

OPERA

MAGYAR ÁLLAMI OPERAHÁZ
HUNGARIAN STATE OPERA

2019
20

PROGRAMME CALENDAR

REVISED AND UPDATED

CHRISTIAN SPIRIT SEASON

A BRIEF HISTORY OF OPERA IN HUNGARY

2019

It has been more than 200 years since the publication of the play that was later to be used as the libretto of the first surviving Hungarian musical drama. And even though some 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 **Frederico 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.



THEMATIC SEASONS 2011-2020

TRANSITIONAL
VERDI/WAGNER200
STRAUSS150
FAUST225
SHAKESPEARE400+
MAGYAR OPERA200
AROUND THE RING
PUCCINI'S ITALY

CHRISTIAN SPIRIT SEASON

We follow in the footsteps of legendary personalities:

intendants **Miklós Bánffy, Miklós Radnai, Aladár Tóth, Miklós Lukács** and **András Mihály;**
musical directors and conductors **Gustav Mahler, Artúr Nikisch, János Richter, Egisto Tango, Sergio Failoni, István Kerner, Otto Klemperer, Ferenc Fricsay, János Ferencsik, Lamberto Gardelli, Giuseppe Patané, Károd András Miklós Erdélyi, Ervin Lukács** and **Géza Oberfrank;**

choreographers **Gyula Harangozó** and **László Seregi,** stage directors **Sándor Hevesi, Kálmán Nádasdy, András Mikó** and **András Békés;** designers **Gusztáv Oláh, Zoltán Fülöp, Attila Csikós, Tivadar Márk** and **Nelly Vágó,** and also in the footsteps of chief engineers and technical directors **Pál Tolnay** and **Miklós Borsa.**

Beginning the 136th Opera Season

“EVEN THE ATHEISTS ARE CHRISTIAN IN EUROPE!”

This statement has never before been used as the title for opening an opera season. But now, there it is. Former Prime Minister József Antall's words give an exact summary of everything that is the essence of a common European culture. When we announce Christian Spirit Season, we are driven not by religious or devout fervour, nor do we intend to discriminate against anyone with any different beliefs. We merely want to share the experience that the new, Christian man was born from the values of ancient Greece and Rome, and from the history and the books of Judaism. Over the course of history, this new man became not only Christian, but also European. And the works composed over the course of thousands of years are a heritage worth protecting. But how can we protect it if we are unable to even identify it?

Whatever happens, the community with other European nations founded on the solid ground of Christianity is undeniably an indelible part of the cultural genome of European man: this has become a fundamental value of our culture and the exceptional intellectual and artistic output that continues to have such a profound and productive impact on the entire world. The genres of opera and ballet are the very pinnacle of this multi-century relationship, of feeding from Christian roots, and of the resulting artistry, and its values are intrinsically European and therefore Christian - and this is where we circle back to our initial reasoning.

In Mozart's *Seraglio*, the renegade Pasha has mercy on the son of his enemy, who has set out to ruin him and even almost got away with the object of his love: though there is reason enough for imposing the death penalty, Christian forgiveness still champions. But this same notion of the forgiveness of sins, so incomprehensible to cultures based on the eye for an eye principle, is prevalent in the last scene of *A Masked Ball*. And what would be left of our beloved *Nutcracker* if it wouldn't have the mysterious, vibrantly expectant atmosphere of Christmas? (I am purposely mentioning “indirect” productions that haven't been selected to be included in the end-of-season CrossFest.)

Although in some cases European man might make nihilistic attempts to do so, he can never shed his “Christian skin,” either culturally or morally. Christianity is not only religion and liturgy: it is also law, morality, and order. The wide variety of artists churning out the multidisciplinary genre of opera in Florence 400 years ago existed in a time when the heritage of ancient Europe met modern Christianity. Ever since, everything that has been created in these genres (in both opera and ballet) maintains its connection with Christianity. It might be celebrating it, yearning for it, desiring to reform it, disputing it, denying it, or even persecuting it. Be it Stiffelio, the Carmelite Blanche, Tannhäuser, Mefistofele or even *Poppea's* Nero: the point of reference, the cross, is always the same.

Our only aim with the season is to use the additional enlightenment provided by the selected topic to let our minds and hearts see the vast array of intellectual and spiritual treasures we have, and to experience the fact that the needle of the compass not only shows the direction of good and bad, of north and south, but also indirectly which way is east and which way is west. That's why the Penitent Thief and Klingsor, who represent the “intermediate state”, both need the compass.

And there will be viewers who will be puzzled when they experience the season premiers, festivals, and hundreds of cross-border events and programmes: it all seems like a “normal” opera season, what makes it Christian? The great realisation hidden behind this question is like a rhyme paired with the quote used in the title; indeed, we did not have a difficult time of it. Peter's Pence, doubting Thomas, Pauline conversion, thirty pieces of silver, Sermon on the Mount, not to mention the Road to Canossa and the prayers we utter: “Jesus Christ!”, “my God!”, “Lord!”, and of course “Holy Mother of God!”

We are all just starting to understand: “All seasons of all Europeans are actually Christian.”

8 April 2019

Szilveszter Ókovács
General Director
Hungarian State Opera

Contents

Premieres (16)	9
Bach <i>Cross Cantatas</i>	41
Gyöngyösi <i>The Master and Margarita</i>	15
Händel–Mozart <i>Der Messias</i>	13
Heggie <i>Dead Man Walking</i>	21
Mozart <i>Die Entführung aus dem Serail</i>	31
Szörényi–Bródy–Gyöngyösi <i>István, a király (Stephen, the King)</i>	29
Verdi <i>Don Carlos</i>	39
Wagner <i>Parsifal</i>	25
Wojtyła <i>The Jeweller's Shop</i> (play)	23
Chabukiani – Messerer / Krein <i>Laurencia</i> (ballet)	19
Ekman / Karlsson – Satie – Brun <i>Episode 31</i> (ballet)	11
McGregor / Talbot – White III <i>Chroma</i> (ballet)	17
Sarkissova / Animal <i>Cannibals Joyful!</i> (ballet)	37
Velekei / Ramírez <i>Misa Criolla</i> (ballet)	33
Venekei / Stravinsky <i>The Firebird</i> (ballet)	27
Vincze / Ramírez <i>Navidad nuestra</i> (ballet)	35
Programme Series (4)	43
<i>Tuning Series</i>	44
<i>Questions, Questions</i>	45
<i>Code Decryption</i>	46
<i>7-Days Programme</i>	47
Opera Repertoire (34)	49
Bach–Mendelssohn <i>Matthäus-Passion</i>	97
Bizet <i>Carmen</i>	91
Donizetti <i>L'elisir d'amore</i>	51
Erkel <i>Bánk Bán (The Viceroy Bánk)</i>	85
Erkel <i>Hunyadi László</i>	53
Gershwin <i>Porgy and Bess</i>	67
Giordano <i>Andrea Chénier</i>	117

Goldmark <i>Die Königin von Saba</i>	55
Kacsóh <i>János vitéz</i> (John the Valiant)	77
Kodály <i>Székely fonó</i> (The Spinning Room)	113
Leoncavallo <i>Pagliacci</i>	95
Mascagni <i>Cavalleria rusticana</i>	93
Menotti <i>The Telephone</i>	89
Mozart <i>Le nozze di Figaro</i>	75
Mozart <i>L'oca del Cairo, ossia Lo sposo deluso</i>	59
Mozart <i>Der Schauspieldirektor</i>	87
Mozart <i>Die Zauberflöte</i>	63
Orff <i>Carmina Burana</i>	57
Ponchielli <i>La Gioconda</i>	79
Poulenc <i>Dialogues des Carmélites</i>	103
Puccini <i>La bohème</i>	73
Puccini <i>La bohème 2.0</i>	69
Puccini <i>Manon Lescaut</i>	101
Puccini <i>La fanciulla del West</i>	65
Rossini <i>L'Italiana in Algeri</i>	83
Rossini <i>Il barbiere di Siviglia</i>	115
Johann Strauss II <i>Die Fledermaus</i>	71
R. Strauss <i>Die Frau ohne Schatten</i>	109
R. Strauss <i>Salome</i>	105
Verdi <i>Aida</i>	81
Verdi <i>Un ballo in maschera</i>	99
Verdi <i>Rigoletto</i>	61
Verdi <i>Stiffelio</i>	111
Wagner <i>Tannhäuser</i>	107
Ballet Repertoire (18)	119
Ashton / Hérold <i>La fille mal gardée</i>	127
Balanchine / Tchaikovsky <i>Theme & Variations</i>	145
Balanchine / Delibes <i>Sylvia Pas de Deux</i>	149
Eagling – Solymosi / Tchaikovsky <i>The Nutcracker</i>	129
Eifman / Rachmaninoff – Mussorgsky – Wagner <i>The Karamazovs</i>	133

Contents

Eyal – Behar / Lichtik <i>Bedroom Folk</i>	135
Forsythe / Schubert <i>The Vertiginous Thrill of Exactitude</i>	147
Harangozó Jr. / Kocsák <i>Snow White and the 7 Dwarfs</i>	155
Inger / Ravel – Pärt <i>Walking Mad</i>	125
Kylián / Mozart <i>Six Dances</i>	137
Kylián / Mozart <i>Petite Mort</i>	139
Kylián / Reich <i>Falling Angels</i>	123
Lander / Czerny – Riisager <i>Études</i>	151
Lavrovskij / Adam <i>Giselle</i>	131
van Manen / Massenet – Mascagni – Stravinsky – Janáček – Tchaikovsky <i>Black Cake</i>	143
van Manen / Satie <i>Trois Gnossiennes</i>	121
Seregi / Delibes <i>Sylvia</i>	141
Venekei / Williams / Dés <i>A Streetcar Named Desire</i>	153
Mixed Genre Repertoire (4)	157
<i>The Wives of Henry VIII, or 5 Weddings and 5 Funerals</i>	165
John / Hall <i>Billy Elliot – the Musical</i>	159
Szálinger <i>Chrysanthemums, or the Death of Liù</i>	163
Szálinger <i>Siegfried Idyll, or the End of a Friendship</i>	161
Concerts	167
<i>History of the Opera Orchestra</i>	168
<i>Symphonic Concerts</i>	170
Children's and Youth Programmes (10)	175
<i>Sing-along Baby</i>	176
<i>Weekend Sing-along with Daddy</i>	176
<i>Enchanting Instruments</i>	177
<i>Afternoon Jam</i>	178
<i>Tutu</i>	179
<i>Tales of Music</i>	179
<i>Opera Tour with Papageno</i>	180
<i>OperaCommando</i>	180

<i>Great Recommendations</i>	181
<i>OperAdventure. 8.0</i>	181
Special Events (105)	183
<i>Turandot with José Cura</i>	184
<i>Opera Night in Miskolc</i>	184
<i>Giselle on the Island</i>	185
<i>Veszprém Fest</i>	185
<i>Gala with Grigolo</i>	186
<i>On the Island with Álvarez</i>	186
<i>Celebration on the Island</i>	187
<i>Transylvania on Wheels</i>	187
<i>Proms</i>	188
<i>Hunyadi in Berehove</i>	188
<i>Tata Festival</i>	189
<i>Sheba Returns Home</i>	189
<i>O/A – mini conference</i>	190
<i>Night of Theatres</i>	190
<i>Mr. Elliot Has Grown Up</i>	191
<i>Honvéd Ensemble 70</i>	191
<i>Opera182</i>	192
<i>World Music Day</i>	192
<i>Kálmándy30 Gala Night</i>	193
<i>Furlanetto45 Aria Night</i>	193
<i>OperAdventure. 8.1</i>	194
<i>The Goose of Cairo Flies Again!</i>	194
<i>Erkel: Erzsébet</i>	195
<i>Opera Without Borders</i>	195
<i>Piano Arias</i>	196
<i>Florez at the Erkel Theatre</i>	196
<i>Sziámi Concert</i>	197
<i>Verdi's Opera for the Dead</i>	197
<i>Defiant Requiem</i>	198
<i>Hungarian Opera Day</i>	198
<i>Big Projection Day</i>	199

Contents

Angels at Müpa	199	Rost30+	218
Nutcracker Festival	200	Portugal Tour	219
Royal Moscow Ballet	200	Three Princes	219
Four Seasons – In Winter	201	Children's Operas	220
Opera Gala in Miskolc	201	Szörényi75	220
Komlósi35 Opera Gala	202	Mozart Abducts Again	221
Children's Safety "Nut"	202	MamaMatinée 2020	221
Students' Christmas	203	Wake Up, Johnny!	222
Bryn Terfel in Müpa Budapest	203	We Love Eiffel!	222
New Year's Bat	204	Opera Gym	222
New Year's Day at the Erkel	204	6th Iván Nagy Gala	223
Boldi Fifty	205	Christian Spirit Festival	224
Giselle in Kuwait	205	Festival Cinema	225
The faces of Erwin Schrott	206	János Feketeházy 178	225
Culture from Father	206	Sacral Choral Day	226
Breadcrumb Party	207	Painters' Night of Discussion	226
Opera for Doctors	207	Salome Checks In	227
Visiting the Neighbours	208	Choral Mini-Festival	227
Contemporary Showcase	208	Tannhäuser with Boder	228
Day of Our Culture	209	Stiffelio, the Pastor	228
Blessing of the Throats	209	Whitsun Ecumenism	229
Live Album in Progress!	210	Christian Pop	229
Netrebko and Eyvazov No. IV.	210	Festival Closing Hour	230
Christian Carnival	211	Trianon100 – with Kodály	230
Hall Inauguration Tournament	211	Trianon100 on Wheels	231
Rebirth-day(s) (Eiffel Inauguration)	212	BMW – Best Mozart Week	231
Hall Christenings	212	Miskolc, the King	232
Visitor Centres	214	Siviglia On The Island	232
Ybl206	214	Poppea Checks In	233
Bach for All Festival	215	Night of Stars 2020	233
Bach in the Subways	215	On the Verge of a Diploma	234
Seregi Night '2020	216	Graduation Ceremonies	234
Pearl Fisher Faust	216	Course of flowing sound	235
Vigil with The Passion of the Christ	217	Bečzala on the Island	235
Easter with Mascagni	217	Opera arousal	236
World Voice Day 2020	218	OperaFüred	236

Contents

Chénier on the Island	237
Capuçon on the Island	237
OperaBonus (14)	239
Opera Magazine	240
Opera Yearbook	242
Opera Exhibition	242
Opera Shop	243
Opera Café	243
Opera Tour	244
Open Days	244
Opera on Wheels	245
Orchestra Academy	245
OperAcademy	246
OperAcademy Plus	246
Opera Ambassadors	247
Friends of the Opera	247
Our Heroes and Heroines	248
OperaMultimedia (15)	251
Name That Tune	252
Opera Café Magazine	252
Opera Box	253
Total Artist	253
Opera Cinema	254
OperaVision	255
OpeRadio	255
Daily Opera	256
O/A– for Tomorrow	256
Opera Digi Theca	257
For the Road 2020	257
Opera Vault	258
Hungarian Opera 200	262
Online Opera	263

Opera. Inside us all.	263
Calendar	265
Ticket Information, Subscriptions, and Discounts	287
The Artists	299
Our Employees	317
Operatic Empire	331
Venues outside Budapest 2011–2019	332
Opera Orchestra	334
Opera Chorus	334
Opera Corps de Ballet	335
Principals	335
Opera Soloists	336
Hungarian National Ballet Institute	336
Opera Children's Chorus	337
Opera Extras	337
Opera House	338
Erkel Theatre	339
Eiffel Art Studios	340
Orchestral Centre	341
Opera Sales Centre	342
Administration Building	343
Reviews from all over the World	345
Partners	353

Alexander Ekman / Mikael Karlsson – Erik Satie – Ane Brun

EPISODE 31

(2011, New York)
Hungarian premiere

“Episode 31 was originally created for the 2011 graduating class of The Juilliard School in New York City. The work is choreographed for a large group and consists of a number of fast-paced scenes created by the dancers. From an upbeat drumming sequence to a quiet comment on beauty by Erik Satie, this piece is a showcase for the energy of these young, athletic dancers, feeding on their enthusiasm,” explains **Alexander Ekman** about the creation of the work. The members of the class have even used excerpts from the piece to perform flash mob experiments: on a number of occasions, twenty dancers have given surprise performances all across New York City, including in the subway, on the street, and in parks. In its review, The Scotland Herald wrote: “Posing dance as more than a display, this refreshing piece was wonderfully expressive of the performers’ individual and collective relationships with dance.” After its premiere in New York, Ekman’s choreography was shown at the Edinburgh Festival and has been added to the repertoires of the Finnish National Ballet and the Royal New Zealand Ballet, among others. Starting from September 2019, it adds to the colour of the Hungarian National Ballet’s pallet.

The production is being presented together with *Trois Gnossiennes*, *Falling Angels*, and *Walking Mad* as part of the 1st Steps dance show.

B Ballet in one act

Choreographer **Alexander Ekman** (S)
Composer **Mikael Karlsson** (S), **Erik Satie**, **Ane Brun** (N)
Set Designer **Alexander Ekman** (S)
Costume Designer **Luke Simcock** (USA)
Lighting Designer **Nicole Pearce** (USA)
Répétiteur **Fernando Troya** (E)
Company répétiteur **Marianna Venekei**

Male duet **Balázs Majoros, András Rónai**
Girls on pointe **Nika Crnić, Miyu Takamori**
Walking men **Kristóf Morvai, Iurii Kekalo**
Tapper **Dávid Molnár**

“What is white? The swan is white,
it glides on the sky of the pond.”

7:00 pm



6, 7, 8, 17, 18 September 2019

ERKEL THEATRE



“We shall all be changed in a moment, in the twinkling of an eye, at the last trumpet.”

Georg Friedrich Händel – Wolfgang Amadeus Mozart

MESSIAH

Der Messias (1742, Dublin; 1789, Vienna)

After 1741, **Händel** gave up writing operas for good and focused on composing dramatic English oratorios with Biblical themes. These met with great success. Of the German-English composer’s oeuvre, *Messiah*, which sings the coming and resurrection of the Redeemer and includes the ever popular *Hallelujah*, remains one of his most beloved works.

At the end of the 1740s in **Mozart’s** Austria, Catholic ecclesiastical music was spurned due to the religious policy of **Joseph II**, including the premieres of Händel’s sacral compositions.

However, an enthusiastic Viennese baron commissioned his freemason friend, Mozart, to tailor some of the works of the Baroque composer to the classicist tastes of the times. A private premier of the German language version of *Messiah* was held in 1789 in the Viennese castle of **Count János Esterházy**, who would go on to become high sheriff of Veszprém.

Mozart approached the material with reverence and an astonishing sense of style: he mainly changed the structures of the arias and left the chorus parts almost entirely intact.

He embellished the more restrained Baroque aspects with woodwind instruments and trombones but, for practical reasons, did away with the organ. The “German *Messiah*” is the result of a peculiar “cooperation” of two prodigies: Händel’s genius shines through the interpretation offered by Mozart. As part of Christian Spirit Season, this is the first time the Opera is performing the staged version of this oratorio:

the Mozart version is performed as directed by **Ferenc Anger** and with the new translation provided **Ádám Nádasy**.

CHRISTIAN 2019
SPIRIT FESTIVAL



Oratorio in three parts, in Hungarian, with Hungarian and English surtitles

Soprano **Rita Rácz**
Alto **Atala Schöck / Anna Molnár**
Tenor **István Horváth**
Bass **Krisztián Cser**

Featuring **artists of the Hungarian National Ballet**

Conductor **Gergely Kesselyák**

Music revised by **Wolfgang Amadeus Mozart**
The original English libretto compiled from Biblical texts by **Charles Jennens**
The German libretto translation by **Friedrich Gottlieb Klopstock** and **Christoph Daniel Ebeling**
Hungarian translation **Ádám Nádasy**
Set Designer **Gergely Z Zöldy**
Costume Designer **Mónika Szelei**
Choreographer **Marianna Venekei**
Director **Ferenc Anger**

11:00 am / 7:00 pm



21, 23, 25, 28 December 2019
17 and 20 May 2020 **CHRISTIAN SPIRIT FESTIVAL**
ERKEL THEATRE



“Cowardice is the worst of the sins.”

Levente Gyöngyösi

THE MASTER AND MARGARITA

(2017, Miskolc)
Staged premiere

Satan appears in Moscow in the company of a resolute talking cat and a strange thin man, where he proceeds to upend everybody's usual life. Some people disappear under strange circumstances, witches start flying through the air, and we are transported back to Biblical times from one minute to the next. **Bulgakov's** surreal novel *The Master and Margarita* is filled with miracles, magic, and huge jumps in time and space - what better inspiration for writing an opera!

For **Levente Gyöngyösi**, this opera-musical that uses pop music instruments is a special musical experiment in playing with different genres and styles:

“For quite a while now, I had wanted to write a piece where the stylistic elements of contemporary and pop music synthesise. Where the various styles find a kind of common denominator. Something that is easy to understand, well laid out, and modern: an experiment to do away with boundaries.” The work ended up being finished with the motivation and support of **Gábor Hollerung**.

Gyöngyösi is already well-known by opera-goers, as we gave home to the premiere of his first stage work *A gólyakalifa (The Stork Caliph)* in 2005 (which also included a bar song insert), and *The Master and Margarita* was first presented as a concert at the Bartók Plus Opera Festival in Miskolc. In Christian Spirit Season, the operatic version of the magical novel dealing with the passion of Christ will come to full fruition in circus form: the theatrical premiere will be performed with the participation of acrobats, as directed by **Vajk Szente**, who is at home both as an actor in musical theatre and as a director.



Opera-musical in two acts,
in Hungarian, with Hungarian
and English surtitles

The Master / Jesus **Boldizsár László**
Margarita **Orsolya Sáfár**
Woland **N. N.**
Hella **Ildikó Szakács**
Behemoth **Zoltán Gavodi**
Fagotto **Tivadar Kiss**
Homeless Ivan / Levi Matvei **N. N.**
Berlioz / Caiaphas **András Hábetler**
Latunski / Judas **Jenő Dékán**
Pontius Pilate **István Kovács**

Centurion Rat Killer **András Kiss**
Bosoy **Bence Gulyás**
Master of ceremonies **Balázs Csémy**
Nurse **Éva Várhelyi**

Featuring **MACIVA acrobats**

Conductor **Gábor Hollerung**

Libretto written by **Szabolcs Várady** based on the script by **Róbert Bognár** and **András Schlanger**
Dramaturg **Eszter Orbán**
Visual Designer **Kentaur**
Choreographer **Lajos Péter Turi**
Director **Vajk Szente**

Amplification will be used due to the special orchestral apparatus.

7:00 pm



7, 9, 14, 16 February 2020

26 and 28 May 2020 **CHRISTIAN SPIRIT FESTIVAL**

EIFFEL ART STUDIOS – BÁNFFY STAGE



“To disrupt the spaces in which the body performs.”

Wayne McGregor / Joby Talbot – Jack White III

CHROMA

(2006, London)
Hungarian premiere

“The tension between chaos and minimalism, anarchy and classicism, ratchets up to thrilling extremes”– wrote *The Guardian* after the premier. This dance production examines the drama of the human body: how the body is capable of communicating the extremes of thought and emotion. The music combines the original compositions of **Joby Talbot** with covers by the American rock band **The White Stripes**, which is complemented by the minimalist set designed by the architect **John Pawson**. **McGregor’s** novel and highly energetic choreography is a sharp contrast to these elements. The work premiered in 2006 in a production by the Royal Ballet given in the London Royal Opera House and was awarded the Laurence Olivier Award for Best New Dance Production the following year.

“Often in my own choreographies I have actively conspired to disrupt the spaces in which the body performs. Each intervention, usually some kind of addition, is an attempt to see the context of the body in a new or alien way.

On reading John Pawson’s Minimum, I was captivated by this notion of subtraction, the ‘essential’ space, which seems to reduce elements to make visible the invisible. Intriguingly, although Pawson’s designs do give definition to space(s), they are somehow always boundary-less,” said McGregor about the piece.

Since its 2006 premiere, *Chroma* has been added to the programmes of the main ballet companies in Europe and America, from the San Francisco Ballet to the Dutch National Ballet and the Bolshoi Ballet. Starting from the 2019/2020 season, it is also being added to the repertoire of the Hungarian National Ballet, with Eiffel Art Studios housing the performances.

The production is being presented together with *Bedroom Folk*, *Petite Mort*, and *Six Dances* as part of the KFM dance show.

B

Ballet in one act

Choreographer **Wayne McGregor** (GB)
Composer **Joby Talbot** (GB), **Jack White III** (USA)
Orchestrations **Christopher Austin** (UK)
Set Designer **John Pawson** (GB), **Mark Treharne** (GB)
Costume Designer **Moritz Junge** (D)
Lighting Designer **Lucy Carter** (GB)
Coaching and staging ballet master **Jessica Wright** (GB)
Principal Restager **Antoine Vereecken** (B)
Company répétiteur **Edit Rujsz**

Conductor **István Silló**

Dancers **Aliya Tanykpayeva, Yourim Lee, Jessica Carulla Leon, Futaba Ishizaki / Adema Omarova, Sofia Ivanova-Skoblikova, Elizaveta Cheprasova, Lili Felméry, Gaetano Cottonaro, Iurii Kekalo, András Rónai, Ryosuke Morimoto, Théo Bourg, Carlos Taravillo Mahillo / Valerio Palumbo, Dmitry Timofeev, Dávid Molnár, Balázs Majoros, Riku Yamamoto, Javier Gonzalez Cabrera**

7:00 pm / 8:00 pm



CONTEMPORARY

16

15, 18, 19, 20, 21, 23 February 2020

EIFFEL ART STUDIOS – BÁNFFY STAGE



“The truth of the people has won.”

Vakhtang Chabukiani – Michael Messerer / Alexander Krein

LAURENCIA

(1939, Leningrad)

The ballet *Laurencia* provides an opportunity for staging a rich, spectacular, and theatrical performance in the best sense of the word: heated emotions and motions that explode with power, where classical steps are interspersed with fiery Spanish rhythms.

The dramatic story inspired by **Lope de Vega's** *Fuenteovejuna* unfurls amidst virtuoso solos and duets, harmonious ensembles, and exciting crowd scenes: the community rises up against the blind, aggressive authority for forcefully putting an end to a dawning love. The original choreography was written by the Georgian **Vakhtang Chabukiani**.

The nature of the Spanish dances, closely related in temperament to the dances of his homeland, and the heroic topic provides a link between the original story and the classic Soviet trends in ballet history.

The music is an example of the close cooperation between the original composers: **Alexander Krein** supported all efforts of writing a choreography that followed the traditions of Romantic Russian ballet. Its music was written for the stage and not for concert halls. The songs are easy to dance to, with its dynamic themes practically provoking dancing and excellently suited for the pas seuls and pas de deux of traditionally structured ballets, and smaller and bigger group dances. Meanwhile, the protagonists are portrayed by way of motifs, using musical instrumentation to paint the atmosphere of the plot.

The choreography was rejuvenated by **Michael Messerer**, with **Nóra Rományi** and **István Rózsa** reimagining the original plans of **Vadim Ryndin** for this magnificent performance given by the Hungarian National Ballet.

B

Ballet in two acts

Based on the original choreography by **Vakhtang Chabukiani** for **Lope de Vega's** *Fuenteovejuna*, choreography by **Michael Messerer** (GB)
Composer **Alexander Krein**
Set Designer (based on **Vadim Ryndin's** original plans) **István Rózsa**
Costume Designer (based on **Vadim Ryndin's** original plans) **Nóra Rományi**
Lighting Designer **Kirk Bookman** (USA)
Staging répétiteur **Anna Andrushko**
Company répétiteurs **Mária Aradi, Imre Dózsa, Ildikó Pongor, Dace Radina, Attila Szakács**

Conductor **Pavel Sorokin** (RUS)

Laurentia **Tatiana Melnik / Aliya Tanykpayeva / Sofia Ivanova-Skoblikova / Cristina Balaban**
Fronoso **Gergely Leblanc / Dmitry Timofeev / Gergő Ármin Balázi / Balázs Majoros**
Pascuala **Elizaveta Cheprasova / Cristina Balaban / Yourim Lee / Rita Hangya**
Jacinta **Lili Felméry / Diana Kosyreva / Minjung Kim / Karina Sarkisova**
Mengo **Ievgen Lagunov / Balázs Majoros / András Rónai / Miklós Dávid Kerényi**

11:00 am / 7:00 pm



6, 7, 8, 11, 12 March 2020

ERKEL THEATRE

“He suffered so
we would have peace.”

Jake Heggie

DEAD MAN WALKING

(2000, San Francisco)

Hungarian premiere

Jake Heggie's opera *Dead Man Walking* provides us with a raw view of the death penalty and the internal conflicts of the condemned and the people that help them in spite of social expectations.

Heggie's first opera was commissioned by the San Francisco Opera and is based on **Sister Helen Prejean's** world famous book dealing with true stories. This was the first opera libretto by the drama and musical libretto writer **Terrence McNally**, whose pen has given us the *Kiss of the Spider Woman* and *The Full Monty*.

The work, which offers a brave portrayal of the truth from the viewpoints of the criminal and his family and those of the relatives of the victims, was beloved by critics:

“[The] splendid libretto - by turns plainspoken and eloquent, with wonderful splashes of wry humour to lighten the tone when it most needs it - creates the structural backbone of this wrenching drama.” (Joshua Kosman, *San Francisco Chronicle*)

After the story was adapted to film on the basis of the original story, the opera version was also met with resounding success: it has been performed on more than forty stages across five continents.

David Adam Moore, who has played the lead in America, assumes the lead in the Hungarian premiere as well. During the preparations for the piece, he shared the documents containing the true experiences gained on the death row of the jail in the piece with the people responsible for visually reforming the production.

In March 2020, the Hungarian public will be given an opportunity to see the piece, currently the most popular contemporary opera in North America, as it is put on by young media artists with the use of visual elements.



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

Sister Helen Prejean **Andrea Meláth**
Joseph De Rocher **David Adam Moore** (USA)
Mrs. Patrick De Rocher **Katalin Károlyi**
Sister Rose **Gabriella Fodor**
Howard Boucher **Péter Balczó**
Jade Boucher **Andrea Brassói-Jőrös**
Owen Hart **Csaba Szegedi**
Kitty Hart **Beatrix Fodor**

Conductor **Gergely Vajda**

Based on the novel of the same name by **Sister Helen Prejean**, the libretto was written by **Terrence McNally** (USA)
Dramaturg **Diána Eszter Mátrai**

Visuals

Images **Zsombor Czeglédi, Balázs Fügedi, Norbert Tóth**

Costume Designer **Krisztina Lisztópád**

Director **András Almási-Tóth**

11:00 am / 7:00 pm /
8:00 pm



CONTEMPORARY

18

6, 8, 15, 21 March 2020

EIFFEL ART STUDIOS – BÁNFFY STAGE



*“Some sort of road lays ahead of us,
all we have to do is say yes.”*

Karol Józef Wojtyła

THE JEWELLER'S SHOP

Przed sklepem jubilera (1960, Krakow)

On the programme of the Opera for the first time

“This ring does not weigh anything, the needle does not move from zero and I cannot make it show even a milligram. Your husband must be alive – in which case neither of your rings, taken separately, will weigh anything – only both together will register. My jeweller’s scales have this peculiarity that they weigh not the metal but man’s entire being and fate.”

The square on which Erkel Theatre is located is named after **Pope John Paul II**, who is the author of serious pieces of literary work and was always close to the theatre: during his years at university, he organised literature nights and was the member and leader of a number of theatrical clubs.

Przed Sklepem Jubilera, a play written in 1960, focuses on three couples who visit the jeweller’s shop to buy wedding bands.

The philosophical text examines the topics of love and the sanctity of marriage through the stories of these couples. For the Opera’s performance, we are inviting the contemporary Polish composer **Krzysztof Penderecki**, friend of the writer Wojtyła, to accompany the prosaic actors with the special tones that he is known for.

Penderecki has always been close to the theatre and has numerous operas and film scores to his name. The performance is directed by **János Szikora**, a returning guest at the Opera: among others, he provided direction for *Die Frau ohne Schatten* and is now putting this work and its special musical accompaniment on stage in the co-production of the Opera and Vörösmarty Theatre. He is also the only Hungarian director to have directed the other famous Wojtyła work, *Our God’s Brother*, when the Pécs Theatre was reopened.

CHRISTIAN²⁰¹⁹
SPIRIT FESTIVAL²⁰



*Musical drama in three acts,
in Hungarian*

Terez **Ildikó Tóth**
Unknown man / Adam **Sándor Gáspár**
Andras / Kristof **Tamás Kovács**
Anna **Gabriella Varga**
Monika **Bianca Ballér**

Featuring **students of the University of Theatre and Film Arts, Ars Oratoria Chamber Choir** (artistic director Zoltán Pad), and **musicians of the Hungarian State Opera Orchestra**

Conductor **Péter Dobszay**

Libretto **Karol Józef Wojtyła**
Hungarian translation **Péter Balássy**
Music **Krzysztof Penderecki** (PL)
Director and Set Designer **János Szikora**

11:00 am / 7:00 pm / 8:00 pm



3, 4, 5, 10, 11, 12, 13 April 2020
13 and 14 May 2020 **CHRISTIAN SPIRIT FESTIVAL**
EIFFEL ART STUDIOS – BÁNFFY STAGE



*“Mit diesem Zeichen
bann’ ich deinen Zauber.
Wie die Wunde er schliesse,
die mit ihm du schlugest...”*

Richard Wagner

PARSIFAL

(1882, Bayreuth)

In his last opera, *Parsifal*, **Wagner** writes of the fear of the temptations of the world and sinful desires, embedded in a story of redemption. According to Wagner, the work is actually “A Festival Play for the Consecration of the Stage” and not an opera. Perhaps out of their own fear, many people criticised the writer of both the music and the libretto for precisely what is the piece’s strength and special complexity: the ecclesiastical topic is approached from a personal perspective, mixing the religious and the profane aspects of love. “*You’ll see, Wagner will die. Someone who creates something like this will not live long.*” said the director of the Liepzig theatre after seeing the world premiere. He was especially affected by the many facets of the piece: the mysterious mixture of the sensual temptation disguised as an Easter ceremony, faith, the plot and the music. Wagner expressly wrote *Parsifal* for his home theatre in Bayreuth, and that was the only place it was allowed to be played until the end of 1913. The Budapest People’s Opera (today’s Erkel Theatre) put a performance on the very next day, on the first of January, conducted by the young **Frigyes Reiner**. After we bid farewell in the spring of 2018 to the production first staged by **András Mikó** and **János Ferencsik** in 1983, the Opera timed the premiere of this new interpretation for the Christian Spirit Season. After working on *Porgy and Bess* and *The Fairy-Queen*, **Sebastian Hannak** provided the scenes for this new production, with direction by artistic director **András Almási-Tóth** and principal music director **Balázs Kocsár** taking the conductor’s podium.

CHRISTIAN 2019
SPIRIT FESTIVAL



*Musical festival play in three acts, in German,
with Hungarian and English surtitles*

Amfortas **Mihály Kálmándy**
Titirel **István Rácz**
Gurnemanz **Gábor Bretz**
Parsifal **István Kovácsházi**
Klingsor **Károly Szemerédy**
Kundry **Andrea Szántó**
Old Kundry **Judit Németh**
First page **Eszter Zavaros**
Second page **Anna Fürjes** univ. stud.
Third page **János Szerekován**

Fourth page **Gergely Ujvári**
1/4th Flowermaiden **Lilla Horti**
1/2nd Flowermaiden **Ildikó Megyimórecz**
1/3rd Flowermaiden **Lusine Sahakyan**
1/4th Flowermaiden **Rita Rácz**
1/2nd Flowermaiden **Xénia Sárközi**
1/3rd Flowermaiden **Melinda Heiter**
Parsifal's Mother /
A Voice from Above **Gabriella Balga**

Conductor **Balázs Kocsár**

Libretto **Richard Wagner**
Dramaturg **Enikő Perczel**
Set Designer **Sebastian Hannak** (D)
Costume Designer **Lili Izsák**
Choreographer **Dóra Barta**
Director **András Almási-Tóth**

5:00 pm



10, 13, 16, 19 April 2020
28 and 30 May 2020 **CHRISTIAN SPIRIT FESTIVAL**
ERKEL THEATRE

Marianna Venekei / Igor Stravinsky

FIREBIRDS

(2020, Budapest)
World premiere

“Women have the same instinct for finding the love they feed on as birds have for finding seeds or fish. They circle the endless void, with instinct driving them across lakes, rivers, oceans, and plains. Then, with intricate flitting and meandering, they suddenly strike. That is when the true nature of their instincts and premonitions come to light. Only very seldom do they err, and even more seldom is the victim the stronger or more agile, able to escape from their beaks like a tadpole from a gull. Then, just like gulls, they cry out and keep flying, circling, tirelessly and watchfully,” **Marianna Venekei**, the choreographer for the new ballet set to **Igor Stravinsky's** beautiful piece *The Firebird*, quotes **Sándor Márai's** slightly ironic text.

The production is being presented together with *Bedroom Folk* and *Black Cake* as part of the *Off Pointe* dance show.

B

Choreography in one act

Choreographer **Marianna Venekei**
Composer **Igor Stravinsky**
Set designer **Éva Szendrényi**
Costume designer **Krisztina Berzsenyi**
Company répétiteurs **Ágnes Sárközy-Holler, Marianna Venekei**

Featuring **Cristina Balaban / Lea Földi / Jessica Carulla Leon / Futaba Ishizaki / Ágnes Kelemen / Anita Pesel / Artemisz Bakó-Pisla / Emi Uehara / Miyu Takamori; András Rónai / Balázs Majoros / Iurii Kekalo / Gaetano Cottonaro / Carlos Taravillo Mahillo / Dénes Darab / Dávid Molnár / Kristóf Morvai / Francesco Sardella**

*“It burns like a flaming fire,
like the Lord’s fire.”*

7.00 pm / 8:00 pm



CONTEMPORARY



17, 18, 19, 24, 25, 26 April 2020

EIFFEL ART STUDIOS – BÁNFFY STAGE



“All roads lead to Rome,
or to destruction!”

Levente Szörényi – Levente Gyöngyösi – János Bródy

STEPHEN, THE KING

István, a király (1983, Budapest, Királydomb;
2020, Budapest, Erkel Theatre)
Opera version, world premiere

By far the most successful of the Hungarian crop of rock operas, ever since its original album release *István, a király* has had not only symphonic features but has also been pervaded by the vocal, closed number structure characteristic of traditional operas, the presence of large tableaux, and instrumentation that gives the rock music universal perspectives. The poems for **Levente Szörényi**, who approached one of the fundamental stories in Hungarian history through **Miklós Boldizsár's** play titled *Ezredforduló (Turn of the Century)*, was written by his old co-author **János Bródy**. **István Márta** wrote the symphonic music for the piece in 1983. On Levente Szörényi's 75th birthday, the Hungarian State Opera has undertaken a very interesting experiment on the Day of National Unity: it will be putting *István, a király* on stage with operatic instrumentation and opera singers. The work of composer **Levente Gyöngyösi** can be understood as an obeisance to the artistry of Levente Szörényi (he has also composed a symphony to various themes of the Hungarian band *Illés*). Thanks to its entirely symphonic score and the opera singers participating in the production, the work completely sheds the need for amplification, allowing new treasures to be discovered in the atmosphere of Hungary's largest theatre, the Erkel.

Miklós Szinétár, the doyen of Hungarian directors, undertook to direct the piece. His interpretation strives to win the support and love of all Hungarians, as millions of Hungarians already know the iconic and always applicable songs (or now arias) from *Stephen, the King*.

CHRISTIAN²⁰¹⁹
SPIRIT FESTIVAL



Opera in Hungarian

Stephen **Gergely Boncsér**
Sarolt **Ildikó Komlósi**
Gizella **Rita Rácz**
Asztrik **Tibor Szappanos**
Vecellin **Csaba Sándor**
Koppány **Levente Molnár /
Antal Cseh**
Torda **Attila Fekete**
Laborc **Boldizsár László**

Réka **Gabriella Balga /
Beáta Máthé**
Sur **János Szerekován**
Solt **Zoltán Megyesi**
Bese **András Kőrösi**
Chronicler **András Káldi Kiss**
First bard **Péter Kiss**
Second bard **Tivadar Kiss**

Featuring **artists of the Hungarian National Ballet**
Conductor **Gergely Kesselyák / Ádám Cser**

Libretto based on the play *Ezredforduló* by **Miklós Boldizsár**
Libretto **János Bródy**
Orchestrations **Levente Gyöngyösi**
Set Designer **Balázs Horesnyi**
Costume Designer **Rita Velich**
Choreographer **Bertalan Vári**
Director **Miklós Szinétár**

11:00 am / 7:00 pm



26 April 2020 (concert performance)
4, 5, 6, 7, 16, 17, 18, 19 June 2020
ERKEL THEATRE

14 June 2020
MISKOLC – ICE HALL



*“O welche Seligkeit!
Mit dem Geliebten sterben
Ist seliges Entzücken!”*

Wolfgang Amadeus Mozart

DIE ENTFÜHRUNG AUS DEM SERAIL

The Abduction from the Seraglio (1782, Vienna)

One of the keys to the success of *Die Entführung aus dem Serail* is the exciting story of the meeting between the separated lovers, their fight to escape the seraglio, the alternately scary and ridiculous overseer, and Selim, the renegade Pasha who ends up pardoning the escapees due to a sudden return to Christian morals.

Mozart was very young, only in his twenties, when he wrote the music: its variations, freshness, and obligatory eastern motifs scattered throughout the piece portray the characters with great depth, and the witty dialogues (after all, this is a Singspiel) cement the entirety as an irresistible masterpiece.

Since the original production in 1913, the Opera has staged this opera in ten different productions. The unflinching strength of the work is shown by the fact that it was played every season until 1980; even afterwards, it was missing from the Budapest repertoire on only a handful of occasions.

The *Die Entführung aus dem Serail* is part of the OperAdventure. series, which is in its eighth year now and aims to target the younger generation by giving students knowledge and experience. The performance also emphasises problems that also apply to the lives of our younger viewers.

“My target audience is the secondary school and university student age group, and my motto is effect, which I like to achieve with the use of special 4D technology,” says

Miklós H. Vecsei, who has the youth and spirit of Mozart, of his first operatic directorship. The new translation provided by **Dániel Varró** helps give the production a certain freshness that sometimes throws operatic conventions to the wind.

OPERAVENTURE



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

Bassa Selim **András Körösi / Miklós H. Vecsei**
Konstanze **Klára Kolonits / Alinka Kozári / Kinga Kriszta**
Blonde **Zita Szemere / Rita Rácz / Eszter Zemlényi / Éva Bernáth**
Belmonte **Gyula Rab / Zoltán Megyesi / Péter Balczó**
Pedrillo **Gergely Biri / János Szerekován / István Horváth**
Osmin **Krisztián Cser / Sándor Köpeczi / Géza Gábor**

Conductor **Péter Halász / Máté Hámori / Martin Rajna**

Libretto **Johann Gottlieb Stephanie**
Hungarian translation **Dániel Varró**
Costume Designer **Kinga Réta Vecsei**
Projection Technology **Kiégő Izzók**
Choreographer **Adrienn Vetési**
Director **Miklós H. Vecsei**

11:00 am / 3:00 pm / 4:00 pm /
7:00 pm



1, 2, 3, 4, 5, 6, 7, 8, 9 May 2020 (OperAdventure)

ERKEL THEATRE



*“I believe in the resurrection of the body
and life everlasting.”*

László Velekei / Ariel Ramírez

MISA CRIOLLA

(2020, Budapest)
World premiere

The Hungarian National Ballet is joining the list of premieres of the Christian Spirit Season with a brand new, literally experimental night. In many ways, the world of Christianity in America is different from European rites. For the Spanish-speaking peoples of Central and South America, exuberant joy and overflowing emotions are all part of religious life, which resonates in Argentine composer **Ariel Ramírez's** *Creole Mass*, inspired by folk traditions.

The prayers in *Creole Mass* are sung and acted out by the Opera Chorus and Orchestra, with **László Velekei**, artistic director of the Győr Ballet, composing a dance performance based on Jesus's miracles.

The production is being presented together with *Navidad nuestra* and *Joyful!* as part of the *Kreol* dance show.

CHRISTIAN²⁰¹⁹
SPIRIT FESTIVAL²⁰

B

Ballet in one act

Choreographer **László Velekei**
Concept **Szilveszter Ókovács, László Velekei**
Composer **Ariel Ramírez**
Company répétiteur **Attila Szakács**

Vocal solos **Zsolt Haja, István Horváth**

(The performers will be selected after this publication goes to print.)

7:00 pm / 8:00 pm



CONTEMPORARY

16

15, 16, 17, 20, 21, 23 May 2020

EIFFEL ART STUDIOS – BÁNFFY STAGE



*“As he gazed upon them,
the midnight sun shone
even brighter!”*

Balázs Vincze / Ariel Ramírez

NAVIDAD NUESTRA

(2020, Budapest)
World premiere

During the course of his long life, Ariel Ramírez wrote hundreds of works to help people experience elaborate church music, which has been added to the repertoires of both enthusiastic amateur mixed choirs and professional choruses. A shining example typical of his works is the cantata *Navidad Nuestra*. The atmosphere of a South American Christmas is different than what European artists would have us think: the Redeemer arrives in the middle of the hot summer, and celebrating these great events under God’s majestic skies is just as natural as doing so in church.

The artistic director of the Pécs Ballet, **Balázs Vincze**, provides the choreography for Ramírez’s Christmas cantata in Spanish. Each of their programmes is in line with the respective theme of the birth of the Messiah.

The production is being presented together with *Misa Criolla* and *Joyful!* as part of the *Kreol* dance show.

CHRISTIAN²⁰¹⁹
SPIRIT FESTIVAL²⁰

B

Ballet in one act

Choreographer **Balázs Vincze**
Concept **Szilveszter Ókovács, Balázs Vincze**
Composer **Ariel Ramírez**
Set Designer **Júlia Luca Erdős**
Costume Designer **Nóra Rományi**

Vocal solos **Zsolt Haja, István Horváth**

(The performers will be selected after this publication goes to print.)

7:00 pm / 8:00 pm



CONTEMPORARY

16

15, 16, 17, 20, 21, 23 May 2020

EIFFEL ART STUDIOS – BÁNFFY STAGE



*“Dissipate the fog of sin,
spread boundless joy!”*

Karina Sarkissova / Animal Cannibals

JOYFUL!

(2020, Budapest)
World premiere

The thematic Christian Spirit Season festival is opened by this dance show, and the third part promises to be a real sensation! There are many possible and respectable ways to express one's beliefs: the descendants of the African slaves taken to North America carry in them the world of gospel and spirituals. In this world, intimate and festive beginnings always lead to large-scale celebrations, sunshine, and dynamic tableaux of thanksgiving.

A true ode to joy and a way of finishing the programme, the uplifting choreography was created by **Karina Sarkissova**, a female principal of the Hungarian National Ballet.

Thanks to the cooperation of the **Animal Cannibals**, the other definitive genre of American music culture, rap, will also add colour to the finale.

The production is being presented together with *Misa Criolla* and *Navidad nuestra* as part of the *Kreol* dance show.

CHRISTIAN²⁰¹⁹
SPIRIT FESTIVAL²⁰

B

Ballet in one act

Choreographer **Karina Sarkissova**

Concept **Tamás Solymosi, Karina Sarkissova**

Music Producer **Animal Cannibals**

Featuring **Animal Cannibals, Tibes, Gabriella Jónás, Orsi Kozma**

Company répétiteur **Edit Rujsz**

(The performers will be selected after this publication goes to print.)

7:00 pm / 8:00 pm



CONTEMPORARY

16

15, 16, 17, 20, 21, 23 May 2020

EIFFEL ART STUDIOS – BÁNFFY STAGE

*“Dunque il trono piegar
dovrà sempre all'altar!”*

Giuseppe Verdi

DON CARLOS

(1886, Modena)

Third, Modena version

“16th-century Spain. State and church are engaged in a ruthless struggle for dominance over the people. All riots and all experiments to instate any form of humane social order are stifled before they even start. The principles of humanism are destined to die; any believers are sentenced to burn at the stake. The greatest victim in all of this is none other than the king's son, the prince Don Carlo.

He is the one who dares to love, to step up for the freedom of the oppressed people and to oppose both the church and the state, shaking up their system of power,” – writes the director of the performance **Frank Hilbrich**, and goes on to say: *“Verdi uses grandiose music to portray this painful realisation made so apparent by Schiller's Don Carlos. Verdi is the only composer, bar none, for whom individual freedom could have become so important. With this opera, he paints a frightening picture of human civilisation.”*

Verdi put **Schiller's** drama, saturated to the brink with social and political thought, to music by emphasising individual emotions and spiritual resonance.

Director **Frank Hilbrich**, well-known in the German language area, garnered international recognition mainly with his **Wagner** performances as well as contemporary operas. As the essence of our thematic season, his delicate production kicks off our CrossFest opera series.

CHRISTIAN 2019
SPIRIT FESTIVAL



*Opera in five acts, in Italian,
with Hungarian and English surtitles*

Il. Philippe **András Palerdi**
Don Carlos **Mykhailo Malafii** (UA)
Rodrigo **Csaba Szegedi**
Élisabeth de Valois **Anna Shapovalova** (RUS)
Princess Eboli **Erika Gál**
Le Grand Inquisiteur **Krisztián Cser**
A monk **Géza Gábor**
Thibault **Melinda Heiter**
The Count of Lerma **Péter Kiss**
A Voice from Heaven **Zita Váradi**

Conductor **Balázs Kocsár**

The French libretto written by **Joseph Méry** and **Camille du Locle** based on **Friedrich Schiller's** play was translated into Italian by **Achille de Lauzieres** and **Angelo Zanardini**

Dramaturg **Bernd Krispin** (D)

Set Designer **Volker Thiele** (D)

Costume Designer **Gabriele Rupprecht** (D)

Director **Frank Hilbrich** (D)

6:00 pm



16, 18, 21, 24, 29 May 2020

ERKEL THEATRE



“Endlich, endlich wird mein Joch Wieder von mir weichen müssen.”

Johann Sebastian Bach

CROSS CANTATAS

(2020, Budapest)

On the programme of the Opera for the first time

Although **Johann Sebastian Bach** never wrote any operas, his vocal works are imbued with a deep understanding of and a special sense for dramaturgy. He uses the five note lines to set the texts on the sheet music so delicately, even using double sharps on his web of notes, that their performance amongst the grandiosity of a large set is difficult to appreciate, especially in large halls. But still the Opera is attempting to broaden the boundaries of the genre, this time with an exciting new experiment.

Christian Spirit Season provides an opportunity to finish the pair of last year's collage, which chose from Bach's profane cantatas: this season's performance gives the Christ cantatas written for a resounding bass voice the possibility to fully manifest its possibilities in more than one art form.

In the *Cross Cantatas*, three original pieces provide the musical texture: the entirety of *Ich will den Kreuzstab gerne tragen* (BWV 56) and *Ich habe genug* (BWV 82), with excerpts from *Christ lag in Todesbanden* (BWV 4). The only soloist, as the main actor, appears in three roles tied together by the cross, even though the liturgical occasions for which they were written differ.

This Bach performance features the work of the Forte Company established in 2005 by **Csaba Horváth**, director and choreographer. Other performing arts are also represented in the piece, as they are responsible for bringing a new, homogeneous language to life with bodies, sounds, dance, music, and text within the genre of the redefined physical theatre. The cantatas are sung with the new Hungarian translations provided by the poet **János Lackfi**. All this comes together to create a cross-genre night of Bach at the Eiffel Art Studios.

CHRISTIAN²⁰¹⁹
SPIRIT FESTIVAL²⁰



Cantatas in German and Hungarian,
with Hungarian and English surtitles

Bass **István Kovács**

Featuring **the Forte Company** as well as **a different Hungarian church choir** at each performance

Conductor **László Bartal**

Concept **Szilveszter Ókovács**

Hungarian text **János Lackfi**

Dramaturg **Diána Eszter Mátrai**

Set Designer **Kristóf Kiss Benedek, Zoltán Kalászi**

Costume Designer **Mari Benedek**

Director **Csaba Horváth**

7:00 pm / 8:00 pm



CONTEMPORARY



22, 24, 29 May, 3 and 5 June 2020

EIFFEL ART STUDIOS – BÁNFFY STAGE

TUNING SERIES

Premiere Primers

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 (in Hungarian) on each of the new works entering its repertoire. The Tuning Series of 45-minute programmes (or 30 minutes, in the case of ballet-themed performances) for each of the season's premieres continues into the new season too, and can be visited free of charge in the Bernáth Buffet at the Erkel Theatre or the Eiffel Art Studios an hour prior to the start of the given opera or ballet production.

Our presenters include ballet masters **Edit Rujsz** and **Ildikó Pongor**, conductor **Gáspár Krasznai**, author **Ferenc László Ákos Windhager**, comparative critic (concerts)

Registration hangolo@opera.hu

Venues **Erkel Theatre – Bernáth Buffet, Eiffel Art Studios**

1st Steps (Eiffel Art Studios)
13 September 2019 (F) 7:00 pm

Opera182 (Erkel Theatre)
30 September 2019 (M) 6:30 pm

Messiah (Erkel Theatre)
21 December 2019 (Sa) 6:00 pm

The Master and Margarita (Eiffel Art Studios)
7 February 2020 (F) 6:00 pm

KFM (Eiffel Art Studios)
15 February 2020 (Sa) 7:00 pm

Laurencia (Erkel Theatre)
6 March 2020 (F) 6:00 pm

Dead Man Walking (Eiffel Art Studios)
6 March 2020 (F) 7:00 pm

Ybl206 (Erkel Theatre)
16 March 2020 (M) 6:30 pm

The Jeweller's Shop (Eiffel Art Studios)
3 April 2020 (F) 7:00 pm

Parsifal (Erkel Theatre)
10 April 2020 (F) 4:00 pm

Off Pointe (Eiffel Art Studios)
17 April 2020 (F) 7:00 pm

20th Century Christian Music Concert (Erkel Theatre)
15 May 2020 (F) 6:30 pm

Kreol (Eiffel Art Studios)
15 May 2020 (F) 7:00 pm

Don Carlos (Erkel Theatre)
16 May 2020 (Sa) 5:00 pm

Cross Cantatas (Eiffel Art Studios)
22 May 2020 (F) 7:00 pm

Stephen, the King (Erkel Theatre)
4 June 2020 (Th) 6:00 pm

QUESTIONS, QUESTIONS

Why like this and not some other way?

This series launched by the Opera in 2013 can be seen in numerous opera houses worldwide: our 17 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 explains (in Hungarian) the concept behind the set design and fields questions from the floor. The events will be recorded, edited and made available on the Opera House's social media pages and OpeRadio.

Moderator: **Dávid Zsoldos**, music historian
and **Balázs Majoros**, soloist for the Hungarian National Ballet

Registration faggato@opera.hu

Venues : the **Erkel Theatre** and **Eiffel Art Studios** stages

1st Steps (Eiffel Art Studios)
17 September 2019 (T) 6:00 pm

Messiah (Erkel Theatre)
23 December 2019 (M) 6:00 pm

The Master and Margarita (Eiffel Art Studios)
14 February 2020 (F) 6:00 pm

KFM (Eiffel Art Studios)
20 February 2020 (Th) 7:00 pm

Dead Man Walking (Eiffel Art Studios)
8 March 2020 (S) 6:00 pm

Laurencia (Erkel Theatre)
11 March 2020 (W) 6:00 pm

The Jeweller's Shop (Eiffel Art Studios)
5 April 2020 (S) 6:00 pm

Parsifal (Erkel Theatre)
16 April 2020 (Th) 4:00 pm

Off Pointe (Eiffel Art Studios)
24 April 2020 (F) 7:00 pm

Kreol (Eiffel Art Studios)
20 May 2020 (W) 7:00 pm

Don Carlos (Erkel Theatre)
21 May 2020 (Th) 5:00 pm

Cross Cantatas (Eiffel Art Studios)
29 May 2020 (F) 7:00 pm

Stephen, the King (Erkel Theatre)
16 June 2020 (T) 6:00 pm

CODEBREAKER

First aid in contemporary theatre

Who among us has never felt out of place in a production where the (theatrical) language felt odd, and who hasn't felt like they were missing the point, not prepared for everything, even if just because of lack of time? In its "Puccini's Italy" season, the Opera introduced a program to provide preparations and explanations prior to all "contemporary" pieces to give viewers a glimpse of the main directions and ideas behind their theatrical productions. Codebreaker is held by seasoned colleagues, the Opera's dramaturgs.

Contrary to our other, tried and tested programme series like the Tuning Series and Quizzing, these events (in Hungarian) will not just be held for premieres and especially not after the performance itself, and they will feature the creators of these works. Codebreaker aims to provide free help prior to all performances where the symbolism or system of signals differs from the operatic approaches that we consider traditional.

Venues **Erkel Theatre – Piano Corner in Bernáth Buffet**
Eiffel Art Studios – Visitor Centre

Times **30 minutes before each performance indicated**
with the symbol  CONTEMPORARY

Duration **15 minutes**

No registration required.

La fanciulla del West (The Girl of the West) (Erkel Theatre)
13, 15, 17, 22, 24 November 2019

Porgy and Bess (Erkel Theatre)
20, 21, 23, 28 November 2019

La bohème 2.0 (Erkel Theatre)
8 and 10 December 2019

Messiah (Erkel Theatre)
25 and 28 December 2019
17 and 20 May 2020

The Master and Margarita (Eiffel Art Studios)
9 and 16 February, 26 and 28 May 2020

L'Italiana in Algeri (Erkel Theatre)
25, 27, 29 February, 1 March 2020

Spring Rolls (Eiffel Art Studios)
21, 22, 27 March and 4 April 2020

Dead Man Walking (Eiffel Art Studios)
14 and 21 March 2020

Carmen (Erkel Theatre)
25, 27, 29 March and 4 April 2020

The Jeweller's Shop (Eiffel Art Studios)
4, 10, 11, 12, 13 April, 13 and 14 May 2020

Parsifal (Erkel Theatre)
13, 19, 28, 30 April 2020

Don Carlos (Erkel Theatre)
18, 24, 29 May 2020

Dialogues des Carmélites (Erkel Theatre)
19, 22, 27, 31 May 2020

Cross Cantatas (Eiffel Art Studios)
24 May and 3 and 5 June 2020

Die Frau ohne Schatten (Eiffel Art Studios)
27 and 31 May, 2 and 6 June 2020

7-DAYS PROGRAMME

Special Days in the Home of Hungarian Opera

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's 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**, also the Opera's conducting répétiteur, based on **Szilveszter Ókovács's** selections. The étude films of the 7 Days Programme can also be viewed on our website.

6 October 2019
Day of memorial for the Martyrs of Arad
– national day of memorial
(Erkel **Hunyadi László** – Funeral March)

4 November 2019
Day of memorial for the crushing of the 1956 Revolution
– national day of memorial
(Beethoven **Egmont Overture**)

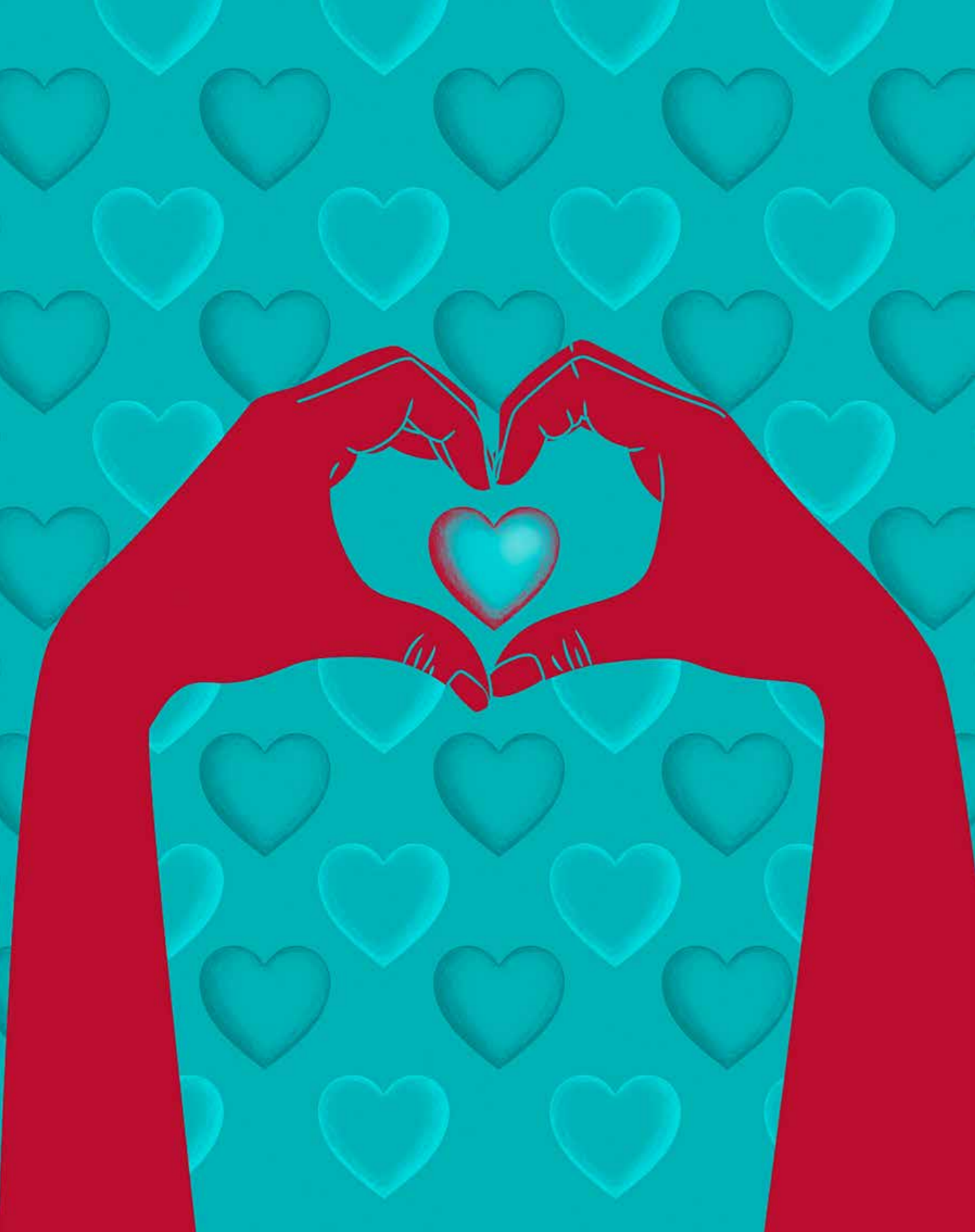
7 November 2019
Hungarian Opera Day – Ferenc Erkel's birthday
(Erkel **Bánk Bán** – Hazám, hazám)

22 January 2020
Day of Hungarian Culture
(Kodály: Song from **Háry János Suite**)

25 February 2020
Day of memorial for Victims of Communist Dictatorships
(Dohnányi **Stabat Mater**, 1953)

16 April 2020
Day of memorial for Victims of the Holocaust
(Mahler **Rückert Lieder**, No. 3)

4 June 2020
Trianon Memorial Day – Day of National Solidarity
(Bartók **Hungarian Pictures** – Evening with the Szeklers)



Gaetano Donizetti

L'ELISIR D'AMORE (2018)

The Elixir of Love (1832, Milan)

Setting out on its 2018 summer tour with its most recent series, Opera on Wheels brought a new production of **Donizetti's** most popular comic opera to areas inhabited by ethnic Hungarians in Transylvania.

Its success cannot be described with the usual adjectives: as the Hungarians in the villages of Szentgyháza and Gyimesközéplak were given the opportunity to listen and partake in a story that takes place in a little village as part of genre they have never before experienced is also quite new to the Opera: as opera performers are only used to cities.

The bel canto master wrote the opera in all of six weeks, basing it on, along with **Eugène Scribe's** 1831 opera libretto *Le philtre*, an autobiographical episode: in 1820, Donizetti's career as a composer was threatened when he was conscripted but a wealthy Bergamo businesswoman purchased the promising young composer's "freedom".

The work was last staged in Budapest in 2000, by **Sándor Palcsó**, by reusing the set from **Berté Henrik Schubert's** *Das Dreimäderlhaus* (*House of the Three Girls*). The Opera's new travelling production in Hungarian, directed by **Attila Toronykőy**, will be visiting audiences outside of Hungary's borders with the aim of bringing the institution of the opera to Hungarian viewers in the seven countries of the former Kingdom of Hungary every two years.

Comic opera in two acts, in Hungarian

Adina **Orsolya Sáfár / Erika Miklósa**
Memorino **Gergely Biri / Ninh Duc Hoang Long**
Belcore **Lajos Geiger / Róbert Rezsnyák**
Dulcamara **László Szvétek / András Kiss**
Giannetta **Zsófia Nagy / Éva Bernáth**

Conductor **Ádám Cser**

Libretto **Felice Romani**
Hungarian text **Tamás Blum**
Director **Attila Toronykőy**
Set Designer **Katalin Juhász**
Dramaturg **Judit Kenesey**



24 (Cluj-Napoca), 25 (Rimetea), 26 (Târgu Mureş),
27 (Deva), 29 (Timișoara), 30 (Arad), 31 August (Salonta)
and 1 September 2019 (Oradea)

Further planned venues: 19 (Kapolcs), 23 (Balatonfüred),
25 (Tusnádfürdő), 27 July 2020 (Gyula)

OPERA ON WHEELS – CENTRAL TRANSYLVANIA AND PARTIUM



“

This is a real aesthetic celebration. It is a gift of the guests when we are given the chance to enjoy one of the treasures of music as interpreted by the Hungarian State Opera's best performers.

Olekszandr Petyik,
Vice President of the State
Administrative Office for
Transcarpathia County

Ferenc Erkel

HUNYADI LÁSZLÓ (2012)

(1844, Pest, National Theatre)

Hunyadi László is not the first Hungarian opera, but it is undoubtedly the first Hungarian opera that has always been an esteemed and popular part of our repertoire ever since its premiere (in 1844). Even if there were critics in the 19th century who felt that the “*noble heroes of our history*” were not done justice, and in fact were even subjected to the “*disgraceful parody*” that is the historical opera written by **Ferenc Erkel** and **Béni Egressy**, the people of the Hungarian Reform Era were quick to take to the opera, set in the Hunyadi era. They were more of the enthusiastically appreciative opinion that *Hunyadi László* is “*the foundation on which the Hungarian Valhalla of glorious Hungarian music*” can be built.

National musical drama as a genre was created in 1844 with the premiere of *Hunyadi László*, exactly 175 years ago. The successful pairing of national history and the music that has since come to be accepted as national in its style also became a part of history: it was played on the National Theatre stage on the eve of the Hungarian Revolution on 15 March 1848, where it was accompanied by an impromptu performance from the audience. The chorus number “*The Villain Is Dead*” has since developed a life of its own.

The Opera's autumn premiere in 2012 promised not the dusty Middle Ages but rather uses the story's political-emotional level to convey the message of the story and the author. After 74 performances, this is the farewell to the production directed by **Gábor Szűcs**.

OPERAADVENTURE

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

László V **István Horváth / Tibor Szappanos / Zoltán Megyesi**
Ulrik Cillei **Csaba Sándor / Krisztián Cser / László Szvétek**
Erzsébet Szilágyi **Klára Kolonits / Orsolya Hajnalka Röser /**
Eszter Sümegei / Zsuzsanna Ádám

László Hunyadi **Dániel Pataky / Gergely Boncsér / Boldizsár László**
Mátyás Hunyadi **Ágnes Anna Kun / Melinda Heiter /**
Lúcia Megyesi Schwartz

Archduke Gara **Zoltán Kelemen / Zsolt Haja / István Kovács**
Mária Gara **Kinga Kriszta / Erika Miklósa / Rita Rácz**
Mihály Szilágyi **András Káldi Kiss / Sándor Egri / Máté Fülep**
Rozgonyi **Zoltán Bárti Fazekas**

Conductor **Ádám Medveczky / Zsolt Jankó**

Libretto **Béni Egressy**

Director **Gábor Szűcs**

Assistant to the Director **Csaba Vasvári**

Set Designer **Katalin Libor**

Costume Designer **Enikő Kárpáti**

Choreographer **Gergely Csanád Kovács**

11:00 am / 4:00 pm / 7:00 pm



1 September 2019

BEREHOVE

7 September 2019

TATA

9, 10, 11, 14, 15, 16, 17 October 2019 (*OperaAdventure*)

20 October 2019 (*Opera Without Borders*)

ERKEL THEATRE



Karl (Károly) Goldmark

DIE KÖNIGIN VON SABA (2015)

The Queen of Sheba (1875, Vienna)

According to the ancient legend, the Queen of Sheba sought Truth and Wisdom, and when she heard of Solomon's insight, she journeyed to Jerusalem to put the king's knowledge to the test.

Karl Goldmark was born into a devout Jewish family of 20 children in Keszthely in 1830. Although he lived in Vienna from the age of 30, he wrote: *"Just as cattle bear the brand of their owner, I too will keep my Hungarian identity with me until death."* The composer had a voice student whose exotic beauty someone once compared to that of the Queen of Sheba. This gave Goldmark the inspiration to write an opera about the Oriental queen. Sultry erotica and the magic of the Orient permeate Goldmark's music. He said about composing music: *"Thanks to Richard Wagner, time and the world of music have ended up in a revolutionary fermentation: the old, even if it has not been entirely toppled, has shaken, but the new has not yet been strengthened or confirmed. (...) I have no other aim or artistic principle than to express the text before me in line with its internal, spiritual contents. I was driven only by the libretto and its requirements."* – And of course by the direction of **Wagner's** tableaux. The grand opera of this German speaking composer living in Vienna who always proudly considered himself Hungarian has been performed at the Erkel Theatre under the direction of **Csaba Káel** since 2015, when it commemorated the 100th anniversary of Goldmark's death. The Hungarian State Opera also performed it in New York in autumn 2018.

“

It was the most sheerly enjoyable night at the opera I've spent this whole year!

