performance of opera around the country and across the borders. It was this recognition that in 2013 gave rise to the week-long Primavera series, in which each of the companies from Hungary and abroad that are invited to participate will feature their latest pieces at the Erkel Theatre every spring.

Csokonai National Theatre – Debrecen
Győr National Theatre
Hungarian Opera of Cluj-Napoca
Miskolc National Theatre
Pécs National Theatre
Szeged National Theatre

15 to 20 May 2018 (Tue to Sun) 7 pm, Erkel Theatre
We Hungarians are used to seeing a compatriot of ours in the focus of every important event, or if not exactly there then at least somewhere on the periphery. Well, who else could have been the one to premiere the most important piece of 19th century music other than the Hungarian János Richter, who was born in Győr? The artist, who was a friend of Wagner and Liszt’s, later often turned up at the Opera House, and was also linked to the establishment of the London Symphony Orchestra: we are remembering him on his birthday with an orchestral concert.

**Special events**

**Das Liebesmahl der Apostel**

Wagner — Rienzí’s prayer

**Tannhäuser** — Elisabeth’s prayer

**Palestrina/Wagner** — Stabat Mater

**Wagner** — Parsifal — excerpts

**Conductor** — N. N.

**Partner** — BMW Group Hungary

**21 May 2018 (Mon) 7:30 pm, Opera House**

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We brought this panorama of Hungarian dance ensembles to life in 2013 with the name Pas de trois ’13. Under the aegis of this original initiative, the Ballet Company of Győr and Ballet Pécs made guest appearances in the home of the Opera’s ballet ensemble. Then, in 2014, the Szeged Contemporary Dance Company also joined the event, with the programme appropriately renamed Pas de quatre ’14, starting a tradition in which the country’s four greatest ballet companies can all be seen on one night.

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**Pas de Quatre ’18**

**Panorama of Hungarian Dance Ensembles**

**Ballet Company of Győr**

*Inner Sounds — études to a theme*

Choreographer — László Velekéi

Music — montage

Assistant — Zsuzsanna Kara

Dramaturg — Alexandra Csépi

Costume designer — Gabriella Győri

Lighting designer — Péter Hécz

**Ballet Pécs**

*Footsteps — premiere*

Choreographer — Béla Földi

**Béla Földi** has created his first choreography, *Footsteps*, for Ballet Pécs, which will be premiering it at the Erkel Theatre as part of Pas de Quatre ’18.
DanceTrend ’18
ALTERNATIVE ROUTES IN DANCE

Once again, the traditional Pas de Quatre night will be followed by a presentation of the DanceTrend programme, in which contemporary dancers, choreographers and other creative artists, and even entire independent companies get a chance to introduce themselves. In the second half of the programme, the audience will get to know the work of one of the Hungarian National Ballet’s young choreographers.

Ballet Pécs
Inner Attraction

Choreographer ➤ Zsolt Kesó Molnár
Composer ➤ Béla Bartók
Costume designer ➤ Péter Fenyő
Dancers ➤ Mónika Köcsey, Kata Katalin Ujvári, Soma Lőrinc Kerekes, Péter Koncz, Mártón Szabó, Szilárd Tuboly

It was the music of Bartók that inspired choreographer Zsolt Molnár’s look at human relationships. Our appearances, habits, ways of life, thoughts and emotions and values systems all vary. The first impression at an encounter is always determined by the surface, the outside appearance, but our personality transforms and deepens the relationship later on. But what really determines whether a rapport is established immediately or whether a longer time is needed for emotional bonds to form, or indeed whether we just pass each other by? How does fellowship develop between people, and how long does it take before they can turn to each other with straightforwardness and unconditional trust free of all superficiality? It is very exciting to see how we shed our learned forms of behaviour and reveal our true selves to one another.

Dancers ➤ Zsófia Takács, Gergely Czári, Szandra Szígyártó, Róbert Kiss, Petra Bocsó, Anna Bujdosó, Vencel Csetényi, Tamás Hegedüs, Brigitta Hortobágyi, Gergő Horváth M., Mai Matsuki, Kata Stáry, Lotár Vincze, Flóra Zsadon

21 May 2018 (Mon) 7 pm, Erkel Theatre
DanceTrend ‘18

ALTERNATIVE ROUTES IN DANCE

DART
Come The Way You Are

Choreographer  Kristóf Várnagy
Stylist  Orsolya Vitárius

“Let’s jump right in! I’ve been dealing with movement for 21 years, from ballet to contemporary dance and circus. This is where I am at now. Free and without conventions. And my accomplices are the DART team.” (Kristóf Várnagy)

Hungarian National Ballet
Million Versions

Choreographer  Karina Sarkisssova
Composer  Ludwig van Beethoven

Bluebeard Fest
“THE” HUNGARIAN OPERA

The conception of Béla Bartók’s first and only one-act opera was an arduous process. It spent seven years in the drawer of his desk after the competition it was written for had ended, and it was exactly a hundred years ago when it was finally premiered at the Opera House. But it was only the 1936 revival that brought real success to the unique and unrepeatable masterpiece, which has been performed around the world starting in the second half of the 20th century. The early literal readings and interpretations as a mystery play were soon replaced by the projection of the internal message: two people in love struggling with each other and their eventual disappointment. This perspective makes Bluebeard’s Castle one of the most important works to focus on psychology, and one that can be performed anywhere — nowadays, fortunately, mainly in Hungarian.

There cannot be a date more important for the Hungarian State Opera than the reopening of the Opera House and the centenary of Bluebeard, the only Hungarian opera performed worldwide. The year 2018 is a special one because these two events coincide in it: it will be with the first, retrospective concert of Bluebeard Fest that we reopen and celebrate the modernised building after nine months of closure. The beautiful Red Salon will host the Bluebeard100 exhibition, curated by Nóra Wellmann.

24 May 2018 (Thu) 7 pm – Bluebeard100 / Miklós Bánffy’s Bluebeard (D: M. Szentágat)
25 May (Fri) 7 pm – Iván Madarász  Prologue (world premiere) / Bartók  Bluebeard (D: V. Nagy)
26 May (Sat) 7 pm – Gergely Vajda  Barbie Blue / Bartók  Bluebeard (D: P. Galambos)
27 May (Sun) 7 pm – Péter Eötvös  Senza sangue / Bartók  Bluebeard (D: K. Holten)

24-27 May 2018 (Thu-Sun) Opera House
On 24 May 1918, seven years after the work was written – and following tortuously prolonged orchestral rehearsals paid for out of the pocket of Count Miklós Bánffy, the intendant at the time – the Royal Hungarian Opera House premiered Béla Bartók’s first dramatic work, Bluebeard’s Castle. The count himself designed the set and costumes for the one-act, and jointly with Bartók selected the Italian music director Egisto Tango to conduct the work. The title role was sung by Oszkár Kálmán, with Olga Haselbach singing Judith and the young Imre Palló reading the Prologue. The production was directed by Dezső Zádor. The opera was removed from the programme after eight nights, although it probably would have been performed again had Count Bánffy – who resigned in the autumn – remained the intendant. The gate of Bluebeard’s castle remained closed for almost twenty years until the revival staged by Miklós Radnai under the baton of another Italian, Sergio Failoni, and starring Mihály Székely and Ella Némethy, launched the piece on the way to the international success it still enjoys today.

On this night exactly a century later, a new (and at the same time, old) production of Bluebeard’s Castle paying homage to Bánffy with a reconstruction of his work by Miklós Szinetár will be presented, this time in celebration of the opening of the newly modernised Opera House. The first half of the programme will include a commemoration of every documented production of Bluebeard from the past century.

Bluebeard100 / Bánffy

LOOK, THIS IS MY EMPIRE

On 24 May 1918, seven years after the work was written – and following tortuously prolonged orchestral rehearsals paid for out of the pocket of Count Miklós Bánffy, the intendant at the time – the Royal Hungarian Opera House premiered Béla Bartók’s first dramatic work, Bluebeard’s Castle. The count himself designed the set and costumes for the one-act, and jointly with Bartók selected the Italian music director Egisto Tango to conduct the work. The title role was sung by Oszkár Kálmán, with Olga Haselbach singing Judith and the young Imre Palló reading the Prologue. The production was directed by Dezső Zádor. The opera was removed from the programme after eight nights, although it probably would have been performed again had Count Bánffy – who resigned in the autumn – remained the intendant. The gate of Bluebeard’s castle remained closed for almost twenty years until the revival staged by Miklós Radnai under the baton of another Italian, Sergio Failoni, and starring Mihály Székely and Ella Némethy, launched the piece on the way to the international success it still enjoys today.

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Bartók ▶ Bluebeard’s Castle
Bluebeard ▶ István Kovács
Judith ▶ Erika Gál

Conductor ▶ Balázs Kocsár

24 May 2018 (Thu) 7 pm, Opera House
Bluebeard has been staged at the Opera in 13 different productions, which have been performed on more than 530 occasions. To celebrate its centenary, the visual world of the ninth revival, markedly different from all others, will be recalled. The organic set designed by the world-famous architect Imre Makovecz – the only opera set design work of his rich oeuvre – surrounded Viktor Nagy’s directing, and it will return to the Opera House in its original form.

Bartók • Bluebeard’s Castle
Bluebeard • Péter Fried
Judith • Gyöngyi Lukács

Conductor • Ádám Medveczky
Partner • Makovecz Foundation

This work was conceived from the beginning to be performed before Bluebeard, with the same singers, and this is why the vocal parts and the orchestral scoring are similar to those in Bartók’s piece. The opera continuously, albeit cryptically, refers to its dramatic counterpart in its major formal characteristics and at the level of fundamental musical solutions. Its dramaturgy, however, flows in the reverse direction: whereas Bartók’s piece proceeds from darkness to light and then to the fifth door of Bluebeard’s castle, where it closes in darkness again, this “tragicomic satyr play” is slightly melancholic in the middle and ends in tragicomic fashion, all the while showing the seven colours of Barbie – that is, of the feminine soul – as reflected in the mirror of an empty marriage. The concert performance will be followed by an intermission and then the 2013 Péter Galambos production of Béla Bartók’s Bluebeard’s Castle.

Barbie • Andrea Szántó
Bernard • Levente Molnár

Conductor • Gergely Vajda

Barbie Blue will be performed together with Péter Galambos’s production of Bluebeard’s Castle at the Bluebeard100 mini-festival.

26 May 2018 (Sat) 7 pm, Opera House
The Erkel Theatre was reopened in November 2013 with the 13th version of Bluebeard’s Castle, the first premiere to be shown there. Péter Galambos’ production attempted to explore the driving forces in Bartók’s own emotional life, bringing it onto the same platform as his previous successful work for two protagonists, János Vajda’s one-act *Maria and the Magician*. We will be saying goodbye to the five-year-old production for an extended period tonight, but before we do so, an unusual work will be making its debut on the stage of the Opera House: composer/conductor Gergely Vajda’s parody *Barbie Blue*.

Bluebeard ‘13

Péter Galambos’ production of Bluebeard’s Castle will be performed together with Gergely Vajda’s *Barbie Blue* at the Bluebeard100 mini-festival.

26 May 2018 (Sat) 7 pm, Opera House

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Péter Eötvös intended this work as a companion piece to Béla Bartók’s *Bluebeard’s Castle*. The composer’s tenth opera was premiered in Cologne in 2015 and has since been performed in Gothenburg, New York, Avignon and once in Budapest, as part of the Armel Festival. As part of the Bluebeard100 programme series, Eötvös’s *Senza sangue* will be performed together with the premiere of the new production of *Bluebeard’s Castle*, as the first piece for the evening, in a concert format based on Kasper Holten’s directing of the work.

*Senza sangue* will be performed together with Kasper Holten’s production of *Bluebeard’s Castle* at the Bluebeard100 mini-festival.

27 May 2018 (Sun), 1 and 8 June (Fri) 7 pm, Opera House
We cannot let the 100th anniversary of the world premiere of Bluebeard’s Castle pass without taking the opportunity to give some indication of its future here in Budapest. Although the Opera obtained perpetual rights to perform it in the “capital city” in 1918 and, consequently, the right to deny permission for others to perform it elsewhere here, we have never, naturally, exercised this right. The one-act ballet has been performed in concert halls several times, as well as on the stages of other Budapest institutions as semi-staged productions. Nonetheless, our Bluebeard Fest would not be complete without a new production at the Opera House: this time it will be the outstanding Danish stage director Kasper Holten, who served as artistic director at Covent Garden until 2017, coming to stage the work, taking advantage of the Opera House’s brand-new stage machinery, no less.

Kasper Holten’s production of Bluebeard’s Castle will be performed together with Péter Eötvös’s Senza sangue at the Bluebeard100 mini-festival.

27 May 2018 (Sun) 7 pm, Opera House

The new management cycle that began in 2011 marked the beginning of the rapid restructuring of the repertoire, aimed at renewing the Hungarian State Opera’s artistic programme by the spring of 2018, in time for the completion of the infrastructural developments. Older productions, many of them 20 or even 30 years old ones, were replaced by new ones of works that had not been performed for 30, 50 or 80 years, or ever. Premieres of 75 full-evening and chamber opera productions and 15 grand ballets and contemporary dance productions have been created over the past seven seasons. This Hayfest will feature five new productions, each of them extremely important. Two will be the large-scale Hungarian premieres of the work in question (one of the two being a thus-far largely ignored gem of the French operatic repertoire). Another of the five will be “the” Hungarian opera, as interpreted by an international star director after 13 productions over the past hundred years. Rounding out the festival are the closing part of the Ring, which has been missing for many years, and the uncrowned queen of classical ballet, now clad in brand-new attire.

25 May – 23 June 2018, Opera House

**Bartók** ▶ Bluebeard’s Castle (25, 26, 27 May, 1 and 8 June)

**Poulenc** ▶ Dialogues des Carmélites (31 May, 5, 9 and 15 June)

**R. Strauss** ▶ Die Frau ohne Schatten (7, 6, 9 and 12 June)

**Wagner** ▶ Götterdämmerung (10, 13, 17 and 20 June)

**Tchaikovsky** ▶ Swan Lake (14, 16, 19, 21, 22 and 23 June)

**Wagner** ▶ Götterdämmerung (10, 13, 17 and 20 June)

**Tchaikovsky** ▶ Swan Lake (14, 16, 19, 21, 22 and 23 June)
Internationally renowned ballet dancer and several-time ballet director Iván Nagy passed away in 2014. After returning to Hungary, he had committed himself to the service of his homeland and worked with us again as a consultant to the Hungarian State Opera. He imparted a wide range of professional knowledge, enhancing the Hungarian National Ballet’s work and leaving a great empty space in our ensemble’s ranks with his demise. In his memory, we each year organise an international ballet gala night, in which soloists from the greatest ballet companies in the world – including the Royal Ballet, the English National Ballet, the Bolshoi, the Paris Opera and the Dutch National Ballet – join the artists of the Opera’s ballet ensemble to pay tribute to Iván Nagy’s knowledge and humanity.

On the same day we will award an artist of the Hungarian National Ballet with the Solymosi Award, which is given to the best dancer from the December run of the The Nutcracker.

Organiser, director ➤ Tamás Solymosi
Conductor ➤ András Déri

2 June 2018 (Sat) 7 pm, Opera House

On 11 June 2018, we will be celebrating the 25 anniversary of the founding of the Starry-Eyed with a major gala event. This will be the closing programme in a celebratory series spanning the entire first half of the year. The series will feature the most outstanding productions of the past 25 years, enlivened with film clips of fond memories, key shows and trips. Joining the company – now one thousand strong – will be the ensemble’s founding members, as everyone from three-year-olds to adult professionals come together to show off the achievements of the past 25 years.

Choreographer ➤ Sándor Timár
Director ➤ Böske Timár
Hostess ➤ Júlia Kudlik
Accompaniment ➤ Tündök Band

11 June 2018 (Mon) 7 pm, Erkel Theatre
Ballet Examinations

WHICH ONES WILL GROW UP TO BE SWANS?

This Programme Calendar contains several novelties, but these are heavily outnumbered by more traditional elements: belonging to the latter category is the annual public examination of the students of the Hungarian Dance Academy (formerly known as the Ballet Institute). The dancers and ballet stars of the future will be given the opportunity to challenge themselves on the huge stage of the beautiful building in a genuine performance environment – and their teachers and the management of the Hungarian National Ballet getting the chance to see them under real-life conditions.

Featuring ▶ Hungarian State Opera Orchestra

Partner ▶ Hungarian Dance Academy

17 June 2018 (Sun), 7 pm, Erkel Theatre

Kádár’s Last Speech

IN MEMORY OF IMRE NAGY

Mihály Kornis’s book of the same title, which was published more than ten years ago, contains the script, sound material and analysis of Kádár’s last speech in May 1989 together with a second publication of the records of his interrogation in 1949. The main character of both texts is the General Party Secretary, whose rambling, often nearly incoherent speech hangs heavy with the weight of crimes of thirty-four years before, and between the many silences and equivocations, the truth creeps in, with all of its horror. Two Shakespearean chamber dramas were merged here: that of a dictator unable to truly repent at the end of his life, a few weeks before his death, and that of the rising young Communist, who attacks in a group and has the “internal enemy” executed with the same cruel showiness and cynicism with which he would be unable to account for his deeds later on. Historian and documentary filmmaker Tamás Novák, who became well-known with his work on Béla Biszku, directed his first play for the stage on the occasion of the 60th anniversary of the 1956 revolution in a special venue: underneath the auditorium where communist dictator Márton Rákosi’s 60th birthday was also celebrated. On the 60th anniversary of the execution of the leaders of the Hungarian Revolution on 16 June 1958, the piece will be performed again at the Erkel Theatre, a building that bore witness to the events of the revolution taking place on what was then called “Republic” Square.

János Kádár ▶ András Kőrösi
László Rajk ▶ Tamás Fülöp
Imre Nagy ▶ Dénes Farkas
Doctor, Security guard ▶ István Steffányszky

Concept ▶ Szilveszter Ökovács
Visuals, video ▶ Sándor Kiss
Director ▶ Tamás Novák

16 June 2018 (Sat) 6 pm, Erkel Theatre
Opera on Margaret Island

The Very Greatest Opera Productions

One of the Hungarian State Opera's beautiful traditions takes place at Budapest's greatest performance venue for summer performances: the Margaret Island Open-Air Stage. Recently restored to its former glory in its scenic setting, the building complex today plays host to performances of the most popular operas. Performing on the largest stage in the capital city, in front of three thousand audience members is a huge responsibility, but we undertake it gladly, year after year.

R. Strauss ▶️ Salome (See > p. 119)
22 and 24 June 2018 (Fri, Sun) 9 pm
Rain days: 26 and 27 (Tue-Wed)

Puccini ▶️ Tosca (See > p. 156)
13 and 15 July 2018 (Fri, Sun) 9 pm
Rain days: 17 and 18 (Tue-Wed)

Conductor ▶️ Balázs Kocsár, István Dénes

Partner ▶️ Szabad Tér Theatre

22 and 24 June, 13 and 15 July 2018, Margaret Island

Guest Performance in Veszprém

Is it possible to assign a more beautiful and worthy task or challenge for a theatre working in the heart of Transdanubia than providing a venue for the theatrical genre that is possibly the most brilliant of all: the opera, and creating a new location for opera performances, and, hopefully, a mini opera festival in the region north of Lake Balaton, in the city of Veszprém? After the performances of Carmen in 2016 and La bohème 2.0 in 2017, the Veszprém Arena will house Verdi’s Rigoletto in June 2018, organised by the Petőfi Theatre of Veszprém. This series of opera performances, which has now become a tradition, is organised in cooperation with the Hungarian State Opera and has become an important event in the cultural programme on offer in Veszprém. It could also be an important step towards Veszprém potentially becoming a major centre of opera performance in Hungary. This is our wish, and we are working hard to prove worthy of our great predecessors.

Verdi ▶️ Rigoletto

Duke of Mantua ▶️ István Horváth
Rigoletto ▶️ Michele Kalmandy
Gilda ▶️ Erika Mikkósa
Sparafucile ▶️ Géza Gábor
Maddalena ▶️ Andrea Szántó
Count Monterone ▶️ Sándor Egri
Marullo ▶️ András Káldi Kiss

23 June 2018 (Sat) 7 pm, Veszprém Arena

Borsa ▶️ Péter Kiss
Count Ceprano ▶️ Tamás Szüle
Countess Ceprano ▶️ Kristzina Simon
Giovanna ▶️ Kornélia Bakos
A page ▶️ Eszter Zavaros
A court usher ▶️ Gábor Németh
Night of Stars

GALA FOR THE SEASON’S FINEST

The season cannot be allowed to pass without a spectacular gala to celebrate the best moments from the several hundred performances and events staged by the Hungarian State Opera. On this special evening, the stage will be graced by the greatest of the great, as well as the most promising young performers. And we will be handing out decorations too as we reveal who will take charge next season of the three Chamber Singer positions and of the sole Etienne Award as well as the Chamber Artist of the Opera award for a musician of the orchestra. The audience will be populated with artists and employees of the Opera together with the Opera’s special guests. A collection will be made by employees of Hungarian Interchurch Aid to assist disaster victims in Hungary. Last year, it was with a similar gala that we said goodbye to the Opera House for long months, and now, after the modernisation of the building is completed, it will be hosting the next gala.

Host ▶ Szilveszter Ókovács, general director
Conductor ▶ Balázs Rocsár, principal music director
Choreographer ▶ Tamás Solymosi, ballet director
Director ▶ Ferenc Anger, artistic director

24 June 2018 (Sun) 4 pm, Opera House

Saaremaa Opera Days 2018

On an enchanting Estonian island, there lies a castle. The festival, for which the organisers erect a huge tent for 2000 persons along the castle walls, has featured a principal guest each year since its establishment in 1999. In July 2018, that honour will go to the Hungarian State Opera: we will perform three operas, a ballet production and a joint Scandinavian–Hungarian gala at a venue that can only be compared to Savonlinna in Finland (an island we last visited in 2011). The year 2018 will be an especially important one for Estonia because it will be celebrating the centenary of its declaration of independence from the Russian Empire. After years of discussions, the following programme was agreed:

J. Strauss Jr. ▶ Der Zigeunerbaron
Kyling It – Walking Mad, Rain Dogs, Petite Mort, Six Dances
Verdi ▶ Nabucco
Verdi ▶ La traviata
Scandinavian–Hungarian opera and ballet gala

July 2018, Saaremaa – Estonia
Among the most majestic events of the Hungarian social calendar and with an unbroken history stretching back nearly 200 years, the Anna Ball held in Balatonfüred owes its success in part to the contributions of the Hungarian State Opera. We have found a location for a summertime gala night on Balatonfüred’s Gyógy Square, which will no doubt prove a worthy venue for the popularisation of opera in the dignified setting that the genre deserves. This is now our Waldbühne! This year the chorus will be giving a choral concert, there will be an opera gala with an orchestra, the ballet will be dancing in the ball garden of the Anna Grand Hotel, and the film of the season-opener Bánk bán production will be screened as part of the OperaCinema programme.

26 July (Thu) 8 pm – Choral gala
Featuring ► Hungarian State Opera Chorus
Conductor ► Kálmán Strausz

27 July (Fri) 8 pm – Orchestral Opera Gala
Featuring ► Bori Keszéi, Lúcia Megyesi Schwartz, István Horváth, András Palerdi
Conductor ► Balázs Kocsár

28 July (Sat) 8 pm – Anna Ball, Palotás
Choreographer ► Csaba Sebestyén

29 July (Sun) 7 pm – OperaCinema ► Das Rheingold
Partner ► Government of Balatonfüred

26 to 29 July 2018 (Thu–Sun), Balatonfüred, Gyógy Square

An excellent initiative at Lake Tisza! When high-quality culture and the love of movement and nature meets: cycle tour around the lake, sailing on the lake, yoga at the lakeside, jogging amidst nature, and all this with classical musical accompaniment. The festival offers exclusive experience to the participants as they can see the well-known artists not in their usual environment on an artificial set, but with the beautiful background provided by Lake Tisza. The programme is organised this year for the third time with excellent singers of the Hungarian State Opera. The audience can meet many of them during the three-day event.

info ► www.operaofthenature.com

28 to 30 July 2018, Lake Tisza
The first Christian saint was beheaded by Herod Antipas, also known as the Tetrarch, on his daughter Salome’s birthday. Mount Machaerus, located in today’s Jordan, rises over the Dead Sea opposite Jerusalem. The mountain is bare. Professor Győző Vörös and the Hungarian Academy of Arts were granted a concession to make excavations there for 20 years – because the palace where this sensuous and gruesome feast took place once stood on the mountain. At the request of the Jordanian and based on ideas and designs from Professor Vörös, Artistic Director Ferenc Anger and his team will stage Salome in its original setting – not exactly on the mountain, but quite close by – by augmenting the new production being performed on Margaret Island. The weather is hot and dry in late August, and the full moon ascends above the Dead Sea just as it did then, two thousand years ago…. 

R. Strauss ► Salome (see ► p. 119)
When the designs for the Eiffel Art Studios were being drawn up, we happily examined the ways for having green spaces take the place of so many demolished ruins. Three hectares in the centre of Budapest and a large industrial (now cultural!) centre! Perfect for spending intermissions close to nature, taking some fresh air after rehearsals, waiting for children at music lessons, playing on the swing with the younger children – and even holding special performances, planting rows of grapevines and growing roses. The Eiffel Art Studios, the only green space among the Opera’s properties will be all this, and we believe, much more. With the inauguration, the only major development project by the largest cultural institution of the country since 1984, the Eiffel project will come to an end. In September, the park – and the aforementioned vineyard and roses – will be in full splendour and at last ready for visitors.

The Hungarian State Opera is responsible not only for Hungarian culture, but also for its many artists and employees, who make the greatest cultural institution in Hungary run. At the end of the season with a new one around the corner, we invite each and every one of them and their families to some fun. Now for the sixth year, some 1,500 families involved with the Opera on a regular professional basis will be able to enjoy children’s programmes, a footrace, an open-air stage, informal chatter, as well as a buffet and a film screening. The evening’s delights will include short films made of the season’s activities, with the main course a showing of István Szabó’s masterpiece Meeting Venus, which revolves around a fictional production of Tannhäuser and features Oscar-winning actress Glenn Close in the lead role.

Programme:

4 pm – Inauguration of the playground
5 pm – Opera Vinery, Opera Wine Tasting, The Roses of the Opera
6 pm – Litkai/Boldoghy • The Bass Player, or Sad Reflections on Süskin’s comedy The Double Bass, and sometimes the other way around

Featuring • Péter Boldoghy Kummer (double bass, monologue)
Zita Szemere (coloratura soprano)
the String Quartet of the Budapest Chamber Orchestra

Director • András Aczél

7 pm – Meeting Venus – American–Hungarian film (1991)

8 September 2018 (Sat) Eiffel Art Studios, Opera Park
TELL ME IF I'M SINGING TOO LOUDLY!

THIS IS EXACTLY WHAT THE SOUND OF AN ORCHESTRA LOOKS LIKE!!

ORIGINAL LYRICS: ANNA ADAMIS, **DUSÁN SZTEVANOVITY

TELL ME IF I'M SINGING TOO LOUDLY!

THIS IS EXACTLY WHAT THE SOUND OF AN ORCHESTRA LOOKS LIKE!!