Christopher Corwin Parterre



שנת התרבות
ההונגרית בישראל
2019

Opera in two parts, four acts, in German,
with English surtitles

King Solomon **Károly Szemerédy**
Queen of Sheba **Erika Gál**
High Priest **András Palerdi**
Sulamith **Eszter Sümegi**
Assad **Boldizsár László**
Baal-Hannan **Róbert Rezsnyák**
Astaroth **Katalin Töreky**
Gurdian of the Temple **Ferenc Cserhalmi**

Conductor **Balázs Kocsár**

Libretto **Salomon Hermann Mosenthal**
Conductor **Csaba Káel**
Costume Designer **Anikó Németh**
Choreographer **Marianna Venekei**
Dramaturg **Eszter Orbán**

The programme is part of the Year of Hungarian Culture in Israel, 2019.

Key partner
Ministry of Foreign Affairs and Trade



KÜLGAZDASÁGI ÉS
KÜLÜGYMINISZTERIUM



10 September 2019
TEL-AVIV – THE ISRAELI OPERA



Carl Orff

CARMINA BURANA (2018)

(1937, Frankfurt)

“O Fortuna.” Everyone is familiar with the overwhelmingly powerful opening motifs of **Carl Orff’s** most famous work. But what fewer people know is that Carmina Burana was not intended to be an oratorical work, but rather a piece specifically intended for the stage: a work of theatrum mundi in which music, lyrics and movement form an indivisible whole. This is clearly demonstrated by the piece’s Latin subtitle: “Secular songs for singers and choruses to be sung together with instruments and magical images.” The texts for these “secular songs” come from a 13th century manuscript of poems, discovered in Bavaria in 1803, which contains verses by travelling students and clergy in Medieval Latin, Middle High German and Old French. Orff composed cantatas from 24 of these poems, which are organised around the three main unified themes of “spring”, “drinking”, and “love”. The composer uses simple, repetitive melodies, and plays with pulsating, energetic rhythms to enchant the audience with music that is sometimes amusing, sometimes bizarre, and sometimes ethereally gorgeous. **Tibor Bogányi**, after conducting the piece many times, was so inspired by Orff’s creation that a vision for a staged performance slowly developed within him. The creators have conceived a breathtaking spectacle to surround the three vocal soloists, the three dancers from the Hungarian National Ballet, and the monumental 120-member choir on the stage of the Erkel Theatre: six projector displays and LED walls will bring the “magical images” to life. This production has its sights set on becoming a global triumph as well.

Staged cantata in its original languages, with Hungarian and English surtitles.

Soprano **Erika Miklósa / Rita Rác**
Tenor **István Horváth / Tibor Szappanos**
Baritone **Zsolt Haja**

Featuring **artists of the Hungarian National Ballet and the Bordó Sárkány Old Music Order** (prologue)

Conductor and Director **Tibor Bogányi**

Concept **Tibor Bogányi, Attila Könnnyü, Ágnes Zászkaliczky**
Artistic Director **Tibor Bogányi, Ágnes Zászkaliczky**
Choreographer and Visual Designer **Tímea Papp**
3D visual projections **Freelusion®**
Head Graphic Designer **Ádám Herczeg**
Choreographer **Csaba Sebestyén**
Costume Designer **Mónika Szelei**

“

Carmina Burana on the Budapest stage is one for the ages.

Domokos Lajos Kabai
Beköltés

11:00 am / 7:00 pm



1, 2, 3, 4, 5, 6, 12, 13 October 2019

ERKEL THEATRE



“

Perfect direction jazzed up with comic solutions and humour expressed with delicacy. (...) In addition to the flawless performance, the music was the greatest miracle of the night, (...) it was practically impossible to distinguish the music written by Mozart from that added by Pál Németh.

Pierre Waline

Journal Francophone
de Budapest

Wolfgang Amadeus Mozart

L'OCA DEL CAIRO, OSSIA LO SPOSO DELUSO (2019)

The Goose of Cairo or The Deluded Bridegroom
(2019, Budapest, Eiffel Art Studios)

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.)

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 Toronykő**.

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

Don Pippo **István Kovács**
Celidora **Anikó Bakonyi**
Calandrino **Gergely Biri**
Lionetto **János Szerekován**
Lavina **Zita Váradi**
Biondello **Péter Balczó**
Auretta **Bori Keszei**
Chichibio **Máté Fülep**

Conductor **Pál Németh**

Libretto **Giovanni Battista Varesco, Lorenzo Da Ponte**
Concept **Szilveszter Ókovács, Attila Toronykő**
Music edited by **Pál Németh**
Italian texts edited by **Éva Lax**
Director **Attila Toronykő**
Visual Designer **Katalin Juhász**
Dramaturg **Judit Kenesey**

11:00 am / 7:00 pm / 8:00 pm



12 October 2019

ST. PETERSBURG – ST. PETERSBURG CHAMBER OPERA

13, 15, 20, 22 March 2020

EIFFEL ART STUDIOS – BÁNFFY STAGE



“

I believe that even today, the scenic ideas like (...) Attila Csikós's stylised hall interior in *Rigoletto*'s opening scene are still applicable.

Péter Bozó *Muzsika*

Giuseppe Verdi

RIGOLETTO (2005)

(1851, Venice)

Rigoletto is one of the most important milestones in **Verdi's** career, which he based on **Victor Hugo's** *Le roi s'amuse*. Verdi had the following to say about his theatrical credo:

"I believe that the opera genre is suffering from great monotony: so much so, that today I would reject plots like Nabucco or I due Foscari. Although they provide very interesting theatrical situations, they are without variety. (...) It is my opinion that as regards theatrical effect, Rigoletto had the best plot of any that I ever composed (...) The action is strong and the piece has variety, impetus, and pathos: and all this stems from the lecherous, libertine, easy personality of the prince; it is the source of Rigoletto's fears, Gilda's passion, etc., etc. All this transforms heightened moments, including the quartet scene that will always be amongst the most effective scenes created by contemporary theatre."

Miklós Szinetár's production has been on the stage since 2005 and has enjoyed great success throughout: it emphasises the human situations and values so delicately expressed by the opera. *"When Verdi selected Victor Hugo's drama, he was interested in the issues of his own age. Power is limitless, with servants at the mercy of the powerful and punished for the sins of their lords. At the time, to say so was a courageous deed, even though the face of the dictatorships was changing. (...) Our performance would also like to express the fact that if someone ends up in a certain situation where they become the accomplice to an immoral power out of fear or in his own interest, then there is no escape – that's what the piece is about. But it's also about a lot of other things: human empathy, indifference, and hypocrisy."*

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

Duke of Mantua **Galeano Salas** (MEX-USA)
Rigoletto **Anatolij Fokanov**
Gilda **Kinga Kriszta**
Sparafucile **István Rácz**
Maddalena **Viktória Mester**
Count Monterone **László Szvétek**
Marullo **András Káldi Kiss**
Matteo **Borsa Péter Kiss**
Count Ceprano **Tamás Szüle**
Countess Ceprano **Ildikó Megyimórecz**
Giovanna **Kornélia Bakos**

Featuring **the dancers of the Hungarian National Ballet**

Conductor **Ádám Medveczky**

Libretto **Francesco Maria Piave**
Director **Miklós Szinetár, Mária Harangi**
Set Designer **Attila Csikós**
Costume Designer **Rita Velich**
Choreographer **Jenő Lőcsei**

7:00 pm



7, 9, 14, 16, 23 November 2019

ERKEL THEATRE



“

We can thus discover numerous values in the musical implementation of Erkel Theatre's new *Magic Flute* production.

Zoltán Péter Operaportál

Wolfgang Amadeus Mozart

DIE ZAUBERFLÖTE (2014)

The Magic Flute (1791, Vienna)

From the poet **Mihály Csokonai Vitéz** to the Egyptologist **Jan Assmann**, literal hordes of artists and thinkers have studied **Mozart's** last opera with great interest, even seeking secrets and answers. And of course the opera's artists and the general public have all lived in great awe of *Die Zauberflöte* ever since 1791, despite attempts to decipher its freemasonry symbols, and regardless of the eccentricities of its libretto. It is simply impossible to outgrow *Die Zauberflöte* - or, as Csokonai translated it just a year after its premiere in Vienna, *The Whistle of the Witch*: Tamino and Pamina, Papageno and Papagena, Sarastro and The Queen of the Night become our friends the first time we see and hear them, and they stay with us forever.

"Today I had such a yen to play the Glockenspiel myself I went on stage when Papageno has his aria with the magic bells. Just for fun, at the point where Schikaneder has a pause, I played an arpeggio. He was startled, looked into the wings and saw me. (...) I guessed what he was thinking and again played a chord. He then struck the magic bells and said, "Shut up!" This made everyone laugh." Mozart writes his wife about one of the performances where the librettist **Emanuel Schikaneder** played the part of Papageno. And he indeed *played*, as can be read, just as Mozart also made the most of his playfulness.

The doyen of Hungarian theatre and opera **Miklós Szinetár** also provides an excellent mixture of the serious message with the piece's funny, playful side. His directorship provides viewers modern, immersive scenery that in some manners still feels classical.

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

Tamino **Dániel Pataky / Szabolcs Brickner**
The Queen of the Night **Viktória Varga / Tetiana Zhuravel (UA)**
Pamina **Andrea Rost / Zita Váradi**
First lady **Beatrix Fodor**
Second lady **Gabriella Balga**
Third lady **Bernadett Wiedemann**
Old priest **Géza Gábor**
Young priest **Gergely Ujvári**
Papageno **Csaba Sándor / Zsolt Haja**
Papagena **Ágnes Molnár / Zsófia Nagy**
Monostatos **Tivadar Kiss / János Szerekován**
First guard **Péter Kiss**
Second guard **László Szvétek**

Conductor **Gábor Káli**

Libretto **Emanuel Schikaneder**
Hungarian text compiled by **Miklós Szinetár** based on the translation by **Zsolt Harsányi**
Director **Miklós Szinetár**
Set Designer **Péter Horgas**
Costume Designer **Rita Velich**
Choreographer **András Nádasy**

11:00 am / 7:00 pm



8, 9, 10, 16, 17 November 2019

ERKEL THEATRE

Giacomo Puccini

LA FANCIULLA DEL WEST (2018)

The Girl of the Golden West (1910, New York)

When **Puccini** visited New York in 1907, he saw **David Belasco's** play *The Girl of the Golden West*. After he returned home, he decided to compose an opera for the love story, unconventionally set in the Wild West. And he was right: the intense story of Minnie and Dick Johnson, fraught with peril but intertwined with a certain beauty, entrances viewers, and the perfect amount of dramatic tension provides sure guidance to the conclusion. At the same time, the piece occupies a special place in Puccini's oeuvre, as the earlier structures built on closed forms are replaced by intricate composition, the parts of the singers increasingly follow the meaning of and the emotions behind the words and do not form any melodies that are easy to remember; meanwhile, the orchestra is used more and more as a means for expression.

"In my reading, instead of the Wild West La fanciulla del West is set in West Europe: that's where people are headed in hopes of work and money. (...) They are looking for the place where they can live, survive, ... and make a living. If you think about it, the situation around us is quite similar to that portrayed by Puccini," says **Vasily Barkhatov**, the Moscow-born director who is now sought after all over Europe, about the performance. *"For me, it is the story of the people that is important in this performance. I did my best to exactly portray the story of each of the characters with their different backgrounds, just the way Puccini wrote it. We are all different, different nationalities, cultures... It is very difficult to break free of this background and view people that way, paying more attention and being interested and open towards them".*

“

I've always felt that that is exactly what is killing this piece: the western, the fact that revolvers are slung on the hips of Caruso-type, moustachioed men forced to sing hello hello, bueno sera, ragazzi. (...) But now, that is exactly what we don't have to believe. And what's left is the traditional opera: the soprano and the tenor love each other, but along comes the baritone.

Miklós Fáy *Élet és Irodalom*

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

Minnie **Éva Bátor**
Jack Rance **Alexandru Agache**
Dick Johnson (Ramerrez) **Gergely Boncsér**
Nick **Péter Balczó**
Ashby **Marcell Bakonyi**
Sonora **Antal Cseh**
Sid **Lajos Geiger**
Bello **Attila Erdős**
Harry **Tivadar Kiss**
Joe **Ferenc Kristofori**
Happy **Róbert Rezsnyák**
Jim Larkens **Géza Gábor**
Trin **Gergely Ujvári**
Billy Jackrabbit **András Körösi**
Wowkle **Kornélia Bakos**
Jake Wallace **András Káldi Kiss**
José Castro **Sándor Köpeczi**

Conductor **Balázs Kocsár**

Libretto by **Guelfo Civinini**
and **Carlo Zangarini** based on the drama by **David Belasco**
Director **Vasily Barkhatov** (RUS)
Set Designer **Zinovy Margolin** (BY)
Costume Designer **Olga Shaishmelashvili** (RUS)
Lighting Designer **Alexander Sivaev** (RUS)
Dramaturg **Eszter Orbán**

7:00 pm



13, 15, 17, 22, 24 November 2019

ERKEL THEATRE



“

This piece is important: you can feel it is loved by the audience, and interest in it is always very high. It would be unfortunate if it wasn't allowed to go on living. (...) I think the most important thing would be to have as many people as possible become familiar with *Porgy and Bess*, which is both melodious and popular while also having great content.

Gábor Bóta *FüHü*

George Gershwin

PORGY AND BESS (2018)

(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 **DuBose Heyward**, 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 owners only give permission to mount productions with "authentic black" singers performing the roles. It is the firm intent of the Hungarian State Opera to continue performing Gershwin's universal work following the international controversy induced by the 2018 Budapest premiere directed by **András Almási-Tóth**.

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

Porgy Marcell Bakonyi	Mingo Tivadar Kiss
Bess Lilla Horti	Peter Ferenc Kristofori
Sportin' Life János Szemenyei	Frazier / Undertaker Lajos Geiger
Crown Károly Szemerédy	Crab man / Nelson János Szerekován
Jake Máté Fülep	Detective Artúr Kálid
Clara Beatrix Fodor	Mr. Archdale / Coroner Dániel Viktor Nagy
Robbins Gergely Ujvári	Policeman Marcelo Cake-Baly
Serena Gabriella Fodor	
Maria Andrea Meláth	

Featuring **the dancers of the Hungarian National Ballet**

Conductor **István Dénes**

Libretto **George Gershwin, DuBose and Dorothy Heyward, Ira Gershwin**
Director **András Almási-Tóth**
Set Designer **Sebastian Hannak (D)**
Costume Designer **Krisztina Lisztopád**
Choreographer **Dóra Barta**

"*GERSHWIN®*" is a registered trademark of Gershwin Enterprises.
"*PORGY AND BESS®*" is a registered trademark of Porgy and Bess Enterprises.

Disclaimer of the copyright owners: "The performance of Porgy and Bess in the present form is unauthorised and it is contrary to the requirements for the presentation of the work."

11:00 am / 6:00 pm



20, 21, 23, 28 November 2019

ERKEL THEATRE



“

I was not at all sorry that that the adjective that best describes [Damiano Michieletto's] idea is lovable instead of surprising. He doesn't emphasise the spectacle and the interpretation combining various vocals, and he doesn't stray very far from the action, either.

Eszter Veronika Kiss
Magyar Nemzet

Giacomo Puccini

LA BOHÈME 2.0 (2016)

(1896, Torino; 2012, Salzburg)

Some opera productions are “eternal”. One of these is the Budapest production of **Puccini's** work relating the story of young Parisian bohemians, in which one of the most beautiful romances in the operatic literature starts with a burned-out candle and a lost key. A story, however, can be told in different ways and in different settings. It is precisely for this reason that we decided to retain the Nádasy production at the Opera House while also adding another interpretation to the programme at the Erkel Theatre. And not just any direction, but the one developed for the 2012 Salzburg Festival by one of the most exciting young opera directors of our times: **Damiano Michieletto**. He has worked at Milan's La Scala, Venice's La Fenice, Vienna's Theater an der Wien, the Paris Palais Garnier, and will soon be making his debut at London's Royal Opera House as well. Michieletto presents before us a map of modern Paris: its bohemians are the impetuous and lovable youths of today, who live in rented flats, their windows glowing with amour. The recent direction faithfully and rivetingly interprets both the message of Puccini's original work and the love of Mimi and Rodolfo, and their ensuing tragedy, which is something that can also happen today, in contemporary surroundings, in just the same way.

The information on the traditional *La bohème* production can be found on page 73.

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

Rodolfo **Gergely Boncsér**
Mimi **Orsolya Sáfár**
Marcello **Csaba Szegedi**
Musetta **Rita Rácz**
Schaunard **Csaba Sándor**
Colline **Krisztián Cser**
Benoit **András Hábetler**
Alcindoro **Tamás Szüle**
Parpignol **László Beöthy-Kiss**

Conductor **Daniele Callegari** (I)

Libretto **Giuseppe Giacosa, Luigi Illica**
Director **Damiano Michieletto** (I)
Assistant Director **Eleonora Gravagnola** (I)
Set Designer **Paolo Fantin** (I)
Assistant Set Designer **Carlo Beraldo** (I)
Costume Designer **Carla Teti** (I)
Assistant Costume Designer **Agnese Bertani** (I)

7:00 pm / 8:02 pm



CONTEMPORARY

12

8 and 10 December 2019

ERKEL THEATRE

1, 2, 8 February 2020 (Act II)

EIFFEL ART STUDIOS – BÁNFFY STAGE



Johann Strauss II

DIE FLEDERMAUS (2001)

The Bat (1874, Vienna)

“Die Fledermaus is a cunning, special, and multi-faceted piece. What is typical of it? On one hand, a love of life, the search for happiness, and the belief that it is good to live, love, eat, and drink. On the other, it is a sceptical portrayal of the vulnerability and humility of man, and provides an ironic depiction of relationships in love and marriage. Everybody cheats on everyone else. Nobody is who they seem. And, by the end of the piece, everyone has learned a bitter lesson, just like in Mozart’s operas. But here the bitter is at least bittersweet, because **Johann Strauss’s** music is a glorious celebration of life, while also giving an ironical depreciating look at the morals of his day.” That’s what **Miklós Szinetár**, the director of the piece has to say of *Die Fledermaus*, which portrays the puppets of the Austro-Hungarian Empire like figures on a dizzying carousel in the Wiener Prater, all the while sounding the elegant Viennese waltz, the intricate, playful polka, and the tight, characteristic Hungarian csárdás. Doctor Bat mixes everything up at Prince Orlofsky’s masquerade ball. The masks hide husbands convicted to jail-time, wives ready to cheat on their husbands, and struggling actresses. All the excitement and merriment finally leads to a trip to jail, but that’s only where the real fun starts! This champagne-driven grand operetta is the leading work of Johann Strauss II and, in keeping with tradition, it is the crown jewel of the winter festivities. Party with us and with *The Bat*!

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

Eisenstein **Tibor Szappanos / Róbert Rezsnyák**
Rosalinde **Lilla Horti / Klára Kolonits**
Frank **Pál Mátyás Tóth / Tamás Szüle**
Orlofsky **Lúcia Megyesi Schwartz / Éva Várhelyi**
Alfred **Dániel Pataky / Péter Balczó**
Dr Falke **Zsolt Haja / Zoltán Bárti Fazekas**
Dr Blind **Tivadar Kiss / Jenő Dékán**
Adele **Diána Kiss / Erika Miklósa**
Frosch **Gábor Szirtes / Péter Vida**
Ida **Andrea Tallós**
Yvan **Krisztián Teleki Nagy**

Featuring **the dancers of the Hungarian National Ballet**

Conductor **István Dénes**

Libretto **Richard Genée, Carl Haffner**
Translation **Ágnes Romhányi, Sándor Fischer**
Director **Miklós Szinetár**
Set Designer **Attila Csikós**
Costume Designer **Nelly Vágó**
Choreographer **Jenő Lőcsei**

4:00 pm / 7:00 pm / 8:30 pm



13 and 31 December 2019, 2, 3, 4, 5 January 2020

ERKEL THEATRE

“

Anyone who still has fresh memories of the joyful humour, the frenetic joie de vivre, and the heart-warming beauty of the operatic theatricality of [Szinetár’s] *Die Fledermaus* could expect a true comic opera production, even despite of the forecast shadows.

Géza Fodor *Muzsika*



“

It is hard to believe that Kálmán Nádasdy's direction, Gustáv Oláh's set, and Tivadar Márk's costumes are more than 75 years old. (...) After the curtain goes up in the third act, the audience sees a barrier shrouded in fog. Behind it, we are given a perspective view of a winter-time scene of a line of trees lit by gas lamps as it stretches behind the stage. Snowflakes gently flutter from above.

Harald Lacina
Der neue Merker

Giacomo Puccini

LA BOHÈME (1937)

(1896, Turin)

Puccini's *La bohème* is set in 1830's Paris and stars artists who, despite living in poverty, are still playful and jolly. The composer, who is also a theatrical expert through and through, puts the characters of **Henri Murger's** collection of novels to music in a way that makes clear his exceptional sensitivity to dramatic moods and staged situations. Every moment of the work was created to express the characters, the atmosphere, and the dramatic action through the use of music. After the premiere, the contemporary newspaper *Színházi Élet* (*Theatrical life*) had the following to say about **Kálmán Nádasdy's** 1937 production, which is still considered legendary and continues to enjoy the same success:

"La bohème is the neglected and unloved child that goes unnoticed by directors almost everywhere in the world. (...) But Nádasdy has awoken this opera from its sleep, just like medicine that has settled to the bottom is shaken before taken. He has gone back to the origins, to the beginning: to Murger's text, where he found its hidden treasures. And he not only exploited them, but added new life and colour to them." The production is the brainchild of the brilliant creators working at the institute at the time; head director and set director **Gusztáv Oláh** provided the enchanting scenery for Nádasdy's direction, and the beautiful costumes were designed by **Tivadar Márk**. It is therefore no surprise that the performance was so successful that the Opera has staged it almost 900 times since. Over the course of that period of more than eighty years, whole generations have grown up, and the world has changed quite a bit. However, this piece has lost nothing of its charm. *La bohème* is eternal.

The information on the alternate *La bohème* 2.0 production can be found on page 69.

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

Rodolfo **Rame Lahaj** (KS) / **Boldizsár László**
Mimi **Polina Pasztircsák** / **Gabriella Létay Kiss**
Marcello **Csaba Szegedi** / **Levente Molnár**
Musetta **Orsolya Hajnalka Röser** / **Zita Váradi**
Schaunard **Csaba Sándor** / **Attila Dobák**
Colline **Krisztián Cser** / **Marcell Bakonyi**
Benoit **András Hábetler** / **Tamás Szüle**
Alcindoro **András Körösi**
Parpignol **László Beöthy-Kiss**

Conductor **Gergely Kesselyák** / **Balázs Kocsár**

Libretto **Giuseppe Giacosa, Luigi Illica**
Director **Kálmán Nádasdy**
Set Designer **Gusztáv Oláh**
Costume Designer **Tivadar Márk**

7:00 pm



14, 16, 18, 20, 22, 28 December 2019

ERKEL THEATRE



“
The traditional, yet still fresh direction provided by Judit Galgóczy and Attila Csikós's set, splendid in its rococo pastel tones, provides the perfect setting for the musical and vocal performances.

László Péterfi Nagy
Operaportál

Wolfgang Amadeus Mozart

LE NOZZE DI FIGARO (1998)

The Marriage of Figaro (1786, Vienna)

There are many music lovers and critics who are of the opinion that the most perfect opera ever written is none other than the first piece written by **Wolfgang Amadeus Mozart** and **Lorenzo Da Ponte**. There are presumably two secrets to the success of the piece: its enchanting music and the insolent honesty of a French writer's play. *Le nozze di Figaro* portrays life itself: the events of a crazy day with all its unexpected twists and turns, comic and tragic elements, uncomfortably accurate depictions of character, and harsh social commentary. Although **Beaumarchais's** 1784 work was banned in many places, including the Holy Roman Empire, the pair of writers destined for legendary status managed to convince **Emperor Joseph II** to allow them to perform the scandalous piece on the opera stage. The Hungarian poet **Kazinczy**, who attended one of the performances following the 1 May 1786 premiere, wrote of his delight: “Mozart directed the orchestra, playing a fortepiano; but the joy which this music causes is so far removed from all sensuality that one cannot speak of it. Where could words be found that are worthy to describe such a joy?” 212 years later, **Judit Galgóczy**, the director of the performance staged at the piece's Opera premiere in 1998, said “As a composer, Mozart has genius insights into the entirety and imperfections of human life. He depicts his figures with humour, forgiveness, and loving adoration. He helps us see the imperfections in perfection, and is brave enough to show us. He doesn't judge, he doesn't moralise, he just understands. He merely considers humans to be human, regardless of rank or sex.”

The performance is sung in Italian on the Erkel Theatre stage with the surtitles displaying **Ádám Nádasdy's** new translation.

BMW
Art&Culture

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

The Count **Levente Molnár** / Erwin Schrott (UV)
The Countess **Andrea Rost**
Susanna **Rita Rác**
Figaro **Erwin Schrott** (UV) / **András Palerdi**
Bartolo **Géza Gábor**
Marcellina **Mária Farkasréti**
Basilio **Zoltán Megyesi**
Cherubino **Zsófia Kálnay**
Antonio **Bence Pataki**
Barbarina **Zsófia Nagy**
Don Curzio **Péter Kiss**

Featuring **the dancers of the Hungarian National Ballet**

Conductor **György Vashegyi**

Libretto **Lorenzo Da Ponte**
Director **Judit Galgóczy**
Choreographer **András Nádasdy**
Set Designer **Attila Csikós**
Costume Designer **Nelly Vágó**

6:00 pm



10, 12, 17, 19 January 2020

ERKEL THEATRE



“

Operettas for children are in themselves a difficult genre, especially if the theatrical production can be said to even outdo the built environment in recalling ages and aesthetics of the past.

Ferenc László
Magyar Narancs

Pongrác Kacsóh

JÁNOS VITÉZ (2003)

John the Valiant (1904, Pest, Royal Theatre)

“Petőfi recently read his newest great poem in the presence of Vörösmarty, Sándor Vachott, and the editor of this magazine. It was entitled János vitéz...” This short news piece was published on 8 December 1844 in Imre Vahot’s *Pesti Divatlap*, and this was the first time the general public heard of the work that was to become one of the greatest creations in **Sándor Petőfi’s** oeuvre (and thus in all of Hungarian literature). The lifelike depiction of the Hungarian village, the fantastic tales reminiscent of the epic stories exaggerated by former soldiers, and the fairy tale world of our childhood are all handed to readers on the silver platter of *János vitéz*. Even Petőfi’s harshest critics considered his work to be on par with the world of fairy tales. Since theatre managers weren’t immune to the allure of this Petőfi composition, it was only natural that the victorious *János vitéz* would sooner or later march onto stage. The love of Jancsi Kukorica and Iluska would have been at home in a traditional folk play; however, the piece ended up being put on the stage in the form of an operetta.

“I, the king of shepherds, tend my flock, (...) My name, my name is János Kukoricza!” These lines, familiar to everyone, are from the pen of **Jenő Heltai**, who was one of the most diligent and most talented librettists of the last century. He was commissioned by **Károly Bakonyi** to write the libretto for the operetta. With his debut as a composer, **Pongrác Kacsóh** immediately earned himself a spot in Hungarian music history, and *János vitéz* has been a favourite of theatres ever since. Starting from the 2019/2020 season, Erkel Theatre audiences can again enjoy the fruits of **Sándor Palcsó’s** excellent directorship with excellent casting.

Singspiel in three parts, in Hungarian, with Hungarian and English surtitles

János vitéz **Gergely Ujvári**
Iluska **Kriszta Kinga**
Bagó **Zoltán Nagy**
The King of France **Péter Haumann**
French princess **Ágnes Molnár**
Step Mother **Éva Balatoni**
Soldier **Róbert Rezsnyák**
Hayward **András Körösi**
Bartoló **Péter Kiss**

Featuring **the dancers of the Hungarian National Ballet**

Conductor **Márton Rácz**

The music was reworked by **Jenő Kenessey**
Libretto **Jenő Heltai, Károly Bakonyi**
Director **Sándor Palcsó**
Set Designer **Attila Csikós**
Costume Designer **Judit Beda**
Choreographer **Andrea P. Merlo, András Nádasy**

11:00 am / 5:00 pm



11, 12, 18, 19, January, 1 and 2 February 2020

ERKEL THEATRE

“

I like the idea that everything, good and bad, comes from the ocean. The Dance of the Hours ballet also met with great success

Tamás Márok *Tiszatáj* online

Amilcare Ponchielli

LA GIOCONDA (2019)

(1876, Milan)

Ponchielli and the librettist **Arrigo Boito** based their libretto for *La Gioconda* on **Victor Hugo's** 1837 drama *Angelo, Tyrant of Padua*.

The composer's most famous opera transports the audience to the picturesque but also dangerous Republic of Venice.

To the Venice where the terror of the inquisition, spies, snitches, and the residents' constant fear are veiled by a flowering culture and the boundless joys of Carnival. Ponchielli and Boito use almost all the available tools of the *grand opéra*: a historical background, an enormous masquerade ball during carnival, a love triangle, unexpected twists, poison, a blind woman accused of being a witch, and hectic crowd scenes.

Gioconda, a street singer and the protagonist of the piece, is one of the world famous Venetian courtesans who sang, danced and entertained their clients in every way. *Gioconda* is a courtesan similar to Violetta in *La traviata*. Unluckily, she falls in love with Enzo, a Genoese prince, who uses the girl merely to satisfy his carnal pleasures but is in love with someone else. The piece, written in the style of French and Italian grand operas, is directed by **András Almási-Tóth** on the Opera stage, where this is the first time on the programme in twenty years, since 1999. Of all of the story's aspects and the maze-like world of Venice's waterways and channels, the director stresses the importance of just how limited our possibilities are of developing and living personal relationships, with communication nigh impossible, which affects us today just as much as when the piece was new.

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

Gioconda **Eszter Sümegi / Anikó Bakonyi**

The blind woman **Bernadett Wiedemann / Anna Kissjudit** univ. stud.

Barnaba **Alexandru Agache / Levente Molnár**

Enzo Grimaldo **Gergely Boncsér**

Laura Adorno **Erika Gál / Anna Fűrjes**

Alvise Badoero **Gábor Bretz / Krisztián Cser**

Zuàne **András Körösi**

Isépo **Ferenc Kristofori**

Featuring **the dancers of the Hungarian National Ballet**

Conductor **Gergely Kesselyák**

Libretto **Arrigo Boito**

Director **András Almási-Tóth**

Artistic Consultant **Éva Marton**

Set Designer **Éva Szendrényi**

The graphic artwork used in the set designed by **Margit Balla**

Costume Designer **Bori Tóth**

Lighting Designer **Tamás Bányai**

Choreographer **Dóra Barta**

7:00 pm



31 January and 2, 4, 6, 13, 15 February 2020

ERKEL THEATRE



“

The set and decorations imagined by Zsolt Khell are colourful and majestic. The artist managed to unify an all-encompassing historical and exotic presence with today's minimalist design language. The modern context appears here and there, but they were perfectly applicable and did not go overboard.

Jan Falk *Opera News*

Giuseppe Verdi

AIDA (2015)

(1871, Cairo)

In 1869, the viceroy of Egypt contacted **Verdi** in the hopes of acquiring a musical work for the opening of the Suez Canal. The composer did not take on the assignment. The viceroy later contacted him again: wouldn't he like to write an opera for the opening of the Cairo Opera House? The Italian maestro agreed, and commenced work on *Aida*, but was unable to finish on time. Despite the difficulties of the assignment and the work, *Aida* became a masterpiece, one of the most popular operas in the world.

The opera takes place in the age of the pharaohs, when Egypt was in the process of conquering Ethiopia. The plot of *Aida* is an example of the human dilemma, of political and personal conflicts. The war produces extreme and dramatic situations that simply cannot be solved. What is a person to do when forced to turn traitor to for the sake of one's love? How is it possible to obey one's father, so that he too does not betray the lover? It wasn't the exoticism of the world of the pharaohs that excited Verdi.

He dedicated *Aida* to the celebration of universal harmony and peace among nations, with all the pomp and ceremony that such a celebratory event deserved.

János Mohácsi is one of the key figures in Hungarian theatre.

This production, which retires the classic *Aida* production from 22 years ago involving **László Vámos** and **Attila Csikós**, marks his debut as an opera director. Mohácsi has the courage to show that war ruins the victor as well, that the motive behind even holy causes can be a lie, and that a country where the leader cannot act as a true soldier will fall apart even after victory.

Aida premiered in 1871 in Cairo. Two years later, Egypt again declared war on Ethiopia.

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

The King of Egypt **Sándor Köpeczi**

Amneris **Ildikó Komlósi**

Aida **Eszter Sümegi**

Radamès **Attila Fekete**

Ramfis **András Palerdi**

Amonasro **Alexandru Agache**

The High Priestess **Anna Fűrjes** univ. stud.

A messenger **Tivadar Kiss**

Featuring **the dancers of the Hungarian National Ballet**

Conductor **Oliver von Dohnányi** (SK)

Libretto **Antonio Ghislanzoni**

Director **János Mohácsi**

Set Designer **Zsolt Khell**

Costume Designer **Kriszta Remete**

Choreographer **Johanna Bodor**

Dramaturg **Enikő Perczel**

11:00 am / 6:00 pm



CONTEMPORARY

18

19, 21, 23, 26, 28 February and 1 March 2020

ERKEL THEATRE



“

Captivating, witty music, enjoyable and professional directorship (Máté Szabó) with novel ideas, and a set in line with the content all create a wonderful atmosphere, and puts the audience in a good mood all of itself.

Péter Spangel
Magyar Demokrata

Gioachino Rossini

L'ITALIANA IN ALGERI (2017)

The Italian Girl in Algiers (1813, Venice)

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 of *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 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. In Rossini’s comic opera, the assertive, wily woman triumphs over the macho man: Italian culture triumphs over barbarism. **Máté Szabó's** sensational production also shows the life of Algerian wives and housecats, and how someone ends up becoming a lapdog.

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

Isabella **Viktória Mester**
Lindoro **Vassilis Kavayas** (GR)
Mustafa **András Palerdi**
Elvira **Orsolya Hajnalka Röser**
Zulma **Melinda Heiter**
Taddeo **Pablo Ruiz** (RA)
Ali **Attila Dobák**

Featuring **the dancers of the Hungarian National Ballet**

Conductor **Balázs Kocsár**

Libretto **Angelo Anelli**
Director **Máté Szabó**
Set Designer **Balázs Cziegler**
Costume Designer **Anni Füzér**
Choreographer **Gábor Katona**
Dramaturg **Judit Kenesey**

7:00 pm



25, 27, 29 February and 1 March 2020

ERKEL THEATRE



Ferenc Erkel

BÁNK BÁN (2017)

The Viceroy Bánk (1861, Pest, National 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 (after 77 years) being staged by **Attila Vidnyánszky** in the baritone version originally created for the persona and voice of **Imre Palló**, an idea supported by **Zoltán Kodály** himself at the time.

For the 2019/2020 season, the Opera again tests the endless possibilities of versions and interpretations: this time the tenor **István Kováčsházi** will be singing the lead. **Attila Vidnyánszky**, managing director of the National Theatre and former chief stage director at the Hungarian State Opera, will be returning to the Opera after a hiatus of ten years: his production premiered in autumn 2018 in New York with the Opera's performers. Thanks to the Opera Europa multimedia platform, the television broadcast of one of the Budapest performances could be viewed across the world.

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

Endre II, King of Hungary **András Káldi Kiss**
Gertrud, his Queen **Erika Gál**
Bánk bán **István Kováčsházi**
Melinda **Orsolya Hajnalka Röser**
Ottó **Tibor Szappanos**
Tiborc **Tamás Busa**
Petur bán **Zoltán Kelemen**
Biberach **Lajos Geiger**
Soldier **Róbert Rezsnyák**

Conductor **Ádám Medveczky**

Libretto **Béni Egressy, Kálmán Nádásdy**
Director **Attila Vidnyánszky**
Set Designer **Oleksandr Bilozub** (UA)
Costume Designer **Viktória Nagy**
Choreographer **Árpád Kőnczei**
Dramaturg **Eszter Orbán**

The text and musical material for the production have been created using both the original and the baritone versions.

“

The set is fantastic (Oleksandr Bilozub): the enormous glass wall of the ballroom with its gothic window silhouettes contrasts nicely with the phalanstère-like walls. The lighting in the funeral scene is brilliant. You can tell costume designer Viktória Nagy really enjoyed her job and found exciting solutions.

Adrienn Csepelyi *Népszava*

11:00 am / 7:00 pm



13, 15, 20, 22 March 2020

ERKEL THEATRE



Wolfgang Amadeus Mozart

DER SCHAUSPIELDIREKTOR (2014)

The Impresario (1786, Vienna)

After a number of attempts at writing Italian operas, **Mozart** again had the idea to write a German comic opera, to compose a “komische Oper” in 1785. “Oh, if we Germans should one day seriously set about thinking in German, acting in German, speaking in German, and even singing in German!!!”, he sighs in a letter written at the time.

Who decides who is the better singer? The theatre director? The audience? There is no question that it is not easy for a theatrical director attempting to establish a company..

The libretto for *Der Schauspieldirektor* theatrical parody in one act was based on an idea by **Emperor Joseph II** and written by **Gottlieb Stephanie**, who wrote the libretto for *Die Entführung aus dem Serail*. Mozart finds a new voice for his humour in this light, witty little piece, which involves only four singers. Is this the effect of the German text or the theatrical air of the action, or perhaps the proximity of the six Haydn quartets that had recently been completed?

The Singspiel, consisting of only four vocal numbers in the score in addition to the overture, has been put on stage in a myriad of ways. In 2014, a prominent figure on the Hungarian stand-up comedy scene, **Gergely Litkai** reimagined the parody's spoken parts. The piece now contains a smaller number of actors and is being moved from the Erkel Theatre stage to the Bánffy Stage with **Máté Szabó** directing.

The production is being presented together with *The Wives of Henry VIII* and **Gian Carlo Menotti's** *The Telephone* as part of the *Spring Rolls* night.

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

Hans Buff **Tamás Busa**
Szelim Hekeri **Ferenc Köles**
Brigitte Herz **Éva Bernáth**
Julia Silberklang **Ayane Imai (I)**
Johann Vogelsang **Tibor Szappanos**

Conductor **Sámuel Tóth**

Spoken text written by **Gergely Litkai** based on **Johann Gottlieb Stephanie's** libretto
Hungarian libretto **Miklós Szabó**
Director **Máté Szabó**
Set Designer **Róbert Menczel**
Costume Designer **Ildikó Tihanyi**

11:00 am / 7:00 pm /
8:00 pm



CONTEMPORARY

12

21, 22, 27 March, 4 April 2020

EIFFEL ART STUDIOS - BÁNFFY STAGE



Gian Carlo Menotti

THE TELEPHONE (2015)

(1947, New York)

Our phones are always on: without them, we feel lost, as if we were being left out of something. We are online, receiving emails, text messages, Facebook DMs, and we have to react to everything immediately. Where have the carefully crafted letters, the confessions of love, and the quiet, intimate moments gone? We can take care of our important affairs quickly, in just a few words, and the world rushes on. A boy wants to confess his love for a girl. That's a nice, romantic theme for an opera. Except that the girl has her phone with her. And if it rings, she has to pick it up. There is no question about that. When it premiered in 1947, **Menotti's** one-act opera was a funny jab at the modern world. But today it is a tragicomic view of a symptom of our modern world: mobile communication has redefined our world and has given new meaning to the piece. Our production places the story in the business of a modern big city and tells the story of not just two people, but the generation that lives its life over the phone, in emails, and on social media platforms while slowly forgetting to look into other people's eyes. Chamber opera with contemporary physical theatrical elements and (maybe) a happy end. After a number of years, **András Almási-Tóth's** operatic directorial debut from 2013 is moving from the Sphinx Terrace to a stone building.

“

This two-person piece, expanded with some dancers and a walking telephone, is quite entertaining and provides meaningful entertainment in the age of smartphones.

Wolfgang Kutzschbach
Das Opernglas

The production is being presented together with **Wolfgang Amadeus Mozart's** *Der Schauspieldirektor* and with *The Wives of Henry VIII* as part of the *Spring Rolls* night.

Comic opera in one act, in Hungarian, with Hungarian and English surtitles

Lucy **Orsolya Sáfár**
Ben **Attila Erdős**
The Telephone **Kristóf Poroszlay**

Featuring **the dancers of the Hungarian National Ballet**

Conductor **Sámuel Tóth**

Libretto **Gian Carlo Menotti**
Hungarian text **Klára Huszár**
Director **András Almási-Tóth**
Set Designer **Nikon One**
Costume Designer **Krisztina Lisztópád**
Choreographer **Klára Pataky**

11:00 am / 7:00 pm /
8:00 pm



CONTEMPORARY

12

21, 22, 27 March, 4 April 2020

EIFFEL ART STUDIOS - BÁNFFY STAGE



“

Oberfrank is totally right. This is how an opera should be directed (or at least, this is a good way to do so) (...): it is meant for those who know Carmen well who know it by heart, I'm sure it will provide a good memory (...), and the younger generation won't be left with some lofty mass, but a more or less joyous, colourful, living, vibrant cavalcade.

Dóra Szlávik *Prae.hu*

Georges Bizet

CARMEN (2014)

(1875, Paris)

It is hard to image that upon its premiere in the Opéra Comique in Paris, **Georges Bizet's** *Carmen* was met with only middling success; it was even removed from the programme by the end of the season. Luckily for us however, Bizet's masterpiece has been on the repertoire of the world's operas for almost 150 years now, and even returned to Paris seven years after the composer's death. No wonder: the piece contains such appealing melodies as Habanera and the Toreador Song, and its titular character, the unbridled gypsy girl with her perilous charm, is one of the most exciting and erotic characters in all of opera.

The passionate love story with its tragic end unfurls with surprising naturalism from the fabric consisting of the lyrical parts that speak to our hearts and the enormous crowd scenes.

The opera's libretto was written by the two French playwrights **Ludovic Halévy** and **Henri Meilhac** on the basis of **Prosper Mérimée's** novella. They knew well that the theatre required more lifelike characters in sharp contrast to each other instead of the idealist figures imagined by Mérimée. Thanks to their reworking for the stage and to Bizet, the contrasts between the personalities of Carmen and Micaëla and between Don José and Escamillo are razor sharp. "I want to give everything to the singers that I learned as an actor, that they should display 'energies rising from the gut, from the very depths of the soul' when they act on the stage," explains **Pál Oberfrank**,

BMW
Art&Culture

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

Carmen **Erika Gál**
Don José **Szabolcs Brickner**
Micaëla **Polina Pasztircsák**
Escamillo **Károly Szemerédy**
Moralès **András Káldi Kiss**
Zuniga **István Rácz**
Frasquita **Ildikó Szakács**
Mercédès **Anna Fűrjes** univ. stud.
Remendado **Péter Balczó**
Dancáire **Máté Fülep**

Conductor **Petr Popelka** (CZ)

Libretto written by **Henri Meilhac** and **Ludovic Halévy** on the basis of **Prosper Mérimée's** novella of the same name. The Hungarian dialogues for the performances with spoken parts written by **András Almási-Tóth**
Director **Pál Oberfrank**
Set Designer **László Székely**
Costume Designer **Márta Pilinyi**
Choreographer **Marianna Venekei**

11:00 am / 6:00 pm



CONTEMPORARY

16

25, 27, 29 March and 4 April 2020

ERKEL THEATRE

Pietro Mascagni

CAVALLERIA RUSTICANA (2014)

(1890, Rome)

Georges Delnon's 2014 version of *Cavalleria rusticana* starts off with one of the most awe-inspiring images of recent years on the Opera stage: while we listen to the quiet music, the figure of a man and a horse slowly emerge from billowing fog. This image of a live animal is at once poetic and also provides an unbelievably realistic feel. What could possibly express the essence of the first *verismo* opera better? **Pietro Mascagni's** first opera was the product of only two months' work, as it was written for a competition announced by the Milanese publisher **Edoardo Sonzogno** in 1888. The 26 year old composer and his librettists, **Targioni-Tozzetti** and **Guido Menasci**, based their one-act piece on **Giovanni Verga's** realist novella *Cavalleria rusticana*, an iconic piece of Italian literary naturalism, also known as *verismo*. The central figure of this story, set in a Sicilian village on Easter Sunday, is Santuzza (meaning "little saint" in Italian), who is left by her lover for a married woman. After the phenomenal success of the piece's 17 May 1890 world premiere, Mascagni suddenly became famous and recognised, and *Cavalleria rusticana* set off on its triumphant journey. The piece was first played in Budapest in December 1890 with **Gustav Mahler** conducting. The opera was first performed together with the one-act **Leoncavallo's** *Pagliacci* in 1893 in New York, which soon became a tradition. The two works are performed together in the Opera, as well. Directed by **Georges Delnon**, the current artistic director of the Staatsoper Hamburg.

Cavalleria rusticana is performed together with Mascagni's *Messa di Gloria* or Ruggero Leoncavallo's *Pagliacci*.

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

Santuzza **Ildikó Komlósi / Bernadett Fodor**
Turiddu **Boldizsár László / Attila Fekete**
Lucia **Éva Balatoni / Judit Németh**
Alfio **Alexandru Agache / Zoltán Kelemen**
Lola **Zsófia Kálnay**

Conductor **János Kovács**

Libretto based on **Giovanni Verga's** play of the same name and written by
Giovanni Targioni-Tozzetti and **Guido Menasci**
Director **Georges Delnon** (CH)
Set Designer **Madeleine Schleich** (D)
Costume Designer **Prisca Baumann** (D)

11:00 am / 7:00 pm



26, 28, 29 March and 5, 12, 17 April 2020

ERKEL THEATRE

“

We arrived from Munich to see the above operas and were in awe at the directorial work, the singers, and the conductor. (...) Sadly Munich is quite far from Budapest, otherwise we would be in your Opera every night.

Dr. Eva und Siegmur Riedel
München



“

During the commedia dell'arte, we the audience look through an open window enlarged as if it were a kind of film screen: that's where life and theatre mix. The solution is restrained and effective.

Rolf Fath Opera Lounge

Ruggero Leoncavallo

PAGLIACCI (2014)

(1892, Milánó)

"Our playwright has endeavoured, rather, to paint for you a slice of life, his only maxim being that the artist is a man, and he must write for men. Truth is his inspiration. (...) This, then, is our design," sings Tonio the fool, conveying the writer's message in the prologue to *Pagliacci*. Seeing the resounding success of *Cavalleria rusticana*, **Leoncavallo** determined to try and write some *verismo* himself. Besides some literary works, the writer did indeed obtain his inspiration from real life: during his childhood, one of his family's servants got involved in a crime of passion. *Pagliacci* became a "theatre within a theatre" story with a magnificent composition. The piece takes place on the Feast of the Assumption, and its protagonist is a clown in a *troupe* who finds out his wife is unfaithful. While performing a *commedia dell'arte* that eerily resembles their own situation, he impulsively murders his wife and her lover in a crime of passion. According to the author's original intent, the piece ends with the famous statement made by Tonio, who also sung the prologue: "*La commedia è finita.*" – "*The comedy is over.*" **Sonzogno's** publisher immediately picked up the piece and it was shown in Milan on 21 May 1892, with **Toscanini** conducting – almost exactly two years after the premiere of *Cavalleria rusticana*. The opera was met with the same success as **Mascagni's**, both in Italy and abroad. The piece was first staged in Hungary by the Hungarian Royal Opera in 1893. At the time of the 2014 premiere, Swiss-born director **Georges Delnon** said: "*Pagliacci is perhaps more problematic because we are at the boundary of reality and fiction, which is much more difficult to credibly portray in the 21st century, when we regularly experience this fine line, for example in virtual reality.*"

Cavalleria rusticana is also shown as part of the same performance and it too is directed by Georges Delnon, artistic director of the Staatsoper Hamburg.

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

Canio **Boldizsár László**
Nedda **Gabriella Létay Kiss**
Tonio **Zoltán Kelemen**
Peppe **Tibor Szappanos**
Silvio **Zsolt Haja**

Conductor **N. N.**

Libretto **Ruggero Leoncavallo**
Director **Georges Delnon** (CH)
Set Designer **Madeleine Schleich** (D)
Costume Designer **Prisca Baumann** (D)

11:00 am / 7:00 pm



26, 28, 29 March and 5 April 2020

ERKEL THEATRE



“

Bach, and ballet - together, in one place. (...) It is no exaggeration to say that the audience was given a real treat.

Gusztin Rudolf *Playliszt*

Johann Sebastian Bach – Felix Mendelssohn-Bartholdy

ST MATTHEW PASSION (2014)

Matthäus-Passion (1727, Leipzig)

“God help me! I feel as if I’m at the opera,” according to notes recorded at the time, these were the words with which an elderly lady from Leipzig welcomed the *St Matthew Passion*, probably first played on Good Friday in 1727. Of course, the audience did not share the conservative views of the lady. In fact, listeners ever since have been feeling and experiencing the drama of **Johann Sebastian Bach’s** second passion, the monumental tale of suffering endured by God’s innocent lamb, to its fullest. In addition to its Baroque performances, the piece, written for double choir and double orchestra, was given new life with the 1829 performance conducted by **Felix Mendelssohn**, and during the course of the 19th century it came to be regarded as one of the holiest masterpieces of music literature. Research into Bach and an early music movement during past decades has brought us even closer to the *St Matthew Passion* and our admiration has only grown by learning more about it. **László Somfai’s** opinion can hardly be said to apply only to music experts: “To delve ever deeper in the message of the *St Matthew Passion*, to discover more and more about the relationship between word and music, and to understand ever more about the thoughts behind the notes, it takes a lifetime.” For the first time in Hungary, the Opera played Mendelssohn’s version during Holy Week in 2013 and has been doing so ever since, also providing a novel formal approach in the form of the visual experience, as imagined by **Géza M. Tóth**, Oscar-nominated animation director.

Illustrated oratorio in one part, in German, with Hungarian and English surtitles

Evangelist **Zoltán Megyesi**
Jesus **István Kovács**
Soprano **Gabriella Fodor**
Alto **Atala Schöck**
Tenor **István Horváth**
Bass **Bakonyi Marcell**

Conductor **Gábor Csiki**

Visual Design and Animation **Géza M. Tóth, Balázs Fekti, Antonin Krizsanics, Miklós Gerdelics, Tibor Nagy**
Consultant **Zsolt Czakó**

7:30 pm



9 and 11 April 2020

ERKEL THEATRE



“

For the majority of the performance, Fabio Ceresa offered a theatrical production that met the audience's expectations, with operatically flamboyant *costumes* (costume designer: Giuseppe Palella) and mainly traditional and effective scenery (set designer: Tiziano Santi) .

Ferenc László
Magyar Narancs

Giuseppe Verdi

UN BALLO IN MASCHERA (2018)

A Masked Ball (1859, Rome)

The subject of this work sparked **Verdi's** fiercest battle with the censor of Naples. The original libretto dealt with 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. Before the premiere of this production, *Un ballo in maschera* had 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**.

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

Gustavo III **Boldizsár László**
Renato **Alberto Gazale (I) / Anatolij Fokanov**
Amelia **Eszter Sümegi**
Ulrica **Bernadett Fodor**
Oscar **Zita Szemere**
Horn **András Kiss**
Ribbing **István Kovács**
Christiano **Attila Erdős**
Judge / Amelia's servant **Sándor Egri**

Conductor **Francesco Lanzillotta (I)**

Libretto after the work by **Eugène Scribe: Antonio Somma**
Director **Fabio Ceresa (I)**
Set Designer **Tiziano Santi (I)**
Costume Designer **Giuseppe Palella (I)**
Motion Designer **Mattia Agatiello (I)**
Dramaturg **Eszter Orbán**

7:00 pm



18, 22, 24 April and 2 May 2020

ERKEL THEATRE



Giacomo Puccini

MANON LESCAUT (2019)

(1893, Turin)

In the spring of 1889, **Puccini** was working on revising *Edgar* in order to find remedies for the causes of the subdued critical reaction – which were chiefly attributable to the weaknesses in the libretto – but by the summer he was looking for a new subject. At the suggestion of **Ferdinando Fontana** – who had written the libretto for *Edgar* – his choice fell on the **Abbé Prévost** novel *L'histoire du chevalier des Grieux et Manon Lescaut*. His wavering trust in the librettists, however, left its mark on the work process: Puccini “went through” three writers in three years, and he himself ended up taking on a major role in shaping the libretto. Puccini’s imagination was captivated by the love story of Manon Lescaut and the Chevalier des Grieux, in which the protagonists defy social norms and the accepted moral law in order to be with each other, as a similar tale of passion had taken place in the composer’s own life: his affair with **Elvira Bonturi**, a liaison that stirred enormous emotions in him but which, owing to the strictness of Italian law, could not become an official marriage, filled his life. More than one associate tried to talk him out of using the subject, not only because of his own personal proximity to it, but because of the tremendous success of **Massenet’s** own *Manon* as well. Fortunately, however, Puccini could not be swayed, and his first nationwide success was born, and was soon conquering stages all over the world. After a hiatus of several years, the Opera’s audience will get to see this work once again in 2019, this time in a fresh production directed by **Máté Szabó**.

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

Manon Lescaut **Gabriella Létay Kiss**
Des Grieux **Gergely Boncsér**
Lescaut **Csaba Szegedi**
Géronte de Ravoir **István Rác**
Edmond **Péter Balczó**
Innkeeper / Naval Captain **András Kiss**
Sergeant **Sándor Egri**
Lampighter **József Mukk**
Musician **Melinda Heiter**
Dance Master **László Beöthy-Kiss**

Conductor **Balázs Kocsár**

Libretto based on the novel by **Antoine-Francois Prévost**
by **Marco Praga**
Director **Máté Szabó**
Choreographer **András Nádasy**
Set Designer **Balázs Horesnyi**
Costume Designer **Anni Füzér**
Dramaturg **Eszter Orbán**

7:00 pm



23, 25, 30 April and 3 May 2020

ERKEL THEATRE



“

The Opera is staging a performance that has been thoroughly thought out and well developed in its own simplicity. Director Ferenc Anger and Set Designer Éva Szendrényi have provided creative ideas for showing the many types of scenes (reading room, cloister, sacristy, jail, street) by using rolling blocks that function as bookshelves on one side and cloister cells on the other.

Márton Devich *Magyar Idők*

Francis Poulenc

DIALOGUES DES CARMÉLITES (2016)

Dialogues of the Carmelites (1957, Milan)

A member of the famous French “Les Six”, **Francis Poulenc** wrote his second opera, *Les dialogues des Carmélites*, as a serious work, to the great surprise of the audience. Poulenc had previously been known as a farceur who composed neo-classical works with an ironic and comical tone. In the 1930s, however, the composer lost two close friends, and only faith could help him out of his deep mourning and depression. Therefore it was not surprising that when the Ricordi publishing house commissioned him to compose a new opera, he turned to a story about the strength of faith, the relationship between the state and religion, and death. The opera was composed to **Georges Bernanos's** play, which in turn was based on German writer **Gertrude von Le Fort's** novella *Die Letzte am Schafott* (*The Last One at the Scaffold*). Le Fort wrote her novella in Germany in 1933, as the fascist hold on power was gaining strength. The source of her work was the true story of the martyrs of Compiègne: during the French Revolution, the *terreur* and the Jacobin dictatorship's antagonism toward the Church resulted in the execution of sixteen Carmelite nuns in Paris on 17 July 1794. Their hair shorn and singing the *Veni, Creator Spiritus*, the sisters each took their places under the guillotine. (The dictatorship came to an end exactly ten days later, with **Robespierre** himself being decapitated.) At the centre of the story stands a young aristocratic girl, Blanche de la Force, who is driven by fear to flee to the convent. Through her struggles, the composer shows the trial of faith in a work whose finale is perhaps both the most fantastic and the most shocking in the operatic literature. The work was staged at the Opera House for the first time in 2016 by **Ferenc Anger**.

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

Blanche de la Force **Gabriella Létay Kiss**
Marquis de la Force **Anatolij Fokanov**
Chevalier de la Force **Gergely Boncsér**
Madame de Croissy **Livia Budai / Bernadett Wiedemann**
Madame Lidoine **Zita Váradi**
Mother Marie **Gabriella Balga**
Sister Constance **Zita Szemere**
Mother Jeanne **Éva Balatoni**
Sister Mathilde **Melinda Heiter**
Chaplain **János Szerekován**
First commissary **Tivadar Kiss**
Officer **Géza Zsigmond**

Conductor **János Kovács**

Libretto by **Francis Poulenc** based on **Georges Bernanos's** play
Director **Ferenc Anger**
Set Designer **Éva Szendrényi**
Costume Designer **Gergely Z Zöldy**
Dramaturg **Judit Kenesey**

7:00 pm



19, 22, 27, 31 May 2020
ERKEL THEATRE



“

Through its innovative use of themes, music, and reinterpretation, Strauss' *Salome* managed to shock audiences with its modernist way... it rouses the audience to think about how they see the world through music and taboo issues to this day.

Elizabeth Pugh
The Modernism Lab

Richard Strauss

SALOME

(1905, Dresden)

The public welcomed **Richard Strauss** as the successor to **Wagner** and **Franz Liszt**. By the time he started writing operas, he was already world famous and well recognised for his symphonies and songs. However, *Salome*, composed in 1905, took audiences by surprise (just as *Elektra*, written four years later and also consisting of one act did). The opera is based on **Oscar Wilde's** eponymous drama, originally written in French, and tells the Biblical story of Salome and John the Baptist with unbridled eroticism, a scandal bordering on necrophilia, and even taunting ridicule. A number of contemporary critics wrote of the piece as if it were a symphonic work that happened to have some vocals in it. Nonetheless, at the premiere, Strauss was called to return to the stage 38 times, making him instantly a world famous opera writer. According to **Mahler**, this was the most important theatrical work of his age.

The musical drama is condensed into a single, monumental act with exceptional weight, and the tropical night laden with sins and omens rushes headlong towards its outcome. The work requires an enormous orchestra and requires its singers to have enormous voices. The gigantic orchestra and the endless cavalcade of colour that the composer paints with the help of the instrumental ensemble, along with the entire opera's large-scale formal structure and its more than thirty leitmotifs, remind the audience of Wagner's compositions. After its Dresden premiere in 1905, the Opera first staged the piece in Budapest in 1912, which was followed by a number of new performances in the course of the past century. This performance stages Richard Strauss's awe inspiring opera in concert form.

CHRISTIAN²⁰¹⁹
SPIRIT FESTIVAL²⁰

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

Herodes **Attila Fekete**
Herodias **Gyöngyi Lukács**
Salome **Vida Miknevičiūtė** (LT)
Jochanaan **Károly Szemerédy**
Narraboth **Péter Balczó**
The Page of Herodias **Ágnes Anna Kun**
First Jew **István Horváth**
Second Jew **József Mukk**
Third Jew **Zoltán Megyesi**
Fourth Jew **Tivadar Kiss**
Fifth Jew **Azat Malik** (KZ) univ. stud.
First Nazarene **Kolos Kováts**
Second Nazarene **N. N.**
First soldier **Róbert Rezsnyak**
Second soldier **Bence Pataki**

Conductor **Kocsár Balázs**

Libretto by **Richard Strauss** based on the eponymous drama by **Oscar Wilde**

7:00 pm



CONCERT VERSION



23 May 2020
ERKEL THEATRE

“

Wagner himself concedes that it is the ambiguous and chaotic emotions that lend his work its peculiarity.

Carl Dahlhaus
Richard Wagner's
Music Dramas

Richard Wagner

TANNHÄUSER

(1845, Dresden)

Wagner combined a number of medieval sources and later adaptations for his opera *Tannhäuser* and the *Minnesingers' Contest at Wartburg*. These include the 13th century tale of the *Wartburg Song Contest* and the 16th century folk song *Danhauser*. The topic of troubadours inspired many romantic poets and composers, and a number of them, including **Heinrich Heine** and **E. T. A. Hoffmann**, had a profound effect on Wagner. Wagner first wrote down the draft of the text for *Tannhäuser* in the summer of 1842, then finished the libretto a year later (which he first called *Venus Mountain - Der Venusberg*), and set about composing the music for it later. The work was finished in April 1845 and first performed in Dresden that same October. After some changes, including adding a ballet scene, it was staged in Paris in 1861.

“Scandal at the singers’ contest” would be a good summary of Wagner’s early, romantic opera, set in the world of 13th century knights and the divine world of Venus and her nymphs: the work deals in-depth with the topic of love, trying to show its essence. Christian Spirit Season would not be complete without this opera written by Wagner, who feels that moral principles hold him back and yet still honestly hopes for papal absolution, and who has a difficult love-hate relationship with Christianity. During CrossFest, the Opera is staging *Tannhäuser* as a concert performance.

CHRISTIAN²⁰¹⁹
SPIRIT FESTIVAL

BMW
Art&Culture

Opera in concert version in three parts, in German, with Hungarian and English surtitles

Hermann **Péter Fried**
Elisabeth **Tünde Szabóki**
Tannhäuser **Torsten Kerl** (D)
Wolfram von Eschenbach **Mihály Kálmándy**
Walter von der Vogelweide **Tibor Szappanos**
Biterolf **Tamás Szüle**
Heinrich **Gergely Ujvári**
Reinmar **Ferenc Cserhalmi**
Venus **Éva Bátor**
A young shepherd **Ildikó Megyimórecz**

Conductor **Michael Boder** (D)

Libretto **Richard Wagner**

6:00 pm



25 May 2020
ERKEL THEATRE



Richard Strauss

DIE FRAU OHNE SCHATTEN (2014)

The Woman Without a Shadow (1919, Vienna)

Richard Strauss's magnum opus was created at the end of the period referred to as the "golden age of safety" by **Stefan Zweig**: it summarises the tradition fundamentally shaken by World War I. According to the Child of its Era and **Hofmannstahl**, the opera was designed to realise **Goethe's** own operatic ideals, compete against the humanist message and Christian image of God in **Mozart's** *Die Zauberflöte*, and present a radiant kaleidoscope of literary references from the East to the West. There are gigantic forces at work in Strauss's opera: the composer's music is monumental and "Wagnerian", yet is still laced with delicacy, including chamber music parts and instrumental solos.

The director **János Szikora**, says the following about the piece, finally premiering in Hungary in 2014: "Die Frau ohne Schatten starts off with two men who already have what they wanted: the emperor has his love, who he conquered for himself in a hunt, and Barak has bought his young wife for money. However, the story shows us that they can lose their happiness in a matter of moments. I want to use the performance to convey the metaphorical story of the struggle for keeping happiness." The work presents us with a number of breath-taking moments: the town watchmen's teaching about love and the lamenting of the unborn children. The story was written in a time of war about humanity, self-sacrifice, appreciating happiness, and, most importantly, the gift of children as a higher blessing of marriage.

CHRISTIAN²⁰¹⁹
20
SPIRIT FESTIVAL

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

- The Emperor **István Kováčsházi**
- The Empress **Eszter Sümegi**
- The Nurse **Ildikó Komlósi**
- A Voice From Above **Attila Dobák**
- The Guardian of the Threshold **Ingrid Kertesi**
- The Apparition of a Youth **Péter Balczó**
- The Falcon **Erika Markovics**
- Barak **Heiko Trinsinger (D)**
- Barak's Wife **Szilvia Rólik**
- The One-eyed Man **Lajos Geiger**
- The One-armed Man **Ferenc Cserhalmi**
- The Hunchback **István Horváth**
- Voices of Six Children **Ildikó Szakács, Gabriella Balga, Ingrid Kertesi, Bori Keszei, Erika Markovics**
- Town Watchmen **Zsolt Haja, Ferenc Cserhalmi, Lajos Geiger**
- Three Servants **Ildikó Szakács, Ingrid Kertesi, Gabriella Balga**

Conductor **Péter Halász**

Libretto **Hugo von Hofmannsthal**
Director **János Szikora**
Set Designer **Balázs Horesnyi**
Costume Designer **Kati Zoób**
Dramaturg **János Matuz**

6:00 pm



7, 31 May and 2, 6 June 2020
EIFFEL ART STUDIOS - BÁNFFY STAGE

“

Thanks to its creative and spectacular set and the suitably deep interpretation of the work, János Szikora's directorial work really stands its ground. The set designed by Balázs Horesnyi is monumental and yet still manages to use only a few tools. (...) The orchestra's playing was sculptural and concentrated, with the wind instruments forming a solid wall of music and the delicately played string instruments providing the same range of expression.

Balázs Csák Operaportál



“

This performance was thoroughly dramatic and fascinating.

Karlin David *Bachtrack*

Giuseppe Verdi

STIFFELIO (2016)

(1850, Trieste)

Stiffelio is an exceptional piece in **Verdi's** oeuvre. By the time he wrote it, Verdi had successes like *Ernani*, *Attila*, and *Macbeth* behind his back. However, the performance of his newer works was becoming increasingly difficult due to censorship by the absolutist regime in power. After the premiere of *Luisa Miller*, the next opera proved to be a very courageous undertaking: the librettist **Piave** recommended a religious-themed, contemporary French play. The main character is Stiffelio, a protestant clergyman who realises that his wife is unfaithful. The realist story set in a religious topic, where even the question of divorce is raised, was quite shocking for contemporary Italian audiences, not to mention the censors, who were especially appalled by the last scene, where Stiffelio reads from the New Testament while sitting in a church pulpit, thus absolving his wife. To the composer's dismay, the opera premiered in Trieste years later (1850) only after being seriously curtailed and undergoing vast changes. The original *Stiffelio* score was lost in 1856, with a copy resurfacing only in the 1960s; however, it is still seldom performed in operas, mainly because of the exceptional difficulty of the parts of the two leads (Stiffelio and Lina). The Opera has recently staged it on two occasions in concert performances: in 2013 to commemorate the Verdi bicentennial and in 2017 in remembrance of the 500th anniversary of the Reformation. The piece will now be played in the Eiffel Art Studios on the occasion of Christian Spirit Season but will be performed by the Opera's performers.

CHRISTIAN²⁰¹⁹
20
SPIRIT FESTIVAL

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

Stiffelio **Boldizsár László**
Lina **Anikó Bakonyi**
Stankar **Anatolij Fokanov**
Raffaele **N. N.**
Jorg **Krisztián Cser**
Dorothea **Zsófia Kálnay**

Conductor **Leonardo Sini** (I)

Featuring the **Honvéd Men's Choir** and the **Budapest Studio Choir**

Libretto **Francesco Maria Piave**

7:00 pm



CONCERT VERSION

16

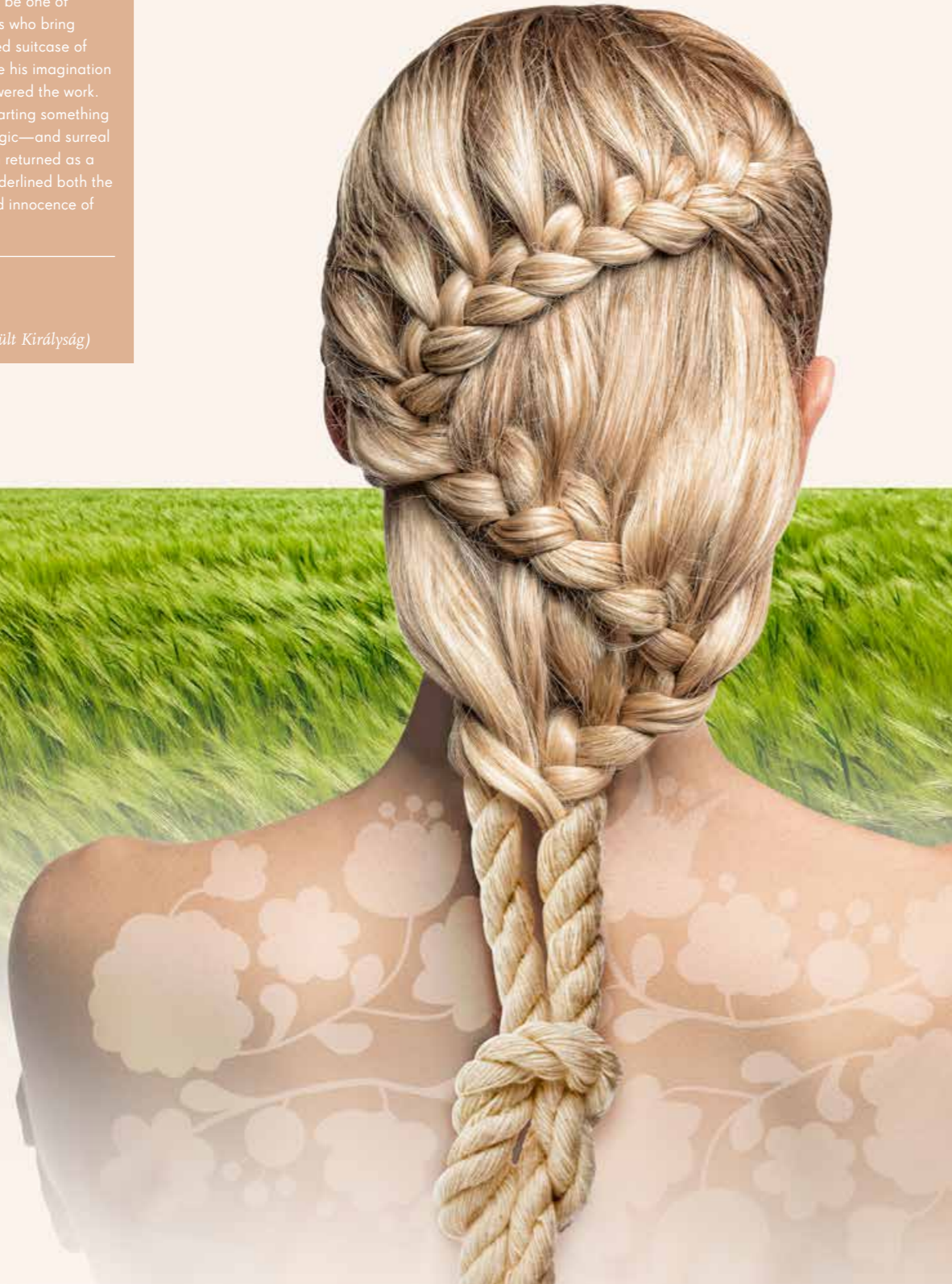
30 May 2020

EIFFEL ART STUDIOS - BÁNFFY STAGE

“

Znaniecki can be one of those directors who bring an over-packed suitcase of ideas, yet here his imagination never overpowered the work. Making the parting something even more tragic—and surreal when the man returned as a vision—he underlined both the profundity and innocence of the piece.

John Allison
Opera (Egyesült Királyság)



Zoltán Kodály

THE SPINNING ROOM (2016)

Székely fonó (1932, Budapest, Hungarian Royal Opera)

“A people can best be known through their folk songs,” claimed **Zoltán Kodály**, one of the crucial proponents of Hungarian music, whose main ambition as a composer, collector of folk songs and music teacher was to inculcate a love for Hungarian folk song and to cultivate a knowledgeable audience.