ORIGINAL LYRICS: ANNA ADAMIS, **DUSÁN SZTEVANOVITY

HUNGARIAN STATE OPERA ORCHESTRA

OPERA

ZENEKAR

Concerts
Any way you look at it, the story begins with Ferenc Erkel. He is the Alpha and point of origin of institutionalised opera performance in Hungary – and to fulfil this task requires a large and permanent orchestra. The young pianist/conductor/composer was only 25 years old in 1835 when he signed a contract with the Hungarian Theatrical Society in Buda, which operated in the former Carmelitine monastery in Buda Castle. Erkel would get to conduct there Rossini’s Il barbiere di Siviglia – a work with recurring significance in this story. Owing to the theatre’s swift bankruptcy, he would spend a year as the music director at the German Theatre of Pest, which had been flourishing for 25 years and had a huge auditorium with a capacity of 3,200. His nationalistic feelings, however, prevented him from remaining there, even though they performed bel canto operas (like Rossini’s Barber): as soon as the Hungarian Theatre of Pest opened and his contract expired, he signed with them. As early as 1838, he was organising the first Hungarian orchestra, the ensemble that played the operas, and, of course, a chorus too, because from this point on, for the next 70 years, to compensate for the long German decades, everything would be sung in Hungarian. Today it is impossible to imagine that Erkel spent 46 and a half years in this position and conducted operas on 5,000 nights. The only reason why these performances did not all happen in this building was the fact that in 1840 the institution was renamed the National Theatre by resolution of the Hungarian Parliament – in the same year when Erkel’s first opera, Bátori Mária, was premiered. And it can be no surprise that – since the opera to inaugurate the building that once stood near today’s Astoria had been The Barber of Seville – the orchestra, chorus, dancers and soloists would choose the same work to say goodbye to the building before moving to the new one on what is now Andrásy Avenue in the early summer of 1884.

In the meantime, many important events took place. After quashing the Hungarian War of Independence, the oppressive Austrian regime did not recognise any freedom of association. This meant that even though Erkel and his opera-playing orchestra had begun giving concerts in the National Museum in 1853, it was only in 1867, after the compromise between Austria and Hungary had been reached, that the Philharmonic Society was allowed to officially register itself as an entity. During its history of 164 years, the Society, which was established on the model of its counterpart in Vienna, has been presided over by only ten president-conductors: Ferenc Erkel (1853-1871), Sándor Erkel (1875-1900), István Körödi (1900-1918), Ernő Dohnányi (1918-1960), János Ferencsik (1960-1967), András Kónyi (1967-1986), Erich Bergel (1989-1994), Rico Saccani (1997-2005), György Györgyvári Ráth (2007-2014), and from February 2014 to 2017 Pinchas Steinberg. The orchestra can boast the world premieres of more than a hundred works, including such curiosities as the original 1889 premiere of Mahler’s Symphony No. 1. In the spirit of its constitution, the Philharmonic Society pays special attention to new Hungarian musical pieces: Ferenc Erkel, Ferenc Liszt, Károly Goldmark, Emő Dohnányi, Béla Bartók, Zoltán Kodály, Leo Weiner, Pál Kadosa and Sándor Szokolay dedicated or composed several works for the orchestra; and renowned foreign composers – including Brahms, Dvořák, Mahler, Mascagni, Prokofiev, Ravel, Respighi, Richard Strauss and Stravinsky – have often conducted their works with the Budapest Philharmonics. Besides the president-conductors, several outstanding conductors have played an important part in the life of the orchestra including János Richter, Artur Nikisch, Sergio Failoni, Ferenc Fricsay and Otto Klemperer, and it would almost be impossible to list all the famous conductors, instrumental and vocal soloists who have appeared at the concerts of the orchestra with the longest history in Hungary. For more than a century, the Opera’s orchestra, while also functioning as a symphonic concert ensemble, operated as the only professional philharmonic orchestra in Hungary.
Opera Orchestra vs Philharmonic Society

The Opera, as the employer of the musicians of the Philharmonic Society and, at the same time, the first institution in Hungary that has, since 1838, been continuously capable of performing symphonic music, preserves the name of the Philharmonic Society in its concerts: both the name of the concert season ticket and the chamber music series refer to it. The Society itself also lives on. Just a few years younger than the Opera’s 180-year-old orchestra, it curates items related to the rich history of the orchestra and cooperates with the Opera on a contractual basis. When the artists of the orchestra are not engaged with operatic assignments, it organises concerts under the ensemble’s old name.

info

Of the more than 100 works composed for and premiered by the Opera’s philharmonic orchestra, these are some of the most important:

- **Bartók**
  - *The Miraculous Mandarin* (suite)
  - *Five Hungarian Folk Songs*
  - *Dance Suite*
  - *Symphonic Minutes*
- **Dohnányi**
  - *Festive Overture*
- **Goldmark**
  - *Zrínyi – symphonic poem*
- **Kodály**
  - *Dances of Galánta*
- **Liszt**
  - *Psalmus Hungaricus*
  - *The Legend of St. Elizabeth*
  - *Mephisto Waltz No. 2*
- **Mahler**
  - *Symphony No. 1*
- **Weiner**
  - *Concertino*

Symphonic Concerts

**11 September 2017** (Mon) 7:30 pm, Erkel Theatre

**OPERASTAR – THE EARTHLY WAGNER** (see p. 228)

Wagner ★

- *Columbus Overture*
- *Wesendonck Lieder*
- *Siegfried Idyll*
- *Lohengrin Prelude*
- *Else’s dream*
- *Tetramund and Ortrud’s duet in fernem Land (Grail narration)*
- *Bridal Chorus*
- *Lohengrin’s farewell and finale*

Featuring ★

- Polina Pasztirsác, Andrea Szántó, Mykhailo Malafi, Alexander Roslavets (winner of the grand prize at the Second International Éva Marton Singing competition), the Hungarian State Opera Chorus (chorus director: Kálmán Strauss)

Conductor ★ Pier Giorgio Morandi

**2 (Thu) and 4 (Sat) November 2017** 7:30 pm, Erkel Theatre

**VERDI: REQUIEM** (see p. 240)

Featuring ★

- Polina Pasztirsác, Eszter Szümegi, Boldizsár László, Ildikó Komlósi, Michele Kalmandy, Péter Fried (voice)

Conductor ★ Stefan Soltesz
Symphonic Concerts
THE 2017/18 CONCERT PROGRAMME FOR THE OPERA’S PHILHARMONIC ORCHESTRA

1 January 2018 (Sun) 7:30 pm, Erkel Theatre
NEW YEAR’S AT THE ERKEL (see p. 257)
Pascay ▶ Overture 2018
Sarkissian/Wagner ▶ Ballet Interlude
Beethoven ▶ Symphony No. 9

Featuring ▶ Hungarian National Ballet, István Kovács, Lucia Megyesi-Schwart, Tibor Szappanos, Orsolya Hajnalka Röser (voice)

Conductor ▶ Gergely Kesselyák

23 April 2018 (Mon) 7:30 pm, Erkel Theatre
YBL204 – MAHLER AND HIS ERA (see p. 279)
Bartók ▶ Two Images
Hubay ▶ Violin Concerto No. 3 in G Minor
Mahler ▶ Symphony No. 1

Featuring ▶ Ernő Kállai (violin)
Conductor ▶ Balázs Kocsár

21 May 2018 (Mon) 7:30 pm, Opera House
RICHTER JÁNOS102 – THE SACRED WAGNER (see p. 292)
Wagner ▶ Das Liebesmahl der Apostel
Rienzi ▶ Rienzi’s prayer
Tannhäuser ▶ Elisabeth’s prayer
Palestrina/Wagner ▶ Stabat Mater
Wagner ▶ Parsifal – excerpts

Featuring ▶ István Kovácházi, Eszter Sümeği, Judit Németh, Levente Molnár, András Palerdi (voice), Hungarian State Opera Chorus, Honvéd Male Choir, male choir of the Hungarian Radio Choir, male choir of the Hungarian National Choir

Conductor ▶ Sebastian Weigle

30 October 2017 (Mon) 7 pm, Erkel Theatre
VERDI: STIFFELIO (see p. 239)
Stiffelio ▶ Boldizsár László
Lina ▶ Anikó Bakonyi
Stankar ▶ Anatoly Fokanow
Raffaele ▶ Gergely Bonscér
Jorg ▶ Krisztian Cser
Fedérico ▶ János Szerekován
Dorotea ▶ Melinda Heiter

Conductor ▶ Christian Badea

27 November 2017 (Mon) 7 pm, Erkel Theatre
GLUCK: IPHIGENIA IN AULIS (see p. 246)
Agammemnon ▶ N.N.
Achilles ▶ Tibor Szappanos
Calchas ▶ András Palerdi
Olymnestra ▶ Ildikó Komlósi
Iphigenia ▶ Gabriella Fodor
A Greek woman ▶ Katalin Töreky
Arcas ▶ András Körösi
Patrocles ▶ Róbert Rezsnyák

Featuring ▶ Győr Philharmonic Orchestra
Conductor ▶ Philippe Auguin
Symphonic Concerts
CONCERT PERFORMANCES – 2017/2018

12 January 2018 (Fri), 7 pm, Erkel Theatre
MARSCHNER: DER VAMPYR (see p. 258)
Ruthven ▶ Krisztián Cser
Janthe ▶ Bori Keszei
Malwina ▶ Klára Kolonits
Berkeley ▶ Tamás Busa
Aubrey ▶ Péter Balczó
Davenant ▶ István Rácz
Georg ▶ János Szerekován
Emmy ▶ Gabriella Balga
Pub scene quintet ▶ Tivadar Kiss, Gergely Újvári, Róbert Rezsnyák, Zsolt Molnár, Melinda Heiter
Conductor ▶ Zsolt Jankó

5 March 2018 (Mon), 7 pm, Erkel Theatre
KORNGOLD: DIE TOTE STADT (see p. 268)
Paul ▶ N. N.
Ghost of Marietta/ Marien ▶ Éva Bátori
Frank/Fritz ▶ Levente Molnár
Brigitta ▶ Andrea Meláth
Juliette ▶ Eszter Zavaro
Lucienne ▶ Éva Várhelyi
Victorin ▶ János Szerekován
Graf Albert ▶ Botond Odor
Conductor ▶ Balázs Kocsár

Symphonic Concerts
CONCERT PERFORMANCES – 2017/2018

3 April 2018 (Tue) 7 pm, Erkel Theatre
SPONTINI › LA VESTALE (see p. 275)
Licinius ▶ Francesco Pio Galasso
Cinna ▶ Michele Kalmandy
Pontifex Maximus ▶ Ferenc Cserhalmi
Julia ▶ Szilvia Rálik
The Great Vestal ▶ Erika Gál
A consul ▶ Géza Zsigmond
Conductor ▶ Eugene Kohn

3 April 2018 (Wed) 7 pm, Erkel Theatre
D’ALBERT: TIEFLAND (see p. 276)
Marta ▶ Eszter Sümegi
Pedro ▶ Attila Fekte
Sebastiano ▶ Csaba Szegedi
Tommaso ▶ Géza Gábor
Nuri ▶ Gabriella Balga
Pepa ▶ Anikó Bakonyi
Antonia ▶ Erika Gál
Rosalia ▶ Bernadett Fodor
Moruccio ▶ László Szvétek
Nando ▶ Gergely Boncér
Conductor ▶ Soltész Stefan
Symphonic Concerts

CONCERT PERFORMANCES – 2017/2018

13 May 2018 (Sun) 7 pm, Erkel Theatre

ORFF: CARMINA BURANA

Featuring ► Kinga Kriszta, István Horváth, Csaba Szegedi (voice)

Conductor ► Tibor Bogányi

14 May 2018 (Mon) 7 pm, Erkel Theatre

WOLF: DER CORREGIDOR

Don Eugenio de Zuniga ► Tibor Szappanos
Juan Lopez ► András Körüsi
Tonuelo ► Gergely Ülvári
Repela ► András Palerdi
Tio Lukas ► Zsolt Haja
A neighbour ► János Szerekován
Donna Mercedes ► Zita Váradi
Frasquita ► Szilvia Vörös
Duenna ► Bernadett Fodor
Manuela ► Gabriella Balga

Conductor ► Gábor Káli

First Taste

CHAMBER MUSIC AS HORS D’ŒUVRES

On three occasions during the “Around the Ring” season – when a Monday orchestra concert is preceded on Saturday by a chamber concert, and the two programmes fit into each other thematically – we will be experimenting with giving a brief summary of the chamber programme an hour before the Monday concert, as a sort of first taste. Either a given work or certain excerpts will be played as an introduction for the audience preparing to hear the orchestral concert, and this will also be expanded with a fine arts angle. We’ll be living up to our total-art mission by inviting young up-and-coming graphic designers, painters and ceramists to create miniature exhibitions using the imagery and impressions they get from the given work, so that the viewers can get some multifaceted stimulus before the given concert, and they will also get a chance to take in the exhibition during the interval or at the end of the performance.

Partner ► Hungarian Academy of Arts

Host ► Dávid Zsoldos music historian

11 September 2017 (Mon) 7 pm, Erkel Theatre – Bernáth Buffet
23 April 2018 (Mon) 7 pm, Erkel Theatre – Bernáth Buffet
21 May 2018 (Mon) 7 pm, Opera House – Red Salon
Symphonic Concerts

CHAMBER MUSIC CONCERTS – 2017/2018

9 September 2017 (Sat) 4 pm, Erkel Theatre
IN WAGNER’S WAKE I
Mahler ▶ Piano Quartet in A minor
Berg ▶ Four Pieces for Clarinet and Piano
Schönberg ▶ Verklärte Nacht (Transfigured Night)

9 December 2017 (Sat) 4 pm, Erkel Theatre
CHAMBER MUSIC TALES – HÄNSEL UND GRETEL
Schumann ▶ Märchenbilder (Fairy Tale Pictures)
Milhaud ▶ “La chemинee du roi René” (The Stroll of King René)
Prokofiev ▶ The Ugly Duckling
Zoltán Kovács ▶ Tale No. 8 (Nyolcadik mese)

27 January 2018 (Sat) 4 pm, Erkel Theatre
JAZZ CLASSICS – PORGY AND BESS
Gershwin ▶ Lullaby for String Quartet
Ravel ▶ Sonata No. 2 for Violin and Piano
Gershwin–Heifetz ▶ Selections from Porgy and Bess
Shostakovich ▶ Jazz Suite No. 1 – arrangement
Stravinsky ▶ Ragtime for 11 Instruments
Stravinsky ▶ Ebony Concerto

24 February 2018 (Sat) 4 pm, Erkel Theatre
IN WAGNER’S WAKE II
Bruckner ▶ String Quintet in F Major – Adagio
Schönberg ▶ Songs – selection
Schönberg ▶ Chamber Symphony

10 March 2018 (Sat) 4 pm, Erkel Theatre
MOZART AFTERNOON – L’OCA DEL CAIRO
Mozart ▶ Flute Quartet in D major
Mozart ▶ Adagio and Fugue for Strings in C minor
Mozart ▶ Serenade in E-flat major
Mozart ▶ Serenata notturna (Serenade in D major)

21 April 2018 (Sat) 4 pm, Erkel Theatre
MINI-OPERAS AND CHAMBER OPERAS – DIE OPERNPROBE; DER VIERJÄHRIGE POSTEN
Mahler ▶ Rückert-Lieder – selection
Schubert–Mahler ▶ String Quartet in D minor

19 May 2018 (Sat) 4 pm, Erkel Theatre
IN WAGNER’S WAKE III
Strauss ▶ Capriccio (string sextet) – introduction
Strauss ▶ Serenade
Strauss ▶ Metamorphosen

The host of the chamber music concerts ▶ Szilvia Becze (MTVA)
Producer ▶ Bálint Zsoldos

The host of the chamber music concerts ▶ Szilvia Becze (MTVA)
Producer ▶ Bálint Zsoldos
AND NOW I’LL SHOW YOU HOW TO SIT ON THE BAKER’S PADDLE!
# Children's and Youth Programmes

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Opera Tour with Papageno

FOR PRIMARY SCHOOL CHILDREN

Even backstage, the Opera House is a magical place. Participating children will get a glimpse into this mysterious world, which they will get to know, along with the hidden secrets of both the House and the art of opera performance, under the guidance of Papageno, the clucking bird-man from The Magic Flute. From the cellar decorated with portraits to the catwalks above the stage, and from the costume warehouse to the painters’ workshop, some big surprises await. And by the time the singing starts, every little secret will be revealed.

The programme will commence at 3 pm on each date.

Papageno ➤ András Hábetler
Director ➤ Attila Toronykőy

Dates:

- 15 October 2017
- 12, 19, 26 November 2017
- 3 December 2017
- 21, 28 January 2018

Opéra Adventure 6.0 – with the Virtuosi

YOUNG PEOPLE AT THE ERKEL

The 2017-2018 school year brings the sixth season of Opéra Adventure, the largest theatrical education programme in Hungary. Tens of thousands of students have come from all over Hungary, using discounted tickets for train and public transport, to take part in an opera experience of a lifetime at the Erkel Theatre. In spring of 2016, the programme expanded even further as several public collections opened their doors to the participants of Opéra Adventure. Thus, the initiative matured into a full-scale cultural adventure.

If the school’s curriculum does not preclude learning off-site, then the programmes outlined in the informational pack are eligible to qualify as teaching hours according to the given school’s local teaching programme. So far, we’ve hosted 220 towns, 750 schools, and 175,000 students in the 2017/18 season, the performances of the Opéra Adventure series will be organised in cooperation with the Hungarian Virtuosos Production. Before each performance, a young virtuoso will play a movement of classic music accompanied by the Opera’s philharmonic orchestra – for their own peers.

Sponsored by ➤ MÁV-START Zrt., GYSEV Zrt., BKX Zrt., EMMI State Secretariat for Culture, State Secretariat for Education

info ➤ OperaAdventure@opera.hu

OperaAdventure 6.1 – 25 September to 13 October 2017, Mozart ➤ Figaro 2.0
OperaAdventure 6.2 – 2, 3, 4, 7, 8, 9, 10 and 11 May 2018, Total Dance (Walking Mad, Petite Mort, Six Dances)
Sing-along Baby

MUSICAL FUN WITH LITTLE ONES

At these sessions at the Erkel Theatre, parents will receive guidance on the musical upbringing of the youngest age groups based on the world-famous Kodály method. We warmly welcome children as young as a few months and all mothers, fathers and grandparents who love to sing and play music with their little ones in a relaxed and affectionate environment, those who believe that it is critical to raise children using the arts as tools, those who enjoy singing and learning new songs, and even those who are themselves intimidated by the idea of singing and seek a community to support in overcoming their inhibitions and would like to expand their repertoire of songs. We recommend sessions from birth to the age of three and also welcome expectant mothers.

Sessions held by ➤ Klára Újvári
Location ➤ Erkel Theatre, Kodály Hall
Price ➤ 1000 Ft | family

Sessions ➤ Thursday from 11 am (30 min. each)
First session ➤ 7 September 2017
Final session ➤ 14 June 2018
Arrive with pre-purchased tickets at the main entrance of the Erkel Theatre.

Enchanting Instruments

A PLAYFUL DEMONSTRATION OF THE ORCHESTRA’S INSTRUMENTAL SECTIONS – RECOMMENDED FOR CHILDREN AGES 4 TO 9

We offer a step-by-step course to teach our audience the customs and habits associated with going to the theatre and listening to music. With the help of interactive games they will get closer to the indispensable foundation of opera and ballet performances: music and the orchestral instruments that produce it.

Hostess ➤ Mária Nagy
Location ➤ Erkel Theatre – Bernáth Buffet
Hangjég (Musical note) season pass (on Sundays, 9-10 am)
29 October 2017 – Strings
5 November 2017 – Woodwinds
14 January 2018 – Brass
4 February 2018 – Percussion
Hangvilla (Tuning Fork) season pass (on Sundays, 9-10 am)
18 February 2018 – Strings
11 March 2018 – Woodwinds
1 April 2018 – Brass
13 May 2018 – Percussion
Season pass ➤ 4000 Ft | pass | person
After 1 July, individual tickets are available for 1200 Ft per session.
Arrive with pre-purchased tickets 15 minutes prior to the beginning and use the main entrance of the Erkel Theatre.
Afternoon Jam
RECOMMENDED FOR CHILDREN AGES 4 TO 7

In all afternoon sessions participants can better acquaint themselves with a musical instrument together with its younger and older siblings. The layout of the Bernáth Buffet makes it possible that this interactive programme takes place at just an arm’s length from the young guests. The performance uses language that children can understand, but even adults can discover a lot of novelties about the world of musical instruments.

Hostess ➤ Maria Nagy

Location ➤ Erkel Theatre, Bernáth Buffet

Tücsök (Cricket) season pass (on Sundays, 3-4 pm)
29 October 2017 – Violin, Viola, Cello and Double Bass
5 November 2017 – Flute and Bassoon
14 January 2018 – Trumpet and Trombone
4 February 2018 – Percussion

Fakopáncs (Woodpecker) season pass (on Sundays, 3-4 pm)
18 February 2018 – Guitar and Harp
11 March 2018 – Clarinet and Oboe
1 April 2018 – French Horn and Tuba
3 May 2018 – Piano
Season pass ➤ 4000 Ft | pass | person
After 1 July, individual tickets are available for 1200 Ft per session.
Arrive with pre-purchased tickets 15 minutes prior to the beginning and use the main entrance of the Erkel Theatre.

Tales of Music
SYMPHONY ORCHESTRA CONCERTS FOR CHILDREN

There are so many possible encounters with music: one of these that can’t be missed is a meeting between the child and the giant musical instrument in its full pomp: the symphony orchestra. The musicians can reveal many secrets while playing on the stages of the Opera House and the Erkel Theatre and this is just one step away from children falling in love with music and unable to wait for the curtain to go up or even sit in the orchestra pit themselves...

14 October 2017 (Sat) 10:30 am, Erkel Theatre
28 January 2018 (Sun) 10:30 am, Erkel Theatre
4 March 2018 (Sun) 10:30 am, Erkel Theatre

Featuring ➤ Hungarian State Opera Orchestra

Partner ➤ Philharmonia Hungary

info ➤ filharmonia.hu
The four-strong commando visits schools around the country: they sing arias, duets, trios and quartets and talk about the world of opera and the institutions associated with the Hungarian State Opera – in 45 minutes. Some costumes and props, and, of course, a piano: that’s all that’s needed for the magic of the moment, even in a school gymnasium. It is only effective, though, if the experience is enhanced later in music lessons and then with the Opera Ambassador programme and culminates at the OperaAdventure performances for 15-year-olds at the Erkel Theatre. So, a lot depends on the quasi “clown doctors”, the artists who often do several performances a day, week after week.

Featuring ▶ András Hábetler
Partner ▶ Philharmonia Hungary

50 performances in 10 counties in the 2017/18 season
I intentionally protect you and unintentionally betray him.

Am I predicting what will happen, or does what happens happen because I predicted it?
### Contents, OperaBonus

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All Hungarians remember the iconic radio series, the quiz programme conceived by György Czigány that educated the whole country on a daily basis. Well, since 1 October 2016, the operatic revival of the old series has been resumed on public media’s new cultural television channel and on Bartók Radio. We work with a special weekly guest, a current or former artist of our theatre, who tests his or her lexical and musical knowledge, embedded in a five-part interview, so that the students from a class involved in the OperAdventure programme can get to see an opera or ballet performance at the Erkel Theatre. The game still remains a game, of course, but the prize is serious, and so is the venue: the renowned Bertalan Székely Hall at the Opera House. The programmes are broadcast by Bartók Radio and Echo TV each weekday.

Presenters bi-weekly ► Szilvia Becze and Szilveszter Ökovács
Quizzes prepared by ► Dániel Mona
Partner ► MTVA

From 5 September 2016 (Mon) between 12 and 14 pm every Monday – OperaCafé
The summer series of OperaCafé programmes are aimed at paying tribute to the Eternal Members of the Hungarian State Opera: each year, while the theatre world is on its summer break, it will feature ten portraits of some of the most important personalities from the institution’s recent past. The 26-minute-long portraits will debut on the M5 cultural television channel, and will later appear on commercial and local television channels too.

**SUMMER 2017**
- Zsuzsa Barlay
- István Berczelly
- Imre Dózsa
- Zsuzsa Kun
- Ádám Medveczky
- Lajos Müller
- Adél Orosz
- Lilla Pártay
- Sándor Palcsó
- Miklós Szinetár

**SUMMER 2018**
- János Berkes
- Magda Kalmar
- Ildikó Kaszás
- Péter Kelen
- Gábor Reveházi
- Veronika Kincses
- Kolos Kováts
- Zsuzsa Misura
- Sándor Sólyom Nagy
- György Szakály

Interviewers ▶ Aleszja Popova (ballet), Szilveszter Ökovács (opera)

Each morning and evening since 1 October 2016, a one-minute-long programme that serves as a calendar of the history of the Hungarian State Opera and operatic and ballet history in general has been broadcast by Kossuth Radio, Hungary’s most popular radio station. The series is followed by hundreds of thousands of listeners. The music, based on the motif of Bánk’s aria, was composed by Róbert Gulya and played by the Opera’s orchestra under the baton of Géza Köteles. Szilveszter Ökovács writes and presents the text for the 365 episodes.

Sound engineer ▶ Ferenc Kondás
Producer ▶ Zoltán Amin

Partners ▶ Optimum Solution Enterprise, MTVA
As a result of the cooperation between the Hungarian State Opera and the M5 cultural television channel, there has been a television broadcast of an opera or ballet performance, or an opera or ballet film, opera/ballet gala or sometimes a concert by the Opera’s ensembles on every Monday evening since 19 September 2016. Our institution helps the work of the MTVA with 22 to 24 professional on-site recordings every year, and the television channels of the public media record six to eight performances a year (with Bartók Radio recording audio material in another 15 to 20 instances). The Opera’s own recordings will also be broadcast on the ATV and Echo TV channels later on.

Producer: Szilveszter Ókovács

Schedule for television broadcasts in 2016/2017/2018

1. Purcell ▶ The Fairy Queen (2016)
2. Mascagni ▶ Cavalleria rusticana / Leoncavallo ▶ Pagliacci (2014)
3. Simándy100 – tenor gala (2016)
4. Verdi ▶ La traviata (2016)
5. Hour of Stars – award ceremony gala at the Opera House (2016)
11. Puccini ▶ La bohème 2.0 (2016)
13. Petipa ▶ Don Quixote (2016)
16. Beatles50 – symphonic rarities from the Opera House (2012)
17. Reimann ▶ Lear (2016)
18. Erkel Night (2012)
20. Wagner ▶ Der fliegende Holländer (2013)
21. Divas on the Catwalk or Pentatonia and Button It Again At the Opera! (2012)
22. Gyula Orendt’s Song Recital (2016)
27. Marton70 – jubilee gala with Éva Marton and Jonas Kaufmann (2013)
30. Wagner ▶ Das Rheingold (2015)
31. Wagner ▶ Die Walküre (2016)
32. Dohnányi ▶ Der Tenor (2015)
33. Bartók ▶ Bluebeard’s Castle I / Vajda ▶ Mario and the Magician (2013)
34. Rost25 – jubilee gala at the Erkel Theatre (2014)
37. Hour of Stars – award ceremony gala at the Opera House (2015)
38. Hour of Stars – award ceremony gala at the Opera House (2013)
40. New Year’s at the Opera (2013)
41. Strauss ▶ Ariadne auf Naxos (2013)
42. BFTZ160 (2013)
43. ErkelFest (2013)
44. Selmeci • Spiritisti (2014)
46. Mozart–Lackfi • The Magic Flute for Children (2014)
47. Bétiz • Carmen (2014)
48. Tallér • Leander and Linseed (2015)
49. Goldmark • Die Königin von Saba (2015)
50. Weber • Der Freischütz (2016)
51. Verdi • Falstaff (2016)
52. Mozart • Così fan tutte (2016)
53. Wagner • Siegfried (2017)
54. Kodály • The Spinning Room (2016)
55. Erkel • Bánk bán (2017)
56. Mozart • Figaro 2.0 (2017)
57. New Year’s at the Opera (2018)
58. Meyerbeer • Les Huguenots (2017)
59. Tokody60 – jubilee gala at the Opera House (2017)
60. Rossini • L’Italiana in Algeri (2017)
61. Humperdinck • Hänsel und Gretel (2017)
62. Giordano • Andrea Chénier (2017)
63. Verdi • Nabucco (2017)
64. Donizetti • L’elisir d’amore (2017)
65. New Year’s at the Opera (2017)
66. Weber • Oberon (2018)
67. Gershwin • Porgy and Bess (2018)
68. Verdi • Otello (2018)
69. Strauss • Die Frau ohne Schatten (2018)
70. Puccini • Turandot (2018)
71. Verdi • Simon Boccanegra (2018)
72. Offenbach • Die Rheinmäxchen (2018)
73. Lukács30 – jubilee gala at the Erkel Theatre (2018)
In 2015, we had more than 1000 followers on our Youtube channel, where we registered 300,000 views, with our videos running for a total of half a million minutes, which included more than 140,000 views of our image video alone. The number of “likes” on our Facebook has exceeded 50,000 this year – the fan page launched in 2011 took off with astonishing speed, similarly to our official web page (www.opera.hu) revamped in 2014. The number of followers of our pages in new social media platforms launched in the 2015/16 season – Twitter, primarily to address our visitors from abroad as well as our Instagram page for sharing images – exceeds 9500. These interfaces will provide enquirers with a look behind the wings of the Opera in addition to an official source of information. One of the most important Google Streetview projects in Hungary in 2014 was to render the interior of the opera house: the platform now offers an excellent virtual tour of the building. In 2015, via Google Art, high-resolution photos appeared on the internet as free content. If you have ever wanted to examine Károly Lotz’s secco on the ceiling from a very short distance with a magnifying glass, now you have the opportunity to do so.

While the concept of the exhibition and demonstration area of the Memorial Collection will soon be finished as part of the refurbishment of the Opera House, the archiving process of the objects related to the history of the institution continues: the material in the OperaDigiTheca is increasing daily in the new “Around the Ring” Season. Presently more than 21,000 performances, 4000 artists’ biographies, almost 2500 photos, set and costume designs can be researched as a result of the work of collection manager Márton Karczag and museologists Nóra Wellman and Jozefa Iványi.

The following types of performances are freely available to researchers in the continuously expanding OperaDigiTheca on the internet:

- works of Mozart
- works of Wagner
- works of Richard Strauss
- German Romantic operas
- French operas
- Slavic operas
- 133 years of Hungarian operas
- Preclassical operas
- 20th century operas
- Shakespeare adaptations
- Operettas
ACCREDITED FURTHER TRAINING FOR TEACHERS

The Opera House feels an intense sense of responsibility to those teachers who have found their calling in public education here in Hungary, so it provides them with an opportunity to complete 30 hours of accredited further training. The programme first provides participants with a thorough working knowledge of a theatre’s daily operations, and then leads them into the world of opera and ballet, all in a series of colourful, inspiring, and, at the same time, enjoyable sessions – in the unconfessed hope that, as a result of their experiences, the teachers will be able to transmit their new knowledge and enthusiasm to their students, thus ensuring the continuous success of OperaAdventure.

The further training includes observing two performances and the teachers will then receive theoretical and practical training, which includes both plenary and group sessions. Also included are discussion forums, workshops and rehearsal visits, a presentation on music history, advice on planning cultural programmes, a tour of the building, and personal meetings with artists, producers and theatre professionals. This year, like previously, the most important presentations will be delivered by the Opera’s managers.

The performances are at the Erkel Theatre. Programme manager ➤ Dr Noémi Kisszely

info ➤ operakademia@opera.hu

THE ANTECHAMBER TO OPERA MEMBERSHIP

As early as the 2015/16 Faust Season, the Opera decided to take into its own hands the training of those fine musicians who are thinking about a career with Hungary’s oldest philharmonic orchestra (which performs both theatrical productions and symphonic concerts). After having their applications accepted and auditioning, 8-12 musicians will be able to take part in the two-year training session under the guidance of the Opera, with a personal mentor assigned to assist with the education of the given instrumental part. The students will also be invited to play at various special performances, as well as participate in section rehearsals and other professional activities. They can also receive a scholarship for the duration of their studies.

The vocational director of the Orchestra Academy is the principal music director of the Opera.

Partner ➤ Liszt Academy of Music

info ➤ zenekariskademia@opera.hu
After the Second World War, the artists of the opera resumed their activity with Don Pasquale – and three years ago we resumed ours with the same production. After several decades, Opera on Wheels returned to the road in 2014! The aim of the programme series is for a production to appear in theatre auditoriums of Hungarian cities where no opera company operates, but where the theatre’s attributes (orchestra pit, wire system, lighting, acoustics, etc.) make it suitable for chamber opera productions. The travellers are on a mission: to popularise the Opera’s productions and the genre of opera, in Hungarian.

It’s not a simplified version of a repertoire piece that the Opera is sending forth, but a production created specifically for this purpose, and that takes account in every respect of the capabilities of the theatre and desires of the audience by delivering fresh, youthful, and inspiring ideas and artistically devised technical solutions.

The production of Don Pasquale developed for the Opera on Wheels programme by Csaba Káel was so successful that we brought it to the Erkel Theatre, while in 2015 and 2016 we continued the series around Hungary and outside of its borders with a bold, new and humorous production: Figaro 2.0, with a libretto rewritten by its director, András Hábetler. In this season Figaro will be setting off again for every theatre in the country that is equipped with an orchestra pit and is yet to be visited – altogether 10 times in the season.

Mozart ► Figaro 2.0 (see ► p. 27)

Coordinator ► Dr Noémi Kiszely

info ► www.opera.hu

Opera Houses, wherever they may be, are among the world’s most expensive cultural institutions to finance (with the exception of the film industry, although this generates enormous revenues internationally). So the time has come for our Opera to be surrounded by a circle of supporters worthy of its glorious 133-year history, and this exclusive club will also henceforth have its own seat.

We invite the Club’s members to become strategic partners. The Opera provides access and networking opportunities to A-list managers, meaning that our partners can meet potential clients and take advantage of exclusive services and other benefits of club membership. On weekdays, the private OperaClub receives benefactors of the Hungarian State Opera in the corridors around the Feszty Bar on the first floor or the cigar balcony of the boxes on the second floor: in an intimate, salon-type setting, where a selection of coffee house specialities, a smoking terrace and private events. Club members are provided with a card for making use our services, subject to advance registration, daily from 10 am to 5 pm.

The operation of OperaClub, which received more than 1.1 billion forints in donations in 2016, is made possible by large-scale sponsorship from BMW. This year our goal is to collect 1.5 billion forints, the maximum amount allowed by law.

Club manager ► Melitta Gyüdi (gyudimelitta@opera.hu)
Friends of the Opera

The Association of Friends of the Opera is a special organisation with a membership that spans the globe. At the centre of their interest is a unique and extraordinarily complex world which for many people is incomprehensible and strange. But these friends of the opera adore this incomparably regal and theatrical genre. Across the world, they gather in groups in order that they might not only enjoy the object of their passion, but support it as well. Because the opera and the ballet are truly royal genres that depend on the kings of today, that is, the support of the state and society. Without this support, they cannot survive. But this support more than pays for itself with fine performances. We welcome both lovers of opera and ballet and those people who are ready to support us with their generosity.

In our case, it is not the association that supports the institution, but it is the latter that provides special discounts to the members because of their special relationship with it. We encourage you to apply for one of the limited number of memberships in the association.

Miklós Szinetár Director and Professor Emeritus
President of the Budapest Association of Friends of the Opera
Honorary General Director of the Hungarian State Opera

Szilvia Gémes Opera singer, General Secretary of the Budapest Association of Friends of the Opera

Contact Information:
Postal address, office ► 1062 Budapest, Andrássy út 126.
Office building, ground floor No. 13

Customer service in person and by telephone ► Mondays between 10 am and 2 pm
Telephone, programme information ► (+36 1) 269-02-78
E-mail ► operabaratok@operabaratok.hu
www.operabaratok.hu

Today’s rich selection of radio stations was lacking one that exclusively broadcasts operatic and ballet music. Since January 2016, through this virtual channel, we have been sending news from our institution out to cyberspace, with records and our own recordings, as well as – on special occasions – broadcasts of performances from the Opera House and the Erkel Theatre.

Our plans include having tapes of the Opera’s productions made by Hungarian Radio digitised and released, as well as to share discs featuring our artists recorded by Hungaroton and other record companies.

Chief Editor ► Dávid Zsoldos

www.opera.hu/radio

OpeRadio

EASY LISTENINGS
There are many secrets hidden in the former office in the Opera House of the great nobleman Miklós Bánffy, the last of Hungary’s great polymaths. To sit there and share experiences and ideas with representatives of all of the other disciplines of the arts and to frankly discuss matters of great importance would be a truly remarkable opportunity.

We are planning a late-evening weekly round-up to include a relatively stable group of guests, with leaders and artists from important Hungarian institutions placing their own unique and artistic imprint on the passing time. Total Artist will be a presentation by five artists.

Host ▶ Szilveszter Ókovács, general director
Producer ▶ Zoltán Amin
Partner ▶ Optimum Solution Enterprise, Echo TV

In the past, the biggest Hungarian cultural institution’s primary use for its own magazine was to provide its partners and supporters with an exclusive advertising platform – and also to provide some information to fans. The bi-monthly periodical summoned into life five years ago in 2012 has taken on a good bit more of a challenge than that. By keeping marketing considerations at arm’s length, it has aspired to be a cultural magazine of quality and profundity that is worthy of the entire range of the Opera House’s programmes, as it seeks to be much more than simply an opera magazine.

Issues: September – November – January – March – May
Shortly after the change in regime in Hungary in 1989, the once-vibrant flame of the domestic record industry all but flickered out and the recording of operas, which requires unusually extensive resources, fell by the wayside. It is not so much the lack of the 23rd recording of Tosca that is so painful, since this is not terribly important from an international perspective, but rather the fact that we are deprived of recordings of the important Hungarian works of the past 30 years, and an entire generation of artists has also been almost entirely robbed of the chance to achieve some measure of immortality via sound recordings.

The OperaVault brand, launched in 2011, aims to end both deficiencies. The Opera, thanks to its incredible artistic talent pool, has agreed each year to record and release an entire Hungarian opus in a series of its own while simultaneously producing the work itself on stage. We will make a live recording of another Hungarian opera as a concert performance and another as a live staged production, release one of our archived radio materials and issue a memorable collection of recordings of an artist and a volume about the history of the institution. Our latest three-year undertaking is to conduct interviews with the Eternal Members, in which the members of the “living Pantheon” will discuss their careers and help us select photos for the 30 publications we will be compiling; we will also publish illustrated books about each of the departed Eternal Members, with reviews and biographies.

All the publications listed below are available for sale at the OperaShop at the Opera House (at the Dalszínház Street entrance) and can be purchased online from the Opera’s webshop.
Ella Fitzgerald at the Erkel Theatre (1973, archive, live recording, 1 CD)

Cziffra56 (1956, archive, live recording, 1 CD)

Stars of the Opera House I-II (archive, excerpts, 2 CD’s – Hungaroton)

Where the World Unfolds – Opera130 (book and 1 DVD)

Where the World Unfolds – Opera130 (book)

BFTZ160 (live recording of the jubilee concert)

What’s Playing on the Record? (book trilogy)

For the Road 2013 (Constitution Gala, live recording, 1 CD)

For the Road 2014 (Eschenbach, Steinberg, Segerstam, orchestral excerpts, live recording, 1 CD)

For the Road 2015 (Magic Flute for Children – Szemere, Megyesi, Cser / Köteles; 2014, live recording, 1 DVD)

For the Road 2016 (Leander and Linseed DVD – Bakonyi, Molnár Á., Gradsch / Bagyáni; 2015, live recording, 1 DVD)

For the Road 2015 (Magic Flute for Children – Szemere, Megyesi, Cser / Köteles; 2014, live recording, 1 DVD)

For the Road 2017 (Müller, Székely, Joviczy et al., archive, excerpts, 1 CD)

Ádám Medveczky – The Sound of the Silent Baton (Eternal Members of the Opera series)

Simányi/BF (Eternal Members of the Opera series)

Sándor Sólyom Nagy (Eternal Members of the Opera series)

Ilona Tokody (Eternal Members of the Opera series)

The large-scale thematic festival of the Hungarian Season provided an opportunity for the Opera to create a frame for its voluminous CD series, which had been launched in 2011. Here’s the project, which contains recordings of 40 operas by 30 Hungarian composers. As a bonus, the box set also includes DVDs of four dance productions and a Strauss operetta with a Hungarian theme: Der Zigeunerbaron. (A supplement will be published in a few years’ time with new recordings.)
27. PETROVICS ➔ Lysistrate (2017, live recording)
28. RAUTAVAARA ➔ The Mine (2016, live recording)
29. RÁNKI ➔ King Pomade’s New Clothes (2017, live recording)
30. RÜZITSKA ➔ Béla’s Flight (2017, live recording)
31. SÁRI ➔ Solar Eclipse (2010, live recording)
32. SELMECZI ➔ Spirituali (2017, live recording)
33. SOLTI ➔ La Violetta (2017, live recording)
34. SZOKOLAY ➔ Blood Wedding (late version, 2017, live recording)

Bonus: ➔ Overtures (Beischer-Matyó, Tallér, Varga, Madarász, Karosi – live recordings)

Poldini ➔ Wedding at Carnival (2017, studio recording, 2 CD’s)
Ránkè ➔ The Tragedy of Man (1970, archive, live recording, 2 CD’s)

Kenessey ➔ The Gold and the Woman (2018, live recording, 1 CD)

Duke Ellington at the Erkel Theatre (1971, archive, 1 CD)

Ótravaló 2018 (children’s chorus recordings, 1 CD)

Zsuzsa Kun (Eternal Members of the Opera series)

Attila Csikós (Eternal Members of the Opera series)

Katalin Kasza (Eternal Members of the Opera series)

Margit László (Eternal Members of the Opera series)

Sándor Palsó (Eternal Members of the Opera series)

Adél Orozs (Eternal Members of the Opera series)

Aladár Tóth50 (monography)

Miklós Bátfy (monography)

Joviczky100 (archive, excerpts, 1 CD)

In the first half of October 2017 we will be recording Ferenc Erkel’s opera Erzsébet (“Elizabeth”), which has survived in fragments and has never been recorded. The opera was conceived after the Constitution of Olmütz as Austro-Hungarian relations were thawing – it is impossible not to notice that it was all but dedicated to another Elizabeth – the beloved empress “Sissi”. Erkel composed the second act of this three-act opera relating the story of Saint Elizabeth of Hungary, descendant of the Árpád dynasty and wife of Louis IV of Thuringia, with the other two written by the Doppler brothers. We plan to release the record on St. Elizabeth’s Day: 19 November 2017.
EXHIBITIONS 2017/2018

Red Salon:
Bluebeard100 (from 24 May 2018)

Erkel Theatre – Kodály Room:
Mozart at the Opera (25 September 2017 – 27 October 2017)
French Grand Operas in Pest (28 October 2017 – 17 November 2017)
Rossini at the Opera (18 November 2017 – 8 December 2017)
Fairy-Tale Operas (9 December 2017 – 17 March 2018)

The 133-year-old Opera House’s former ticket office on Dalszínház Street is now the home of a record shop with the largest opera and ballet music selection in Hungary, with CDs, DVDs, and vinyl and gramophone records not only available for purchase, but also to listen to in store. Not to mention that this will be the only place in the world where you can purchase those special souvenirs and mementos that are unique to the Opera, for example, the Opera’s carefully selected drinks assortment and all of our publications, including records, books, programmes, posters, yearbooks and photos with autographs as well as attractive and practical accessories: jewellery and opera glasses. Product development and production is in progress.

Entrance from Dalszínház Street.
Opening hours: Every day between 10 am and 8 pm

The Opera Shop will remain open during the modernisation of the Opera House, but our guests and other customers will also be able to purchase our products at the Erkel Theatre during the 2017/18 season. Another piece of good news: we will launch our webshop in 2017, so our souvenirs will be available online too.
The greatest theatre in Hungary, the Hungarian State Opera House is now seeking to match the elegance of its 130 years of history by offering premium drinks to its guests. The discretely yet uniquely labelled bottles contain craft red and white wines, a delightful rosé, a rare sparkling wine, a pálinka fruit brandy made from Tokaj grapes and bitters made from Transylvanian herbs.

Under production ▶ Opera House sweet liquor

Red ▶ Cabernet Sauvignon (Piarista Bor)
White ▶ Badacsony Welschriesling (A’cappelle Pincézet)
Rosé ▶ Pinot gris “nemrozé” (Skrabski Pincézet)
Sparkling Wine ▶ Csopak Welschriesling (raw) (Szent Donát)
Pálinka ▶ Brandy made from the pomace of Tokaj aszú grapes (Vámosújfalu)
Bitters ▶ Salvator (Csíksomlyó)

The Opera seeks to reinstate the century-long tradition of publishing yearbooks for each season, and at the same time to revamp the format. This is why it is releasing, in limited numbers, a series of album books comprising illustrated reports of not only the most recent season, but also the 2012/2013 and 2013/2014 seasons.

The publication includes the five Opera Magazines appearing during that season, the season’s Programme Calendar, and the separately produced inserts. The freshly printed summaries of the year’s events are released at the time of the company’s general meeting at the opening of the season. Collectors can purchase or order the print version of the volume at the OperaShop. The digital version of the content will continue to be made available on the Opera’s official website.
You shall go to the Ball!

BECAUSE AT THE BALL, CLOTHES DO MAKE THE PERSON

The Opera House takes pride in not only its own ball, but also in those of others. That’s why it gives (primarily) high school students and non-profit organisations – on a first-come, first-served basis and between Epiphany and Ash Wednesday, 6 January and 14 February 2018 – the chance to borrow costumes from our collection of 400,000. These pieces, no longer used but kept in storage, might still be serviceable for the occasional ball, simply to be worn or just used as decoration for or for a photo opportunity. The Opera does not charge a rental fee, only a preparation fee to cover expenses (Ft 2,750 per costume for cleaning), but it does request of the given institution or organisation that it set up a display stand offering publications and advertising material from the Opera House at the location of the ball.

As partner to the event, the Opera House will also provide admission tickets (a box for 6 persons) to the Erkel Theatre – to a performance of the Opera House’s choosing – as the grand prize for the ball’s raffle or other competition.

From 6 January 2016 to 11 February

info ➤ viddesviseli@opera.hu

Útravaló (For the Road) 2018

MUSIC FOR BABIES AND MOTHERS

On 1 January 2013, the General Director of the Hungarian State Opera presented to the first child born in Hungary in the New Year the first copy of the Útravaló (For the Road) CD, which was also received by the family of every Hungarian new-born (whether in Hungary or abroad) in the so-called Promobox package. The programme has been a huge success to date and is set to continue. The recording, reproduced in 80,000 copies, will be followed by a new edition featuring brand new recordings from the ensembles and soloists of the Opera.

While we made our selections for 2015 from among the most popular Hungarian operas and symphonic orchestral works, the 2014 edition of Útravaló was composed of recent radio broadcasts of the Opera’s Philharmonic Orchestra. Útravaló 2015 was a DVD of the children’s opera staged at the Erkel Theatre: The Magic Flute for Children. For the 2016 edition we selected the television recording of Leander and Linseed, the fairy-tale piece commissioned by the Opera from Zsófia Tallér, and in 2017 we chose a selection of popular opera excerpts with a dedication written by clinical psychologist Dr Emőke Bagdy – who follows in the footsteps of Ákos Kovács, Katalin Kokas, Barnabás Kelemen and Mihály Kótai. The 2018 edition will contain recordings from the Children’s Chorus and the Chorus of the Opera with brief comments from Gergely Litkai.

Partners ➤ Promobox Kft., Ministry for Foreign Affairs
The theatre world is full of mysteries, and the reality behind the illusion is known only to a few. We have numerous children’s programmes built on this premise: this one, however, is aimed at adults. As the Opera House simultaneously provides a home to every area of the arts, it truly is a place brimming with secrets, and our open days allow visitors a unique peek behind the scenes. From ten in the morning to two in the afternoon, and during the morning rehearsal session, experienced guides will be taking visitors through all the practice rooms, as well as into some of the Opera House’s offices.

1 October 2017 ➤ World Music Day
26 November 2017 ➤ Open Ballet Day
29 April 2018 ➤ World Dance Day
27 May 2018 ➤ Open Ballet Day

We had long yearned for an Opera House café worthy of the name that anyone can visit and enjoy a coffee and a slice of cake. While fine-tuning the functions of the main opera building designed by Miklós Ybl, we came to the idea of building a coffee shop in the former ticket office on Hajós Street in the summer of 2015. Here the finest cakes and drinks await those meeting by the Opera, whether there for a performance, or to simply stand on the Sphinx Terrace with an ice cream in summer. The interior corridor housing the portraits of the Opera’s eternal members from the past century will also be visible for all to see. (To best accompany this moment to savour, we recommend our selected drinks from the OperAssortment package.)

Partner ➤ Zsidai Gastronomy
Tours of the Opera House building, built 133 years ago by Miklós Ybl, whose 203rd anniversary is currently being celebrated, are conducted – under a long-term contract signed in 2009 – by an outside company. Guided tours in English, German, Spanish, Italian and French depart every day at 3 pm and 4 pm, with Japanese-language tours on Mondays, Wednesdays and Saturdays and tours in Russian on Tuesdays and Fridays. Hungarian-language tours may be requested for Sundays, but may also be set up for other days by prior arrangement. Dates and times may vary.

Groups of children and pensioners are entitled to discounted tour prices.

The tours of the public areas of the Opera House will continue throughout the modernisation project.

For more information on opening hours and further details please visit our continuously updated website http://www.operavisit.hu

It is the eternal members of the Hungarian State Opera House themselves who always choose, by secret ballot, new “eternals”. Those eternal members who receive the Kossuth Prize and reach an age prescribed by government decree then become Master Artists. The Opera can currently boast 20 Master Artists, all of whom – along with the other eternal members – the Opera’s management invites to a dinner in their honour each year on the Tuesday following Easter Monday. The doyen of the Eternal members is Miklós Szinetár.


Our Heroes and Heroines

Deceased Eternal Members (February 2017)


The Opera’s Ambassadors

The Opera’s Ambassadors conduct high-quality presentations and courses as part of sessions held either inside or outside regular class time, based on a schedule and format arranged specifically for that institution, for any level from kindergarten through to high school. Our ambassadors are also happy to visit retirement homes, cultural centres and nonprofit organisations, and their functions also include the nurturing of talent and popularising the OperaAdventure series: all this in more than 1000 presentations a year.

Our ambassadors (as of February 2017)

Ákos Ambrus, Mária Ardu, Jutta Bokor, Tamás Clementis, Zsuzsanna Csonka, Erzsébet Dénes, László Haramza, Anikó Károdi, Mária Kócz, András Laczd, Katalin Pitti, Jolán Sánta, Dr Mária Temesi, Andrea Ujvárosi, Ferenc Valter and Attila Wendler, opera singers; Katalin Kőszegi, Kornélia Mráz, Edith Rajs, György Szibl, Zoltán Várkonyi and Krisztina Végh, ballet dancers; György Káfer, clarinetist; Mária Nagy, viola player and Etelka Szabényi, stage manager.

Service and Personal Example

In autumn of 2013, the Hungarian State Opera launched the “Opera Ambassador” programme, in which it dispatches to all parts of Hungary those artists who have found their calling in, and who know and love the genre and the Opera House, to introduce young people to this marvellous art form. The aim of the programme is to help inculcate a new generation of opera-goers with a wider perspective and cultural understanding, addressing these children and young people in their own element.

Our ambassadors conduct high-quality presentations and courses as part of sessions held either inside or outside regular class time, based on a schedule and format arranged specifically for that institution, for any level from kindergarten through to high school. Our ambassadors are also happy to visit retirement homes, cultural centres and nonprofit organisations, and their functions also include the nurturing of talent and popularising the OperaAdventure series: all this in more than 1000 presentations a year.