Székely fonó is the epitome of Kodály’s efforts: when the first, 15-minute version of it was successfully performed at the Blaha Lujza Theatre as early as 1924, this drew the attention of the Opera’s management, who commissioned Kodály to create the full-evening version of the work in 1931. It was after the world premiere of *Háry János* in 1926 when the composer said: “As far as I know, this is the first time the songs of the Hungarian nation have been sung on the stage of the Opera House.” It wasn’t an opera that Kodály had intended to write – instead his aim was to re-discover the Hungarian folk song and relay its dramatic and theatrical power. After consulting with the writer **Zsigmond Móricz**, Kodály wrote the draft of the plot himself and created a story by linking the songs together with mimed scenes between them. A year after the Budapest world premiere, **Sergio Failoni** conducted the piece at Milan’s La Scala. For the new production, however, the Opera has commissioned Polish director **Michał Znaniecki** on the basis that it can be extremely interesting to see how a foreign artist sees Hungary’s traditions and history, its heart and soul, and how he perceives and interprets the atmosphere and emotional world that unfold in Kodály’s wonderful work.

The Kodály programme also features *Galántai Dances* and *Psalmus Hungaricus*. The solo of the latter will be played by a special recurring guest, **András Molnár**.

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

Housewife **Atala Schöck**

Suitor **Csaba Sándor**

Young Man **István Horváth**

Neighbour / Young Man’s Mother **Andrea Ulbrich**

Young Girl **Mária Celeng**

The Flea **Tivadar Kiss**

The Young Girl’s Mother **Lúcia Megyesi Schwartz**

Featuring **the dancers of the Hungarian National Ballet**

Conductor **Ádám Medveczky**

Director **Michał Znaniecki** (PL)

Set Designer **Luigi Scoglio** (CH)

Assistant Set Designer **Alejandro Contreras Cortés** (E)

Costume Designer **Magdalena Dabrowska** (PL)

Animation and Lighting Designer **Bogumił Palewicz** (PL)

Choreographer **Zsolt Juhász**

Assistant Choreographer **Édit Marosi**

Dramaturg **Judit Kenesey**

4:32 pm / 11:00 am



4, 7 June 2020

EIFFEL ART STUDIOS - BÁNFFY STAGE



“

Here and now, András Békés's *Il barbiere di Siviglia* still feels novel. If we read Géza Fodor's analysis thoroughly, we are forced to face the impossible situation that the praise he wrote regarding the exceptionally high professional quality of the set (László Székely) and the costumes (Marianne Wieber) could have been written today.

Gábor Bóka *Opera-Világ*

Gioacchino Rossini

IL BARBIERE DI SIVIGLIA (1986)

The Barber of Seville (1816, Rome)

Figaro here, Figaro there... the Opera's audience will again get the chance to see this now-classic and virtuosic production, directed by **András Békés**, of one of the most famous "operas of intrigues" of all time.

Rossini's catchy melodies have immortalised the scheming barber, the protagonist of the dramatic trilogy by Beaumarchais. Originally written for the 1816 carnival season in Rome, the work immediately set forth on a path of glory that has lasted until this day. At the time of its premier, one critic wrote of András Békés's directing that it was a "frenetic production that accelerated nuanced observations of humanity to the point of the absurd." The original production, originally premiered at the Erkel Theatre in 1986, was revived by **Balázs Kovalik** in 2009. Now, the production bids farewell to the audience at the Margaret Island Open-Air Theatre.

Comic opera in two parts, in Italian, with Hungarian surtitles

Count Almaviva **N.N.**

Bartolo **László Szvétek**

Rosina **N.N.**

Figaro **N.N.**

Basilio **András Pallerdi**

Berta **Mária Farkasréti**

Fiorello **Lajos Geiger**

Un Ufficiale **Róbert Rezsnyák**

Conductor **Domonkos Héja**

Libretto **Cesare Sterbini**

Director **András Békés, Balázs Kovalik**

Set Designer **László Székely**

Costume Designer **Marianne Wieber**

8:00 pm



19 and 21 June 2020

MARGARET ISLAND OPEN-AIR THEATRE

“

The decorative crowd scenes of the French Revolution, the imitations and variations of a lesser-known artist (gavotte, carmagnole, etc.), the romantic death of an angelic couple, and (a total of four) operatic hits that can withstand the test of fire, flood, and famine all ensure that the performances will always be met with success.

Ferenc László *Magyar Narancs*



Umberto Giordano

ANDREA CHÉNIER (2007)

(1896, Milan)

“The revolution has no need for poets!” – supposedly these were the public prosecutor’s closing words when the Revolutionary Tribunal condemned

Andrea Chénier to death during the bloodiest period of the French Revolution. In **Giordano’s** work, the tale of Chénier transcends reality and develops into the story of a tragic love story whose hero is caught between history, betrayal and love.

This gem of verismo opera can be seen in a traditional staging since 2007 at the Opera, and now it bids farewell to the audience at the Margaret Island Open-Air Theatre

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

Andrea Chénier **N.N.**

Carlo Gérard **N.N.**

Maddalena de Coigny **N.N.**

Bersi **Viktória Mester**

The Countess of Coigny **Mária Farkasréti**

Madelon **Bernadett Wiedemann**

Roucher **Antal Cseh**

Pierre Fléville **Lajos Geiger**

Fouquier-Tinville **László Szvétek**

Mathieu, sans-culotte **Tamás Busa**

The Abbé, a poet **László Beöthy-Kiss**

A spy **Tamás Kóbor**

Dumas, president of the Revolutionary Tribunal **Antal Bakó**

Schmidt, a guard at St Lazare Prison **Tamás Szüle**

Master of the Household **Géza Zsigmond**

Conductor **Balázs Kocsár**

Libretto **Luigi Illica**

Director **György Selmeczi**

Set Designer **Edit Zeke**

Costume Designer **Rita Velich**

Choreographer **András Nádasy**

8:00 pm



7 and 9 August 2020

MARGARET ISLAND OPEN-AIR THEATRE

“

The whole effect was spell-binding. The interest of the piece also comes from the fact that Satie's achingly beautiful music strikes a chord with van Manen's clarity of structure.

Jade Larine *Bachtrack*



Hans van Manen / Erik Satie

TROIS GNOSSIENNES (2017)

(1982, Amsterdam)

The emblematic piece of the enormous **Manen** repertoire first premiered in 1982 at the Dutch National Ballet (HET). The piece involves two dancers and is the third work in his cyclical five-piece *Piano Variations* written between 1980 and 1984, chronologically following *Sarcasmen*, which premiered in Budapest in 1998. The choreographer wrote the female figure in the piece's famous pas de deux for the ballet dancer **Mária Aradi**, who was the ballet master at the Hungarian premier, directed by **Tamás Solymosi**. Aradi, who has performed in all of Manen's pieces during the course of their many years of collaboration, has been a guest ballet-master at the Hungarian National Ballet since 2005. **Erik Satie** builds upon the magical beauty of *Trois Gnossiennes* to highlight the picture of a very special relationship.

The duet uses delicate strokes to paint a picture of trust, sub- and super-ordination, relativity, and reliance upon each other. Manen masterfully switches between lyrical and grotesque elements and ties memorable motifs together to portray monologues and dialogues, and symbolic moments in a relationship rich in intimate depths. Elevating simple poses to difficult acrobatic movements and the extraordinary enigmatic play with flaccid and tense bodies makes this short but densely-packed performance unforgettable.

The production is being presented together with *Falling Angels*, *Walking Mad*, and *Episode 31* as part of the 1st Steps dance show.

Ballet in one act

Choreographer **Hans van Manen** (NL)

Composer **Erik Satie**

Set Designer **Hans van Manen** (NL)

Costume Designer **Hans van Manen** (NL), **Joop Stokvis** (NL)

Lighting Designer **Jan Hofstra** (NL)

Répétiteur **Mária Aradi**, **Tamás Solymosi**

Rehearsal Supervisor **Igone de Jongh** (NL)

Ballet Master **Mária Aradi**

Female Solo **Lili Felméry / Tatiana Melnik / Aliya Tanykpayeva**

Male Solo **Mikalai Radziush / Iurii Kekalo / Gergely Leblanc**

Piano Accompaniment **Dilara Lakatos Özdemir Başak / György Lázár**

7:00 pm / 8:00 pm

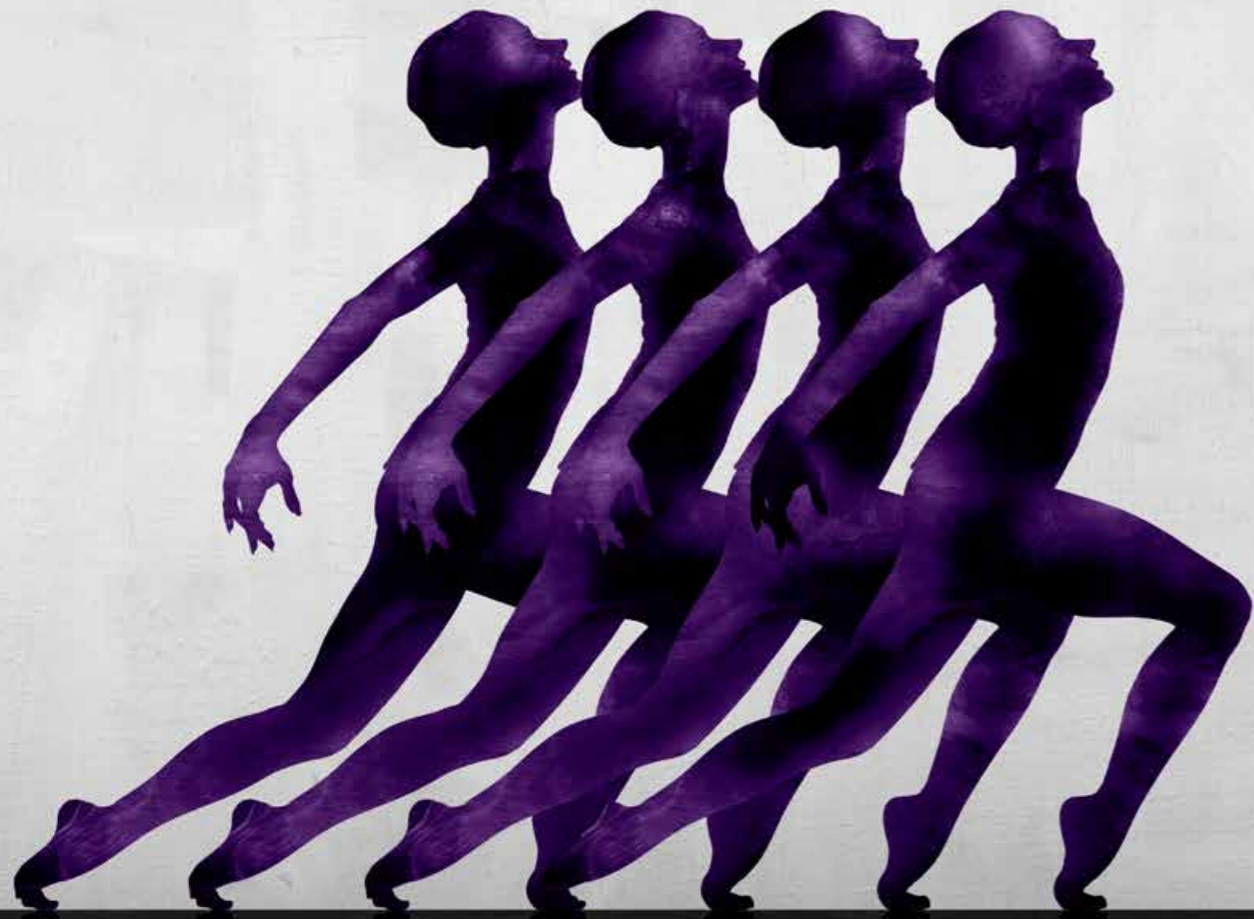


CONTEMPORARY

16

6, 7, 8, 17, 18 September 2019

ERKEL THEATRE



“

The interest of the piece also comes from the fact that Satie's achingly beautiful music strikes a chord with van Manen's clarity of structure.

Graham Watts *Bachtrack*

Jiří Kylián / Steve Reich

FALLING ANGELS (2016)

(1989, The Hague)

Falling Angels is one a series in **Jiří Kylián's** *Black and White*, which premiered in 1989. The choreography is performed by eight female dancers to Part One of **Steve Reich's** 1971 *Drumming*.

"This piece is about our calling," says Kylián. The ballet depicts the attempts of dancers to attain perfection, and even deals with the female psyche and various facets of female existence: pregnancy, childbirth, and motherhood. Kylián's creative works draw inspiration from a myriad of sources to develop a unique choreographic style. He was inspired by folklore, the cultures of the Aboriginal Australians, classical ballet, and the modern genres of the 20th century. He continuously experimented with the possibilities of space, speed, and lighting, and the expansion of the limits of the dancers' abilities.

Kylián's education in classical music also defines his works.

In *Falling Angels*, arms and hands are used to convey messages: they symbolize masks and wings; placed on the ears, eyes or heart they give meaning to the dichotomy of discipline and freedom: "Falling Angels is about performers and artists, including their exhibitionism, fears, vulnerability, inferiority complexes, and humour. It is the symbol between dependence and independence the dilemma that accompanies all of us from the cradle to the grave," adds Kylián.

The production is being presented together with *Trois Gnossiennes*, *Walking Mad*, and *Episode 31* as part of the 1st Steps dance show.

Ballet in one act

Choreographer **Jiří Kylián** (CZ)

Composer **Steve Reich** (USA)

Set Designer **Jiří Kylián** (CZ)

Costume Designer **Joke Visser** (NL)

Lighting Designer **Jiří Kylián** (CZ), **Joop Caboort** (NL)

Technical Adaptation **Kees Tjebbes** (NL)

Coaching and staging ballet master **Roslyn Anderson** (AUS)

Ballet Master **Edit Rujsz**

Performers **Nika Crnić, Diana Kosyreva, Ildikó Boros, Lea Földi, Emi Uehara, Yuka Asai, Ágnes Kelemen, Lee Yourim / Kristina Starostina, Jessica Carulla Leon, Takamori Miyu, Cristina Balaban, Ishizaki Futaba, Okada Anri, Anna Krupp, Liudmila Mizinova**

7:00 pm / 8:00 pm



CONTEMPORARY

14

6, 7, 8, 17, 18 September 2019

ERKEL THEATRE



“

The troubled *Walking Mad* is a surreal adaptation of Ravel's *Bolero* with suppressed eroticism.

(...) With the performance of this psycho-piece, the company led by Tamás Solymosi has transgressed its own boundaries.

Krisztina Horeczky
Népszabadság

Johan Inger / Maurice Ravel – Arvo Pärt

WALKING MAD (2015)

(2001, Nederlands Dans Theater)

Johan Inger, the former artistic director of the Cullberg Ballet and one-time director of the Swedish Royal Ballet and the Nederlands Dans Theater (NDT), first debuted as a choreographer 20 years ago at the instigation of the influential **Jiří Kylián**. His first attempt (*Mellantid*) was an immediate success and was followed by numerous other choreographies, including *Walking Mad*, conceived for the stage with nine dancers moving to the music of **Ravel's Bolero**. The piece reflects the Socratic principle that “*the greatest blessings find us in the face of madness*”. For his breath-taking dance, Johan Inger won both the Lucas Hoving Prize for best production and the Danza & Danza Prize in the same year. “*The famous Bolero from Ravel with its sexual, almost kitsch history was the trigger for me to make my own version. I quickly decided that it was going to be about relationships in different forms and circumstances. I came up with the idea of a wall that could transform the space during this minimalistic music and create small pockets of space and situations. Walking Mad is a journey in which we encounter our fears, our longings and the lightness of being,*” said the work's creator.

The production is being presented together with *Trois Gnossiennes*, *Falling Angels*, and *Episode 31* as part of the *1st Steps* dance show.

Ballet in one act

Choreographer **Johan Inger (S)**

Composer **Maurice Ravel, Arvo Pärt (EST)**

Visual Designer **Johan Inger (S)**

Lighting Designer **Erik Berglund (S)**

Betanító balettmester **Carl Inger (S)**

Coaching and Staging Ballet Master **Yvan Dubreuil (F)**

Ballet Master **Angéla Kövessy**

Featuring **Anna Krupp, Lea Földi, Karina Sarkissova, Carlos Taravillo, Gaetano Cottonaro, Miklós Dávid Kerényi, Gergely Leblanc, Dénes Darab, András Rónai, Ágnes Kelemen, Rita Hangya, Cristina Balaban, Dmitry Timofeev, Ievgen Lagunov, Ricardo Vila M., Boris Myasnikov, Iurii Kekalo, Balázs Majoros**

7:00 / 8:00 / 8:02 pm



CONTEMPORARY

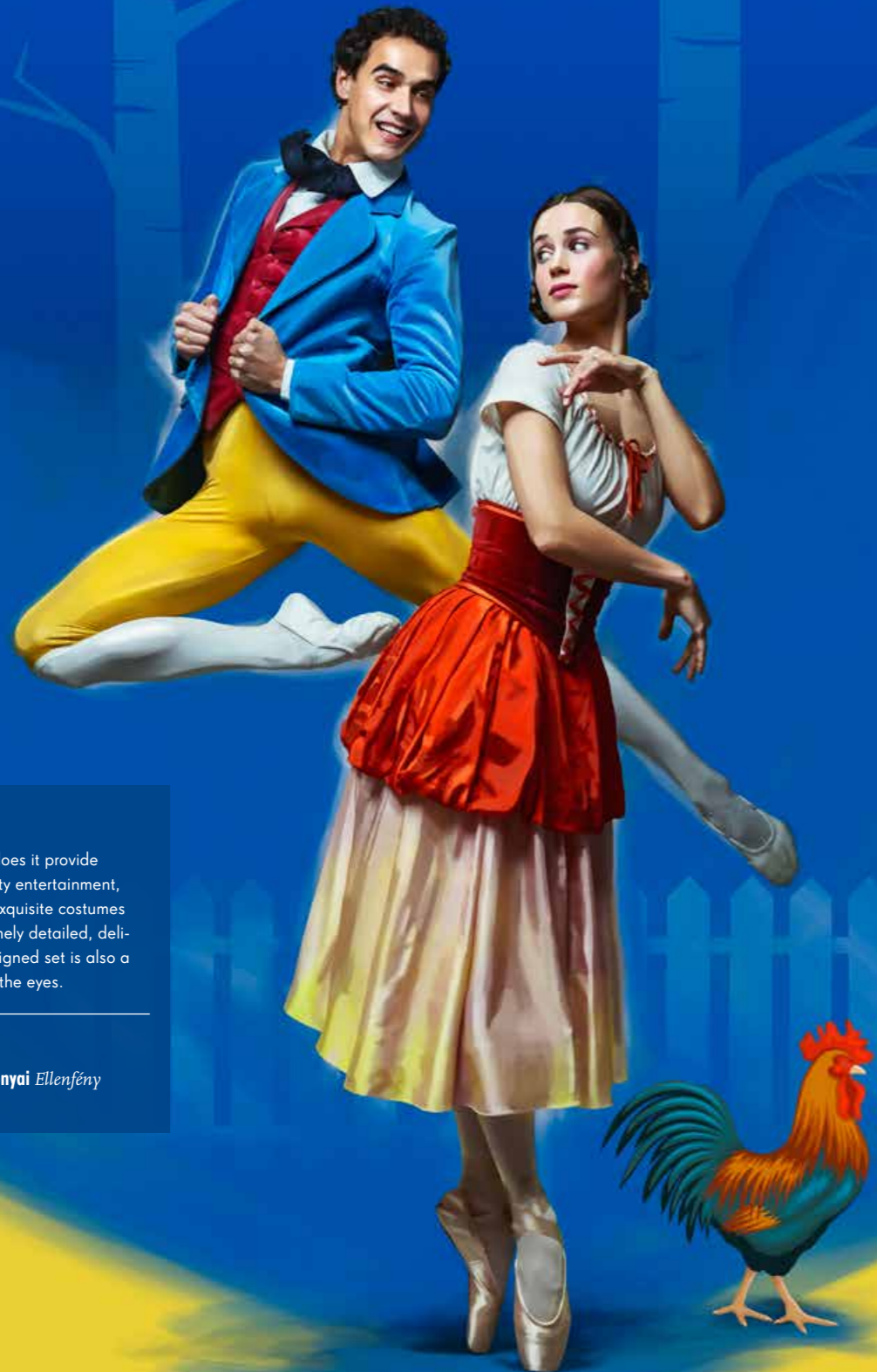
12

6, 7, 8, 17, 18 September 2019

ERKEL THEATRE

2020. február 1., 2., 8.

EIFFEL MŰHELYHÁZ – BÁNFFY-TEREM



“

Not only does it provide high-quality entertainment, the new, exquisite costumes and the finely detailed, delicately designed set is also a delight to the eyes.

Györgyi Pónyai *Ellenfény*

Sir Frederick Ashton / Ferdinand Hérold

LA FILLE MAL GARDÉE (1971)

The Wayward Daughter (1960, London)

One of the Hungarian National Ballet's most popular ballets, it would be right to call *La fille mal gardée* a classic ballet, as it is one of the oldest stories that is still being danced today. **Frederick Ashton's** last full ballet was inspired by his attraction to the Suffolk region. We can honestly say that of his more than one hundred creations, this choreography displays the most abandon. His first choreography for *La fille mal gardée* was premiered in Bordeaux on the eve of the French Revolution. Since then, it has been the subject of a number of productions and its music has been replaced a number of times. In 1960 Frederick Ashton, the former director of the Royal Ballet, created his own version to **Ferdinand Hérold's** music. Most ballets deal with some sort of dramatic event; however, in this case, the audience is presented with a cheerful piece with comic actors and scenes. A rooster and some hens peck in a farmhouse courtyard as a pony appears on stage, which is a sight children always find delightful. In addition to the excellent dancing, Ashton's choreography adds all sorts of jokes at the expense of the characters and the comicality of the situation. Hungarian audiences were first shown *La fille mal gardée* in 1971. Since then, although there have been some interruptions in its performances, it has become a favourite of audiences.

It was "returned" to the Opera's audience in January 2011 after a break of many long years

Comic ballet in two acts

Choreographer **Sir Frederick Ashton**

Composer **Ferdinand Hérold**

Music revised by **John Lanchbery**

Set and Costume Designer **Osbert Lancaster**

Lighting designer **Jean-Pierre Gasquet**

Original Libretto **Jean Dauberval**

Coach and staging ballet master **Jean-Christophe Lesage**

Production supervised by **Jean-Pierre Gasquet**

Ballet Master **Mária Aradi, Imre Dózsa, Ildikó Pongor, Dace Radina, Csaba Sebestyén**

Conductor **Yannis Pouspourikas (F) / Sámuel Tóth**

Widow **Simone András Szegő / Maksym Kovtun / Balázs Majoros**

Lise **Tatiana Melnik / Cristina Balaban / Lili Felméry**

Colas **Gergely Leblanc / Dmitry Timofeev / Gergő Ármin Balázs**

Alain **Carlos Taravillo Mahillo / Miklós Dávid Kerényi / Ievgen Lagunov**

Thomas **Levente Bajári / Iurii Kekalo / Mikalai Radziush**

Rooster **Miklós Dávid Kerényi / Mikalai Radziush / Iurii Kekalo**

11:00 am / 7:00 pm



26, 27, 30, 31 October and 1 and 3 November 2019

ERKEL THEATRE



“

The choreography provided by Wayne Eagling and Tamás Solymosi is new, modern, and suitably brilliant, yet it can be taken as a nod to the legendary production by Vaszilij Vajnonen and Gusztáv Oláh. The latter considered *The Nutcracker* set to be the greatest “exhibit” of his life. The set designed by Beáta Vavrincz for this production constantly reflects the great predecessor, and Nóra Rományi’s costumes are classic, beautiful, and timeless.

Eszter Veronika Kiss
Magyar Nemzet

Wayne Eagling – Tamás Solymosi / Pyotr Ilyich Tchaikovsky

THE NUTCRACKER (2015)

Щелкунчик (1892, St Petersburg)

BMW
Art&Culture

Canadian-born **Wayne Eagling** completed his studies at London’s Royal Ballet School, and for a long time was the Royal Ballet’s star dancer, working with choreographers such as **Sir Kenneth MacMillan**. He retired from active dancing in 1991, deciding that he would continue his career in the theatre as a director and choreographer. He served as director of the Dutch National Ballet from 1991 until 2003, and of the English National Ballet between 2005 and 2012. His choreographies enjoyed worldwide success, especially his exploration into the story of *The Nutcracker*, which he staged for both the Dutch National Ballet and the English National Ballet. (His pas de deux *Duet*, which is based on the Liebestod from **Wagner’s** *Tristan and Isolde*, has had a place on the Opera’s programme for years.) It was Eagling’s fantastic technical knowledge and his dedication to the story’s thematic material and **Tchaikovsky’s** music that convinced Ballet Director **Tamás Solymosi** to invite him to collaborate in the vital and delicate task of realigning *The Nutcracker*, the quintessential ballet production of the Christmas season, to the requirements of the 21st century while keeping the spirit of the 1950s version choreographed by **Vasili Vainonen** and designed by **Gusztáv Oláh**.

The Hungarian National Ballet has performed this version of *The Nutcracker*, built on traditions but still sprightlier, exactly 100 times over the course of the past 4 seasons.

Fairy-tale ballet in three acts

Choreographer **Wayne Eagling** (CDN), **Tamás Solymosi**

Composer **Pyotr Ilyich Tchaikovsky**

Set Designer **Gusztáv Oláh**

Jelmeztervező **Nóra Rományi**

Ballet Master **Mária Aradi, Imre Dózsa, Ildikó Pongor, Dace Radina, Edit Rujsz, Tamás Solymosi, György Szirb, Marianna Venekei**
Hungarian National Ballet’s students taught by **Evelyn Janács**

Conductor **András Déri / Imre Kollár / Sámuel Tóth / Kálmán Szennai / Alpaslan Ertüingalp** (TR) / **Thomas Herzog** (CH)

Prince **Zoltán Oláh / Gergely Leblanc / Dmitry Timofeev / Levgen Lagunov / Gergő Ármin Balácsi**

Princess Marie **Sofia Ivanova-Skoblikova / Aliya Tanykpayeva / Tatiana Melnik / Cristina Balaban / Lili Felméry /**

Ellina Pokhodnykh / Kim Minjung / Diana Kosyreva /

Elizaveta Cheprasova / Yourim Lee

Drosselmeyer **Gábor Szigeti / Alekszandr Komarov / Levente Bajári / Mikalai Radziush / Gaetano Cottonaro**

Mouse King **Mikalai Radziush / Iurii Kekalo / Levgen Lagunov / Vladyslav Melnyk / Dénes Darab / Attila Szakács /**

Featuring **the Opera Children’s Chorus and the students of the Hungarian National Ballet Institute**

11:00 am / 6:00 pm / 7:00 pm



29, 30, November 1, 4, 5, 6, 7, 8, 11, 12, 14, 15, 17, 19, 22, 23, 24, 25, 26, 27, 29 December 2019, 4 and 5 January 2020

ERKEL THEATRE



Leonid Lavrovsky / Adam Adolphe

GISELLE (1996)

(1841, Paris)

Giselle was born under a lucky star. It's no wonder that even 180 years after its premiere, it still generates enthusiasm all over the world. From the librettists (**Théophile Gautier** and **Jules-Henri Vernoy de Saint-Georges**) through the choreographer (**Jean Coralli**) to the composer (**Adolphe Adam**), all of the persons who participated in the creation of this work are genius masters of romanticism. The fact that the very best dancers of 1840s Paris debuted the piece only adds to its appeal.

In addition to the technical difficulties in it, *Giselle's* role provides a true challenge for ballet dancers. While the dancers have to portray a character who is full of life in the first part, she is merely a shadow of herself in the second part. The legendary Russian choreographer **Leonid Lavrovsky** reimagined the ballet a century after its premiere and wished to have *Giselle's* character stress precisely this duality:

"Everything that was secret, distant and otherworldly entered an intimate and fecund relationship with ballet," wrote Théophile Gautier, perfectly expressing the ballet. Only the very best classical ballet dancers are able to convey the ethereal nature of *Giselle*, the passion of the male actors, and the motions of the Wilis.

The work is presented by the Hungarian National Ballet in the famous adaptation, the so-called Moscow-version provided by Leonid Lavrovsky.

“

The company is well suited to the classics, and *Giselle* highlights performers' strengths beautifully. With strong and refined technique, dancers boast a wide range of onstage personalities.

Lucy Van Cleef *Dance Europe*

Ballet in two acts

Choreography reworked by **Leonid Lavrovsky** in the footsteps of **Jules Perrot, Jean Coralli** and **Marius Petipa**

Composer **Adam Adolphe**

Libretto **Théophile Gautier**

Staged by **Mihail Lavrovski (RUS)**

Set Designer **Attila Csikós**

Costume Designer **Nelly Vágó**

Ballet Master **Mária Aradi, Imre Dózsa, Ildikó Pongor, Dace Radina, Edit Rujsz, Marianna Venekei**

Conductor **András Déri / Dániel Erdélyi**

Giselle **Aliya Tanykpayeva / Lili Felméry / Tatiana Melnik / Cristina Balaban**

Albert **Dmitry Timofeev / Gergő Ármin Balázs / Gergely Leblanc / Zoltán Oláh**

Hilarion **Balázs Majoros / Iurii Kekalo / Mikalai Radziush / Vladyslav Melnyk**

Peasant pas de deux - girl **Lee Yourim / Takamori Miyu /**

Ellina Pokhodnykh / Jessica Carulla Leon

Peasant pas de deux - boy **Morimoto Ryosuke / András Rónai /**

Dmitry Diachkov / Ievgen Lagunov

Myrtha **Lea Földi / Kim Minjung / Sofia Ivanova-Skoblikova / Elizaveta Cheprasova**

11:00 am / 7:00 pm



18, 24, 25, 26, 28, 29 January, 1 February 2020

ERKEL THEATRE



“

One of the interesting points of the Hungarian performance is that, for the first time in the world, it is accompanied by live music. (...) The heavy, sombre set is lit using different techniques in the various scenes to express the many sides of the internal sounds, emotions, and family feuds.

Kata Vass Tanclet.hu

Boris Eifman / Sergei Rachmaninoff – Modest Mussorgsky – Richard Wagner

THE KARAMAZOVs (2009)

Братья Карамáзовы (1995, St Petersburg)

“Before the 1990s it would have been impossible to stage the piece. But then many questions dramatically arose which had been impossible to talk about or even think about earlier. Such issues were freedom, the price of liberty, anarchy, God and responsibility. I think these are the key words of the composition. When the old world order which had kept society together fell apart, chaos developed in which we had to reconstruct our entire world. At that moment Dostoevsky’s whole life-work took on an urgent relevancy.”

Boris Eifman explains about the background of the creation of the ballet *Brothers Karamazov*.

In the choreography that has since come to be regarded as classic, Eifman expresses the tense relationships between **Dostoevsky’s** actors from the aspect of his own approach, which he calls a “psychological ballet”: the dance aims to portray not only the action, but also the inner workings of the characters.

“Dostoevsky planned to write a sequel to The Brothers Karamazov with Aleksei as its protagonist. Aleksei would have been a radical revolutionary figure who destroys everything which has existed so far to build the new world. Eventually, being deeply disappointed in revolutionary ideas, he returns to God. In my choreography I continued the story instead of Dostoevsky and finished it. (...) This theme is valid today and will always be so, as now there is utter chaos regarding spiritual and moral values. Nations and religions are in continuous conflict around the world. That is the point where Dostoevsky points further: there is a common force, whether we call it God or anything else, which belongs to all of us.”

The Hungarian National ballet has been staging the piece with great success since 2009.

Ballet in two acts

Choreographer **Boris Eifman** (RUS)

Assistant Choreographer **Olga Kalmikova** (RUS)

Composer **Sergei Rachmaninoff, Modest Mussorgsky, Richard Wagner**

Set and Costume Designer **Vyacheslav Okunev** (RUS)

Lighting Designer **Boris Eifman** (RUS)

Ballet Master **György Szirb, Marianna Venekei**

Conductor **Gergely Kesselyák / Kálmán Szennai**

Aleksei **Zoltán Oláh / Gergő Ármin Balácsi / Dénes Darab /**

Dmitry Timofeev

Ivan **Mikalai Radziush / Iurii Kekalo / Gergely Leblanc /**

Carlos Taravillo Mahillo

Dimitri **Levgen Lagunov / Balázs Majoros / András Rónai /**

Miklós Dávid Kerényi

Katerina **Artemisz Bakó-Pisla / Aliya Tanykpayeva /**

Diana Kosyreva / Tatiana Melnik

Grusenka **Anna Krupp / Karina Sarkisova / Kristina Starostina /**

Leon Jessica Carulla

Fyodor / Papa **Vladyslav Melnyk / Alexander Komarov /**

Gábor Szigeti / Maksym Kovtun

Participating via recording **Sándor Tóth**

11:00 am / 7:00 pm



7, 8, 9, 12, 14, 15, 16 February 2020

ERKEL THEATRE



TRIPLE DANCE

“

The piece was originally written for four male and four female dancers; now one of the Hungarian National Ballet's roles casts (...) five women and three men. The coaching and staging ballet master Olivia Ancona was influenced by Kristina Starostina, who dances both female and male parts.

(...) I am happy to see that the company and its dancer have inspired Eyal's colleagues to rejuvenate.

Krisztina Horeczky
Tánckritika.hu

Sharon Eyal – Gai Behar / Ori Lichtik

BEDROOM FOLK (2018)

(2015, The Hague)

Sharon Eyal and **Gai Behar** are among the most exciting, original creative pairs in contemporary dance. The Jerusalem-born Eyal was a dancer, and later a choreographer, with Israel's exceedingly important Batsheva Dance Company before forming her own ensemble, the L-E-V Company, in 2013, with which she appeared in Budapest in April 2017. Her creative and romantic partner, Gai Behar, is a DJ and underground creative specialist in Tel Aviv.

In 2015, they composed *Bedroom Folk* for the Netherlands Dans Theater (NDT 1), a piece that formed part of the *Strong Language* dance show. Music, dance and light each receive equal emphasis in the choreography, which is little more than half an hour in length. The creation, which blends clean, uniquely designed and exotic dance elements and operates with suggestive colours and lighting, has a captivating atmosphere which is both serious and silly at the same time.

Ballet in one act

Creator **Sharon Eyal** (IL)
Co-creator **Gai Behar** (IL)
Music **Ori Lichtik** (IL)
Lighting Designer **Thierry Dreyfus** (F)
Costume Designer **Rebecca Hytting** (S)
Répétiteur **Olivia Ancona** (USA)
Ballet Master **Marianna Venekei**

Featuring **Viktória Rohonczi, Miyu Takamori, Kateryna Tarasova, Ágnes Kelemen, Dénes Darab, Maksym Kovtun, Kristóf Morvai, Dávid Molnár; Yuka Asai, Emi Uehara, Artemisz Bakó-Pisla, Futaba Ishizaki, Iurii Kekalo, Kristina Starostina, Balázs Majoros**

7:00 pm / 8:00 pm



CONTEMPORARY

12

15, 18, 19, 20, 23 February 2020 (KFM)
17, 18, 19, 24, 25, 26 April 2020 (Off Pointe)

EIFFEL ART STUDIOS – BÁNFFY STAGE



“

During the piece, the dancers are lit from above, as if another perspective was being shown by the choreography. The space of light cut out from the darkness houses the dancing figures, shining a special aura around the dancers.

Borbála Várkonyi
Kultúra és Kritika

Jiří Kylián / Wolfgang Amadeus Mozart

PETITE MORT (2013)

(1991, Salzburg)

Jiří Kylián, who managed the Nederlands Dans Theater for more than twenty five years, is familiar to Hungarian audiences. Some of his one-act pieces have already been featured on the Hungarian National Ballet's repertoire: Kylián's works deserve to be included in the repertoires of all companies that consider it important to show audiences exceptional contemporary personalities in addition to the values of the past.

Kylián is an exceptionally talented choreographer and has widened the horizons of the genre by building on its foundations. He is most influenced by music: his dynamic dance progressions primarily reflect the atmosphere and structure of musical compositions. Although they never tell stories, his choreographies are easy to understand and are full of unforgettable figures. Kylián has written a number of dance numbers set to the music of **Mozart**. A special ballet commemorated the composer on the 200th anniversary of his death. This piece, with its unique atmosphere, contains six female, six male dancers and six swords, and uses black Baroque costumes and odd crinolines as props. The ballet, written in what is considered the choreographer's mature period, is characterised by bold spectacles, elegance, and a feeling for style. It has been included on the Hungarian National Ballet's repertoire since May 2013.

The production is being presented together with *Bedroom Folk*, *Six Dances*, and *Chroma* as part of the *KFM* dance show.

Ballet in one act

Choreographer **Jiří Kylián** (CZ)

Composer **Wolfgang Amadeus Mozart**

Set Designer **Jiří Kylián** (CZ)

Costume Designer **Joke Visser** (NL)

Lighting Designer **Jiří Kylián** (CZ), **Joop Caboort** (NL)

Lighting and Technical Adaptation **Kees Tjebbes** (NL)

Répétiteur **Cora Bos-Kroese** (NL), **Elke Schepers** (NL)

Ballet Master **Aliya Tanykpayeva** (KZ)

Featuring **Ildikó Boros, Anna Krupp, Kateryna Tarasova, Tatiana Melnik, Ellina Pokhodnykh, Elizaveta Cheprasova, Miklós Dávid Kerényi, Mikalai Radziush, Dénes Darab, Carlos Taravillo Mahillo, Zoltán Oláh, Dmitry Timofeev; Yuka Asai, Lili Felméry, Artemisz Bakó-Pisla, Karina Sarkissova, Emi Uehara, Kristina Starostina, Kristóf Morvai, Balázs Majoros, Gergely Leblanc, Gergő Ármin Balázsi, András Rónai, Iurii Kekalo**

7:00 pm / 8:00 pm



CONTEMPORARY

14

15, 18, 19, 20, 21, 23 February 2020

EIFFEL ART STUDIOS – BÁNFFY STAGE



“

Six Dances adds (another) true piece of entertainment to the National Ballet's repertoire. The rich movements and the quality performance of the dancers can probably convince even non-believers that classical ballet dancing skills are not necessarily the same as the empty aesthetics of a beautifully conditioned body, and that beauty (whether it takes the form of lyricism, tragedy, or gaiety) has a place in contemporary art.

Annamária Szoboszlai
Tánckritika.hu

Jiří Kylián / Wolfgang Amadeus Mozart

SIX DANCES (2002)

(1986, Hague)

“...I decided that I couldn't create a dance series that simply showcases the composer's sense of humour and musical genius. Instead, I wrote a choreography of six seemingly ambiguous pictures...,” explains **Jiří Kylián** about *Six Dances*. In line with the dictionary definition of burlesque, Kylián has built his dance number on the suitably awkward, impossible situations in which the powdered-wig wearing, oft-times unrealistically behaving protagonists find themselves, on the comicality of their situation, and on the playfulness of **Mozart**.

The dancers seem to step out of a Mozart-era wax museum and end up becoming the more modern, timeless heroes of Kylián's absurd creation through the modernity, freshness, and dizzying dynamics of the choreography.

Six Dances is one of those few contemporary ballet works that requires a thorough knowledge of classical schooling but is still able to provoke laughter from everyone, from small children to the elderly. Jiří Kylián was awarded the Hungarian State Opera's Seregi Award in 2015.

The production is being presented together with *Bedroom Folk*, *Petite Mort*, and *Chroma* as part of the KFM dance show.

Ballet in one act

Choreographer **Jiří Kylián (CZ)**
Composer **Wolfgang Amadeus Mozart**
Set and Costume Designer **Jiří Kylián (CZ)**
Lighting Designer **Jiří Kylián (CZ), Joop Caboot (NL)**
Lighting and Technical Adaptation **Jiří Kylián (CZ)**
Répétiteur **Yvan Dubreuil (F)**
Ballet Master **Marianna Venekei**

Featuring **Kristina Starostina, Yuka Asai, Emi Uehara, Ágnes Kelemen, Dávid Molnár, Balázs Majoros, Dmitry Diachkov, András Rónai, Rita Hangya, Ildikó Boros, Kateryna Tarasova, Jessica Carulla Leon, Dénes Darab, Carlos Taravillo, Miklós Dávid Kerényi, Ievgen Lagunov**

7:00 pm / 8:00 pm



15, 18, 19, 20, 21, 23 February 2020
EIFFEL ART STUDIOS – BÁNFFY STAGE



“

The production has lost none of its charm since its 1972 Budapest premiere, even if it has a light but lovable patina.

Ira Werbowsky
Der neue Merker

Seregi László / Léo Delibes

SYLVIA (1972)

(1876, Paris)

The stage shows an empty ballet room from the end of the 19th century. In the calm of early morning, everything is ready for starting the daily dance exercises. The fresco adorning the room shows Amore as he rests his elbows on a cloud. That is the image that kicks off the most popular choreography in 20th century Hungarian dance. **László Seregi** created a “story within a story” comedy of the everyday lives, rivalry, intrigue, and love within a ballet company, set to the romantic music of **Léo Delibes**.

For his mythological ballet entitled *Sylvia, ou La nymphe de Diane*, Delibes and his two librettists chose **Torquato Tasso's** 1573 pastorale, *Aminta*, as their topic, which tells the story of a nymph, a loyal shepherd, and a lecherous Satyr. After the 1876 Paris premiere of **Louis Mérante's** choreography, *Le Figaro* wrote about Delibes's music: “*The set is merely a prop on the stage: the composer has condensed all the colours into the orchestra, and whoever listens to the music will surely see everything.*” However, the quality of the libretto sadly did not match that of the music. The ballet was therefore redesigned many times over the years, among others by László Seregi, who in 1972 placed the mythological story in the life of a Delibes-era ballet company:

“I have written a new story. The work takes us to turn-of-the-century Paris, to the world of Toulouse-Lautrec. This is the world of a ballet company, and we the audience catch a glimpse of their everyday lives and rehearsals. The company is rehearsing the Sylvia-ballet. This leads to a humorous situation typical of French comedies. Amore gets everything messed up. We tried to provide a feel of the contemporary ballet style, but backhandedly, showing how everything could have been over-contrived, instead of with a museum-like approach,” explained the choreographer at its premiere.

Comic ballet in two acts

Choreographer **László Seregi**

Composer **Léo Delibes**

Delibes's music has been adapted to the text by **Tamás Pál**

Assistant Choreographer **Ildikó Kaszás**

Set Designer **Gábor Forray**

Costume Designer **Tivadar Márk**

Ballet Master **Ildikó Kaszás, Ildikó Pongor, Edit Rujsz**

Conductor **András Déri / Sémuel Tóth**

Sylvia **Tatiana Melnik / Cristina Balaban / Lili Felméry / Ellina Pokhodnykh**

Amynas **Gergő Ármin Balácsi / Dmitry Timofeev / Dmitry Diachkov / Gaetano Cottonaro**

Diana **Karina Sarkissova / Diana Kosyreva / Sofia Ivanova-Skoblikova / Aliya Tanykpayeva**

Orion **Gergely Leblanc / Ievgen Lagunov / Zoltán Oláh / Vladyslav Melnyk**

Amore aka Cupid **Boris Myasnikov / Miklós Dávid Kerényi / Carlos Taravillo Mahillo / András Rónai**

11:00 am / 7:00 pm



14, 18, 19, 21, 22, 28 March 2020

ERKEL THEATRE



“

Its sarcastic humour, modern expressionism and depiction of couples' ups and downs make it the icing on the cake of the triple bill.

Jade Larine *Bachtrack*

Hans van Manen / Jules Massenet – Pietro Mascagni – Igor Stravinsky
– Leoš Janáček – Pyotr Ilyich Tchaikovsky

BLACK CAKE (2017)

(1989, Amsterdam)

The Nederlands Dans Theater was 30 years old when **Jiří Kylián** said to **Hans van Manen**: “You do the ballet for the anniversary.” Manen replied: “Really? And what should I make?” Kylián’s answer: “A cake.” That’s how this humorous five-act celebratory parody, the irresistibly witty *Black Cake* came to be. Manen imagined a cocktail party on stage with six pairs, a waiter, and lots of champagne. In the piece’s wonderful finale, the guests, slightly tipsy, end up dancing to the famous *Meditation* in **Massenet’s** *Thaïs*... The big premiere in 1989 was a flop. After the performance, an opulent gala was held on the stage, and Manen remembers everyone acting as if he didn’t even exist. Then, 18 months later, Kylián said to Manen: “Let’s do *Black Cake* again.” And again, all the elder choreographer asked, was “Really?” Ever since, the piece has met with resounding success all over the world, and this is the third season that it is being performed by the Hungarian National Ballet.

The production is being presented together with *Bedroom Folk* and *The Firebird* as part of the *Off Pointe* dance show.

Ballet in one act

Choreographer **Hans van Manen** (NL)
Composer **Jules Massenet, Pietro Mascagni, Igor Stravinsky, Leoš Janáček, Pyotr Ilyich Tchaikovsky**
Visual Designer **Keso Dekker** (NL)
Lighting Designer **Joop Caboort** (NL)
Répétiteur **Mea Venema** (NL)
Ballet Master **Marianna Venekei**

Featuring **Cristina Balaban, Balázs Majoros, Diana Kosyreva, Dmitry Timofeev, Lea Földi, Iurii Kekalo, Lili Felméry, Gergő Ármin Balázs, Karina Sarkissova, Ievgen Lagunov, Tatiana Melnik, András Rónai**

7:00 pm / 8:00 pm



17, 18, 19, 24, 25, 26 April 2020

EIFFEL ART STUDIOS – BÁNFFY STAGE



“

The Hungarian National Ballet company met the neoclassic challenge [of the *Theme and Variations*] with ease.

Ira Werbowsky
Der neue Merker

George Balanchine / Pyotr Ilyich Tchaikovsky

THEME & VARIATIONS (2017)

(1947, New York)

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.

The production is being presented together with *Sylvia Pas de Deux*, *The Vertiginous Thrill of Exactitude*, and *Etudes* as part of the *Limitless* dance show.

George Balanchine's choreography- ©The George Balanchine Trust

Ballet in one act

Choreographer **George Balanchine**

Composer **Pyotr Ilyich Tchaikovsky**

Set Designer **István Rózsa**

Costume Designer **Nóra Rományi**

Lighting Designer **Tamás Solymosi**

Répétiteur **John Clifford** (USA)

Ballet Master **Mária Aradi, Marianna Venekei**

Female Solo **Kim Minjung / Elizaveta Cheprasova /**

Aliya Tanykpayeva / Diana Kosyreva

Male Solo **Gergő Ármin Balázs / Zoltán Oláh / Gergely Leblanc /**

Dmitry Timofeev

7:00 pm / 8:00 pm



1, 2, 3, 4, 7, 8, 9 May 2020

EIFFEL ART STUDIOS – BÁNYFŐ STAGE



“

It is gracious, ethereal, and exact.

Krisztina Horeczky
Tánckritika.hu

William Forsythe / Franz Schubert

THE VERTIGINOUS THRILL OF EXACTITUDE (2018)

(1996, Frankfurt)

American ballet dancer and choreographer **William Forsythe** started creating his own works at the Stuttgart Ballet and was appointed to the helm of Ballet Frankfurt in 1984, remaining the ensemble's pivotal leader until 2004. He regarded **George Balanchine** as his greatest role model. His works are characterised by the use of classical technique as a starting point, but then thinking them through even to the point of extremes. One example of this is his 11-minute piece *The Vertiginous Thrill of Exactitude*, created for three female and two male dancers: solos, pas de deux, pas de trois and ensemble pieces alternate without a plot to the virtuosic and majestic final movement of **Schubert's** "Great" Ninth Symphony.

A tribute to classical technique, this work is today considered one of the most challenging short ballets to perform. After *In the Middle, Somewhat Elevated*, this work is the second of Forsythe's works to make it into the Hungarian National Ballet's repertoire.

The production is being presented together with *Theme and Variations*, *Sylvia Pas de Deux*, *Ballet in one act* and *Etudes* as part of the *Limitless* dance show.

*Ballet in one act*Choreographer **William Forsythe** (USA)Composer **Franz Schubert**Set and Lighting Designer **William Forsythe** (USA)Costume Designer **Stephen Galloway** (USA)Technical Assistant **Tanja Rühl** (D)Technical Supervisor **Sebastian Rietz** (D)Répétiteur **Amy Raymond** (USA), **Agnès Noltenius** (F)Ballet Master **Edit Rujsz**Girls **Lea Földi, Diana Kosyreva, Kim Minjung; Lee Yourim, Cristina Balaban, Tatiana Melnik**Boys **Gergő Ármin Balácsi, András Rónai; Dmitry Timofeev, Ryosuke Morimoto**

7:00 pm / 8:00 pm



1, 2, 3, 4, 7, 8, 9 May 2020

EIFFEL ART STUDIOS – BÁNFFY STAGE

“

The piece is a complex amalgam of elegant lifts, sudden changes of direction, and free, open *port de bras*. Besides fast footwork, it also demands elegance of both dancers.

Amanda Jennings
Dance Europe



George Balanchine / Léo Delibes

SYLVIA PAS DE DEUX (2019)

(1950, New York)

As well as reinvigorating classical ballet with his unique choreography, **George Balanchine** also often re-interpreted popular themes from the history of ballet, and is now known as the creator of neoclassical dance.

From the mythological love story, **Léo Delibes** created a full ballet, *Sylvia, ou la Nympe de Diane*, which premiered in Paris in 1876, with choreography from **Louis Mérante**. Global success only came decades later, in 1952, when Sylvia was brought to London with the choreography of **Sir Frederick Ashton** situated on a richly illustrated stage. It has since become one of the most commonly performed and reinterpreted ballets and also inspired **László Seregi**, whose exciting “theatre within a theatre” comedy is still performed at the Opera today. Balanchine’s “pure dance” choreography is particularly special, as it was created in 1950 for two artists of the New York City Ballet before the ballet had achieved such success, while as a pearl of classic ballet it stands apart from the master’s modern and avant-garde creations. *Sylvia Pas de Deux* is taken from the third act of the original ballet and features a standalone performance from the nymph and her love, a shepherd boy, during a Bacchanal. The 12-minute work follows the traditional structure of the pas de deux and requires technical virtuoso ability and a refined performance style. It is a genuine technical feat, and will be performed for the first time ever in Hungary as a bonus performance from the soloists of the Hungarian National Ballet.

The production is being presented together with *Theme and Variations*, *The Vertiginous Thrill of Exactitude*, and *Etudes* as part of the *Limitless* dance show.

Pas de deux in the French style, with an entrée, adagio, two solos and a coda

Choreographer **George Balanchine**
Composer **Léo Delibes**
Costume Designer **Barbara Karinska**
Répétiteur **Marina Eglevsky** (USA)
Ballet Master **Imre Dózsa**
Soly Copyright Holder **Marina Eglevsky** (USA)

Girl Solo **Tatiana Melnik / Lili Felméry / Sofia Ivanova-Skoblikova / Cristina Balaban / Diana Kosyreva**
Boy Solo **Dmitry Timofeev / András Rónai / Gergő Ármin Balácsi / Ievgen Lagunov / Gergely Leblanc**

7:00 pm / 8:00 pm



1, 2, 3, 4, 7, 8, 9 May 2020

EIFFEL ART STUDIOS – BÁNFFY STAGE



“

Those ballets require virtuosity in bursts, often punctuating less onerous scènes d'action; these ballets require a lexicon of the toughest dance vocabulary, from start to finish... In particular, one must applaud the excellence of the ballet masters for the overall magnificence of the corps de ballet.

Graham Watts *Bachtrack*

Harald Lander / Carl Czerny

ÉTUDES (2014)

(1948, Copenhagen)

Études is a ballet in one act that poses an enormous challenge for ballet companies. Its topic is classical ballet technique, school, everyday exercises, and the measure of knowledge and proficiency. Maybe that's why the famous American dance critic **Arlene Croce** called the work the "anti-ballet." Because ballet traditionally uses the perfection of proficiency in dance to show the audience the content of the given piece; the tiresome toils of everyday practices is generally hidden to viewers. The dancers carry out this everyday work in the ballet room, where the dancers are taught to use their bodies to express the "vocabulary" they learn, which they then use as the basis for performing choreographies on the stage. And the audience sees only the end results. However, Danish choreographer

Harald Lander decided to take the audience backstage: he uses the stage to show how ballet practices take place and how the clean beauty of classic movements and steps can triumph even over the laws of physics. That is what this ballet is: the triumph of the study of form and the presentation of ballet technique, beautiful in its own right, independent of any plot or content. However, it is not a creation without content, as its topic is **BALLET** itself, all in capitals. After *Études* was re-discovered in Budapest, it provides a wonderful opportunity for the company's soloists and provides the audience with enjoyable and eventful entertainment.

The production is being presented together with *Sylvia Pas de Deux*, *Theme and Variations*, and *The Vertiginous Thrill of Exactitude* as part of the *Limitless* dance show.

Ballet in one act

Choreographer **Harald Lander**

Carl Czerny's works instrumented by **Knudåge Riisager**

Artistic consultant **Lise Lander** (DK)

Répétiteur **Johnny Eliassen** (DK)

Ballet Master **Angéla Kövessy, Ildikó Pongor, György Szirb**

Ballerina **Cristina Balaban / Tatiana Melnik / Lee Yourim /**

Kim Minjung

Boy solo 1 **Morimoto Ryosuke / Gergő Ármin Balácsi/ András Rónai /**

Dmitry Diachkov

Boy solo 2 **Ievgen Lagunov / Zoltán Oláh / Dmitry Timofeev /**

Gergely Leblanc

7:00 pm / 8:00 pm



1, 2, 3, 4, 7, 8, 9 May 2020

EIFFEL ART STUDIOS – BÁNFFY STAGE

“

Venekei's first full-length work for the Hungarian National Ballet... is a pearl not to be missed... Gergely Zöldy's stage design allows for a retelling of Blanche's past that is necessary for the understanding of the storyline... Bianca Imelda Jeremias' wonderful costumes also contribute to re-creating Blanche's memories and fantasies... Dés composed a varied, multi layered soundtrack that recreates the Southern big band jazz mood of a New Orleans neighborhood in the forties, but it also features symphonic parts... Should you be planning to visit Budapest, this is a production not to be missed.

Katja Vaghi *Bachtrack*



Marianna Venekei / Tennessee Williams / László Dés

A STREETCAR NAMED DESIRE (2017)

(2017, Budapest, Erkel Theatre)

A Streetcar Named Desire is principal ballet master **Marianna Venekei's** first full-length choreography. The project, lovingly nurtured for many years, is a collaboration between her and composer-saxophonist **László Dés**. Using the means of modern ballet, its creators evoke the atmosphere, sights and music of the New Orleans of the 1940s, the time and setting of **Tennessee Williams's** original work, in a production driven by the sheer variety of the musical and dance motifs, and the unique personalities of the characters. The story of the fall of Blanche DuBois is a drama of family bonds, unrequited love, acceptance and physical force that never loses its relevance. "Any of us can become Blanche," Venekei states, meaning that we can find ourselves in a hopeless situation from which it is impossible to get out. A single bad decision that seems necessary can make everything around us fall apart. *A Streetcar Named Desire* is a shockingly dramatic story because each character wishes to do right in their own way, but in most cases only succeed in ruining each other's lives.

The premiere was held at the Erkel Theatre as part of the Opera's Hungarian season, and *A Streetcar Named Desire* has been a part of the repertoire ever since.

The performance has been created with the special permission of the University of the South, Sewanee, Tennessee. *A Streetcar Named Desire*: Copyright © 1947, 1953 renewed 1975, 1981 The University of the South.

Dance-drama in two acts

Choreographer **Marianna Venekei**
 Composer **László Dés**
 Orchestrated by **László Dés, Péter Erdélyi**
 Music Director **Péter Erdélyi**
 Libretto **Marianna Venekei, László Dés**
 Set Designer **Gergely Zöldy**
 Costume Designer **Bianca Imelda Jeremias**
 Lighting Designer **Balázs Csontos**
 Assistant Choreographer **Ágnes Sárközy-Holler**
 Ballet Master **Ágnes Sárközy-Holler, Marianna Venekei**

Blanche **Jessica Carulla Leon / Cristina Balaban / Lea Földi**
 Stella **Lea Földi / Kateryna Tarasova / Anna Krupp**
 Stanley **Balázs Majoros / András Rónai / Iurii Kekalo**
 Mitch **Levente Bajári / Maksym Kovtun**

Featuring **students of the Hungarian National Ballet Institute and the Hungarian State Opera Orchestra**

The conductor for the audio recording **Dániel Dinyés, Gergely Vajda**

8:00 pm



9, 10, 11, 12 June 2020

EIFFEL ART STUDIOS – BÁNFFY STAGE

“

It was astonishing to see how sensitively the children reacted to the lapses in synergy and timing on stage. (...) The choreography of *Snow White* was aimed more at family enjoyment than at originality, every detail was well thought out and carefully situated in the set, making the two-and-a-half hour performance an exciting event, even for children. The visuals make it seem as if the actors just emerged from the storybook.

Isabelle von Neumann-Cosel
Tanznetz



Gyula Harangozó, Jr. / Tibor Kocsák

SNOW WHITE AND THE SEVEN DWARFS

(2004)

(2004, Budapest, Erkel Theatre)

One of the most famous of Grimm's fairy tales, *Snow White* was practically made for the ballet stage: it has entranced both children and adults every year since its 2004 debut. The seven clumsy dwarfs, innocent Snow White, and the evil stepmother are brought to life on the stage with the choreography of **Gyula Harangozó, Jr.**, the costumes of **Rita Velich**, the spectacular set provided by **Kentaur**, and the enchanting music composed by **Tibor Kocsák**. "Gyula Harangozó, Jr.'s choreography is excellent and timeless: he has created a piece that interprets one of our best known fairy tales with style and in a very entertaining manner, providing a lasting experience for both children and adults," says ballet director **Tamás Solymosi** about the work, and then goes on to note, "For us, it is important that we win over the next generation of the audience in time, so they can become familiar with classical music and ballet and fall in love with them. And this piece is perfectly suited to that end." Composing music for a dance performance is a very special task. Tibor Kocsák is an experienced theatrical composer who has written music for quite a number of performances, films, and musicals, and so he knows exactly how to use the language of music to accentuate the movements of the dancers and how to portray the personalities of the characters, the story-like twists, and the changes in mood. The piece has been a part of the repertoire for a decade and a half, and provides the opportunity for the younger generation of ballet dancers to show off their technical and story-telling capabilities.

Fairy-tale dance in two acts

Choreographer **Gyula Harangozó, Jr.**
Composer **Tibor Kocsák**
Libretto by **Gyula Harangozó, Jr.** based on the **Grimms' Fairy Tale**
Orchestrated by **Rudolf Bíró** and **Gábor Kemény**
Set Designer **Kentaur**
Costume Designer **Rita Velich**
Ballet Master **Gyula Harangozó, Jr., Edit Rujsz**

Conductor **Kálmán Szennai, István Silló**

Snow White **Tatiana Melnik / Lili Felméry / Diana Kosyreva / Ellina Pokhodnykh / Cristina Balaban**
Queen **Karina Sarkissova / Aliya Tanykpayeva / Elizaveta Cheprasova / Sofia Ivanova-Skoblikova / Jessica Carulla Leon**
Huntsman **Mikalai Radziush / Zoltán Oláh / Ievgen Lagunov / Gaetano Cottonaro**
Prince **Gergely Leblanc / Gergő Ármin Balácsi / Dmitry Timofeev / Dmitry Diachkov**
Witch **Iurii Kekalo / Vladyslav Melnyk / Levente Bajári / Mikalai Radziush**
Dopey **Balázs Majoros / András Rónai / Miklós Dávid Kerényi / András Szegő**

11:00 am / 6:00 pm / 7:00 pm



11, 12, 13, 14, 20, 21 June 2020

ERKEL THEATRE

BILLY ELLIOT THE MUSICAL



Everything came together in this production - seldom do you see a musical where every aspect has been thought through: it excited the audience, who expressed their gratitude to the entire company, but especially the child actors, with jubilant clapping and a splendid ovation. It is worth seeing!

Ira Werbowsky
Der neue Merker

Sir Elton John / Lee Hall

BILLY ELLIOT – THE MUSICAL (2016)

Billy Elliot – the Musical (2005, London)

The year is 1984. 11-year old Billy Elliot lives in an English mining town. His mother has died, his father and brother fight for a better living with the other miners on strike. Billy goes to boxing practice, but one day he stays a bit longer and catches a glimpse of the girls' ballet practice. He is entranced by what he sees. But boys and ballet is not an accepted combination in the world of mining. Anyone who has seen the 2000 movie on which this production is based will know whether Billy manages to overcome all the hardships and make it to the audition in London to follow his dreams. **Lee Hall's** original screenplay drew inspiration from similar stories set in North East England, like **A. J. Cronin's** novel *The Stars Look Down* and the biography of baritone singer **Sir Thomas Allen**, who was also born in the region.

Emboldened by the film's Oscar nomination and reception, the musical version uses music written by **Sir Elton John**. It has been a success ever since its premiere on West End and on Broadway. This is the last time this non-replica staging of the heart-warming piece can be seen in Erkel Theatre as directed by **Tamás Szirtes** and with the choreography by **Ákos Tihanyi**, as its three-year license is expiring. The work has already fulfilled its mission by helping raise the interest of children in ballet, making the 2016 launch possible of our school aimed at providing the future generations of Hungarian dancers for the Hungarian National Ballet: that's why we started the whole thing.

The children participating in the production are students of the Hungarian National Ballet Institute. This performance of *Billy Elliot – The Musical* is staged with the special permission of Music Theatre International (MTI, 421 West 54th Street, New York, New York 10019 - phone: (+1) 212 541 4684, www.mtishows.com) with the use of the provided materials.

Musical in two parts, in Hungarian, with English surtitles

Composer **Sir Elton John** (GB)
Libretto **Lee Hall** (GB)
Director **Tamás Szirtes**
Hungarian Text **Ferenc Bárány, István Puller**
Choreographer **Ákos Tihanyi**
Set Designer **István Szlávik**
Lighting Designer **János "Madár" Madarász**
Scenic Artist **János Szűcsborus**
Costume Designer **Yvette Alida Kovács**
Assistant Choreographer **Ferenc Molnár**
Assistant Director **Eugénia Vaszilenko**
Songs rehearsed by **Zsuzsanna Fehér, Brigitta Kovács, Mária Toldy**
Ballet Master **Edít Rujsz**

Conductor **István Silló / Géza Kőteles**

Billy **Levente Puczkó-Smith / Dávid Halász / Nemere Vass Torda**
Michael **Móric Marinka / Nemere Vass Torda**
Mrs. Wilkinson **Nikolett Gallusz / Judit Ladinek / Éva Auksz**
Father **András Stohl / Kristóf Németh / Sándor Tóth**
Grandma **Eszter Csákányi / Ildikó Hűvösvölgyi / Ilona Bencze**
Tony **Attila Fejszés / Balázs Csémy / Richárd Borbély**
Mother **Renáta Krassy / Boglárka Simon**
Mr. Braithwaite **Bálint Ekanem / Pál Ömböli / Zoltán Mező**
George **István Fillár / Zoltán Kiss**
Strike-breaker **Attila Barát / Zoltán Kiss / Gábor Jenei**
Dancer **Gábor Jenei / András Nagy**
Big Davey **András Kőrösi / Zoltán Barabás Kiss**
Woman with Pad **Gyöngyi Molnár / Veronika Foki**
Featuring **the artists of the Hungarian National Ballet and the students of the Hungarian National Ballet Institute**

11:00 am / 7:00 pm



CONTEMPORARY



13, 14, 15, 19, 20, 21, 22, 28 September 2019

ERKEL THEATRE



Balázs Szálinger

SIEGFRIED IDYLL, OR THE END OF A FRIENDSHIP (2018)

Siegfried-idill, avagy Egy barátság vége
(2018, Budapest, Ódry Stage)

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 – not only for the two men, but also for **Cosima**, Wagner's wife – a birth, a sense of life that, although yearned for, never in fact existed. Ever since 2018, the Opera, taking its role in all arts seriously, has supported contemporary Hungarian literature with inspiring dramas set in opera history. In light of the above, it commissioned poet and dramatist **Balázs Szálinger**, winner of the Attila József Award, and the conductor and composer **Géza Kőteles** to create a piece on the relationship between Nietzsche and Wagner for the "Around the Ring" season. The performance was staged by **Péter Kálloy Molnár**.

This production of *Siegfried Idyll* is being presented together with the production of *Chrysanthemums*.

Stage play with music, in Hungarian

Richard Wagner **András Kőrösi**
Friedrich Nietzsche **Balázs Csémy**
Cosima Wagner **Judit Schell**
Elisabeth **Dóra Létay**

Featuring **the artists of the Hungarian National Ballet**

Musical Director and Conductor **Géza Kőteles**

Author **Balázs Szálinger**
Music **Richard Wagner**
Concept **Szilveszter Ókovács**
Director **Péter Kálloy Molnár**
Set Designer **László Székely**
Costume Designer **Gabi Györi**
Choreographer **Marianna Venekei**

7:00 pm / 8:00 pm



26, 27, 28, 29 February 2020

EIFFEL ART STUDIOS – BÁNFFY STAGE

Balázs Szálinger

CHRYSANTHEMUMS, OR THE DEATH OF LIÙ (2019)

Krizantémok, avagy Liù halála (2019, Budapest, Eiffel Art Studios)

Torre del Lago, 1908. **Elvira**, the wife of the world-famous composer **Giacomo Puccini**, is teetering on the edge of madness. After numerous – justified – attacks of jealousy, **Doria**, the maid, becomes the subject of her suspicions. As his family life becomes unbearable, Puccini, hidden away in a tiny village, decides to escape to Paris. Elvira doesn't believe Puccini's denials, and attacks the girl with ever increasing ferocity. Doria has been in their service for years but now leaves. With suspicion mounting in the village, she eventually seeks solace in suicide: she drinks poison and takes several days to die. Elvira flees from the scandal to Milan, while the autopsy reveals that the 21-year-old "little Liu" who was so close to Puccini's heart, had died a virgin. Later the girl's family initiates a lawsuit, threatening Elvira with five years in prison, until under pressure from the Puccinis they withdraw the accusations. 15 years later, as Puccini is dying, he writes the opera *Turandot*, writing the character of Liu in memory of the death of the innocent Doria. This would become the last page of music he would ever score.

Balázs Szálinger's second commission to write a drama is part of the "Puccini's Italy" season: the beautiful Puccini string quartet *Chrysanthemums* and the famous "Death of Liu" excerpt from *Turandot* are in the air, circling above the texture both humorous and dramatic.

This production of *Chrysanthemums* is being presented together with the production of *Siegfried-Idyll*.

Chamber tragedy with music, in Hungarian

Puccini **Renátó Olasz**
Elvira **Erika Tankó**
Doria **Natasa Stork**
Fosca **Anna Mészöly**
Giulia **Bajor Lili**
Tenor **Gergely Boncsér**
Soprano **Lilla Horti**

Musical Director **Géza Köteles**
Featuring **Szilvia Mikó** (piano)

Author **Balázs Szálinger**
Music **Giacomo Puccini**
Concept **Szilveszter Ókovács**
Director **Bálint Szilágyi**
Visual Designer **Sándor Márkus**
Dramaturg **Eszter Orbán**

11:00 am / 7:00 pm /
8:00 pm



26, 27, 28, 29, February 2020

EIFFEL ART STUDIOS – BÁNFFY STAGE



“

Perhaps sensing that the tragic overtones had to be dealt with gingerly, the director (...) thus focused on humorous aspects with the fourth and fifth wives. (...) This process works well. Also fortunately executed are the flow of emotions and atmosphere, which are administered in the appropriate dosages, with altogether nine musical interludes contributing to them.

Zsuzsa Makk *Mezei néző*

THE WIVES OF HENRY VIII, OR 5 WEDDINGS AND 5 FUNERALS (2016)

VIII. Henrik feleségei, avagy 5 esküvő és 5 temetés
(2016, Budapest, Hungarian State Opera – Red Salon)

Indignatio Principis Mors Est – The wrath of the high is death. Henry VIII's court, heavy with eroticism, scandal, and snitches. Cheating and fraud, allegations and rumours, real and show trials, and the place of deathly and dead funny jokes. In his “part-time job”, the unbridled and dangerous monarch works as a poet and composer. Five different women appear in light of his plans, decisions, and choices: Catherine of Aragon, Anne Boleyn, Jane Seymour, Anne of Cleves, and Catherine Howard: all the king's wives who have moved on to the afterworld. Opera singer **Eszter Zavaros** and actor **Balázs Csémy** play all of the unique roles of this royal court. The performance was first staged as part of the **Shakespeare** commemorative year in 2016 and included Henry VIII's own compositions and poems, works of poets connected to the court, excerpts from Shakespeare's plays, and even opera excerpts and contemporary music, such as **Libby Larsen's** songs. The production even includes some wry humour, and its King Henry, generous with his kisses and death dealings, is being brought back to life on the Bánffy Stage.

The production is being presented together with **Wolfgang Amadeus Mozart's** *Der Schauspieldirektor* and **Gian Carlo Menotti's** *The Telephone* as part of the *Spring Rolls* night.