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Professional director: Éva Bátori, opera singer

Programme manager: Dr Nóémi Kiszely

info: nagykovet@opera.hu
COME ON! COME ON!
WE'RE NOT AFRAID!
THE GRACE OF GOD IS ON OUR SIDE!
Alexandru Agache – Un ballo in maschera, Pagliacci, Nabucco, Cavalleria rusticana, Simon Boccanegra, Tosca

Aleksandrs Antonenko – Otello


Antal Bakonyi – The Gold and the Woman, Tiefland, L’oca del caio asso la sposa deluso, Porgy and Bess, Stiffelio, Die Zauberflöte

Marcello Bakonyi – Figaro 2.0, L’italiana in Algeri, Salome, Simon Boccanegra

Kornélia Bakos – Figaro 2.0, L’italiana in Algeri, Salome, Simon Boccanegra

Péter Balázs – Die Frau ohne Schatten, Pagliacci, Bánk bán, Japanese tour, Gianni Schicchi, Lucia di Lammermoor, Otello, Salome, The Telephone


Zsuzsanna Bánkózsa – Il trittico

Zoltán Bátki Fazekas – Der Zigeunerbaron, King Pomade’s New Clothes, The Telephone, Il trittico

Éva Batorí – Die tote Stadt, Die Zauberflöte

László Beöthy Kiss – Andrea Chénier – with Anna Netrebko, King Pomade’s New Clothes, The Telephone, Il trittico

Nicholdes Bolya Papp – Szar Angelica


Csilla Boross – Tosca

Gábor Bretz – Les Huguenots, Nabucco, Simon Boccanegra, Szabolcs Brickner – Japansse tour, L’élisir d’amore, La bohème, Il trittico

Annamári Bucsi – Figura 2.0

Livia Budič – Les dialogues des Carmélites

Gabriella Bussa – Die Zauberflöte

Tamás Busa – Andrea Chénier – with Anna Netrebko, Der Zigeunerbaron, I pazzi per progetto, Les Huguenots, Little Magic Flute, Tosca, The Tót Family, Il trittico, Der Vampyr

Maria Celest – Casi Jan tutte, Hänsel und Gretel

Arturo Chacon-Cruz – Simon Boccanegra

Kamen Chanev – Cavalleria rusticana, Pagliacci, Die Zauberflöte

Yolanda Covacinschi – Un ballo in maschera

Zsuzsa Csarnóy – Der Zigeunerbaron

Antal Cseh – Andrea Chénier – with Anna Netrebko, Bánk bán, Les Huguenots, King Pomade’s New Clothes, Tosca, Die Zauberflöte, Die Vampyr

Jenő Dékán – Les Huguenots, Tiefland, Les Huguenots, Der Zigeunerbaron, I pazzi per progetto, Les Huguenots, The Tót Family, Der Vampyr

Attila Dobák – La bohème, L’italiana in Algeri, Salome, Simon Boccanegra

Veronika Dobi Kiss – Les dialogues des Carmélites, Cavalleria rusticana, Pagliacci

Plácido Domingo – Simon Boccanegra

Nóra Ducza – Figura 2.0, Secular cantatas

Sándor Egri – Hunyadi László, Japanese tour, Otello, Rigoletto, Salome

Attila Erdős – Un ballo in maschera

Yusif Eyvazov – Andrea Chénier – with Anna Netrebko

Gábor Farkas – King Pomade’s New Clothes
Soloists

Mária Farkasréti – Andrea Chénier – with Anna Netrebko, Der Zigeunerbaron, Il campanello, Figaro 2.0, Il trittico
Attila Fekete – Un ballo in maschera, Pagliacci, La bohème, Tiefland, Hunyadi László, Simon Boccanegra, Tosca, La traviata, Il trittico
Beatriz Fodor – Figaro 2.0, Hunyadi László, Operahall, Porgy and Bess
Bernadett Fodor – Un ballo in maschera, Tiefland, Der Corregidor, Porgy and Bess
Gabriella Fodor – Iphigenia in Aulis, Götterdämmerung, Porgy and Bess, Die Zauberflöte
Beatrix Fodor – Figaro 2.0, Hunyadi László, OperaIsland, Porgy and Bess
Bernadett Fodor – Un ballo in maschera, Tiefland, Der Zigeunerbaron, La bohème, Porgy and Bess
Zoltán Gradsach – The Magic Flute for Children, The Spinning Room
Melinda Heiter – Figaro 2.0, Les Huguenots, Der Corregidor, Porgy and Bess, The Spinning Room, Secular cantatas
László Haramza – Tosca
Lilla Horti – Götterdämmerung
István Horváth – Die Frau ohne Schatten, Bánk bán, Carmina Burana, Hunyadi László, Japanese tour, Lucia di Lammermoor, Operahall, OperaSziget, Rigoletto, Salome, The Tót Family
Michele Kalamandy – Lucia di Lammermoor, Operahall, OperaFüred, Nabucco, Rigoletto, La vestalai
Zsófia Kálnay – Hänsel und Gretel, Cavalleria rusticana, La traviata
Zoltán Kelemen – Pagliacci, Bánk bán, Hunyadi László, Japanese tour, Turandot
Máta Kempf – Suor Angelica
Ingrid Kertesi – Die Frau ohne Schatten, Hänsel und Gretel
Bori Keszei – Die Frau ohne Schatten, Figaro 2.0, l’oca del Cairo assai la sposa delura, Operahall, OperahallSziget, The Magic Flute for Children, Die Rheinnixen, Il trittico, Der Vampyr
András Kiss – Figaro 2.0, Les Huguenots, Nabucco, La traviata, Il trittico, The Magic Flute for Children, Die Rheinnixen, Der Vampyr
Áttila Kiss – The Gold and the Woman, Der Zigeunerbaron, Tosca, Porgy and Bess, The Tót Family
Ildikó Jakab – Hänsel und Gretel, Cavalleria rusticana, La traviata
Márta Kempf – Suor Angelica
András Kiss – Figaro 2.0, Les Huguenots, Nabucco, La traviata, Il trittico
Gergely Irlanda – Bánk bán, Les dialogues des Carmélites
Péter Fülöp – Il trittico
Soloists

Tamas Köbor – Andrea Chenier – with Anna Netrebko,
Il campanello, Salome, Die Zauberflöte

Klára Kolonits – Go! fan tutte, Les Huguenots, Lucia di Lammermoor,
Die Zauberflöte, Der Vampyr

Időko Komlósi – Die Frau ohne Schatten, Bánk bán,
Iphigenia in Aulis, Bluebeard’s Castle, Operasügy, Cavalleria rusticana,
Salome

Kovachinski, Yolanda – Un ballo in maschera

Annamária Kovács – Suor Angelica

István Kovács – The Gold and the Woman, Die Frau ohne Schatten,
Bánk bán, Figaro 2.0, Hunyadi László, Iphigenia in Aulis, Japanese tour,
Bluebeard’s Castle, Lucia di Lammermoor, Parsifal, Prologue,
New Year’s at the Erkel

István Kovácszák – Die Frau ohne Schatten, Götterdämmerung,
Parsifal, Richter102

Kolos Kováts – Bánk bán, Die Zauberflöte

András Körösi – Un ballo in maschera, Figaro 2.0, Les Huguenots,
Iphigenia in Aulis, Rigoletto, Tosca, Turandot

Kinga Kriszta – Erminda Burana, Der Zigeunerbaron,
Les Huguenots, Hunyadi László, Die Zauberflöte

Agnès Anna Kun – Figaro 2.0, Lucia di Lammermoor, Salome

Mónika Langermann – Suor Angelica, Nabucco

Boldizsár László – Lo, die hehre, Les Huguenots, Hunyadi László,
Operasügy, Cavalleria rusticana, Porgy and Bess, Die Rheinmäxchen,
Rigoletto, Stöffele, The Tó Family

Gabriella Létkay Kiss – Suor Angelica, Pagliacci, Lo, die hehre,
Les Huguenots, Les dialogues des Carmélites, Porgy and Bess

Gyöngyi Lukács – Bánk bán, Bluebeard’s Castle, Cavalleria rusticana,
Salome

Júlia Magassy – Suor Angelica

Mykhailo Malafi – Rigoletto

Erika Markovics – Suor Angelica, Die Frau ohne Schatten, Parsifal,
La traviata

Lucía Megyesi Schwartz – Händel und Gretel, OperaFüred,
Operasügy, New Year’s at the Erkel

Zoltán Megyesi – Figaro 2.0, Japanese tour,
L’oca del caio ossia lo sposo deluso, Lucia di Lammermoor, Salome,
Turandot, Die Zauberflöte, Secular cantatas

Andrea Meláth – Die tote Stadt, Götterdämmerung, Die Zauberflöte,
Senza sangue

Viktória Mester – (Co) fan tutte, Figaro 2.0, Götterdämmerung,
Japanese tour, Bluebeard’s Castle, L’italiana in Algeri,
Rigoletto

Erika Miklósa – Japanese tour, Lucia di Lammermoor, Rigoletto,
La traviata

Adrienn Miksch – Figaro 2.0, Götterdämmerung, Japanese tour,
Bluebeard’s Castle

Ágnes Molnár – Suor Angelica, Figaro 2.0, Hänsel und Gretel,
Rigoletto

Levente Molnár – Un ballo in maschera, Bánk bán,
Barbie Blue, La bohème, Die tote Stadt, Bluebeard’s Castle,
Richter102

Zsolt Molnár – Little Bohemian Christmas, Les Huguenots,
Der Vampyr

József Mukk – Les Huguenots,
L’oca del caio ossia lo sposo deluso

Hans Nadin – Suor Angelica, The Dialogues of the Carmelites

Zoltán Nagy – (Co) fan tutte, Figaro 2.0, L’italiana in Algeri

Helga Nándor – Un ballo in maschera

Stuart Neil – Turandot

Anna Netrebko – Andrea Chenier – with Anna Netrebko

Gábor Németh – La bohème, Rigoletto

Judit Németh – Götterdämmerung, Händel und Gretel, Otello,
Parsifal, Die Rheinmäxchen, Richter102

Leon Nucci – La traviata

Botond Ódor – Die tote Stadt

Tamás Kóbor – Andrea Chenier – with Anna Netrebko,
Il campanello, Salome, Die Zauberflöte

Klára Kolonits – Go! fan tutte, Les Huguenots, Lucia di Lammermoor,
Die Zauberflöte, Der Vampyr

István Kovács – The Gold and the Woman, Die Frau ohne Schatten,
Bánk bán, Figaro 2.0, Hunyadi László, Iphigenia in Aulis, Japanese tour,
Bluebeard’s Castle, Lucia di Lammermoor, Parsifal, Prologue,
New Year’s at the Erkel

István Kovácszák – Die Frau ohne Schatten, Götterdämmerung,
Parsifal, Richter102

Kolos Kováts – Bánk bán, Die Zauberflöte

András Körösi – Un ballo in maschera, Figaro 2.0, Les Huguenots,
Iphigenia in Aulis, Rigoletto, Tosca, Turandot

Kinga Kriszta – Erminda Burana, Der Zigeunerbaron,
Les Huguenots, Hunyadi László, Die Zauberflöte

Agnès Anna Kun – Figaro 2.0, Lucia di Lammermoor, Salome

Mónika Langermann – Suor Angelica, Nabucco

Boldizsár László – Lo, die hehre, Les Huguenots, Hunyadi László,
Operasügy, Cavalleria rusticana, Porgy and Bess, Die Rheinmäxchen,
Rigoletto, Stöffele, The Tó Family

Gabriella Létkay Kiss – Suor Angelica, Pagliacci, Lo, die hehre,
Les Huguenots, Les dialogues des Carmélites, Porgy and Bess

Gyöngyi Lukács – Bánk bán, Bluebeard’s Castle, Cavalleria rusticana,
Salome

Júlia Magassy – Suor Angelica

Mykhailo Malafi – Rigoletto

Erika Markovics – Suor Angelica, Die Frau ohne Schatten, Parsifal,
La traviata

Lucía Megyesi Schwartz – Händel und Gretel, OperaFüred,
Operasügy, New Year’s at the Erkel

Zoltán Megyesi – Figaro 2.0, Japanese tour,
L’oca del caio ossia lo sposo deluso, Lucia di Lammermoor, Salome,
Turandot, Die Zauberflöte, Secular cantatas

Andrea Meláth – Die tote Stadt, Götterdämmerung, Die Zauberflöte,
Senza sangue

Viktória Mester – (Co) fan tutte, Figaro 2.0, Götterdämmerung,
Japanese tour, Bluebeard’s Castle, L’italiana in Algeri,
Rigoletto

Erika Miklósa – Japanese tour, Lucia di Lammermoor, Rigoletto,
La traviata

Adrienn Miksch – Figaro 2.0, Götterdämmerung, Japanese tour,
Bluebeard’s Castle

Ágnes Molnár – Suor Angelica, Figaro 2.0, Hänsel und Gretel,
Rigoletto

Levente Molnár – Un ballo in maschera, Bánk bán,
Barbie Blue, La bohème, Die tote Stadt, Bluebeard’s Castle,
Richter102

Zsolt Molnár – Little Bohemian Christmas, Les Huguenots,
Der Vampyr

József Mukk – Les Huguenots,
L’oca del caio ossia lo sposo deluso

Hans Nadin – Suor Angelica, The Dialogues of the Carmélites

Zoltán Nagy – (Co) fan tutte, Figaro 2.0, L’italiana in Algeri

Helga Nándor – Un ballo in maschera

Stuart Neil – Turandot

Anna Netrebko – Andrea Chenier – with Anna Netrebko

Gábor Németh – La bohème, Rigoletto

Judit Németh – Götterdämmerung, Händel und Gretel, Otello,
Parsifal, Die Rheinmäxchen, Richter102

Leon Nucci – La traviata

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<td>– Bánk bán, La bohème, Little Bohemian Christmas, Le Jugement de Barbe, Il campanello, Les Huguenots, Hunyadi László, Operasík, Porgy and Bess, New Year's at the Erkel, Die Zauberflöte</td>
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<td>Csaba Sándor</td>
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<td>Atala Schöck</td>
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<tr>
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László Szvéték – Andrea Chénier – with Anna Netrebko, Il campanello, Little Bohemian Christmas, 1 pazzi per progetto, Der Zigeunerbaron, Il campanello, Figaro 2.0, Tiefland, L’oca del Cairo ossia lo sposo deluso, L’Italiana in Algeri, OperaSciget, Porgy and Bess, L’elisir d’amore, The Tót Family, Die Zauberflöte

Rita Tallos – Japanese tour

Tamás Tarjányi – L’Italiana in Algeri

Mária Temesi – The Tót Family

Tómas Tomasson – Parsifal

Katalin Tóth – Iphigenia in Aulis, Nabucco, I pazzi per progetto

Béla Turánzsky-Szappan – The Gold and the Woman, Les Huguenots, Der Zigeunerbaron, Il campanello, Figaro 2.0, Porgy and Bess, The Spinning Room, La traviata, Die Zauberflöte, Der Vampyr

Andrea Ulbrich – The Zigeunerbaron, Die Rheinnixen, The Spinning Room, Il trittico

Solos

Alexandra Kozmér – Principal

Tatiana Melnik – Principal

Alexzja Popova – Principal

Aliya Tanykpayeva – Principal

Máté Bako – Principal

József Csöta – Principal

Gergely Leblanc – Principal

Zoltán Oláh – Principal

Karina Sarkissova Rudroff – Japanese tour

Levente Bajaj – Character Soloist

Dance Radina – Soloist

Bence Apáti – Soloist

Iurii Kekalo – Soloist

Ievgen Lagnou – Soloist

Roland Liebich – Soloist

Andrea Chénier – with Anna Netrebko, Il campanello, Little Bohemian Christmas, 1 pazzi per progetto, Der Zigeunerbaron, Il campanello, Figaro 2.0, Tiefland, L’oca del Cairo ossia lo sposo deluso, Die Zauberflöte, OperaSciget, Porgy and Bess, L’elisir d’amore, The Tót Family

Géza Zsigmond – The Gold and the Woman, L’elisir d’amore, Piano Arias

Szilvia Virós – Andrea Chénier – with Anna Netrebko, Suor Angelica, Der Zigeunerbaron, Il campanello, Figaro 2.0, Porgy and Bess, The Spinning Room, La traviata, Die Zauberflöte, Der Vampyr

Rita Tallós – Japanese tour

Mária Temesi – The Tót Family

Michael Voile – Die Frauen am Schatten

Bernadett Wiedemann – Il ballo in maschera, Der Zigeunerbaron, Porgy and Bess, The Spinning Room, Il trittico

Júlia Vajda – Figaro 2.0, The Tót Family

Zita Váradi – The Gold and the Woman, Pagliacci, La bohème, Götterdämmerung, L’oca del Cairo ossia lo sposo deluso, Die Zauberflöte, OperaSciget, Porgy and Bess, L’elisir d’amore, Piano Arias

Éva Várhegyi – 1 pazzi per progetto, Die tote Stadt, Japanese tour, Parsifal

Péter Vida – Japanese tour

Gergely Ujvári – The Gold and the Woman, Japanese tour, Der Zigeunerbaron, Suor Angelica, Der Zigeunerbaron, Il campanello, Figaro 2.0, Porgy and Bess, The Spinning Room, La traviata, Die Zauberflöte, Der Vampyr

Júlia Vajda – Figaro 2.0, The Tót Family

Zita Váradi – The Gold and the Woman, Pagliacci, La bohème, Götterdämmerung, L’oca del Cairo ossia lo sposo deluso, Die Zauberflöte, OperaSciget, Porgy and Bess, L’elisir d’amore, Piano Arias

Gergely Ujvári – The Gold and the Woman, Japanese tour, Der Zigeunerbaron, Suor Angelica, Der Zigeunerbaron, Il campanello, Figaro 2.0, Porgy and Bess, The Spinning Room, La traviata, Die Zauberflöte, Der Vampyr

Andrea Ulbrich – The Zigeunerbaron, Die Rheinnixen, The Spinning Room, Il trittico

Andrea Ulbrich – The Zigeunerbaron, Die Rheinnixen, The Spinning Room, Il trittico

Gergely Leblanc – Principal

Zoltán Oláh – Principal

Dmitry Timofeev – Principal

Karina Sarkissova Rudroff – Character Soloist

Levente Bajaj – Character Soloist

Mihálik Dávid Kerey – Character Soloist

Cristina Balaban – Soloist

Bálint Bako – Soloist

Jessica Carulla Leon – Soloist

Lili Feliméry – Soloist

Kristina González (née Keveházi) – Soloist

Andren Pap – Soloist

Dace Radina – Soloist

Bence Apáti – Soloist

Iurii Kekalo – Soloist

Ievgen Lagnou – Soloist

Roland Liebich – Soloist

Artemiz Bako-Ksia – Demo Soloist

Elizabeth Cheprusova – Demo Soloist

Oļga Cerkhnova – Demo Soloist

Andrea Erdős – Demo Soloist

Zsófia Garamati – Demo Soloist

Kim Misjung – Demo Soloist

Kristina Pazzari – Demo Soloist

Enikő Samoșaj – Demo Soloist

Kristina Starostina – Demo Soloist

Katalin Töreky – Iphigenia in Aulis, Nabucco, I pazzi per progetto, Der Zigeunerbaron, Il campanello, Figaro 2.0, Tiefland, L’oca del Cairo ossia lo sposo deluso, Die Zauberflöte, OperaSciget, Porgy and Bess, L’elisir d’amore, The Tót Family

Tómas Tómasson – Parsifal

Andrea Ulbrich – The Zigeunerbaron, Die Rheinnixen, The Spinning Room, Il trittico

Éva Várhelyi – I pazzi per progetto, Die tote Stadt, Japanese tour, Parsifal

Katalin Töreky – Iphigenia in Aulis, Nabucco, I pazzi per progetto, Der Zigeunerbaron, Il campanello, Figaro 2.0, Tiefland, L’oca del Cairo ossia lo sposo deluso, Die Zauberflöte, OperaSciget, Porgy and Bess, L’elisir d’amore, The Tót Family

Szilvia Virós – Andrea Chénier – with Anna Netrebko, Suor Angelica, Der Zigeunerbaron, Luzia di Lammermoor, Nabucco, L’Italiana in Algeri, Parsifal

Béla Turánzsky-Szappan – The Gold and the Woman, Les Huguenots, Der Zigeunerbaron, Il campanello, Figaro 2.0, Porgy and Bess, The Spinning Room, La traviata, Die Zauberflöte, Der Vampyr

Andrea Chénier – with Anna Netrebko, Il campanello, Little Bohemian Christmas, 1 pazzi per progetto, Der Zigeunerbaron, Il campanello, Figaro 2.0, Tiefland, L’oca del Cairo ossia lo sposo deluso, L’Italiana in Algeri, OperaSciget, Porgy and Bess, L’elisir d’amore, The Tót Family, Die Zauberflöte

Miklós Dávid Kerényi – Character Soloist

Sousa Apúlia – Demo Soloist

Katalin Töreky – Iphigenia in Aulis, Nabucco, I pazzi per progetto, Der Zigeunerbaron, Il campanello, Figaro 2.0, Tiefland, L’oca del Cairo ossia lo sposo deluso, Die Zauberflöte, OperaSciget, Porgy and Bess, L’elisir d’amore, The Tót Family

Gergely Ujvári – The Gold and the Woman, Japanese tour, Der Zigeunerbaron, Suor Angelica, Der Zigeunerbaron, Il campanello, Figaro 2.0, Porgy and Bess, The Spinning Room, La traviata, Die Zauberflöte, Der Vampyr

Andrea Chénier – with Anna Netrebko, Il campanello, Little Bohemian Christmas, 1 pazzi per progetto, Der Zigeunerbaron, Il campanello, Figaro 2.0, Tiefland, L’oca del Cairo ossia lo sposo deluso, L’Italiana in Algeri, OperaSciget, Porgy and Bess, L’elisir d’amore, The Tót Family, Die Zauberflöte

Miklós Dávid Kerényi – Character Soloist

Sousa Apúlia – Demo Soloist

Katalin Töreky – Iphigenia in Aulis, Nabucco, I pazzi per progetto, Der Zigeunerbaron, Il campanello, Figaro 2.0, Tiefland, L’oca del Cairo ossia lo sposo deluso, Die Zauberflöte, OperaSciget, Porgy and Bess, L’elisir d’amore, The Tót Family

Gergely Ujvári – The Gold and the Woman, Japanese tour, Der Zigeunerbaron, Suor Angelica, Der Zigeunerbaron, Il campanello, Figaro 2.0, Porgy and Bess, The Spinning Room, La traviata, Die Zauberflöte, Der Vampyr

Andrea Chénier – with Anna Netrebko, Il campanello, Little Bohemian Christmas, 1 pazzi per progetto, Der Zigeunerbaron, Il campanello, Figaro 2.0, Tiefland, L’oca del Cairo ossia lo sposo deluso, L’Italiana in Algeri, OperaSciget, Porgy and Bess, L’elisir d’amore, The Tót Family, Die Zauberflöte

Miklós Dávid Kerényi – Character Soloist

Sousa Apúlia – Demo Soloist

Katalin Töreky – Iphigenia in Aulis, Nabucco, I pazzi per progetto, Der Zigeunerbaron, Il campanello, Figaro 2.0, Tiefland, L’oca del Cairo ossia lo sposo deluso, Die Zauberflöte, OperaSciget, Porgy and Bess, L’elisir d’amore, The Tót Family

Gergely Ujvári – The Gold and the Woman, Japanese tour, Der Zigeunerbaron, Suor Angelica, Der Zigeunerbaron, Il campanello, Figaro 2.0, Porgy and Bess, The Spinning Room, La traviata, Die Zauberflöte, Der Vampyr

Andrea Chénier – with Anna Netrebko, Il campanello, Little Bohemian Christmas, 1 pazzi per progetto, Der Zigeunerbaron, Il campanello, Figaro 2.0, Tiefland, L’oca del Cairo ossia lo sposo deluso, L’Italiana in Algeri, OperaSciget, Porgy and Bess, L’elisir d’amore, The Tót Family, Die Zauberflöte
Soloists

Gergő Ármin Balázs – Demi Soloist
Balázs Majors – Demi Soloist
József Medvecz – Demi Soloist
Boris Myasnikov – Demi Soloist
Miklós Radziush – Demi Soloist
Attila Szakács – Demi Soloist
András Szegő – Demi Soloist
Gábor Szijeti – Demi Soloist
Carlos Taravillo Mahillo – Demi Soloist
Szenesana Gikovszki – Demi Character Soloist
Sára Weiss – Demi Character Soloist
Bálint Katona – Demi Character Soloist
Alekszandr Komarov – Demi Character Soloist
Csaba Solti – Demi Character Soloist

Conductors

Philippe Auguin – Iphigenia in Aulis
Christian Badea – Siffleria, New Year’s Concert
László Bartal – King Pomade’s New Clothes
Jader Bignamini – Andrea Chénier with Anna Netrebko
Tibor Bogányi – Camina Buana, Salò International Conducting Competition
Marco Comin – Cavalleria rusticana, Pagliacci
István Dénes – Bánk bán, Figaro 2.0, GermanLateNight, Opera on the Margaret Island, Porgy and Bess
András Déri – The Nutcracker, Swan Lake, La fille mal gardée, Jenő Nagy International Ballet Gala
Dániel Dinnyés – Lukás Gyöngyi30, Siegfried Idyll, or The End of a Friendship
Oliver von Dohnányi – Les Noces de Figaro
Plácido Domingo – Aida Tour with Plácido Domingo
Daniel Erdélyi – Der vierjährige Posten, Die Opernprobe
Ádám Fischer – Tristan und Isolde
Péter Halász – Così fan tutte, The Nutcracker, Figaro 2.0, Opera at Mája Budapest
Máté Hámos – Snow White and the 7 Dwarfs
Donomkos Néda – Der Zigeunerbaron, Carpathian Opera Tour, Opera at Mája Budapest, Turandot
József Horváth – Figaro 2.0
Zsolt Jankó – Figaro 2.0, Oberon, Der Vampyr
Gábor Kalí – L’élísir d’amore
Ken-ichiro Kobayashi – Salò International Conducting Competition
Gergely Kesselyák – The Karakozovs, Nabucco, Die Rheinmacher, Tosca, I puritani, New Year’s at the Erkel, Salome, Simon Boccanegra, Salò International Conducting Competition, The Spinning Room, Tosca, YBL204, World Voice Day
Eugene Kohn – ca ventola
Conductors

Imre Kollár – The Nutcracker, Etudes, Snow White and the 7 Dwarfs
Mario Kosik – Japanese tour
János Kovács – La bohème, Hänsel and Gretel, Japanese tour, Les dialogues des Carmélites, Lukács Gyöngyi
Géza Köteles – Il campanello, The Telephone, 1 pazzi per progetto, Billy Elliot, Little Bohemian Christmas, Siegfried Idyll, or The End of a Friendship, The Magic Flute for Children
Francesco Lanziolotta – L’italiana in Algeri
Ádám Medveczky – Carpathian Opera Tour, Rigoletto, Hunyadi László, Bluebeard’s Castle, Prologue
Pier Giorgio Morandi – L’italiana in Algeri
András Aczél – Little Bohemian Christmas, Cinema Szinetár, European Opera Days, Hungarian Opera, OperaFüred, OperaPicne, OperaRing, Ring Night, New Year’s at the Erkel, World Voice Day
András Almási-Tóth – The Telephone, Porgy and Bess
Ferenc Anger – Night of Stars, Les dialogues des Carmélites, Die Rheinnixen, Ring Night, Salome, Il trovatore, Il trittico
Almásy Káel – Bluebeard’s Castle
Péter Oberfrank – Secular cantatas
Massimo Zanetti – Un ballo in maschera, Simon Boccanegra
Mária Harangi – Rigoletto
Kálmán Szentai – The Nutcracker, Snow White and the 7 Dwarfs, Carpathian Opera Tour
György Selmeczi – Oberon
Kálmán Strausz – OperaFüred
Kálmán Szentai – The Nutcracker, Snow White and the 7 Dwarfs, Carpathian Opera Tour
Kálmán Strauszn – The Nutcracker, Snow White and the 7 Dwarfs
Kálmán Szentai – The Nutcracker, Snow White and the 7 Dwarfs, Carpathian Opera Tour
Kálmán Strausz – OperaFüred
Kálmán Szentai – The Nutcracker, Snow White and the 7 Dwarfs, Carpathian Opera Tour
György Vajda – Barbie Blue, Bluebeard’s Castle, Senza sangue
Rafael Villalobos – Hänsel and Gretel
Raffi Weikert – OperaCinema
Massimo Zanetti – Un ballo in maschera, Simon Boccanegra
Stefan Soltész – Billy Elliot, Carpathian Opera Tour
György Selmeczi – Oberon
Tamás Solymosi – Ivan Nagy International Ballet Gala, Ring Night
János Szikora – Les Huguenots, Die Frau ohne Schatten
Kálmán Strausz – The Nutcracker, Snow White and the 7 Dwarfs, Carpathian Opera Tour
György Vajda – Barbie Blue, Bluebeard’s Castle, Senza sangue
Rafael Víllalobos – Hänsel and Gretel
Raffi Weikert – OperaCinema
György Vashegyi – Die Zauberflöte
Rafael R. Villalobos – Hänsel und Gretel
Ralf Weikert – OperaCinema
Massimo Zanetti – Un ballo in maschera, Simon Boccanegra
Kálmán Szentai – The Nutcracker, Snow White and the 7 Dwarfs, Carpathian Opera Tour
György Vajda – Barbie Blue, Bluebeard’s Castle, Senza sangue
Rafael Villalobos – Hänsel and Gretel
György Vashegyi – Die Zauberflöte
Rafael R. Villalobos – Hänsel und Gretel
Ralf Weikert – OperaCinema

Directors

Kálmán Strausz – OperaFüred
Kálmán Szentai – The Nutcracker, Snow White and the 7 Dwarfs, Carpathian Opera Tour
György Vajda – Barbie Blue, Bluebeard’s Castle, Senza sangue
György Vashegyi – Die Zauberflöte
Rafael Víllalobos – Hänsel and Gretel
Raffi Weikert – OperaCinema
Massimo Zanetti – Un ballo in maschera, Simon Boccanegra
Kasper Holten – Bluebeard’s Castle
Kálmán Szentai – The Nutcracker, Snow White and the 7 Dwarfs, Carpathian Opera Tour
György Vajda – Barbie Blue, Bluebeard’s Castle, Senza sangue
Rafael Villalobos – Hänsel and Gretel
György Vashegyi – Die Zauberflöte
Rafael R. Villalobos – Hänsel und Gretel
Ralf Weikert – OperaCinema
Massimo Zanetti – Un ballo in maschera, Simon Boccanegra
Kasper Holten – Bluebeard’s Castle
Patricia Hornvæth – Siegfried Idyll, or The End of a Friendship
Csaba Káei – The Gold and the Woman, The Tât Family
Peter Kállay Moinár – Siegfried Idyll, or The End of a Friendship
György Kesselyák – Nabucca
András Mikó – Parsifal
Géza M. Tóth – Götzendämmerung
Viktor Nagy – Bluebeard’s Castle
Tamás Novák – Kölder’s Last Speech
Sándor Palcsú – L’écrit d’amore
Ivan Stefanusti – Simon Boccanegra
Máté Szabó – Lucia di Lammermoor, L’italiana in Algeri
Kálmán Szentai – The Nutcracker, Snow White and the 7 Dwarfs, Carpathian Opera Tour
György Selmeczi – Oberon
Tamás Solymosi – Ivan Nagy International Ballet Gala, Ring Night
János Szikora – Les Huguenots, Die Frau ohne Schatten
Bálint Szilágyi – 1 pazzi per progetto
Miklós Sfür – 1 pazzi per progetto
Miklós Szinetár – Così fan tutte, Bluebeard’s Castle, Rigoletto, Die Zauberflöte
Tamás Šur – Billy Elliot
Gábor Szűcs – Hungary Lószóló
Attila Toronykő – L’ou de la cais assia lo spa deluosa, Papageno, The Magic Flute for Children, King Pomade’s New Clothes
Attila Vidnyánszky – Bűn bán
Rafael R. Villalobos – Hänsel und Gretel
Michal Znaniecki – The Spinning Room
Attila Toronykő – Bűn bán
Rafael R. Villalobos – Hänsel und Gretel
Michal Znaniecki – The Spinning Room
Conductors