Orchestral chamber piece in Hungarian,
with Hungarian and English surtitles

Henry VIII **Márton Pallag**
Henrik's Wives **Eszter Zavaros**
Courtier **Balázs Csémy**

Featuring **Sámuel Tóth** (piano)

Libretto **Kristóf Widder, Balázs Csémy**
Director **Kristóf Widder**
Dramaturg **Szabolcs Molnár**
Musical Composition **Kristóf Widder, Balázs Csémy, Szabolcs Molnár, Eszter Zavaros**

11:00 am / 7:00 am / 8:00 pm



21, 22, 27 March, 4 April 2020

EIFFEL ART STUDIOS – BÁNFFY STAGE

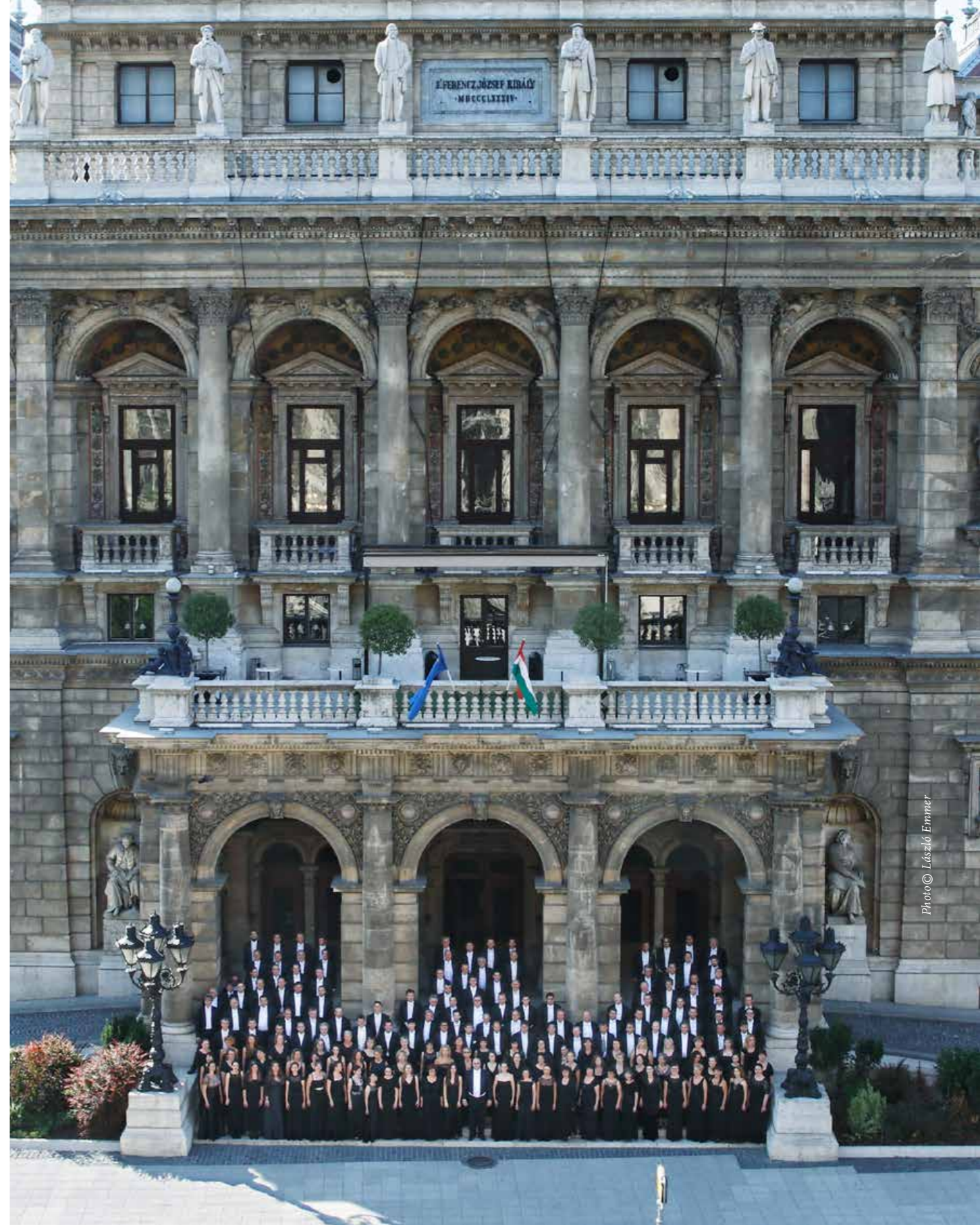
HISTORY OF THE OPERA ORCHESTRA

The First Hungarian Orchestra

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 Carmelite monastery in Buda Castle. Erkel would get to conduct 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 *Il barbiere di Siviglia*): 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 and for the next 70 years, everything would be sung in Hungarian to compensate for the long German decades. 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 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 *Il barbiere di Siviglia* – 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 Andrassy 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 Kerner** (1900-1918), **Ernő Dohnányi** (1918-1960), **János Ferencsik** (1960-1967), **András Kórodi** (1967-1986), **Erich Bergel** (1989-1994), **Rico Saccani** (1997-2005), **György Győriványi Ráth** (2011-2014), **Richter János** (1871-1874) 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**, Ernő 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** – often conducted their works with the Budapest Philharmonic. 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** and **Otto Klemperer**, and it would be almost 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. Today, it is one of around 20 orchestras in Hungary, but still the biggest with the most performances, and capable of not just playing its speciality of opera and ballet music, but also lighting up any symphonic or oratorio concert.



SYMPHONIC CONCERTS

Symphonic Orchestral Concerts – 2019/2020

Between the summers of 2019 and 2020, the Hungarian State Opera Orchestra will take the stage to perform independent symphony music on nearly 70 different occasions, as well as playing in the orchestra pit for around 300 opera and ballet performances.

There will be 73 concerts in total across 40 different events:

SYMPHONIC CONCERTS

OPERA182 (see: page 192)

Mozart **La clemenza di Tito**
Overture

Vitellia's aria from the second act ("Non più di fiori")

Mozart **Violin Concerto No. 5 in A major, K. 219**

Rybnikov **Symphony No. 6 ("Tenebrosa")**

Conductor **Gergely Kesselyák**

Featuring **Lilla Horti** (soprano), **Nagao Haruka** (violin)

30 September 2019 (Mon)

ERKEL THEATRE

ORCHESTRAL CONCERTS 2

Pierre de la Rue **Requiem** – excerpts (conductor **Gábor Csiki**)

Arvo Pärt **Symphony No. 3**

Honegger **Symphony No. 3 ("Liturgical")**

Conductor **Balázs Kocsár**

Director **Mária Harangi**

Featuring **the Hungarian State Opera Chorus**

28 October 2019 (Mon)

ERKEL THEATRE

FOUR SEASONS – IN WINTER

 (see: page 201)

Vivaldi **The Four Seasons**

Piazzolla **The Four Seasons of Buenos Aires**

Featuring **Ernő Kállai, Anikó Ecseki, Magdolna Závodszy, Rajka Imola** and **Áron Dóczi** (violin)

2, 3 December 2019 (Mon, Tue)

PÁPA – CATHOLIC CHURCH

KISKÖRÖS – EVANGELICAL CHURCH

NEW YEAR'S AT THE ERKEL

 (see: page 204)

Zoltán Kovács **Three dances... – In memoriam Ferenc Erkel**

Beethoven **Symphony No. 9 in D minor, Op. 125**

Conductor **György Vashegyi**

Featuring **Klára Kolonits, Lúcia Megyesi Schwartz, István Horváth, Kolos Kovács** (vocals), **the Hungarian National Ballet and the Hungarian State Opera Chorus**

1 January 2020 (Wed)

ERKEL THEATRE

ORCHESTRAL CONCERTS 5

Prokofiev **Symphony No 1 in D major ("Classical Symphony")** Op. 25

Haydn **Sinfonia Concertante in B flat major** Hob. 1/105

Weber **Clarinet Concerto No. 2 in E-flat major, Op. 73**

Hindemith **Symphonic Metamorphosis of Themes by Carl Maria von Weber**

Conductor **Stefan Soltész** (A)

Featuring **Ottó Rácz** (oboe), **Zoltán Kovács** (bassoon), **Ágnes Soltész** (violin), **László Pólus** (chello), **Sándor Kiss** (clarinet)

20 January 2020 (Mon)

ERKEL THEATRE

ORCHESTRAL CONCERTS 6

Bizet – Shchedrin **Carmen Suite**

Rachmaninoff **Symphonic Dances**, Op. 45

Conductor **Mladen Tarbuk** (HR)

Featuring **the percussionists of the Hungarian State Opera Orchestra**

10 February 2020 (Mon)

ERKEL THEATRE

YBL206

 (see: page 214)

Mahler **Blumine**

Rückert-Lieder

Dohnányi **Symphony No. 1 in D minor, Op. 9**

Conductor **Balázs Kocsár**

Featuring **Atala Schöck** (mezzo-soprano)

16 March 2020 (Mon)

ERKEL THEATRE

PORTUGAL TOUR

 (see: page 219)

Beethoven **Violin Concerto in D major, Op. 61**

Symphony No 7 in A major, Op. 92

Conductor **Nuno Côrte-Real** (P)

Featuring **Linus Roth** (violin) (D)

22 April 2020 (Wed)

EIFFEL ART STUDIOS

25, 26 April 2020 (Sat, Sun)

TORRES VEDRAS AND LISBON

TALES OF MUSIC

ACOUSTIC WORLD – ACOUSTIC MUSIC (see: page 179)

The concert is organised by *Filharmonia Magyarország Nkft.*

25 April 2020 (Sat)

ERKEL THEATRE

20TH CENTURY CHRISTIAN MUSIC CONCERT

Britten **Cantata Misericordium**

The Prodigal Son – excerpts

Debussy **Danse sacrée et Danse profane**

L'enfant prodigue (The Prodigal Son)

Conductor **Michel Tabachnik** (CH)

Featuring **Klára Kolonits, Szabolcs Brickner** (vocals)

15 May 2020 (Fri)

ERKEL THEATRE

TRIANON100

 (see: page 230)

Kodály **Dances of Galánta**

Psalmus Hungaricus (Psalm singer **András Molnár**)

The Spinning Room (see: page 113)

Conductor **Ádám Medveczky**

Featuring **the Hungarian State Opera Chorus**

(Chorus Master **Gábor Csiki**) and **the Children's Chorus** (Chorus Master

Nikolett Hajzer)

4, 7 June 2020 (Thu, Sun)

EIFFEL ART STUDIOS – BÁNFFY STAGE

ORATORIO PERFORMANCES (HIGHLIGHTS)

Tolcsvay **Hungarian Mass** (see: page 187)

20 August 2019 (Tue)

MARGARET ISLAND

Verdi **Requiem** (Popelka) (see: page 197)

2 November 2019 (Sat)

ERKEL THEATRE

Defiant Requiem – Verdi at Terezín (Sidlin) (see: page 198)

4 November 2019 (Mon)

REFORMED CHURCH ON POZSONYI ÚT

Bach **Coffee Cantata** (Oberfrank) (see: page 214)

21 March 2020 (Sat)

II. JÁNOS PÁL PÁPA TÉR METRO STATION

Bach **Jauchzet Gott in allen Landen** – solo cantata (see: page 215)

21 March 2020 (Sat)

EASTERN RAILWAY STATION WAITING ROOM

Bach – Mendelssohn **St Matthew Passion** (Csiki) (see: page 97)

9, 11 April 2020 (Thu, Sat)

ERKEL THEATRE

Mascagni **Messa di Gloria** (J. Kovács) (see: page 217)

12, 17 April 2020 (Sun, Fri)

ERKEL THEATRE

Trianon100 – Kodály **Psalms Hungaricus** (Medveczky) (see: page 230)

4, 7 June 2020 (Thu, Sun)

EIFFEL ART STUDIOS – BÁNFFY STAGE

OPERA GALAS (HIGHLIGHTS)

Kálmándy30 anniversary gala (see: page 193)

5 October 2019 (Sat)

ERKEL THEATRE

Opera Gala in Miskolc (Kesselyák) (see: page 201)

7 December 2019 (Sat)

MISKOLC NATIONAL THEATRE

Komlósi35 anniversary gala (Szennai) (see: page 202)

9 December 2019 (Mon)

ERKEL THEATRE

Bryn Terfel's aria night (Jones) (see: page 203)

18 December 2019 (Wed)

MŰPA BUDAPEST

BoldiFifty (Kovács) (see: page 205)

6 January 2020 (Mon)

ERKEL THEATRE

Opera gala with Anna Netrebo and Yusif Eyvazov (Mazza) (see: page 210)

19 February 2020 (Wed)

WIEN – KONZERTHAUS

Three Princes, Three Princesses – charity night (see: page 219)

25 April 2020 (Sat)

EIFFEL ART STUDIOS – BÁNFFY STAGE

Christian Spirit Festival – Closing Hour (see: page 230)

1 June 2020 (Mon)

EIFFEL ART STUDIOS – PARK

OPERAS – CONCERT FORMAT (HIGHLIGHTS)

Erkel **Hunyadi László** (Medveczky) (see: page 53)

1 September 2019 (Sun)

BEREHOVE

7 September 2019 (Sat)

TATA

Goldmark **Die Königin von Saba** (Kocsár) (see: page 55)

10 September 2019 (Tue)

TEL-AVIV – ISRAELI OPERA

Erkel **Erzsébet – Act II** (Kocsár) (see: page 195)

19 October 2019 (Sat)

ERKEL THEATRE

Mascagni **Cavalleria rusticana** (Kovács J.) (lásd: 93. o.)

12, 17 April 2020 (Sun, Fri)

ERKEL THEATRE

Szörényi-Bródy-Gyöngyösi **Stephen, the King** (Kesselyák) (see: page 29)

26 April 2020 (Sun)

ERKEL THEATRE

R. Strauss **Salome** (Kocsár) (see: page 105)

23 May 2020 (Sat)

ERKEL THEATRE

Wagner **Tannhäuser** (Boder) (see: page 107)

25 May 2020 (Mon)

ERKEL THEATRE

Verdi **Stiffelio** (Carminatì) (see: page 111)

30 May 2020 (Sat)

EIFFEL ART STUDIOS – BÁNFFY STAGE

SING-ALONG BABY

Musical Fun with Little Ones! – musical education for children aged 3 and below

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 Ujvári**
Venue **Erkel Theatre – Bernáth Buffet**

Sessions

Thursday from 11:00 am (30 minutes)

2019	2020
5, 12, 26 September	9, 16, 23, 30 January
3, 10, 17, 24 October	6, 13, 20, 27 February
7, 14, 21, 28 November	5, 12, 19, 26 March
5, 12, 19 December	2, 9, 16, 23, 30 April
	7, 14, 21, 28 May
	4, 11 June

Tickets **1 000 HUF / family**

WEEKEND SING-ALONG BABY WITH DADDY

Musical Fun with Little Ones!

To make sure that dads who work hard during the week don't miss out on all the fun, we have organised a new programme of Sing Along Baby in the Erkel Theatre on Saturdays. With this baby group built on the Kodály principles, we look forward to seeing any dads who love singing and playing together with their little ones in a loving environment. The programme is recommended for new-borns to three-year-olds. Mums are also very welcome!

Sessions held by **Klára Ujvári**
Venue **Erkel Theatre – Bernáth Buffet**

Sessions

Once a month, on Saturday from 4:00 pm (30 minutes)

2019	2020
28 September	25 January
26 October	29 February
30 November	28 March
21 December	25 April
	23 May
	13 June

Tickets **1 000 HUF / family**

ENCHANTING INSTRUMENTS

A Playful Demonstration of the Orchestra's Instrumental Sections

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**, viola player
Featuring **the musicians of the Hungarian State Opera Orchestra**
Venues **Erkel Theatre – Bernáth Buffet**

Kotta (Sheet Music) Season Pass

(3:00 – 4:00 pm on Sundays)

13 October 2019 – strings
10 November 2019 – woodwinds
8 December 2019 – brass
5 January 2020 – percussion

Violinkulcs (Treble Clef) Season Pass

(3:00 – 4:00 pm on Sundays)

27 October 2019 – percussion
24 November 2019 – brass
15 December 2019 – woodwinds
19 January 2020 – strings

Hangjegy (Note) Season Pass

(3:00 – 4:00 pm on Sundays)

9 February 2020 – strings
23 February 2020 – woodwinds
22 March 2020 – brass
5 April 2020 – percussion

Season pass **4 000 HUF / person**

Individual tickets are available for 1 200 HUF after the season pass sales period.

Arrive with pre-purchased tickets 15 minutes prior to the event and use the main entrance of the Erkel Theatre.

AFTERNOON JAM

Playful instrument showcase

The Afternoon Jam gives children of kindergarten and primary school age a chance to get to know a group of instruments. Participants can better acquaint themselves with a particular musical instrument and its younger and older siblings. 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 **Mária Nagy, viola player**

Featuring **the musicians of the Hungarian State Opera Orchestra**

Venue **Erkel Theatre – Bernáth Buffet**

Fakopáncs (Woodpecker) Season Pass

(3:00 – 4:00 pm on Sundays)

06 October 2019 – guitar and harp

3 November 2019 – piano

1 December 2019 – French horn and tuba

12 January 2020 – clarinet and oboe

Cinege (Chickadee) Season Pass

(3:00 – 4:00 pm on Sundays)

20 October 2019 – flute and bassoon

17 November 2019 – violin, viola, cello and double bass

22 December 2019 – percussion

26 January 2020 – trumpet and trombone

Fekete rigó (Blackbird) Season Pass

(3:00 – 4:00 pm on Sundays)

02 February 2020 – percussion

1 March 2020 – flute and bassoon

19 April 2020 – trumpet and trombone

10 May 2020 – violin, viola, cello and double bass

Fülemüle (Nightingale) Season Pass

29 March 2020 – clarinet and oboe

3 May 2020 – guitar and harp

24 May 2020 – French horn and tuba

7 June 2020 – piano

Season pass **4 000 HUF / person**

Individual tickets are available for 1 200 HUF after the season pass sales period.

Arrive with pre-purchased tickets 15 minutes prior to the event and use the main entrance of the Erkel Theatre.

TUTU

Theatre Visit with Ballerinas

The Hungarian National Ballet theatre visits programme will continue into the 2018/19 season in the Erkel Theatre as the modernisation of the Opera continues. The organisers await applications from kindergarten groups and primary school classes. During the theatre visit, the children receive a tour of the Erkel Theatre building, take a look behind the curtain and then enjoy a costume rehearsal and a little bit of dance teaching. The programme always begins at 9 am.

Information and registration **balerina@opera.hu**

Dates

11, 12, 20, 24, 26 September 2019

2, 3, 9, 11, 15, 17, 22, 25, 30 October 2019

13, 14, 20, 21, 27, 28 November 2019

4, 5, 11, 12, 17, 18 December 2019

9, 10, 14, 16, 28, 29 January 2020

4, 5, 11, 12, 19, 20, 26, 27 February 2020

4, 5, 11, 12, 18, 19, 25, 26 March 2020

2, 3, 8, 9, 16, 22, 23, 28, 29 April 2020

5, 6, 13, 14, 21, 22, 27, 28 May 2020

4, 5, 9, 10 June 2020

Visit **1 500 HUF / person**

Up to three accompanying teachers can enter free of charge.

TALES OF MUSIC

Season Pass Series for Families at the Erkel Theatre



Stories are filled with adventure; they reveal secrets; they are home to miracles; they allow us to learn; and they move us out of our boring lives and take us to magical lands. Those are the type of experiences that this series promises for the 2019/2020 season, as well. Besides Tamás Lakner, the Hungarian State Opera Orchestra, the Duna Symphony Orchestra, and the Miskolc Symphony Orchestra will all accompany us on this magical journey.

Moderator **Tamás Lakner**

Venue **Erkel Theatre**

Sessions

THE MUSIC OF KINGS

Featuring **the Duna Symphony Orchestra**

Conductor **András Deák**

24 November 2019 (Sun) 10:30 am

MUSIC FROM THE MOVIES

Featuring **the Miskolc Symphony Orchestra**

and the **In Medias Brass Quartet**

Conductor **Mátyás Antal**

9 February 2020 (Sun) 10:30 am

ACOUSTIC WORLD – ACOUSTIC MUSIC

Featuring **the Hungarian State Opera Orchestra**

Conductor **Balázs Kocsár**

25 April 2020 (Sat) 10:30 am

Season pass **4 900 HUF / person**

Individual tickets are available for 2 500 HUF after the season pass sales period.

The concerts are organised by Filharmónia Magyarország Nkft.

info **filharmonia.hu**

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 always begins at 3 pm.

Tour Leader **András Aczél**
Director **Attila Toronykőy**
Papageno **Máté Fülep**
Venue **Erkel Theatre**

Dates

15 September 2019 (Sun)	25 January 2020 (Sat)
12 October 2019 (Sat)	8 February 2020 (Sat)
26 October 2019 (Sat)	15 February 2020 (Sat)
9 November 2019 (Sat)	7 March 2020 (Sat)
23 November 2019 (Sat)	21 March 2020 (Sat)
7 December 2019 (Sat)	4 April 2020 (Sat)
14 December 2019 (Sat)	18 April 2020 (Sat)
18 January 2020 (Sat)	9 May 2020 (Sat)

Legyár **2000 HUF / fő**

OPERACOMMANDO

A vocal rapid reaction force

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 OperAdventure 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.

Head of Operation **András Aczél**

Partner **Filharmonia Magyarország Nkft.**

GREAT RECOMMENDATIONS

Theatrical Performances for Young People

The Hungarian State Opera welcomes children and, of course, young people, together with their families, not only with special series but also with full-evening (or full-morning) performances. We recommend the following events:

Erkel Theatre

Sir Elton John / Lee Hall **Billy Elliot – The Musical** 14 (see page 150)
13, 14, 15, 19, 20, 21, 22 September 2019

Hérolf / Ashton **La fille mal gardée** 6 (see page 127)
26, 27, 30, 31 October, 1 and 3 November 2019

Mozart **Die Zauberflöte** 10 (see page 63)
8, 9, 10, 16, 17 November 2019

Eagling - Solymosi / Tchaikovsky **The Nutcracker** 6 (see page 129)
29, 30 November, 1, 4, 5, 6, 7, 8, 11, 12, 14, 15, 17, 19, 22, 23, 24, 25, 26, 27, 29 December 2019, 4, 5 January 2020

Kacsóh **János vitéz (John the Valiant)** 6 (see page 77)
11, 12, 18, 19 January, 1 and 2 February 2020

Erkel **Bánk Bán (The Viceroy Bánk)** 14 (see page 85)
13, 15, 20, 22 March 2020

Mozart **Die Entführung aus dem Serail** 12 (see page 31)
1, 2, 3, 9 May 2020

Harangozó Jr. / Kocsák **Snow White and the and the 7 dwarfs** 4 (see page 155)
11, 12, 13, 14, 20, 21 June 2020

Eiffel Art Studios

Spring Rolls 12 (see pages 87, 105 and 89)
(Mozart **Der Schauspieldirektor; The Wives of Henry VIII; Menotti The Telephone**)
3, 4, 5, 10, 11, 12 January 2020

OPERADVENTURE

Young People at the Erkel

The 2019-2020 school year brings the eighth season of OperAdventure, the largest theatrical education programme in Hungary. Tens of thousands of students have come from all over the country 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 2014, the programme expanded even further as several public collections opened their doors to the participants of OperAdventure. 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 information pack are eligible to qualify as teaching hours according to the given school's local teaching programme. 264 cities, almost 800 institutions, 260,000 students – so far. In autumn 2019, we will be showing Ferenc Erkel's *Hunyadi László* and a new version of Mozart's opera *Die Entführung aus dem Serail* in spring 2020.

Sponsors **MÁV-START Zrt., GYSEV Zrt., BKK Zrt., State Secretariat for Culture and State Secretariat for Public Education at the Ministry for Human Capacities**

info operakaland@opera.hu

OperAdventure. 8.1

Erkel **Hunyadi László** (see: page 53)
9, 10, 11, 14, 15, 16, 17 October 2019
ERKEL THEATRE

OperAdventure. 8.2

Mozart **Die Entführung aus dem Serail** (see: page 31)
4, 5, 6, 7, 8, 9 May 2020
ERKEL THEATRE

TURANDOT WITH JOSÉ CURA

Puccini's Beijing on Margaret Island

The central venue for the Budapest Summer Festival, Margaret Island Open-Air Stage opened its doors for the first time 81 years ago, in 1938. Its first operator just happened to be the Hungarian Royal Opera. Our many years of successful cooperation with the Open-Air Stage provides us with an opportunity to receive some friendly assistance from the partner institution while the Opera building on Andrásy út is being refurbished. Due to the shortage of venues, the PucciniFest held at the end of the 2018/2019 season will be housed on Margaret Island: the large-scale *Turandot* performance will be played on the big picturesque Open-Air Stage on two occasions in the production first directed by Balázs Kovalik in 1996. This is the farewell to this version of the opera, after which it will be removed from the Opera's repertoire after 133 performances - involving star performers with a star in the emblematic tenor role.

Puccini **Turandot**

Princess Turandot **Szilvia Rálik** Ping **Zoltán Kelemen**
The Emperor Altoum **István Róka** Pang **István Horváth**
Timur **László Szvétek** Pong **Péter Kiss**
Kalaf **José Cura (RA)** A Mandarin **András Kiss**
Liù **Cristina Pasaroïu (RO)**

Conductor **Balázs Kocsár**

Libretto **Renato Simoni,** Set Designer **Éva Szendrényi**
Giuseppe Adami Costume Designer **Márta Jánoskúti**
Director **Balázs Kovalik**

Featuring **the Hungarian State Opera Chorus, Children's Chorus, and Orchestra**

Turandot is a joint production by the Open-Air Theatre and the Hungarian State Opera.

8:00 pm

7, 9 June 2019 (Fri, Sun)

MARGARET ISLAND OPEN-AIR THEATRE

OPERA NIGHT IN MISKOLC

Gala at the Bartók Plus Opera Festival

The Hungarian State Opera has an ongoing and rich relationship with the only Hungarian opera festival. Whenever the festival programme is of a nature that makes it possible for us to participate and if the schedule of our season allows us to accept such an invitation, the end result is always something memorable. Recent years have seen two advance premieres in Miskolc, each a Verdi production: *Aida* (director: János Mohácsi) followed by *Il trovatore* (director: Judit Galgóczy). We followed up these operas by taking our production of *Székely fónó* (director: Michał Znaniecki) to Miskolc as well. This time, the Opera orchestra and chorus will be participating in a special opera concert put together by Gergely Kesselyák: not only him, but all the writers and almost all the productions are connected to the Opera in some way.

Finzi **La serenata al vento** - excerpts
Korngold **Das Wunder der Heliane** - excerpts
Shostakovich **Cheryomushki Suite**
Puccini **Turandot** - excerpts

Soloists **Ágnes Molnár, Brigitta Kele, Csilla Boros, Szabolcs Brickner, Nutthaporn Thammathi (T)**

Conductor **Gergely Kesselyák**

Featuring **the Hungarian State Opera Orchestra and Chorus**

7:30 pm

14 June 2019 (Fri)

MISKOLC NATIONAL THEATRE

GISELLE ON THE ISLAND

Ballet Production on Margaret Island

This is the first time the romantic ballet *Giselle*, consisting of tales from mysterious German folklore, can be experienced in the beautiful environment of the Margaret Island Open-Air Stage. Thanks to the rich natural environment of the Stage, this classic ballet, enjoying unmitigated success ever since its premiere, will come to life as never before. The otherworldly figures in this passionate classical ballet will be portrayed by the performers of the Novosibirsk State Academic Theater of Opera and Ballet (NOVAT), Russian guest performers hired by the Open-Air Theatre. In the spirit of ongoing close cooperation, our guests will be using the set, costumes, and props of our own *Giselle* production, and the Opera Orchestra will be playing Adam's music at the performances. The creators have dedicated this special NOVAT production to the memory of the exceptional soloist Nikita Dolgushin.

Lavrovskij / Adam **Giselle**

Choreography reworked by **Nikita Dolgushin** on the basis of

Jules Perrot, Jean Coralli and Marius Petipa

Composer **Adam Adolphe**

Libretto **Jules-Henri Vernoy de Saint-Georges,**

Théophile Gautier and Jean Coralli

Musical Director **Karen Durgarian (AM)**

Set and Costume Designer **Vyacheslav Okunev (RUS)**

Lighting designer **Alexander Kibitkin (RUS)**

Ballet Master **Michael Messerer (RUS)**

Assistant **Evgenia Kostyleva (RUS)**

Conductor **Zsolt Jankó**

Solo Dancers **Ernest Latypov and Olga Grishenkova**

Featuring **the Hungarian State Opera Orchestra**

Giselle is a production of the Open-Air Theatre.

8:00 pm

20, 21 June 2019 (Thu, Fri)

MARGARET ISLAND OPEN-AIR THEATRE

VESZPRÉM FEST

Rigoletto with Gavanelli



Premium Music Festival

It seems that after last year's hugely successful opera gala, the Opera will again be an organic part of VeszprémFest: on the second day of the festival, the audience will be entertained with a concert performance of Giuseppe Verdi's *Rigoletto*, one of the most popular operas in existence. This tragic opera with its valid message will be performed by the genre's international stars, together with Hungarian artists: the Hungarian State Opera Orchestra and Men's Chorus will be conducted by the Kossuth and Ferenc Liszt Award winning Ádám Medveczky. *Rigoletto* takes place in 16th century Mantua with a libretto based on Victor Hugo's drama *Le roi s'amuse (The King Amuses Himself)*. It premiered twenty years after the play. Hugo's piece raised a lot of dust: the French government, fulfilling the requests of conservative parties, banned the work. The concert will be held under the Veszprém castle, in História Kert, located in the lovely Séd Valley, which can seat an audience of several thousand.

Verdi **Rigoletto** (concert performance)

Duke of Mantua **René Barbera (USA)** Borsa **Péter Kiss**
Rigoletto **Paolo Gavanelli (I)** Count Ceprano **Tamás Szüile**
Gilda **Zuzana Marková (CZ)** Countess Ceprano **Ildikó Megyimórecz**
Sparafucile **László Szvétek** Giovanna **Kornélia Bakos**
Maddalena **Andrea Szántó** A Page **Zsófia Nagy**
Count Monterone **András Palerdi** A Court Usher **István Kristóf**
Marullo **András Káldi Kiss**

Conductor **Ádám Medveczky**

Featuring **the Hungarian State Opera Orchestra and Men's Chorus**
(Chorus Master **Gábor Csiki**)

The concert is organised as part of the VeszprémFest programme.

8:00 pm

11 July 2019 (Thu)

VESZPRÉM – HISTÓRIA GARDEN

GALA WITH GRIGOLO

Tenor Tricks on a Summer's Eve on Margaret Island

Vittorio Grigolo, the suggestive and amazingly talented Italian star tenor, enchants the audience with the most popular and delightful arias in Italian opera. His rich and colourful repertoire includes the works of Mozart, Donizetti, Verdi, Puccini, Gounod, Massenet, Offenbach, Bernstein, and Rossini. After the most famous opera houses in the world, Grigolo is coming to Hungary in the summer of 2019, where opera-goers can hear him for the first time on the Margaret Island Open-Air Stage. Considered one of the best tenors in the world, Vittorio Grigolo not only has exceptional singing skills but also looks like an Italian model. He is coming to Hungary from Covent Garden in London, where he played Cavaradossi in *Tosca*. Here in Hungary, he will be accompanied by the orchestra most at home in the genre: the Opera Orchestra.

Conductor **Domonkos Héja**

Featuring **Orsolya Sáfár** (soprano)

Featuring **the Hungarian State Opera Orchestra**

8:00 pm

20 July 2019 (Sat)

MARGARET ISLAND OPEN-AIR THEATRE

ÁLVAREZ ON THE ISLAND

Cavalleria rusticana / Pagliacci

These two one-act pieces are sourced from the Hungarian State Opera's repertoire and are being presented on the Margaret Island Open-Air Stage featuring two world-famous South American tenors. Carlo Ventre is a regular at the Turin and Hamburg operas, and Marcelo Álvarez usually sings at the New York Metropolitan Opera and Opéra de Monte Carlo.

The common feature of these two works is their naturalist portrayal, called *verismo*: it presents the problems of flesh and blood actors and real, everyday stories – using today's terms, we could think of them as “operatic thrillers”.

Both operas feature the Hungarian State Opera Orchestra and Chorus and are directed by Georges Delnon for the Margaret Island Open-Air Stage.

Cavalleria rusticana and Pagliacci are joint productions by the Open-Air Theatre and the Hungarian State Opera.

Mascagni **Cavalleria rusticana**

Turiddu **Carlo Ventre** (ROU) Alfio **Zoltán Kelemen**

Santuzza **Ildikó Komlósi** Lola **Zsófia Kálnay**

Lucia **Éva Balatoni**

Leoncavallo **Pagliacci**

Canio **Marcelo Álvarez** (RA) Peppe **Péter Balczó**

Nedda **Polina Pasztircsák** Silvio **Zsolt Haja**

Tonio **Zoltán Kelemen**

Director **Georges Delnon** (CH)

Set Designer **Madeleine Schleich** (D)

Costume Designer **Prisca Baumann** (D)

Featuring **the Hungarian State Opera Orchestra, Chorus, and Children's Chorus**

8:00 pm

1, 4 August 2019 (Thu, Sun)

MARGARET ISLAND OPEN-AIR THEATRE

CELEBRATION ON THE ISLAND

Tolcsvay Oratorios on 20 August

To commemorate the 20 August summer holiday in remembrance of the founding father and King of Hungary as well as the country's constitution, the Open-Air Theatre is putting on a special concert at the Margaret Island Open-Air Stage. László Tolcsvay's *Magyar Mise* (*Hungarian Mass*) premiered in 1987 in Szeged, but it was also played in the Erkel Theatre 28 years ago, after which the recording of the event was released as an album. The crossover work features a rock band, pop singers, opera soloists, an orchestra, and a chorus, and was written along the lines of Catholic liturgy, though the adaptation is quite free-spirited. This is the first time László Tolcsvay's new composition *Új magyar rapszódia* (*New Hungarian Rhapsody*) will be played, which was inspired by the upcoming centenary of the Treaty of Trianon.

The concert features the Opera Chorus and Orchestra.

László Tolcsvay **Magyar Mise**

Új Magyar Rapszódia - World Premiere

Conductor **Gábor Werner, Balázs Kocsár**

Featuring **Erika Miklósa, Veca Janicsák, Péter Sándor, János Szemennyei, Géza Gábor and the Hungarian State Opera Orchestra and Chorus**

A production of the Open-Air Theatre.

8:00 pm

20 August 2019 (Tue)

MARGARET ISLAND OPEN-AIR THEATRE

TRANSYLVANIA ON WHEELS

Second Carpathian Homeland Tour

All Hungarians have the right, and need, to feel a sense of belonging to the nation. This is especially important for those who, due to a historical decision, have to preserve their national identities in other countries and other cultural environments. It is doubly important to provide assistance to those living in isolated conditions, scattered in their countries, where expressing and living their Hungarian identities is especially difficult. This project aims to provide open-air performances in all regions outside Hungary's borders, primarily for their Hungarian communities. However, we also welcome the majority society, albeit in Hungarian, as art is food for everyone. The 2017/2018 Carpathian Homeland Tour provided a special opportunity for both its audience of thirty thousand people and for the Opera's company. We travelled around Hungary's current borders in the neighbouring seven countries in our endeavour to strengthen the feeling in Hungarians living outside our borders that the mother country acknowledges and supports them. In turn, we received the wonderful experience of performing in distant stadiums in front of Hungarians living in foreign countries. The continuation of the programme took the form of our first Opera on Wheels in the autumn of 2018: our special truck, which can be converted into a stage, allows us to park in the main square of any small village and bring joy with our brand new Italian opera productions sung in Hungarian – with the performances free and held in the open-air!

Donizetti **L'elisir d'amore** (see page 51)

Sponsor **The Hungarian Government**

Planned venues for 2020: Veszprém (VeszprémFest), Kaposcs (Valley of Arts), Tusnádfürdő (Tusványos)

24 (Cluj-Napoca), 25 (Rimetea), 26 (Târgu Mureş), 27 (Deva), 29 (Timișoara), 30 (Arađ), 31 August (Salonta) and 1 September 2019 (Oradea)

OPERA ON WHEELS — CENTRAL TRANSYLVANIA AND PARTIUM

PROMS

The Theatre as a Social Venue

Everybody likes theatres: their mysterious aura, their spaciousness, and their solemn ceremoniousness. It should therefore come as no surprise that whenever the Erkel Theatre stage is free and isn't being used for rehearsals or isn't undergoing construction, we offer a venue for institutional events. Naturally, those state institutions where, similar to ours, educators teach future audiences are given precedence. Prom is an especially nice custom, and we try to provide a venue for proms whenever possible. From September 2019, "only" Erkel Theatre will be available, with Eiffel Art Studios also available from the following year, which can offer an even larger dancefloor by moving the seating area in Bánffy Stage against the wall, covering the orchestra pit, and enlarging the stage area: this results in a flat area with a floor space of 970 m². The Opera supports balls with other services too: Eiffel Art Studios is also home to an enormous kitchen for preparing hot meals. Additionally, we are giving new life to the *You Shall go to the Ball!* clothing rental programme with the use of Eiffel's new costume room, currently under construction. (see page 267)

Reservations and information rendezvenyszervezes@opera.hu

September 2019 – January 2020
ERKEL THEATRE

HUNYADI IN BEREHOVE

Erkel's Masterpiece in the Arena

During the course of the Second Carpathian Homeland Tour, we were only able to pay a visit to Uzshorod (and we have a wonderful memory of the 3,000 visitors to the two performances) but were unable to squeeze Berehove into the programme. However, we did visit the beautiful little city and found a pleasant open-air stadium among the hills that is also suitable for seating 3,000 people, this time all at once. Its conditions are not too heartening, but with support from Hungary and in line with the intentions of the town's ethnic Hungarian leadership, we saw that it could be renovated. Since we managed to obtain financial backing for the renovation with the help of the government of Hungary, we have sort of "adopted" the venue and undertaken to have the Opera visit and perform in Berehove at the beginning of September every year, to give a gift of Hungarian culture to those who have lived and proudly maintained their Hungarian ethnicity under the harshest and poorest conditions for such a long time. The first production, when we performed *Bánk bán*, gave us quite a lasting memory: not only did all the 3,000 people in the audience sing the Hungarian *National Anthem* touchingly, they also hummed along to the *Hazám, hazám* (*My country, my home*) aria! We have never heard anything like it before! News of the Hungarian celebrations even made it to the *New York Times*... This time around, we will be bringing our other national opera, *Hunyadi László*, with us to Berehove.

Erkel Hunyadi László (concert performance) (see page 53)

Sponsor **The Hungarian Government**

7:00 pm

1 September 2019 (Sun)
(rain date: 2 September (Mon))
BEREHOVE – ARENA

SPECIAL EVENTS

TATA FESTIVAL

In memoriam Tata, 1933

Gusztáv Oláh is an unforgettable figure in the annals of our Opera. However, few people know that while Count Miklós Bánffy was responsible for coming up with and establishing the Szeged Open-Air Festival, the famous designer and director Oláh spent years on developing a summer venue imagined in the park of the Esterházy Castle in scenic Tata. Today, the original intent is followed up by our actions: even if the production isn't one of *Aida* as in days of yore, the venue was home to *Turandot* last year. This year, we will be taking Ferenc Erkel's *Hunyadi László*, which tore into the final scene of the reform period, so it can be enjoyed by Tata residents or anyone visiting the city from Budapest: back in 1933, many people took the train to visit the exceptionally beautiful venue. The concert performance is also in line with the Opera's Christian Spirit Season: at the end of the act, it includes the oath that involves the first use of the organ in Hungarian opera. (In case of rain, the performance will be moved to the city stadium.)

Erkel **Hunyadi László** (concert performance) (see page 53)

7:00 pm

7 September 2019 (Sat)
TATA – SPORTS HALL

CALENDAR 19/20

QUEEN OF SHEBA

Goldmark Opera in Tel Aviv



The guest performance of Karl Goldmark's biblical opera, organised as part of the programme series commemorating the 30th anniversary of diplomatic relations between Hungary and Israel, will be a kind of homecoming. Although Tel Aviv is not a biblical location and became Israel's most important city only during the course of the twentieth century, the Middle Eastern ambience will obviously add further heat to the piece, already hot from the conflict of love and patriotism: it has been referred to as "the other *Aida*". This production of *Die Königin von Saba* will be a concert performance, but will entertain the Israeli audience in the Tel Aviv Opera, where it has never been performed before, with costumes and a projected background.

Goldmark **Die Königin von Saba** (concert performance) (see page 55)

The programme is part of the Hungarian Cultural Year in Israel 2019.

Key partner
**Ministry of Foreign Affairs
and Trade**



10 September 2019 (Tue)
TEL AVIV – ISRAELI OPERA

SPECIAL EVENTS

O/A – MINI CONFERENCE

Sound Body, Sound Vocal Chords and Knee Ligaments:
Recommended for Opera and Ballet

In addition to the healthy principle of daily exercise, everyday singing is also starting to gain popularity. However, its implementation in practice has not yet caught up to the idea: that's where the Opera would like to set an example (see page 256). The experiences gained from the beta version of the O/A - For Tomorrow publication have to be summarised, and it is an important question whether an optional class can be created in the National Core Curriculum that teaches, explores, and spreads a liking for multidisciplinary art forms. The question also extends as to the multimedia and institutional support such a class can receive. This is an important question not just for opera in its narrower sense, but also to provide a truly multidisciplinary approach and raise awareness about ballet as well. The autumn programme will deal with all these issues.

Welcome speech **Zoltán Maruzsa**, State Secretary for Public Education (Ministry for Human Capacities)

LECTURES BY

Dénes Szabó Chorus Master (Cantemus Choral Institute Nyíregyháza)
István Kákay Erkel Theatre Programme Office Manager (Hungarian State Opera)
Nikolett Hajzer Chorus Master (Hungarian State Opera Children's Chorus)
Katalin Skripek Director of István Szőnyi Arts School
Dávid Zsoldos General Manager (Papageno)
Tamás Solymosi Director (Hungarian National Ballet)
Gábor Hollerung General Manager (Budafok Dohnányi Orchestra)
Dr. Péter Hoppál Ministerial Commissioner for Cultural Services
Ákos Verebélyi Director (Klebsberg Centre, Vác Education District)
Gábor Fodor Director (Klebsberg Centre, Cegléd Education District)
Szilveszter Ókovács General Director (Hungarian State Opera)

Our children's Chorus is participating in the 21st National Conference of Public Education Experts, held on 6 November 2019 in Hajdúszoboszló.

11:00 am

19 September 2019 (Thu)
ERKEL THEATRE – BERNÁTH BUFFET

NIGHT OF THEATRES

The First Night in Eiffel's secret spaces

"Have you seen the Royal Stairs covered in six types of marble?" That's how we like to begin the usual opera preview of this special programme held on the Night of Theatres. However, the Opera, often referred to as the Ybl Palace, is presently closed to visitors, so we showed the Erkel Theatre to those who managed to register quickly enough, last season. Now it's the turn of the enormous new complex called Eiffel Art Studios, which will be opened soon: this year, this is where we'll be taking night-time visitors. And even though the Eiffel was designed as a public building with a visitor centre and a separate system of suspended walkways, visitors will be provided access to the more hidden areas. Register in time and be one of the lucky 135 visitors (broken down into groups) to participate in this hour-and-a-half long tour in the brand new halls of the 135-year-old Hungarian State Opera. This is indeed a never-before-seen experience!

Huszka **Prince Bob** - "Londonban sej..."
Nicolai **Die lustigen Weiber von Windsor** - Falstaff's aria
Flotow **Marta, oder Der Markt zu Richmond**
- The Lady and Nancy's duet from Act One
Kocsák **The Tragedy of Many** - ballet (excerpt)
Bozay **The Last Five Scenes** - tercet
Dobos **The Tragedy of Many** - Death's Waltz

Featuring **Lúcia Megyesi Schwartz**, **Hajnalka Röser Orsolya**,
István Horváth and **András Palerdi** opera singers, **Kim Minjung** and
Vladyslav Melnyk ballet dancers

Tour Leader **András Aczél**

info www.szinhazakejszakaja.hu.

10:00 pm

21 September 2019 (Sat)
ERKEL THEATRE

MR. ELLIOT HAS GROWN UP

The last time Billy dances...

On 29 July 2016, the Opera's curtains went up and we launched the successful Billy Elliot - The Musical series. "This is the first time the Opera has hosted a musical. Its aim is to bring the attention of families to the ballet career path and to ballet education in the interest of ensuring that there will be future generations of dancers at the Hungarian National Ballet. That's what Billy Elliot's story is about, which is why the musical is being performed in the Opera's theatres and why it involves the performers of the Opera's corps de ballet," wrote MTI about the reasons behind the production a day before the performance. Since then, a total of 138,000 people in the course of 156 more performances have seen the story of how the young Billy, born to a poor family in a mining city, turns his hopeless dream of becoming a ballet dancer into reality.

After two years of unmitigated success, the performance was charged with unfair accusations. However, the show went on because, contrary to some readers, the viewers could not be misled. Now, after performance number 167, we are ending the run, but not because of external factors: this is simply how long our rights lasted. Still, we are very happy to have far surpassed our viewership expectations. Billy will be dancing for the last time (at least at the Erkel Theatre) on 22 September. And not only one Billy, but by everyone involved in the production: the regular performance will be supplemented with a lovely gala thanks to the artists who have physically grown out of their formal roles – and we will naturally also be host to Tamás Szirtes, the director overflowing with ideas, and Tamás Solymosi, director of the Hungarian National Ballet Institute, which was established based on the success of and the awareness raised by Billy.

Sir Elton John / Lee Hall **Billy Elliot – The Musical** (see page 159)

7:00 pm

22 September 2019 (Sun)
ERKEL THEATRE

HONVÉD ENSEMBLE 70

Gala Night on the Jubilee of Artistic Bands

The Hungarian National Dance Ensemble and its Orchestra, together with the Honvéd Men's Choir, honours the former and current extensive family of this band, now celebrating its jubilee. All "family" members (dancers, singers, actors, musicians, technicians, managers, former leaders) will sit in the audience to experience a spectacular selection of topics from past decades, as directed by Péter Novák. This will be followed by a presentation of the dance ensemble's exceptional skills, the folklore group's virtuosity, and the elemental sounds produced by the men's choir as choreographed by the Kossuth Award winning Zoltán Zsuráfszky, as interpreted by the ensemble's current artists.

Tickets for the gala night will be sold in limited quantities.

7:00 pm

29 September 2019 (Sun)
ERKEL THEATRE

OPERA182

The First Concert of the First Orchestra

Every year it is a great event when Hungary's first symphony orchestra, the Opera Orchestra performs for the first time between the walls of a brick-and-mortar theatre in the new season, after the summer break and the special open-air tasks of the summer. Our aim is to increasingly show our audiences that our orchestral performances will be built around three main features that we wish to use in order to clearly differentiate the orchestra and the institution from the multitude of excellent programmes in Budapest. The first: we wish to provide concert-goers a visual (we like to say a "multi-disciplinary") experience worthy of the Opera, including with the use of lighting effects, projection, and other related arts. Second: Opera Orchestra concerts will always include opera overtures, as we understand and play these excellent works best, and will also include opera songs or other works requiring singers in addition to the symphony orchestra. Third: The best members of the Opera Orchestra should always be provided a role as a solo performer. This concert is conducted by Gergely Kesselyák, former Principal Music Director and current Principal Conductor.

Mozart **La clemenza di Tito**

Overture

Vitellia's aria from the second act ("*Non più di fiori*")

Mozart **Violin Concerto No. 5 in A major**, K. 219

Rybnikov **Symphony No. 6** ("*Tenebrosa*")

Featuring **Lilla Horti** (soprano), **Nagao Haruka** (violin)

Conductor **Gergely Kesselyák**

7:30 pm

30 September 2019 (Mon)

ERKEL THEATRE

INTERNATIONAL MUSIC DAY

Opera is Music Too, and Opera is Everyone's Too

As well known, International Music Day, initiated by Yehudi Menuhin, has been celebrated since 1975. To honour this red-letter occasion, we are holding an open day on which the Opera's Big Band, which was established six years ago, will entertain passersby in front of the building on Andrassy Avenue with interpretations of popular operatic arias played exclusively by our brass players, seeing as several Hungarian composers have arranged 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 lineups, but are not used at the Opera. Due to the modernisation of the Opera House, instead of the Sphinx Terrace, the programme will take place on the beautiful square in front of St. Stephen's Basilica, also designed by Miklós Ybl.

The leader of the Opera Big Band is trumpeter **Tibor Király**

Programme Opera covers

4:00 pm

1 October 2019 (Tue)

BUDAPEST – SZENT ISTVÁN TÉR

KÁLMÁNDY30 GALA NIGHT

Three Thunderous Decades Serving the Opera

On 15 March 2019, three decades of a baritone singer's career were recognised when a Kossuth Award was granted to Mihály Kálmándy at the Parliament. The Opera has made a tradition out of holding jubilee gala nights for artists who have received the Kossuth Award, and we are especially happy if, as is the case now, the commemoration and the gala night find the singer in top form. Mihály Kálmándy hails from a Hungarian community outside the country's borders and became a member of the Opera 30 years ago, immediately debuting with leading roles. While the tone and technique of his singing style brings him success all over the world, he became a steady member of opera in Hungary. Mihály Kálmándy will stand before the Erkel Theatre audience with a programme and colleagues he selected himself.

Rossini **Il barbiere di Siviglia** - Overture

Rossini **Il barbiere di Siviglia** - "Largo al factotum"

Donizetti **La favorita** - "O mio Fernando"

Verdi **Aida** - "Ciel! Mio padre!"

Verdi **Simon Boccanegra** - "A te l'estremo addio"

Verdi **Un ballo in maschera** - "Alzati! La tuo figlio"

Verdi **Don Carlo** - "Tu che le vanita"

Verdi **Otello** - "Non pensateci piu... Si, pel ciel"

Verdi **I lombardi** - Prelude from Act Three

Puccini **Edgar** - "Questo amor"

Verdi **Un ballo in maschera** - "Ma se m'e forza perdeti"

Verdi **Don Carlo** - "Ah! Sii maledetto"

Wagner **Der Fliegende Holländer** - "Wie aus der Ferne" (film screening)

Wagner **Die Walküre** - "Leb' wohl... Loge, hör'!"

Featuring **Szilvia Rálik** (on video), **Csilla Boross** (soprano), **Bernadett Fodor** (mezzo-soprano), **Boldizsár László** (tenor), **Sándor Köpeczi** (bass), **László G. Horváth** (violin) and **the Hungarian State Opera Orchestra**

Conductor **János Kovács**

Director **András Aczél**

7:30 pm

5 October 2019 (Sat)

ERKEL THEATRE

FURLANETTO45 ARIA NIGHT

A World-Famous, Tireless Bass Star

Today, the world's most famous bass singer is the Italian artist recognised as such by everyone - including those who may believe in their heart of hearts that René Papé is the best (who performed here three years ago): Ferruccio Furlanetto is surely the best known bass singer for the longest time in the world of opera. He has limitless endurance, a formidable voice, massive technique, and provides an intelligent, deep interpretation of his roles: is it any wonder that the stars have been aligned for forty years now to make him a true star? After the Don Giovanni and Eugene Onegin recordings he made with the Opera's musicians a few years ago, Furlanetto is now coming to Erkel Theatre for a night of song and arias - this time with piano accompaniment. The programme is as diverse as his repertoire: the concert will provide an excellent opportunity to study and enjoy the artistry of these great songwriters and Furlanetto himself.

Brahms **Vier ernste Gesänge**

Muszorgszkij **Songs and Dances of Death**

Rahmanyinov **Silence of the Secret Night / Spring Waters**

Puccini **La bohème** - Colline's aria

Bellini **La sonnambula** - Rodolfo's aria

Mozart **Die Zauberflöte** - Sarastro's aria

Mozart **Le nozze di Figaro** - Figaro's aria from Act 1 and Act 4

Mozart **Don Giovanni** - Leporello's aria

Massenet **Don Quichotte** - Don Quichotte's death

Verdi **Nabucco** - The prayer of Zaccaria

Verdi **Don Carlo** - King Philip's aria

Featuring **Natalia Sidorenko** (l) (piano)

Director **András Aczél**

7:30 pm

7 October 2019 (Mon)

ERKEL THEATRE

OPERADVENTURE 8.1

New Round: Hunyadi Again

OPERADVENTURE

We have come full circle: we made it to the finish line, but that is merely the same as starting again. This is what the newspapers wrote in April 2013: "There is enormous interest in the OperAdventure. programme, kicking off on 2 May, which provides tens of thousands of secondary school children the opportunity to visit an opera or ballet performance. For the first time, the programme launches with Erkel's Hunyadi László: 335 schools have applied from all over the country for the first series. Almost twenty seven thousand students will be provided access free of charge to the twenty five performances in the renovated Erkel Theatre. The programme, launched, organised, and financed by the Opera, is supported by the Hungarian State Railway (MÁV), thanks to which students arriving from rural areas receive a 90% discount on train tickets, and the Budapest Transport Company (BKK) is providing discount student tickets. The invitation to the OperAdventure., which will come to fruition in coming seasons, extends to all of the country's public education institutions. The initiative launches the largest youth programme in the Opera's history." In the end, almost 30,000 students ended up seeing Hunyadi in Erkel Theatre still in its test run. Six years have passed since then; the students who visited us are now attending college, so the OperAdventure. is setting off on a new cycle; according to the tried and true repertoire, Hunyadi follows the spring 2019 performance of Háy János. Admission for primary school students is free of charge. We will also be circulating one of Hunyadi's suitcases amongst the participating schools. In it is one of the copies of the Holy Crown used in the piece and other props – and this is the farewell of the 2012 Hunyadi László production, after 172 performances. (The new Hunyadi production is expected for 2021/22.)

Erkel **Hunyadi László** (see page 53)

11:00 am / 4:00 pm

9, 10, 11, 14, 15, 16, 17 October 2019

ERKEL THEATRE

THE GOOSE OF CAIRO FLIES AGAIN!

Mozart Guest Performances in St Petersburg

Mozart had originally planned his *L'oca del Cairo* to have three acts (without an overture); he finished almost the entirety of the first act (for a total of about 45 minutes of music) but, due to problems with the text, he ended up dropping the subject. He set to work on the opera buffa *Lo sposo deluso* afterwards, which he planned to give two acts. However, he never finished this piece either, and we were left with only a 20 minute piece from the comedy's first act, but that is entirely developed, with an excellent overture. The composer's attention was then taken up by *Der Schauspieldirektor*, followed by the first opera written together with *Da Ponte, Le nozze di Figaro*. (Many feel that *Lo sposo deluso* already bears the influences of his meeting with De Ponte: it could have been their first work together). Since we held the world premiere of the *L'oca del Cairo* pasticcio in the debuting Eiffel Art Studios last year, we are taking this new production to the Chamber Opera Festival in St Petersburg, with reason to believe it will be to the interest of the public.

Mozart **L'oca del Cairo, ossia Lo sposo deluso** (see page 59)

7:00 pm

12 October 2019 (Sat)

ST. PETERSBURG – ST. PETERSBURG

ERKEL: ERZSÉBET

Recording and Concert

Every season, our institution devotes special attention to preserving the memory of our first Principal Musical Director and to rejuvenating the respect for the creator of Hungarian romantic opera. And it just so happens that these two are one and the same person: Ferenc Erkel. We are continuing the series made for present generations and for posterity, which aims to immortalise Erkel's operas – this time by recording Erzsébet. This work has a special fate, since it is centred around the great Saint Elisabeth of the House of Árpád, though its creation was facilitated by the visit of the emperor couple and the slow dissolving of the system named after the Austrian Minister of the Interior Alexander Bach. As a result, the lyrical work can also be interpreted as being in honour of the Empress Elisabeth of Austria (affectionately referred to as Sissi), who had a great affection for Hungarians. The structure of the piece is also interesting: Erkel wrote only the second act, the first and third were composed by the Doppler brothers. Though the piece has never been recorded before, music experts believe Erzsébet is the best Erkel piece, on the same level as, if not better than, *Bánk bán*. We will soon find out: after the recording is finished in Eiffel Art Studios's Fricsay Studio, a concert will also be held showcasing the piece.

Erkel **Erzsébet** - Act II

Erzsébet **Klára Kolonits**
Lajos **Boldizsár László**
Kuno **Zsolt Haja**

Gunda **Gabriella Balga**
András **Krisztián Cser**
Roderich **András Káldi Kiss**

Conductor **Balázs Kocsár**

Prior to the concert, general director **Szilveszter Ókovács**, comparative critic **Ákos Windhager**, and music historian **Eszter Veronika Kiss** talk about the background and history of the piece.

7:30 pm

19 October 2019 (Sat)

RECORDING: EIFFEL ART STUDIOS – FRICSAY STUDIO

CONCERT: ERKEL THEATRE

OPERA WITHOUT BORDERS

Of the Obligations of a National Institution



For many years now, Hungarians living abroad have been invited to an opening performance at the Opera. For the launch of the new season, we are revisiting the theme of national unity, and paying our respects to our forefathers who 135 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 brings soocial joy when our guests are planning to play an Erkel opera, as is the case now.

Erkel **Hunyadi László** (see page 67)

Partner **Municipal Government of Gyula**

Welcome speech by **Zsuzsanna Márton**, President of the Confederation of Family Associations in the Carpathian Basin

2:30 pm – Wreath-laying

3:00 pm – *Hunyadi László*

3:00 pm

20 October 2019 (Sun)

ERKEL THEATRE

PIANO ARIAS

Liszt's Birthday with Szinetár and Bogányi

Ferenc Liszt was alive when the Opera was finished, posed as a model for Alajos Strobl, and has his statue at the main entrance: it is time for us to properly pay tribute by wreathing to the accompaniment of the *Les Préludes* fanfare, as this will be the eve of what would be his 209th birthday. Liszt not only conducted, but also incorporated his favourite operatic works in his piano pieces. Charity and a devotion to the common good was a determining element of his life. To continue this legacy, our piano concert is held together with the Órzők Foundation. Órzők is the official foundation of the Tűzoltó Street Paediatrics Clinic and will be using the revenue from the night to improve hospital conditions for children suffering from cancerous diseases and leukaemia. This concert is the only operatic piano concert every year. This year we have invited Gergely Bogányi, who will be performing at Liszt Night for us for the third time. The artist will naturally be playing Liszt works, including opera paraphrases. To make the night even more interesting, Bogányi will be playing an instrument of his own development: a long model of the "wonder piano," which was provided to the Opera three years ago. Honorary director-general Miklós Szinetár will be screening excerpts from his 1982 TV series on Liszt, to which he will add brief explanations.

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

Programme works by **Ferenc Liszt**
Featuring **Gergely Bogányi** (piano)
Partner **Órzők Foundation**

7:30 pm

21 October 2019 (Mon)
ERKEL THEATRE

FLÓREZ AT THE ERKEL THEATRE

Verdi and other delicacies

Music lovers will experience an unforgettable concert on 22 October in Erkel Theatre, as the hall, with its excellent acoustics, will be home to a night of arias performed by one of the world's most famous tenor singers, Juan Diego Flórez - exactly one year after he performed in Oman with the Hungarian State Opera's orchestra. Juan Diego Flórez's voice is unparalleled among both tenors and "bel canto" tenors: his is a rare gem. He holds the highest honours in his home of Peru, with even stamps bearing his likeness. This is the third time the Hungarian audience can listen to Flórez; on the first two occasions, he selected from the wide range of his tenor repertoire to give colourful performances at the Opera. This time, the first half of the concert will focus on Verdi's oeuvre.

The programme includes the works of **Verdi, Lehár, Berlioz, Massenet, Bizet, Mascagni and Puccini**

Conductor **Jader Bignamini** (I)

Featuring **The Hungarian State Opera Orchestra**

A production of the Miskolc Bartók Plus Opera Festival and Csimborasszó Production.

7:30 pm

22 October 2019 (Tue)
ERKEL THEATRE

SZIÁMI CONCERT

Living, Loving – Resounding Oeuvre at the Erkel

Péter "Sziámi" Müller and his band AndFriends will be celebrating their jubilee in Erkel Theatre. This formation has been together for five years. This time, they have released three very convincing albums, and their concerts have met with great success. Many people have fond memories of the double party on the A38 Ship, the double "Cohen in Hungarian" concert at the Budapest Congress Centre, the concerts at the Dürer and KOBUCI venues, and the performances at the Katona and Madách Theatres. Beside the new songs, they will also be playing authentic legendary hits from the 80s (most of them banned by censorship), though with contemporary sounds and the best works of Péter "Sziámi" Müller released by URH, Kontroll Csoport, Sziámi, and Európa Kiadó.

The high-quality concert will provide the guests unparalleled entertainment with very special guests: a whole slew of Kossuth Award winning artists will perform.

Featuring **Erika Miklósa, Dóra Szinetár, László Dés, László Tolcsvay, Béla Szakcsi Lakatos, Ferenc "Fegya" Jávor, Péter Novák, Allegra Quartet, WeVox vokál**

7:00 pm

29 October 2019 (Tue)
ERKEL THEATRE

THE VERDI FUNERAL OPERA

Requiem on All Souls' Day at Erkel Theatre

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 in ecclesiastical robes". Perhaps that is why we are the ones who are best equipped to perform it to the highest standard in Hungary. Giuseppe Verdi's grandiose *Requiem* is the heartfelt music of an opera composer, fit for stage, rich in gestures and character written in memory of the composer Rossini and the poet 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**

Soloists **Gabriella Létay Kiss** (soprano), **Bernadett Fodor** (alto), **Gergely Boncsér** (tenor), **András Pallerdi** (bass)

Conductor **Petr Popelka** (CZ)

Featuring **the Hungarian State Opera Orchestra and Chorus**

Director **András Aczél**

7:30 pm

2 November 2019 (Sat)
ERKEL THEATRE

DEFIANT REQUIEM

Verdi at Terezín Once and on Pozsonyi Street Today

This is a unique concert drama that commemorates the captives of the Theresienstadt Ghetto. Even while being deprived of all their human dignity, the residents of the Ghetto decided to perform Giuseppe Verdi's magnificent *Requiem*. Prague Music Academy graduate Rafael Schächter organised the 150-person chorus, which, with the help of smuggled sheet music and with a single piano providing accompaniment, performed the piece 16 times between 1943 and 1944. Though the members of the chorus dwindled in number as they were deported to the Auschwitz concentration camp, they never gave up. Schächter selected this work from the Italian composer's oeuvre because of its exceptionally powerful music and Latin text, and he encouraged his fellow inmates by telling them that whatever they couldn't say with words, they could say with music. By October 1944, the chorus consisted of only 60 members and, after the last performance, they were all deported and, with few exceptions, executed in Auschwitz. The Opera has already performed the *Defiant Requiem* once before, in May 2018. That performance took place at the Vígsház. Now, as part of Christian Spirit Season, Verdi's work, accompanied by some explanatory texts and video excerpts that set the *Defiant Requiem* apart from a "traditional" Verdi *Requiem*, will be played in the Reformed Church on Pozsonyi Street.

Verdi **Requiem**

Soloists **Gabriella Létay Kiss** (soprano), **Bernadett Fodor** (alto), **Gergely Boncsér** (tenor), **András Palerdi** (bass)

Conductor **Murry Sidlin** (CZ)

Featuring actors **István Hirtling** and **Anikó Für**, and **the Hungarian State Opera Orchestra and Chorus** (Chorus Master **Gábor Csiki**)

7:30 pm

4 November 2019 (Mon)

BUDAPEST – REFORMED CHURCH ON POZSONYI ÚT

HUNGARIAN OPERA DAY

Ferenc Erkel's Birthday

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 earlier. In 2016, 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. In 2017 we released the massive Opera Vault series of 50+3 CDs to the general public. The series was sent to public libraries and the music collections of universities, colleges and secondary schools, and is also available for purchase at the Opera Shops. In the beginning of November 2018, we celebrated Erkel and Hungarian opera in a New York opera, as that was the first time *Bánk Bán* was played in America. This year, we are including the brand-new opera recording of Erkel's *Erzsébet* in the box as an extra volume. 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. Last but not least, the signing of the strategic contract devised in cooperation with the Hungarian Dance Academy will also take place.

Director **András Aczél**

4:00 pm

7 November 2019 (Thu)

ERKEL THEATRE – BERNÁTH BUFFET

BIG PROJECTION DAY

Wind It, Wind It, Look and Tell the Story!

Those who wrote and those who will read the Opera Calendar 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, even before we could even read, 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 has held one of its main events in the Erkel Theatre for years, wishes to draw attention to. We invite local nursery school groups from Budapest District VIII and children of our colleagues alike: as in previous years, a popular television presenter and the father of four children, Gergő Süveges, will be narrating the stories, as we watch the classic slides with a musical backdrop provided by the excellent pianist Miklós Harazdy.

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

Partner **Diafilmgyártó Ltd.**

10:00 and 11:00 am

8 November 2019 (Fri)

ERKEL THEATRE – BERNÁTH BUFFET

ANGELS AT MŰPA BUDAPEST

Dohnányi's Stabat Mater, featuring the Children's Choir

The Hungarian State Opera Children's Choir is honoured to be invited to participate in an oratorio concert. In the concert held as part of the season pass named after Zoltán Kocsis, the young singers used to the Opera and Erkel Theatre will face the task of performing Ernő Dohnányi's Stabat Mater: an excerpt of the work accompanies the episode announced for the national day of memorial (4 November) as part of the Seven Days Programme. The programme of this concert is based on the artistic affinity of Brahms, Koessler, and Dohnányi; the first was the idol, the second the professor of Dohnányi. We staged Dohnányi's comic opera *The Tenor* a few years ago and are preparing his famously successful one-act piece *Tante Simona* for the next season.

Featuring **the Budapest Philharmonic Orchestra and the Hungarian State Opera Children's Choir** (Chorus Master **Nikolett Hajzer**)

Conductor **Zsolt Hamar**

The concert is organised by the National Philharmonics.

7:30 pm

27 November 2019 (Wed)

MŰPA – BÉLA BARTÓK NATIONAL CONCERT HALL

NUTCRACKER FESTIVAL

Exciting Wintertime Freezing for Charity

BMW Art&Culture

On the first Sunday of Advent, we not only decorate an enormous tree befitting the wonder of Andrásy Avenue, but also invite adults and children who love yuletide treats to gather round the Erkel Theatre. (And when we don't have an Opera house, like this year, we emphasise the Nutcracker Festival's centre, Erkel Theatre.) Once again, there will be choral performances each evening outside the building. With charity in mind, wine will be mulled once again, chestnuts will be freshly roasted. All proceeds from the performances will go to Hungarian Interchurch Aid. 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 in 2015, but for technical reasons, the audience will once again see Gusztáv Oláh's old set starting from 2017, but with the new choreography by Eagling and Solymosi and Nóra Romhányi's new costumes at the Erkel Theatre.

Opened by **László Lehel**, President of Hungarian Interchurch Aid

Partners **A'Capella Winery, Piarista Bor, Skrabski Winery, Hungarian Interchurch Aid, BMW Group Hungary**

5:00 pm

1 December 2019 (Sun)

II. JÁNOS PÁL PÁPA TÉR

THE ROYAL MOSCOW BALLET

It's Not Us, But We'll Make Room

The most beautiful jewels of Classical ballet tradition will now be shared with everyone instead of just a limited circle of the elite. The Moscow Ballet acquaints audiences with their special world of spectacles in event halls with thousands of seats, far away from Russia. The Hungarian audience will have the opportunity to experience their fabulous performance at the Erkel Theatre in Budapest this December before Advent. *Swan Lake* was Tchaikovsky's first ballet, but is now recognised as the most outstanding work of 19th century Russian Classical ballet and has been staged in almost every part of the world. Old-world values and evergreen ballet favourites in a modern environment, performed by the most outstanding dancers of the Russian ballet school.

Tchaikovsky **Swan Lake**

The music for the production is played from a recording.

The concert is organised by JVS Group Concert Magyarország Kft.

3 pm / 7:30 pm

2, 3 December 2019 (Mon, Tue)

ERKEL THEATRE

FOUR SEASONS – IN THE WINTER

Charity Concerts in Pápa and Kiskőrös

Places nearby that we never visit. Churches, since this is Christian Spirit Season. Two cities and two denominations: we looked for a Catholic church in Pápa and an evangelical community in Kiskőrös on purpose - we have already visited a Reformed Church in Budapest, when we performed Verdi's Requiem in November. And we would moreover like to start a tradition: from now on, we will be expanding the Opera's goodwill pallet by giving two concerts during Advent for truly needy children both in Hungary and abroad. This is the Opera's obligation due to its role in the national strategy, its position as the largest institution in Hungary, and its monopoly in two genres. Both audiences and children in need can be very diverse, which is why we believe that we can touch more children's hearts with more types of valuable music and gestures. Our first programme, which we will repeat the following day, consists of beautiful, short excerpts, and we hope the audience will suitably enjoy Vivaldi's *The Four Seasons* à la Astor Piazzolla.

Vivaldi **The Four Seasons**

Piazzolla **The Four Seasons of Buenos Aires**

Featuring **Ernő Kállai, Anikó Ecseki, Magdolna Závodszy, Nóra Stankowsky and Áron Dóczi** (violin) and **The Hungarian State Opera Orchestra**

4:00 pm / 6:00 pm

2, 3 December 2019 (Mon, Tue)

PÁPA – CATHOLIC CHURCH

KISKÖRÖS – EVANGELICAL CHURCH

OPERA GALA IN MISKOLC

With the Opera Chorus

An opera gala is being organised in Miskolc with the most memorable performances of the Opera of Thousands series put on by the Bartók Plus Opera Festival, for which artistic director Gergely Kesselyák (the Opera's first conductor) requested the help of the Hungarian State Opera Chorus.

The programme includes excerpts from the following works:

Puccini **Tosca**

Verdi **Traviata**

Aida

Il trovatore

Bizet **Carmen**

Kodály **The Spinning Room**

Mozart – Apor Sziúts **RockGiovanni**

Mascagni **Cavalleria rusticana**

Featuring **the MÁV Symphony Orchestra and the Hungarian State Opera Chorus** (Chorus Master **Gábor Csiki**)

Conductor **Gergely Kesselyák**

Performers include **Szilvia Rálik, Viktória Vizin, Viktória Mester, Annamária Kászoni, Hector Lopez Mendoza, Levente Molnár, Yilmaz Ugur and András Hábetler**

7:00 pm

7 December 2020 (Sat)

MISKOLC NATIONAL THEATRE

KOMLÓSI 35 OPERA GALA

Short Breakfast, Long Afternoon Nap

Many people seem to remember her having been on the stage from a very early age, the very start of her studies, even though Ildikó Komlósi left plenty of time for years of study at the academy of music and for maturing: she was signed by the Hungarian State Opera only in 1984. At the time, the Opera was operating only in Erkel Theatre, because the Ybl Palace was undergoing renovations and was only reopened some months later. Though the situation is similar today, 35 years have passed, during which the mezzo-soprano singer has made a fantastic career for herself, with the 2018 Kosuth Award celebrating her lifetime achievement far from indicating the end of her career. On this, her 35th anniversary, Ildikó Komlósi is compiling her own programme and the persons she wants to participate with. Knowing her perfectionist streak, the night promises to be an unparalleled one in Erkel Theatre.

Verdi: **Aida** – Act Four, Scene One

Bizet **Carmen** – highlights

Featuring **Marco Berti, András Palerdi, Károly Szemerédy, Géza Gábor, Orsolya Sáfár, Zsófia Kálnay, Máté Fülep** and **Zoltán Megyesi** opera singers, and **the Hungarian State Opera Orchestra**

Conductor **Kálmán Szennai**

Director **András Almási-Tóth**

7:30 pm

9 December 2019 (Mon)

ERKEL THEATRE

202

CALENDAR 19/20

CHILDREN'S SAFETY "NUT"

Charity Ballet Storytime on the Third Sunday of Advent

This is the eleventh year that 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 1,100 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 1,800 children will get to see it.

Tchaikovsky **The Nutcracker** (see page 129)

Welcome speech **Dr. Péter Edvi**, President of the Children's Safety Service

(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 11 June 2020 at 5 pm.)

11:00 am

15 December 2019 (Sun)

ERKEL THEATRE

SPECIAL EVENTS

STUDENT CHRISTMAS

Let the Children Come to Us!

Show us how you care for the future generations of artists and audiences and we'll tell you what kind of opera you are. That could be our motto. The two large groups of children artists that provide many performances have become truly indispensable for the Hungarian State Opera. To name just one example: the 30 *Nutcracker* performances held in the four weeks of December would be impossible without the children's ballet and the children's chorus. The Opera Children's Chorus has between 80-100 members, and its members are constantly changing in light of the Bermuda Triangle of school responsibilities, the Opera's needs, and the children's voices changing. The Ballet Institution operated by the Hungarian National Ballet consisted of 115 tuition-paying students as of spring 2019. Later on, at the age of 10, they can decide whether they would like to continue their studies with us or at the Hungarian Dance Academy. With the handover of Eiffel Art Studios, we will finally have a space and rooms where our young students can show their parents and relatives what they have been working on, as part of a performance held before the most beautiful holiday of the season, Christmas. The Student Christmas free concert will be tailored to current needs: if made possible by the two performing groups, the parents' interest, and the number of participants, it will be held as a joint programme. However, if more people plan to attend, we will organise separate occasions for the two important children's ensembles and the parents and families coming to show their support (not only for their children, but also for us, the Opera, and for Hungarian culture).

Featuring **the Opera Children's Chorus** (Choir Master **Nikolett Hajzer**) and **the Hungarian National Ballet Institute** (Artistic Director **Radina Dace**)

15:00 am

15 December 2019 (Sun)

ERKEL THEATRE

CALENDAR 19/20

BRYN TERFEL IN MÜPA BUDAPEST

That's Sir Bryn Terfel to you – and the Opera Orchestra

Bad Boys: The title of one of Bryn Terfel's aria albums. And this is no accident: baritones are usually the "bad boys" in operas, and their intrigues generally stand in the way of the love between the soprano and the tenor. But being "bad" could just mean something else: being cool, having a rebellious nature, and being provocative. With his 193 cm height, dashing stature, and enormous voice, the singer can authentically portray any of opera's ne'er-do-wells. After all this, it might be a bit contrary to acknowledge that the pride of his home - Wales and Great Britain - Terfel, awarded knighthood in 2017, is in fact quite a "good boy" in many ways: for example, thirty years ago, he graduated from the London Guildhall School of Music, winning the institute's Gold Medal. He has been under contract with one of the world's largest music labels, Deutsche Grammophon, since 1993, and is at home in all of the world's biggest operas and even wherever musicals are played. Terfel sang at the Opera at the closing concert of our thematic Shakespeare400+ season (2016) and will again entrance Budapest audiences, backed by our Orchestra.

Conductor **Gareth Jones** (GB)

Featuring **the Hungarian State Opera Orchestra**

The concert is organised as Müpa Budapest's own event.

7:30 pm

18 December 2019 (Wed)

MÜPA BUDAPEST – BÉLA BARTÓK NATIONAL CONCERT HALL

SPECIAL EVENTS

203

NEW YEAR'S BAT

Fireworks Farewell to the Old Year

The bat is, as for all, a nocturnal animal. Since 2011, it has been a tradition at the Opera to hold a special *Fledermaus* performance on New Year's Eve. The ball scene in the second act will incorporate a surprise gala of celebrated Hungarian artists – for one night only! There will also be champagne and, outside on Pope John Paul II Square, fireworks and group singing, as audience members, artists and colleagues herald in the New Year with the drinking song from *Bánk Bán* in front of the Erkel Theatre directly after the performance. A cheery New Year's Eve outing for the entire family – as guaranteed by the general director.

Johann Strauss II **Die Fledermaus** (see page 71)

4:00 and 8:30 pm

31 December 2019 (Tue)

ERKEL THEATRE

NEW YEAR AT ERKEL THEATRE

Multidisciplinary Invocation with New Works and Beethoven

Welcoming the New Year at Erkel Theatre: The Hungarian State Opera would like to herald the new year with poet János Dénes Orbán's new religious poem about which the painter György Verebes is painting a new painting; with Edit Rujksz's choreography set to one of the most beautiful Christian creations, the music born in the chaos of Joseph Haydn's *The Creation*; with the new year welcoming speech by the theologian and professor Szabolcs Nagypál, representing the sciences; and an overture played by Zoltán Kovács, composer and the Opera's bassoon player.

Beethoven's *Symphony No. 9* has a universal value and message and provides an excellent opportunity for a hopeful start to the new year. The work's Hungarian premiere was once conducted by Ferenc Erkel, the first General Director of our institution.

Welcome speech **Szabolcs Nagypál**, Theologian

Zoltán Kovács **Three dances... – In memoriam Ferenc Erkel**

Rujksz / Haydn **Die Schöpfung** – Introduction

György Verebes **Rebirth** (unveiling of the painting)

János Dénes Orbán **Rebirth** (performed by Balázs Csémy)

Beethoven **Symphony No. 9**

Conductor **György Vashegyi**

Featuring **Klára Kolonits, Lúcia Megyesi Schwartz, István Horváth, Kolos Kovács (vocals), the Hungarian National Ballet and the Hungarian State Opera Chorus and Orchestra**

Hostess **Melitta Gyüdi**

Director **András Aczél**

7:30 pm

1 January 2020 (Wed)

ERKEL THEATRE

BOLDIFIFTY

Jubilee Birthday on Epiphany

Boldizsár László is an artist with many talents. He has now spent half of the (first) thirty years of his career in the world of opera. He will be holding his 50th birthday party on the feast day of Boldizsár, and the surprise he has in store is that he will be working with the genre that he has seldom, if ever, worked with in the past ten years: jazz and swing. He has asked Hungary's premiere big band, the Budapest Jazz Orchestra, to accompany him. Together, they will be covering the songs of famous Hungarian and American performers close to Boldizsár László both in style and taste. In addition to the songs of Tony Bennett, Frank Sinatra, Tom Jones, Péter Máté, and others, he will also be bringing along four ladies very close to him: the Opera's lead soprano, a singer with whom he started out on his career path back in the day, a leading actress who will be our hostess for the night, and his wife, who is also a soloist at the Hungarian State Opera.

Featuring **the Budapest Jazz Orchestra, Szilvia Rálik, Adrienn Szekeres, Judit Schell, Helga Nánási**

Director **András Aczél**

7:00 pm

6 January 2020 (Mon)

ERKEL THEATRE

GISELLE IN KUWAIT

Together with the Scala after 80 years

So far, in the Persian Gulf region we have given guest performances in Oman and Qatar. January 2020 will be the first time when the artists of the Hungarian State Opera play in Kuwait, though this is not the first time they will be staging a joint production with the Milanese Scala. The previous cooperation took place in ancient history: On 12 January 1940, Respighi's opera *La fiamma* was performed by the Hungarian chorus and its soloists during its visit to Milan, when it was accompanied by the Scala orchestra, conducted by the Italian Sergio Failoni, who was the Head Music Director in Budapest at the time.

Now, almost exactly 80 years later, the Opera's chorus is travelling to Kuwait to perform the popular *Giselle* ballet together with the Scala's corps de ballet. *Giselle* is part of the Opera's repertoire in Hungary too, and will be performed on almost the same days, starting from 18 January.

Petipa – Perrot – Coralli / Adam **Giselle**

Conductor **David Coleman**

Featuring **the Ballet Company of Tetaro Alla Scala and the Hungarian State Opera Orchestra**

4:00 pm / 8:00 pm / 9:00 pm

7 – 9, January 2020 (Tue – Thu)

KUWAIT – SHEIKH JABER AL-AHMAD CULTURAL CENTRE

THE FACES OF ERWIN SCHROTT

Figaro Here, Count There

The handsome Uruguayan bass-baritone Erwin Schrott is no stranger to Hungarian audiences: he has sung the lead in *Don Giovanni* on the Erkel stage a number of times to resounding success. Asking him to return now is an interesting and risky experiment, as he will have to sing two different roles in the same series, each with an enormous amount of lyrics. More precisely, after “one” is over, he has to concentrate on the “other” as well as on the first, making sure not to sing it. Mr Schrott, the world-famous yet still restrained musician was not averse to this novel setup, and we promised that if, after performing the leads on both nights, he also plays the role of Count Almaviva, which in itself poses quite a bit of intellectual challenge, we will make a short film about his feat: the young artist and how he transitioned from one role to the next and then back again.

Mozart **Le nozze di Figaro** (see page 75)

6:00 pm

10, 12, 17, 19 January 2020 (Fri, Sun)

ERKEL THEATRE

CULTURE FROM FATHER

Cultural Club for Fathers and Children

Today, it is primarily women who purchase books, read, visit the theatre, and participate in any cultural events. However, the father's role also helps determine the development of a child's cultural habits. That is why if we want to teach kids about art, we have to start with the parents. And that is precisely what the initiative of the founder of the Men's Club, Imre Bedő, aims to do: he wants to set a day aside when fathers take their children to the theatre. The Opera supports this initiative by providing discounts for fathers and their children for the second season now. All guests arriving with Culture from Father tickets can access the unscripted conversations moderated by Opera employees that are held prior to Erkel Theatre performances in the “piano” room to the left of the main entrance and after performances in the Locomotive Hall at Eiffel Art Studios.

Kacsóh **János vitéz** (see page 77)

11 January 2020 (Sat) 5:00 pm (Erkel Theatre)

Verdi **Aida** (see page 81)

1 March 2020 (Sun) 11:00 am (Erkel Theatre)

Venekei/Williams/Dés **A Streetcar Named Desire** (see page 153)

11 June (Thu) 8:00 pm (Eiffel Art Studios)

Harangozó Jr./Kocsák **Snow White and the 7 Dwarfs** (see page 155)

12 June 2020 (Fri) 5:00 pm (Erkel Theatre)

Information www.feriaklubja.hu

11:00 am / 5:00 pm / 7:00 pm / 8:00 pm

11 January (Sat), 1 March (Sun), 12 Jun (Fri) 2020

ERKEL THEATRE / EIFFEL ART STUDIOS - BÁNFFY STAGE

BREADCRUMB PARTY

János vitéz with the Lion of Charity, the Klauzál Lions Club

Charity has always been present in the Opera's 135-year history, though other elements have changed. Today, we organise “galas” and not “balls,” and, due to the challenges of organising programmes in only one large theatre, the Breadcrumb Party cannot be held as a matinee on the day following our masquerade ball. Last year, it was held as a performance on the following Saturday. This year, during Christian Spirit Season, children with disabilities and disadvantaged children can sit in the audience well in advance, in January, to enjoy the gifts bestowed upon them by the Klauzál Lions Club as well as other benefactors while enjoying our production of János vitéz.

Kacsóh **János vitéz** (see page 77)

Partner **Klauzál Lions Club**

11:00 am

19 January 2020 (Sun)

ERKEL THEATRE

OPERA FOR DOCTORS

The Calling with the Most Music

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 representatives of the various medical associations to fill to the Erkel Theatre 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 Koválik's now legendary production of *Turandot*, which was followed by another grand production, this time of *Aida* and a classic production, Puccini's *Tosca*, a year later. Last year, the doctors were invited to a traditional grand ballet, the premiere of *Giselle*. This year, we offer a real treat: *Le nozze di Figaro* with the handsome Uruguayan bass baritone Erwin Schrott taking the lead.

Mozart **Le nozze di Figaro** (see page 75)

Partners **Association of Hungarian Medical Societies, Hungarian Medical Chamber**

6:00 pm

19 January 2020 (Sun)

ERKEL THEATRE

VISITING THE NEIGHBOURS

Guest Performances by the Croatian National Theatre in Zagreb

In September 2018, as a last-minute addition to the enormous undertaking of the Carpathian Homeland Tour, as a kind of “additional volume,” another station was added to the end of the series that involved touring with 400 people. Contrary to the other locations, Zagreb, as the 17th stop, offered a brick-and-mortar theatre instead of a sports stadium, which allowed us to stage Erkel’s opera *Hunyadi László* and Ronald Hynd’s ballet set to Lehár’s *Die lustige Witwe* under much more comfortable circumstances. It is only fitting that the favour and the promise of success be returned: that’s why, after just over a year, the company of the Croatian National Theatre in Zagreb is coming to Erkel Theatre. They will also be performing works important to them, also on two nights. (Just as in 2016 the company centred in the Croatian city of Osijek performed the iconic opera of the majority nation, Ivan Zajc’s *Nikola Šubić Zrinski* [Zrínyi Miklós] in our Opera.)

Gotovac **Ero the Joker** (opera)

Turcu / Mann / Mahler **Death in Venice** (ballet)

Featuring **the soloists of the Croatian National Theatre in Zagreb, the Croatian National Ballet, and the Croatian National Theatre Chorus and Orchestra**

7:00 pm

21, 23 January 2020 (Tue, Wed)

ERKEL THEATRE

CONTEMPORARY SHOWCASE

Market of New Pieces

We needed a place and, after that, an occasion when the creators of operas can show the public what it is they have created. And the public, including both professionals and lay persons, will have the task of discussing, mentioning, criticising, or welcoming these new creations: you can never tell which one will become the next *Bátori Mária*, *Bluebeard’s Castle*, *The Spinning Room*, *Blood Wedding*, *Mario and the Magician*, or *The Stork Caliph*. All afternoon and into the night, the dramatized works of opera majors will be performed on the Contemporary Opera Showcase (KOSH) stage, accompanied by piano and of course Opera singers. Composers will also be given the opportunity to defend their pieces and answer questions. The entire series will be broadcast on our media partner’s Papageno social website. It will also be possible to cast votes, which helps the Opera management make decisions, as the Opera’s obligation and tradition, as laid down in its deed of foundation, is to order and present new Hungarian works.

Head of the Solo Singing Department **Andrea Meláth**

Musical Director **Kálmán Szennai**

Directing Teachers **András Almási-Tóth, Bence Varga**

Performed Works

Bálint Karosi **Lonely Hearts**

Frigyes Andrásy **Ady and Léda**

Zoltán Kovács **Anashuya**

Gyula Papp **Az első sírásó** (The First Gravedigger)

Featuring **the students of the Liszt Music Academy Department of Vocal Studies**

Our Partner **Papageno**

Programme organised with the Academy of Music.

4:00 pm – 10:00 pm

22 January 2020 (Wed)

ERKEL THEATRE – BERNÁTH BUFFET

DAY OF OUR CULTURE

It is identity that keeps us

There is probably no one who would doubt that the Opera is right in feeling that it has an especially important connection with the Day of Hungarian Culture: that is when we celebrate the birth and the final notation of our national anthem, *Himnusz*, composed by Ferenc Erkel, the Opera’s first Principal Music Director. Today, whenever we hear it, even without any vocals, it immediately calls to mind Kölcsey’s eternal lyrics, which is how content and form and the poet and the composer became one, almost two hundred years ago. To commemorate the Day of Hungarian Culture in 2020, our institution is undertaking two commitments: we will record the orchestra’s performance of the original instrumentation based on Erkel’s autograph, after which a clip made of this special occasion will be published on the Opera website. (The *Himnusz* version we are familiar with today is played with Ernő Dohnányi’s later instrumentation.) On the same day, we will also be announcing the results of the previous week’s Contemporary Opera Showcase (KOSH), with the piano-accompanied presentation of the performance that receives the most votes being filmed in Erkel Theatre.

7:00 pm

22 January 2020 (Wed)

ERKEL THEATRE – BERNÁTH BUFFET

BLESSING OF THE THROATS

“...two white candles were laid across my weak neck”

The above is a quote from the Hungarian poet Mihály Babits, but there are many other quotes we could have gone with. “Through the intercession of Saint Blaise, bishop and martyr, may God deliver you from every disease of the throat and from every other illness,” goes the prayer for the blessing of the throats in Catholic churches on the Sunday closest to 3 February. In Christian Spirit Season, we cannot forego having the throats of our singers blessed as, although diphtheria is no longer a threat thanks to vaccines, there is an abundance of problems that can ail vocal chords. The temple of the arts will now give home to a true ecclesiastical rite as all our singers and chorus members are invited to the Opera (undergoing renovations) to be healed, to believe, and to remember. (Although the event is naturally open to all colleagues drawn by their beliefs, all the way up to Principal Music Director Balázs Kocsár, who will be celebrating his name day.)

Celebrant **Botond Bátor**, Pauline monk, Parson of Hargitafürdő

3:00 pm

3 February 2020 (Mon)

EIFFEL ART STUDIOS

LIVE ALBUM IN PROGRESS!

Eiffel Art Studios' Fricsay Studio on a Mission

Up until now, there have only been working copies of the 24 June 2017 concert of Levente Gyöngyösi's mixed-genre *The Master and Margarita*, since it was first performed at the National Theatre in Miskolc, and until it was last played at the Eiffel Art Studios theatrical premiere. Now, the two first performances provided with a prepared orchestra, chorus, and soloists can be recorded, followed by the necessary corrections recorded in the same location, with microphones placed in the same spots. The task is made even more difficult by the fact that the piece involves not only a symphony orchestra, a large mixed choir, and a multitude of solo singers, but even a band with electric guitars, synthesisers, and other instruments used in pop music. At least Fricsay Studio, which not only has a 450 m² recording studio but even its own technology installed in the summer of 2019, will be given a chance to truly prove its worth. The album, in the works for some time now, will be released in 2020 and will be accompanied by not only an instalment in the Opera Vault series, but will also be an addition to the MagyarOpera200 box.

Gyöngyösi **The Master and Margarita** (see page 15)

Conductor **Gábor Hollerung**

NETREBKO AND EYVAZOV NO. IV.

Night of Stars in Vienna

The Hungarian State Opera Orchestra is honoured to accept the invitation to perform together with the most famous active soprano singer and her husband, the excellent tenor. After the gala night in Műpa Budapest, the TV recording in the Berlin Waldbühne, and the performance of André Chénier in Erkel Theatre, this is the fourth time the Orchestra will be working with the pair. This time, the invitation is to hold an opera gala in the Viennese Konzerthaus.

Featuring **Anna Netrebko, Yusif Eyvazov** (vocals)
and the Hungarian State Opera Orchestra

Conductor **Michelangelo Mazza**

7:00 pm

7, 9, 14, 16 February 2020 (Fri, Sun)

EIFFEL ART STUDIOS – BÁNFFY STAGE, FRICSAY STUDIO

9 February 2020 (Wed)

VIENNA – KONZERTHAUS

CHRISTIAN CARNIVAL

With Nino Machaidze

**BMW
Art&Culture**

We hope we are not the only ones who consider the crown of the carnival period to be the event staged by the Opera. The 2014 Silver Rose Ball was dedicated to Richard Strauss's *Der Rosenkavalier*. In 2015, the theme of the celebrations was Faust, with Shakespeare's works dominating in 2016, and 2017's "Hungarian Season" night organised in line with the world of *Háry János*. In 2018, the event was held in Erkel Theatre, as the Opera was closed for renovations; the emphasis was on the ring topics associated with the "Around the Ring" season. Puccini and his Italy commandeered the 2019 carnival night. This year, we have selected a number of episodes - quite a few of them comedies - pertaining to Christian Spirit Season that feed off the Jewish and Christian roots of European opera and ballet culture, and/or were also enriched by ancient Greek and Roman culture. After Kasarova, Gheorghiu, Domingo, Benedikt and D'Arcangelo, Alagna and Kurzak, and Yoncheva, the Georgian Nino Machaidze is coming to the Opera stage, for the first time, as our special guest star.

Conductor **Balázs Kocsár**, General Music Director
Directors **András Almási-Tóth**, Artistic Director
Tamás Solymosi, Ballet Director

Choreographers **András Nádasdy, Edit Rujsz**

Featuring **the Hungarian National Ballet Institute, the Hungarian National Ballet, and the Hungarian State Opera Orchestra, Chorus, and Children's Chorus**

Hosts **Melitta Gyüdi and Szilveszter Ókovács**, General Director

Partner **BMW Group Hungary**

7:00 pm

22 February 2020 (Sat)

ERKEL THEATRE

HALL INAUGURATION TOURNAMENT

Futsal at the Eiffel

Who would have thought that the first Budapest football game was organised between the workers of the Hungarian State Railway's North Vehicle Repair Facility, led by Károly Löwenrosen, a carpenter returning from England. Although the so-called "Battle of Pékerdő" started in snow and ended with three broken ankles at the Rókus Hospital emergency room, it was the beginning of the story of the most popular Hungarian sport. And now it's our turn: at the site of the former Repair Facility, we will be inaugurating our very own futsal court in the operations area of Eiffel Art Studios. Although it is the smallest permitted size, it still qualifies as a regulation court, and is actually a multi-functional (little) arena, as the lines are drawn to allow 5 different ball games (futsal, handball, basketball, volleyball, and football tennis) as well as tennis and badminton. The hall will be named after József Járay, who is the only opera singer in the history of the Opera who has participated in the Olympics as an athlete (Berlin, 1936); he collected 250 medals as a decathlete before becoming a tenor singer. The court includes changing rooms, showers, and a gym, with the closet and the reorganisation of the Opera's former sports activities being entrusted to a professional. The memory of Löwenrosen will be preserved by the Eiffel carpentry room.

Inauguration Speech **Péter Sárfalvi**, Deputy State Secretary for Sports Facilities (Ministry for Human Capacities), 4 time world champion, 6 time European champion, and 14 time Hungarian champion pentathlete

11:00 am

23 February 2020 (Sun)

EIFFEL ART STUDIOS – JÁRAY HALL

REBIRTH-DAY(S)

The Last Will Be First: Celebratory Eiffel Inauguration

BMW Art&Culture

We first visited the Hungarian State Railways' (MÁV) North Vehicle Repair Facility in January 2012, which had ended up entirely neglected three years earlier. The idea was born: this enormous hall could solve all of our problems we had had since 1984 in a single swoop: the lack of rehearsal halls, production workshops, and warehousing – with enough space to even set up a chamber theatre. Eight years have been spent diligently working on the project. Eiffel Art Studios starts a new chapter in the life of the Hungarian State Opera: it provides the support we had to do without for so long. A gala will take place to show our appreciation for the fact that we had the creativity, faith, and strength for all this, and that the government provided tens of billions of forints to breathe new life into this, the largest Hungarian heritage hall, and the twenty-acre brownfield belt surrounding it.

Strauss **Also sprach Zarathustra** - Introduction
Inger / Ravel - Pärt **Walking Mad** (see page 125)
Puccini **La bohème – Act Two** (see page 69)
Kodály **Budavári Te Deum**

Soloists **Erika Miklósa** (soprano), **Gabriella Balga** (alto),
Dániel Pataky (tenor), **András Palerdi** (bass)

Conductor **Balázs Kocsár** General Music Director
Ádám Medveczky former General Music Director

Director **András Almási-Tóth** Artistic Director

Featuring **the Hungarian National Ballet, the Hungarian National Ballet Institute, the Hungarian State Opera Orchestra, Chrous and Children's Chrous**

7:00 pm

14 March 2020 (Sat)
8 February 2020 (Sat) – *Minus First Inauguration for the Constructors*

7 March 2020 – *Zeroth Inauguration for the Partners of the Opera*

EIFFEL ART STUDIOS – LOCOMOTIVE HALL

HALL CHRISTENINGS

We are Standing on the Shoulders of Giants and Have Enormous Shoes to Fill

We have interior spaces in six different enormous buildings on three separate lots involved in two large construction projects: it is fitting they be named. That is also what logic dictates: the practical aspects of the current works also require that the rooms be named (so we know what we're talking about, don't misunderstand each other, etc.): these will be home to our artistic and asset management activities. The Opera should proceed in a manner that ensures that the existing nomenclature deeply rooted in the company's operations are taken into account. However, new names should be selected from the historic era: a distance where it is certain that human performance and the lasting role played in the Institution's life can be evaluated with safety and on the basis of true values that stand the test of time. You may notice that there isn't a single singer or dancer amongst them - just as earlier rooms were also named after composers and leaders of the company. There is a reason why we want to continue this tradition. The infrastructure of the Hungarian State Opera and the people whom we can thank for the past 135 years provided, and continue to provide, the framework for preparation and the purpose of our presence here: the holding of performances. They were the ones who provided the built environment, operations, and productions. We are of the belief that these important figures in Hungarian opera history are worthy of lending their names to the various rooms and halls. Each of their names will be commemorated with marble plaques and bronze reliefs on the walls prepared by the Opera's retired Stage Manager János Krasznai and sculptor Márk Lelkes. Each of the rooms will be inaugurated separately when they are finished, as part of press events hosted during Christian Spirit Season, making the most of the possibility for presenting the roles of these "historic" (at least for us) persons.

Medgyaszay Room - Opera chamber room (former costumer storage, 5th floor)
Architect István Medgyaszay renovated the Opera building in a record amount of time and was the first to recognise the possibility afforded by the attic

Nádasdy Home Stage (former upper painting room in the Opera)
Kálmán Nádasdy, former General Director and Head Director

Campilli Room - Opera gala ballet room (former bottom painting room, 4th floor)
Frederico Campilli, the first male dancer, ballet master, choreographer, and the introducer of ballet training in Hungary

Seregi Room (remains) - Opera ballet training (3rd floor)

Harangozó Room (remains) - Opera ballet room (3rd floor)

Nádasi Room (remains) - Opera ballet room (3rd floor)

Fricsay Studio - Eiffel Art Studios, orchestra room
Ferenc Fricsay is a former conductor interested in all forms of multimedia

Hevesi Home Stage - Eiffel Art Studios, rehearsal room
Sándor Hevesi, former Head Director at the Opera

Bánffy Room - Eiffel Art Studios, theatre room
Count Miklós Bánffy, the greatest intendant, patriot, and polyhistor of the past 135 years

Gusztáv Oláh Room - Eiffel Art Studios, painting room
legendary designer, polyhistor, director

Borsa Hall - Eiffel Art Studios, set assembly hall
Miklós Borsa, technical director at the Opera with a marathon past

Járay Hall - Eiffel Art Studios, gymnasium
József Járay, our only Olympic medallist soloist

Feketeházy Terrace - Eiffel Art Studios, visitor centre János Feketeházy
designer of the entire building and the Opera stage ceiling that uses the same riveted joint steel technology

Podmaniczky Terrace - Eiffel Art Studios, theatre waiting room
Baron Frigyes Podmaniczky, head of the Budapest Public Works Council, played a key role in building and commissioning the Opera

Tolnay Hall - Eiffel Art Studios, operations hall
Pál Tolnay, the first head engineer at the Opera

Kertész Pavilion - Eiffel Art Studios, Winter Garden
István Kertész, internationally renowned former conductor of the Opera

Tivadar Márk Hall - Eiffel Art Studios, costume hall
iconic costume designer

Radnai Station - Eiffel Art Studios, railway building
As Director of the Academy of Music, Miklós Radnai was behind one of the Opera's golden ages

Orient Restaurant - the teakwood dining car in Locomotive Hall
part of the famous express train running from Paris to Istanbul starting from 1911

Aladár Tóth Street - Eiffel Art Studios, the street facing Diesel Hall
legendary music critic and prominent Opera Director

Miklós Lukács Street - Eiffel Art Studios, the street facing bogie hall
the longest-serving opera director and conductor

Ferencsik Room (remains) - Jókai Street, Orchestra Centre

Failoni Room - Jókai Street, Orchestra Centre
Dózsa Room is being renamed in honour of the famous music director Sergio Failoni

Mahler Room - Hajós Street, faculty room in the administrative building (7th floor)
Gustav Mahler, Principal Music Director

Klemperer Room - Hajós Street, faculty room in the administrative building (5th floor)
Otto Klemperer, Principal Music Director

Tango Room - Hajós Street, operations room for children faculty in the administrative building (former Home Stage)
Egisto Tango, the Italian Principal Music Director and conductor at the world premiere of Bluebeard's Castle

Last but definitely not least, the park surrounding Eiffel Art Studios will be named after Zoltán Kodály: the person who spent many years devoted to the cause of the Opera and the issue of Hungarian opera; who devoted many of his theatrical works and other masterpieces to the Opera, to us; and who weathered the siege of Budapest in the cellar of the Ybl Palace while writing his *Missa Brevis*. A large theatre has already been named after Erkel and the National Concert Hall is named after Bartók. Moreover, Kodály is also a lover of nature, whose memory will also be kept by the special vineyard and rose garden to be planted in **Kodály Park**.

14 March 2020 (Sat) – 13 June 2020 (Sat)

**OPERA HOUSE, EIFFEL ART STUDIOS,
ADMINISTRATIVE BUILDING, ORCHESTRAL CENTRE**

VISITOR CENTRES

Visit to the Opera, 1 km field trip at the Eiffel

Although the Opera is not yet open to visitors, we, as a result of a long-term contract that is finally expiring, have the opportunity to organise visits to the Opera ourselves. That is the same procedure we followed in recent years with the OperaShop and the cleaning of the institution.

Miklós Marosi, the Ybl Award winning architect designing Eiffel Art Studios, has, in line with our request, provided a system of suspended walkways in the entire building, which allows visitors to catch a glimpse of almost all large social areas. These two “circles” placed next to each other allow visitors to proceed in a figure of eight, which totals a length of 1 km, and to take excellent photos. The displays, personal, living experiences, and the narration of the tour guides also makes it clear: the opera, with its rich traditions and ambitious present, has moved to a location with similarly great history.

From March 2020

EIFFEL ART STUDIOS – FEKETEHÁZY VISITOR CENTRE

YBL206

Award Ceremony and Celebratory Concert

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 we have been trying to make the Ybl Concert a celebration of the architectural profession ever since. 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. When compiling the programme for the concert, we tried to select from masterpieces of Ybl's contemporaries and often acquaintances. (Before the concert, representatives of both the Opera and the Ybl Society usually lay a wreath at the memorial tablet on the side wall of the Neo-Renaissance Opera House, accompanied by Italian Renaissance brass music, but this will not be possible in 2020 due to the historical reconstruction of the building.)

Mahler **Blumine**
Rückert-Lieder

Dohnányi **Symphony No. 1 in D minor**, Op. 9

Soloist **Atala Schöck**

Conductor **Balázs Kocsár**

Featuring **the Hungarian State Opera Orchestra**

Hostess **Melitta Gyüdi**

Partners **Chamber of Hungarian Architects, Ybl Association, Association of Hungarian Architects**

7:30 pm

16 March 2020 (Mon)

ERKEL THEATRE

BACH FOR ALL

Festival Opening Ceremony at the Eiffel

Anyone who thinks that the Opera only has anything to do with the incomparable artistry of Johann Sebastian Bach when its orchestra students are spending their obligatory piano-learning years with some Bach solo works is gravely mistaken. In past decades, the Hungarian State Opera has performed the “Christ operas” by producing a staged performance of the *St John Passion* (director: Károly Eperjes) and performs the *St Matthew Passion* in German twice during Holy Week every year, as revived by Mendelssohn (director: Géza M. Tóth). A staged pasticcio called *Celebration of Joy* (director: Jakab Tarnóczy) has been made from a number of his profane cantatas, and it is going on four years that we perform the famous *Coffee Cantatas* as part of the international movement Bach in the Subways, held every year in March around the time of Bach's birthday. In March 2019, we received a special award for our performance. Maybe that's why we were selected to produce the opening concert of tuba player Zalán László Kovács's excellent series Bach for Everyone in 2020 (last year, the concert was held at the Police Palace).

Bach **Jauchzet Gott in allen Landen**, BWV 51
Coffee Cantata, BWV 211

Conductor **Péter Oberfrank**

Featuring **Klára Kolonits, Zita Váradi, Zoltán Megyesi, Zoltán Bárti-Fazekas** (vocals), **Mihály Könyves-Tóth** (trumpet), and **the Hungarian State Opera Orchestra**

8:00 pm

16 March 2020 (Mon)

EIFFEL ART STUDIOS – BÁNFFY STAGE

BACH IN THE SUBWAYS

Coffee Cantata on Metro Line 4

Johann Sebastian Bach is indeed the standard, and participating in the voluntary and self-organised Bach in the Subways global event is an honour, especially thinking of the fact that our performance may just be that moment for someone where they will no longer be able to avoid classical music (or rather music with timeless validity and aesthetics) - after a few minutes, they may never want to. Our usual “street” performance will be expanded for Christian Spirit Season: we will be including an unlikely transcendent piece, number 51, which is the most attractive solo cantata and requires both a coloratura soprano and a piccolo trumpet player with special skills. And our new venue will be the Keleti Railway Station's ticket hall, though we will naturally also be performing in our usual spot in the stop on II. János Pál pápa tér, which is quite close to Erkel Theatre. And we won't be leaving out the *Coffee Cantata*, either, with its cheerfulness and word play.

Bach **Jauchzet Gott in allen Landen**, BWV 51
Coffee Cantata, BWV 211

Conductor and harpsichord **Péter Oberfrank**

Featuring **Klára Kolonits, Zita Váradi, Zoltán Megyesi, Zoltán Bárti-Fazekas** (vocals), **Kata Scheuring** (flute), **Mihály Könyves-Tóth** (trumpet),
and **the Hungarian State Opera Orchestra**

11:00 am and 4:00 pm

21 March 2020 (Sat)

EASTERN RAILWAY STATION – LOTZ HALL / II. JÁNOS PÁL PÁPA TÉR – M4 METRO STATION

SEREGI NIGHT 2020

To set and Inspire Commemoration

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, to contemporary and theatrical dance choreographers, for example. 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. (The awards ceremony will take place before the performance of Sylvania choreographed by Seregi.)

Jury **Teodóra Bán, Eszter Kollár, János Kiss, Gábor Mihályi, Szilveszter Ókovács, Tamás Solymosi**

Former winners **András Lukács, Tamás Juronics, Jiří Kylián, Gábor Mihályi, Balázs Vincze, Ákos Tihanyi, László Velekei**

7:00 pm

22 March 2020 (Sun)

ERKEL THEATRE

PEARL DIVING FAUST

Or Petersburgians at the Eiffel

St Petersburg is one of the most vibrant opera and ballet capitals of the world with a good selection of works on offer. It is not enough to mention the famous opera, which, after being called the Kirov Theatre after a communist leader, has been returned its original name and is again called the Mariinsky Theatre. A modern concert hall and another opera called Mariinsky2 has been added to the beautiful historical building, built in 1860, which calls to mind the Lincoln Center in New York. There are even independent ballet theatres, some of which work together with their own schools in 21st century buildings. One of these is the home of the corps de ballet, theatre, and school of the choreographer included in our repertoire, Boris Eifman. This autumn, thanks to the performance of our guests from St Petersburg (of Mozart's *Loca del Cairo*), we will experience how chamber operas work with reduced orchestras but sung with full ardour. For two nights, the Russian company will be performing its production in Budapest: two French operas in the original language. Despite the relatively small size of the stage in their home theatre, the production's key elements include the use of LED walls, graphics, and animation, including the excellent standard of singing we have come to expect of Russian performances.

Bizet **Les pêcheurs de perles** (28 March)

Gounod **Faust** (29 March)

7:00 pm

28 – 29 March 2020 (Sat – Sun)

EIFFEL ART STUDIOS – BÁNFFY STAGE

VIGIL WITH THE PASSION OF THE CHRIST

Mel Gibson's cathartic film at the Eiffel

Australian actor and director Mel Gibson's film, the monumental *The Passion of the Christ* premiered in cinemas worldwide during the 2004 Lenten season. Although it divided viewers, most people seem to agree that it is the most important Passion film ever made. It is no legend that the actor playing Jesus converted by the end of filming. The screening has become a part of the Hungarian State Opera's Easter tradition of calling attention to other forms of art. We recommend seeing *The Passion* on Holy Thursday night, as a community experience or as a vigil. Seats are available free of charge on a first come, first serve basis, for the first time at Eiffel Art Studios.

Mel Gibson **The Passion of the Christ** (2004, 122', American colour film, with Hungarian subtitles)

Jesus **James Caviezel**

Virgin Mary **Maia Morgenstern**

Mary Magdalene **Monica Bellucci**

Satan **Rosalinda Celentano**

Pontius Pilate **Hristo Naumov Sopov**

9:00 pm

9 April 2020 (Thu)

EIFFEL ART STUDIOS – BÁNFFY STAGE

EASTER WITH MASCAGNI

Fear for love, fear of God – in Italian style

For years now, the Hungarian State Opera has followed the tradition of performing *Cavalleria rusticana* at Easter, as it is the only masterpiece that specifically takes place at the holiday. It is preceded by another Mascagni work, his early and beautiful *Messa di Gloria*, abounding in ideas and a true piece of romantic work exalting the resurrection; it is interesting to note that both its soloists and the time of its composition are the same as the work written by his friend Puccini. (It is even more interesting that Mascagni worked practically simultaneously on the mass meant for his school and the opera written for the publisher Sonzogno.) Christian Spirit Season provides an opportunity for delighting audiences with a full, sacral/profane Mascagni night.

Mascagni **Messa di Gloria**

Cavalleria rusticana (semi-staged opera performance)

(see page 121)

Director **András Aczél**

7:00 pm

12, 17 April 2020 (Sun, Fri)

ERKEL THEATRE

WORLD VOICE DAY 2020

Sound Body, Sound Vocal Chords

World Voice Day has been organised yearly since 1999 to demonstrate the importance in our everyday lives of the human voice as one of the most important media of communication, which is also of interest to numerous fields of science. On 16 April, concerts, scientific lectures, and hundreds of other programmes are being organised around the world. The Hungarian State Opera joined World Voice Day in 2014, thanks to Dr. Krisztina Mészáros, PhD, Head Physician of the National Institute of Oncology, Honorary Associate Professor of Eötvös Loránd University, executive member of the Hungarian Society of Oto-Rhino-Laryngology, Head and Neck Surgery, and executive member of the Hungarian Society of Phonetics, Phoniatics and Logopedics, Éva Bátori, Artist of Merit, singing master of the Hungarian State Opera, and one of the professional directors of WVD. Our night-time concert provides an opportunity for “lay persons” to sing opera arias in the Eiffel theatre room instead of at home in their bathrooms. What’s more, here they will be accompanied by the Opera Orchestra and can even ask the attending five soloists to sing requests from among a long list of arias...

Producer **Éva Bátori**

Director **András Aczél**

Soloists **Klára Kolonits, Csaba Szegedi, Boldizsár László, Bernadett Wiedemann, Krisztián Cser**

8:00 pm

16 April 2020 (Thu)

EIFFEL ART STUDIOS – BÁNFFY STAGE

ROST 30+

A special day with the opera diva on the feast of St Andrea

Andrea Rost’s one-off unique name-day celebration will be held in the special atmosphere of Eiffel Art Studios. This time, the event won’t try to provide a summary of the past three decades at the Opera (which she had occasion to do a number of times in 2019), but rather presents the wide range of the singer’s interests and how she thinks about herself and her possibilities as a singer. Andrea will be editing and leading the night herself, which ensures that the programme, set in a number of rooms at the Eiffel, will provide a memorable evening for all.

The programme and the lists of collaborators are both surprises, but it will surely feature a piano and the Opera Big Band.

7:00 pm

18 April 2020 (Sat)

EIFFEL ART STUDIOS

PORTUGAL TOUR

The Orchestra’s First Lusitanian Tour

Hungary’s oldest and largest symphony orchestra, the Hungarian State Opera Orchestra, has participated in approximately 300 opera and ballet performances this season. But still, the orchestra, made up entirely of excellent musicians, still has the energy and talent to give separate concerts from the pit both here in Hungary and abroad. After the very successful concert given last year in New York’s Carnegie Hall, the venue this year is Portugal, and not just one, but two cities. The nights, organised by the versatile musician and composer Nuno Côrte-Real and his organisation, Temporada Darcos, will see the Opera Orchestra playing two works by the giant among composers, Beethoven. One will include the German soloist Linus Roth. Even now, far before the Portuguese concerts, the organisers are already planning to repeat the programme and this form of cooperation in Budapest.

Beethoven **Violin Concerto in D major**, Op. 61
7. Symphony No 7 in A major Op. 92

Soloist **Linus Roth** (D) (violin)

Conductor **Nuno Côrte-Real** (P)

Featuring **the Hungarian State Opera Orchestra**

8:00 pm

22 April 2020 (Wed) (public dress rehearsal in Budapest)
EIFFEL ART STUDIOS - BÁNFFY STAGE

25 April 2020 (Sat)

TORRES VEDRAS – TEATRO-CINE DE TORRES VEDRAS

26 April 2020 (Sun)

LISBON – CENTRO CULTURAL DE BELÉM

THREE PRINCES

Charity Night at the Eiffel



The ten-year-old Three Princes, Three Princesses Foundation is like a big family where it isn’t the family tree, but the goals that are shared. They are ordinary people just like any other ballet or opera fan, or even your neighbours. They put their heart and soul into making sure that as many princes and princesses are running around the playground, park, or the garden as possible: here, where we live, in the heart of the Carpathian Basin. They have organised an entire movement around their most important goal of having the desired or planned child be born. Their founder, the late Dr. Mária Kopp built her whole life and all her work around the topic of family: she considered the two to be inseparable, and it was exactly her untiring devotion to stressing the importance of family that connected her calling with her private life. Another form of cooperation with a new civil society organisation, moreover one dealing with the most important topic, participating in developing the audience of the future with our humble tools, and organising a charity gala during Advent with the active and selfless participation of our artists is an honour for the Hungarian State Opera - and we are providing a special opera programme that is specifically about children and their relationships with their parents.

Featuring **the altruistic soloists (Klára Kolonits, Erika Gál, Orsolya Hajnalka Röser, Gergely Boncsér, Zoltán Kelemen, László Szvétek) and dancers of the Hungarian State Opera, the Volunteers’ Orchestra and Chorus of the Hungarian State Opera, and soloists of the Children’s Chorus (Luca Csörgeő and Zoltán Deim)**

Host **Szilveszter Ókovács**

Conductor **Balázs Kocsár**

Director **András Aczél**

7:00 pm

25 April 2020 (Sat)

EIFFEL ART STUDIOS – BÁNFFY STAGE

CHILDREN'S OPERAS

Children's Choir and Soloists at the Vigadó

The Opera Children's Choir recorded two of Erzsébet Szőnyi's excellent story-operas in June 2017, at the thematic festival of Hungarian Season. The album became not only part of the MagyarOpera200 collection but was also used by the Hungarian State Opera to welcome all new-borns in 2018 (Útravaló 2018). The two works are now returning as live performances: the Children's Choir and a team of soloists from the Chorus will perform these operas in the Vigadó's beautiful main hall at the 250th Pastorale concert given by the Zugló Philharmonic Orchestra (and the day after).

Erzsébet Szőnyi **A makrancos királylány**
A didergő király

Featuring **the Zugló Philharmonic Orchestra (Saint Stephen the King Symphonic Orchestra) and the Hungarian State Opera Children's Choir and Soloists** (Chorus Master **Nikolett Hajzer**)

Conductor **Gábor Horváth**

Editor-Presenter **Emőke Solymosi-Tari**, music historian

The concerts are organised jointly by the Zugló Philharmonic Orchestra and the Hungarian Academy of Arts.

4:00 pm

25, 26 April 2020 (Sat, Sun)
PESTI VIGADÓ – CEREMONIAL HALL

220

CALENDAR 19/20

SZÖRÉNYI75

"My Mother Promised Me, Carefree Happy Days I'd See"

Levente Szőrényi is an iconic figure in 20th century Hungarian music even if he devoted the majority of his oeuvre, the part that probably has a greater effect on the masses, to creating high-quality pop music. However, the theatre has been present in his artistic thoughts and symphonic ambitions in his music ever since the end of the 1970s. His jubilee birthday is being held at the Erkel Theatre because this is where the song *Fáj minden csók* (*Every Kiss Hurts*) played by Szőrényi's band Illés, which catapulted the band into public knowledge, was first played at the Tánctal Festival. The other reason: a large project typical of the bravery shown by Levente Szőrényi during his entire career is being prepared for spring 2020: the theatrical premiere of the opera version of *István, a király* (*Stephen, the King*). This is the first time that the cast which will be performing the István opera, will perform together. The piece will first be performed as a concert suitable for making a live recording, as rewritten by the composer Levente Gyöngyösi, an old Szőrényi fan. Szőrényi's seldom heard chorus cantata (which will be all the more apt in 6 weeks' time) *Elég volt* (*That's Enough*) will also be heard, hopefully with the active participation of the birthday boy.

Szőrényi / Wass **Elég volt** (Adjátok vissza a hegyeimet) (That's Enough - Give Me My Mountains Back) (Chorus Cantata)
Szőrényi - Gyöngyösi / Bródy **Stephen, the King**
(opera version see: page 29)

Conductor **Gergely Kesselyák**

Featuring **the Hungarian State Opera Orchestra and Chorus**
(Chorus Master **Gábor Csiki**)

Director **Miklós Szinetár**

7:00 pm

26 April 2020 (Sun)
ERKEL THEATRE

SPECIAL EVENTS

MOZART ABDUCTS AGAIN!

OperAdventure. 8.2 and the Ervin Lázár Programme

OPERADVENTURE

It's been exactly six years since new life was breathed into Csaba Káel's classical production of *Die Entführung aus dem Serail*, presented 11 years before, in the spring of 2014. Two years prior, we had been to Oman with him and enjoyed a piquant moment with him when we staged Mozart's sometimes delicate, sometimes uncouth mockery aimed at Muslims... But now we are doing something that we've never done before: we are providing the OperAdventure. with a separate production! Miklós H. Vecsei is making us a brand new *Die Entführung aus dem Serail*, what's more with the rich use of animation and projection. This is the young, popular actor's first stint as an opera director. He has a close and often professed connection to Christian Spirit Season, which is why we expect an exciting take on the final Christian gesture of the renegade pasha (who converts from Christianity to Islam)... We will have 11 performances to observe, suitable for welcoming close to 20 thousand students as part of the 8th year and 2nd series of the OperAdventure!

Mozart **Die Entführung aus dem Serail** (see page 45)

Partner **EMMI**

11:00 am / 7:00 pm

1 – 9 May 2020 (Fri – Sat)
ERKEL SZÍNHÁZ

CALENDAR 19/20

MAMAMATINÉE 2020

"Mother Even Sooner: When Mother Was Conceived"

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 matiné performance of Hány János, and those who already have children will be welcome to bring them along too. 2020 will be the seventh 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.

Mozart **Die Entführung aus dem Serail** (see page 31)

11:00 am

2 May 2020 (Sat)
ERKEL THEATRE

SPECIAL EVENTS

221

WAKE UP, JOHNNY!

János vitéz is Brave Even if He's Young!

Pongrác Kacsóh gave Petőfi's literary hero music that is very dear to us Hungarians. This programme hopes to start a tradition: we will offer regular matinee productions that can provide an excellent source of musical entertainment for the families coming to visit the Transport Museum, under construction next door to Eiffel Art Studios. The Opera Children's Chorus's soloists, young chorus members, and of course our guests will spend an hour travelling down the road taken by Petőfi's and Kacsóh's characters with the leadership of Frigyes Andrásy, director and storyteller: and there won't be any situations where Johnny won't be able to get up. (The most active participants can even take home our Roly-poly Johnny!)

Kacsóh **János vitéz** (John the Valiant)

In the roles of János vitéz, Iluska, Bagó, the French King, and the French Princess the soloists of **the Hungarian State Opera Children's Chorus** (Chorus Master **Nikolett Hajzer**)

In the roles of the Flock, the Robbers, the Hussars, the Giants, and the Fairies **the students of the Hungarian National Ballet Institute** (Artistic Director **Dace Radina**)

Featuring **Krisztina Andrásy** (piano, vocals)

Producer and storyteller **Frigyes Andrásy** (guitar, vocals)

Director **Attila Toronykő**

11:00 am

2 – 30 May 2020 (Sat)

EIFFEL ART STUDIOS – LOCOMOTIVE HALL

WE LOVE EIFFEL!

A night of arias with those who have waited especially long

We had intended to launch Eiffel Art Studios' operations on 28 September 2019 (we held a test run in the spring of the same year which was so good it was quite memorable), but the building is enormous, and so is the task. The six-month delay in the opening resulted in the cancellation of 89 performances, including 5 opera premieres, and many singers ended up as casualties to what can only be called an unavoidable force majeure. As they are all excellent opera performers, the Opera's management decided that even though it cannot legally assume liability for the issue, it will hold an intimate night of arias with piano accompaniment to console the artists who were expectantly waiting for the performances of the 2019 autumn season but are only provided the opportunity to perform in Budapest's third opera house, the Bánffy Stage now, after the delay.

8:00 pm

4 May 2020 (Mon)

EIFFEL ART STUDIOS – BÁNFY STAGE

OPERA EXERCISE

Or Ballet Dancers on the Day of Hungarian Sport

Although we have already inaugurated Eiffel Art Studios' multifunctional gymnasium, the sport most popular today is gymnastics. We are interested to see what a star personal trainer will think of for our (differently) trained ballet dancers, or any other colleagues brave enough to give it a try: for the past one hundred years, our team has always won the theatre races... And what will such a trainer do with opera music that is played intermittently by the Big Band and by pianists?

Featuring **Réka Rubint, István Dénes** (piano), **dancers of the Hungarian National Ballet** as well as **volunteers from the Opera staff**

The joint work-out is to be filmed by the Opera.

11:00 am

6 May 2020 (Wed)

EIFFEL ART STUDIOS – JÁRAY HALL

6TH IVÁN NAGY GALA

The World of Ballet Remembers a Hungarian Legend

2014 saw the sudden passing of the international ballet artist and ballet director Iván Nagy. After his retirement, he had returned to serve his country by working as head artistic consultant for the Hungarian State Opera. He used his wide-ranging knowledge of the profession to help the work of the Hungarian National Ballet; his departure left a gaping hole in the members of the corps de ballet. Since then, we have organised a ballet night in his honour every year, where soloists from the most important corps de ballet from all across the world – Royal Ballet, English National Ballet, Bolshoi, Paris Opera, Het Nationale Ballet – and the performers of the Opera's corps de ballet pay tribute to Iván Nagy's greatness in the profession and as a person. 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 Nutcracker*.

Producer and director **Tamás Solymosi**

Conductor **Imre Kollár**

Hostess **Melitta Gyüdi**

7:00 pm

10 May 2020 (Sun)

ERKEL THEATRE

CHRISTIAN SPIRIT FESTIVAL

20 days, 20 works, 20 screenings, 40 performances

BMW
Art&Culture

CHRISTIAN
SPIRIT FESTIVAL 2019

According to the proven system of our thematic seasons, we have to play what is the essence of Christian Season: the season finale festival will include all those works that we believe were the carriers of the main focus points; placing them side by side may just inspire quite emotional experiences.

Festival Programme

(The list features the first performances of the various series of productions)

Wojtyła **The Jeweller's Shop** (oratorio in prose) (see page 23)

13 May 2020 (Wed) 8:00 pm, Eiffel Art Studios - Bánffy Stage

20th Century Christian Music Concert (night of oratorios)

(see page 171)

15 May 2020 (Fri) 7:30 pm, Erkel Theatre

Kreol (ballet show, premiere) (see pages 33, 35 and 37)

15 May 2020 (Fri) 8:00 pm, Eiffel Art Studios - Bánffy Stage

Verdi **Don Carlos** (opera premiere) (see page 39)

16 May 2020 (Sat) 6:00 pm, Erkel Theatre

Sacral Choral Day (concert of amateur and church choirs) (see page 226)

17 May 2020 (Sun) 10:00 am, Erkel Theatre

Händel – Mozart **Messiah** (staged oratorio) (see page 13)

17 May 2020 (Sun) 7:00 pm, Erkel Theatre

Painters' Night of Discussion (Midnight Art Studios) (see page 226)

19 May 2020 (Fri) 8:00 pm, Eiffel Art Studios - Locomotive Hall

Poulenc **Dialogues des Carmélites** (opera) (see page 103)

19 May 2020 (Tue) 7:00 pm, Erkel Theatre

Bach **Cross Cantatas** (staged solo cantatas, premiere) (see page 41)

22 May 2020 (Fri) 8:00 pm, Eiffel Art Studios - Bánffy Stage

R. Strauss **Salome** (opera, concert performance) (see pages 105 and 227)

23 May 2020 (Sat) 7:00 pm, Erkel Theatre

Devotion with Ecclesiastical Music (concert of the

Children's Chorus) (see page 227)

24 May 2020 (Sun) 12:00 pm, St. Stephen's Basilica

Sacral Aria Afternoon (Chorus artists' programme) (see page 227)

24 May 2020 (Sun) 3:00 pm, Eiffel Art Studios, Fricsay Studio

Wagner **Tannhäuser** (opera, concert performance) (see pages 107 and 228)

25 May 2020 (Mon) 6:00 pm, Erkel Theatre

Gyöngyösi **The Master and Margarita** (opera-musical) (see page 15)

26 May 2020 (Tue) 7:00 pm, Eiffel Art Studios - Bánffy Stage

R. Strauss **Die Frau ohne Schatten** (opera) (see page 109)

27 May 2020 (Wed) 6:00 pm, Eiffel Art Studios - Bánffy Stage

Wagner **Parsifal** (opera) (see page 25)

28 May 2020 (Thu) 5:00 pm, Erkel Theatre

Verdi **Stiffelio** (opera, concert performance) (see pages 111 and 228)

30 May 2020 (Sat) 8:00 pm, Eiffel Art Studios - Bánffy Stage

Whitsun Ecumenism (see page 229)

31 May 2020 (Sun) 11:00 am, Eiffel Art Studios - Kodály Park

Christian Pop (concert) (see page 229)

1 June 2020 (Sun) 3:00 pm, Eiffel Art Studios - Kodály Park

Christian Spirit Festival - Closing Hour (opera and ballet show)

(see page 230)

1 June 2020 (Mon) 8:00 pm, Eiffel Art Studios - Bánffy Stage

Partner **BMW Group Magyarország**

13 May (Wed) – 1 Jun (Mon) 2020

EIFFEL ART STUDIOS / ERKEL THEATRE

FESTIVAL CINEMA

Making Up For What We Can

CHRISTIAN
SPIRIT FESTIVAL 2019

There can be no Christian Festival that doesn't leave out one or two masterpieces that would have otherwise fit perfectly, as Christianity envelops our entire history and culture. We will try to make up for the most important of the works that simply cannot be squeezed into our three-week series by screening our own performances wherever possible. Each night of the 20-day long festival, screenings will be held in Eiffel's third floor Winter Garden.

Hindemith **Mathis der Maler**

Mascagni **Messa di Gloria / Cavalleria rusticana**

Gershwin **Porgy and Bess**

Verdi **Un ballo in maschera**

Szörényi – Gyöngyösi **Stephen, the King**

Bach St John **Passion**

Bach St Matthew **Passion**

Strauss **Salome**

Mozart **Die Zauberflöte**

Eagling – Solymosi / Tchaikovsky **The Nutcracker**

Wagner **Tannhäuser**

Boito **Mefistofele**

Heggie **Dead Man Walking**

Ponchielli **La Gioconda**

Verdi **Otello**

Erkel **Hunyadi László**

Meyerbeer **Les Huguenots**

Puccini Suor Angelica / Busoni **Doktor Faust**

Gounod **Faust**

Verdi **Nabucco**

7:00 am / 8:00 pm

13 May (Wed) – 1 Jun (Mon) 2020

EIFFEL ART STUDIOS – WINTER GARDEN

JÁNOS FEKETEHAZY 178

Open Day at the Eiffel on the Birthday of its Designer

We could call him the humblest of Hungarian engineers, but we must be careful not to confuse his humility with his skills! János Feketeházy brought his knowledge home, moreover at a very young age: for decades, he used his skills to serve the Hungarian National Railway. He wasn't Eiffel's student; it was the other way around. The famous Gustave Eiffel bought Feketeházy's plans for a road bridge in Szeged, which he used to win the city's tender. But he also designed a large number of buildings, bridges, and even the riveted steel structure above the Opera's stage, which was being built at the time. The signs given to us by the Hungarian Museum of Transport paint a picture of a special man reliant on the love of his country and on his knowledge, and who always remained faithful to his home in Upper Hungary.

Programme

- Inauguration and wreath laying ceremony at Feketeházy's plaque
- Guided hourly tours starting from the Visitor Centre
- Railway Modelling

info nyiltnap@opera.hu

from 11:00 am

16 May 2020 (Sat)

EIFFEL ART STUDIOS – LOCOMOTIVE HALL,
FEKETEHAZY TERRACE

SACRAL CHORAL DAY

Chorus Jamboree with the Messiah



Ferenc Erkel, the Opera's first and eternal principal music director, was for ten years the national chorus master of the budding Hungarian choral movement which gained momentum in 1867, the National Choral Club, which primarily meant four-part, all-male ensembles at the time. 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 fifth time: in 2020, we are again organising a meeting of amateur choruses, 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 Messiah oratorio on the stage.

Händel - Mozart **Messiah** (see page 13)

Conductor **Gábor Csiki**, Chorus Master

Host **András Aczél**, Director, and **Gábor Csiki**, Chorus Master

info dalarunnep@opera.hu

from 10:00 am (Messiah – 7:00 pm)

17 May 2020 (Sun)
ERKEL THEATRE

PAINTERS' NIGHT OF DISCUSSION

Midnight Art Studios II, or Why Does the Singer Want to Keep Painting?



I'm sure everyone has wondered at some point in their lives why operas and opera productions (which are not the same thing!), and music in general, are so often about painting. In *La bohème*, Marcello is a painter from Montmartre; in Hindemith's magnum opus, Mathis the relic painter is the titular figure. In *Tosca*, Puccini is not averse to showing Mario Cavaradossi's brush strokes in the music as well. Here at the Opera, János Szikora staged Massenet's *Werther* to have Werther use his paintings to communicate, feel, and express his love. For his centenary production of *Bluebeard's Castle*, Kasper Holten used the Opera's disorderly upper paint room simply because he felt the main character is a painter. Is this love requited? Are there this many paintings with operatic themes? The discussion will be moderated by the leader of the Szolnok artist community György Verebes, after which we will holding artist admissions in this very subject.

Moderator **György Verebes** painter, musician

10:00 pm

19 May 2020 (Tue)
EIFFEL ART STUDIOS – LOCOMOTIVE HALL

SALOME CHECKS IN

Opera about the Horrors of the Machaerus Birthday



Salome is the only biblical figure of whom we have a portrait, as there are silver coins that depict her face. Even in its current concert version, Richard Strauss's full-length opera in one act is rated R due to it being a case of qualified necrophilia. Oscar Wilde wrote the play in French while in exile, and its effects are multiplied with the tools used by Strauss, which focus on Salomé instead of the weak-willed Herodes, Tetrach of Judea. The new theatrical production is being prepared as a concert performance meant for autumn 2020, for the time of the International Eucharistic Congress. The set even utilises the results of the research conducted by Egyptologist Gyözö Vörös in Jordan, as it was the Hungarian scientist who found the tetrarch's palace on Machaerus. The Lithuanian Vida Miknevičiūtė will sing the titular role, whose career is taking off with astronomical speed.

R. Strauss **Salome** (see page 105)

Director of the concert performance **András Almási-Tóth**

7:00 pm

23 May 2020 (Sat)
ERKEL THEATRE

CHORAL MINI-FESTIVAL

Small and Big Chorus



The Hungarian State Opera Chorus is the oldest and largest professional chorus in Hungary. The director of the chorus consisting of 160 artists is Gábor Csiki, who was a member of the chorus for 20 years. The largest and most active children's chorus in Hungary, the Hungarian State Opera Children's Chorus is led by Nikolett Hajzer, who was also a member of the children's chorus as a young girl. On this special day of the long and difficult season both the young and the more experienced artists of the chorus will be playing a leading role. The programme begins at St. Stephen's Basilica, designed by Miklós Ybl, and then continues in the afternoon at the Eiffel with a sacral production performed by our chorus performers. The day is closed with a production of the Cross Cantatas, where all of our choral artists may sit in to enjoy the show.

12:00 pm – **Prayer service with the Children's Chorus**
(St. Stephen's Basilica)

3:00 pm – **Sacral aria and song afternoon with the chorus**

(Eiffel Art Studios - Fricsay Studio)

7:00 pm – Bach **Cross Cantatas** (see page 41)
(Eiffel Art Studios – Bánffy Stage)

12:00 pm, 3:00 pm, and 7:00 pm

24 May 2020 (Sun)
BUDAPEST – ST. STEPHEN'S BASILICA SINGING-GALLERY
EIFFEL ART STUDIOS – FRICSAY STUDIO, BÁNFFY STAGE

TANNHÄUSER WITH BODER

Opera about the Wonderful and Vile Man, the Best



A Christian opera season would be unimaginable without *Tannhäuser*, Wagner's other opera in addition to *Parcifal* that deals with the question of faith and the most human of problems: choosing between short term enjoyment (the carpe diem approach) and eternal spiritual values (including love and loyalty). Due to the small stage in Erkel Theatre, we are unable to stage Miklós Szinetár's *Tannhäuser* production. Instead, we will be holding a concert performance of the work with the best *Tannhäuser* we have today, the excellent Peter Seiffert. The famous tenor has never been to our theatres before, though there is a thread in his personal life connecting him to Hungary: his first wife, the excellent Lucia Popp, who sadly passed away at an early age, was born in the Upper Hungarian village of Záhorská Ves, had Hungarian ancestors, sang beautifully, and spoke Hungarian reasonably well.

Wagner **Tannhäuser und der Sängerkrieg auf Wartburg** (see page 107)

Director of the concert performance **Bence Varga**

6:00 pm

25 May 2020 (Mon)
ERKEL THEATRE

STIFFELIO, THE PASTOR

Verdi's opera on the sanctity of marriage



Of Giuseppe Verdi's two dozen operas we consider to be fundamental few people are familiar with *Stiffelio*, which then continued life as Aroldo after being placed in a different context – or rather, it was forgotten all the more. And this despite the fact that *Stiffelio* is a masterpiece, with excellent tableaux and strong scenes. Its demanding main roles paint a picture of the conflicts between difficult and nuanced personalities: a protestant minister has to make a decision after discovering his wife's infidelity... *Stiffelio* is the opera of Christian forgiveness, even though the forgiveness arrives late: the other man in the love triangle is doomed by the very emotion that the minister is trying to overcome. In recent years, *Stiffelio* has been performed twice by the opera's performers: the present production is aimed at the lovers of the piece and the composer, and all festival-goers interested in the operatic resolution of moral issues.

Verdi **Stiffelio** (see page 111)

Director of the concert performance **András Aczél**

7:00 pm

30 May 2020 (Sat)
EIFFEL ART STUDIOS – BÁNFFY STAGE

WHITSUN ECUMENISM

Under God's Sky in Kőbánya



It is no secret that we are offering up Eiffel Art Studios, inaugurated a good six months ago but not yet entirely completed, as a venue and base for the September 2020 International Eucharistic Congress. We are targeting mainly young pilgrims arriving from abroad, who will find the idea of pitching a tent just as appealing as sleeping in a dormitory, participating in cultural programmes, playing sports, and bathing facilities. And of course the programme also offers spiritual attractions, which is why we want to hold the preceding Pentecost Sunday mass (held in the form of an ecumenist service) in Eiffel Art Studios's park or, in case of inclement weather, in the Locomotive Hall. For us, this fulfilling experience will also serve as a "dress rehearsal" for the Congress and will provide the perfect bridge leading to the finale to our CrossFest and the entire Christian Season.

Participating Christian denominations from Kőbánya

St. László Parish
Resurrected Christ Parish of Kőbánya
Rákosalva Reformed Church
Kőbánya Reformed Congregation
Everyone's Church Congregation
Faith Church
Kőbánya Evangelical Congregation
St. George Parish
Outer-Kőbánya Holy Family Parish Church
Polish Nationality Church

Featuring **the Hungarian State Opera Volunteer Chorus (Conductor and Chorus Master Gábor Csiki)**

11:00 am

31 May 2020 (Sun)
EIFFEL ART STUDIOS – KODÁLY PARK / LOCOMOTIVE HALL

CHRISTIAN POP

Praise the Lord, Because He Shows You Joy



The Hungarian subheading quotes Albert Szenczi Molnár's Hungarian translation of Psalm 136 of the Geneva Bible, because this programme is not just for Catholics and not just for Protestants. The Hungarian State Opera's Christian Festival in the similar thematic season comes to a close during the days of Pentecost. Since there are few things as colourful as the many types of services to praise God, now, when we receive the gift of versatile communication, is an apt time to think of other genres, for example within the world of music. That's why, starting from noon, the main hall of our new centre in Kőbánya will host back-to-back concerts given by the best bands and soloists in Christian pop music. In fact, we hope even bands from church secondary schools will come, along with performers who put godly poems to music.

Producer and Host **Gábor Tornay and András Tornay, ex-Continental Singers**

12:00 – 6:00 pm

1 June 2020 (Mon)
EIFFEL ART STUDIOS – LOCOMOTIVE HALL

FESTIVAL - CLOSING HOUR

Opera Gala with Michael Volle and Gabriela Scherer

CHRISTIAN²⁰¹⁹
SPIRIT FESTIVAL

We once almost hosted the famous German baritone when we asked him to jump in as a substitute in a production of *Arabella* (which it later turned out we didn't need). He recently made headlines by singing Wolfram's *Song to the Evening Star* while in an MRI machine so science could gain a better understanding of the movements of the larynx, various cartilage and bone structures, and the tongue, including the role they play in the formation of sounds. And when we heard him sing Bach Cantatas in Müpa Budapest on 1 March 2019, we knew we had to have him sing the final performance in our Christian Festival. Despite of his immense operatic repertoire and his past, Michael Volle was able to use his singing to pray on the stage of a quite profane concert hall. That is the devotion we hope for when he, accompanied by his young mezzo-soprano wife Gabriela Scherer, arrives to sing at the Eiffel Art Studios on Pentecost in 2020. This will be a true occasion for the extremely intelligent and skilful baritone to sing their favourite aria in the company of some Hungarian artists. Herr Volle is even inclined to act as the master of ceremonies for the programme he compiled. This will surely provide a very unique experience to the 400 fans that purchase tickets to the gala event.

Soloists **Michael Volle** (D) (baritone), **Gabriela Scherer** (CH) (mezzo-soprano), **Gabriella Létay Kiss** (soprano), **Ágnes Anna Kun** (mezzo-soprano), **Tibor Szappanos** (tenor), **Csaba Szegedi** (baritone)

Featuring **the Hungarian State Opera Orchestra, Chorus, and Children's Chorus**

Director **András Almási-Tóth**

7:00 pm

1 June 2020 (Sun)

EIFFEL ART STUDIOS – BÁNFFY STAGE

TRIANON₁₀₀ – WITH KODÁLY

The Saddest Day in National Solidarity

There is hardly a Hungarian alive who doesn't know what the name of the French palace, Trianon, means in the history of our nation. It has been exactly one hundred years since the decision was made which in many locations didn't even take ethnic percentages into account or, deliberately contrary to those, left millions of Hungarians outside the country's borders. After a thousand years as a central power in Europe, we suddenly ended up a small state. At the same time, the exploited and amputated country achieved wonders to get back on its feet in the two decades following. Among others, this was also one of the Hungarian Opera's golden ages, led by the direction of Miklós Radnai (1925-35). It is understandable that we must mourn our loss, but we must also start over: however, this centenary commemoration opens the old wound. We will use Kodály's beautiful works, composed for the Opera and its musicians, to first experience and then to process our pain.

What's more, the psalms in *Psalmus Hungaricus* will be sung by the Opera's legendary tenor, who will be coming out of retirement just for this occasion: András Molnár. The performance will start the exact minute when the signatories were forced to sign the Paris Peace Conference.

Kodály **Dances of Galánta**
Psalmus Hungaricus
The Spinning Room (see page 113)

Soloist **András Molnár** (tenor)

Conductor **Ádám Medveczky**

Featuring **the Hungarian State Opera Orchestra, Chorus, and Children's Chorus**

Director **András Aczél**

4:32 pm

4 June 2020 (Thu)

EIFFEL ART STUDIOS – BÁNFFY STAGE

TRIANON₁₀₀ TOUR

It's about sticking together

We plan to use funds awarded from a tender to take an excerpt of our centenary Kodály programme to Hungarian cities outside of our borders and to towns with county rank within today's borders. The programme includes *Galántai Dances*, some folk songs sung by the mixed choir, the best parts of *Háry János* and *Székely fonó*, and even *Psalmus Hungaricus*.

Featuring **the Hungarian State Opera's singers and the members of its Children's Choir and Chorus, the performers of the Hungarian National Ballet and the students of the Hungarian National Ballet Institute**

Sponsor **The Hungarian Government**

4 June 2020 - 4 June 2021

ON BOTH SIDES OF THE BORDER

BMW – BEST MOZART WEEK

The Visegrád Group Early Mozart Opera Festival

BMW
Art&Culture

Mozart's universal genius was not diminished even after he was made into a chocolate bon-bon celebrity. If there is anything in opera that connects all of us here in Central Europe, it is Mozart's person and the history of the reception of his works. He visited Bratislava; the world premiere of two of his operas were held in Prague; both the Polish and we Hungarians were in the forefront of playing his works and respecting his oeuvre. The Mozart played by Central European musicians is of the same value as that played by Austrian or Germans. And we are looking for new Mozart operas, but in vain. However, what we do have are the early masterpieces that were born from the same divine mind (the rest of the world enthusiastically performs his symphonies, concertos, and sonatas written in the same period), which, though written by a composer whose quality was consistent in all the genres he worked with, are still set aside, saying they are not yet ripe and should be left to mature. Starting from the second festival (in 2021), we plan to introduce a new rule: the actors and creators (directors and designers) will all have to be under the age of 36 (which is how old Mozart was when he died). It is our goal to use Mozart's works to provide possibilities to young singers and artists in the Visegrád Four region.