OPERA, BALLET AND CONCERT CONDUCTORS

Directors

CREATORS OF THE SEASON’S PRODUCTIONS
Choreographers

CREATORS OF THE SEASON’S PRODUCTIONS

Frederick Ashton – La fille mal gardée
George Balanchine – Études, Theme and Variations
Sándor Barkóczy – Fan faruater
Dóra Barta – Porgy and Bess
Wayne Eagling – The Nutcracker
Boris Efman – The Karamazovs
Béla Foldi – Footsteps
Gyula Harangozó Jr. – Snow White and the 7 Dwarfs
Johan Inger – Walking Mad
Melinda Jakab – Der Zigeunerbaron
Zsolt Juhász – The Spinning Room
Gergely Csányid Kováts – Huznayíikózüló
Jiří Kylián – Six Dances, Petite Mort
Harald Lander – Études
László Péter – Parasjúr
Jenő Lőcsei – Rigaletto
Hans van Manen – 5 Tangos, Trais Grasniessen, Black Lake
Andrea Merlo P. – Vèloso a amore
Gábor Mihályi – Der Zigeunerbaron
Zsolt Kocsis Molnár – Inner Attraction
Ágnes Kovács (née Soltész) – Violin Concertmaster
Anikó Écsszá – First Principal violin
Éva Mihályi – First Principal violin
Anna Bánfalvi – First violin tutti
Imola Rajka – First Principal violin
Ágnes Ligeti (née Beke) – First violin tutti
Judit Krisztina Kovács – First violin tutti
Zsófia Maros (née Molnár) – First violin tutti
Sándor Molnár – First violin tutti
Zita Novák – First violin tutti
Manuéla Simon – First violin tutti

Orchestra

Dimcevski Alexandre Anatolii – Concertmaster
Ernő Kálai – Concertmaster
Nagao Haruka – Concertmaster
Galina Danyliova – Violin Concertmaster
Ágnes Kovács (née Sóltész) – Violin Concertmaster
Aniko Écskő – First Principal violin
Éva Mihályi – First Principal violin
Imola Rajka – First Principal violin
Tomáš Mucha (née Vávodka) – First Principal violin
Anna Bánfalvi – First violin tutti
Tamsa Bihari – First violin tutti
Beatriz Bugony – First violin tutti
Hajnalka Csihók – First violin tutti
Péter Folkoros – First violin tutti
Károly Gál – First violin tutti
Andrea Haffner – First violin tutti
Éva Paul – First violin tutti
József Rác – First violin tutti
Ljubomila Romanovszkaja – First violin tutti
Manuela Simon – First violin tutti

Dimcevski Alexandre Anatolii – Concertmaster
Ernő Kálai – Concertmaster
Nagao Haruka – Concertmaster
Galina Danyliova – Violin Concertmaster
Ágnes Kovács (née Sóltész) – Violin Concertmaster
Aniko Écskő – First Principal violin
Éva Mihályi – First Principal violin
Imola Rajka – First Principal violin
Tomáš Mucha (née Vávodka) – First Principal violin
Anna Bánfalvi – First violin tutti
Tamsa Bihari – First violin tutti
Beatriz Bugony – First violin tutti
Hajnalka Csihók – First violin tutti
Péter Folkoros – First violin tutti
Károly Gál – First violin tutti
Andrea Haffner – First violin tutti
Éva Paul – First violin tutti
József Rác – First violin tutti
Ljubomila Romanovszkaja – First violin tutti
Manuela Simon – First violin tutti

Éva Hartenstein – First violin tutti
Noemi Huzzár – First violin tutti
Erzsébet Zsuzsanna Hutas – First violin tutti
Márta Kisfaludy – First violin tutti
Ibolya Kiss (née Iger) – First violin tutti
Judith Krisztina Kovács – First violin tutti
Zsuzsa Lanský-Monoki – First violin tutti
Ágnes Ligeti (née Beke) – First violin tutti
Zsófia Maros (née Molnár) – First violin tutti
Sándor Molnár – First violin tutti
Zita Novák – First violin tutti
László Nyul – First violin tutti
Éva Paul – First violin tutti
József Rác – First violin tutti
Ljubomila Romanovszkaja – First violin tutti
Manuela Simon – First violin tutti
Orchestra

Nóra Stankowsky – First violin tutti
Johanna Márta Szántó (née Tóth-Kiss) – First violin tutti
Viktória Szilvási – First violin tutti
Gabriella Ürmösi Farkas – First violin tutti
Áron Bőczi – Second Principal violin
Patricia Fahidi – Second Principal violin
Dávid Pintér – Second Principal violin
Enikő Tury – Second Principal violin
Zsuzsanna Bákor – Second violin tutti
Anna Bereczky – Second violin tutti
Sára Katalin Deák – Second violin tutti
Katalin Fenyő – Second violin tutti
Ádám Kiss – Second violin tutti
Éva Kozári (née Terman) – Second violin tutti
Órsolya Márton – Second violin tutti
Mónika Müller – Second violin tutti
Ágnes Nagy – Second violin tutti
Tízia Puskás – Second violin tutti
Tamás Rigó – Second violin tutti
Béla Sárközi – Second violin tutti
Anna Maria Svantek – Second violin tutti
Gáza Szajó – Second violin tutti
András Takács – Second violin tutti
Ágnes Tamás (née Feitl) – Second violin tutti
Veronika Botos – Solo viola
Anita Inhoff – Principal viola
Péter Kondor – Principal viola
Dénés Ludmány – Principal viola
Csaba Babácsi – Viola tutti
Mónika Bán (née Bódi), Dr. – Viola tutti
Gabriella Orsolya Bartók-Gémesi – Viola tutti
Zsuzsanna Beleány – Viola tutti
Blanka Boczay – Viola tutti
Gyula Cseresznyés – Viola tutti
Éva Kóra – Viola tutti
Attila Kovács – Viola tutti
Szilvia Kovács – Viola tutti
Attila Lukács – Viola tutti
Balázs Mészáros – Viola tutti
Antal Molnár – Viola tutti
Kornélia Sidlá – Viola tutti
Jenő Sóris – Viola tutti
Balázs Tóth – Viola tutti
Mátyás Török – Viola tutti
Zsófia Winkler – Viola tutti
Balázs Kántor – Solo cello
László Pólos – Solo cello
Endre Balog – Principal cello
Richard László Róza – Principal cello
Gyöngyi Erzsébet Öjházi – Principal cello
István Balázs – Cello tutti
Enzter Barát – Cello tutti
Csaba Bartos – Cello tutti
Chung Hisoung – Cello tutti
Czeglediné Ágnes Andrea (née Fodor) – Cello tutti
Péter Dóczi – Cello tutti
Jámos Fehérvári – Cello tutti
Béla Gál – Cello tutti
Erika Kádi – Cello tutti
Dénés Karasszon – Cello tutti

Orchestra

Orchestra
Nóra Salvi – First oboe
Krisztina Szolgai – First oboe
Nóra Baráth – Second oboe
József Érés – Second oboe
Eszter Horváth – Second oboe
Csenge László – Second oboe
Kata Lilla Pintér – Second oboe
Gábor Galavics – First clarinet
Sándor Kiss – First clarinet
Balázs Rumy – First clarinet
Beáta Várnai – First clarinet
Péter Csongár – Second clarinet
Zsolt Mersei – Second clarinet
András Péter Novák – Second clarinet
Gergely Perlaki – Second clarinet
Csaba Pálfy – Second clarinet

István Hartenstein – First Bassoon
Zoltán László Kovács – First Bassoon
Bálint Dömö Mohai – First Bassoon
Judit Polonkai – First Bassoon
József Bánfi – Second Bassoon
Bálint Fabry – Second Bassoon
László Hunyadi – Second Bassoon
Ágnes Jandácsik (née Breszka) – Second Bassoon
Aladár Tüske – Second Bassoon
Péter Lakatos – First French horn
Zoltán Szőke – First French horn
Bálint Tóth – First French horn
Gábor Tóth – First French horn
András Balogh – Second French horn
Tamás Gáspár – Second French horn
Lehel Béla Rónai – Second French horn

László Nyári – Double Bass tutti
Lóránt Patay – Double Bass tutti
István Rácz – Double Bass tutti
Gábor Szántó – Double Bass tutti
Evelin Balog – First flute
Zsófia Katafias Biró – First flute
Zuzsanna Mennhárt – First flute
János Rácz – First flute
Dóra Ács (néé Gjorgjevici) – Second flute
Zuzsanna Ittés – Second flute
Márta Kunzseri – Second flute
Bernadett Nagy – Second flute
Csilla Somodi (néé Somogyvári), Dr. – Second flute
Gábor Diemes – First oboe
Fruzsina Káli-Fonyódi – First oboe
Ottó Rácz – First oboe

Orchestra
Orchestra

Gábor Szabó – Second French horn
János Pál Benyus – Third French horn
Sándor Endrődy, Dr. – Third French horn
István Flammer – Third French horn
András Kovalcsik – Third French horn
Máté Hamar – Fourth French horn
Tamás Melega – Fourth French horn
Zsolt Vegh – Fourth French horn
Zsolt Czeplédi – First trumpet
Bence László Horváth, Dr. – First trumpet
Tibor Péter Király – First trumpet
Csaba Nagy – First trumpet
Balázs Winkler – First trumpet
Ferenc Ács – Second trumpet
Tamás János Dávida – Second trumpet
Bence Kirsch – Second trumpet
Mihály Könves-Tóth – Second trumpet
Tamás Póti – Second trumpet
István Sztán – Second trumpet
Csaba Benzce – First trombone
Sándor Szabó – First trombone
Tibor Ójji – First trombone
Balázs Kovács – Second trombone
Róbert Lugoszi – Second trombone
Barnabás Brindás – Third trombone
Lajos Fülöp – Third trombone
Máriann Szakaszon – Third trombone
Gábor Adamík – Tuba
Miklós Wechovszky – Tuba
Emese Virág Bajtala – Harp
Júlia Boros (née Szilvási) – Harp
Ágnes Juhász (née Peták) – Harp

Orchestra

Beáta Klára Simon – Harp
Attila Csige – Timpani
László Béla Juhász – Timpani
Miklós Kovács – Timpani
Ádám Balázs Haros – Timpani
Sándor Godán – Percussion
András Császár – Percussion
Gusztiév Péter Lser – Percussion
Attila László – Percussion
Gáspár Szente – Percussion
János Tóth – Percussion
Zoltán Vémos – Percussion
Krisztina Andrassy-Neuenstein – Soprano I
Györgyi Erika Avukumovits – Soprano I
Katalin Balogh – Soprano II
Eszter Bartha – Soprano I
Gabriella Bauko – Soprano I
Zsuzsanna Bassinka – Soprano I
Edina Bernath-Kersak – Soprano I
Tünde Bognár – Soprano II
Nikolett Éva Bolya-Pap – Soprano II
Mónika Budi-Langemann – Soprano I
Éva Dunai – Soprano I
Gabriella Érdi – Soprano I
Erdősi Ilona (néé Pisciter) – Soprano II
Szilvia Fehér (néé Szentídai, Dr.) – Soprano I
Imma Háber – Soprano I
Magdolna Halász (néé Adamovits) – Soprano II
Nadin Haris – Soprano II
Rita Hertelendy – Soprano I
Erika Horváth – Soprano I
Zsuzsanna Horváth – Soprano II
Katalin Káky – Soprano II
Linda Kárácsonyi – Soprano II
Márta Kempf – Soprano II
Emese Kovács – Soprano I
Györgyi Kovács – Soprano I
Andrea Kozári – Soprano I
Tünde Ágnes László – Soprano I
Monika Leblanc – Soprano I
Katalin Lénárd – Soprano I
Csilla Mária Lengyel – Soprano II
Eszter Magyari – Soprano II
Györgyi Murár – Soprano I
Idiliko Nagy – Soprano II
Mónika Németh – Soprano II
Filoretti Öghegyi – Soprano I
Aniko Péter – Soprano II
Márta Stefánik – Soprano I
Beáta Szepessy – Soprano I
Gabriella Márta Szili – Soprano II
Katalin Tórey – Soprano II
Ágnes Turpiniszky – Soprano I
Klára Zsuzsanna Vajda – Soprano I
Éva Varga (néé Tőke) – Soprano II
Viktória Terézia Avedián – Contralto II
Anna Viola farkas – Contralto II
Éva Fulop – Contralto I
Diána Hajdú – Contralto I
Mrs. Ferenc Halász – Contralto I
Ágnes Ramuska – Contralto II
Eszter Heresznyi – Contralto II
Andrea Illes – Contralto II
Ágota Kádár – Contralto I
Beáta Kovacs – Contralto II
Zsazsina Kristóf – Contralto II
Veronika Kaskovicz (néé Keserédi) – Contralto I
Éva Leszkoeczki-Tóth – Contralto II
Júlia Magassy – Contralto II
Kata Mátrai Edith – Contralto II
Idiliko Mónus – Contralto II
Gabriella Nagy – Contralto II
Erika Pádár (néé Kiss) – Contralto II
Mónika Pastylka – Contralto II
Ágnes Pataki – Contralto II
Katalin Réder – Contralto I
Julia Scheili – Contralto II
Henrietta Skrabán – Contralto I
Csilla Szilács – Contralto I
Tünde Szilács – Contralto II
Szilvia Sólyom – Contralto II
Zsuzsanna Takács – Contralto I
Katalin Mária Takáts (néé Hájdó) – Contralto I
Orsolya Uitz – Contralto II
Judit Wiedemann – Contralto I
Imre Ambrus – Tenor I
Gábor Andrónyi – Tenor II
Imre Bedics – Tenor II
Gábor Csihák – Tenor I
József Csobolya – Tenor II
András Farkas – Tenor I
János Gál – Tenor I
Zoltán Pál Garamvolgyi – Tenor I
Zsombor Harasztí – Tenor I
Ferenc Herczeg – Tenor II
Gábor Jeney – Tenor II
István Kéringer – Tenor I
Gyula Kővács – Tenor I
János Kovács – Tenor I
András Kozári – Tenor I
Krisztálm Görgely Kuthi – Tenor I
György Mann – Tenor I
Márió Matyó – Tenor I
Ferenc Molnár – Tenor II
György Tamás Nótás – Tenor II
János Novák – Tenor I
Illes Rácz – Tenor I
Miklós Reményi – Tenor II
Richard Rest – Tenor II
Adrián Dániel Roska – Tenor I
Attila Sebők – Tenor I
Péter Simándi – Tenor II
Balázs Somogyi – Tenor II
Zoltán Szabó – Tenor I
András Gyula Takács – Tenor II
János Tandari – Tenor I
Attila Tillai – Tenor I
Árpád Tóth – Tenor II
Gergely Ujvári – Tenor I
Antal Bakó – Baritone
Sándor Csaba Bartus – Baritone
Oreszt Bodnár Szitka – Baritone
Imre Böra – Baritone
Sándor Dobos – Baritone
Károly Fekete – Baritone
Álmos Gyarmati – Baritone
Péter Illes – Baritone
Gergely Irlanda – Baritone
Pál József Kovács – Baritone
István Kristóf – Baritone
Attila Sándor Ollé – Baritone
Zoltán Somogyi – Bass
Dávid Tarnai – Bass
Gábor Tóth Csifra – Bass
Zsolt Trócsányi – Baritone
Chorus

Géza Ferenc Zsigmond – Baritone
Péter Balás – Bass
István Beregszási – Bass
Csaba Deák – Bass
Gábor Farkas – Bass
János Fátraí – Bass
Péter Sándor Fekete – Bass
Attila Fenyvesi – Bass
György Gogolyák – Bass
David Nagy – Bass
Árpád Levente Olczári – Bass
Jenő Schild – Bass
László Szentesi – Bass
Béla Tóth – Bass
Csaba Tóth – Bass
Zoltán Tóth G. – Bass

Corps de ballet

Yuiko Adachi
Csilla Arany
Yuka Asai
Dorisz Bedő
Joyoun Chung
Nika Kristina Cribu
Vivien Csoók
Edith Darab-Fehér
Lea Foldi
Obengül Polen Güzmis
Yuliya Golovya
Danielle Gould
Rita Edit Hangya
Adrienn Horányi
Orsolya Jungwirth-Gáspár
Eszter Kazinczy

Ágnes Kelemen
Anna Krupp
Ksenia Kulikova
Yourim Lee
Eszter Lovisek
Atilay Dorottya Medveczné
Angela Mingardo
Ludmilla Múzsova
Anri Okada
Adema Ozmarova
Zsuzsanna Papp
Eszter Patáky-Tóth
Anita Tiffany Pesel
Rosa Pierro
Eszter Pócze
Lilla Purszki

Ágnes Riedl
Viktória Rohomczik
Blanka Rotter
Adrienn Szekeres
Zsófia Szegregy
Ilona Szijeti Scanlon Kelsey
Rika Sziágyi-Sári
Katerina Tarasova
Barbara Tóth
Emi Uehara
Judit Varga
Tatiana Vdovicheva
Gabriella Vontszemű
Ilana Werner
Umberto Aragno
Benjamin Zoltán Babácsi
Corps de ballet

Mark James Biocca
German Borsai
Gaetano Cottonaro
Pierpaolo D’Amico
Dénès János Darab
Dániel Fodor
Balázs Gellérdth
Mario Genovese
Marco Giombelli
Péter András Hajdu
Csaba Hommer
Dmitrij Kislyko
István Kothari
Maksym Koval
Balázs Krajcár
Gábor Lajtai
Vladyslav Melnyk
Dávid Molnár
Ryuosuke Morimoto
Kristóf Morvai
Gábor Németh
Takaaki Okajima
Valerio Antonio Palumbo
Lloyd Perchey
András Rónai
Yuya Takahashi
Roland Vékés
Mancares Ricardo Vila

Anna Katalin Abonyi
Mira Abrahám
Aletta Borbála Babai
Izabella Babos
Olivia Babos
Anna Bal
Vivien Petra Balogh
Lilla Ceswe Baráth
Enikő Bars
Richard Márk Bode
Csenge Becseyei
Barbara Daniella Bódi
Eszter Panna Bodnár
Hanna Liza Borbás
Vanessa Chamfrault
Borbála Csalog

Children’s Chorus

Anna Katalin Abonyi
Mira Abrahám
Aletta Borbála Babai
Izabella Babos
Olivia Babos
Anna Bal
Vivien Petra Balogh
Lilla Ceswe Baráth
Enikő Bars
Richard Márk Bode
Csenge Becseyei
Barbara Daniella Bódi
Eszter Panna Bodnár
Hanna Liza Borbás
Vanessa Chamfrault
Borbála Csalog

Jázmin Csorba
Kata Csőrgő
Luca Csőrgő
Kristzina Csukrikova
Emma Dakó
Nelli Dakó
Dorina Dankay
Márton Dávid
Panni Dávid
Andrea Roxana Deák
András Deim
Zoltán Deim
Edina Dénés
Patricia Dénés
Antónia Előes
Csipke Emesz
Artistic Directorate

Ferenc Anger – Artistic Director
Ilma Dóra Császár – Assistant to the Director
Emese Soós – Head Artistic Secretary
Dóra Borbély (néé Szanyi) – Artistic Coordinator
Andrea Davíd – Artistic Coordinator
Jerne Horváth – Artistic Coordinator
Dóra Szanka – Artistic Coordinator
Edit Somogyi – Assistant Coordination Secretary
Csilla Lenhardt (néé Zsilavecz) – International Specialist
Ágnes Nylóssy – International Specialist
Márta Palius – International Specialist
Judit Nőri Kenesy – Dramaturg
Kinga Krisztina Keszthelyi – Dramaturg
Eszter Orbán – Dramaturg
Beáta Pintér – Dramaturg
Kálmán Szennai – Principal Répétiteur

László Bartal – Répétiteur
Erika Dallos – Répétiteur
Katalin Doman – Répétiteur
Andrea Joy Fernandes – Répétiteur
Miklós Harazdy – Répétiteur
Pálma Hidegkuti – Répétiteur
Balázs Dénés Kávin – Répétiteur
Géza Köteles – Répétiteur
Szlövia Nikó – Répétiteur
Péter József Oberfrank – Répétiteur
Gyula Pfeffer – Répétiteur
Sámuel Csaba Tóth – Répétiteur
Andrea Judit Kováts – Head Artistic Assistant
András Aczél – Artistic Assistant
Tibor Gyuzstv Frigyesi – Artistic Assistant
Szlövia Gábor – Artistic Assistant

Mária Harangi – Artistic Assistant
Katalin Kovács – Assistant Director
Krisztián Attila Kovács – Assistant Director
Mária Anna Kovács – Assistant Director
Katalin Lázár – Assistant Director
Génélya Magyar – Assistant Director
Albert Mányik – Assistant Director
Judit Nikit – Assistant Director
Erika Tóth – Assistant Director
Krisztián Nany – Head Supernumeraries Organizer
Tamás Herczog – Supernumeraries Organizer
Zsuzsanna Szóke – Supernumeraries Organizer
Rita Bányai – Head Prompter
Dóra Érsek – Prompter
Gábor Lengyel – Prompter
Magdolna Mészáros – Prompter

Anna Szilágyi (néé Barcsák) – Prompter
Judith Tőrök (néé Komódi) – Prompter
Vilmos Szabó – Head Stage Manager
László Csányi – Stage Manager
Balázs Fehér – Stage Manager
Gábor Fias – Stage Manager
Lóránt Gázsim – Stage Manager
Márton Magyar – Stage Manager
Richárd Pál Győr – Stage Manager
Ágnes Vághelyi (néé Szóka) – Stage Manager
Bence Vasiányi – Stage Manager
Mihály Zemlényi – Stage Manager

Artistic Directorate
Principal Music Directorate

Balázs Kocsár – Principal Music Director
Oroszlya Imre – Assistant to the Director
Gábor Devich – Orchestra Director
Gergely Kisselyák – Principal Conductor
Kálmán Strausz – Chorus director
Nikollett Hajzer – Chorusmaster of the Children’s Chorus
Natasa Jamkovic – Artist Coordinator
Boglárka Kalmus – Artist Coordinator
Kinga Mónika Király – Artist Coordinator
Kristina Kiss – Artist Coordinator
Beáta Trecskó – Artist Coordinator
Erika Varosvári – Artist Coordinator
Amelia Weidinger – Artist Coordinator
Margit Dóra (née Bátki) – Artist Coordination Secretary
Dóra Zsófi – Music Archive Manager
Valéria Domány (née Szebellédi) – Music Archive Musical Consultant
Melinda Gungár (née Bódó) – Music Archive Musical Consultant
Julia Egressy – Music Archivist

Julianna Martín – Music Archivist
Mrs. Iván Benedek – Bookbinder
Iván Benedek – Music and Instrument Handler
Balázs Bessenyei – Music and Instrument Handler
Károly Gjorgjevic – Music and Instrument Handler
Zoltán Szabó – Music and Instrument Handler
Attila Szász – Music and Instrument Handler
Dániel Erdélyi – Music Assistant to the Chorusmaster
Richárd Sziámsi Niedermayer – Musical Assistant to the Chorusmaster
Ferenc Idősi Károly – Chorus Secretary
Attila Péter Kopasz – Masseur
Valéria Domány (née Szebellédi) – Children’s Chorus Répétiteur
Boldizsár Kiss – Children’s Chorus Répétiteur
Ágnes Kovács – Répétiteur
László Adrián Nagy – Répétiteur
Adrienn Szekeres – Children’s Chorus Répétiteur
Katalin Anna Szirtes – Répétiteur

Ballet Directorate

Tamás Solyomos – Ballet Director
Mariana Venekie – Principal Ballet Master
Ágnes Kövesdy – Ballet Master
Edit Marosi – Ballet Master
Éva Gabriella Fúzi (née Baranyai) – Artist Coordinator
Zsófia Szabó – Artist Coordinator
Roland Csonka – Artist Coordination Secretary
Ágnes Katalin Sárközy-Hollér – Artist Coordination Secretary
Gabriella Milkovic – International Cultural Manager
Anna Eszter Zeller – International Cultural Manager
Szönja Iona Stella – Cultural Manager
György Leányvári – Audio and Video Technician
Laszló Schmitzler – Audio and Video Technician
Károly Schmitzler – Audio and Video Technician

Éva Hajnal – Répétiteur
György Lázár – Répétiteur
Nagyezsda Ronavári – Répétiteur
Zsanna Vaszilenthő – Répétiteur
### Technical Directorate

<table>
<thead>
<tr>
<th>Name</th>
<th>Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>Péter Virág</td>
<td>Technical Director</td>
</tr>
<tr>
<td>Anna Ilidók Józsa</td>
<td>Architect</td>
</tr>
<tr>
<td>Judit Molnár</td>
<td>Assistant to the Director</td>
</tr>
<tr>
<td>Andrea Noszko-Horváth</td>
<td>Directorate Assistant</td>
</tr>
<tr>
<td>Nóra Biró</td>
<td>Scenic Administrator</td>
</tr>
<tr>
<td>Mrs. Árpád Nyerges</td>
<td>Scenic Administrator</td>
</tr>
<tr>
<td>Zita Ágota Szeredi</td>
<td>Scenic Administrator</td>
</tr>
<tr>
<td>Miklós Réz</td>
<td>Scenic Artist</td>
</tr>
<tr>
<td>Zénó Őzovitz</td>
<td>Head Painter</td>
</tr>
<tr>
<td>Péter Tamás Báró</td>
<td>Painter</td>
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<tr>
<td>Tamás Bertha</td>
<td>Painter</td>
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<tr>
<td>Vilmos Díbóz</td>
<td>Painter</td>
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<tr>
<td>László Feriánsz</td>
<td>Painter</td>
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<tr>
<td>László Doru</td>
<td>Painter</td>
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<tr>
<td>Bálnit Miksa</td>
<td>Painter</td>
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<tr>
<td>Zoltán Juhasz</td>
<td>Painter</td>
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<tr>
<td>Andor Véres</td>
<td>Painter</td>
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<tr>
<td>Annamária Kéri (néé Székely)</td>
<td>Painter, Ornamental Painter</td>
</tr>
<tr>
<td>Mária Kovács</td>
<td>Painter, Ornamental Painter</td>
</tr>
<tr>
<td>Gabriella Bukovinszky (néé Miskolczy)</td>
<td>Sculptor</td>
</tr>
<tr>
<td>Pál Szimva</td>
<td>Sculptor</td>
</tr>
<tr>
<td>Andrea Dezső</td>
<td>Set Seamstress</td>
</tr>
<tr>
<td>Ilidók Fresli (néé Szabó)</td>
<td>Set Seamstress</td>
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<tr>
<td>Erika Ilyés</td>
<td>Set Seamstress</td>
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<tr>
<td>Brigitta Erzseb Marin</td>
<td>Set Seamstress</td>
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<tr>
<td>Annamária Mezőfi</td>
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<tr>
<td>Kooğa Schmidt (Kölmén)</td>
<td>Set Seamstress</td>
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<tr>
<td>Zsuzsanna Stári</td>
<td>Set Seamstress</td>
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<tr>
<td>Mrs. József Száz</td>
<td>Set Seamstress</td>
</tr>
<tr>
<td>Ádám Fejes</td>
<td>Technician</td>
</tr>
<tr>
<td>György Fejes</td>
<td>Technician</td>
</tr>
<tr>
<td>János Szik</td>
<td>Head Set Carpenter</td>
</tr>
</tbody>
</table>