Mozart **L'oca del Cairo, ossa Lo sposo deluso**
(see page 50)

(The three guest companies will finalise their programmes after this publication goes to print.)

Partner **BMW Group Hungary**

7:00 pm / 8:00 pm

14 June (Sun) – 21 (Sun) 2020

EIFFEL ART STUDIOS – BÁNFFY STAGE

MISKOLC, THE KING

Stephen, the King at the Opera Festival

Even when it was no more than an idea, the symphonic opera version of the *István, a király* rock opera written by Levente Gyöngyösi caused quite a stir. The rock opera, written by Levente Szörényi and János Bródy in 1983, immediately became part of Hungarian culture, and even before the operatic version premiered, it was invited to participate in the Miskolc Bartók Plus Opera Festival. This kind of invitation strengthens the connections developed and continuously maintained over the past couple of years: the live performances of *Aida* and *Il trovatore*, the performance of *Székely fonó*, and last year's orchestral concert is now followed by *István, a király* in Miskolc.

Szörényi / Bródy **Stephen, the King**
(opera version, see page 29)

SIVIGLIA ON THE ISLAND

The barber's last haircut

The most famous of Rossini's comic operas, *Il barbiere di Siviglia* is an iconic piece in the history of the Hungarian State Opera and its predecessors. The piece opened the Hungarian Theatre Orchestra in Pest in 1837; it was the last operatic piece performed by its successor, the National Theatre, in 1884, and it was among the first of the new Opera's performances, played within four weeks of its inauguration. And to top it all: the North Vehicle Repair Facility, the predecessor of Eiffel Art Studios, was only ever home to one opera, a performance of *Il barbiere di Siviglia!* András Békés's 1986 directorial work was updated by Balázs Kovalik twenty years later, and now another fifteen years have passed since 2006. This version of *Il barbiere di Siviglia* is saying farewell, but it is doing so on Margaret Island, after careful preparations.

Rossini **Il barbiere di Siviglia** (see: page 115)

8:00 pm

19, 21 June (Fri, Sun) 2020
MARGARET ISLAND OPEN-AIR FESTIVAL

POPPEA CHECKS IN

Premiere and Academy of Music diploma performance in one go

We have been planning to stage what can possibly be considered the first operatic opus, the almost four-hundred year old *L'incoronazione di Poppea*, for a number of years now. To perform Monteverdi's opera, which requires both a small orchestra and solo singers, we waited until Eiffel Art Studios' Bánffy Stage was complete, so the work will premiere in September of the 2019/2020 season. However, András Almási-Tóth's opera class at the Academy of Music will be staging the Baroque yet timeless piece along the lines of an earlier concept as part of a diploma performance, with specially updated instrumentation and live jazz inserts.

Monteverdi **L'incoronazione di Poppea**

Transcript **Máté Bella**
Hungarian text **Ferenc Anger**
Dramaturg **Eszter Orbán**
Consultant **András Almási-Tóth**
Choreographer **Eszter Lázár**
Musical Associate **Szabolcs Sándor**
Directing Teachers **Bence Varga and András Almási-Tóth**

Featuring **Laura Topolánszky, Anna Fűrjes, Barna Bartos, Sykora Miroslav, Ferenc Endrész, Dalma Süle, Katoh Hiroko, and Lőrinc Kósa, as well as the Hungarian State Opera Orchestra**

Jazz inserts **Kornél Fekete Kovács and his band**

Conductor **Gergely Vajda**

The performance is a joint production by the Franz Liszt Academy of Music and the Hungarian State Opera.

20, 21 June 2020 (Sat, Sun)
EIFFEL ART STUDIOS – BÁNFFY STAGE

NIGHT OF STARS 2020

Season Closing with Awards

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 Étoile Award as well as the Chamber Artist of the Opera Orchestra and the Chamber Artist of the Opera Chorus awards for a musician of the orchestra and the chorus respectively. The audience will be populated with artists and employees of the Opera together with the Opera's special guests.

Host **Szilveszter Ókovács**, General Director

Conductor **Balázs Kocsár**, General Music Director

Choreographer **Tamás Solymosi**, Ballet Director

Director **András Almási-Tóth** Artistic Director

7:00 pm

22 June 2020 (Mon)
ERKEL THEATRE

ON THE VERGE OF A DIPLOMA

Exam Concert of Hungarian Dance Academy Ballet Students

Ballet's not dead! Students in their final year showcase the results of nine years of work. They are prepared for this momentous occasion in their lives by Katalin Volf, Kosuth Award winning ballet performer and ballet master. In the training it provides, the Hungarian Dance Academy teaches the centuries-old traditions of classical ballet, but also opens its door to interpreting the works of contemporary artists. The language of movements can be used to express beauty, playfulness, drive, tension, rivalry, finding each other, and growing apart. And although they share a curriculum, the students slowly develop their roles, allowing them to choose the styles and roles best suited to them at the exam concert.

The programme includes excerpts from classical and neoclassical ballet and, in line with 21st century trends, we also include contemporary creations. At the Academy's request, the Italian ballet artist and choreographer Andrea P. Merlo, currently residing in Hungary, will prepare a new production for the graduating class.

Featuring **the graduating students of the Hungarian Dance Academy and the Hungarian State Opera Orchestra**

Programme organised by the Hungarian Dance Academy.

25 June 2020 (Thu)

ERKEL THEATRE

GRADUATION CEREMONY

University celebrations at the Erkel Theatre

Since its construction, so for almost 108 years now, Erkel Theatre has been the largest theatre in Hungary. Despite of several reconstructions, more stringent fire safety regulations, and the growing importance of comfort, there are still 1,800 seats in the audience, making it suitable for use as a venue for important events held by large institutions. That is why Erkel Theatre will be hosting the graduation ceremonies of the Károli Gáspár University of the Reformed Church and Semmelweis University. We are happy to host these and similar events, jubilees, balls, and conferences.

Contact **rendezvenyszervezes@opera.hu**

3, 4 July 2020 (Fri, Sat)

ERKEL THEATRE

COURSE OF FLOWING SOUND

Children's University à la Opera

Based on the example of the Budapest University of Technology's evergreen Children's University, the Hungarian State Opera is launching its own summer camp, which is partly fun and partly serious. It allows participants to listen to colourful, illustrated performances, view films about the opera and ballet genres, and can even try what it's like to be a part of the corps de ballet, the orchestra, the shops, and the technology behind the theatre. They visit the painting studio, make wigs, learn ballet steps and opera excerpts, learn about the world of the Opera Children's Choir, the Opera dance school, and the Hungarian National Ballet Institute, participate in situation exercises, solve group tasks, and relax in the gym with fun races. And they never even have to leave Eiffel Art Studios and the surrounding 3-hectare, fenced park. The whole-day programmes last from 9 in the morning until 4 in the afternoon for a whole week, with the children supervised by pairs of students from the Academy of Music. The camp welcomes 150 6th, 7th, and 8th grade students in five groups. Siblings are given preference. At the end of the week, the parents can take a "final exam" in Eiffel Art Studios' Bánffy Stage, where the children recount their experiences and show off what they learned and created.

Camp Commander **István Kákay**, head of education at the Opera

Busybody **András Aczél**, Opera Director

The participation fee for the Course of Flowing Sound is HUF 15,000, with a 20 % discount for siblings. (The fee includes meals and the starting pack. More information will be available on the www.opera.hu website and the Opera's social media sites from 1 March 2020.

Email: hangfolyamtanfolyam@opera.hu)

9:00 am – 4:00 pm

13 – 17 July 2020 (Mon – Fri)

EIFFEL ART STUDIOS

BECZAŁA ON THE ISLAND

Polish star tenor, act 2

Piotr Beczała is one of today's few real opera stars. His career has been arching upwards ever since his performance of *La bohème* in Salzburg (Damiano Micheletto's directorial interpretation is played by the Opera with the title *La bohème 2.0*). He was the Opera's guest on occasion of the Freedom Opera Gala (Ungarn für Deutschland) held in 2014 on the 25th anniversary of the fall of the iron curtain. Beczała is at home in both the opera and the world of grand operas, and he is preparing popular melodies for his night of arias to be held on Margaret Island. The orchestra will be conducted by the very same Péter Halász who conducted the night the performance held on Andrassy út had to escape the rain by moving into the Ybl-designed Opera.

Conductor **Péter Halász**

Featuring **The Hungarian State Opera Orchestra**

8:00 pm

17 July 2020 (Fri)

MARGARET ISLAND OPEN-AIR THEATRE

OPERA AROUSAL

They need a roof over their heads, as well as talent promotion: Deva awaits!

The stop at Deva in September 2019 by the Hungarian State Opera's Opera on Wheels tour, the direct experience of the child rescue activity hallmarked with the name and work of the Franciscan friar Csaba Bőjte, and the ad hoc gala performance on behalf of the more than one hundred strong tour company raises the level of the social responsibility taken by the largest Hungarian cultural institution to a new level. With the completion of Eiffel Art Studios in 2020, we will have the opportunity to bring a busload of children from Deva and 88 other homes in the Bőjte network to Budapest so we can provide these young children with a free vacation in Budapest with music and dancing at the Course of Flowing Sound home base, with the cooperation of benefactors and the sacrificial work of volunteer opera employees. The Opera provides accommodation and full board for forty children for seven days in Eiffel Art Studios. The closing event, where we say "until we meet again!" (and not goodbye!) will be recorded and broadcast in the autumn with the help of the M5 culture channel.

Arousal Commander **Emőke Nyáguly**, deputy head of education of the Opera
Busybody **András Aczél**, Opera Director

20 – 26 July 2020 (Mon – Fri)

EIFFEL ART STUDIOS

OPERAFÜRED

Our Beautiful "Salzburg"

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. The chorus will be giving a choral concert this year too, there will be an opera gala with an orchestra, the ballet will be dancing in the ball garden of the Anna Grand Hotel, and a film of a Budapest production will be screened as part of the OperaCinema programme.

23 July (Thu) – **Chorus Gala**

Featuring **the Hungarian State Opera Chorus**

Conductor **Gábor Csiki**

24 July (Fri) – **Orchestral Opera Gala**

Featuring **the Hungarian State Opera Orchestra**

Conductor **Balázs Kocsár**

25 July (Sat) – **Anna Ball, Palotás**

Featuring **the Hungarian National Ballet**

Choreographer **Csaba Sebestyén**

26 July (Sun) – **Film Screening on Gyógy Square**

Purcell **The Fairy Queen**

The OperaFüred programme is an event series organised by the Government of Balatonfüred

8:00 pm

23 – 26 July 2020 (Thus – Sun)

BALATONFÜRED – GYÓGY TÉR

CHÉNIER ON THE ISLAND

Gallows amongst the park benches

One of the Hungarian State Opera's beautiful traditions takes place at Budapest's greatest performance venue for summer performances, which used to be operated by the Opera: 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 in front of three thousand people is a huge responsibility, but we undertake it gladly, year after year, at our own Walbühne (the Berlin Philharmonic Orchestra's summer home). Starting from 2011, it has become something of a tradition to send off our productions with a large-scale performance on Margaret Island after a run of many years. The *Aida*, *Il trovatore*, *Turandot*, and *Il barbiere di Siviglia* operas all followed this tradition, and now it is the turn of the current version of Umberto Giordano's excellent opera. It premiered thirteen years ago under the directorship of György Selmeczi, who conveyed an authentic and realistic world to viewers, with the exception of the ending. (Since the next season will be the season of the French muse, we will be providing a new interpretation of the great opera of the French Revolution in May 2021.)

Giordano **Andrea Chénier** (see: page 117)

Andrea Chénier is a production of the Open-Air Theatre.

8:00 pm

7, 9 August 2020 (Fri, Sun)

MARGARET ISLAND OPEN-AIR THEATRE

CAPUÇON ON THE ISLAND

Summer evening soundtracks on violin

Renaud Capuçon is the most popular violinist of his generation. He joined Claudio Abbado's Mahler orchestra when he was quite young. He continued training with important pieces, conductors, and chamber partners and is even at home in contemporary violin literature. His end-of-summer concert is more light-hearted, can be enjoyed by all, and offers an easy-to-digest programme.

Featuring **The Hungarian State Opera Orchestra**

The performance is a production of the Open-Air Theatre.

8:00 pm

27 August 2020 (Thu)

MARGARET ISLAND OPEN-AIR THEATRE

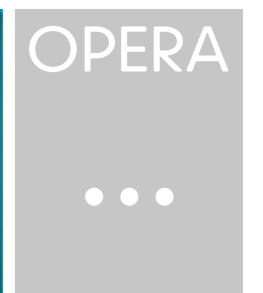
OPERA MAGAZINE

Where the News Unfolds

In the past, the biggest Hungarian cultural institution's primary use for its own magazine was to offer its partners and supporters an exclusive advertising platform – and also to provide some information to fans. The bi-monthly periodical summoned into life seven years ago in 2012 has taken on a good bit more of a challenge than that. By keeping commercial 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 – December – March – June**

Concept **Dr. Monika Turkovics / Zsolt Heimberger**
 Editor **Viktória Filip**



OPERA YEARBOOK

Recording the Past

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 some past 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 Opera Shop.

Editor **Márton Karczag**

OPERA EXHIBITION

Exhibitions 2019/2020

EIFFEL ART STUDIOS – BÁNFFY GALLERY

**From the plans to implementation –
a history of opera visual design**

From 8 February 2020

EIFFEL ART STUDIOS – FRICSAY GALLERY

János Feketeházy's Oeuvre
A history of Northern Railway Maintenance and Engineering works
(An Exhibition by the Museum of Transport)

From 8 February 2020

ERKEL THEATRE

Two stars of the Golden Age:
György Melis and Júlia Osváth
(On the 10th anniversary of the death of György Melis)

From 27 November 2019

A history of Wagner at the Hungarian State Opera

From 11 April 2020

A SELECTION OF EXHIBITS FROM PREVIOUS YEARS

*Verdi Festival; Marton70; Wagner200; Verdi in Hungary;
A History of the Erkel Theatre; Ybl's Opera through the
Eyes of a Photographer; Richard Strauss and the Opera;
130 Years of Hungarian Operas; Mozart in the Opera;
Fricsay100; Treasures of the Rhine – RING; Shakespeare
in the Opera; Goldmark100; The Hungarian Failoni;
Simándy100; Spanish Temperaments; Zoltán Kodály Died
50 Years Ago; French Grand Operas in Budapest; Rossini
in the Opera; Story Operas; Soviet Ballet in Hungary;
Bluebeard's Castle100; Puccini in Budapest*

OPERASHOP

The Largest Opera Store in Hungary

The 135-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, 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, including jewellery and opera glasses. Product development and production is continuous.

The Opera Shop will continue to be open while the Opera House is being renovated, and our products will also be available for purchase in the 2019/2020 season in the Bartók Hall at the Erkel Theatre. Opening hours will depend on the times of the performances. We also plan to launch an online shop in the near future, so you will also be able to order our gift items online.

Sales Manager **Éva Mikos**

OPENING HOURS

Opera House

Every day between 10 am and 6 pm

Erkel Theatre

From an hour before the day's performance until after the first intermission

OPERA CAFÉ

Sitting Down with Total Art

Even while the Opera House is being renovated, there is no need to do without the finest cakes and refreshments. In this transition period, visitors can choose from a fantastic selection at the Erkel Theatre when performances and events are being held. When the Ybl palace on Andrassy út reopens its doors, those meeting with friends and taking in performances can return to the café in the Opera House's former box office on Hajós utca, which has been serving coffee and cakes since autumn 2015 and showcases paintings of the Opera's Eternal Members of the past 100 years on its interior corridor.

Partner **Zsidai Gastronomy**

OPERA TOUR

Tours of the Opera in Seven Languages

Tours of the Opera House building, built 135 years ago by Miklós Ybl, whose 205th anniversary is currently being celebrated, has been conducted – under a long-term contract signed in 2009 – by an outside company. After the contract expires, the Opera itself will organise visits. Tours in English and Spanish depart at 2 pm, 3 pm and 4 pm, Italian and French tours depart at 3 pm and 4 pm every day. Group tours in Hungarian can be organised by prior arrangement. Times and languages may vary from time to time.

The programme will be adapted while the public areas of the Opera House are undergoing refurbishment. The ticket price includes a short concert and entitles visitors to take photos.

For more information on opening hours and precise details of the Opera Visit programme, please refer to the Opera's website at www.opera.hu.

Featuring **Anikó Bakonyi, Gergely Biri, Attila Erdős, Máté Fülep, Melinda Heiter, Andrea Brassói-Jőrös, Diána Kiss, Zoltán Megyesi, Zsófia Nagy, Bence Pataki, Eszter Zavaros, Gergely Ujvári, Donát Varga**

Venue **Opera House – Grand Staircase**

Director **András Almási-Tóth**

OPEN DAYS

With Open Hearts and Minds

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. During the course of the event, visitors will get a glimpse of the many secrets of the musical theatre, and gain a deeper understanding of the magic of performance and the hard work that goes on behind the scenes.

1 October 2019 International Music Day

29 April 2020 International Dance Day

16 May 2020 János Feketeházy 178 – open day at the Eiffel

info nyiltnap@opera.hu

www.opera.hu

OPERA ON WHEELS

Sometimes the Mountain Must Come...

After the Second World War, the artists of the opera resumed their activity with *Don Pasquale* – and five 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 into account every aspect of the capabilities of the theatre and desire 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. While Figaro also made his way around the country two years ago, this year, the same as last year, it will be *L'elisir d'amore* that will visit every theatre in the country equipped with an orchestra pit – up to 20 times in the course of the season.

Available productions:

Donizetti **Don Pasquale** (Director **Csaba Káel**)

Mozart **Figaro 2.0** (Director **András Hábetler**)

Donizetti **L'elisir d'amore** (Director **Attila Toronykőy**), open-air performance (see page 51)

Coordinator **Tamás Szénégető**

info www.opera.hu

ORCHESTRA ACADEMY

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 – operating continually since 1837 (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 course 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 general music director of the Opera.

Partner **Liszt Academy of Music**

info zenekariakademia@opera.hu

OPERACADEMY

Accredited Further Training for Teachers

In addition to its successful public education programmes, the Opera launched a large scale programme called OperAcademy in 2016. 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 unconcealed 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 continued success of OperAdventure.

Participants receive theoretical and practical training, learn about the most important architectural aspects of the Opera, the role played by the genres of opera and ballet in public education, become able to discuss the directions of opera productions and the issues we face today, and participate in a tour of the building. The most important presentations will be delivered by the Opera's managers.

The 30-hour training also includes viewing a ballet or opera production. The sessions are held at the Erkel Theatre. A certificate is issued for the training.

Programme manager **Emőke Nyáguly**

info operakademia@opera.hu

OPERACADEMY PLUS

Accredited Further Training for Teachers

Based on the clearly positive feedback we have received from participants of the OperAcademy teacher training programme, we have expanded and continued the training in the form of OperAcademy Plus.

In this new continuing education programme, participants can peek behind the curtains by learning about the day to day operations of the theatre and gaining theoretical knowledge and can participate in the workings of this enormous artistic institution. They can become familiar with the Opera's theatrical inventory, the tasks of the technical experts responsible for bringing productions to the stage (stage manager, prompter, etc.), the methodology for teaching future audiences based on the experiences of the Opera Ambassador Programme, and the basics of healing with music.

Both training courses provide participants with what only the nation's only opera can give: a complex presentation of the genres of opera and ballet.

The topics of the two 30-hour training courses have been compiled in a manner that ensures that both the OperAcademy and the OperAcademy Plus programmes stand their ground as individual courses: participation in either is not a precondition for participation in the other.

Both training courses include viewing a ballet or opera production. The sessions are held at the Erkel Theatre. A certificate is issued for the training.

Programme manager **Emőke Nyáguly**

info operakademia@opera.hu

OPERA AMBASSADORS

Service and Personal Example

One of the Hungarian State Opera's public education initiatives, the Opera Ambassadors programme was launched in the 2013/2014 season. Over the course of six seasons, the programme has traversed all of Hungary and has even reached some settlements outside our borders - and it has amassed a total of 6,000 performances. The aim of the programme is to help inculcate a young generation of opera-goers with a wider perspective and cultural understanding, addressing these children and young people in their own element.

The visits of Opera Ambassadors are a unique and unparalleled experience: as part of this organised program, artists of the Hungarian State Opera hold colourful presentations during school classes or after school, with schedules and formats agreed on beforehand. Opera singers, ballet dancers, orchestra musicians, and stage managers share professional information in connection with opera and ballet. Audiences range from the 1st to the 12th primary school grades, and now even include kindergarten groups. In addition, the thematic presentations can also be performed in cultural institutions and homes for the elderly. If requested, an ambassador can return to any given institution more than once, and audiences can even be organised for courses encompassing the presentations of more than one artist. Ambassadors' presentations are always free.

Ambassadors (October 2019) **Ákos Ambrus, Tamás Clementis, Zsuzsanna Csonka, Erzsébet Erdélyi, László Haramza, Anna Pánti, Dr. Mária Temesi, Andrea Ujvárosi, Ferenc Valter, and Attila Wendler**, opera singers, **Alekszandr Komarov, Gábor Lajti, Gábor Németh, and Edit Rujsz**, ballet dancers **György Käfer**, clarinetist, **Mrs. Péter Borsányi, István Kéring, Monika Pastyik**, chorus members, and **Etelka Szebenyi**, theatre stage manager

Artistic Director **Éva Batori**, opera singer
Programme Manager **Emőke Nyáguly**

info nagykovet@opera.hu

FRIENDS OF THE OPERA

The Most Faithful

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 to 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 support of the kings of today, that is, 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 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 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, Manager of the Budapest Association of Friends of the Opera

Contact:

Customer service in person and by telephone: **Rózsavölgy Salon and Music Shop** box office, Mondays only, noon - 3 pm

Postal address, office: **1052 Budapest, Szervita tér 5.**

Phone: **+36 30 320 1585** (your call will be answered during opening hours, otherwise you will be asked to leave a message)

Programme information: **+36 30 877 5540** (24-hour availability)

E-mail operabaratok@operabaratok.hu

www.operabaratok.hu

OUR HEROES AND HEROINES

Eternal Members and Master Artists

BMW
Art&Culture

It is the Eternal Members of the Hungarian State Opera themselves, alternately with the institution's General Director, who always choose, by secret ballot, new "eternals". Those of the 35 Eternal Members who receive the Kossuth Prize and reach an age prescribed by government decree then become Master Artists. The Opera currently boasts 19 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 Szinétár**.

Eternal members (as at November 2019) **Zsuzsa Barlay, István Berczelly, János Berkes, Imre Dózsa, Katalin Hágai, Magda Kalmár, Katalin Kasza, Ildikó Kaszás, Mária Kékesi, Péter Kelen, Gábor Keveházi, Veronika Kincses, Atilla Kiss-B., János Kovács, Kolos Kováts, Gyöngyi Lukács, Ádám Medveczky, Katalin Mészöly, Lajos Miller, Zsuzsa Misura, András Molnár, Adél Orosz, Sándor Palcsó, Lilla Pártay, Júlia Pászthy, Ildikó Pongor, Anikó Rohonyi, István Rozsos, Sándor Súlyom-Nagy, György Szakály, Mikós Szinétár, Vera Szumrák Ilona Tokody, Mária Uzoni, Katalin Volf**

Master Artists (as at November 2019) **Imre Dózsa, Katalin Hágai, Magda Kalmár, Péter Kelen, Gábor Keveházi, Veronika Kincses, János Kovács, Kolos Kováts, Ádám Medveczky, Lajos Miller, András Molnár, Adél Orosz, Lilla Pártay, Ildikó Pongor, Sándor Súlyom-Nagy, György Szakály, Miklós Szinétár, Ilona Tokody, Katalin Volf.**

OUR HEROES AND HEROINES

Deceased Eternal Members

Deceased Eternal Members (as at November 2019) **Karola Ágai, Kálmán Alszeghy, Éva Andor, Ágoston Balogh, Alfonz Bartha, Mária Basilides, Anna Báthy, Ferenc Begányi, András Békés, Zsolt Bende, János B. Nagy, György Bordás, Bella Bordy, Miklós Borsa, Mária Budanovits, Attila Csikós, Andor Dárday, Rózsi Delly, Erzsébet Dénes, Gabriella Déry, Margit Ercse, Miklós Erdélyi, Sándor Erkel, András Faragó, Sándor Farkas, János Ferencsik, János Fodor, József Forgách, Gábor Forray, Viktor Fülöp, Zoltán Fülöp, Mária Gyurkovics, Gitta Halász, Irén Hamala, Gyula Harangozó, Olga Haselbeck, Ferenc Havas, Erzsébet Házy, Ferenc Hegedűs, Róbert Ilosfalvy, László Jámbor, József Járay, József Joviczky, Oszkár Kálmán, Béla Karizs, János Kerekes, István Kerner, Árpád Kishegyi, Valéria Koltay, Pál Komáromy, Erzsébet Komlóssy, Endre Koréh, András Kórodi, György Korondi, Béla Környei, Júlia Kukely, Zsuzsa Kun, László Külkey, István Laczó, Gabriella Lakatos, Margit László, Éva Lehoczky, György Losonczy, Ervin Lukács, Miklós Lukács, Pál Lukács, Albert Madarassy, Rezső Múder, Oszkár Maleczky, Tivadar Márk, Laszlo Márkus, Mária Mátyás, Anna Medek, Béla Melis, György Melis, Jacqueline Menyhárt, Imre Mészáros, Ferenc Mihályi, András Mikó, Kálmán Nádasy, Ferenc Nádasi, Zoltán Nagy, Jr., Mária Németh, Ella Némethy, Géza Oberfrank, Gusztáv Oláh, Júlia Orosz, Júlia Osváth, Melinda Ottrubay, Klára Palánkay, Imre Palló, László Palócz, Vera Pásztor, Kálmán Pataky, József Patkó, Emil Petrovics, László Pless, László Polgár, Miklós Radnai, Magda Raskó, Gabriella Relle, József Réti, Magda Rigó, Viktor Róna, Endre Rösler, Zoltán Sallay, Erzsébet Sándor, Judit Sándor, Sára Sebeők, László Seregi, Fáloni Sergio, József Simándy, Mária Sudlik, Sándor Svéd, Karola Szalay, Irén Szecsődi, Ferenc Székelyhid, Mihály Székely, Ferenc Szende, Elza Szamosi, Margit Szilvássy, György Szirtes, Ferenc Szőnyi, Olga Szőnyi, Paula Takács, Magda Tiszay, Aladár Tóth, Tibor Udvardy, Klotild Ugray, Endre Útő, Nelly Vágó, Pál Varga, Italia Vasquez, Béla Venczell, Rózsi Walter, Livia Warga, Zoltán Závodszky**

NAME THAT TUNE

Ten Minutes of Quiz and Opera

All Hungarians remember the iconic radio series, the quiz programme conceived by György Czigány that educated the whole country on a daily basis. Well, from 1 October 2016, the operatic revival of the old series was resumed for two years on public media's new cultural television channel and on Bartók Radio. We worked with a special weekly guest, a current or former artist of our theatre, who tested 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 could get to see an opera or ballet performance at the Erkel Theatre. The game of course remained a game, but the prize was serious, and so was the venue: the renowned Bertalan Székely Parlour at the Opera House. We plan to make all the valuable episodes available on the Opera's social media websites: yes, all 500 of them.

Presenters bi-weekly **Szilvia Becze** and **Szilveszter Ókovács**

Quizzes prepared by **Dániel Mona**

Partner **MTVA**

OPERA CAFÉ MAGAZINE

The Television Journal

Since 1 October 2016, the Hungarian State Opera has broadcast a weekly magazine on the M5 cultural channel. The programmes, deliberately designed to be youthful and fast-paced, with polished photography, take a look at the performances for the given week and the rehearsal process of the productions in progress while also introducing the most important Hungarian artists of our times through mini-portraits and presenting the plot, as well as other features of a single work each week. OperaCafé is meant to be simultaneously both a multimedia edition of the printed Opera Magazine and its own new platform, taking advantages of opportunities to be even bolder, with the televised material also appearing thematically on social media.

Presenter **Melitta Gyüdi**

Editor **Kata Ruttner**

Reporter **Annamária Verasztó** and **Géza Polgár**

Producer **Zoltán Amin**

Partner **Optimum Solution Enterprise, MTVA**

OPERA BOX

Summer Portraits

The summer series of Opera Café programmes pays 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 portraits will continue to be broadcast on the M5 cultural television channel and will later appear on commercial and local television channels too.

Planned interviews in summer 2020:

Attila Kiss-B.

Ilona Tokody

Magda Kalmár

Katalin Hágai

Katalin Mészöly

Vera Szumrák

Anikó Rohonyi

(28 portraits have already been made and broadcast on the M5 culture channel.)

Presenter **Szilveszter Ókovács**

Editor-in-chief **Zoltán Amin**

Editor **Kata Ruttner**

Producer **Zoltán Amin**

Partner Optimum Solution Enterprise, MTVA

TOTAL ARTIST

Exchanging Ideas with Five Artists at the Table of Miklós Bánffy

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 is a truly remarkable opportunity. The late-evening weekly round-up includes 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.

The programme can be seen on HÍR TV channel at 2 a.m. on Mondays, Wednesdays and Thursday. The broadcasts will also become available in the archives of the new Opera website from 2020.

Host **Szilveszter Ókovács**

Producer **Zoltán Amin**

Partner **Optimum Solution Enterprise, MTVA**

OPERA CINEMA

A Once-in-a-Lifetime Experience once again – on M5

As a result of the cooperation between the Hungarian State Opera and the M5 cultural television channel, there have been a television broadcasts of an opera or ballet performance, or an opera or ballet film, opera/ballet gala or sometimes a concert by the Opera's ensembles, with repeat broadcasts. During the past three years, our institution has helped the work of MTVA with about 40 professional on-site recordings 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. All-in-all, taking advantage of the first broadcast and two authorised repeats, since the autumn of 2016, M5 channel has broadcast more than 50 of our opera, ballet or gala productions at least 80 times. Thus, no month passes without two broadcasts from the Opera – with more to follow!

Editor **Szilveszter Ókovács**

Channelmanager **Beatrix Siklósi** (MTVA)

FIRST BROADCAST OF RECORDINGS BETWEEN 2016-2019

2016

- 19 Sep Purcell **The Fairy-Queen**
3 Oct **Simándy100**
17 Oct **Night of Stars** – award ceremony gala (2016)
12 Dec Petipa – Gorsky – Goleizovsky – Messerer / Minkus **Don Quixote**
22 Dec Eagling – Solymosi / Tchaikovsky **The Nutcracker**

2017

- 9 Jan Donizetti **Lucia di Lammermoor**
6 Feb Wagner **Das Liebesverbot**
13 Mar **Gyula Orendt's Song Recital**
20 Mar Poulenc **Dialogues des Carmélites**
10 Apr Mozart **Don Giovanni**
24 Apr Tchaikovsky **The Queen of Spades**
1 May Donizetti **Don Pasquale**
15 May **Bel Canto Reloaded** – Klára Kolonits
29 May Wolf-Ferrari **Sly**

- 5 Jun Johann Strauss II **Der Zigeunerbaron**
19 Jun **Tokody40**
3 Jul **Simándy100**
7 Jul Donizetti **Lucia di Lammermoor**
4 Sep Massenet **Werther**
11 Sep **Night of Stars** – award ceremony gala at the Opera House (2017)
16 Oct Bartók **DanceTriptych**
23 Oct **Kádár's Last Speech**
4 Dec Mozart **Le nozze di Figaro**
11 Dec Meyerbeer **Les Huguenots**
18 Dec Puccini **Il trittico**

2018

- 1 Jan J. Strauss, Jr. **The Gypsy Baron**
8 Jan Wagner **Der fliegende Holländer**
22 Jan Erkel **Bánk Bán (The Viceroy Bánk)**
5 Feb Verdi **Rigoletto**
12 Feb Tchaikovsky **The Queen of Spades**
26 Feb Rossini **L'Italiana in Algeri**
5 Mar Gounod **Faust**
12 Mar Verdi **Nabucco**
19 Mar **Ring Gala**
2 Apr Wagner **Parsifal**
9 Apr Wagner **Siegfried**
16 Apr Goldmark **Die Königin von Saba**
23 Apr **Gyöngyi Lukács30**
21 May Wagner **Die Walküre**
11 Jun **Miklósa25**
25 Jun Offenbach **Die Rheinnixen**
2 July Rossini **Il barbiere di Siviglia**
23 Jul Mozart **The Magic Flute for Children**
30 Jul Zakharov / Asafyev **The Fountain of Bakhchisarai**
8 Oct Verdi **Un ballo in maschera**
15 Oct Holmes – Solymosi / Adam **Le Corsaire**

2019

- 3 Mar **Háry Gala**
31 Mar **Italian Gala with Sonya Yoncheva**
19 May Puccini **La fanciulla del West**
10 Jun Kodály **Háry János**

OPERA VISION

The Opera Europa Project



OPERA VISION

Starting from 2017, Opera Europa, as the largest European organisation that includes operas, made it possible for its entrepreneurial member organisations to upload a recording of a performance for six months to OperaVision, a strong stable portal. The project is supported by the EU Commission. In 2018, Tibor Navracsics, the commissioner for EU affairs at the time, and Nicholas Payne, the President of Opera Europa, confirmed this undertaking in the office of the Opera's general director. Uploaded films are judged by a jury. The image and audio recordings have to be owned by the uploader, and subtitles have to be provided in four languages.

The films uploaded by the Hungarian State Opera:

Purcell **The Fairy-Queen** (Director: **András Almási-Tóth**)
Humperdinck **Hansel and Gretel** (Director: **Rafael R. Villalobos**)
Erkel **Bánk bán** (Director: **Attila Vidnyánszky**)
Mozart **L'oca del Cairo** (Director: **Attila Toronykőy**)

www.operavision.eu

OPERADIO

Easy Listening

Today's rich selection of radio stations was lacking for a long time 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.

Editor-in-Chief **Dávid Zsoldos**

www.opera.hu/radio

DAILY OPERA

Musical Calendar

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, as well as by Duna World Radio. 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 Ókovács writes and presents the text for the 365 episodes.

The programme is broadcast daily at 7:54 pm on Kossuth Radio.

Sound engineer **Ferenc Kondás**

Producer **Zoltán Amin**

Partner **Optimum Solution Enterprise, MTVA**

O/A – FOR TOMORROW

Let's sing every day!

The point of this five-minute programme available to everyone is to use quick and colourful solutions to provide information and excerpts of famous, popular, and easy-to-remember operas and ballets. This novelty and experience aims to provide an inroad to the love of these two genres or to deepen the feeling, and to allow people to form a closer connection. The TV and radio series supports the publication that had its test run in 2018 and processes 222 operas and ballets with solmization, in alphabetical order, with chords, and with both Hungarian and original foreign language texts. The publication of the same title will be delivered to all schools in Hungary. Its editor is István Kákay, the Opera's former programme manager and current training manager.

The TV version will be available on channel M5 and the radio version will be broadcast by Bartók Rádió.

Before the recordings start, the children's chorus led by Nikolett Hajzer, with the contribution of editor and training manager István Kákay, is participating in the 21st National Conference of Public Education Experts, held on 6 November 2019 in Hajdúszoboszló. There, general director Szilveszter Ókovács will deliver a lecture about the social responsibility projects of the Opera as well.

Featuring **the Hungarian State Opera Children's Chorus**

Chorus Master and Artistic Director **Nikolett Hajzer**

Partner **MTVA, Antenna Hungária**

www.opera.hu/O/A

11:00

6 November 2019 (Wed)

HAJDÚSZOBOSZLÓ

OPERA DIGI THECA

The Opera House's History, from your own Home

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 Opera Digi Theca is growing daily.

Starting from 27 September 2019, the 135th anniversary of the opening of the Opera, the beta version of the Digi Theca is available in the theatre website to the general public. It is the result of almost six years of work and several thousand man-hours devoted by its creators (Márton Karczag – database, Nóra Wellmann – photos, documents, György Ország – developer). The database currently includes 53,800 performances, 6,300 persons, and 5,000 photos and other documents. This step has allowed the Opera to not only catch up to the digital archives of the world's great operas (Metropolitan Opera, Wiener Staatsoper), but even provides a wider outlook from a number of aspects.

Naturally, just like all other databases of a similar size, the Digi Theca isn't perfect, either. There are certain technical issues that are still waiting to be solved, and there are also some errors in the data. The recordings of the concerts, gala nights, and performances are presently being checked in chronological order, and the past five years (i.e. the period since 2014) are being uploaded.

The Digi Theca builders are asking visitors to help them in their work. If you encounter any technical issues or incorrect data, please write to digitar@opera.hu. Replies are provided to all emails, as we believe it is in everyone's interest to provide younger generations with a database that is as exact as possible.

Unlimited access to the Opera Digi Theca's improved and further developed version will be granted when the Opera is reopened, no later than in the beginning of 2022.

FOR THE ROAD 2020

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 2013 from among the most popular Hungarian operas and symphonic orchestral works, and from radio broadcasts of the Opera Orchestra for 2014, the 2015 edition of *Útravaló* was a DVD of the performance of *The Magic Flute for Children* in Erkel Theatre. For the 2016 edition we selected the television recording of *Leander and Linseed*, the fairy-tale piece commissioned by the Opera from Zsófia Tálér, 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 record contained recordings by the Opera Children's Chorus and Choir, including a brief commentary by Gergely Litkai. 2019 again saw the Opera Orchestra in the spotlight: the record, featuring the work of Lúcia Megyesi Schwartz, used recordings of the closing concert from the 2018 Zemplén Festival. As the age of CDs comes to an end, the Opera is also going down a new and more cost-effective road: the previous For the Road albums will be made available on its new website debuting on 7 December, the music of which can be streamed on smartphones or even downloaded. Instead of a physical medium, the boxes will contain informative documents and a recommendation for the Opera's children programmes.

Partner **Promobox Kft.**

OPERA VAULT

Archiving the Past, Saving the Present

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 entirely robbed of the chance to achieve some measure of immortality via professional sound recordings.

The Opera Vault brand, launched in 2011, aims to rectify 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 four-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.

RELEASES

CDs and DVDs

- Erkel **Bánk Bán** (original version, 3 CDs)
Erkel **Hunyadi László** (original version, 2 CDs)
Útravaló (For the Road) **2013** (1 CD)
Ella Fitzgerald (live, archive, 1 CD)
Kodály **Háry János** (2 CDs)
Mária Gyurkovics100 (archive, 1 CD)
Filharmónia (1 CD)
Filharmónia (1 CD)
Útravaló (For the Road) **2014** (1 CD)
Erkel102 (live, archive, 2 CDs)
Opera130 (DVD)
Erkel **Hunyadi László** - excerpts (original version, 1 CD)
Fricsay100 (1 CD)
Útravaló (For the Road) **2015** (DVD)
Dohnányi **Der Tenor** (2 CDs)
Erkel **Dózsa György** - excerpts (live, 1 CD)
Donizetti **Anna Bolena** (archive, 2 CDs)
Útravaló (For the Road) **2016** (DVD)
Shakespeare Gala with Plácido Domingo (DVD)
Goldmark **Die Königin von Saba** - excerpts (live, CD)
Erkel **Hunyadi László** - excerpts (archive, CD)
Útravaló (For the Road) **2017** (1 CD)
Wolf **Mörke-Lieder** (live, archive, 1 CD)
Udvardy100 (archive, CD)
Kodály **Székelyfőné** (1 CD)
Simándy100 (live, archive, 1 CD)
Verdi **La forza del destino** (live, archive, 3 CDs)
Útravaló (For the Road) **2018** (1 CD)
MagyarOperazoo (box, 53 CDs) (see p. 262)
Erkel **Bátori Mária** - excerpts (live, 1 CD)
Monteverdi **L'incoronazione di Poppea** (live, archive, 2 CDs)
Dés **A Streetcar Named Desire** - excerpts (1 CD)
Erkel **Bánk Bán** - excerpts, in Italian (live, 1 CD) + DVD for the New York tour
Joviczky100 (archive, CD)
Veronika Kincses (archive, 1 CD)
Purcell-Fekete-Kovács **The Fairy Queen** (2 CDs)
András Mihály100 (live, archive, 1 CD)

Könyvek

- Ferenc László **Opera130**
Géza Fodor **Mi szól a lemezen?** (What's on the Record? book trilogy)
Fricsay - Karczag - Ókovács
Akit a zene éltetett - Fricsay100 (Inspired by Music - Fricsay100)
Márton Karczag **A magyar Failoni** (The Hungarian Failoni)
Márton Karczag - Ferenc János **Szabó Megfelelő ember a megfelelő helyen**
- Radnai Miklós (The Right Man in the Right Place - Miklós Radnai)
Márton Karczag **Aranykalickában - Tóth Aladár élete és kora**
(In a Golden Cage - The Oeuvre of Aladár Tóth)

Volumes of the Eternal Members of the Opera series released to date:

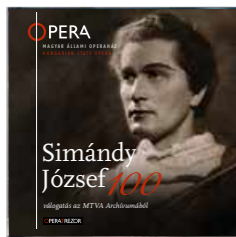
- Ákos Csúri **Megszólal a néma pálcá** (Medveczky Ádám)
(The Silent Baton Speaks - Ádám Medveczky)
Karczag - Wellmann **Simándy József arcai** (The Faces of József Simándy)
Zsuzsanna Réfi **Lélekhangon - Beszélgetések Tokody Ilonával**
(The Sound of the Soul - Conversations with Ilona Tokody)
Ferenc László **A nagyvadak érdekelnek**
(Szinetár Miklós) (Interested in Big Games - Miklós Szinetár)
Angelika Lippe **Nyílegyenesen - Andor Éva pályaképe**
(Straight as an Arrow - the Career of Éva Andor)
Péter Spangel **Életúton Berczelly Istvánnal** (The Life of István Berczelly)

Volumes on the following Eternal Members are in progress:

- Lilla Pártay
Sándor Sólyom-Nagy
Veronika Kincses
András Mihály
Imre Dózsa
Attila Csikós
Viktor Róna

Works in Progress

- Erkel **Erzsébet** (live, 1 CD)
Gyöngyösi **The Master and Margarita** (1 CD)
Duke Ellington at the Erkel Theatre (1971, archive, 1 CD)
Oscar Peterson at the Erkel Theatre (1972, archive, 1 CD)
Puccini **La fanciulla del West** (live, archive 2 CDs)
Magda Kalmár (live, archive, 1 CD)



HUNGARIAN OPERA 200

CD Collection for Public Libraries and Private Collectors

On the occasion of Hungarian Opera Day in 2017, the Hungarian State Opera released a unique CD collection, which brings together the great performances of 200 years of Hungarian opera culture. The release entitled Magyar Opera200 was distributed to municipal libraries and music institutions around the country. The first to receive the gift of this important collection was the National Széchényi Library, after which the Opera management visited the country's smallest municipal library in Pálháza to hand over the CD collection. The collection of the very best of Hungarian opera has since been given to numerous other libraries.

The 50+3 discs of the box set contain 35 selected operatic works, the purpose of which, in addition to introducing and popularising our opera literature, is to encourage music fans among the public to listen to the works regularly and return to them from time to time. The box also contains information on each individual opera on the CDs, including an introduction and synopsis to aid understanding.

Sándor Balassa **The Man Outside**
Béla Bartók **Bluebeard's Castle**
Máté Bella **Spring Awakening**
Attila Bozay **The Last Five Scenes**
József Czanyuga – György Orbán **Prince Pikkó**
Zsolt Durkó **Moses**
Ernő Dohnányi **Der Tenor**
Péter Eötvös **Love and Other Demons**
Ferenc Erkel **Bátori Mária** (excerpts)
Ferenc Erkel **Hunyadi László** (original version)
Ferenc Erkel **Bánk Bán** (original version)
Ferenc Erkel **Dózsa György** (excerpts)
Ferenc Erkel **King Stephen**
Gyula Fekete **The Saved City**
Károly Goldmark **Die Königin von Saba** (excerpts)
Samu Gryllus **Two Women**
Levente Gyöngyösi **The Stork Calif**
Zoltán Kodály **Háry János**
Zoltán Kodály **The Spinning Room**
Zoltán Kodály **Canticum Rákócianum – Ballad of Panna Cinka**
László Lajtha – Ferenc Farkas **The Blue Hat**
György Ligeti **Le grand macabre**
Iván Madarász **The Last Waltz**
Péter Gábor Mezei **Opposite the Catafalque**
Emil Petrovics **C'est la guerre**
Emil Petrovics **Lysistraté**
György Ránki **King Pomádé's New Clothes**
József Ruzitska – József Heinisch **Béla's Flight**
György Selmeczi **Spiritisti**
Árpád Solti **La Violetta**
Sándor Szokolay **Hamlet**
Erzsébet Szőnyi **The Stubborn Princess**
Zsófia Tallér **Leander and Linseed**
János Vajda **Mario and the Magician**
Judit Varga **Love**
Overtures (Beischer-Matyó, Tallér, Varga, Madarász, Karosi)
Johann Strauss Jr. **Der Zigeunerbaron** (excerpts)
Opera133

ONLINE OPERA

The Media Of The 3rd Millennium

In 2019, we exceeded 2,000 subscribers on our YouTube channel, registering 2 million views, with our videos running for a total of almost three million minutes, which included more than 150,000 views of our image video alone. The number of “likes” on our Facebook page has exceeded 60,000 this year – the fan page launched in 2011 took off with astonishing speed, similarly to our official website (www.opera.hu), which was revamped in 2014. The number of followers of our pages on new social media platforms launched in the 2015/16 season – Twitter, primarily to address our visitors from abroad, and our Instagram account for sharing images – exceeds 5,000. These interfaces will provide enquirers with a look behind the scenes of the Opera in addition to being official sources of information.

One of 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 at close quarters with a magnifying glass, now you have the opportunity to do so.

www.opera.hu

11:00 am

6 December 2019 (Fri)

NEW WEBSITE

THE OPERA IS IN ALL OF US!

Series of advertising spots with Péter Rudolf

Many years have passed since our original image films: those were the first in the history of our institution. After the opuses of “Where a World Unfolds” and “First of All,” we are pursuing a gag-based direction that is entirely different and is based more on the strength of the viewer's affinity than the magic of the theatre. A total of four spots with the slogan “The Opera is in all of us!” will be broadcast in both public service and commercial TV channels, featuring two opera singers and two ballet dancers each. What is common among the films is that they play around with reality. And they will all star and be directed by Péter Rudolf, Kossuth Award winning actor and director. His devotion to the opera is well known: he played the first Mario in János Vajda's famous one-act piece, and we asked him to act as narrator for a guest Chinese performance in the Opera a few years back.

Besides the spot, we are also preparing a short film meant for the internet and social media. It was shot in Eiffel Art Studios during the final touches of its construction, also as imagined by Péter Rudolf. The first two spots will be aired starting from November 2019, the second two from March 2020, and the Eiffel short from January 2020 as part of the campaign preparing for the grand opening.

Featuring **Orsolya Sáfár** and **Boldizsár László**, opera singer, and **Lili Felméry** and **Gergely Leblanc**, ballet dancers

Idea **Péter Rudolf**, **Szilveszter Ókovács**, **Zsolt Heimberger**

Editor **Olivér Rudolf**

Writer, director and starring **Péter Rudolf**

Producer **Zoltán Amin**

ERKEL THEATRE

Date	Day	Time	Performance	Price	Subscription / Notes
SEPTEMBER 2020					
6.	Friday	7:00 pm	<i>1st Steps (Trois Gnossiennes; Falling Angels; Walking Mad; Episode 31) (premiere)</i>	P	
7.	Saturday	7:00 pm	<i>1st Steps (Trois Gnossiennes; Falling Angels; Walking Mad; Episode 31)</i>	A	
8.	Sunday	7:00 pm	<i>1st Steps (Trois Gnossiennes; Falling Angels; Walking Mad; Episode 31)</i>	A	
13.	Friday	7:00 pm	Sir Elton John / Lee Hall <i>Billy Elliot – The Musical</i>	A	35. Földi Lea
14.	Saturday	11:00 am	Sir Elton John / Lee Hall <i>Billy Elliot – The Musical</i>	M	
14.	Saturday	7:00 pm	Sir Elton John / Lee Hall <i>Billy Elliot – The Musical</i>	A	32. Tanykayeva Aliya
15.	Sunday	11:00 am	Sir Elton John / Lee Hall <i>Billy Elliot – The Musical</i>	M	46. Kovács István
15.	Sunday	7:00 pm	Sir Elton John / Lee Hall <i>Billy Elliot – The Musical</i>	A	31. Pongor Ildikó
17.	Tuesday	7:00 pm	<i>1st Steps (Trois Gnossiennes; Falling Angels; Walking Mad; Episode 31)</i>	A	
18.	Wednesday	7:00 pm	<i>1st Steps (Trois Gnossiennes; Falling Angels; Walking Mad; Episode 31)</i>	A	
19.	Thursday	7:00 pm	Sir Elton John / Lee Hall <i>Billy Elliot – The Musical</i>	A	
20.	Friday	7:00 pm	Sir Elton John / Lee Hall <i>Billy Elliot – The Musical</i>	A	
21.	Saturday	11:00 am	Sir Elton John / Lee Hall <i>Billy Elliot – The Musical</i>	M	
21.	Saturday	7:00 pm	Sir Elton John / Lee Hall <i>Billy Elliot – The Musical</i>	A	
22.	Sunday	11:00 am	Sir Elton John / Lee Hall <i>Billy Elliot – The Musical</i>	M	
22.	Sunday	7:00 pm	Sir Elton John / Lee Hall <i>Billy Elliot – The Musical</i>	A	
26.	Thursday	7:00 pm	<i>Opera Warriors</i>		
29.	Sunday	7:00 pm	<i>Honvéd Ensemble 70</i>		
30.	Monday	7:30 pm	<i>Opera182</i>	H	38. Danyilova Galina

OCTOBER 2020

1.	Tuesday	7:00 pm	Orff <i>Carmina Burana</i>	A	42. Visszanéző
2.	Wednesday	7:00 pm	Orff <i>Carmina Burana</i>	A	43. Visszanéző
3.	Thursday	7:00 pm	Orff <i>Carmina Burana</i>	A	5. Kovács János
4.	Friday	7:00 pm	Orff <i>Carmina Burana</i>	A	8. Fekete Attila
5.	Saturday	11:00 am	Orff <i>Carmina Burana</i>	M	23. Szegedi Csaba
5.	Saturday	7:30 pm	<i>Kálmándy30 anniversary gala</i>	P	40. Operabarát

■ Gala, special event
 ■ Concert
 ■ Children's programme
■ Opera, play
 ■ Ballet
 ■ Musical

Date	Day	Time	Performance	Price	Subscription / Notes
6.	Sunday	7:00 pm	Orff <i>Carmina Burana</i>	A	14. Németh Mónika
7.	Monday	7:30 pm	<i>Ferruccio Furlanetto aria recital</i>	P	7. Rost Andrea
9.	Wednesday	11:00 am	Erkel <i>Hunyadi László</i>	OK	OperAdventure
9.	Wednesday	4:00 pm	Erkel <i>Hunyadi László</i>	OK	OperAdventure
10.	Thursday	11:00 am	Erkel <i>Hunyadi László</i>	OK	OperAdventure
10.	Thursday	4:00 pm	Erkel <i>Hunyadi László</i>	OK	OperAdventure
11.	Friday	11:00 am	Erkel <i>Hunyadi László</i>	OK	OperAdventure
11.	Friday	4:00 pm	Erkel <i>Hunyadi László</i>	OK	OperAdventure
12.	Saturday	7:00 pm	Orff <i>Carmina Burana</i>	A	20. Komlósi Ildikó
13.	Sunday	7:00 pm	Orff <i>Carmina Burana</i>	A	16. Miklósa Erika
14.	Monday	11:00 am	Erkel <i>Hunyadi László</i>	OK	OperAdventure
14.	Monday	4:00 pm	Erkel <i>Hunyadi László</i>	OK	OperAdventure
15.	Tuesday	11:00 am	Erkel <i>Hunyadi László</i>	OK	OperAdventure
15.	Tuesday	4:00 pm	Erkel <i>Hunyadi László</i>	OK	OperAdventure
16.	Wednesday	11:00 am	Erkel <i>Hunyadi László</i>	OK	OperAdventure
16.	Wednesday	4:00 pm	Erkel <i>Hunyadi László</i>	OK	OperAdventure
17.	Thursday	11:00 am	Erkel <i>Hunyadi László</i>	OK	OperAdventure
17.	Thursday	4:00 pm	Erkel <i>Hunyadi László</i>	OK	OperAdventure
19.	Saturday	7:00 pm	Erkel <i>Erzsébet – Second Act</i>	H	
20.	Sunday	3:00 pm	Erkel <i>Hunyadi László</i>	ZK	Határtalan Opera
21.	Monday	7:30 pm	<i>Piano Arias – Liszt209</i>	H	21. Pasztircsák Polina
22.	Tuesday	7:30 pm	<i>Juan Diego Flórez</i>		
26.	Saturday	11:00 am	Hérold / Ashton <i>La fille mal gardée</i>	M	27. Szvéték László
26.	Saturday	7:00 pm	Hérold / Ashton <i>La fille mal gardée</i>	A	37. Ifj Harangozó Gyula
27.	Sunday	11:00 am	Hérold / Ashton <i>La fille mal gardée</i>	M	28. Dózsa Imre
27.	Sunday	7:00 pm	Hérold / Ashton <i>La fille mal gardée</i>	A	31. Pongor Ildikó
28.	Monday	7:30 pm	<i>Symphonic Concerts 2</i>	H	38. Danyilova Galina
29.	Tuesday	7:00 pm	<i>Müller Péter Sziámi and Friends</i>		
30.	Wednesday	7:00 pm	Hérold / Ashton <i>La fille mal gardée</i>	A	34. Felméry Lili
31.	Thursday	7:00 pm	Hérold / Ashton <i>La fille mal gardée</i>	A	29. Lukács Gyöngyi

NOVEMBER 2019

1.	Friday	7:00 pm	Hérold / Ashton <i>La fille mal gardée</i>	A	35. Földi Lea
----	--------	---------	--	---	---------------

■ Gala, special event
 ■ Concert
 ■ Children's programme
■ Opera, play
 ■ Ballet
 ■ Musical

Date	Day	Time	Performance	Price	Subscription / Notes
2.	Saturday	7:30 pm	Verdi <i>Requiem</i>	H	10. H. Zováthi Alajos
3.	Sunday	11:00 am	Hérol / Ashton <i>La fille mal gardée</i>	M	30. Gál Erika
3.	Sunday	7:00 pm	Hérol / Ashton <i>La fille mal gardée</i>	A	36. Timofeev Dmitry
4.	Monday	8:00 pm	<i>Szabó Balázs Bandája: Csöndkabát (jubilee concert)</i>		
7.	Thursday	7:00 pm	Verdi <i>Rigoletto</i>	A	5. Kovács János
8.	Friday	7:00 pm	Mozart <i>Die Zauberflöte</i>	A	13. Sáfár Orsolya
9.	Saturday	11:00 am	Mozart <i>Die Zauberflöte</i>	M	25. Palerdi András
9.	Saturday	7:00 pm	Verdi <i>Rigoletto</i>	A	11. Tóth Gábor
10.	Sunday	11:00 am	Mozart <i>Die Zauberflöte</i>	M	24. Székely László
10.	Sunday	7:00 pm	Mozart <i>Die Zauberflöte</i>	A	14. Németh Mónika
13.	Wednesday	7:00 pm	Puccini <i>La fanciulla del West</i>	A	3. Schöck Atala
14.	Thursday	7:00 pm	Verdi <i>Rigoletto</i>	A	6. Kálmándy Mihály
15.	Friday	7:00 pm	Puccini <i>La fanciulla del West</i>	A	42. Visszanéző
16.	Saturday	11:00 am	Mozart <i>Die Zauberflöte</i>	M	27. Szvétek László
16.	Saturday	7:00 pm	Verdi <i>Rigoletto</i>	A	12. Leblanc Gergely
17.	Sunday	11:00 am	Mozart <i>Die Zauberflöte</i>	M	40. Operabarát
17.	Sunday	7:00 pm	Puccini <i>La fanciulla del West</i>	A	18. László Boldizsár
20.	Wednesday	6:00 pm	Gershwin <i>Porgy and Bess</i>	A	
21.	Thursday	6:00 pm	Gershwin <i>Porgy and Bess</i>	A	
22.	Friday	7:00 pm	Puccini <i>La fanciulla del West</i>	A	43. Visszanéző
23.	Saturday	11:00 am	Gershwin <i>Porgy and Bess</i>	M	
23.	Saturday	7:00 pm	Verdi <i>Rigoletto</i>	A	15. Kováts Kolos
24.	Sunday	10:30 am	<i>Tales of Music – The Music of Kings</i>		
24.	Sunday	7:00 pm	Puccini <i>La fanciulla del West</i>	A	17. Szinetár Miklós
28.	Thursday	6:00 pm	Gershwin <i>Porgy and Bess</i>	A	
29.	Friday	7:00 pm	Eagling - Solymosi / Tchaikovsky <i>The Nutcracker</i>	E	
30.	Saturday	11:00 am	Eagling - Solymosi / Tchaikovsky <i>The Nutcracker</i>	P	45. Váradi Zita
30.	Saturday	6:00 pm	Eagling - Solymosi / Tchaikovsky <i>The Nutcracker</i>	E	

DECEMBER 2019

1.	Sunday	11:00 am	Eagling - Solymosi / Tchaikovsky <i>The Nutcracker</i>	P	30. Gál Erika
1.	Sunday	6:00 pm	Eagling - Solymosi / Tchaikovsky <i>The Nutcracker</i>	E	
2.	Monday	8:00 pm	<i>The Royal Moscow Ballet – Swan Lake</i>		

■ Gala, special event
 ■ Concert
 ■ Children's programme
 ■ Opera, play
 ■ Ballet
 ■ Musical

Date	Day	Time	Performance	Price	Subscription / Notes
3.	Tuesday	8:00 pm	<i>The Royal Moscow Ballet – Swan Lake</i>		
4.	Wednesday	7:00 pm	Eagling - Solymosi / Tchaikovsky <i>The Nutcracker</i>	E	
5.	Thursday	7:00 pm	Eagling - Solymosi / Tchaikovsky <i>The Nutcracker</i>	E	
6.	Friday	7:00 pm	Eagling - Solymosi / Tchaikovsky <i>The Nutcracker</i>	E	
7.	Saturday	11:00 am	Eagling - Solymosi / Tchaikovsky <i>The Nutcracker</i>	P	
7.	Saturday	6:00 pm	Eagling - Solymosi / Tchaikovsky <i>The Nutcracker</i>	E	
8.	Sunday	11:00 am	Eagling - Solymosi / Tchaikovsky <i>The Nutcracker</i>	P	
8.	Sunday	7:00 pm	Puccini <i>La bohème 2.0</i>	A	7. Rost Andrea
9.	Monday	7:30 pm	<i>Komlósi 35 anniversary gala</i>	P	20. Komlósi Ildikó
10.	Tuesday	7:00 pm	Puccini <i>La bohème 2.0</i>	A	4. Sümegi Eszter
11.	Wednesday	7:00 pm	Eagling - Solymosi / Tchaikovsky <i>The Nutcracker</i>	E	
12.	Thursday	7:00 pm	Eagling - Solymosi / Tchaikovsky <i>The Nutcracker</i>	E	
13.	Friday	6:00 pm	J. Strauss II <i>Die Fledermaus</i>	ZK	Private event
14.	Saturday	11:00 am	Eagling - Solymosi / Tchaikovsky <i>The Nutcracker</i>	ZK	Private event
14.	Saturday	7:00 pm	Puccini <i>La bohème</i>	A	11. Tóth Gábor
15.	Sunday	11:00 am	Eagling - Solymosi / Tchaikovsky <i>The Nutcracker</i>	ZK	Private event
15.	Sunday	6:00 pm	Eagling - Solymosi / Tchaikovsky <i>The Nutcracker</i>	E	
16.	Monday	7:00 pm	Puccini <i>La bohème</i>	A	21. Pasztircsák Polina
17.	Tuesday	7:00 pm	Eagling - Solymosi / Tchaikovsky <i>The Nutcracker</i>	E	
18.	Wednesday	7:00 pm	Puccini <i>La bohème</i>	A	3. Schöck Atala
19.	Thursday	7:00 pm	Eagling - Solymosi / Tchaikovsky <i>The Nutcracker</i>	E	
20.	Friday	7:00 pm	Puccini <i>La bohème</i>	A	9. Fokanov Anatolij
21.	Saturday	7:00 pm	Händel – Mozart <i>Messiah</i> (premiere)	P	1. Marton Éva
22.	Sunday	11:00 am	Eagling - Solymosi / Tchaikovsky <i>The Nutcracker</i>	P	
22.	Sunday	7:00 pm	Puccini <i>La bohème</i>	A	18. László Boldizsár
23.	Monday	11:00 am	Eagling - Solymosi / Tchaikovsky <i>The Nutcracker</i>	P	
23.	Monday	7:00 pm	Händel - Mozart <i>Messiah</i>	A	
24.	Tuesday	11:00 am	Eagling - Solymosi / Tchaikovsky <i>The Nutcracker</i>	E	
25.	Wednesday	11:00 am	Eagling - Solymosi / Tchaikovsky <i>The Nutcracker</i>	E	
25.	Wednesday	7:00 pm	Händel - Mozart <i>Messiah</i>	A	
26.	Thursday	11:00 am	Eagling - Solymosi / Tchaikovsky <i>The Nutcracker</i>	E	
26.	Thursday	6:00 pm	Eagling - Solymosi / Tchaikovsky <i>The Nutcracker</i>	E	
27.	Friday	11:00 am	Eagling - Solymosi / Tchaikovsky <i>The Nutcracker</i>	E	

■ Gala, special event
 ■ Concert
 ■ Children's programme
 ■ Opera, play
 ■ Ballet
 ■ Musical

Date	Day	Time	Performance	Price	Subscription / Notes
27.	Friday	6:00 pm	Eagling - Solymosi / Tchaikovsky <i>The Nutcracker</i>	E	
28.	Saturday	11:00 am	Händel - Mozart <i>Messiah</i>	M	23. Szegedi Csaba
28.	Saturday	7:00 pm	Puccini <i>La bohème</i>	A	
29.	Sunday	11:00 am	Eagling - Solymosi / Tchaikovsky <i>The Nutcracker</i>	E	
29.	Sunday	6:00 pm	Eagling - Solymosi / Tchaikovsky <i>The Nutcracker</i>	E	
31.	Tuesday	4:00 pm	J. Strauss II <i>Die Fledermaus</i>	P	
31.	Tuesday	8:30 pm	J. Strauss II <i>Die Fledermaus</i>	E	

JANUARY 2020

1.	Wednesday	7:30 pm	<i>New Year at the Erkel Theatre</i>	H	38. Danyilova Galina
2.	Thursday	7:00 pm	J. Strauss II <i>Die Fledermaus</i>	A	19. Rálik Szilvia
3.	Friday	7:00 pm	J. Strauss II <i>Die Fledermaus</i>	A	22. Selmeczi György
4.	Saturday	11:00 am	Eagling - Solymosi / Tchaikovsky <i>The Nutcracker</i>	P	27. Szvétek László
4.	Saturday	7:00 pm	J. Strauss II <i>Die Fledermaus</i>	A	
5.	Sunday	11:00 am	Eagling - Solymosi / Tchaikovsky <i>The Nutcracker</i>	P	
5.	Sunday	7:00 pm	J. Strauss II <i>Die Fledermaus</i>	A	16. Miklósa Erika
6.	Monday	7:00 pm	<i>Boldi Fifty</i>		
10.	Friday	6:00 pm	Mozart <i>Le nozze di Figaro (Erwin Schrott)</i>	P	13. Sáfár Orsolya
11.	Saturday	5:00 pm	Kacsóh <i>János vitéz (John the Valiant) (Culture from Father)</i>	A	
12.	Sunday	11:00 am	Kacsóh <i>János vitéz (John the Valiant)</i>	M	
12.	Sunday	6:00 pm	Mozart <i>Le nozze di Figaro (Erwin Schrott)</i>	P	17. Szinetár Miklós
17.	Friday	6:00 pm	Mozart <i>Le nozze di Figaro (Erwin Schrott)</i>	P	8. Fekete Attila
18.	Saturday	11:00 am	Kacsóh <i>János vitéz (John the Valiant)</i>	M	45. Váradi Zita
18.	Saturday	7:00 pm	Lavrovsky / Adam <i>Giselle</i>	A	10. H. Zováthi Alajos
19.	Sunday	11:00 am	Kacsóh <i>János vitéz (John the Valiant)</i>	M	
19.	Sunday	6:00 pm	Mozart <i>Le nozze di Figaro (Erwin Schrott)</i>	P	
20.	Monday	7:30 pm	<i>Symphonic Concerts 5</i>	H	39. Medveczky Ádám
21.	Tuesday	7:00 pm	Gotovac <i>Ero the Joker (Croatian National Theatre, Zagreb)</i>	H	20. Komlósi Ildikó
23.	Thursday	7:00 pm	Turcu / Mann / Mahler <i>Tod in Venedig (Croatian National Theatre, Zagreb)</i>	H	34. Felméry Lili
24.	Friday	7:00 pm	Lavrovsky / Adam <i>Giselle</i>	A	

■ Gala, special event
 ■ Concert
 ■ Children's programme
 ■ Opera, play
 ■ Ballet
 ■ Musical

Date	Day	Time	Performance	Price	Subscription / Notes
25.	Saturday	11:00 am	Lavrovsky / Adam <i>Giselle</i>	M	25. Palerdi András
25.	Saturday	7:00 pm	Lavrovsky / Adam <i>Giselle</i>	A	
26.	Sunday	11:00 am	Lavrovsky / Adam <i>Giselle</i>	M	24. Székely László
26.	Sunday	7:00 pm	Lavrovsky / Adam <i>Giselle</i>	A	16. Miklósa Erika
28.	Tuesday	7:00 pm	Lavrovsky / Adam <i>Giselle</i>	A	42. Visszanéző
29.	Wednesday	7:00 pm	Lavrovsky / Adam <i>Giselle</i>	A	43. Visszanéző
31.	Friday	7:00 pm	Ponchielli <i>Gioconda</i>	A	9. Fokanov Anatolij

FEBRUARY 2020

1.	Saturday	11:00 am	Kacsóh <i>János vitéz (John the Valiant)</i>	M	
1.	Saturday	7:00 pm	Lavrovsky / Adam <i>Giselle</i>	A	
2.	Sunday	11:00 am	Kacsóh <i>János vitéz (John the Valiant)</i>	M	
2.	Sunday	7:00 pm	Ponchielli <i>Gioconda</i>	A	
4.	Tuesday	7:00 pm	Ponchielli <i>Gioconda</i>	A	21. Pasztircsák Polina
6.	Thursday	7:00 pm	Ponchielli <i>Gioconda</i>	A	29. Lukács Gyöngyi
7.	Friday	7:00 pm	Eifman / Rachmaninov <i>The Karamazovs</i>	A	37. ifj Harangozó Gyula
8.	Saturday	11:00 am	Eifman / Rachmaninov <i>The Karamazovs</i>	M	26. Oláh Zoltán
8.	Saturday	7:00 pm	Eifman / Rachmaninov <i>The Karamazovs</i>	A	32. Tanykpayeva Aliya
9.	Sunday	10:30 am	<i>Tales of Music – Music from the Movies</i>		
9.	Sunday	7:00 pm	Eifman / Rachmaninov <i>The Karamazovs</i>	A	36. Timofeev Dmitry
10.	Monday	7:30 pm	<i>Symphonic Concerts 6</i>	H	39. Medveczky Ádám
12.	Wednesday	7:00 pm	Eifman / Rachmaninov <i>The Karamazovs</i>	A	33. Popova Aleszja
13.	Thursday	7:00 pm	Ponchielli <i>Gioconda</i>	A	19. Rálik Szilvia
14.	Friday	7:00 pm	Eifman / Rachmaninov <i>The Karamazovs</i>	A	
15.	Saturday	11:00 am	Eifman / Rachmaninov <i>The Karamazovs</i>	M	40. Operabarát
15.	Saturday	7:00 pm	Ponchielli <i>Gioconda</i>	A	10. H. Zováthi Alajos
16.	Sunday	11:00 am	Eifman / Rachmaninov <i>The Karamazovs</i>	M	46. Kovácsházi István
16.	Sunday	7:00 pm	Eifman / Rachmaninov <i>The Karamazovs</i>	A	
19.	Wednesday	6:00 pm	Verdi <i>Aida</i>	A	4. Sümegi Eszter
21.	Friday	6:00 pm	Verdi <i>Aida</i>	A	22. Selmeczi György

■ Gala, special event
 ■ Concert
 ■ Children's programme
 ■ Opera, play
 ■ Ballet
 ■ Musical

Date	Day	Time	Performance	Price	Subscription / Notes
22.	Saturday	7:00 pm	<i>Christian Carnival (Nino Machaidze)</i>	E	1. Marton Éva
23.	Sunday	6:00 pm	Verdi <i>Aida</i>	A	15. Kováts Kolos
25.	Tuesday	7:00 pm	Rossini <i>L'italiana in Algeri</i>	A	2. Létay Kiss Gabriella
26.	Wednesday	6:00 pm	Verdi <i>Aida</i>	A	7. Rost Andrea
27.	Thursday	7:00 pm	Rossini <i>L'italiana in Algeri</i>	A	29. Lukács Gyöngyi
28.	Friday	6:00 pm	Verdi <i>Aida</i>	A	21. Pasztircsák Polina
29.	Saturday	7:00 pm	Rossini <i>L'italiana in Algeri</i>	A	12. Leblanc Gergely