### Technical Directorate

<table>
<thead>
<tr>
<th>Name</th>
<th>Position</th>
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</thead>
<tbody>
<tr>
<td>Attila Selyem</td>
<td>Head Set Locksmith</td>
</tr>
<tr>
<td>András Bálint</td>
<td>Set Carpenter</td>
</tr>
<tr>
<td>Zoltán Borics</td>
<td>Set Carpenter</td>
</tr>
<tr>
<td>Péter Fodor</td>
<td>Set Carpenter</td>
</tr>
<tr>
<td>János Fresli</td>
<td>Set Carpenter</td>
</tr>
<tr>
<td>Imre Horváth</td>
<td>Set Carpenter</td>
</tr>
<tr>
<td>János Kiss</td>
<td>Set Carpenter</td>
</tr>
<tr>
<td>Nándor Pungor</td>
<td>Set Carpenter</td>
</tr>
<tr>
<td>Péter Hápcsh</td>
<td>Set Carpenter</td>
</tr>
<tr>
<td>János Gábor Szuda</td>
<td>Set Carpenter</td>
</tr>
<tr>
<td>János Topor</td>
<td>Set Carpenter</td>
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<tr>
<td>Gábor Vizcsek</td>
<td>Set Carpenter</td>
</tr>
<tr>
<td>Imre Tóth</td>
<td>Set Carpenter</td>
</tr>
<tr>
<td>József Benus</td>
<td>Set Locksmith</td>
</tr>
<tr>
<td>Géza Galyas</td>
<td>Set Locksmith</td>
</tr>
<tr>
<td>Antal Laudisz</td>
<td>Set Locksmith</td>
</tr>
</tbody>
</table>

### Technical Directorate

<table>
<thead>
<tr>
<th>Name</th>
<th>Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ferenc Molnár</td>
<td>Set Locksmith-Welder</td>
</tr>
<tr>
<td>József Molnár</td>
<td>Set Locksmith-Welder</td>
</tr>
<tr>
<td>András György Magy-Éiben</td>
<td>Set Locksmith</td>
</tr>
<tr>
<td>Attila Szigó</td>
<td>Set Locksmith-Welder</td>
</tr>
<tr>
<td>Ferenc Rekei</td>
<td>Costume Fabrication Workshops Manager</td>
</tr>
<tr>
<td>Nikolett Babi</td>
<td>Costume Fabricator</td>
</tr>
<tr>
<td>Lilla Csukás (néé Huszár)</td>
<td>Costume Administrator</td>
</tr>
<tr>
<td>László Földvári</td>
<td>Costume Painter</td>
</tr>
<tr>
<td>Ágnes Klára Gál (néé Hugyecz)</td>
<td>Costume Fabricator</td>
</tr>
<tr>
<td>Rita Gáspár (néé Gaál)</td>
<td>Costume Administrator</td>
</tr>
<tr>
<td>Magdolna Kelemen</td>
<td>Costume Administrator</td>
</tr>
<tr>
<td>Gábor Finton</td>
<td>Costume Fitter</td>
</tr>
<tr>
<td>Tünde Király (néé Rozók)</td>
<td>Costume Fabricator</td>
</tr>
<tr>
<td>Franciska Kump (néé Kis)</td>
<td>Costume Fabricator</td>
</tr>
<tr>
<td>Julianna Major</td>
<td>Costume Fabricator</td>
</tr>
</tbody>
</table>
Mrs. László Palágyi – Women’s Costume Fitter
Katalin Ildikó Récsei – Women’s Costume Fitter
Emese Seregi – Women’s Costume Fitter
Mrs. András Száski – Women’s Costume Fitter
Éva Szemerei – Women’s Costume Fitter
Hedvig Tolgyzséki-Pap – Women’s Costume Fitter
Mónika Tóth – Head Milliner
Flóra Csépányi – Milliner
Zsófia Farkas – Milliner
Éva Fazekas – Milliner
Anna Mária Villányi (née Szántó) – Head Wigmaker
Éva Báró – Wigmaker
Andrea Ilona Biró – Wigmaker
Bernadett Szőlősi – Wigmaker
Gyula Pauscher – Head Shoemaker
Mrs. Csaba Erdei – Men’s Costume Fitter
Mrs. János Fábián – Men’s Costume Fitter
Mrs. Tibor Ferenc Kuhár – Men’s Costume Fitter
Ilona Kul – Women’s Costume Fitter
Katalin Molnár (née Jenes) – Women’s Costume Fitter
Mrs. József Mravik – Women’s Costume Fitter
Katalin Nagy – Women’s Costume Fitter
Mrs. József Német – Women’s Costume Fitter
Mrs. Tibor Ferenc Kuhár – Men’s Costume Fitter
Mrs. Tibor Ferenc Kuhár – Men’s Costume Fitter
Ilona Kul – Women’s Costume Fitter
Katalin Molnár (née Jenes) – Women’s Costume Fitter
Mrs. József Mravik – Women’s Costume Fitter
Katalin Nagy – Women’s Costume Fitter
Mrs. József Német – Women’s Costume Fitter
Mrs. Tibor Ferenc Kuhár – Men’s Costume Fitter
Mrs. Tibor Ferenc Kuhár – Men’s Costume Fitter
Ilona Kul – Women’s Costume Fitter
Katalin Molnár (née Jenes) – Women’s Costume Fitter
Mrs. József Mravik – Women’s Costume Fitter
Katalin Nagy – Women’s Costume Fitter
Mrs. József Német – Women’s Costume Fitter
István László Lázár – Deputy Caretaker
Piroska Lengyel (néé Bari) – Deputy Caretaker
József Teklovics – Resort Caretaker
Erzsébet Auer – Maintenance Technician
Csaba Sándor Bányai – Maintenance Technician Carpenter
Zsuzsanna Ecer – Maintenance Technician
Ferenc Fáczán – Maintenance Technician
László István Gulyás-Szabó – Maintenance Technician Painter
Sándor Ivády – Maintenance Technician Locksmith
László Karács – Maintenance Technician Painter
Sándor Kató – Maintenance Technician Painter, Carpenter
István Kiss – Maintenance Technician
Zoltán György Marczy – Maintenance Technician Carpenter
Ferenc Sági – Maintenance Technician Locksmith
Péter Szabó – Maintenance Technician
István Tamás – Maintenance Technician
Balázs Péter Zeke – Maintenance Technician Carpenter
Endre Mészáros – Upholsterer
József Kovács – Head Mechanic
Demeter András Balint – Mechanic
János Dobresi – Stoker (Mechanic)
János Sándor Franzoni – Stoker (Mechanic)
János Freiberger – Stoker (Mechanic)
Attila Gáspár – Plumber
Sándor Iván – Stoker (Mechanic)
László Lauku – Stoker (Mechanic)
Zoltán Mészáros – Mechanic
Jenő Molnár – Stoker (Mechanic)
Dániel Nagy – Stoker (Mechanic)
Zoltán Szatmári – Stoker (Mechanic)
Ferenc Tamás – Stoker (Mechanic)
Gábor Valek – Mechanic
István József Varga – Plumber
Sándor Zöldi – Maintenance Technician Locksmith
Ferenc Saránksi – Head Electrician
János Daróczi – Electrician
Tibor Hárshegyi – Maintenance Technician Electrician
Péter Géza Jutasi – Maintenance Technician Electrician
Zoltán Osztolykán – Maintenance Technician Electrician
Károly Péntek – Maintenance Technician Electrician
Gábor Sáfrán – Electrician
József Somorjai – Maintenance Technician Electrician
István Ferenc Sóle – Maintenance Technician Electrician
Attila Tóth – Maintenance Technician Electrician
Sándor Zsolt Vincze – Maintenance Technician Electrician
Zoltán Gáli – Stage Engineer
Tamás Martini – Stage Engineer
József Pyka – Stage and Electrical Maintenance Technician
Tamás Lugosi – Receptionist/Switchboard Operator
József Kömőves – Set Warehouse Manager
László Abonyi – Decorator
Tamás Alexa – Decorator
Ferenc Balla – Decorator
Balázs Péter Balog – Decorator
József Balogő – Decorator
Róbert Sándor Bánházi – Decorator
István Bánrévi – Decorator
Gergely Bódés – Decorator
Sándor Bodcsár – Decorator
Tamás Borda – Decorator
Attila Brindza – Decorator/Control System Manager
Zoltán Csápi – Decorator/Fly Master
Béla Tamás Cszimazia – Decorator/Flyman
<table>
<thead>
<tr>
<th>Name</th>
<th>Title</th>
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</thead>
<tbody>
<tr>
<td>László Markos</td>
<td>Props and Furniture Stagehands</td>
</tr>
<tr>
<td>Tamás Nánási</td>
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<tr>
<td>András Petelen</td>
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<tr>
<td>Norbert Szarvas</td>
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<tr>
<td>Gábor Szerkeres</td>
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<tr>
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<tr>
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<td>Lighting Technician</td>
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<tr>
<td>Tóth Lilla Panyik</td>
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<tr>
<td>István Papp</td>
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<tr>
<td>Tibor Patayka</td>
<td>Audio Technician</td>
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<tr>
<td>Zoltán Ráb</td>
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<td>István Sennó</td>
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<td>Gábor Kutasi</td>
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</tbody>
</table>
Balázs Ivacs – Business Director
Andrea Gyöngyi Balogh, Dr. – Assistant to the Director
Krisztina Éva Tóth (néé Pogrányi) – Controller
Géza József Nagy – Office Assistant
Éva Mária Varga, Dr. – Registrar
Szilvia Szilágyi – Registrar
András Bojtor – Accounting Department Manager
Klára Simon (néé Gebri) – Head Accounting Facilitator
Tünde Éva Fodor (néé Szabó) – Accounting Facilitator
Anna Vogyerák (néé Reményi) – Accounting Facilitator
Mrs. János Moldován – Accounting Administrator
Mrs. József Szatmári – Accounting Administrator
Mária Ágúsdvári – Protocol Officer, Club Manager
Krisztina Herczeg (néé Kovács) – Head Financial Facilitator
Mrs. Sándor Bende – Financial Administrator
Krisztina Csirák (néé Mátrai) – Financial Facilitator
Katalin Egri – Financial Facilitator
Katalin Grosz (néé Kovács) – Financial Facilitator
Réka Kelemen (néé Surányi) – Financial Administrator
Mrs. Sándor Bende – Financial Administrator
Krisztina Csirák (néé Mátrai) – Financial Facilitator
Katalin Egri – Financial Facilitator
Katalin Grosz (néé Kovács) – Financial Facilitator
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Krisztina Csirák (néé Mátrai) – Financial Facilitator
Katalin Egri – Financial Facilitator
Katalin Grosz (néé Kovács) – Financial Facilitator
Réka Kelemen (néé Surányi) – Financial Administrator
Giacomo Puccini
Tosca
Floria Tosca    Sümegi Eszter, Lukács Gyöngyi, Rálik Szilvia
Mario Cavaradossi    Kiss B. Atilla, Fekete Attila
Báró Scarpia    Perencz Béla, Alexandru Agache
Cesare Angelotti    Cser Krisztián, Bretz Gábor
Sekrestyés    Szüle Tamás, Tóth János
Spoletta    Haramza László, Derecskei Zsolt
Sciarrone    Tóth János, Clementis Tamás
Karmester | Conductor   Marco Comin, Kovács János
Szövegíró  | Librettist   Giuseppe Giacosa, Luigi Illica
Rendező  | Director   Nagy Viktor
Díszlettervező  | Set Designer   Vayer Tamás
Jelmeztervező  | Costume Designer   Vágó Nelly

They couldn't handle me...
...happy we'll forever be!
# Erkel calendar

<table>
<thead>
<tr>
<th>Date</th>
<th>Day</th>
<th>Time</th>
<th>Performance</th>
<th>Season ticket / Notes</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>AUGUST</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
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</tr>
<tr>
<td>23</td>
<td>Wed</td>
<td>6 pm</td>
<td>Sir Elton John/Lee Hall: Billy Elliot</td>
<td>A</td>
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<tr>
<td>24</td>
<td>Thu</td>
<td>6 pm</td>
<td>Sir Elton John/Lee Hall: Billy Elliot</td>
<td>A</td>
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</tr>
<tr>
<td>25</td>
<td>Fri</td>
<td>6 pm</td>
<td>Sir Elton John/Lee Hall: Billy Elliot</td>
<td>A</td>
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</tr>
<tr>
<td>26</td>
<td>Sat</td>
<td>11 am</td>
<td>Sir Elton John/Lee Hall: Billy Elliot</td>
<td>A</td>
<td></td>
</tr>
<tr>
<td>26</td>
<td>Sat</td>
<td>6 pm</td>
<td>Sir Elton John/Lee Hall: Billy Elliot</td>
<td>A</td>
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</tr>
<tr>
<td>27</td>
<td>Sun</td>
<td>6 pm</td>
<td>Sir Elton John/Lee Hall: Billy Elliot</td>
<td>A</td>
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<tr>
<td><strong>SEPTEMBER</strong></td>
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<tr>
<td>9</td>
<td>Sat</td>
<td>7 pm</td>
<td>ERKEL: BÁNK BÁN (premiere)</td>
<td>P</td>
<td></td>
</tr>
<tr>
<td>10</td>
<td>Sun</td>
<td>3 pm</td>
<td>Erkel: Bánk bán</td>
<td>Opera without borders - invitation only</td>
<td></td>
</tr>
</tbody>
</table>

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**Performance: AUGUST / SEPTEMBER 2017**

- **Erkel calendar**
- **AUGUST**
- **SEPTEMBER**

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**Calendar**

- **Gala, special event**
- **Chamber opera**
- **Opera**
- **Ballet**
- **Concert**
- **Musical**
<table>
<thead>
<tr>
<th>Date</th>
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<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>25</td>
<td>Mon</td>
<td>11 am</td>
<td>MOZART: FIGARO 2.0 (premiere)</td>
<td>OperAdventure</td>
<td>O</td>
<td>0</td>
</tr>
<tr>
<td>25</td>
<td>Mon</td>
<td>4 pm</td>
<td>Mozart: Figaro 2.0</td>
<td>OperAdventure</td>
<td>O</td>
<td>0</td>
</tr>
<tr>
<td>26</td>
<td>Tue</td>
<td>11 am</td>
<td>Mozart: Figaro 2.0</td>
<td>OperAdventure</td>
<td>O</td>
<td>0</td>
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<tr>
<td>26</td>
<td>Tue</td>
<td>4 pm</td>
<td>Mozart: Figaro 2.0</td>
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<td>OperAdventure</td>
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<tr>
<td>27</td>
<td>Wed</td>
<td>4 pm</td>
<td>Mozart: Figaro 2.0</td>
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<tr>
<td>28</td>
<td>Thu</td>
<td>11 am</td>
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<td>OperAdventure</td>
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<tr>
<td>28</td>
<td>Thu</td>
<td>7 pm</td>
<td>Verdi: Rigoletto 4. Achilleus</td>
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<tr>
<td>29</td>
<td>Fri</td>
<td>11 am</td>
<td>Mozart: Figaro 2.0</td>
<td>OperAdventure</td>
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<tr>
<td>29</td>
<td>Fri</td>
<td>7 pm</td>
<td>Verdi: Rigoletto 7. Iphigenia</td>
<td>OperAdventure</td>
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<td>30</td>
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<tr>
<td>30</td>
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<tr>
<td>1</td>
<td>Sun</td>
<td>11 am</td>
<td>Verdi: Rigoletto</td>
<td>OperAdventure</td>
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<tr>
<td>1</td>
<td>Sun</td>
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<td>Mozart: Figaro 2.0</td>
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<td>2</td>
<td>Mon</td>
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<td>Mozart: Figaro 2.0</td>
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<tr>
<td>2</td>
<td>Mon</td>
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<tr>
<td>8</td>
<td>Sun</td>
<td>11 am</td>
<td>Mozart: Figaro 2.0</td>
<td>OperAdventure</td>
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<tr>
<td>8</td>
<td>Sun</td>
<td>7 pm</td>
<td>Kodály: The Spinning Room</td>
<td>OperAdventure</td>
<td>A</td>
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<td>9</td>
<td>Mon</td>
<td>11 am</td>
<td>Mozart: Figaro 2.0</td>
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<td>10</td>
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<tr>
<td>12</td>
<td>Thu</td>
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<tr>
<td>12</td>
<td>Thu</td>
<td>7 pm</td>
<td>Kodály: The Spinning Room</td>
<td>40. Operabarát A</td>
<td></td>
<td></td>
</tr>
<tr>
<td>13</td>
<td>Fri</td>
<td>11 am</td>
<td>Mozart: Figaro 2.0</td>
<td>Operakvartett Q</td>
<td></td>
<td></td>
</tr>
<tr>
<td>13</td>
<td>Fri</td>
<td>7 pm</td>
<td>Kodály: The Spinning Room</td>
<td>41. Miklósi bérlet A</td>
<td></td>
<td></td>
</tr>
<tr>
<td>14</td>
<td>Sat</td>
<td>10:30 pm</td>
<td>Tales of Music</td>
<td>Invitation only</td>
<td></td>
<td></td>
</tr>
<tr>
<td>15</td>
<td>Sun</td>
<td>11 am</td>
<td>Kodály: The Spinning Room</td>
<td>10. Gretcher M</td>
<td></td>
<td></td>
</tr>
<tr>
<td>16</td>
<td>Mon</td>
<td>7 pm</td>
<td>Kodály: The Spinning Room</td>
<td>15. Tante Emma A</td>
<td></td>
<td></td>
</tr>
<tr>
<td>19</td>
<td>Thu</td>
<td>7 pm</td>
<td>Verdi: Nabucco</td>
<td>4. Achilleus A</td>
<td></td>
<td></td>
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<tr>
<td>20</td>
<td>Fri</td>
<td>7 pm</td>
<td>Verdi: Nabucco</td>
<td>7. Iphigenia A</td>
<td></td>
<td></td>
</tr>
<tr>
<td>21</td>
<td>Sat</td>
<td>7 pm</td>
<td>Verdi: Nabucco</td>
<td>12. Paul A</td>
<td></td>
<td></td>
</tr>
<tr>
<td>22</td>
<td>Sun</td>
<td>11 am</td>
<td>Verdi: Nabucco</td>
<td>23. György M</td>
<td></td>
<td></td>
</tr>
<tr>
<td>22</td>
<td>Sun</td>
<td>7:30 pm</td>
<td>Piano Arias – Liszt206</td>
<td>Invitation only</td>
<td></td>
<td></td>
</tr>
<tr>
<td>27</td>
<td>Fri</td>
<td>7 pm</td>
<td>Verdi: Nabucco</td>
<td>The day of 8 A</td>
<td></td>
<td></td>
</tr>
<tr>
<td>28</td>
<td>Sat</td>
<td>6 pm</td>
<td>MEYERBEER: Les Huguenots (premiere)</td>
<td>1. Sieghard, Premiere P</td>
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</tr>
</tbody>
</table>

**OCTOBER 2017**

- **Date**: 12 Thu
- **Time**: 7 pm
- **Performance**: Kodály: The Spinning Room
- **Season ticket / Notes**: 40. Operabarát A

**Date**: 13 Fri
- **Time**: 11 am
- **Performance**: Mozart: Figaro 2.0
- **Season ticket / Notes**: Operakvartett Q

**Date**: 13 Fri
- **Time**: 7 pm
- **Performance**: Kodály: The Spinning Room
- **Season ticket / Notes**: 41. Miklósi bérlet A

**Date**: 14 Sat
- **Time**: 10:30 pm
- **Performance**: Tales of Music
- **Season ticket / Notes**: Invitation only

**Date**: 15 Sun
- **Time**: 11 am
- **Performance**: Kodály: The Spinning Room
- **Season ticket / Notes**: 10. Gretcher M

**Date**: 16 Mon
- **Time**: 7 pm
- **Performance**: Kodály: The Spinning Room
- **Season ticket / Notes**: 15. Tante Emma A

**Date**: 19 Thu
- **Time**: 7 pm
- **Performance**: Verdi: Nabucco
- **Season ticket / Notes**: 4. Achilleus A

**Date**: 20 Fri
- **Time**: 7 pm
- **Performance**: Verdi: Nabucco
- **Season ticket / Notes**: 7. Iphigenia A

**Date**: 21 Sat
- **Time**: 7 pm
- **Performance**: Verdi: Nabucco
- **Season ticket / Notes**: 12. Paul A

**Date**: 22 Sun
- **Time**: 11 am
- **Performance**: Verdi: Nabucco
- **Season ticket / Notes**: 23. György M

**Date**: 22 Sun
- **Time**: 7:30 pm
- **Performance**: Piano Arias – Liszt206
- **Season ticket / Notes**: Invitation only

**Date**: 27 Fri
- **Time**: 7 pm
- **Performance**: Verdi: Nabucco
- **Season ticket / Notes**: The day of 8 A

**Date**: 28 Sat
- **Time**: 6 pm
- **Performance**: MEYERBEER: Les Huguenots (premiere)
- **Season ticket / Notes**: 1. Sieghard, Premiere P

**November**

- **Date**: 2 Thu
- **Time**: 7:30 pm
- **Performance**: Verdi: Requiem
- **Season ticket / Notes**: 4. Achilleus A

- **Date**: 4 Sat
- **Time**: 7:30 pm
- **Performance**: Verdi: Requiem
- **Season ticket / Notes**: 10. Malwena H

- **Date**: 5 Sun
- **Time**: 6 pm
- **Performance**: Verdi: Les Huguenots
- **Season ticket / Notes**: Invitation only

- **Date**: 7 Tue
- **Time**: 10 am
- **Performance**: Big Projection Day
- **Season ticket / Notes**: Invitation only

- **Date**: 7 Tue
- **Time**: 11 am
- **Performance**: Big Projection Day
- **Season ticket / Notes**: Invitation only

- **Date**: 9 Thu
- **Time**: 6 pm
- **Performance**: Verdi: Les Huguenots
- **Season ticket / Notes**: A

- **Date**: 10 Fri
- **Time**: 6 pm
- **Performance**: Verdi: Les Huguenots
- **Season ticket / Notes**: 20. Tata M

- **Date**: 11 Sat
- **Time**: 11 am
- **Performance**: Mozart: The Magic Flute for Children
- **Season ticket / Notes**: 27. Schindlauer M

- **Date**: 11 Sat
- **Time**: 7 pm
- **Performance**: Donizetti: L’elisir d’amore
- **Season ticket / Notes**: 19. Tata A

- **Date**: 12 Sun
- **Time**: 11 am
- **Performance**: Mozart: The Magic Flute for Children
- **Season ticket / Notes**: 28. Boszi M
<table>
<thead>
<tr>
<th>Date</th>
<th>Day</th>
<th>Time</th>
<th>Performance</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>12</td>
<td>Sun</td>
<td>7 pm</td>
<td>Donizetti: L’elisir d’amore</td>
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</tr>
<tr>
<td>16</td>
<td>Thu</td>
<td>7 pm</td>
<td>Donizetti: L’elisir d’amore</td>
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<tr>
<td>17</td>
<td>Fri</td>
<td>7 pm</td>
<td>Donizetti: L’elisir d’amore</td>
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<tr>
<td>18</td>
<td>Sat</td>
<td>7 pm</td>
<td>ROSSINI: L’ITALIANA IN ALGERI (premiere)</td>
<td></td>
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<tr>
<td>19</td>
<td>Sun</td>
<td>11 am</td>
<td>Mozart: The Magic Flute for Children</td>
<td></td>
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<tr>
<td>19</td>
<td>Sun</td>
<td>7 pm</td>
<td>L’italiana in Algeri</td>
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<tr>
<td>23</td>
<td>Thu</td>
<td>7 pm</td>
<td>L’italiana in Algeri</td>
<td></td>
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<tr>
<td>24</td>
<td>Fri</td>
<td>7 pm</td>
<td>L’italiana in Algeri</td>
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<tr>
<td>25</td>
<td>Sat</td>
<td>11 am</td>
<td>L’italiana in Algeri</td>
<td></td>
</tr>
<tr>
<td>25</td>
<td>Sat</td>
<td>7 pm</td>
<td>Verdi: La traviata</td>
<td></td>
</tr>
<tr>
<td>26</td>
<td>Sun</td>
<td>11 am</td>
<td>L’italiana in Algeri</td>
<td></td>
</tr>
<tr>
<td>26</td>
<td>Sun</td>
<td>7 pm</td>
<td>Verdi: La traviata</td>
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</tr>
<tr>
<td>27</td>
<td>Mon</td>
<td>7 pm</td>
<td>Iphigenia in Aulis</td>
<td></td>
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<tr>
<td>30</td>
<td>Thu</td>
<td>7 pm</td>
<td>Verdi: La traviata</td>
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</tr>
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**Date** | **Day** | **Time** | **Performance** | **Notes** |
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<tr>
<th></th>
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</thead>
<tbody>
<tr>
<td>1</td>
<td>Fri</td>
<td>7 pm</td>
<td>Verdi: La traviata</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>Sat</td>
<td>6 pm</td>
<td>Eagling/Solymosi/Tchaikovsky: The Nutcracker</td>
<td>E</td>
</tr>
<tr>
<td>3</td>
<td>Sun</td>
<td>11 am</td>
<td>Verdi: La traviata</td>
<td>M</td>
</tr>
<tr>
<td>3</td>
<td>Sun</td>
<td>6 pm</td>
<td>Eagling/Solymosi/Tchaikovsky: The Nutcracker</td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>Wed</td>
<td>7 pm</td>
<td>Eagling/Solymosi/Tchaikovsky: The Nutcracker</td>
<td>E</td>
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<tr>
<td>7</td>
<td>Thu</td>
<td>7 pm</td>
<td>Eagling/Solymosi/Tchaikovsky: The Nutcracker</td>
<td>E</td>
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<tr>
<td>8</td>
<td>Fri</td>
<td>7 pm</td>
<td>Eagling/Solymosi/Tchaikovsky: The Nutcracker</td>
<td>E</td>
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<tr>
<td>9</td>
<td>Sat</td>
<td>6 pm</td>
<td>HUMPERDINCK: HÄNSEL UND GRETEL (premiere)</td>
<td>P</td>
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<tr>
<td>10</td>
<td>Sun</td>
<td>11 am</td>
<td>Eagling/Solymosi/Tchaikovsky: The Nutcracker</td>
<td>P</td>
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<tr>
<td>10</td>
<td>Sun</td>
<td>6 pm</td>
<td>Humperdinck: Hänsel und Gretel</td>
<td></td>
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<tr>
<td>12</td>
<td>Tue</td>
<td>6 pm</td>
<td>Humperdinck: Hänsel und Gretel</td>
<td>A</td>
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<tr>
<td>13</td>
<td>Wed</td>
<td>7 pm</td>
<td>Eagling/Solymosi/Tchaikovsky: The Nutcracker</td>
<td>E</td>
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<tr>
<td>14</td>
<td>Thu</td>
<td>6 pm</td>
<td>Humperdinck: Hänsel und Gretel</td>
<td>A</td>
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</table>

**Calendar 449 Erkel Theatre**

- Gala, special event
- Chamber opera
- Opera
- Ballet
- Concert
- Musical
<table>
<thead>
<tr>
<th>Date</th>
<th>Day</th>
<th>Time</th>
<th>Performance</th>
<th>Season ticket / Notes</th>
<th>Price</th>
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</thead>
<tbody>
<tr>
<td>15</td>
<td>Fri</td>
<td>11 am</td>
<td>Bohemian Christmas</td>
<td>Invitation only</td>
<td></td>
</tr>
<tr>
<td>15</td>
<td>Fri</td>
<td>1 pm</td>
<td>Bohemian Christmas</td>
<td>Invitation only</td>
<td></td>
</tr>
<tr>
<td>15</td>
<td>Fri</td>
<td>7 pm</td>
<td>Puccini: La bohème</td>
<td>Invitation only</td>
<td></td>
</tr>
<tr>
<td>16</td>
<td>Sat</td>
<td>11 am</td>
<td>Eagling/Solymosi/Tchaikovsky: The Nutcracker</td>
<td>Invitation only</td>
<td>A</td>
</tr>
<tr>
<td>16</td>
<td>Sat</td>
<td>6 pm</td>
<td>Eagling/Solymosi/Tchaikovsky: The Nutcracker</td>
<td>Invitation only</td>
<td>E</td>
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<tr>
<td>17</td>
<td>Sun</td>
<td>11 am</td>
<td>Eagling/Solymosi/Tchaikovsky: The Nutcracker</td>
<td>Invitation only</td>
<td>E</td>
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<tr>
<td>17</td>
<td>Sun</td>
<td>7 pm</td>
<td>Puccini: La bohème</td>
<td>Invitation only</td>
<td>A</td>
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<tr>
<td>18</td>
<td>Tue</td>
<td>11 am</td>
<td>Humperdinck: Hänsel und Gretel</td>
<td>Invitation only</td>
<td>A</td>
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<tr>
<td>18</td>
<td>Tue</td>
<td>6 pm</td>
<td>Humperdinck: Hänsel und Gretel</td>
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<td>A</td>
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<tr>
<td>19</td>
<td>Wed</td>
<td>7 pm</td>
<td>Puccini: La bohème</td>
<td>Invitation only</td>
<td>A</td>
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<tr>
<td>20</td>
<td>Thu</td>
<td>11 am</td>
<td>Eagling/Solymosi/Tchaikovsky: The Nutcracker</td>
<td>Invitation only</td>
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<tr>
<td>20</td>
<td>Thu</td>
<td>7 pm</td>
<td>Eagling/Solymosi/Tchaikovsky: The Nutcracker</td>
<td>Invitation only</td>
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<tr>
<td>21</td>
<td>Fri</td>
<td>11 am</td>
<td>Eagling/Solymosi/Tchaikovsky: The Nutcracker</td>
<td>Invitation only</td>
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<tr>
<td>21</td>
<td>Fri</td>
<td>7 pm</td>
<td>Eagling/Solymosi/Tchaikovsky: The Nutcracker</td>
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<tr>
<td>22</td>
<td>Thu</td>
<td>11 am</td>
<td>Eagling/Solymosi/Tchaikovsky: The Nutcracker</td>
<td>Invitation only</td>
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<tr>
<td>22</td>
<td>Thu</td>
<td>7 pm</td>
<td>Eagling/Solymosi/Tchaikovsky: The Nutcracker</td>
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<tr>
<td>23</td>
<td>Sat</td>
<td>11 am</td>
<td>Eagling/Solymosi/Tchaikovsky: The Nutcracker</td>
<td>Invitation only</td>
<td>P</td>
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<tr>
<td>23</td>
<td>Sat</td>
<td>6 pm</td>
<td>Eagling/Solymosi/Tchaikovsky: The Nutcracker</td>
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<tr>
<td>24</td>
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<td>Eagling/Solymosi/Tchaikovsky: The Nutcracker</td>
<td>Invitation only</td>
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<tr>
<td>25</td>
<td>Mon</td>
<td>11 am</td>
<td>Eagling/Solymosi/Tchaikovsky: The Nutcracker</td>
<td>Invitation only</td>
<td>E</td>
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<tr>
<td>25</td>
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<td>7 pm</td>
<td>Puccini: La bohème</td>
<td>Invitation only</td>
<td>E</td>
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<tr>
<td>26</td>
<td>Tue</td>
<td>11 am</td>
<td>Eagling/Solymosi/Tchaikovsky: The Nutcracker</td>
<td>Invitation only</td>
<td>E</td>
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<tr>
<td>26</td>
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<td>Eagling/Solymosi/Tchaikovsky: The Nutcracker</td>
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<td>27</td>
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<td>Puccini: La bohème</td>
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<tr>
<td>28</td>
<td>Thu</td>
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<td>Eagling/Solymosi/Tchaikovsky: The Nutcracker</td>
<td>Invitation only</td>
<td>E</td>
</tr>
<tr>
<td>28</td>
<td>Thu</td>
<td>7 pm</td>
<td>Eagling/Solymosi/Tchaikovsky: The Nutcracker</td>
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<tr>
<td>29</td>
<td>Fri</td>
<td>7 pm</td>
<td>Andrea Chénier concert with Anna Netrebko</td>
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<tr>
<td>30</td>
<td>Sat</td>
<td>11 am</td>
<td>Eagling/Solymosi/Tchaikovsky: The Nutcracker</td>
<td>Invitation only</td>
<td>E</td>
</tr>
<tr>
<td>30</td>
<td>Sat</td>
<td>6 pm</td>
<td>Eagling/Solymosi/Tchaikovsky: The Nutcracker</td>
<td>Invitation only</td>
<td>E</td>
</tr>
<tr>
<td>Date</td>
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<td>Time</td>
<td>Performance</td>
<td>Season ticket</td>
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<tr>
<td>31</td>
<td>Sun</td>
<td>3 pm</td>
<td>Eagling/Solymosi/Tchaikovsky: The Nutcracker</td>
<td></td>
<td></td>
</tr>
<tr>
<td>31</td>
<td>Sun</td>
<td>9:30 pm</td>
<td>Eagling/Solymosi/Tchaikovsky: The Nutcracker</td>
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**JANUARY**

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<thead>
<tr>
<th>Date</th>
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<tr>
<td>1</td>
<td>Mon</td>
<td>7:30 pm</td>
<td>New Year's at the Erkel</td>
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<tr>
<td>3</td>
<td>Wed</td>
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<td>Strauss: Der Zigeunerbaron</td>
<td></td>
<td>A</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>Thu</td>
<td>6 pm</td>
<td>Strauss: Der Zigeunerbaron</td>
<td></td>
<td>A</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>Fri</td>
<td>6 pm</td>
<td>Strauss: Der Zigeunerbaron</td>
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<td>A</td>
<td></td>
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<tr>
<td>6</td>
<td>Sat</td>
<td>6 pm</td>
<td>Strauss: Der Zigeunerbaron</td>
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<td>A</td>
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<tr>
<td>7</td>
<td>Sun</td>
<td>6 pm</td>
<td>Strauss: Der Zigeunerbaron</td>
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<tr>
<td>12</td>
<td>Fri</td>
<td>7 pm</td>
<td>Marschner: Der Vampyr</td>
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<tr>
<td>13</td>
<td>Sat</td>
<td>7 pm</td>
<td>Ruzitska/Orbán: Béla’s Flight/Prince Pikkó</td>
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<tr>
<td>14</td>
<td>Sun</td>
<td>7 pm</td>
<td>WEBER: OBERON (premiere)</td>
<td></td>
<td>H</td>
<td></td>
</tr>
<tr>
<td>18</td>
<td>Thu</td>
<td>7 pm</td>
<td>Puccini: Tosca</td>
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<td>A</td>
<td></td>
</tr>
<tr>
<td>19</td>
<td>Fri</td>
<td>7 pm</td>
<td>Puccini: Tosca</td>
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<td>A</td>
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</tr>
<tr>
<td>20</td>
<td>Sat</td>
<td>11 am</td>
<td>Ránki: King Pomade’s New Clothes</td>
<td></td>
<td></td>
<td>M</td>
</tr>
<tr>
<td>20</td>
<td>Sat</td>
<td>7 pm</td>
<td>Puccini: Tosca</td>
<td></td>
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<td>A</td>
</tr>
<tr>
<td>21</td>
<td>Sun</td>
<td>11 am</td>
<td>Ránki: King Pomade’s New Clothes</td>
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<td>M</td>
</tr>
<tr>
<td>21</td>
<td>Sun</td>
<td>7 pm</td>
<td>Puccini: Tosca</td>
<td></td>
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<td>27</td>
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<td>GERSHWIN: PORGY AND BESS (premiere)</td>
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**FEBRUARY**

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**FEBRUARY 2018**

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**FEBRUARY / MARCH 2018**
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<td>Asafiev/Zakharov: The Fountain of Bakhchisarai</td>
<td>37. Pedro</td>
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<td>Eifman/Rachmaninov: The Karamazovs</td>
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<td>Mozart: Die Zauberflöte</td>
<td>20. Oda</td>
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**Calendar 457 Erkel Theatre**

- Opera
- Ballet
- Concert
- Musical
- Gala, special event
- Chamber opera
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<td>Ashton/Hérold: La fille mal gardée</td>
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**Calendar**

**Erkel Theatre**

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<td>Wolf: Der Corregidor</td>
<td>39. Professzor</td>
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<td>16</td>
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<td>21</td>
<td>Mon</td>
<td>7 pm</td>
<td>Pas de quatre ’18</td>
<td>33. Márta</td>
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<td>22</td>
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<td>DanceTrend ’18</td>
<td>34. Siklóssz</td>
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**JUNE**

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<tr>
<th>Date</th>
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<th>Time</th>
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<td>Fri</td>
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<td>Harangozó/Kocsá: Snow White and the 7 Dwarfs</td>
<td>37. Pedro</td>
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<td>Sat</td>
<td>7 pm</td>
<td>Harangozó/Kocsá: Snow White and the 7 Dwarfs</td>
<td>35. Van Wenden</td>
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<td>Harangozó/Kocsá: Snow White and the 7 Dwarfs</td>
<td>36. Julia</td>
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<td>36. Julia</td>
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<td>Date</td>
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<td>6</td>
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<td>Harangozó/Kocsák: Snow White and the 7 Dwarfs</td>
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<td>27. Schandrian</td>
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<td>Harangozó/Kocsák: Snow White and the 7 Dwarfs</td>
<td>32. Cenza</td>
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<td>Harangozó/Kocsák: Snow White and the 7 Dwarfs</td>
<td>31. Göthlé</td>
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<td>16</td>
<td>Sat</td>
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<td>Novák: Kádár’s Last Speech</td>
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<td>19</td>
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<td>Sir Elton John/ée Hall: Billy Elliot</td>
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<tr>
<td>24</td>
<td>Sun</td>
<td>11 am</td>
<td>Sir Elton John/ée Hall: Billy Elliot</td>
<td>25. Gala</td>
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<tr>
<td>26</td>
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<td>7 pm</td>
<td>Sir Elton John/ée Hall: Billy Elliot</td>
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### Opera Calendar

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<th>Time</th>
<th>Performance</th>
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<th>Price</th>
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<tbody>
<tr>
<td>31</td>
<td>Thu</td>
<td>7 pm</td>
<td>Poulenc: Les dialogues des Carmélites</td>
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</tr>
<tr>
<td>1</td>
<td>Fri</td>
<td>7 pm</td>
<td>Eötvös/Bartók: Senza Sangue/Bluebeard's Castle</td>
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<tr>
<td>2</td>
<td>Sat</td>
<td>7 pm</td>
<td>Iván Nagy Ballet Gala</td>
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<tr>
<td>3</td>
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<td>Strauss: Die Frau ohne Schatten</td>
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<td>Poulenc: Les dialogues des Carmélites</td>
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<td>6</td>
<td>Wed</td>
<td>6 pm</td>
<td>Strauss: Die Frau ohne Schatten</td>
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<tr>
<td>7</td>
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<td>Wagner: Götterdämmerung (open dress rehearsal)</td>
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<td>WAGNER: GÖTTERDÄMMERUNG</td>
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<td>Strauss: Die Frau ohne Schatten</td>
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<td>5 pm</td>
<td>Wagner: Götterdämmerung</td>
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### Calendar

#### September
- **16** Sat Car-Free Weekend
- **17** Sun Car-Free Weekend

#### October
- **1** Sun 6 pm International Music Day

#### May 2018
- **21** Mon 7:30 pm Richter102
- **24** Thu 7 pm Bartók: Bluebeard’s Castle
- **25** Fri 7 pm Madarász/Bartók: Prologue/Bluebeard’s Castle
- **26** Sat 7 pm Vajda/Bartók: Barbie Blue/Bluebeard’s Castle
- **27** Sun 7 pm Eötvös/Bartók: Senza Sangue/BLUEBEARD'S CASTLE (premiere)
<table>
<thead>
<tr>
<th>Date</th>
<th>Day</th>
<th>Time</th>
<th>Performance</th>
<th>Season ticket</th>
<th>Notes</th>
<th>Price</th>
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<tbody>
<tr>
<td>14</td>
<td>Thu</td>
<td>6 pm</td>
<td>Dantzig/Schayk/Tchaikovsky: Swan Lake</td>
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<tr>
<td>15</td>
<td>Fri</td>
<td>7 pm</td>
<td>Poulenc: Les dialogues des Carmélites</td>
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<td>Sat</td>
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<td>17</td>
<td>Sun</td>
<td>5 pm</td>
<td>Wagner: Götterdämmerung</td>
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<tr>
<td>18</td>
<td>Mon</td>
<td>7:30 pm</td>
<td>Éva Marton ’75 – surprise gala</td>
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<tr>
<td>19</td>
<td>Tue</td>
<td>6 pm</td>
<td>Dantzig/Schayk/Tchaikovsky: Swan Lake</td>
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<td>Wed</td>
<td>5 pm</td>
<td>Wagner: Götterdämmerung</td>
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<td>6 pm</td>
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<td>Fri</td>
<td>6 pm</td>
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<td>23</td>
<td>Sat</td>
<td>11 am</td>
<td>Dantzig/Schayk/Tchaikovsky: Swan Lake</td>
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<tr>
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<td>6 pm</td>
<td>Dantzig/Schayk/Tchaikovsky: Swan Lake</td>
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<tr>
<td>24</td>
<td>Sun</td>
<td>4 pm</td>
<td>Starry-Eyed Season Closing Gala</td>
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**Other venues**

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<tr>
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<td>Éva Marton ’75 – surprise gala</td>
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<td>Fri</td>
<td>6 pm</td>
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<tr>
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**2017**

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<tbody>
<tr>
<td>7</td>
<td>Thu</td>
<td>11 am</td>
<td>Kodály Hall</td>
<td>Sing-along Baby</td>
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<tr>
<td>9</td>
<td>Sat</td>
<td>2 pm</td>
<td>Opera House, Sphinx Terrace</td>
<td>Donizetti/Menotti: Il campanello/I pazzi per progetto/The Telephone</td>
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<tr>
<td>14</td>
<td>Thu</td>
<td>11 am</td>
<td>Kodály Hall</td>
<td>Sing-along Baby</td>
<td>1000</td>
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<td>Sat</td>
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<td>Opera House, Sphinx Terrace</td>
<td>Donizetti/Menotti: Il campanello/I pazzi per progetto/The Telephone</td>
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**Programme for children under 10**

**Calendar**

**Hungarian State Opera**
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<td>Kodály Hall</td>
<td>Sing-along Baby</td>
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</tr>
<tr>
<td>20</td>
<td>Fri</td>
<td>7 pm</td>
<td>MÜPA</td>
<td>Van Manen: 5 Tangos/Trois Gnossiennes/Black Cake</td>
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<td>7 pm</td>
<td>MÜPA</td>
<td>Van Manen: 5 Tangos/Trois Gnossiennes/Black Cake</td>
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<td>MÜPA</td>
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<td>1200</td>
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<tr>
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<td>1000</td>
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<tr>
<td>29</td>
<td>Sun</td>
<td>9 am</td>
<td>Bernáth Buffet</td>
<td>Enchanting Instruments – Strings</td>
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<td>29</td>
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<td>Bernáth Buffet</td>
<td>Afternoon Jam – Violin, Viola, Cello, Double Bass</td>
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<td>5</td>
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<td>Enchanting Instruments – Woodwinds</td>
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<td>Hungarian Opera Day</td>
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<tr>
<td>13</td>
<td>Mon</td>
<td>7 pm</td>
<td>MÜPA</td>
<td>Balanchine/Tchaikovsky/Lander/Czerny/Riisager: Theme and Variations/Etudes</td>
<td>1200</td>
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<td>7 pm</td>
<td>MÜPA</td>
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To view performances in other venues:
- Gala, special event
- Chamber opera
- Programme for children under 10
- Opera
- Ballet
- Concert
- Musical

Other venues 468  Calendar 468
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<tr>
<td>6</td>
<td>Sun</td>
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<td>Zoboki Hall</td>
<td>Parsifal</td>
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<tr>
<td>7</td>
<td>Mon</td>
<td></td>
<td>Zoboki Hall</td>
<td>Die Frau ohne Schatten</td>
<td></td>
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</tr>
<tr>
<td>10</td>
<td>Thu</td>
<td>11 am</td>
<td>Kodály Hall</td>
<td>Sing-along Baby</td>
<td></td>
<td>1000</td>
</tr>
<tr>
<td>10</td>
<td>Thu</td>
<td>11 am</td>
<td>Zoboki Hall</td>
<td>Ring</td>
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<tr>
<td>11</td>
<td>Fri</td>
<td>7 pm</td>
<td>Eiffel Art Studios</td>
<td>BACH: SECULAR CANTATAS (premiere)</td>
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<tr>
<td>12</td>
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<td></td>
<td>Eiffel Art Studios</td>
<td>European Opera Days</td>
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**APRIL**

**MAY**
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<tr>
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<td>Bernáth Buffet</td>
<td>Enchanting Instruments – Percussion</td>
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<td>13</td>
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<td>Afternoon Jam – Piano</td>
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<td>13</td>
<td>Sun</td>
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<td>Eiffel Art Studios</td>
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<tr>
<td>15</td>
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<tr>
<td>16</td>
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<td>17</td>
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<td>Eiffel Art Studios</td>
<td>LORTZING/SCHUBERT: DIE OPERNPROBE / DER VIERJÄHRIGE POSTEN (PREMIERE)</td>
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<tr>
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**JUNE**

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<tr>
<td>22</td>
<td>Fri</td>
<td>9 pm</td>
<td>Margaret Island</td>
<td>Strauss: Salome</td>
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<tr>
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<td>Sun</td>
<td>9 pm</td>
<td>Margaret Island</td>
<td>Strauss: Salome</td>
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**JULY**

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<tr>
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<th>Performance</th>
<th>Season ticket</th>
<th>Price</th>
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<tbody>
<tr>
<td>13</td>
<td>Fri</td>
<td>8 pm</td>
<td>Margaret Island</td>
<td>Puccini: Tosca</td>
<td></td>
<td></td>
</tr>
<tr>
<td>15</td>
<td>Sun</td>
<td>8 pm</td>
<td>Margaret Island</td>
<td>Puccini: Tosca</td>
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**Calendar**

- Ballet
- Concert
- Opera
- Gala, special event
- Chamber opera
- Programme for children under 10

**Other venues**

- 474

**475 Calendar**

- Ballet
- Concert
- Opera
- Gala, special event
- Chamber opera
- Programme for children under 10
Ticket Information, Season Passes and Discounts
In the 2017/2018 season the Hungarian State Opera offers a choice of different season passes for old and new customers. In this season our institution issues twelve different collectible plastic cards of unique design and bearing the holder’s name, which mainly help returning Hungarian guests to obtain substantial discounts.

**BONUS** – All purchasers of season passes with a card that includes a code providing a 30% discount for the same number of individual opera performances as the number of performances on their season pass. (For example, by using the card, the purchaser of a four-performance season pass for the Opera House may buy discounted tickets for four performances at the Opera House.) The bonuses can be used at the Opera House, which will reopen in the spring of 2018.

**BONUS+** – We’ve linked each of the season pass options to a single special opera event, which the holder of the given pass can register to attend at half price. This means we’ve supplemented each season pass series with a 50% discount for each of our season pass. (One pass may be used for only one bonus ticket.. Tickets are available in limited numbers: requests will be processed according to the time of booking; for further information on the booking system and the conditions of card use visit www.opera.hu/vasarloiaszf. Tickets may be purchased after 1 July 2017.)

**PERFORMANCES AT THE ERKEL THEATRE ELIGIBLE FOR BONUS+**

<table>
<thead>
<tr>
<th>Date</th>
<th>Time</th>
<th>Composer</th>
<th>Title</th>
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</thead>
<tbody>
<tr>
<td>30 October 2017</td>
<td>7 pm</td>
<td>Verdi</td>
<td>Stiffelio</td>
</tr>
<tr>
<td>27 November 2017</td>
<td>7 pm</td>
<td>Gluck</td>
<td>Iphigenia in Aulis</td>
</tr>
<tr>
<td>12 January 2018</td>
<td>7 pm</td>
<td>Marschner</td>
<td>Der Vampyr</td>
</tr>
<tr>
<td>13 January 2018</td>
<td>7 pm</td>
<td>József Ruzitska / György Orbán</td>
<td>Béla’s Flight / Prince Pikkó</td>
</tr>
<tr>
<td>14 January 2018</td>
<td>7 pm</td>
<td>Weber</td>
<td>Oberon</td>
</tr>
<tr>
<td>5 March 2018</td>
<td>7 pm</td>
<td>Korngold</td>
<td>Die tote Stadt</td>
</tr>
<tr>
<td>5 April 2018</td>
<td>7 pm</td>
<td>Spontini</td>
<td>La vestale</td>
</tr>
<tr>
<td>4 April 2018</td>
<td>7 pm</td>
<td>d’Albert</td>
<td>Tiefland</td>
</tr>
<tr>
<td>14 May 2018</td>
<td>7 pm</td>
<td>Wolf</td>
<td>Der Corregidor</td>
</tr>
</tbody>
</table>

30 October 2017 - 16 May 2018 is 30% off; 17-22 May 2018 is 50% off. The event for the discount is indicated in red. The performance titles are marked with a red underlined composer name. For more information about the booking system and the conditions of card use, visit www.opera.hu/vasarloiaszf.
FLEXIBLE SEASON PASS – In the previous season our guests could try Flexible Season Passes, which turned out to be very popular. After the close of the several-month-long period of purchasing season passes, our guests can purchase Flexible Season Passes for remaining seats at the Erkel Theatre for six performances of their choosing. We will provide a total discount of 15% for the six tickets, which must be paid for in a single sum in advance. Perhaps more importantly, we also reward Flexible Passholders with the 30% discount from the list price on six additional individual tickets to six different performances at the Opera House (Bonus).

SIX-PERFORMANCE CARD – Last but not least, the Six-Performance Card will be available for sale starting on 1 July 2017. This will be of interest to those of our guests who missed the season pass deadline for any reason or who only occasionally visit the Opera House. Anyone who collects six full-priced performances at either the Opera House or Erkel Theatre, may also purchase an additional individual ticket for each of six Opera House productions at a 30% discount on their Six-Performance Card. (Since the Six-Performance Card is linked to an individual name, the owner only becomes eligible for the discount after attending six productions.)

GENERAL CONDITIONS OF CARD USE – Each card bearing the holder’s name entitles the purchaser to one ticket for one performance. (Family members, friends, students and accompanying guests can take out a card free of charge and they can collect points on it or pay with it.) Pre-purchased tickets can be given to anyone as we cannot and do not want to check guests’ identities before performances.

This year, except for a few that were named after cities, most of our season passes were given the names of characters from operas that are important to the “Around the Ring” season. If you know which opera each of them belongs to, then you are a hard-core opera fan. For everyone else, here is some help that might help with making a selection. Details regarding the content of the season passes can be found in the information booklet.

| 1. Siegfried (Wagner ▶ Ring) | 21. Puck (Weber ▶ Oberon) |
| 2. Arthemis (Gluck ▶ Iphigenia in Aulis) | 22. Zuniga (Wolf ▶ Der Corregidor) |
| 3. Tio Lukas (Wolf ▶ Der Corregidor) | 23. Gyula |
| 4. Achilles (Gluck ▶ Iphigenia in Aulis) | 24. Brünnhilde (Wagner ▶ Ring) |
| 5. Tommaso (d’Albert ▶ Tiefland) | 25. Hagen (Wagner ▶ Götterdämmerung) |
| 6. Oberon (Weber ▶ Oberon) | 26. Alberich (Wagner ▶ Ring) |
| 7. Iphigenia (Gluck ▶ Iphigenia in Aulis) | 27. Schledrian (Bach ▶ Coffee Cantata) |
| 9. Helene (Hindemith ▶ Hin und zurück) | 29. Robert (Hindemith ▶ Hin und zurück) |
| 10. Tata | 30. Gunther (Wagner ▶ Götterdämmerung) |
| 11. Hedwig (Offenbach ▶ Die Rheinmimen) | 31. Grófné (Wolf ▶ Der Corregidor) |
| 12. Paul (Kornold ▶ Die tote Stadt) | 32. Ginja (Spongini ▶ La vestale) |
| 13. Von Wenctheim (Offenbach ▶ Die Rheinmimen) | 33. Mára (d’Albert ▶ Tiefland) |
| 14. Nietzsche (Schäleng ▶ Siegfried Idyl) | 34. Licinius (Spongini ▶ La vestale) |
| 15. Tante Emma (Hindemith ▶ Hin und zurück) | 35. Sebastiano (d’Albert ▶ Tiefland) |
| 16. Lord Ruthven (Marschner ▶ Der Vampyr) | 36. Julia (Spongini ▶ La vestale) |
| 17. Sir Humphrey (Marschner ▶ Der Vampyr) | 37. Pedro (Wolf ▶ Der Corregidor) |
| 18. Marietta (Kornold ▶ Die tote Stadt) | 38. Malwina (Marschner ▶ Der Vampyr) |
| 19. Kapitány (Schubert ▶ Der vierjährige Posten) | 39. Professzor (Hindemith ▶ Hin und zurück) |
| 20. Fatima (Weber ▶ Oberon) | 40. |
The Opera is a huge but diverse institution, which regards its almost 1200 employees as authorities on the topic of opera no matter what position they work in. A new programme, the See It Again series, gives an artist or employee of the Opera the opportunity to watch 4 performances regularly and thus they can assess their own work – of course, this is part of their professional activities and is regarded as work time. And let everyone bring a person from their family or friends, to be able to bond with the Opera! The employee can buy these 4×2 tickets with the coupons given by the Opera as part of their monthly remuneration, so these are not complimentary tickets.

Performances at the Opera House have been easily accessible for young audience members and students since March 2012. Student tickets are, of course, available this year too during the modernisation of the building – this time at the Erkel Theatre. The tickets, which are available in limited numbers, cost 300 forints (or 1 euro for international visitors) and are valid for seats at the top of the balcony and the wing boxes. Thanks to the shoebox-like shape of the auditorium, it is not a negligible fact that the acoustics of the Erkel Theatre is the best from these seats. Student tickets can be purchased either personally at any of the box offices of our theatres or via the Internet two hours prior to the beginning of the performances.

SELECTED PERFORMANCES AT THE ERKEL THEATRE:

25 August 2017 (Fri) 6 pm – Sir Elton John / Lee Hall ► Billy Elliot (see ► p. 183)
27 August 2017 (Sun) 6 pm – Sir Elton John / Lee Hall ► Billy Elliot
October 2017 8. (Sun) 7 pm – Kodály ► The Spinning Room (see ► p. 140)
October 2017 19. (Fri) 7 pm – Kodály ► The Spinning Room
February 2018 15. (Thu) 7 pm – Puccini ► Tosca (see ► p. 156)
February 2018 16. (Fri) 7 pm – Puccini ► Tosca
April 2018 19. (Thu) 7 pm – Hérold / Ashton ► La fille mal gardée (see ► p. 195)
April 2018 20. (Fri) 7 pm – Hérold / Ashton ► La fille mal gardée
The surtitle screens suspended above the stages of the Opera House and the Erkel Theatre is a great help in understanding the works for those who can hear, but especially important for the hearing impaired. Our visually impaired guests arriving in groups can enjoy opera performances too: they will be informed about the events on the stage with commentary through in-ear monitors while being able to enjoy the music unimpaired. The venue of this experimental project is the Erkel Theatre and is led by Ervin Bonecz. There are 40 available spots for each performance.

Our institution tries to make it easier for those living with disabilities to access our performances. Since the refurbishment, a special lift has been installed at the main entrance of the Erkel Theatre, and in the newly modernised Opera House, accessing the seats will no longer be a problem.