MARCH 2020

1.	Sunday	11:00 am	Verdi <i>Aida (Culture from Father)</i>	M	24. Székely László
1.	Sunday	7:00 pm	Rossini <i>L'italiana in Algeri</i>	A	40. Operabarát
6.	Friday	7:00 pm	Messerer / Cain Laurencia (premiere)	P	1. Marton Éva
7.	Saturday	11:00 am	Messerer / Cain Laurencia	M	26. Oláh Zoltán
7.	Saturday	7:00 pm	Messerer / Cain Laurencia	A	32. Tanykpayeva Aliya
8.	Sunday	11:00 am	Messerer / Cain Laurencia	M	23. Szegedi Csaba
8.	Sunday	7:00 pm	Messerer / Cain Laurencia	A	31. Pongor Ildikó
11.	Wednesday	7:00 pm	Messerer / Cain Laurencia	A	34. Felméry Lili
12.	Thursday	7:00 pm	Messerer / Cain Laurencia	A	
13.	Friday	7:00 pm	Erkel <i>Bánk Bán (The Viceroy Bánk)</i>	A	4. Sümegei Eszter
14.	Saturday	11:00 am	Seregi / Delibes <i>Sylvia</i>	M	45. Váradi Zita
14.	Saturday	7:00 pm	Seregi / Delibes <i>Sylvia</i>	A	37. ifj. Harangzó Gyula
15.	Sunday	7:00 pm	Erkel <i>Bánk Bán (The Viceroy Bánk)</i>	A	
16.	Monday	7:30 pm	<i>Ybl206</i>	H	39. Medveczky Ádám
17.	Tuesday	8:00 pm	<i>Red Bull: Flying Bach</i>		
18.	Wednesday	7:00 pm	Seregi / Delibes <i>Sylvia</i>	A	33. Popova Aleszja
19.	Thursday	7:00 pm	Seregi / Delibes <i>Sylvia</i>	A	5. Kovács János
20.	Friday	7:00 pm	Erkel <i>Bánk Bán (The Viceroy Bánk)</i>	A	
21.	Saturday	11:00 am	Seregi / Delibes <i>Sylvia</i>	M	26. Oláh Zoltán
21.	Saturday	7:00 pm	Seregi / Delibes <i>Sylvia</i>	A	35. Földi Lea
22.	Sunday	11:00 am	Erkel <i>Bánk Bán (The Viceroy Bánk)</i>	M	30. Gál Erika
22.	Sunday	7:00 pm	Seregi / Delibes <i>Sylvia</i>	A	
25.	Wednesday	6:00 pm	Bizet <i>Carmen</i>	A	40. Operabarát

■ Gala, special event
 ■ Concert
 ■ Children's programme
 ■ Opera, play
 ■ Ballet
 ■ Musical

Date	Day	Time	Performance	Price	Subscription / Notes
26.	Thursday	7:00 pm	Mascagni <i>Cavalleria rusticana / Leoncavallo Pagliacci</i>	A	
27.	Friday	6:00 pm	Bizet <i>Carmen</i>	A	20. Komlósi Ildikó
28.	Saturday	11:00 am	Mascagni <i>Cavalleria rusticana / Leoncavallo Pagliacci</i>	M	25. Pallerdi András
28.	Saturday	7:00 pm	Seregi / Delibes <i>Sylvia</i>	A	11. Tóth Gábor
29.	Sunday	11:00 am	Bizet <i>Carmen</i>	M	24. Székely László
29.	Sunday	7:00 pm	Mascagni <i>Cavalleria rusticana / Leoncavallo Pagliacci</i>	A	14. Németh Mónika

APRIL 2020

4.	Saturday	6:00 pm	Bizet <i>Carmen</i>	A	12. Leblanc Gergely
5.	Sunday	7:00 pm	Mascagni <i>Cavalleria rusticana / Leoncavallo Pagliacci</i>	A	15. Kováts Kolos
9.	Thursday	7:30 pm	Bach <i>St Mathew Passion</i>	H	38. Danyilova Galina
10.	Friday	5:00 pm	Wagner Parsifal (premiere)	P	1. Marton Éva
11.	Saturday	7:30 pm	Bach <i>St Mathew Passion</i>	H	39. Medveczky Ádám
12.	Sunday	7:00 pm	<i>Easter with Mascagni (Messa di Gloria / Cavalleria rusticana)</i>	A	
13.	Monday	5:00 pm	Wagner <i>Parsifal</i>	A	
16.	Thursday	5:00 pm	Wagner <i>Parsifal</i>	A	19. Rálik Szilvia
17.	Friday	7:00 pm	Mascagni <i>Easter with Mascagni (Messa di Gloria / Cavalleria rusticana)</i>	A	
18.	Saturday	7:00 pm	Verdi <i>Un ballo in maschera</i>	A	10. H. Zováthi Alajos
19.	Sunday	5:00 pm	Wagner <i>Parsifal</i>	A	17. Szinétár Miklós
22.	Wednesday	7:00 pm	Verdi <i>Un ballo in maschera</i>	A	3. Schöck Atala
23.	Thursday	7:00 pm	Puccini <i>Manon Lescaut</i>	A	6. Kálmány Mihály
24.	Friday	7:00 pm	Verdi <i>Un ballo in maschera</i>	A	9. Fokanov Anatolij
25.	Saturday	10:30 am	<i>Tales of Music – Acoustic World - Acoustic Music</i>		
25.	Saturday	7:00 pm	Puccini <i>Manon Lescaut</i>	A	
26.	Sunday	7:00 pm	<i>Szörényi75 – Stephen, the King</i>		
30.	Thursday	7:00 pm	Puccini <i>Manon Lescaut</i>	A	4. Sümegei Eszter

MAY 2020

1.	Friday	7:00 pm	Mozart Die Entführung aus dem Serail (premiere)	P	1. Marton Éva
2.	Saturday	11:00 am	Mozart <i>Die Entführung aus dem Serail</i>	M	
2.	Saturday	7:00 pm	Verdi <i>Un ballo in maschera</i>	A	11. Tóth Gábor
3.	Sunday	11:00 am	Mozart <i>Die Entführung aus dem Serail</i>	M	28. Dózsa Imre

■ Gala, special event
 ■ Concert
 ■ Children's programme
 ■ Opera, play
 ■ Ballet
 ■ Musical

Date	Day	Time	Performance	Price	Subscription / Notes
3.	Sunday	7:00 pm	Puccini <i>Manon Lescaut</i>	A	18. László Boldizsár
4.	Monday	11:00 am	Mozart <i>Die Entführung aus dem Serail</i>	OK	OperAdventure
4.	Monday	4:00 pm	Mozart <i>Die Entführung aus dem Serail</i>	OK	OperAdventure
5.	Tuesday	11:00 am	Mozart <i>Die Entführung aus dem Serail</i>	OK	OperAdventure
5.	Tuesday	4:00 pm	Mozart <i>Die Entführung aus dem Serail</i>	OK	OperAdventure
6.	Wednesday	11:00 am	Mozart <i>Die Entführung aus dem Serail</i>	OK	OperAdventure
6.	Wednesday	4:00 pm	Mozart <i>Die Entführung aus dem Serail</i>	OK	OperAdventure
7.	Thursday	11:00 am	Mozart <i>Die Entführung aus dem Serail</i>	OK	OperAdventure
7.	Thursday	4:00 pm	Mozart <i>Die Entführung aus dem Serail</i>	OK	OperAdventure
8.	Friday	11:00 am	Mozart <i>Die Entführung aus dem Serail</i>	OK	OperAdventure
8.	Friday	4:00 pm	Mozart <i>Die Entführung aus dem Serail</i>	OK	OperAdventure
9.	Saturday	11:00 am	Mozart <i>Die Entführung aus dem Serail</i>	OK	OperAdventure
9.	Saturday	7:00 pm	Mozart <i>Die Entführung aus dem Serail</i>	A	13. Sáfár Orsolya
10.	Sunday	7:00 pm	<i>6th International Iván Nagy Ballet Gala</i>	A	31. Pongor Ildikó
15.	Friday	7:30 pm	<i>20th Century Christian Music Concert</i>	H	38. Danyilova Galina
16.	Saturday	6:00 pm	Verdi <i>Don Carlo (premiere)</i>	P	1. Marton Éva
17.	Sunday		<i>Sacral Choral Day</i>	ZK	Private event
17.	Sunday	7:00 pm	Händel - Mozart <i>Messiah</i>	ZK	Private event
18.	Monday	6:00 pm	Verdi <i>Don Carlo</i>	A	7. Rost Andrea
19.	Tuesday	7:00 pm	Poulenc <i>Dialogues des Carmélites</i>	A	2. Létay Kiss Gabriella
20.	Wednesday	7:00 pm	Händel - Mozart <i>Messiah</i>	A	
21.	Thursday	6:00 pm	Verdi <i>Don Carlo</i>	A	6. Kálmándy Mihály
22.	Friday	7:00 pm	Poulenc <i>Dialogues des Carmélites</i>	A	8. Fekete Attila
23.	Saturday	7:00 pm	R. Strauss <i>Salome</i>	H	
24.	Sunday	6:00 pm	Verdi <i>Don Carlo</i>	A	14. Németh Mónika
25.	Monday	6:00 pm	Wagner <i>Tannhäuser (Boder)</i>	H	39. Medveczky Ádám
27.	Wednesday	7:00 pm	Poulenc <i>Dialogues des Carmélites</i>	A	3. Schöck Atala
28.	Thursday	5:00 pm	Wagner <i>Parsifal</i>	A	40. Operabarát
29.	Friday	6:00 pm	Verdi <i>Don Carlo</i>	A	22. Selmeczi György
30.	Saturday	5:00 pm	Wagner <i>Parsifal</i>	A	
31.	Sunday	7:00 pm	Poulenc <i>Dialogues des Carmélites</i>	A	15. Kováts Kolos

■ Gala, special event
 ■ Concert
 ■ Children's programme
 ■ Opera, play
 ■ Ballet
 ■ Musical

Date	Day	Time	Performance	Price	Subscription / Notes
JUNE 2020					
4.	Thursday	7:00 pm	Szörényi - Bródy - Gyöngyösi <i>Stephen, the King (premiere)</i>	P	1. Marton Éva
5.	Friday	7:00 pm	Szörényi - Bródy - Gyöngyösi <i>Stephen, the King</i>	A	
6.	Saturday	11:00 am	Szörényi - Bródy - Gyöngyösi <i>Stephen, the King</i>	M	23. Szegedi Csaba
7.	Sunday	7:00 pm	Szörényi - Bródy - Gyöngyösi <i>Stephen, the King</i>	A	
11.	Thursday	7:00 pm	Haramgozó, Jr. / Kocsák <i>Snow White and the 7 Dwarfs</i>	ZK	Private event
12.	Friday	7:00 pm	Haramgozó, Jr. / Kocsák <i>Snow White and the 7 Dwarfs</i>	A	
13.	Saturday	11:00 am	Haramgozó, Jr. / Kocsák <i>Snow White and the 7 Dwarfs</i>	M	
13.	Saturday	6:00 pm	Haramgozó, Jr. / Kocsák <i>Snow White and the 7 Dwarfs</i>	A	
14.	Sunday	11:00 am	Haramgozó, Jr. / Kocsák <i>Snow White and the 7 Dwarfs</i>	M	28. Dózsa Imre
14.	Sunday	6:00 pm	Haramgozó, Jr. / Kocsák <i>Snow White and the 7 Dwarfs</i>	A	36. Timofeev Dmitry
16.	Tuesday	7:00 pm	Szörényi - Bródy - Gyöngyösi <i>Stephen, the King</i>	A	2. Létay Kiss Gabriella
17.	Wednesday	7:00 pm	Szörényi - Bródy - Gyöngyösi <i>Stephen, the King</i>	A	
18.	Thursday	7:00 pm	Szörényi - Bródy - Gyöngyösi <i>Stephen, the King</i>	A	
19.	Friday	7:00 pm	Szörényi - Bródy - Gyöngyösi <i>Stephen, the King</i>	A	
20.	Saturday	11:00 am	Haramgozó, Jr. / Kocsák <i>Snow White and the 7 Dwarfs</i>	M	
20.	Saturday	6:00 pm	Haramgozó, Jr. / Kocsák <i>Snow White and the 7 Dwarfs</i>	A	33. Popova Aleszja
21.	Sunday	11:00 am	Haramgozó, Jr. / Kocsák <i>Snow White and the 7 Dwarfs</i>	M	46. Kovácsházi István
21.	Sunday	6:00 pm	Haramgozó, Jr. / Kocsák <i>Snow White and the 7 Dwarfs</i>	A	
22.	Monday	7:00 pm	<i>Night of Stars</i>	ZK	Private event

■ Gala, special event
 ■ Concert
 ■ Children's programme
 ■ Opera, play
 ■ Ballet
 ■ Musical

ERKEL THEATRE – BERNÁTH BUFFET

Date	Day	Time	Performance	Price	Subscription / Notes
------	-----	------	-------------	-------	----------------------

SEPTEMBER 2019

5.	Thursday	11:00 am	Sing-along Baby	1,000 HUF	
12.	Thursday	11:00 am	Sing-along Baby	1,000 HUF	
15.	Sunday	3:00 pm	Opera Tour with Papageno	2,000 HUF	
26.	Thursday	11:00 am	Sing-along Baby	1,000 HUF	
28.	Saturday	4:00 pm	Weekend Sing-along Baby with Daddy	1,000 HUF	

OCTOBER 2019

3.	Thursday	11:00 am	Sing-along Baby	1,000 HUF	
6.	Sunday	3:00 pm	Afternoon Jam – guitar and harp	1,200 HUF	Fakopáncs
10.	Thursday	11:00 am	Sing-along Baby	1,000 HUF	
13.	Sunday	3:00 pm	Enchanting instruments – strings	1,200 HUF	Kotta
17.	Thursday	11:00 am	Sing-along Baby	1,000 HUF	
19.	Saturday	3:00 pm	Opera Tour with Papageno	2,000 HUF	
20.	Sunday	3:00 pm	Afternoon Jam – flute and bassoon	1,200 HUF	Cinege
24.	Thursday	11:00 am	Sing-along Baby	1,000 HUF	
26.	Saturday	3:00 pm	Opera Tour with Papageno	1,000 HUF	
26.	Saturday	4:00 pm	Weekend Sing-along Baby with Daddy	1,000 HUF	
27.	Sunday	3:00 pm	Enchanting instruments – percussion	1,200 HUF	Violinkulcs

NOVEMBER 2019

3.	Sunday	3:00 pm	Afternoon Jam – piano	1,200 HUF	Fakopáncs
7.	Thursday	11:00 am	Sing-along Baby	1,000 HUF	
7.	Thursday	4:00 pm	Hungarian Opera Day	ZK	Private event
8.	Friday	10:00 am	Big Projection Day	ZK	Private event
8.	Friday	11:00 am	Big Projection Day	ZK	Private event
9.	Saturday	3:00 pm	Opera Tour with Papageno	2,000 HUF	
10.	Sunday	3:00 pm	Enchanting instruments – woodwinds	1,200 HUF	Kotta
14.	Thursday	11:00 am	Sing-along Baby	1,000 HUF	
17.	Sunday	3:00 pm	Afternoon Jam – violin, viola, cello and double bass	1,200 HUF	Cinege
21.	Thursday	11:00 am	Sing-along Baby	1,000 HUF	
23.	Saturday	3:00 pm	Opera Tour with Papageno	2,000 HUF	

■ Gala, special event
 ■ Concert
 ■ Children's programme
 ■ Opera, play
 ■ Ballet
 ■ Musical

Date	Day	Time	Performance	Price	Subscription / Notes
------	-----	------	-------------	-------	----------------------

24.	Sunday	3:00 pm	Enchanting instruments – brass	1,200 HUF	Violinkulcs
28.	Thursday	11:00 am	Sing-along Baby	1,000 HUF	
30.	Saturday	4:00 pm	Weekend Sing-along Baby with Daddy	1,000 HUF	

DECEMBER 2019

1.	Sunday	3:00 pm	Afternoon Jam – french horn and tuba	1,200 HUF	Fakopáncs
5.	Thursday	11:00 am	Sing-along Baby	1,000 HUF	
7.	Saturday	3:00 pm	Opera Tour with Papageno	2,000 HUF	
8.	Sunday	3:00 pm	Enchanting instruments – brass	1,200 HUF	Kotta
12.	Thursday	11:00 am	Sing-along Baby	1,000 HUF	
14.	Saturday	3:00 pm	Opera Tour with Papageno	2,000 HUF	
15.	Sunday	3:00 pm	Enchanting instruments – woodwinds	1,200 HUF	Violinkulcs
19.	Thursday	11:00 am	Sing-along Baby	1,000 HUF	
21.	Saturday	4:00 pm	Weekend Sing-along Baby with Daddy	1,000 HUF	
22.	Sunday	3:00 pm	Afternoon Jam – percussion	1,200 HUF	Cinege

JANUARY 2020

5.	Sunday	3:00 pm	Enchanting instruments – percussion	1,200 HUF	Kotta
9.	Thursday	11:00 am	Sing-along Baby	1,000 HUF	
12.	Sunday	3:00 pm	Afternoon Jam – clarinet and oboe	1,200 HUF	Fakopáncs
16.	Thursday	11:00 am	Sing-along Baby	1,000 HUF	
18.	Saturday	3:00 pm	Opera Tour with Papageno	2,000 HUF	
19.	Sunday	3:00 pm	Enchanting instruments – strings	1,200 HUF	Violinkulcs
22.	Wednesday	3:00 pm	Day of Hungarian Culture		
23.	Thursday	11:00 am	Sing-along Baby	1,000 HUF	
25.	Saturday	3:00 pm	Opera Tour with Papageno	2,000 HUF	
25.	Saturday	4:00 pm	Weekend Sing-along Baby with Daddy	1,000 HUF	
26.	Sunday	3:00 pm	Afternoon Jam – trumpet and trombone	1,200 HUF	Cinege
30.	Thursday	11:00 am	Sing-along Baby	1,000 HUF	

FEBRUARY 2020

2.	Sunday	3:00 pm	Afternoon Jam – percussion	1,200 HUF	Fekete rigó
6.	Thursday	11:00 am	Sing-along Baby	1,000 HUF	

■ Gala, special event
 ■ Concert
 ■ Children's programme
 ■ Opera, play
 ■ Ballet
 ■ Musical

Date	Day	Time	Performance	Price	Subscription / Notes
8.	Saturday	3:00 pm	<i>Opera Tour with Papageno</i>	2,000 HUF	
9.	Sunday	3:00 pm	<i>Enchanting instruments – strings</i>	1,200 HUF	Hangjegy
13.	Thursday	11:00 am	<i>Sing-along Baby</i>	1,000 HUF	
15.	Saturday	3:00 pm	<i>Opera Tour with Papageno</i>	2,000 HUF	
20.	Thursday	11:00 am	<i>Sing-along Baby</i>	1,000 HUF	
23.	Sunday	3:00 pm	<i>Enchanting instruments – woodwinds</i>	1,200 HUF	Hangjegy
27.	Thursday	11:00 am	<i>Sing-along Baby</i>	1,000 HUF	
29.	Saturday	4:00 pm	<i>Weekend Sing-along Baby with Daddy</i>	1,000 HUF	

MARCH 2020

1.	Sunday	3:00 pm	<i>Afternoon Jam – flute and bassoon</i>	1,200 HUF	Fekete rigó
5.	Thursday	11:00 am	<i>Sing-along Baby</i>	1,000 HUF	
7.	Saturday	3:00 pm	<i>Opera Tour with Papageno</i>	2,000 HUF	
12.	Thursday	11:00 am	<i>Sing-along Baby</i>	1,000 HUF	
19.	Thursday	11:00 am	<i>Sing-along Baby</i>	1,000 HUF	
21.	Saturday	3:00 pm	<i>Opera Tour with Papageno</i>	2,000 HUF	
22.	Sunday	3:00 pm	<i>Enchanting instruments – brass</i>	1,200 HUF	Hangjegy
26.	Thursday	11:00 am	<i>Sing-along Baby</i>	1,000 HUF	
28.	Saturday	4:00 pm	<i>Weekend Sing-along Baby with Daddy</i>	1,000 HUF	
29.	Sunday	3:00 pm	<i>Afternoon Jam – clarinet and oboe</i>	1,200 HUF	Fülemüle

APRIL 2020

2.	Thursday	11:00 am	<i>Sing-along Baby</i>	1,000 HUF	
4.	Saturday	3:00 pm	<i>Opera Tour with Papageno</i>	2,000 HUF	
5.	Sunday	3:00 pm	<i>Enchanting instruments – percussion</i>	1,200 HUF	Hangjegy
9.	Thursday	11:00 am	<i>Sing-along Baby</i>	1,000 HUF	
16.	Thursday	11:00 am	<i>Sing-along Baby</i>	1,000 HUF	
18.	Saturday	3:00 pm	<i>Opera Tour with Papageno</i>	2,000 HUF	
19.	Sunday	3:00 pm	<i>Afternoon Jam – trumpet and trombone</i>	1,200 HUF	Fekete rigó
23.	Thursday	11:00 am	<i>Sing-along Baby</i>	1,000 HUF	
25.	Saturday	4:00 pm	<i>Weekend Sing-along Baby with Daddy</i>	1,000 HUF	
30.	Thursday	11:00 am	<i>Sing-along Baby</i>	1,000 HUF	

■ Gala, special event
 ■ Concert
 ■ Children's programme
 ■ Opera, play
 ■ Ballet
 ■ Musical

Date	Day	Time	Performance	Price	Subscription / Notes
------	-----	------	-------------	-------	----------------------

MAY 2020

3.	Sunday	3:00 pm	<i>Afternoon Jam – guitar and harp</i>	1,200 HUF	Fülemüle
7.	Thursday	11:00 am	<i>Sing-along Baby</i>	1,000 HUF	
9.	Saturday	3:00 pm	<i>Opera Tour with Papageno</i>	2,000 HUF	
10.	Sunday	3:00 pm	<i>Afternoon Jam – violin, viola, cello and double bass</i>	1,200 HUF	Fekete rigó
14.	Thursday	11:00 am	<i>Sing-along Baby</i>	1,000 HUF	
21.	Thursday	11:00 am	<i>Sing-along Baby</i>	1,000 HUF	
23.	Saturday	4:00 pm	<i>Weekend Sing-along Baby with Daddy</i>	1,000 HUF	
24.	Sunday	3:00 pm	<i>Afternoon Jam – french horn and tuba</i>	1,200 HUF	Fülemüle
28.	Thursday	11:00 am	<i>Sing-along Baby</i>	1,000 HUF	

JUNE 2020

4.	Thursday	11:00 am	<i>Sing-along Baby</i>	1,000 HUF	
7.	Sunday	3:00 pm	<i>Afternoon Jam – piano</i>	1,200 HUF	Fülemüle
11.	Thursday	11:00 am	<i>Sing-along Baby</i>	1,000 HUF	
13.	Saturday	4:00 pm	<i>Weekend Sing-along Baby with Daddy</i>	1,000 HUF	

■ Gala, special event
 ■ Concert
 ■ Children's programme
 ■ Opera, play
 ■ Ballet
 ■ Musical

EIFFEL ART STUDIOS

Date	Day	Time	Performance	Price	Notes
FEBRUARY 2020					
7.	Friday	7:00 pm	Gyöngyösi <i>The Master and Margarita (premiere)</i>	EIP	
8.	Saturday	7:00 pm	<i>Rebirth Day (Eiffel inauguration)</i>	ZK	Private event
9.	Sunday	7:00 pm	Gyöngyösi <i>The Master and Margarita</i>	EIA	
14.	Friday	7:00 pm	Gyöngyösi <i>The Master and Margarita</i>	EIA	
15.	Friday	7:00 pm	KFM (Bedroom Folk; Petite Mort; Six Dances; Chroma) (premiere)	EIP	
16.	Sunday	7:00 pm	Gyöngyösi <i>The Master and Margarita</i>	EIA	
18.	Tuesday	8:00 pm	KFM (Bedroom Folk; Petite Mort; Six Dances; Chroma)	EIA	
19.	Wednesday	8:00 pm	KFM (Bedroom Folk; Petite Mort; Six Dances; Chroma)	EIA	
20.	Thursdays	8:00 pm	KFM (Bedroom Folk; Petite Mort; Six Dances; Chroma)	EIA	
21.	Friday	8:00 pm	KFM (Bedroom Folk; Petite Mort; Six Dances; Chroma)	EIA	
23.	Sunday	7:00 pm	KFM (Bedroom Folk; Petite Mort; Six Dances; Chroma)	EIA	
26.	Wednesday	8:00 pm	Szálinger <i>Siegfried-Idyll / Chrysanthemums</i>	EIA	
27.	Thursdays	8:00 pm	Szálinger <i>Siegfried-Idyll / Chrysanthemums</i>	EIA	
28.	Friday	8:00 pm	Szálinger <i>Siegfried-Idyll / Chrysanthemums</i>	EIA	
29.	Saturday	11:00 am	Szálinger <i>Siegfried-Idyll / Chrysanthemums</i>	EIA	
29.	Saturday	7:00 pm	Szálinger <i>Siegfried-Idyll / Chrysanthemums</i>	EIA	

MARCH 2020					
6.	Friday	8:00 pm	Heggie <i>Dead Man Waking (premiere)</i>	EIP	
7.	Saturday	7:00 pm	<i>Rebirth Day (Eiffel inauguration)</i>	ZK	Private event
8.	Sunday	7:00 pm	Heggie <i>Dead Man Waking</i>	EIA	
13.	Friday	7:00 pm	Mozart <i>L'oca del Cairo, ossia Lo sposo deluso</i>	EIA	
14.	Saturday	7:00 pm	<i>Rebirth Day (Eiffel inauguration)</i>	ZK	Private event
15.	Sunday	11:00 am	Heggie <i>Dead Man Waking</i>	EIA	
15.	Sunday	7:00 pm	Mozart <i>L'oca del Cairo, ossia Lo sposo deluso</i>	EIA	
16.	Monday	8:00 pm	<i>Bach for All – opening concert</i>	EIA	
20.	Friday	7:00 pm	Mozart <i>L'oca del Cairo, ossia Lo sposo deluso</i>	EIA	
21.	Saturday	11:00 am	<i>Spring Rolls (Der Schauspieldirektor; The Wives of Henry VIII; The Telephone)</i>	EIM	
21.	Saturday	7:00 pm	Heggie <i>Dead Man Waking</i>	EIA	
22.	Sunday	11:00 am	Mozart <i>L'oca del Cairo, ossia Lo sposo deluso</i>	EIM	

■ Gala, special event
 ■ Concert
 ■ Children's programme
■ Opera, play
 ■ Ballet
 ■ Musical

Date	Day	Time	Performance	Price	Notes
22.	Sunday	7:00 pm	<i>Spring Rolls (Der Schauspieldirektor; The Wives of Henry VIII; The Telephone)</i>	EIA	
27.	Friday	8:00 pm	<i>Spring Rolls (Der Schauspieldirektor; The Wives of Henry VIII; The Telephone)</i>	EIA	
28.	Saturday	7:00 pm	<i>The St. Petersburg Chamber Opera – Bizet Les pêcheurs de perles</i>	EIA	
29.	Sunday	7:00 pm	<i>The St. Petersburg Chamber Opera – Gounod Faust</i>	EIA	

APRIL 2020					
3.	Friday	8:00 pm	Wojtyła / Penderecki <i>The Jeweller's Shop (premiere)</i>	EIP	
4.	Saturday	11:00 am	<i>Spring Rolls (Der Schauspieldirektor; The Wives of Henry VIII; The Telephone)</i>	EIM	
4.	Saturday	7:00 am	Wojtyła / Penderecki <i>The Jeweller's Shop</i>	EIA	
5.	Sunday	01:00 pm	Wojtyła / Penderecki <i>The Jeweller's Shop</i>	EIM	
9.	Thursday	09:00 pm	Gibson <i>The Passion of the Christ (film screening)</i>		
10.	Friday	8:00 pm	Wojtyła / Penderecki <i>The Jeweller's Shop</i>	EIA	
11.	Saturday	7:00 pm	Wojtyła / Penderecki <i>The Jeweller's Shop</i>	EIA	
12.	Sunday	7:00 pm	Wojtyła / Penderecki <i>The Jeweller's Shop</i>	EIA	
13.	Monday	8:00 pm	Wojtyła / Penderecki <i>The Jeweller's Shop</i>	EIA	
16.	Thursday	8:00 pm	<i>World Voice Day</i>		
17.	Friday	8:00 pm	Off Pointe (Bedroom Folk; Firebirds; Black Cake) (premiere)	EIP	
18.	Saturday	11:00 am	<i>Off Pointe (Bedroom Folk; Firebirds; Black Cake)</i>	EIM	
18.	Saturday	7:00 pm	<i>Rost 30+</i>	EIA	
19.	Sunday	7:00 pm	<i>Off Pointe (Bedroom Folk; Firebirds; Black Cake)</i>	EIA	
22.	Wednesday	8:00 pm	<i>Protugal Tour public rehearsal</i>	EIA	
24.	Friday	8:00 pm	<i>Off Pointe (Bedroom Folk; Firebirds; Black Cake)</i>	EIA	
25.	Saturday	11:00 am	<i>Off Pointe (Bedroom Folk; Firebirds; Black Cake)</i>	EIM	
25.	Saturday	7:00 pm	<i>Three Princes, Three Princesses – charity gala</i>		
26.	Sunday	7:00 pm	<i>Off Pointe (Bedroom Folk; Firebirds; Black Cake)</i>	EIA	

MAY 2020					
1.	Friday	8:00 pm	Limitless (Sylvia Pas de Deux; Theme & Variations; The Vertiginous Thrill of Exactitude; Études) (premiere)	EIP	
2.	Saturday	7:00 pm	<i>Limitless (Sylvia Pas de Deux; Theme & Variations; The Vertiginous Thrill of Exactitude; Études)</i>	EIA	
3.	Sunday	7:00 pm	<i>Limitless (Sylvia Pas de Deux; Theme & Variations; The Vertiginous Thrill of Exactitude; Études)</i>	EIA	

■ Gala, special event
 ■ Concert
 ■ Children's programme
■ Opera, play
 ■ Ballet
 ■ Musical

Date	Day	Time	Performance	Price	Notes
4.	Monday	8:00 pm	<i>We Love Eiffel!</i>	EIA	
6.	Wednesday	11:00 am	<i>A magyar sport napja</i>		
7.	Thursday	8:00 pm	<i>Limitless (Sylvia Pas de Deux; Theme & Variations; The Vertiginous Thrill of Exactitude; Études)</i>	EIA	
8.	Friday	8:00 pm	<i>Limitless (Sylvia Pas de Deux; Theme & Variations; The Vertiginous Thrill of Exactitude; Études)</i>	EIA	
9.	Saturday	7:00 pm	<i>Limitless (Sylvia Pas de Deux; Theme & Variations; The Vertiginous Thrill of Exactitude; Études)</i>	EIA	
13.	Wednesday	8:00 pm	Wojtyła / Penderecki <i>The Jeweller's Shop</i>	EIA	
14.	Thursday	8:00 pm	Wojtyła / Penderecki <i>The Jeweller's Shop</i>	EIA	
15.	Friday	8:00 pm	<i>Kreol (Misa Criolla; Navidad Nuestra; Joyful!) (premiere)</i>	EIP	
16.	Saturday	11:00 am	<i>Feketeházy János178 – open house at the Eiffel</i>	EIM	
16.	Saturday	7:00 pm	<i>Kreol (Misa Criolla; Navidad Nuestra; Joyful!)</i>	EIA	
17.	Sunday	7:00 pm	<i>Kreol (Misa Criolla; Navidad Nuestra; Joyful!)</i>	EIA	
20.	Wednesday	8:00 pm	<i>Kreol (Misa Criolla; Navidad Nuestra; Joyful!)</i>	EIA	
21.	Thursday	8:00 pm	<i>Kreol (Misa Criolla; Navidad Nuestra; Joyful!)</i>	EIA	
22.	Friday	8:00 pm	Bach <i>Cross Cantatas (premiere)</i>	EIP	
23.	Saturday	7:00 pm	<i>Kreol (Misa Criolla; Navidad Nuestra; Joyful!)</i>	EIA	
24.	Sunday	7:00 pm	Bach <i>Cross Cantatas (Chorus Artists' Mini Festival)</i>	EIA	
26.	Tuesday	7:00 pm	Gyöngyösi <i>The Master and Margarita</i>	EIA	
27.	Wednesday	6:00 pm	R. Strauss <i>Die Frau ohne Schatten</i>	EIA	
28.	Thursday	7:00 pm	Gyöngyösi <i>The Master and Margarita</i>	EIA	
29.	Friday	8:00 pm	Bach <i>Cross Cantatas</i>	EIA	
30.	Saturday	7:00 pm	Verdi <i>Stiffelio</i>	EIA	
31.	Sunday	11:00 am	<i>Whitsun Ecumenism</i>	EIM	
31.	Sunday	6:00 pm	R. Strauss <i>Die Frau ohne Schatten</i>	EIA	

JUNE 2020

1.	Monday	12:00 pm	<i>Christian Pop</i>		
1.	Monday	8:00 pm	<i>Christian Spirit Festival – closing hour (Gabriela Scherer and Michael Volle)</i>	EIA	
2.	Tuesday	6:00 pm	R. Strauss <i>Die Frau ohne Schatten</i>	EIA	
3.	Wednesday	8:00 pm	Bach <i>Cross Cantatas</i>	EIA	

■ Gala, special event
 ■ Concert
 ■ Children's programme
 ■ Opera, play
 ■ Ballet
 ■ Musical

Date	Day	Time	Performance	Price	Notes
4.	Thursday	4:32 pm	Kodály <i>Trianon100 – Kodály The Spinning Room; Dances of Galánta; Psalmus Hungaricus</i>		
5.	Friday	8:00 pm	Bach <i>Cross Cantatas</i>	EIA	
6.	Saturday	6:00 pm	R. Strauss <i>Die Frau ohne Schatten</i>	EIA	
7.	Sunday	11:00 am	Kodály <i>Kodály The Spinning Room; Dances of Galánta; Psalmus Hungaricus</i>	EIM	
9.	Tuesday	8:00 pm	Venekei / Williams / Dés <i>A Streetcar Named Desire</i>	EIA	
10.	Wednesday	8:00 pm	Venekei / Williams / Dés <i>A Streetcar Named Desire</i>	EIA	
11.	Thursday	8:00 pm	Venekei / Williams / Dés <i>A Streetcar Named Desire</i>	EIA	
12.	Friday	8:00 pm	Venekei / Williams / Dés <i>A Streetcar Named Desire</i>	EIA	
13.	Saturday	1:30 pm	<i>Picnic and park inauguration</i>	EIM	

■ Gala, special event
 ■ Concert
 ■ Children's programme
 ■ Opera, play
 ■ Ballet
 ■ Musical

OTHER VENUES

Date	Day	Venue	Performance
AUGUST 2019			
1.	Thursday	Margaret Island	Mascagni <i>Cavalleria rusticana</i> / Leoncavallo <i>Pagliacci</i>
4.	Sunday	Margaret Island	Mascagni <i>Cavalleria rusticana</i> / Leoncavallo <i>Pagliacci</i>
20.	Tuesday	Margaret Island	Tolcsvay <i>Hungarian Mass</i>
24.	Saturday	Cluj-Napoca	Donizetti <i>L'elisir d'amore</i>
25.	Sunday	Rimetea	Donizetti <i>L'elisir d'amore</i>
26.	Monday	Târgu Mureş	Donizetti <i>L'elisir d'amore</i>
27.	Tuesday	Deva	Donizetti <i>L'elisir d'amore</i>
28.	Wednesday	Timișoara	Donizetti <i>L'elisir d'amore</i>
30.	Friday	Arad	Donizetti <i>L'elisir d'amore</i>
31.	Saturday	Salonta	Donizetti <i>L'elisir d'amore</i>
SEPTEMBER 2019			
1.	Sunday	Oradea	Donizetti <i>L'elisir d'amore</i>
1.	Sunday	Beregszász	Erkel <i>Hunyadi László</i>
7.	Saturday	Tata	Erkel <i>Hunyadi László</i>
10.	Tuesday	Tel Aviv	Goldmark <i>Die Königin von Saba</i>
OCTOBER 2019			
1.	Tuesday	St Stephen's Basilica	World Music Day – Opera Big Band
NOVEMBER 2019			
4.	Monday	Reformed Church, Pozsonyi út	Verdi <i>Defiant Requiem</i> – Verdi in Terezín
DECEMBER 2019			
2.	Monday	Pápa	Christmas charity concert
3.	Tuesday	Kiskőrös	Christmas charity concert
18.	Wednesday	Müpa	Bryn Terfel aria recital

■ Gala, special event
 ■ Concert
 ■ Children's programme
 ■ Opera, play
 ■ Ballet
 ■ Musical

Date	Day	Venue	Performance
JANUARY 2020			
7.	Tuesday	Kuwait	Petipa - Perrot - Coralli / Adam <i>Giselle</i>
8.	Wednesday	Kuwait	Petipa - Perrot - Coralli / Adam <i>Giselle</i>
9.	Thursday	Kuwait	Petipa - Perrot - Coralli / Adam <i>Giselle</i>
MARCH 2020			
21.	Saturday	II. János Pál pápa tér metro station	Bach <i>For Everyone – Coffee Cantata</i>
APRIL 2020			
25.	Saturday	Torres Vedras	Portugal Tour (Opera Orchestra)
26.	Sunday	Lisbon	Portugal Tour (Opera Orchestra)
MAY 2020			
24.	Sunday	St Stephen's Basilica	Children's Chorus concert
JUNE 2020			
14.	Sunday	Miskolc	Szőrényi - Bródy - Gyöngyösi <i>Stephen, the King</i>
19.	Friday	Margaret Island	Rossini <i>Il barbiere di Siviglia</i>
21.	Sunday	Margaret Island	Rossini <i>Il barbiere di Siviglia</i>
JULY 2020			
17.	Friday	Margaret Island	Beczala on the Island
23.	Thursday	Balatonfüred	Chrous gala
24.	Friday	Balatonfüred	Orchestral opera gala
25.	Saturday	Balatonfüred	Anna Ball
26.	Sunday	Balatonfüred	Film screening – Purcell <i>The Fairy Queen</i>
AUGUST 2020			
3.	Friday	Margaret Island	Giordano <i>Andrea Chénier</i>
5.	Sunday	Margaret Island	Giordano <i>Andrea Chénier</i>
27.	Thursday	Margaret Island	Capuçon on the Island

■ Gala, special event
 ■ Concert
 ■ Children's programme
 ■ Opera, play
 ■ Ballet
 ■ Musical

SUBSCRIPTIONS AND BONUSES

In the 2019/2020 season, the Hungarian State Opera offers a choice of different subscriptions for old and new patrons. This season, the institution will once again issue collectible plastic cards of unique design and bearing the holder's name, which primarily allow returning Hungarian guests to obtain substantial discounts.

BONUS+

We are offering our subscription holders a possibility to purchase tickets at discount prices to **performances held at Eiffel Art Studios**. Our customers with subscriptions to Erkel Theatre for the 2019/2020 season are entitled to the following discount*: **they can purchase 2 tickets per performance for 50% off the original price of any production** staged at Eiffel Art Studios by presenting a subscription card.

For the detailed programme, see www.opera.hu and our publication.

* The discount is available from 15 Apr to 31 May 2019 at Hungarian State Opera box offices. Please bring your subscription card with you to receive the discount.

FLEXIBLE SUBSCRIPTION

In previous seasons, our patrons were invited to sample **Flexible Subscriptions**, which turned out to be very popular. After the close of the several-month-long period for purchasing subscriptions, patrons can purchase **Flexible Subscriptions** 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.

The names of our subscriptions for the 2019/2020 season are changing, but their code numbers remain unchanged. Please note that there is no direct connection between the names of this year's subscriptions and the performers and creators of the performances they cover.

1. **Marton Éva Subscription** (formerly *Mesterdalmokok*)
2. **Létay Kiss Gabriella Subscription** (formerly *Föld és tenger*)
3. **Schöck Atala Subscription** (formerly *Köpeny*)
4. **Sümege Eszter Subscription** (formerly *Messa di Gloria*)
5. **Kovács János Subscription** (formerly *Gianni Schicchi*)
6. **Kálmándy Mihály Subscription** (formerly *Bajazzók*)
7. **Rost Andrea Subscription** (formerly *Pillangókisasszony*)
8. **Fekete Attila Subscription** (formerly *Nyugat lánya*)
9. **Fokanov Anatolij Subscription** (formerly *Szamosi Elza*)
10. **H. Zováthi Alajos Subscription** (formerly *Adriana Lecouwreur*)
11. **Tóth Gábor Subscription** (formerly *Triptichon*)
12. **Leblanc Gergely Subscription** (formerly *Bohémek*)
13. **Sáfár Orsolya Subscription** (formerly *Susanne titka*)
14. **Németh Mónika Subscription** (formerly *Gioconda*)
15. **Kovács Kolos Subscription** (formerly *Angelica nővér*)
16. **Miklósa Erika Subscription** (formerly *Mefistofele*)
17. **Szinetár Miklós Subscription** (formerly *Parasztbecsület*)
18. **László Boldizsár Subscription** (formerly *Olasz nő*)
19. **Rálik Szilvia Subscription** (formerly *La Wally*)
20. **Komlósi Ildikó Subscription** (formerly *Francesca da Rimini*)
21. **Pasztircsák Polina Subscription** (formerly *Éjszakai repülés*)
22. **Selmezi György Subscription** (formerly *Különös baleset*)
23. **Szegedi Csaba Subscription** (formerly *Traviata*)
24. **Székely László Subscription** (formerly *Krizantémok*)
25. **Palerdi András Subscription** (formerly *Edgar*)
26. **Oláh Zoltán Subscription** (formerly *Giselle*)
27. **Szvétek László Subscription** (formerly *Telefon*)
28. **Dózsa Imre Subscription** (formerly *Cristoforo Colombo*)
29. **Lukács Gyöngyi Subscription** (formerly *André Chénier*)
30. **Gál Erika Subscription** (formerly *Fecske*)
31. **Pongor Ildikó Subscription** (formerly *Fedora*)
32. **Tanykpayeva Aliya Subscription** (formerly *Tündérek*)
33. **Popova Aleszja Subscription** (formerly *Manon*)
34. **Felméry Lili Subscription** (formerly *Tosca*)
35. **Földi Lea Subscription** (formerly *Bohémélet*)
36. **Timofeev Dmitry Subscription** (formerly *Poppea*)
37. **ifj. Harangozó Gyula Subscription** (formerly *Turandot*)
38. **Danyilova Galina Subscription** (formerly *Láng*)
39. **Medveczky Ádám Subscription** (formerly *Zilah hercege*)
40. **Operabarát Subscription**
45. **Váradi Zita Subscription** (formerly *Szombati matiné*)
46. **Kovácsházi István Subscription** (formerly *Vasárnapi matiné*)

OPERA FOR EVERYONE

SEE IT AGAIN SERIES

The Opera is a huge but diverse institution, which regards its almost 1,200 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 three performances regularly and thus assess their own work – of course, this being part of their professional activities and thus regarded as work time. And let everyone bring a person from their family or friends, to be able to bond with the Opera!

SELECTED PERFORMANCES AT THE ERKEL THEATRE:

Date	Performance
1 Oct 2019 (Tue) 7:00 pm	Orff Carmina Burana
2 Oct 2019 (Wed) 7:00 pm	Orff Carmina Burana
15 Nov 2019 (Fri) 7:00 pm	Puccini La fanciulla del West
22 Nov 2019 (Fri) 7:00 pm	Puccini La fanciulla del West
28 Jan 2020 (Tue) 7:00 pm	Lavrovsky / Adam Giselle
7 Jun 2019 (Fri) 7:00 pm	Lavrovsky / Adam Giselle

COME ON IN!

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 also to 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 should also be noted that the acoustics of the Erkel Theatre are best from these seats. Student tickets can be purchased in person at any of the box offices of our theatres two hours prior to the beginning of the performances.

HELP FOR THE VISUALLY IMPAIRED

The surtitle screens suspended above the stages of the Opera House and the Erkel Theatre are 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 fully enjoy the music. The venue for this experimental project is the Erkel Theatre and it is led by Ervin Bonecz. There are 40 available spots for each performance.

THE SEASON'S NARRATED, ACCESSIBLE PERFORMANCES AT THE ERKEL THEATRE:

Date	Performance
17 Nov 2019 (Sun) 11:00 am	Mozart Die Zauberflöte
23 Nov 2019 (Sat) 11:00 am	Gershwin Porgy and Bess
30 Nov 2019 (Sat) 11:00 am	Eagling - Solymosi The Nutcracker
2 Feb 2020 (Sun) 11:00 am	Kacsóh János vitéz (John the Valiant)
2 May 2020 (Sat) 11:00 am	Mozart Die Entführung aus dem Serail (The Abduction from the Seraglio)

A BOX FOR THE DISABLED

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, so accessing 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.

2019/2020 SUBSCRIPTIONS

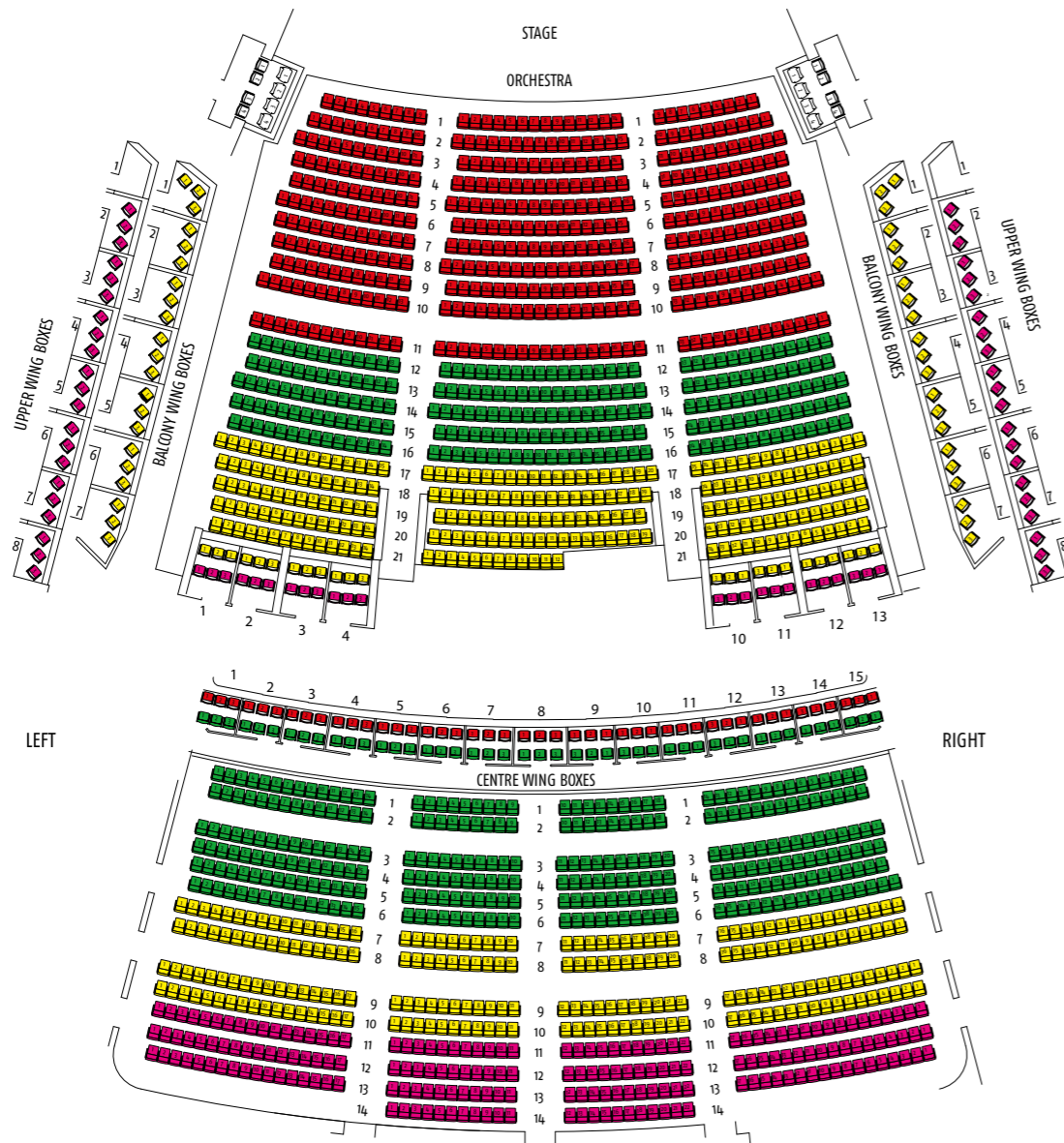
The new Subscriptions have been named after Kossuth, Chamber Artist Singer, Étoile, and Chamber Artist Award winners who actively participate in the Opera's work as collaborators, artists, or consultants.




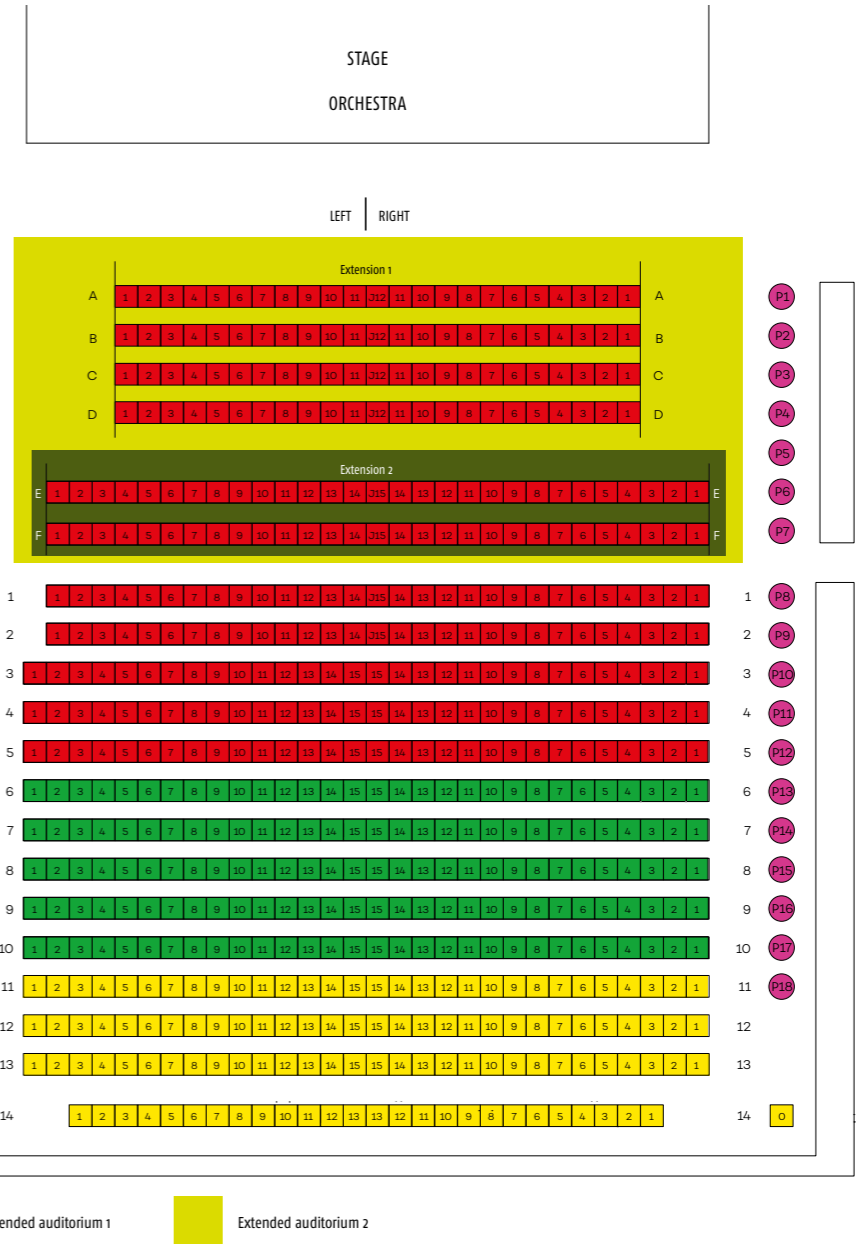


ERKEL THEATRE SEATING CHART

EIFFEL ART STUDIOS SEATING CHART



 Only for sale on the day of the performance



TICKET PRICES 2019/2020

ERKEL THEATRE TICKET PRICES

Places	Rows	A (BASE)	MH (MATINÉE AND CONCERT)	E (PRIORITY)	P (PREMIERE)
Price category I					
Orchestra level	ROWS 1-11	HUF 7900	HUF 3900	HUF 19 500	HUF 9500
Centre balcony box	ROW 1				
Price category II					
Orchestra level	ROWS 12-16	HUF 6400	HUF 3200	HUF 15 500	HUF 7500
Balcony seat	ROWS 1-6				
Centre balcony box	ROW 2				
Price category III					
Orchestra level	ROWS 17-21	HUF 3300	HUF 1700	HUF 8000	HUF 4000
Balcony seat	ROWS 7-10				
Balcony wing box	ROW 1				
Centre orchestra box	ROW 1				
Price category IV					
Balcony seat	ROWS 11-14	HUF 1900	HUF 1000	HUF 4000	HUF 2000
Level 1 wing box	ROW 1				
Centre orchestra box	ROW 2				

EIFFEL ART STUDIOS TICKET PRICES

Sorok	EIP (PREMIER)	EIA (BASE)	EIM (MATINÉE)
Price Category I			
ROWS A-F, 1-5	HUF 7 300	HUF 5 900	HUF 3 000
Price Category II			
ROWS 6-10	HUF 6 100	HUF 4 900	HUF 2 500
Price Category III			
ROWS 11-14	HUF 3 600	HUF 2 900	HUF 1 500
Extra seats			
P1-P18	HUF 1 000	HUF 1 000	HUF 1 000

TICKET INFORMATION 2019/2020

TICKETS:

OPERA SALES CENTRE
1061 Budapest, Hajós utca 13-15, Ground Floor, Door 1, (buzzer 90)
Tel. **+36 1/332 7914**
Open **Mon-Fri 10:00 am – 5:00 pm**

OPERA HOUSE BOX OFFICE - AT THE OPERA SHOP
1061 Budapest, Andrássy út 22
Open **Mon-Sun 10:00 am – 6:00 pm**

ERKEL THEATRE BOX OFFICE
1087 Budapest, II. János Pál pápa tér 30
Tel. **+36 1/332 6150**
Open **Mon-Sun 10:00 am – 8:00 pm**

On a performance day, until the end of the first interval, depending on the performance.

For half an hour prior to a performance, advance sales are suspended and only visitors arriving for the day's performance are served. Thank you for your understanding.

EIFFEL ART STUDIOS (from February 2020)
1101 Budapest, Kőbányai út 30.
On performance days, we open one hour before the performance and close at the end of the first interval.

ALLEE SHOPPING CENTRE BOX OFFICE
1117 Budapest, Október huszonharmadika utca 8-10
Open **Mon-Sun 11:00 am – 7:00 pm**

FURTHER INFORMATION:

E-mail **jegy@opera.hu**
Website **www.opera.hu**
Central telephone number **+36 1/332 7914**
Online ticket sales **www.opera.hu**

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.

We accept the following card types:

Visa | MasterCard | American Express | PayPass

The theatre accepts the following vouchers at its box offices:

Edenred Gift and Shopping vouchers | Edenred Culture and Sport vouchers | Gift Erzsébet vouchers | Culture Erzsébet vouchers | OTP SZÉP cards | OTP Cafeteria cards | MKB SZÉP cards | Erzsébet Plusz vouchers

It is also possible to purchase gift vouchers at our box offices in denominations of **1 000, 2 000, 5 000 and 10 000 forints**.

The Hungarian State Opera is under no obligation to refund tickets and subscriptions. The Hungarian State Opera reserves the right to make changes to the programme.

SOLOISTS

Opera

Zsuzsanna Ádám Hunyadi László
Alexandru Agache Aida; La Gioconda;
La fanciulla del West; Cavalleria rusticana
Imai Ayane Der Schauspieldirektor
Lili Bajor Chrysanthemums
Antal Bakó Andrea Chénier
Anikó Bakonyi La Gioconda; L'oca del Cairo; Stiffelio
Marcell Bakonyi La bohème; St Matthew Passion;
Messiah; La fanciulla del West; Porgy and Bess
Kornélia Bakos La fanciulla del West; Rigoletto;
The Spinning Room
Éva Balatoni János vitéz; Dialogues des Carmélites;
Cavalleria rusticana
Péter Balczó Die Frau ohne Schatten; Carmen;
Die Fledermaus; L'oca del Cairo; Manon Lescaut;
Dead Man Walking; La fanciulla del West; Salome;
Die Entführung aus dem Serail
Gabriella Balga Die Frau ohne Schatten; Erzsébet;
Stephen, the King; Dialogues des Carmélites; Parsifal;
Die Zauberflöte
Bianca Ballér The Jeweller's Shop
Zoltán Bárti Fazekas Die Fledermaus; Hunyadi László
Éva Bátor La fanciulla del West; Tannhäuser
László Beöthy-Kiss Andrea Chénier; La bohème;
La bohème 2.o; Manon Lescaut
Éva Bernáth L'elisir d'amore; Der Schauspieldirektor;
Die Entführung aus dem Serail
Gergely Biri L'oca del Cairo; L'elisir d'amore;
Die Entführung aus dem Serail
Gergely Boncsér La bohème 2.o; La Gioconda;
Hunyadi László; Stephen, the King; Dialogues des Carmélites;
Chrysanthemums; Manon Lescaut; La fanciulla del West;
Requiem
Andrea Brassói-Jőrös Dead Man Walking;
Gábor Bretz La Gioconda; Parsifal
Szabolcs Brickner Carmen; Die Zauberflöte
Lívia Budai Dialogues des Carmélites
Tamás Busa Andrea Chénier; Bánk Bán
(The Viceroy Bánk); Der Schauspieldirektor
Marcelo Cake-Baly Porgy and Bess
Mária Celeng The Spinning Room

Antal Cseh Andrea Chénier; Stephen, the King;
La fanciulla del West; Dead Man Walking
Balázs Csémy The Wives of Henry VIII;
The Master and Margarita; Siegfried Idyll
Ferenc Cserhalmi Die Frau ohne Schatten;
Die Königin von Saba; Tannhäuser
Krisztián Cser La bohème; La bohème 2.o; Don
Carlo; Erzsébet; La Gioconda; Hunyadi László; Messiah;
Stiffelio; Die Entführung aus dem Serail; Die Zauberflöte
Jenő Dékán Die Fledermaus; The Master and Margarita
Attila Dobák Die Frau ohne Schatten; La bohème;
L'Italiana in Algeri
Sándor Egri Un ballo in maschera; Hunyadi László;
Manon Lescaut
Attila Erdős Un ballo in maschera; La fanciulla del West;
The Telephone
Mária Farkasréti Andrea Chénier; Le nozze di Figaro;
Il barbiere di Siviglia
Attila Fekete Aida; Stephen, the King; Salome
Beatrix Fodor Dead Man Walking; Porgy and Bess;
Die Zauberflöte
Bernadett Fodor Un ballo in maschera; Requiem
Gabriella Fodor St Matthew Passion;
Dead Man Walking; Porgy and Bess
Anatoly Fokanov Un ballo in maschera;
Dialogues des Carmélites; Rigoletto; Stiffelio
Péter Fried Tannhäuser
Máté Fülep Carmen; Hunyadi László; L'oca del Cairo;
Dead Man Walking; Porgy and Bess
Anna Fürjes Aida; Carmen; La Gioconda; Parsifal
Géza Gábor Don Carlo; Le nozze di Figaro;
La fanciulla del West; Die Entführung aus dem Serail;
Die Zauberflöte
Erika Gál Bánk Bán (The Viceroy Bánk); Carmen;
Don Carlo; La Gioconda; Cavalleria rusticana;
Die Königin von Saba (Israel)
Sándor Gáspár The Jeweller's Shop
Zoltán Gavodi The Master and Margarita
Alberto Gazale Un ballo in maschera
Lajos Geiger Andrea Chénier; Die Frau ohne Schatten;
Bánk Bán (The Viceroy Bánk); La fanciulla del West;
Porgy and Bess; Il barbiere di Siviglia;
L'elisir d'amore
Bence Gulyás The Master and Margarita
András Hábetler La bohème; La bohème 2.o;
The Master and Margarita

Zsolt Haja Die Frau ohne Schatten; Pagliacci;
Carmen; Carmina Burana; Die Fledermaus; Erzsébet;
Hunyadi László; Misa Criolla; Navidad Nuestra;
Die Zauberflöte
Péter Haumann János vitéz
Melinda Heiter Don Carlo; Hunyadi László;
Dialogues des Carmélites; Manon Lescaut;
Dead Man Walking; L'Italiana in Algeri; Parsifal
Lilla Horti Die Fledermaus; Chrysanthemums; Parsifal;
Porgy and Bess
István Horváth Die Frau ohne Schatten; Carmina
Burana; Hunyadi László; Misa Criolla; Navidad Nuestra;
Salome; The Spinning Room; St Matthew Passion;
Die Entführung aus dem Serail
András Káldi Kiss Bánk Bán (The Viceroy Bánk);
Carmen; Erzsébet; Hunyadi László; Stephen, the King;
La fanciulla del West; Rigoletto;
Artúr Káld Porgy and Bess
Mihály Kálmándy Parsifal; Tannhäuser
Zsófia Kálnay Le nozze di Figaro; Cavalleria rusticana;
Stiffelio
Katalin Károlyi Dead Man Walking
Vassilis Kavayias L'Italiana in Algeri
Zoltán Kelemen Pagliacci; Bánk Bán
(The Viceroy Bánk); Hunyadi László; Messa di Gloria;
Cavalleria Rusticana
Torsten Kerl Tannhäuser
Ingrid Kertesi Die Frau ohne Schatten
Bori Keszei Die Frau ohne Schatten; L'oca del Cairo
András Kiss Un ballo in maschera; Manon Lescaut;
The Master and Margarita; L'elisir d'amore
Diána Kiss Die Fledermaus
Anna Kissjudit La Gioconda
Péter Kiss Don Carlo; Le nozze di Figaro; Stephen,
the King; János vitéz; Rigoletto; Die Zauberflöte
Tivadar Kiss Aida; Die Fledermaus; Stephen, the King;
Dialogues des Carmélites; The Master and Margarita;
La fanciulla del West; Porgy and Bess; Salome;
The Spinning Room; Die Zauberflöte
Tamás Kóbor Andrea Chénier
Klára Kolonits Die Fledermaus; Erzsébet;
Hunyadi László; Die Entführung aus dem Serail
Ildikó Komlósi Aida; Die Frau ohne Schatten;
Stephen, the King; Cavalleria rusticana
István Kovácsházi Die Frau ohne Schatten;
Bánk Bán (The Viceroy Bánk); Parsifal

István Kovács Un ballo in maschera; Hunyadi László;
L'oca del Cairo; Cross Cantatas; St Matthew Passion;
The Master and Margarita
Tamás Kovács The Jeweller's Shop
Kolos Kováts Salome
Alinka Kozári Die Entführung aus dem Serail
Ferenc Köles Der Schauspieldirektor
Sándor Köpeczi Aida; La fanciulla del West;
Die Entführung aus dem Serail
András Körösi Billy Elliot – the Musical; La bohème;
La Gioconda; Stephen, the King; János vitéz;
La fanciulla del West; Siegfried Idyll;
Die Entführung aus dem Serail
Ferenc Kristofori La Gioconda; La fanciulla del West;
Porgy and Bess
Kinga Kriszta Hunyadi László; János vitéz; Rigoletto;
Die Entführung aus dem Serail
Ágnes Anna Kun Hunyadi László; Salome
Rame Lahaj La bohème
Boldizsár László Un ballo in maschera; Pagliacci;
La bohème; Erzsébet; Hunyadi László; Stephen, the King;
Messa di Gloria; The Master and Margarita;
Cavalleria rusticana; Die Königin von Saba (Israel); Stiffelio
Dóra Létay Siegfried Idyll
Gabriella Létay Kiss Pagliacci; La bohème;
Dialogues des Carmélites; Manon Lescaut; Requiem
Ninh Duc Hoang Long L'elisir d'amore
Gyöngyi Lukács Salome
Mykhailo Malafii Don Carlo
Azat Malik Salome
Erika Markovics Die Frau ohne Schatten
Beáta Máthé Stephen, the King
Lúcia Megyesi Schwartz Die Fledermaus;
Hunyadi László; The Spinning Room
Zoltán Megyesi Fantasio; Le nozze di Figaro;
Hunyadi László; Stephen, the King; St Matthew Passion;
Salome; Die Entführung aus dem Serail
Ildikó Megyimórecz Carmen; Parsifal; Rigoletto;
Tannhäuser
Andrea Meláth Dead Man Walking; Porgy and Bess;
Viktória Mester Andrea Chénier; L'Italiana in Algeri;
Rigoletto
Anna Mészöly Chrysanthemums
Erika Miklósa Carmina Burana; Die Fledermaus;
Hunyadi László; L'elisir d'amore
Vida Miknevičiūtė Salome

Ágnes Molnár János vitéz; Die Zauberflöte
András Molnár Psalmus Hungaricus
Anna Molnár Messiah
Levente Molnár La bohème; Le nozze di Figaro; La Gioconda; Stephen, the King
David Adam Moore Dead Man Walking
József Mukk Manon Lescaut; Salome
Dániel Viktor Nagy Porgy and Bess
Zoltán Nagy János vitéz
Zsófia Nagy Le nozze di Figaro; L'elisir d'amore; Die Zauberflöte
Judit Németh Parsifal
Renátó Olasz Chrysanthemums
András Palerdi Aida; Don Carlo; Le nozze di Figaro; L'Italiana in Algeri; Die Königin von Saba (Israel); Il barbiere di Siviglia; Die Zauberflöte
Márton Pallag The Wives of Henry VIII
Polina Pasztircsák La bohème; Carmen
Bence Pataki Le nozze di Figaro; Salome
Dániel Pataky Die Fledermaus; Hunyadi László; Die Zauberflöte
Kristóf Poroszlay The Telephone
Gyula Rab Die Entführung aus dem Serail
István Rácz Carmen; Manon Lescaut; Parsifal; Rigoletto
Rita Rácz La bohème 2.o; Carmina Burana; Le nozze di Figaro; Hunyadi László; Stephen, the King; Messiah; Parsifal; Die Entführung aus dem Serail
Szilvia Rálik Die Frau ohne Schatten
Róbert Rezsnyák Bánk Bán (The Viceroy Bánk); Die Fledermaus; János vitéz; Dead Man Walking; La fanciulla del West; Die Königin von Saba (Israel); Il barbiere di Siviglia; Salome; L'elisir d'amore
Andrea Rost Le nozze di Figaro; Die Zauberflöte
Orsolya Hajnalka Róser Bánk Bán (The Viceroy Bánk); La bohème; Hunyadi László; L'Italiana in Algeri
Pablo Ruiz L'Italiana in Algeri
Orsolya Sáfár La bohème 2.o; The Master and Margarita; L'elisir d'amore; The Telephone
Lusine Sahakyan Parsifal
Galeano Salas Rigoletto
Csaba Sándor La bohème; La bohème 2.o; Hunyadi László; Stephen, the King; The Spinning Room; Die Zauberflöte
Xénia Sárközi Parsifal
Judit Schell Siegfried Idyll

Atala Schöck St Matthew Passion; Messiah; The Spinning Room
Erwin Schrott Le nozze di Figaro
Anna Shapovalova Don Carlo
Natasa Stork Chrysanthemums
Eszter Sümegi Aida; Un ballo in maschera; Die Frau ohne Schatten; La Gioconda; Hunyadi László; Die Königin von Saba (Israel)
Tünde Szabóki Tannhäuser
Ildikó Szakács Die Frau ohne Schatten; The Master and Margarita
Andrea Szántó Parsifal
Tibor Szappanos Pagliacci; Bánk Bán (The Viceroy Bánk); Carmina Burana; Die Fledermaus; Hunyadi László; Stephen, the King; Der Schauspieldirektor; Tannhäuser
Csaba Szegedi La bohème; La bohème 2.o; Don Carlo; Manon Lescaut; Dead Man Walking
János Szemenyei Porgy and Bess
Károly Szemerédy Carmen; Parsifal; Porgy and Bess; Die Königin von Saba (Israel); Salome
Zita Szemere Un ballo in maschera; Dialogues des Carmélites; Die Entführung aus dem Serail
János Szerekován Stephen, the King; L'oca del Cairo; Dialogues des Carmélites; Parsifal; Porgy and Bess; Die Entführung aus dem Serail; Die Zauberflöte
Gábor Szirtes Die Fledermaus
Tamás Szüle Andrea Chénier; La bohème; La bohème 2.o; Die Fledermaus; Rigoletto; Tannhäuser
László Szvétek Andrea Chénier; Hunyadi László; Rigoletto; Il barbiere di Siviglia; L'elisir d'amore; Die Zauberflöte
Andrea Tallós Die Fledermaus
Erika Tankó Chrysanthemums
Krisztián Teleki Nagy Die Fledermaus
Ildikó Tóth The Jeweller's Shop
Pál Mátyás Tóth Die Fledermaus
Katalin Töreky Die Königin von Saba (Israel)
Heiko Trinsinger Die Frau ohne Schatten
Gergely Ujvári János vitéz; Dead Man Walking; La fanciulla del West; Parsifal; Porgy and Bess; Tannhäuser; Die Zauberflöte
Zita Váradi La bohème; Carmen; Don Carlo; L'oca del Cairo; Dialogues des Carmélites; Die Zauberflöte
Gabriella Varga The Jeweller's Shop

Viktória Varga Die Zauberflöte
Éva Várhelyi Die Fledermaus; The Master and Margarita
Miklós Vecsei H. Die Entführung aus dem Serail
Péter Vida Die Fledermaus
Bernadett Wiedemann Andrea Chénier; La Gioconda; Dialogues des Carmélites; Die Zauberflöte
Eszter Zavaros The Wives of Henry VIII; Parsifal)
Eszter Zemlényi Die Entführung aus dem Serail
Tetiana Zhuravel Die Zauberflöte
Géza Zsigmond Andrea Chénier; Dialogues des Carmélites

CONDUCTORS

Opera, ballet and concert conductors

László Bartal Cross Cantatas
Jader Bignamini Flórez at the Erkel
Michael Boder Tannhäuser
Tibor Bogányi Carmina Burana
Daniele Callegari La bohème 2.o
Ádám Cser Stephen, the King; L'elisir d'amore
Gábor Csiki St Matthew Passion
István Dénes Die Fledermaus; Porgy and Bess
András Déri The Nutcracker; Giselle; Sylvia
Péter Dobszay Przed Sklepem Jubilera
Oliver von Dohnányi Aida
Dániel Erdélyi Giselle
Alpaslan Ertüngealp The Nutcracker
Péter Halász Die Frau ohne Schatten; Die Entführung aus dem Serail; Beczala on the Island
Máté Hátori Die Entführung aus dem Serail
Domonkos Héja Die Entführung aus dem Serail
Thomas Herzog The Nutcracker
Gábor Hollerung The Master and Margarita
Zsolt Jankó Hunyadi László
Gábor Káli Die Zauberflöte
Gergely Kesselyák La bohème; La Gioconda; Stephen, the King; The Karamazovy; Messiah; Opera182; Opera Gala in Miskolc
Balázs Kocsár Andrea Chénier; La bohème; Don Carlo; Erzsébet; Christian Carnival; Manon Lescaut;