After the modernisation is completed, our disabled guests will be able to use the lifts located in the staircases at the Hajós Street and the Dalszínház Street entrances to reach the gallery on the third floor. The elevators installed in the rooms next to the two entrances will help our guests to enter the auditorium, where the special seats with a good view of the stage, designated for them and their companions, are located. Disabled lavatory facilities will also be available on the balcony level.

NARRATED, BARRIER-FREE PERFORMANCES FOR THE SEASON:

17 September 2017 (Sun) 11 am – Erkel ➤ Bánk Bán (see ➤ p. 23)
24 September 2017 (Sun) 11 am – Puccini ➤ Il trittico (see ➤ p. 152)
1 October 2017 (Sun) 11 am – Verdi ➤ Rigoletto (see ➤ p. 158)
19 October 2017 (Sun) 11 am – Kodály ➤ The Spinning Room (see ➤ p. 140)
26 November 2017 (Sun) 11 am – Rossini ➤ L’Italiana in Algeri (see ➤ p. 39)
31 March 2018 (Sat) 11 am – Mascagni / Leoncavallo ➤ Cavalleria rusticana / Pagliacci (see ➤ p. 166)
7 April 2018 (Sat) 11 am – Mozart ➤ Die Zauberflöte (see ➤ p. 173)
29 April 2018 (Sun) 11 am – Verdi ➤ Un ballo in maschera (see ➤ p. 79)
23 June 2018 (Sat) 11 am – Sir Elton John / Lee Hall ➤ Billy Elliot (see ➤ p. 183)
TICKET PRICES AT THE ERKEL THEATRE 2017/2018

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# Ticket Prices at the Bánffy Stage 2017/2018

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<th>&quot;B&quot; Bánffy</th>
<th>&quot;EB&quot; Premium Bánffy</th>
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<tr>
<td>Rows A, B; 6-13</td>
<td>700</td>
<td>7000</td>
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</table>

![Bánffy Stage Diagram]
For half an hour prior to a performance, advance sales are suspended and only visitors arriving for the day’s performance are served. We appreciate your understanding.

Group bookings can be made for all performances across the entire season by sending an e-mail to jegy@opera.hu.

All our box offices accept payments by bank card.

For our current opening hours, please visit www.opera.hu.

The Hungarian State Opera is under no obligation to refund tickets and season passes.

The Hungarian State Opera reserves the right to make changes to the programme.
I'M GIVING YOU THREE KEYS. YOU'LL SEE THINGS, BUT DON'T ASK ABOUT THEM. NO MATTER WHAT YOU SEE, DON'T ASK!
The first Opera House in Hungary, and the only one to be built ever since, was inaugurated on 27 September 1884, after almost fifteen years of construction. Only Hungarian artisans were allowed to work on its construction, using Hungarian technology and Hungarian materials – with a few exceptions – according to the patriotic regulations of the Board of Public Works of the Capital City. Miklós Ybl’s Neo-Renaissance building immediately became a landmark of Budapest, and it is still the second most visited and the second most important representative public building after Parliament. With its auditorium, with a capacity of 1236, it is in the premier league of Opera Houses. The largest secco in Hungary can be seen here: Károly Lotz painted the apotheosis of music in a painting of 45 metres in perimeter on the ceiling, with excellent Hungarian artists simultaneously working in other rooms, including Bertalan Székely, Mór Than, Árpád Feszty and György Vastagh. The most famous guest artist was Enrico Caruso and several world premieres of Hungarian works were held inside these historic walls (Bluebeard’s Castle, Háry János, The Spinning Room, The Wooden Prince, King Pomade’s New Clothes, Blood Wedding, C’est la guerre, Maria and the Magician).

The Opera House was last refurbished between 1980 and 1984. We plan to begin modernisation works lasting nine months beginning in the summer of 2017 and restoration works will be completed too. All the stage machinery and the mechanical and electrical systems will be replaced, several rooms will be given new functions, the acoustics will be improved, and the orchestra pit expanded. In the auditorium, the floor sections of the stalls level will be made adjustable to various angles, making it more comfortable, and the seats will be refurbished both there and elsewhere. Low-voltage wiring will be installed, and the limestone façade will also be renewed.
The theatre with the largest number of seats in Hungary and even in Central Europe, formerly named the Népopera (People’s Opera), was built in less than 9 months on a plot donated by Budapest in 1911. During the colourful history of the private enterprises that ran the business, they played operas, concerts, operettas, ballets, jazz concerts, dramatic plays, cabarets and musicals in it, but boxing matches, fashion shows and party congresses were also organised here, and it even operated as a cinema and entertainment venue. Initially it had 3400 seats but due to the stricter fire prevention regulations and a more comfortable seating arrangement, the capacity has since dwindled to 1819, but it still preserves its leading position and legendary acoustics, and with extra chairs it can be enlarged to comfortably fit 2000. The Városi (City) Theatre, which was named Erkel Theatre in 1951, has been operated by the Opera since 1949. Reiner, Toscanini, Furtwängler, Fricsay, Gardelli, Ferencisk and Bernstein have conducted here and the greatest tenors, di Stéfano, Araújo, Carreras, Gedda, Pavarotti and Domingo have sung on its stage as have Ella Fitzgerald, Duke Ellington and Oscar Peterson. The theatre was closed down in 2007, but reopened in 2013 after a few months of refurbishment works. Ever since, it has been operating as an affordable theatre for Hungarian opera and ballet lovers, and this is the place where we nurture our future audiences. Folk dance and high-quality pop music productions appear here, too, as do opera and ballet productions from other companies. The almost one million guests who have been registered since the reopening can now come to the theatre by underground too. During the renovation of the Opera House, the Erkel Theatre will host most of the productions of the “Around the Ring” season and many other special events.
The largest indoor complex in Hungarian railway history, a system of vast covered spaces unique in Europe, the Northern Railway Maintenance and Engineering works was built between 1884 and 1886. As operation on the 22 hectare site ceased in 2009, the government offered 6.7 hectares of the area to the Opera together with the five–nave core repair complex of 22,000 square metres, named after Gustave Eiffel, two auxiliary buildings, and a complete train station. The rehearsal, production and storage centre for the opera is being built here where the Bánffy Stage, with an auditorium with 400 seats, will be constructed to include a rehearsal stage of the same size as the stage of the Opera House and a music studio suitable for recordings. In addition to moving all of its nine production workshops, all of its sets and its costumes and props here, the institution will also create a memorial room for János Feketeházy, the designer of both this building and the Opera House’s iron skeleton.

The Eiffel Hall, which was large enough to repair up to 96 huge steam locomotives at a time, will house a restaurant (in a vintage railway car made of teak), where guests can marvel at the legendary No. 327.141 Hungarian steam locomotive in the atrium and the No. 006 “Biatorbágy” steam locomotive of the 301 series in the park. There will also be a costume rental shop and a visitor centre. The training centre for the Opera will be established here too: the Opera Studio, the Opera Music School and the Opera Ballet Institute. The production studios will also function as a practical training centre, as we would like to train future generations of professionals in the ways of theatre production ourselves. A car park with a capacity for 200 vehicles will be built next to a park of three hectares where the famous viticulturist Károly Bakonyi’s grapes will grow together with Gergely Márk’s roses. A playground will be built surrounded by the halls, which will operate in a spirit of environmental awareness.

The Eiffel Art Studios project will be completed, and the whole complex inaugurated, in the autumn of 2018.
The centre where the triple-sized orchestra of the Opera, the first and largest philharmonic ensemble in Hungary, rehearses for performances, galas and its own concerts, is located in Jókai Street near the Oktogon, not far from the Opera House. The building, which used to function as the headquarters of a trade union, has been managed by our institution since 2004 and is scheduled for refurbishment in the 2018/19 season. According to the Opera Development Programme, in addition to the spacious Ferencsik Hall in the building, the Failoni Chamber Hall will also be operated by the orchestra. The building houses the offices and archives of the Budapest Philharmonic Society, and – according to further acquisition plans – rehearsal rooms of several hundreds of square metres will also be built on the premises.
Before the refurbishment of the Opera House in 1980, an 11-storeyed building was constructed opposite the artists’ entrance in Hajós Street. The building, with its more than 4,000 square metres, was built in place of a demolished tenement, and it houses several offices, dressing rooms and rehearsal rooms of the institution. The chorus rooms of the Hungarian State Opera Chorus and the Children’s Chorus can be found here, and the Opera House is heated from the boilers located on the top floor of the Administration Building. The heating and cooling systems of the building, constructed in 1979, are extremely poor, the equipment is outdated and its refurbishment, the renewal of its façade and the change of function of some of its rooms are important parts of the Opera’s modernisation programme. A special feature of the Administration Building is its connection to the Opera House by a tunnel under Hajós Street, which provides a safer route for transporting musical instruments and, in rainy and cold weather, a more comfortable way to reach the other building. Fireworks to celebrate the New Year are let off from its more than 30-metre-high roof every year.

When this publication went to press, the Hungarian State Opera was forced to rent property for its shoe workshop (Révai Street), one of the dressmaker’s shops (Kenyérmező Street), the prop storeroom (Lázár Street) and all the set storerooms (6 different premises in Budapest and Pest county, 10 buildings). In addition, we also regularly rehearse in the Tivoli Theatre buildings, the Báráka Theatre, the old Duna Television building, Hungexpo and a rapid-response police building – and will continue to do so until the Eiffel Art Studios are opened.
Opposite the side entrance in Hajós Street, there is a block of flats designed by Miklós Ybl and with Károly Lotz’s frescos under the entrance. The opera has been renting spaces in the building for a while, and in the autumn of 2014, we opened our modern Sales Point, which is charged with the highly responsible job of organising audiences and selling single and season tickets. Moving the locksmith’s workshop from this building to the Eiffel Art Studios will allow us to move other functions here, and the sales offices will be connected directly to Hajós Street.
Giacomo Puccini
Tosca
Floria Tosca   Sümegi Eszter, Lukács Gyöngyi, Rálik Szilvia
Mario Cavaradossi   Kiss B. Atilla, Fekete Attila
Báró Scarpia   Perencz Béla, Alexandru Agache
Cesare Angelotti   Cser Krisztián, Bretz Gábor
Sekrestyés   Szüle Tamás, Tóth János
Spoletta   Haramza László, Derecskei Zsolt
Sciarrone   Tóth János, Clementis Tamás
Karmester | Conductor   Marco Comin, Kovács János
Szövegíró | Librettist   Giuseppe Giacosa, Luigi Illica
Rendező | Director   Nagy Viktor
Díszlettervező | Set Designer   Vayer Tamás
Jelmeztervező | Costume Designer   Vágó Nelly

Reviews from all over the world
“Another great credit to this production [of The Tempest] is the fact that the less spectacular set design is very well suited to transplanting the interpretation to the present time while remaining just as consistent as it was in Shakespeare’s day. The artists played entirely according to these rules – in a modern way and dispensing with traditional operatic gestures.”

Wolfgang Kutzschbach (Das Opernglas, Germany)

“It is not easy to find a good solution for the scenic design of The Tempest, but the German creative team devised the stage visuals in a splendid way: we really are in an area struck by a storm, on the borderline of myth and reality – and this is perfectly represented by the set, the ever-changing character of Ariel and the way she dangles from the ceiling.”

Pavel Unger (Opera Plus, Czech Republic)

“This piece, which is not easy to fundamentally comprehend, closes not with Prospero’s monologue, but with Caliban’s metaphorical solitude after being left alone on the island forever. It received a huge ovation from the audience.”

Livia Bidoli (Gothic Network, Italy)
The production of [19], jointly created with the National Theatre of Szeged, transported the piece from Shakespeare’s time to the era of the opera’s own genesis, and thus it takes place amongst a mix of historical styles ranging from the 1870 to the 1920s, for which Dolly’s Charleston costume (designed by Nóra Bujdosó) was a perfect fit. Amidst Péter Horgas’s art nouveau cast iron ceiling, industrial architecture and London pub, Pál Göttinger transformed this short, three-act piece into an engrossing thriller.

Rolf Fath (Opera Lounge, Germany)

“With no weak links in the [20] cast, which was complemented by the first-rate all-male chorus, the big roles all received strong performances. Éva Bátori as Goneril was a fruity-voiced witch and Szilvia Rálik sensationally out-of-control as Regan. Everything about her was frighteningly spiky, from her bodkin-prick coloratura to her razor-sharp nails… In a work with so many dramatic peaks it is easy to give in to excess, but Stefan Soltesz and his orchestra reserved their full sonic terror for the most horrific moments. Staying on top of the difficult writing, which challenges musicians with microtones and meshed rhythms, they also found a myriad shades within the blackness of the piece. Even without its historical significance, its high musical values would be enough to justify this revival.”

Jenny Camilleri (Bachtrack, United Kingdom)

“Directed by Ludger Engels, the production contains clever visual and musical metaphors that refer to the titular storm. That, and a cast of superb singers who were up to the daunting task of mastering Adès’ challenging score, made an evening to remember for its magical ingenuity… Despite the score’s lack of tunes that one can whistle, Adès’ musical language makes intuitive sense. By the third act, all ears in the house had been returned to it, and the sold-out audience of all ages gave this Tempest a vociferous storm of approval.”

Alexandra Ivanoff (Bachtrack, United Kingdom)

“Another indispensable part of the [Shakespeare400+] Festival was Falstaff, presented to a full house at the Erkel Theatre. Although a modern production, it loses not one bit of the piece’s original message. Playing under the baton of Balázs Kocsár, the orchestra performed nearly flawlessly and with technical precision. Both temperamentally and vocally, Amrogio Maestri was a perfect choice for the leading role.”

Pavel Unger (Opera Plus, Czech Republic)
“Looking at the proficiency of the corps de ballet of the Hungarian State Opera as a whole, it is quite adequate and of a high professional level. The extremely harmonious pairing of Manon and des Grieux stands out from the entire company. (…) Aliya Tanykpayeva’s performance is vulnerable and fragile, open but not recklessly daring. We can believe her heroine – even in this "fairy tale in dance" – until the last minute of the tragic finale. The romantically noble, elegant and sophisticated Dmitry Timofeev furnishes his hero with the needed psychological depth and boundless righteousness, a feeling which is replaced by a genuine universal despair in the finale. Balázs Majoros exhibits real courage in his role, and Kristina Starostina is both highly spectacular and attractive. (…) The impressive interpreter of the music is conductor Gergely Kesselyák. Thanks to him, the listener’s attention – even if it might be ready to stray in certain moments – does not flag for a second.”

Igor Koryabin (Belcanto, Russia)

“It is deeply realistic and almost theatrical Manon, performed by the Hungarian National Ballet, with MacMillan’s original scenery and costumes; well played both by music that chases, waits, underlines the dancers movements, and by dancers who play their roles far more than dance technique requires, drawing the audience attention to a deep understanding of the various characters’ emotions, from the easy-going beginning to the final heartrending scene.”

Lara Crippa (Parole di Danza, Italy)

“Stefan Soltész had already conducted Lear in Essen. This is why he was capable of implementing the extreme acoustic world of Reimann’s score as he switched between its fervent and escalating musical climaxes, its darkest tones and its subtle and melodious, and at the same time, reassuring, passages intended to soften the horror of the story. (…) Although I estimated that about 5 to 10 percent of the audience left the theatre, those who remained rewarded the music, which is still unusual in Hungary, and the artists with hearty applause. The composer was visibly moved when he came out to take his bows, and the audience greeted him with an ovation.”

Harald Lacina (Der neue Merker, Austria)

“The last time I saw this company, at this theatre, was in 2007, when both the ensemble and the venue seemed in dire need of renovation. Since then, the Efkt has undergone a major transformation to become an attractive modern theatre (winnowed with Budapest’s elegant nineteenth-century opera house) with a sumptuous box-like proscenium and unimpaired visibility throughout the auditorium. It seems clear that Solymosi is the architect of a similarly effective metamorphosis of Hungary’s national (and only) ballet company. Back in 2007, it was a stale, stereotypical, central European purveyor of atrophying classical productions; now, here is a company that is clearly aspiring to – and achieving – a true international standard with a diverse repertoire to match.”

Graham Watts (Bachtrack, United Kingdom)
“Everything was perfect in this production [of Billy Elliot] – rarely do we see a musical which is so well-planned in every respect: after holding the audience at a fever pitch, the whole company and especially the child actors were rewarded with resounding cheers, unflagging applause and a standing ovation. It is worth watching!”
Ira Werbowsky (Der neue Merker, Austria)

“The staging of the concert was a pleasant surprise. Stage director András Aczél and the Kedd studio led by Géza M. Tóth provided excellent presentations for each number. Fading into each other, the series of photos from Simándy’s appearances, the original playbills and posters merged with the arias that were played, thus commemorating the great tenor. The finale was also stylish: instead of Brindisi or an encore, a recording was played with József Simándy singing the aria “Hazám, hazám” (‘My homeland, my homeland’) from Ferenc Erkel’s Bánk bán.”
Wolfgang Kutzschbach (Das Opernglas, Germany)

“The Budapest première of his new production design triumphs over many obstacles, which includes a long-entrenched attachment to a more sentimental approach since 1932, by refashioning such a sequence with enlightened cleverness and dramatic intelligence... The orchestra, under the direction of Bálint Kocsár, superbly brought out Kodály’s clever tone painting – from mournful to exhilarating – as it wove a fascinating musical fabric that used folk melodies as its golden threads... The Polish team and Scoglio and his assistant Alejandro Cortés achieved a minor miracle with this ‘opera,’ turning it into a radiant vehicle that creates cohesion and visual delight while still respecting its traditional roots.”
Alexandra Ivanoff (Bachtrack, United Kingdom)
“Outstanding Hungarian singers Eszter Sümegi and István Kovácszáhi performed the roles of Sieglinde and Siegmund. Both of them have long deserved to be invited to the Wiener Staatsoper. This applies in particular to Sümegi, who has sung the role of Tosca in a manner that promises a great deal. The appealing soprano seems to be at the peak of her career. Her voice is balanced and powerful in every range and is characterised by an unmistakable tone that can be distinguished immediately. István Kovácszáhi successfully delivered both crucial “Wälse” cries… revealing a truly wonderful heldentenor voice that should recommend him to the attention of the greatest opera houses.”

Harald Lacina (Der neue Merker, Austria)

“Musically, it is a genuine sensation, and it is a spectacular experience visually too: stage director and video artist Géza M. Tóth makes Die Walküre glitter, shimmer and blaze on the stage of the Hungarian State Opera. (…) Péter Halász attends to the multi-layered and colourfully diverse sound on the podium before the orchestra of the Opera. Every part of the score is in its place, and the orchestra sometimes intentionally plays in a harsh and rigid manner. In summary, one could say that even though the stage is somewhat excessively ornate, Die Walküre is still a sensation in musical terms.”

Jörn Florian Fuchs (Deutschlandfunk, Germany)

“As with last year, the production was conducted splendidly by Péter Halász. István Kovácszáhi was an impressive Siegmund, blasting out ringing tones, but with an affecting nasality in quieter moments. Eszter Sümegi, as Sieglinde, equalled him in power and lyricism.”

Craig Nobles (Wagner Notes, USA)

“Tomasz Konieczny portrayed the king of the gods in a credible way: he was superb from the first note to the last. With her impressive mezzo-soprano voice, Judit Németh excelled as the goddess Fricka. Linda Watson was practised and technically perfect in the middle and upper registers, although some felt the latter to be slightly sharp. The Hungarian singers Eszter Sümegi and István Kovácszáhi, in the roles of Sieglinde and Siegmund, were amazing: the wonderful timbre of the former and the latter’s heldentenor outshined everything.”

Dieter Topp (Orpheus, Germany)

“I have rarely heard such a moving performance of this work [Verdi’s Requiem]. Perhaps the context contributed to this. Excellent artists on every front: the orchestra, the chorus and the soloists. Under the baton of the young Italian conductor, Daniele Rustioni, the Opera’s orchestra – even though we have heard them a thousand times, and they have nothing left to prove – seemed to provide even more dedicated musicianship than usual this evening. The sound was pure: even though the large number of performers could have made it too heavy, this did not happen here.”

Pierre Waline (Journal Francophone de Budapest)
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Nóra Horváth Magyary, executive director of communications, K&H Group

“The Opera, which will be almost reborn after the long and successful modernisation project, is one of the most important cultural institutions in Hungary. Our strategic cooperation includes the recording of certain works as well as promoting the Opera among the culture-consuming public. We will be counting on the Opera in the new season just as the Opera can count on each channel of the public media.”

Miklós Vaszily, CEO of MTVA

As the harmony of body and soul merges in the artist, there is a spark and something valuable is born. Day by day, they leave behind signs to others and to the future. They are the artists! A sound, a melody, a movement, a colour, a prop, the soft beauty that the painter’s brush leaves on the glittering white porcelain change, refine and develop us, and we will be different after the encounter from what we were before. Body and soul, if they have been separated so far, will now find each other again in us. This is the power of art! The parallel lives of artist and art traverse each other, and where this intersection is, there is the Workshop that Creates Value! Those who shake hands due to their devotion to creating things of value, then there will be wings growing out of the roots, and they will be strategic partners. Herend and the Opera...

On behalf of the Herend community, CEO Dr Attila Simon greets the guests visiting the Opera in the next, value-creating season.”

Herend Porcelain Manufactury

“The Opera has been a partner of BMW Group Hungary for two years and, as such, is the most important cornerstone of our brand’s Art & Culture programme. With the new season, a very exciting and busy period begins for the Opera with outstandingly fresh and innovative communication, which BMW, as one of the most innovative brands and one continuously supporting renewal, is proud to join.”

Baudouin Denis, CEO of BMW Hungary
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Tamás Solyomos – Ballet Director
Ferenc Anger – Artistic Director
Péter Virág – Technical Director
Dr Monika Turkovics – Marketing and Communication Director

Responsible publisher: The General Director of the Hungarian State Opera

Editing of manuscript finalised on: 1 March 2017

English translation: Gyula Hegedüs, Arthur Roger Crane
Typographic and graphic design: Mátai és Végh Kreatív Műhely

Printed by Keskeny és Társai 2001 Kft.

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Opera image 2017/17 concept:
Creative Workshop of Mátaí and Végh, Szilveszter Ókovács, Monika Turkovics, Ali Tóth, Anikó Virág, László Emmer

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Calendar concept and design – Endre Végh, Zoltán Fekete, László Emmer, Monika Turkovics
Calendar editing and coordination – Dániel Mona
Dtp operator – József Juhasz
Video – Dániel Balogh, Péter Farkas
Video editing – Gábor Bruzsa
Making-of photos – Altilia Nagy, Zsofia Pályi, Péter Rakossy

Some of the costumes, wigs, accessories and props used in the photographs were made in the workshops of the Hungarian State Opera.

MANY THANKS TO EACH OF THE OPERA’S WORKSHOPS!
Artist / Works:

Judit Németh (Witch)
Polina Kozlova (Gretel)
Benjámin Minar-Bacsó (Hänsel) – Humperdinck: Hänsel und Gretel
Szilvia Rálik (Brünnhilde)
Polina Pasztircsák (Gutrune) – Wagner: Götterdämmerung
Boldizsár László (Rauß) – Meyerbeer: Les Huguenots
Levente Molnár (Bluebeard)
Viktória Mester (Judith) – Bartók: Bluebeard’s Castle
Andrássy Palerdí (Mustafa)
Orsolya Sáfrán (Davide) – Rossini: L’Italiana in Algeri
Zita Szemere (Oscar)
Bernadett Wiedemann (Olive) – Verdi: Un ballo in maschera
Gergely Búncsér (Barinkay)
Rita Rácz (Arzéna) – Strauss: Der Zigeunerbaron

Gergely Leblanc (Prince) – Bartók-Frenák: The Wooden Prince (Dance Triptych)
Zoltán Oláh (Danilo)
Rita Hangya (Hanna) – Lehár–Hynd: The Merry Widow
Aliya Tanykpayeva (Sarena)
Tatjana Melnik (Maria) – Asafiev-Zakharov: The Fountain of Bakhchisarai
Kristina Starostina (Lisa)
Iurii Kekalo (Colas) – Hérold-Ashton: La fille mal gardée
Diána Döbörnégyi, Oreszt Bodnár S. (chorus)
Erzsébet Hutás, Mihály Könyves Tóth (orchestra) – Tour (orchestra, chorus)
Original lyrics: *Anna Adamis, **Dusán Sztevanovity

MANY THANKS TO ALL THE ARTISTS WHO PARTICIPATED IN THE OPERA CAMPAIGN!
Major development trends during the 2011-2018 management cycle:

1. state subsidies and self-generated revenues restored to 2001 levels in real terms over several phases by 2018
2. changing the foundation charter and the structure of the institution
3. changing the inflexible public employee status of soloists and conductors
4. creating 500 new positions, software-based work-time planning
5. hiring younger singers, conductors and managers
6. raising remuneration and fees collaboration fees, minimum wages for Opera employees and higher wages for employees with degrees
7. planning of thematic seasons, thematic festivals, new programme policy
8. increasing the number of performances, a shift towards the stagione system
9. systematic and performance-based assessment of artists as public employees health assessments
10. setting framework for financial planning centralized procurement
11. refurbishment of the Erkel Theatre, reopening, new programme and pricing policy
12. modernisation of the Opera House’s acoustics and technology, changing functions of various rooms, restoration
13. construction of a workshop, rehearsal and storage facility with its own theatre space and a park (Eiffel Art Studios)
14. purchasing instruments in cooperation with the Hungarian National Bank
15. purchasing property to improve the efficiency of the institution (warehouses, offices, apartments)
16. multimedia programme development, archiving, launching a web radio station
17. new concepts, partners and investments in catering
18. new sales centre and sales policy for season tickets and discount system (cultural care)
19. Opera to embrace the whole community with new programmes, charity and family events, including street presence
20. organising a high-quality carnival-season ball featuring stars for the benefit of supporters and for charity purposes
21. establishing a lively and functioning supporters’ club, maximising income from corporate tax breaks without commission
22. developing a new opera and ballet repertoire with improved turnover
23. strengthening the classical aspect and raising the standards of the technical level of the Hungarian National Ballet
24. launching the Opera's own ballet institute for children;
25. digitising the history of the Opera (OperaDigiTheca), publishing books and archive records, establishing a new Memorial Collection;
26. recording and publishing Hungarian operas, Erkel series of records;
27. acquainting all 9th grade students and their teachers with the opera (OperAdventure);
28. including Richard Strauss and French music in the repertoire;
29. widening the repertoire with pre-classical operas for the connoisseur, 20th century and contemporary works;
30. building a new, unconventional ring;
31. organising new types of concerts, orchestral chamber concerts and a choral mini-festival;
32. negotiating and signing a new collective agreement, drafting a law on opera;
33. regular contracting of leading international artists (stage directors, designers, choreographers, conductors, singers);
34. contact with the theatres around Hungary (Opera and Ballet on Wheels), festivals and the Hungarian Opera of Ouj-Napoca;
35. more activities abroad, tours and guest performances;
36. creating chamber productions, expanding the number of venues for performances;
37. strategic partnerships (Műpa Budapest, the Ferenc Liszt Academy of Music, the Philharmonia Hungarian, Hungarian Academy of Arts), co-production;
38. launching the Opera’s own training centre and visitor centre;
39. new children’s programmes; fairy-tale operas, introduction to musical instruments and ballet;
40. commissioning and performing new Hungarian works (operas, ballets, symphonic works and concertos);
41. a new internal award system, re-introducing the jubilee ring;
42. launching the Opera Ambassador programme with special attention to the Eternal Members;
43. establishing an OperaShop, designing and manufacturing own-branded products;
44. purchasing property to improve the efficiency of the institution (warehouses, offices, apartments);
45. the modernisation of the heating and cooling systems of the Administration Building, asbestos abatement, new façade;
46. purchasing mobile stage and lighting system, the development of the built-in lighting and PA systems;
47. refurbishment of the dressing rooms of the orchestra and the ballet (Opera House), rebuilding the chorus rehearsal rooms (Administration Building);
48. launching the Orchestral Academy;
49. reorganising the Children’s Chorus of the Opera.