La fanciulla del West; L'Italiana in Algeri; Parsifal; Die Königin von Saba; (Israel); Salome; Three Princes; Night of Stars 2020; OperaFüred; Orchestral Concerts 2; Ybl206
Imre Kollár The Nutcracker; 6th International Iván Nagy Ballet Gala
János Kovács Dialogues des Carmélites; Kálmándy30 anniversary gala; Messa di Gloria; Cavalleria Rusticana
Géza Köteles Billy Elliot – the Musical
Francesco Lanzillotta Un ballo in Maschera
Michelangelo Mazza Netrebko and Eyvazov IV
Ádám Medveczky Bánk Bán (The Viceroy Bánk); Hunyadi László; Rigoletto; The Spinning Room; Trianon100; Rebirth Day
Pál Németh L'oca del Cairo
Petr Popelka Carmen; Requiem
Yannis Pouspourikas La fille mal gardée
Márton Rácz János vitéz
Martin Rajna Die Entführung aus dem Serail
Murry Sidlin Defiant Requiem
István Silló Billy Elliot – the Musical; Snow White and the 7 Dwarfs
Stefan Soltész Orchestral Concerts 5
Pavel Sorokin Laurencia
Kálmán Szennai The Karamazovs; Komlós35 anniversary gala; The Nutcracker; Snow White and the 7 Dwarfs;
Michel Tabachnik 20th Century Christian Music Concert
Mladen Tarbuk Orchestral Concerts 6
Sámuel Tóth La fille mal gardée; The Nutcracker; Sylvia; Der Schauspieldirektor; The Telephone
Levente Török Hunyadi László
Péter Oberfrank Coffee Cantata
Gergely Vajda Dead Man Walking
György Vashegyi Le nozze di Figaro; New Year at the Erkel

DIRECTORS

Creators of this season's productions

András Aczél *BoldiFifty; The Double Bassist; Furlanetto45 aria recital; Three Princes; Easter with Mascagnival; Kálmándy30 anniversary gala; Hungarian Opera Day; Requiem; Stiffelio; Trianon100; New Year at the Erkel; World Voice Day; Piano Arias*
András Almási-Tóth *Night of Stars 2020; Christian Spirit Festival – Closing Hour; Contemporary Showcase; La Gioconda; L'incoronazione di Poeppa; Dead Man Walking; Parsifal; Porgy and Bess; Salome; The Telephone*
Ferenc Anger *Dialogues des Carmélites; Messiah*
Vasily Barkhatov *La fanciulla del West*
András Békés *Il barbiere di Siviglia*
Tibor Bogányi *Carmina Burana*
Fabio Ceresa *Un ballo in maschera*
Judit Galgóczy *Le nozze di Figaro*
Delnon Georges *Pagliacci, Cavalleria rusticana*
Mária Harangi *Rigoletto*
Frank Hilbrich *Don Carlo*
Csaba Horváth *Cross Cantatas*
Csaba Káel *Die Königin von Saba (Israel)*
Péter Kálloy Molnár *Siegfried Idyll*
Balázs Kovalik *Il barbiere di Siviglia*
Damiano Michieletto *La bohème 2.0*
János Mohácsi *Aida*
Kálmán Nádasy *La bohème*
Pál Oberfrank *Carmen*
Sándor Palcsó *János vitéz*
György Selmeczi *Andrea Chénier*
Máté Szabó *Manon Lescaut; L'Italiana in Algeri; Der Schauspielerektor*
Vajk Sente *The Master and Margarita*
János Szikora *Przed Sklepem Jubilera; Strauss Die Frau ohne Schatten*
Bálint Szilágyi *Chrysanthemums*
Miklós Szinétár *Die Fledermaus; Stephen, the King; Rigoletto; Die Zauberflöte; Szörényi75*
Tamás Szirtes *Billy Elliot – the Musical*
Gábor Szűcs *Hunyadi László*
Attila Toronykőy *L'oca del Cairo; L'elisir d'amore; Opera Tour with Papageno; Wake Up, Johnny!*

Bence Varga *Contemporary Showcase; L'incoronazione di Poppea; Tannhäuser*
Miklós Vecsei H. *Die Entführung aus dem Serail*
Attila Vidnyánszky *Bánk Bán (The Viceroy Bánk)*
Kristóf Widder *The Wives of Henry VIII*
Michał Znaniecki *The Spinning Room*

CHOREOGRAPHERS

Creators of this season's productions

Sir Frederick Ashton *La fille mal gardée*
George Balanchine *Sylvia Pas de Deux; Theme & Variations*
Dóra Barta *La Gioconda; Parsifal; Porgy and Bess*
Johanna Bodor *Aida*
Wayne Eagling *The Nutcracker*
Boris Eifman *Brothers Karamazov*
Alexander Ekman *Episode 31*
Sharon Eyal *Bedroom Folk*
William Forsythe *The Vertiginous Thrill of Exactitude*
Gyula Harangozó, Jr. *Snow White and the 7 Dwarfs*
Johan Inger *Walking Mad*
Zsolt Juhász *The Spinning Room*
Gábor Katona *L'Italiana in Algeri*
Gergely Csanád Kováts *Hunyadi László*
Árpád Könczei *Bánk Bán*
Jiří Kylián *Falling Angels; Six Dances; Petite Mort*
Harald Lander *Etudes*
Leonyid Lavrovskij *Giselle*
Jenő Lócsei *Die Fledermaus; Rigoletto*
Hans van Manen *Black Cake; Trois Gnossiennes*
Wayne McGregor *Chroma*
Andrea Merlo *P. János vitéz*
Michael Messerer *Laurencia*
Andrea Nádasy *Andrea Chénier; Le nozze di Figaro; János vitéz; Manon Lescaut; Die Zauberflöte*
Klára Pataky *The Telephone*
Karina Sarkissova *Joyful!*
Csaba Sebestyén *Carmina Burana;*
László Seregi *Sylvia*
Tamás Solymosi *The Nutcracker*
Ákos Tihanyi *Billy Elliot – The Musical*
Lajos Péter Turi *The Master and Margarita*

Bertalan Vári *Stephen, the King*
László Velekei *Creole Mass*
Marianna Venekei *Carmen; Messiah; Die Königin von Saba; Siegfried Idyll; The Firebird; A Streetcar Named Desire*
Adrienn Vetési *Die Entführung aus dem Serail*
Balázs Vincze *Navidad nuestra*

BALLET COMPANY

Dancers

Female Principals
Tatiana Melnik
Aleszja Popova
Karina Sarkissova
Aliya Tanykpayeva

Male Principals
Gergő Ármin Balázi
Ievgen Lagunov
Gergely Leblanc
Zoltán Oláh
Dmitry Timofeev

Character Principals (male)
Levente Bajári
Miklós Dávid Kerényi

Female Principals
Cristina Balaban
Ildikó Boros
Lili Felméry
Sofia Ivanova-Skoblikova
Minjung Kim
Jessica Leon Carulla
Adrienn Pap
Radina Dace

Soloists
Iurii Kekalo
Mikalai Radziush

Female Semi-soloists
Artemisz Bakó-Pisla
Elizaveta Cheprasova
Olga Chernakova
Ágota Ecseki
Andrea Erdős
Lea Földi
Yuliya Golovyna
Zsófia Gyarmati
Diana Kosyreva
Krisztina Pazár
Enikő Somorjai
Kristina Starostina

Male Semi-soloists
Dmitry Diachkov
Balázs Majoros
Boris Myasnikov
András Rónai
Attila Szakács
András Szegő
Gábor Szigeti
Carlos Taravillo Mahillo

Character Semi-soloists (female)
Sára Weisz

Character Semi-soloists (male)
Alexandr Komarov

Corps de Ballet (female)
Yuiko Adachi
Csilla Arany
Yuka Asai
Nika Crnić
Vivien Csokán
Edit Darab-Fehér
Sofia Demesh
Inés Furuhashi-Huber
Rita Hangya
Adrienn Horányi
Futaba Ishizaki
Ágnes Kelemen
Barbara Kerényi
Anastasiia Konstantinova
Anna Krupp
Kseniia Kulikova

Yourim Lee
Eszter Lovisek
Dorottya Medvecz (née Atinay)
Liudmila Mizinova
Anri Okada
Adema Omarova
Zsuzsanna Papp
Anita Tiffany Pesel
Ellina Pokhodnykh
Eszter Pócze
Lilla Purszki
Ágnes Riedl
Viktória Rohonczy
Bianka Rotter
Vera Sabantseva
Réka Sári
Aglaja Sawatzki
Tatiana Serganova
Nadezhda Sorokina
Adrienn Szekeres
Ilona Szigeti-Scanlon Kelsey
Miyu Takamori
Kateryna Tarasova
Emi Uehara
Judit Varga
Annamaria Voltolini
Yuki Wakabayashi

Corps de Ballet (male)

Federico Berardi
Théo Bourg
Oliver Chang Hechavarría
Gaetano Cottonaro
Dénes Darab
Javier Gonzalez Cabrera
Victor Gonzalez Perez
Péter Hajdú
Marten Hak Guss
Dmitrij Kirejko
Motomi Kiyota
Demeter Bendegúz Kóbor
István Kohári
Noel Ágoston Kovács
Maksym Kovtun
Gábor Lajti
Dr. Szilárd Macher

Vladyslav Melnyk
Dávid Molnár
Ryosuke Morimoto
Kristóf Morvai
Takaaki Okajima
Valerio Antonio Palumbo
Francesco Sardella
Sándor Turi
Roland Vékes
Ricardo Vila Manzanares
Riku Yamamoto
Dmitrij Zhukov

ORCHESTRA

Concertmaster

Galina Danyilova
Alexandre Anatolii Dimcevski
Ernö Kállai
Ágnes Kovács (né Soltész)
Haruka Nagao

First Principal violin

Anikó Ecseki
Ferenc Keskeny
Imola Rajka
Magdolna Tomsics (née Závodszky)

First Violin tutti

Anna Bánfalvi
Tamás Bíró
Beatrix Bugony
Hajnalka Csikós
Sára Katalin Deák
Péter Foskolos
Károly Gál
Andrea Haffner
Éva Hartenstein
István Horváth
Noémi Huszár
Márta Kisfaludy

Ibolya Kiss (née Igaz)
Judit Kovács
Zsuzsa Laskay-Monoki
Zsófia Maros (née Molnár)
Zita Novák
László Nyuli
Éva Paul
József Rácz
Ljudmila Romanovszkaja
Manuella Simon
Johanna Tóth Kiss
Enikő Tury
Gabriella Ürmösi Farkas

Second Principal violin

Áron Dóczi
Patrícia Fahidi
Nóra Németh

Second violin tutti

Zsuzsanna Bákor
Ernö Csaba Balog
András Báthori
Anna Bereczky
Katalin Fenyő
Ferenc Gazdag
Nagy Gulyás Lilla
Dóra Hargitai
Ádám Kiss
Éva Kozári (née Terman)
Miklós Liptai
Orsolya Márton
Dávid Molnár
Sándor Molnár
Mónika Müller
Ágnes Nagy
Tícia Puskás
Tamás Rigó
Béla Sárközi
Anna Mária Svantek
Géza Szajkó
András Tallián
Elvira Vucurevic

Solo viola

Veronika Botos

Principal viola

Anita Inhoff
Péter Kondor

Viola tutti

Csaba Babácsi
Mónika Bán László (née Bódi, Dr.)
Gabriella Bartis-Gémesi
Zsuzsanna Belényi
Blanka Beáta Bozzay
Éva Kóra
Attila Kovács
Szilvia Kovács
Attila Lukács
Balázs Mészáros
Antal Molnár
Kornélia Sidló
Jenő Sörös
Balázs Tóth
Mátyás Török
Zsófia Winkler

Solo cello

László Pólus

Principal cello

Endre Balog
Endre Stankowsky

Cello tutti

István Balázs
Eszter Baráti
Hosung Chung
Péter Dóczi
János Fejérvári
Ágnes Fodor
Béla Gál
Erika Kádi
Dénes Karasszon
Gábor Magyar
Anita Miskolczi
Domonkos Nagy
Ildikó Rönkös
Anikó Sabján
Tibor Zacher Wambach

Principal double bass

Péter Boldoghy Kummert
Péter Bucherna
Dávid Hornyák
Zováthi H. Alajos

Double bass tutti

Dinah Hew Sin Ying
Péter Kőszegi
Csaba Magyar
Attila Miklós
Zoltán Miklós
László Nyári
Lóránt Patay
Gábor Szántó

First flute

Evelin Balog
Zsófia Katalin Bíró
János Rácz
Kata Scheuring
Zsuzsanna V. Menyhárt

Second flute

Dóra Ács (née Gjorgjevic)
Zsuzsanna Ittész
Márta Kunszeri
Bernadett Nagy
Csilla Somodi (née Somogyvári, Dr.)

First oboe

Fruzsina Káli-Fonyódi
Ottó Rácz
Nóra Salvi
Krisztina Szélpál

Second oboe

Nóra Baráth
Mónika Csonka
József Erős
Eszter Horváth
Csenge László

First clarinet

Gábor Galavics
Sándor Kiss

Balázs Romy
Beáta Várnai

Second clarinet

Péter Csongár
Zsolt Mersei
András Péter Novák
Csaba Pálfi
Gergely Parlagi

First bassoon

Bálint Fábry
Zoltán László Kovács
Bálint Mohai
Judit Polonkai

Second bassoon

József Bánfi
Ágnes Breszka
László Hunyadi
Aladár Tüske

First French horn

János Pál Benyus
Valentin Eschmann
Péter Lakatos
Bálint Tóth
Gábor Tóth

Second French horn

András Balogh
Tamás Gáspár
Lehel Rónai
Gábor Szabó

Third French horn

Dr. Sándor Endrődy
István Flammer
János Leiter
Balázs Tóth

Fourth French horn

Gábor Kun
Marcell Megyery
Tamás Melega
Zsolt Végh

First trumpet

Zsolt Czeglédi
Dr. Bence László Horváth
Tibor Király
Mihály Könyves-Tóth
Balázs Winkler

Second trumpet

Ferenc Ács
Dr. Tamás János Dávida
Bence Kirsch
Csaba Nagy
István Sztán

First trombone

Csaba Bencze
Richárd Petz
János Sutyák
Tibor Ujj

Second trombone

Balázs Kovács
Róbert Lugosi
Sándor Szabó

Third trombone

Lajos Fülöp
Mariann Szakszon

Tuba

Gábor Adamik
Bálint Keresztesi
Miklós Wrchovszky

Timpani

Attila Csige
László Juhász
Miklós Kovács
Ádám Balázs Maros

Percussion

András Császár
Gusztáv Péter Cser
Attila László
Gáspár Sente
János Tóth

Zoltán Vámosi

Harp

Júlia Boros (née Szilvássy)
Ágnes Juhász (née Peták)
Beáta Simon

CHORUS**Soprano I**

Krisztina Andrassy-Neuenstein
Gabriella Baukó
Zsuzsanna Bazsinka
Edina Bernáth-Kersák
Katalin Cserhalmi (née Lénárd)
Éva Dunai
Gabriella Érdi
Szilvia Fehér (née Szentidai, Dr.)
Irma Háberl
Rita Hertelendy
Emese Kovács
Györgyi Kovács
Andrea Kozári
Tünde Ágnes László
Monika Leblanc
Rebeka-Asztrid Mitrasca
Györgyi Murár
Filoretta Óhegyi
Attiláné Sebes
Renáta Mária Seres-Németh
Márta Stefanik
Tünde Szarvas
Beáta Szepessy
Katalin Töreky
Klára Zsuzsanna Vajda
Makiko Yoshida

Soprano II

Györgyi Erika Avvakumovits
Katalin Balogh

Anett Anikó Baranyai
Tünde Bognár
Nikoletta Bolya-Pap
Inez Adrienn Dörgő
Ilona Erdősi (née Piszter)
Magdolna Halász (née Adamovits)
Éva Hamar
Nadinka Haris
Katalin Kákay
Márta Kempf
Csilla Lengyel
Linda Magyar
Eszter Magyar
Ildikó Nagy
Mónika Németh
Anikó Péter
Emőke Salamon
Gabriella Szili
Mária Tempfli
Tamásné Varga
Zsuzsanna Zsigmond

Alto I

Annamária Bócz
Péterné Borsányi
Gabriella Busa
Nóra Csádi
Diána Döbörhegyi
Eszter Forgó
Éva Fülöp
Dorottya Győrffy
Diána Hajdú
Ferencné Halász
Ágota Kádár
Klára Kneusel-Herdliczka
Veronika Laskovicz (née Kuzder)
Emese Fruzsina Márton
Edit Kata Mátrai
Katalin Réder
Julianna Scheili
Henrietta Hajnalka Skrabán
Csilla Sziklás
Zsuzsanna Takács
Judit Wiedemann

Alto II

Viktória Terézia Avedikian
Orsolya Bagosi
Judit Anna Dévényi
Blanka Dudovits
Anna Viola Farkas
Ágnes Hanuska
Andrea Illés
Judit Kerék
Beáta Kovács
Szabina Kristóf
Éva Leszkovszki-Tóth
Júlia Magassy
Evelin Máthé
Ildikó Mónus
Gabriella Nagy
Eszter Ostyányi (née Heresznyei)
Erika Kiss (née Pádár)
Monika Pastyik
Ágnes Pataki
Enikő Soós
Tünde Sziklás
Sylvia Szőnyi
Orsolya Uitz

Tenor I

Imre Ambrus
László Beöthy-Kiss
András Farkas
János Gál
Zoltán Pál Garamvölgyi
Zsombor Haraszti
István Kéring
Gyula Kovács
András Kozári
Krisztián Gergely Kuthi
György Mann
Márió Matyó
János Novák
Adrián Dániel Roska
Zoltán Szabó
Benjamin Szegedi
János Tandari
Atilla Tillai
János Vince

Tenor II

Gábor Andrónyi
Imre Bedics
József Csobolya
Attila Gulyásik
Ferenc Herczeg
Gábor Jenny
Ferenc Molnár
György Tamás Nótás
Miklós Reményi
Richárd Rest
Balázs Somogyi
András Gyula Takács
Árpád Tóth

Baritone

Norbert Aronescu
Tamás Bagdi
Antal Bakó
Sándor Csaba Bartus
Oreszt Bodnár
Attila Búra
Sándor Dobos
Károly Fekete
Péter Forgács
Álmos Gyarmati
Péter Illés
Gergely Irlanda
István Kristóf
Attila Sándor Ollé
Tamás Pekárdy
Zoltán Somogyi
Dávid Tarnai
Gábor Tóth Czifra
Zsolt Trócsányi
Géza Ferenc Zsigmond

Bass

Péter Balás
István Beregszászi
Csaba Deák
Gábor Farkas
János Fátrai
Sándor Péter Fekete
Attila Fenyvesi
Dávid Nagy
Árpád Levente Olcsvári

Jenő Schild
Pál Sebestyén
László Szentimrei
Béla Tóth
Csaba Tóth
Zoltán Tóth G.

CHILDREN'S CHORUS

Anna Abonyi
Csaba Abonyi
Izabella Bakos
Kinga Bakos
Olívia Bakos
Írisz Balogh
Jázmin Balogh
Luca Balogh
Éva Bánszki
Enikő Barcs
Richárd Bede
Zsófia Bede
Lujza Bencze
Csenge Besenyei
Bianka Bíró
Barbara Bódi
Levente Bodó
Hanna Borbás
Vanessza Chamfrault
Dániel Czövek
Laura Czövek
Borbála Csalog
Jázmin Csorba
Luca Csörgeő
Krisztina Csubrikova
Márton Dávida
Móric Dávida
Panni Dávida
Edina Dénes
Patrícia Dénes
Nóra Dudás-Szarvas
Antónia Éliás
Daniela Engel
Zsófia Ercsey

Zsuzsanna Ercsey
Anna Erdős
Zselyke Farkas
Sarolta Fekete
Bettina Foskolos
Diána Foskolos
Ramóna Foskolos
Anna Földessy Stiegemeier
Cecilia Földessy Stiegemeier
Gabriella Gajdics
Kíra Gálbory
Emma Gether
Dzsesszika Hankó
Eszter Haraszi
Júlia Haraszi
Violetta Haraszi
Gedeon Hornyák
Dorina Horváth
Lídia Huiber
Berta Ittész
Klára Ittész
Jázmin Jancsó
Georgina Jenei
Valéria Jerovetz
Dominik Jobbágy
Ramóna Jobbágy
Sári Jutasi
Lili Kalmár
Anna Karácsonyi
Patricia Karádi
Borbála Kécza
Jázmin Kirsch-Veszeli
Helga Kiss
Luca Koppány
Liza Kótai
Rozi Kótai
Polína Kozlova
Csenge Krasznai
Hédi Kuszinger
Virág Lázók
Vera Mándoki
Lucrezia Marcotulli
Réka Medveczki
Kinga Melis
Eszter Mester
Laura Mészáros
Benjámín Minar-Bacsó

Amelia Molokova
Kyara Murray
Boglárka Nagy
Hajnalka Nagy
Lili Németh
Bernadette Oppitz
Laura Oppitz
Márton Osztovits
Laura Órfi
Barnabás Pál
Eszter Pál
Gréta Papp
Panni Paschall
Sára Pigniczki
Dorottya Pintér
Petra Rácz
Gréta Rákóczi
Orsolya Richter
Karina Rigó
Elina Rohonczy
Szilvia Sárkány-Vieira
András Schödel
Milán Schweitzer
Szilárd Sebestyén
Hanna Sheikh
Laura Sieferer
Robin Sieferer
Dániel Silló
Szonja Silló
Lilla Simó
Melinda Lilla Simondán
Teodóra Sipos
Veronika Sipos
Csenge Sitkei-Magyar
Dóra Sutyinszki
Veronika Szabó
Anna Szász
Sebestyén Személyi
Domonkos Szilvágyi
Réka Szilvágyi
Fanni Szlaukó
Anna Talabér
Ádám Tamási
Brúnó Tóth
Gergely Tóth
Lili Tóth
Vivien Tóth

Brigitta Turi
Johanna Turi
Hanga Vallejos
Dzsenifer Vane
Kamilla Vane
Sára Vardabasso
Virág Varga
Zita Varga

Anran Cao
Dániel Czere
Málna Csató
Noémi Csehi
Boglárka Sára Csek
Sofia Ebers-Ujvári
Viola Veronika Eszik
Zana Eszter Farkas
Zselyke Farkas
Emese Orsolya Fehér
Dharma Gáll
Eszter Gorondi
Veronika Göcsei
Mandula Panna Görheny
Emma Gulyás
Liza Gulyás
Botond Gyöngyösi
Réka Gyöngyösi
János Árpád Haffner
Hanna Hajnal
Rebeka Jázmin Hampl
Kamilla Harcsik
Hanna Hemera
Vivien Huber
Mira Jászovics
Anna Réka Kaszás
Emma Katona
Lukács Márton Kiss
Lola Kocsis Nagy
Anna Kónya Kiss
Luca Koppány
Mira Kata Kovács
Szilárd Kökény-Hámori
Lilien Ladányi
Léda Lászka
Imola Lilien László
Lóránt Magyar
Luca Júlia Mészáros
Gergely Apor Molnár
Örs Domonkos Molnár
Valentina Molnár
Zselyke Molnár
Eszter Mondok
Melissa Mustajbasic
Zorka Nagy
Jacqueline Németh
Biborka Oravec

BALLET INSTITUTE

Masters

Radina Dace *Artistic Director*
Éva Csere
Roland Csonka
Zsuzsa Fajt (née Thuróczy)
Evelyn Janács
Eszter Kiss
Dénes Kovács
Katalin Kőszegi
Kornélia Mráz
Gyula Szilágyi
Gábor Sziráky
Kateryna Tarasova
Adrienn Vetési

Children

Zorka Aczél
Laura András
Angelika Nina De Nicola
Jázmin Balogh
Hanna Bánfy
Barka Benedek
Laura Berki
Franciska Bíró
Oliva Bobvos
Karolina Boda
Franciska Bonecz
Sára Lilien Bóta
Alexandra Kanon Botos
Felícia Budai
Míra Vilma Budai
Szilvia Burka

Zsombor Orbán
Dániel Őri-Molnár
Panna Paczona
Réka Zsófia Pákozdi
Adél Pálffy
Luca Papp-Szilágyi
Lili Pártos
Fruzsina Pásztor
Lili Boróka Pásztor
Júlianna Pollák
Cecília Porkoláb
Vilma Posta
Nelli Puskás
Blanka Rác-Fazakas
Rita Román
Katica Ruip
Laura Olívia Simon
Lili Singh
Johanna Steiner Isky
Anna Stepanian
Zsófia Strbka
Mia Sutherland
Lilien Szabó
Mira Léna Székely
Szonja Szélig
Nóra Szenci
Sára Lilla Szepesfalvy
Regina Szilágyi
Hanna Takácsy
Sára Szederke Temesi
Lujza Tenke
Laura Mia Tóth
Hanga Petra Tőkey
Csenge Turschl
Zoé Ulrich
Ákos Noel Varga
Alfi Vereczkey

EXTRAS

Female extras

Mária Csapó
Zsuzsanna Dávid
Teréz Domány
Bernadett Hegyi
Adrienn Hornyák
Kinga Józsa Kovács
Annamária Kovács
Julianna Martin
Amanda Márton
Márta Menyhért
Nikolett Mester
Sarolta Nemere
Georgina Németh
Dóra Oláh
Tímea Rozsnyói (née Molnár)
Viktória Sebe
Anna Sétel
Judit Szalay
Boróka Szűcs
Szilvia Vagács
Krisztina Verovszki
Virág Vuicsics
Mónika Zmertych

Male extras

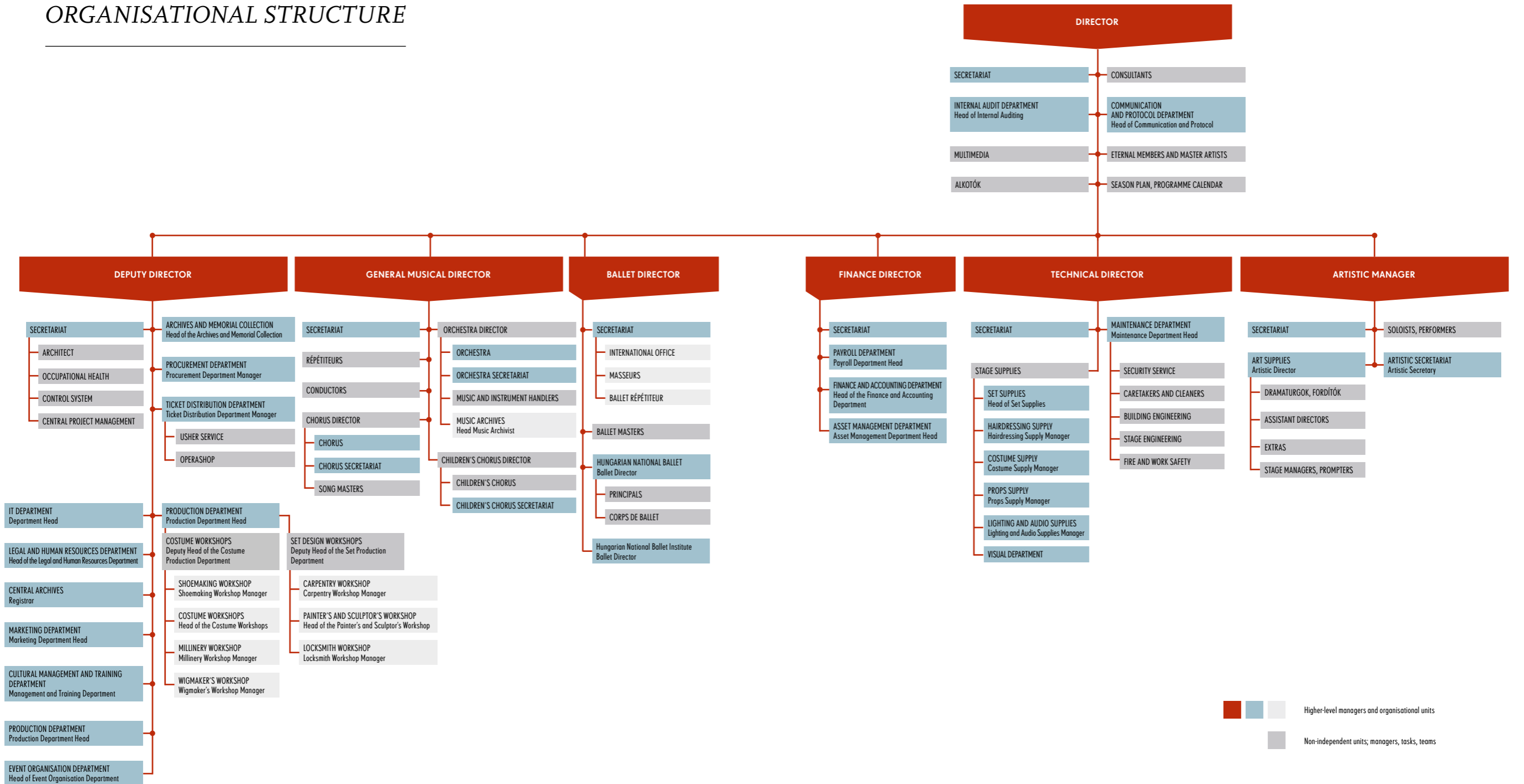
Levente Balassa
Edgar Balázs
Tamás Béres
Dávid Bleicher
Ádám Csádi
Vilmos Dénes
Roland Dobrovski
Péter Domokos
Stratos Efstariadis
István Farkas
Dániel Farkas
Ádám Fehér
Bence Fűzfa
Olivér Galgóczy
Tamás Gyürky
Péter Halász

Attila Hannig
Szeverián Hojer
Ádám Horváth
Bence Kemerle
Sándor Kis
József Kolompár
András Kovács
Gergő Körtvély
Balázs Mák
Zsolt Matus
Gergely Olexa
Balázs Orosz
Botond Pál
Zoltán Papp
Kálmán Rimanóczy
Csaba Rónai
Mátyás Simon
István Szelei
Gergely Szöllösi
Elek Válóczy
Tamás Vass

Child extras

Szilvia Burka
Levente Busa
Jakab Emri
Janka Emri
Jonatán Emri
Jónás Emri
Ákos Horváth
Emese Horváth
Enikő Leveleki
Kamilla Rozsnyói
Balázs Szabó
Gábor Szabó
Lili Szeőke
Dénes Végh
Kira Zentai

ORGANISATIONAL STRUCTURE



GENERAL DIRECTORATE

Szilveszter Ókovács *General Director*
Zoltán Amin *Multimedia Consultant*
Dénes József Barta *Technician*
Tamás Bátor *Artistic Consultant*
Zsombor Czeglédi *Film Editor*
Zoltán Ficsor *Protocol Project Manager*
Melitta Gyüdi *Protocol Officer, Opera Club Manager*
Péter István Horváth *Head Internal Auditor*
Árpád Illés *Technician*
György Jávorszky *International Communications
Project Manager*
Márk Kovács *Cameraman*
Éva Marton *Head Artist Consultant*
Dániel Mona *Copywriter, Editor*
Zoltán Nagy *IT Consultant*
Gyula Németh *Cameraman*
András Oláh *Press Officer*
Géza Polgár *Editor*
Patricia Vivien Polyák *Editor*
Petra Polyák *Producer*
Kata Ruttner *Executive Producer*
Miklós Szinétár *Head Artist Consultant*
Enikő Tőkési *Head of the Secretariat*
Annamária Verasztó *Editor*
Dávid Zsoldos *Artistic Consultant*

DEPUTY GENERAL DIRECTORATE

Dr. Virág Főző *Deputy General Director*
Richárd János Alexa *Men's Costume Fabricator*
Enikő Aponyi *Costume Fabricator*
József Attila Babusa *Set Carpenter*
András Bálint *Set Carpenter*
Erzsébet Ildikó Bányai *Women's Costume Fabricator*
József Baráth *Ticket Distributor*
Irina Baré *Women's Costume Fabricator*
Éva Báró *Wigmaker*
Péter Tamás Báró *Painter*
Gergely Barta *Painter*
Nikolett Basahidi-Bodnár *Wigmaker*
Nikolett Bati *Costume Fabricator Coordinator*
Péter Bekő *IT Technician*
Mrs. Sándor Bende *Financial Facilitator*
Attila Benedek *Head Men's Costume Fitter*
Mária Benkő (née Micheller) *Men's Costume Fabricator*
Dr. Attila Béres *Chief Legal Counsel*
Tamás Bertha *Head Painter*
Dr. Szilvia Biri *Legal Rapporteur*
Andrea Ilona Biró *Painter*
Kinga Bittsánszky (née Mohari) *Women's Costume Fitter*
László József Bokros *Shoemaker*
Zoltán Borics *Set Carpenter*
Krisztina Böröczki *HR Facilitator*
Katalin Brózik *Costume Fabricator*
Diána Czicze *Costume Fabricator*
Flóra Csépanyi *Milliner*
Sándor Csiszár *Men's Costume Fabricator*
Annamária Csonkaréti *Artist Coordinator*
Gyöngyi Csilla Cs. Tóth *Women's Costume Fitter*
Lilla Csukás (née Huszár) *Costume Administrator*
Katalin Darányi *Men's Costume Fabricator*
Andrea Dezső *Set Seamstress*
Ferenc Domozi *Costume Administrator*
Mrs. Csaba Erdei *Men's Costume Fabricator*
Mrs. János Fábrián *Men's Costume Fabricator*
Zsófia Farkas *Milliner*
Erzsébet Fazekas *Shoemaker*
Éva Fazekas *Milliner*

Szilvia Fazekas *Costume Fabricator*
Zsuzsanna Fehér *Event Organiser*
Katalin Fehérváry *Event Organiser*
György Fejes *Technician*
Rita Márta Fejes-Luczás *Medical Assistant*
Dr. Katalin Fekete *Procurement Specialist*
László Fericián *Painter*
Viktória Filip *Copywriter, Editor*
Gábor Fintor *Men's Costume Fitter*
László Földvári *Costume Painter*
Judit Frankó (née Gyaraky, Dr.) *Legal Counsel*
János Ignác Fresli *Set Carpenter*
Ildikó Fresli (née Szabó) *Set Seamstress*
Attila Füleki *Set Locksmith*
Ádám László Fülöp *Scenic Administrator*
Ágnes Klára Gál (née Hugyecz) *Costume Fabricator
Coordinator*
Géza Galyas *Set Locksmith*
Zsuzsanna Beatrix Greiner (née Teési-Vass) *Men's
Costume Fabricator*
Zsuzsanna Gulyás *Marketing Project Manager*
Róbert Ádám Gyarmati *Men's Costume Fitter*
Zsolt Győr *Men's Costume Fabricator*
Anasztázia Hataier *Women's Costume Fabricator*
Ágota Hegedűs *Assistant to the Director*
Zsolt Heimberger *Head of Marketing Department*
Emese Hornyák *Box Office Cashier*
Imre Horváth *Set Carpenter*
Renáta Bernadett Horváth *Event Organisation
Assistant*
Brigitta Zsófia Illés *Men's Costume Fitter*
Erika Ilyés *Set Seamstress*
András Illyés *Sculptor*
Dr. Gergely György Ivácskovics *Procurement Specialist*
Jozefa Iványi *Museologist, Archive Manager*
Anka Józsa *Project Architect*
István Dezső Kákay *Erkel Programme Office Manager*
Mónika Kalmár *HR Coordinator*
Ildikó Andrea Kapalyag-Princz *Men's Costume Fabricator*
István Kapusi *Set Carpenter*
Márton Karczag *Archive Manager*
Dr. Xénia Katona-Pecze *Directorate Assistant*
Magdolna Kelemen *Costume Administrator*
Rita Kelemen (née Surányi) *Costume Manager*
Dr. Zoltán Kementzey *Procurement Specialist*
Zoltán Keserű *Shoemaker*

Bozóki Tünde Királyné *Costume Fabricator*
Daniella Bernadett Kiss *Milliner*
Dr. Dóra Kiss *Procurement Department Manager*
János Kiss *Set Carpenter*
Gabriella Kiss (née Weiner) *Costume Fabricator*
Norbert Kiss *Box Office Cashier*
Judit Koc *Men's Costume Fabricator*
Éva Kócsák *Scenic Administrator*
Gábor Korponai *Box Office Cashier*
Alexandra Kovács *Box Office Cashier*
Ildikó Kovács *Theatre Organiser*
Kolos Kovács *IT Technician*
Dr. Zsófia Kovács *Legal Counsel*
Róbert Kónig *Men's Costume Fitter*
Marianna Krizsai *Set Seamstress*
Beáta Kuczka *Head of Event Organisation Department*
Lilla Kuczka *Event Organiser*
Ilona Kul *Women's Costume Fitter*
Franciska Kump (née Kis) *Costume Fabricator*
Csilla Kun *Box Office Cashier*
Emese Zsófia Kurcz *Production Coordinator*
Doru László *Painter*
Mária Lauter *Costume Fabricator*
Gábor Lencsés *IT Technician*
Éva Libor *Shoemaker*
Tamás Lisznai *Copyright Administrator*
Julianna Major *Costume Fabricator*
Károly Major *Men's Costume Fitter*
Dr. Péter Manning *Occupational Health and
Safety Physician*
Zsófia Mendelényi *HR Coordinator*
Gábor Miklós *Production Coordinator*
Éva Mikos-Tekker *Ticket Distribution Department Manager*
György Mikulás *Procurement Facilitator*
Ágnes Mittelholcz *Costume Fabricator Coordinator*
Anett Molnár *Production Coordinator*
Fanni Viktória Molnár *Costume Fabricator*
Ferenc Molnár *Set Locksmith-Welder*
Jenes Katalin Molnárné *Women's Costume Fabricator*
Ágnes Monoszlai (née Bors) *HR Coordinator*
Lili Mosonyi *Men's Costume Fabricator*
Valentina Fanni Mozga *Set Seamstress*
Mrs. József Mravik *Women's Costume Fabricator*
Zsófia Izabella Munkácsi *Box Office Cashier*
Erika Erzsébet Muschici *Costume Fabricator*
Dániel Nagy *Assistant to the Director*

András György Nagy-Eiben *Set Locksmith*
Géza József Nagy *Office Assistant*
Katalin Nagy *Women's Costume Fabricator*
Norbert Nagy *Marketing Manager*
Róbert Ádám Nagy *Vehicle Fleet/ Material Procurement Manager*
Miklós Ágoston Nagyszentpéteri *Head Usher*
Tünde Naszvadi (née Vasadi) *Costume Fabricator*
Zsófia Nemes *Ticket Distribution Department Deputy Manager*
Károly Németh *Shoemaker*
Mrs. József Német *Women's Costume Fabricator*
Orsolya Bán László (née Novotarski) *Set Seamstress*
Emőke Nyáguly *Programme Office Manager*
Mrs. Árpád Nyerges *Scenic Administrator*
János Oláh *Men's Costume Fitter*
Judit Oláh-Kapecska *Registrar*
Zsófia Orlóci *Men's Costume Fabricator*
Mrs. László Palágyi *Women's Costume Fitter*
Gyula Pauscher *Head Shoemaker*
Nándor Pungor *Set Carpenter*
Katalin Ildikó Récsi *Women's Costume Fabricator*
Krisztina Reich (née Várszegi) *Costume Fabricator Coordinator*
Ferenc Rekenei *Head Costume Fitter*
Miklós Resz *Scenic Artist*
Viktória Anna Sándor-Sipos *Event Organiser*
Ildikó Sautek (Née Cseh) *Registrar*
Adrienn Krisztina Schmidt *Procurement Facilitator*
Kinga Schmidt-Kámán *Set Seamstress*
Krisztina Schubert *Box Office Sales Consultant*
Attila Selyem *Head Set Locksmith*
Emese Seregi *Women's Costume Fabricator*
Attila Siági *Set Locksmith-Welder*
Brigitta Simkó (née Kántor) *Shoe Upper Fabricator*
Erika Sugta *Milliner*
Eszter Szabados *Costume Administrator*
Sándor Szabó *Men's Costume Fabricator*
Zoltán Szabó *Set Carpenter*
Mrs. József Szász *Set Seamstress*
Éva Szemerei *Women's Costume Fabricator*
Tamás Szénégető *Secretarial Assistant*
Dr. Péter Szentkirályi *Legal Rapporteur*
Bernadett Széplaki *Wigmaker*
Zita Ágota Szeredi *Scenic Administrator*
János Szick *Head Set Carpenter*
Orsolya Szigeti *Marketing Project Manager*

Béla Szilágyi *Head Usher*
Szilvia Szilágyi *Registrar*
Anita Szombat *Milliner*
András Szomolányi *Vehicle Fleet/ Material Procurement Manager*
János Gábor Szuda *Set Carpenter*
Marina Tamási *Ticket Distributor*
Balázs Tálás *IT Technician*
Réka Tarnóczy-Harsányi *Ticket Distributor*
Krisztina Tirpák *Women's Costume Fabricator*
Éva Tomasoovszki *Women's Costume Fabricator*
Imre Tóth *Set Carpenter*
Mónika Tóth *Head Milliner*
Erika Tóth (née Zubán) *HR Facilitator*
Mrs Sándor Tóth *Procurement Facilitator*
Hedvig Tölgyszéki-Pap *Women's Costume Fabricator*
Lejla Török *Production Assistant*
Zoltán Törtely *Set Carpenter*
Renáta Trajter *Directorate Assistant*
Beáta Treckó *Directorate Assistant*
Szilvia Tuba *Shoemaker*
Márton Uzsalý *Painter*
Zsuzsanna Vadászi *Costume Fabricator*
Szilvia Vagányi (née Füzesi) *Women's Costume Fabricator*
Bernadett Váradi *HR Coordinator*
Dr. Éva Mária Varga *Central Archives Registrar*
Tímea Varga *Marketing Manager*
Dr. Franciska Vecsei (née Hojas) *Personal Assistant*
Beáta Veres (née Jakubovics) *Men's Costume Fitter*
Anna Mária Villányi (née Szántó) *Head Wigmaker*
Gábor Viszkok *Set Carpenter*
Dr. Noémi Vörös-Bak *International Coordinator*
Lívია Zsuzsanna Weigand *Costume Fabricator Workshops Manager*
Nóra Wellmann *Museologist*
Annamária Zala-Mezőfi *Set Seamstress*
Dalma Závodszyk *Production Assistant*

ARTISTIC DIRECTORATE

András Almási-Tóth *Artistic Director*
András Aczél *Director, Artistic Assistant*
Rita Bányai *Head Prompter*
Dóra Borbély (née Szanyi) *Artist Coordinator*
László Csányi *Stage Manager*
Andrea Dávid *Artist Coordinator*
Katalin Zsuzsanna Dienes-Lázár *Assistant Director*
Dóra Érsek *Prompter*
Balázs Fehér *Stage Manager*
Gábor Fias *Stage Manager*
Tibor Gusztáv Frigyesi *Artistic Assistant*
Sylvie Gábor *Artistic Assistant*
Lóránt Gazsik *Stage Manager*
Mária Harangi *Artistic Assistant*
Tamás Herzog *Supernumeraries Organiser*
Jerne Horváth *Artist Coordinator*
Boglárka Kalmus *Artist Coordinator*
Judit Kenesey *Dramaturg, contracted*
Judt Komódi *Prompter*
Krisztina Koncz *Artist Coordinator*
Katalin Kovács *Assistant Director*
Mária Anna Kovács *Assistant Director*
Andrea Judit Kovács *Head Artistic Assistant*
Gábor Lengyel *Prompter*
Csilla Lenhardt (née Zsilovecz) *International Specialist Cultural Manager*
Márton Magyar *Stage Manager*
Orsolya Magyar *Assistant Director*
Albert Mányik *Assistant Director*
Diána Eszter Mátrai *Dramaturg, contracted*
Magdolna Mészáros *Prompter*
Krisztián Nagy *Head Supernumeraries Organiser*
Judit Niklai *Assistant Director*
Ágnes Nyilassy *International Cultural Manager*
Eszter Orbán *Dramaturg, contracted*
Enikő Perczel *Dramaturg, contracted*
Dr. Klára Reiniger-Lami *International Cultural Manager*
Richárd Pál Sipos *Stage Manager*
Edit Somogyi *Artist Coordination Secretary*
Emese Soós *Artist Coordination Secretary*

Tibor Stefán *Stage Manager*
Vilmos Szabó *Head Stage Manager*
Judit Számel *Cultural Manager*
Dóra Szanka *Artist Coordinator*
Zsuzsanna Szeőke *Supernumeraries Organiser*
Anna Szilágyi (née Barcsák) *Prompter*
Zsófia Tímár *Musicology Technician, Reviser contracted*
Erika Tóth *Artistic Assistant*
Ágnes Vághelyi (née Szóka) *Stage Manager*
Andrea Valkai *Artistic Assistant*
Bence Varga *Repertoire Manager*
Bence Vasdinnyey *Stage Manager*
Yvonne Gebauer *Dramaturg, contracted*
Mihály Zemlényi *Stage Manager*

PRINCIPAL MUSIC DIRECTORATE

Balázs Kocsár *Principal Music Director*
Rita Asztalos *Ballet Répétiteur, contracted*
Dóra Anikó Babits *Office Administrator*
Dr. László Bartal *Soloist Répétiteur, contracted*
Mrs. Iván Benedek *Bookbinder*
Beáta Szilvia Breinich *Children's Chorus Répétiteur, contracted*
Gábor Csiki *Chorus Director*
Melinda Csongár (née Bódi) *Music Archive Musical Consultant*
Erika Dallos *Soloist Répétiteur, contracted*
Katalin Doman *Soloist Répétiteur, contracted*
Valéria Domány (née Szebellédi) *Children's Chorus Répétiteur, contracted*
Julianna Egressy *Music Archivist*
Dániel Erdélyi *Chorusmaster*
Andrea Joy Fernandes Répétiteur
Éva Hajnal *Ballet Répétiteur, contracted*
Nikolett Hajzer *Chorusmaster of the Children's Chorus*
Katalin Hamada *Artist Coordination Secretary*
István Hartenstein *Music Archive Musical Consultant*
Pálma Hidegkuti *Soloist Répétiteur, contracted*
Orsolya Imre *Assistant to the Director*
Franciska Iváncsics (née Hillier) *Artist Coordinator*
Natasa Janklovics *Artist Coordinator*
Klára Jean *Soloist Répétiteur, contracted*
Balázs Dénes Kálvin *Soloist Répétiteur, contracted*
Hedvig Ildikó Károly *Chorus Secretary*
Anna Mária Katona *Soloist Répétiteur, contracted*
Gergely Kesselyák *Principal Conductor*
Boldizsár Kiss *Children's Chorus Répétiteur, contracted*
Krisztina Kiss *Artist Coordinator*
Attila Péter Kopasz *Masseur*
Ágnes Kovács *Choir Master*
Áron András Kovács *Music and Instrument Handler*
Anita Katalin Köteles *Artist Coordinator*
Géza Köteles *Répétiteur, contracted*
Dilara Lakatos Basak *Ballet Répétiteur, contracted*
Szilvia Erzsébet Laufer *Ballet Répétiteur, contracted*
György Lázár *Ballet Répétiteur, contracted*
Mrs. Zoltán Lévy *Ballet Répétiteur, contracted*

Dávid Gergely Mákos *Music and Instrument Handler*
Julianna Martin *Music Archivist*
Éva Mencser *Artist Coordinator*
Szilvia Mikó *Soloist Répétiteur, contracted*
Dr. Valéria Nagy (née Fekete) *Chorus Répétiteur, contracted*
Gyula Nyári *Ballet Répétiteur, contracted*
Péter Oberfrank *Répétiteur, contracted*
Csilla Judit Patkó *Artist Coordinator*
Gergely Popa *Orchestra Director*
Tamás Salgó *Soloist Répétiteur, contracted*
Márk Skublics *Artist Coordinator*
Márton Szabó *Music and Instrument Handler*
Zoltán Szabó *Music and Instrument Handler*
Attila Szász *Music and Instrument Handler*
Kálmán Szennai *Soloist Répétiteur, contracted*
Katalin Szirtes *Choir Master*
Sámuel Tóth *Soloist Répétiteur, contracted*
Erika Vasvári *Artist Coordinator*
Imre Virágh *Artist Coordinator*
Bálint Zsoldos *Soloist Répétiteur, contracted*

BALLET DIRECTORATE

Tamás Solymosi *Ballet Director*
Katalin Avar *International Cultural Manager*
Éva Pirooska Bódi (née Godó) *School Secretary*
Éva Gabriella Füzi (née Baranya) *Artist Coordinator*
Irina Prokofieva *Ballet Master*
György Leányvári *Audio and Video Technician*
Gabriella Milković *International Cultural Manager*
Beáta Pintér *Artist Coordination Secretary*
Ágnes Katalin Sárközy-Holler *Artist Coordination Secretary*
László Schnitzler *Audio and Video Technician*
Szonja Ilona Stella *Cultural Manager*
Zsófia Szabó *Artist Coordinator*
Attila Szakács *Ballet Master*
Dorottya Szendrődy *School Secretary*
Marianna Venekei *First Ballet Master*

TECHNICAL DIRECTORATE

N.N. *Technical Director*
László Abonyi *Decorator*
Judit Beáta Ábrahám (née Bojtár) *Dresser*
Zoltán Ábrahám *Operations Secretary*
Tamás Alexa *Decorator*
Dénes Antal *Decorator*
Gábor Áprily *Lighting Technician*
Tamás Bácskai *Props and Furniture Stagehands*
Demeter András Bálint *Mechanic*
Ferenc Balla *Decorator*
Balázs Péter Balog *Decorator*
András Balogh *Decorator*
Árpád Balogh *Maintenance Department Manager*
Bernadett Balogh *Dresser*
Gabriella Balogh *Dresser*
József Balogh *Decorator*
Mihály Bandi *Lighting Technician*
Róbert Sándor Bánházi *Decorator/Control System Manager*
István Bánrévi *Decorator*
Csaba Sándor Bányai *Maintenance Technician Carpenter*
Izabella Barabás *Dresser*
Dániel Zoltán Baranyi *Assistant Decorator*
Krisztina Baranyi *Dresser*
Szilvia Barna *Dresser*
Szilvia Bartók *Cleaner*
Zsófia Bazsó *Dresser*
Eszter Benkő *Assistant Dresser*
Szabolcs Berei *Lighting Technician*
László Bertók *Caretaker*
Zoltán Barna Biás *Assistant Dresser-Digitiser*
Tibor Bicskei *Caretaker*
Béla Attila Binges *Maintenance Technician Carpenter*
Gergely Bódis *Decorator*
Sándor Bodzsár *Decorator*
Sándor Bóné *Props Warehouse Manager*
Bence Borda *Decorator*
Tamás Borda *Decorator/Flyman*
András Both *Lighting and Audio Warehouse Manager*
Ilona Viktória Czibere *Assistant Hairdresser*
László Czigner *Head Caretaker*

Zsolt Csapó *Decorator/Flyman*
Szabolcs Csillik *Decorator*
Béla Tamás Csizmazia *Stage Master*
Gergely Csonka *Props and Furniture Stagehand*
János Daróczi *Electrician*
Béla Demeter *Maintenance Technician Electrician*
János Döbrei *Stoker (Mechanic)*
Győző Duba *Decorator/Control System Manager*
Zsuzsanna Ecet *Maintenance Technician*
Attila Erdős *Props and Furniture Stagehand*
Péter Mihály Erdős *Audio Technician*
Gergely Fábrián *Props and Furniture Stagehands*
Tímea Erzsébet Fábrián (née Budai) *Dresser*
Ferenc Fácán *Maintenance Technician*
Dénes Faragó *Decorator*
Zsófia Fekete (née Tibusz) *Hairdresser*
Sándor Fenesi *Decorator*
Szabolcs Ferenczi *Assistant Dresser*
Tamás Filák *Lighting Technician*
Zoltán Fokta *Caretaker*
János Sándor Franzoni *Stoker (Mechanic)*
János Freiburger *Stoker (Mechanic)*
István Galántai *Decorator*
Zoltán Gál *Stage Engineer*
Edina Galyas *Dresser*
Attila Gáspár *Plumber*
Krisztina Gényi *Dresser*
Pál Gábor Gilicza *Decorator*
Tamás Gorzó *Decorator*
Barbara Gosztony *Hairdresser*
Attila Göblyös *Deputy Caretaker*
Béla Gömöri *Props and Furniture Stagehand*
Balázs Göncöl *Lighting Technician*
László István Gulyás-Szabó *Maintenance Technician Painter*
Ferenc Guzván *Assistant Decorator*
Jennifer Gyenes *Hairdresser*
Krisztina Gyovai *Dresser*
Antal Hajdu *Head Lighting Technician*
Vivien Mária Harmati *Dresser*
Tibor Hárshegyi *Maintenance Technician Electrician*
Botond Hegedüs *Props and Furniture Stagehands*
Szabolcs Herfert *Light Control Technician*
Viktor Hideg *Assistant Decorator*
Pál Hlovoska *Hairdresser*
Réka Homolyová *Hairdresser*

Balázs József Hormai Props and Furniture Stagehands
Hunor Horog Decorator
Csaba István Horváth Maintenance Technician Carpenter
Dóra Horváth Assistant Dresser
János Horváth Lighting Technician
Zoltán Horváth Decorator
Andrea Hronyán Lighting Technician
Katalin Huszti Props and Furniture Stagehand
Gábor Hüttl Head Audio Technician
Sándor Ivády Maintenance Technician Locksmith
Sándor Iván Stoker (Mechanic)
András Jäger Props and Furniture Stagehand
Gusztáv András Jancsó Lighting Technician
Zsolt Jócsik Decorator
János Jolsvai Decorator
Olivér Józsa Lighting Technician
Gábor Juhász Decorator
Tamás Zoltán Juhász Dresser
Péter Géza Jutasi Maintenance Technician Electrician
Tamás Kálóczi Decorator
Tibor István Kaltenecker Dresser
Zsolt Kálmán Kapás Decorator
László Karászi Maintenance Technician Painter
Zsuzsanna Klára Karsay Dresser
Ferenc Benjámín Katona Hairdresser
Nikolett Kató Hairdresser
Sándor Kató Maintenance Technician Carpenter
Zsolt Kelemen Lighting Technician
Henrietta Kemerle Dresser
Ferenc Kerekes Lighting Technician
László Kerepesi Decorator
Annamária Kéri (née Székely) Painter/Ornamental Painter
Attila Károly Kernács Lighting Technician
Bence Kertész Audio Technician
László Kertész Decorator
Erika Király-Szabady Dresser
Gyöngyi Valéria Kiss Hairdresser
Gyula Kiss Decorator
István Kiss Maintenance Technician
László Kiss Decorator
Szintia Kiss Dresser
Szabolcs Joel Klein Costume Warehouse Manager
Barnabás Kocserha Dresser
Viktor Kolyvek Decorator
Péter Kónya Props and Furniture Stagehand
Barbara Kósa Hairdresser

Mihály Kósa Decorator
Attila Kovács Decorator/Control System Manager
Erika Kovács Hairdresser
Ferenc Zoltán Kovács Props and Furniture Stagehands
István Kovács Decorator
Klaudia Kovács Dresser
Krisztián Gábor Kovács Props and Furniture Stagehand
Mrs. Miklós Kovács Hairdresser
Noémi Kovács (née Benedek) Dresser
Ilona Julianna Kovács (née Szedlár) Dresser
Norbert Kovács Decorator
Mária Enikő Kovics Dresser
Viktória Kőműves Dresser
Mária Erika Krisán Dresser
Vilibald Kun Stage Master
Gábor Kutasi Lighting Technician
Dávid László Dresser
Zsolt László Decorator
László Laukó Stoker (Mechanic)
Dóra Láving Assistant to the Director
István László Lázár Deputy Caretaker
Zsigmond Leidl Dresser-Maintenance Technician
Tibor Lénárd Head Light Control Technician
Károly Lengyel Decorator
Piroska Lengyel (née Bari) Deputy Caretaker
József János Libor Maintenance Technician
Dániel Lokár Decorator
Mónika Lovas (née Kótai) Dresser
Katalin Lovász Dresser
Mrs. Árpád Lőrincz Dresser
Emil Lucsik Props and Furniture Stagehand
Tamás Lugosi Receptionist/Switchboard Operator
Gábor Lukács Lighting Technician
Attila Lukácsi Props and Furniture Stagehand
Dr. Katalin Márta Lukács (née Fürtös) Hairdresser
Edit Luka Financial and Materials Manager
Eszter Magyar Dresser
Mariann Maklár Hairdressing Supply Manager
József Mandl Decorator
Renáta Mán Dresser
Zoltán György Marczy Deputy Caretaker
László Markos Props and Furniture Stagehands
Márton Marót Audio Technician
András Martincsák Decorator
Tamás Martini Stage Engineer
János Matuz Head Audio Technician

Mária Medve Dresser
Richárd Meixler Decorator
Ilona Mészáros (née Gyenes) Dresser
Tibor Mészáros Dresser
Zsolt Mészáros Head Mechanic
Gergely Ákos Molnár Props and Furniture Stagehand
Jenő Molnár Stoker (Mechanic)
Krisztina Molnár Dresser
Gyula Mórocz Dresser
Barbara Irma Morzsa Dresser
Bence Mucsi Assistant Dresser
Miklós Mucsi Head Lighting Technician
Mária Antónia Mucsi (née Kovács) Dresser
József Muladi Dresser
Axel Muth Lighting Technician
András Nagy Decorator
Anna Emőke Nagy Surtitles
Béla Nagy Dresser
Dániel Nagy Stoker (Mechanic)
Gábor Nagy Dresser
József Nagy Decorator
Lajos Nagy Decorator
György Tamás Nagypál Lighting Technician
Vitold Nagy Decorator/Flyman
Péter Nánási Technical Engineer
Tamás Nánási Props and Furniture Stagehand
Sándor Nemes Decorator
István Németh Audio Technician
Timea Németh Dresser
Balázs Neruda Decorator/Control System Manager
Andrea Noszkó-Horváth Directorate Assistant
Naómi Ibolya Nyiri Dresser
István József Olácsi Light Control Technician
Zoltán Osztolykán Maintenance Technician Electrician
István Ósz Decorator
Zoltán Pál Audio Technician
Lilla Panyik Tóth Head Lighting Technician
István Papp Lighting Technician
József Papp Decorator
József Papp Decorator
Zsolt Pasa Decorator
Zoltán Dávid Pataki Decorator
Károly Péntek Maintenance Technician Electrician
Adorján Pentz Decorator
Dániel Pergel Lighting Technician
Zoltán András Pérk Decorator

András Petelen Props and Furniture Stagehand
Anita Pethe-Huszár Cleaner
Marianna Petke Decorator/Control System Manager
Anna Mária Pető Cleaner
György Róbert Petrányi Dresser
Tamás Pillingér Lighting Technician
Szilvia Podhorszki Dresser
József Poszt Lighting Technician
Attila Potyka Decorator
József Pyka Stage and Electrical Maintenance Technician
Zoltán Rab Lighting Technician
Csaba Sándor Rácz Decorator
Tamás Ádám Radány Cleaner
Mrs. Sándor Radics Cleaner
Mrs. László Radnai Dresser-Maintenance Technician
Zsófia Ágnes Radnai Dresser
Donát Rajnai Decorator
Péter Rápich Maintenance Technician
Gábor Réthy Decorator
Gábor Révész Decorator
Dóra Ritz (née Simkó) Hairdresser
Enikő Rostás Dresser
Péter Ruszkai Cleaner
Gábor Sáfrán Electrician
Mrs. Attila Zoltán (née Sági) Cleaner
Ferenc Sági Maintenance Technician Locksmith
Ferenc Sáránszki Head Electrician
István Sárkány Stage Master
Roland András Sárosi Decorator
Imre Schaul Decorator/Flyman
Dániel Schnitzler Decorator
István Senkó Lighting Technician
Gábor Skultéti Head Props and Furniture Stagehand
Nóra Somlai Dresser
József Somogyi Maintenance Technician Electrician
Erzsébet Spanyol Dresser
Szilvia Suga Hairdresser
István Suhajda Decorator
István Ferenc Süle Maintenance Technician Electrician
Veronika Erzsébet Szabó Dresser-Maintenance Technician
Zoltán Gábor Szabó Props and Furniture Stagehand
Mrs. Zoltán Szabó Hairdresser
Norbert Szágyi Cleaner
Veronika Szakács Dresser
Olivér Szakál Decorator

Norbert Szarvas Props and Furniture Stagehand

Zoltán Szatmári Stoker (Mechanic)

Márton Székely Props and Furniture Stagehand

Gábor Szekeres Props and Furniture Stagehand

Gyula Szigethy Sculptor

Zoltán Szikszai Decorator

Zoltán Tamás Szikszai Decorator

Ivett Szilágyi Light Control Technician

Ágnes Szilvási Hairdresser

Tamás Szmerék Dresser (Digitiser)

László Szoták Dresser

Rita Sztanek Operations Facilitator

Iván Szubin Head Dresser

János Tamási Lighting Technician

István Tamás Maintenance Technician

József Teklovics Caretaker

Gábor Tomozi Operations Coordinator

Zoltán Topor Bus Chauffeur

Nóra Tordai Dresser

Attila Tóth Maintenance Technician Electrician

Norbert Tóth Decorator

Sándor János Tóth Assistant Lighting Technician

Zoltán Tóth Props and Furniture Stagehand

Gabriella Turtegin Dresser

Imre Tibor Ujj Decorator

Mrs. Imre Tibor Ujj Dresser-Maintenance Technician

András Vágó Decorator

József Vajda Decorator

Valek Gábor Mechanic

Gergely Várda Stage Master

István Varga Props and Furniture Stagehand

István József Varga Plumber

Kornél Varga Props and Furniture Stagehand

Róbert Varga Props and Furniture Stagehand

Zoltán Varga Decorator/Flyman

Zoltán Vass Decorator

Antal Végh Set Designer

Ferenc Krisztián Veréb Decorator

Sándor Zsolt Vincze Maintenance Technician Electrician

Krisztina Vlasics (née Elbert) Dresser-Maintenance Technician

Marcell Vörösmarty-Stefán Lighting Technician

Mrs. Gábor Zoltán (née Zaicsek) Dresser

Ottó Zeffner Decorator

Balázs Péter Zeke Maintenance Technician Carpenter

Sándor Zöldi Maintenance Technician Locksmith

Zsolt Zsindely Lighting Technician

László Zsupkó Dresser

BUSINESS DIRECTORATE

Orsolya Ágnes Dér Business Director

Mária Apkó Accounting Facilitator

Dr. Zita Krisztina Belier Accounting Department Manager

Krisztina Cziráki (née Mátroi) Financial Facilitator

Andrea Mónika Csermák Payroll Specialist

Mrs. Tibor István Csik Payroll Administrator

Katalin Egri Financial Facilitator

Anikó Egyed Accounting Facilitator

Annamária Erdődi Financial Facilitator

Tibor Fazekas Warehouse Supervisor

Tünde Éva Fodor (née Szabó) Accounting Facilitator

Edit Gulyás Payroll Facilitator

Erika Halász (née Szmolá) Payroll Administrator

Balázs Husztik Payroll Specialist

Ákos Juhász Warehouse Supervisor

Ágnes Kágel Financial Facilitator

Enikő Anna Kis (née Széles) Accounting Facilitator

Viktória Kósá (née Kurucz) Assistant to the Director

Erika Kovács Financial Facilitator

Ferenc Kovács Financial Facilitator

Mrs. László Kovács Accounting Facilitator

Gabriella Lippai Financial Facilitator

Dániel Mogyorósy Warehouse Clerk

Mrs. János Moldován Accounting Facilitator

Gergely Zoltán Németh Accounting Facilitator

Katalin Orgován Financial Facilitator

Katalin Pap (née Kiss) Financial Facilitator

Ágnes Proszammer Payroll Facilitator

Klára Simon (née Gebri) Accounting Facilitator

Alexandra Cintia Szabó Financial Facilitator

Nikolett Szabó Accounting Facilitator

Alexandra Éva Száraz Human Resources Management
Department Manager

Mrs. József Szatmári Head Financial Facilitator

Erika Julianna Takács (née Kökény) Accounting Facilitator

Krisztina Éva Tóth (née Pogrányi) Controller

Anna Vogyerák (née Reményi) Accounting Facilitator

Ilona Zajacz Financial Facilitator

OUR SETS AND COSTUMES AROUND THE WORLD

Boito **Mefistofele** (Chemnitz, Germany)
 Puccini **Il trittico** (Torre del Lago, Italy)
 Verdi **Un ballo in maschera** (Oviedo, Spain)
 Inger / Ravel - Pärt **Walking Mad** (Brno, Czech Republic)
 Mozart - Lackfi **The Magic Flute for Children** (Szeged)
 Lavrovsky / Adam **Giselle** (Margaret Island)

Aida
 Bánk Bán (The Viceroy Bánk) 1
 Bánk Bán (The Viceroy Bánk) 2
 Bedroom Folk
 Black Cake
 La bohème
 Carmen
 Der Zigeunerbaron
 The Miraculous Mandarin
 Die Fledermaus
 Don Carlo
 Don Pasquale 1
 Don Pasquale 2
 Don Quixote
 Il mondo della luna
 The Wooden Prince
 Falling Angels
 Fantasio
 Figaro 2.0
 Le nozze di Figaro
 Fortunio
 Giselle
 Six Dances
 Hány János
 Swan Lake
 Hunyadi László
 Jenőfa
 L'oca del Cairo
 Bluebeard's Castle
 Lucia di Lammermoor
 Mario and the Magician
 Nabucco
 Whirling
 Five Tangos
 Cavalleria rusticana
 Petite Mort
 Rigoletto
 Die Königin von Saba
 Il barbiere di Siviglia
 The Spinning Room
 L'elisir d'amore
 Dance Suite
 Tosca
 The Vertiginous Thrill of Exactitude
 La traviata
 Trois Gnossiennes
 Tory Game – with Amazons
 Il trovatore
 Turandot
 A Streetcar Named Desire
 The Merry Widow (ballet)
 Walking Mad



VENUES OUTSIDE BUDAPEST BETWEEN THE SUMMERS OF 2011 AND 2020

27 countries, 107 cities, 50 different opera and ballet productions, 19 gala programmes, 280 performances, approximately 300,000 viewers + 182 additional performances in external venues of Budapest

OPERA ORCHESTRA

The first, the biggest, the busiest

The 210-person Opera Orchestra is the driving motor behind the Hungarian State Opera: it plays the main role at all opera performances and all large ballets, with its members and students of music often playing music on the stage in costumes. Any opera that wants to be taken seriously provides all of the conditions for playing the instrumental music of the scores. However, this requires an enormous amount of valuable (and often depreciating) instruments to be purchased and then maintained, or sometimes they are rented. Since the Opera plays at a number of venues and holds rehearsals at different locations, it has to have several sets of instruments.

Musicians are admitted to the Opera Orchestra after passing the traditional three-round auditions where the first two are anonymous and take place with the performer hidden. The Opera Orchestra is Hungary's first symphony orchestra: its predecessor, the Hungarian Theatre Orchestra in Pest, was established in 1837. When the institution was taken over by the state, it was renamed the National Theatre Orchestra and then the Opera Orchestra when the Opera was inaugurated in 1884. It can no longer be confused with the civilian Philharmonic Association organised with the participation of the Opera's musicians, as the Opera Orchestra has recently become its own brand name when the Opera was repositioned as an institution (see also: page 190). Today, the nation's best musicians play in the Opera Orchestra: its members, who make up a total of "three *Rigolettos*", learn almost a hundred pieces every year, two thirds of which are operas. The rest consists of grand ballets, opera galas, and symphonic concerts. Our performers are playing an increasingly active role in chamber music, undertake to play solos in concertos, and even compose, provide instrumentation, and write sheet music. The Opera Orchestra is one of the largest instrumental orchestras in the world, playing about 500 performances, galas, and concerts every calendar year, including participating in a number of tours to other parts of Hungary as well as other countries. Every season, the Orchestra also participates in 20-25 TV recordings and a number of albums.

OPERA CHORUS

Also the first, the biggest, and the busiest...

There is no other group in Hungary that performs work comparable to the Hungarian State Opera Chorus. The life of its 150 chorus members consists of learning pieces, performing them with new conductors; singing with different tempos, dynamics, and emphasis; standing and waiting through difficult stage rehearsals; weathering the often uncouth styles of creative geniuses; and then performing the piece in dust, heat, drafts, dark, or blinding light, with makeup running down their faces, false beards, and in the midst of and despite of exploding firecrackers, ascending and descending stage elements, the dizziness of rotating stages, weights hung above them from the wire system, dancers and extras making their way through their ranks, etc. And yet the Opera Chorus is still never in the forefront: they serve the performances not only in tuxedos, but in rags or half naked, and so they serve not only the concept of these performance, but also the institution and Hungarian and universal culture.

And the language... Not many people think about it, but our chorus members learn, memorise, and sing pieces in Italian, German, French, Russian, English, Czech, Finnish, Hebrew, and Latin, often all within the same season. We have to take care of them, as it is only some sort of crazy love of the theatre and their calling that makes them stick with the Opera. We can't go on trusting that an artist who leaves us won't be able to use their skills elsewhere – the majority of Chorus members are now highly educated and many have soloist diplomas from the Academy of Music. This Chorus is no longer the shrill and contourless source of music we hear on recordings from the 1950s: they are trained singers, a group of artists without whom it would not be possible to stage a grand opera performance. In fact, in 2017 they were named the World's Best Opera Chorus in a large internet poll and were then awarded the For Budapest Award by the city of Budapest.

OPERA CORPS DE BALLET

The Hungarian National Ballet

The brand name of the Hungarian State Opera's corps de ballet: the Hungarian National Ballet, which consists of 100 corps de ballet members and 20 solo dancers. We are proud to say that we now have one of the world's largest and best corps de ballet, which integrates the Hungarian geocultural situation from the aspect of dance, meaning it shows French and Russian influences but is also successfully able to respond to the contemporary challenges arriving from the direction of the Netherlands and Scandinavia. It has not forgotten the Hungarian dance built on character and theatrical tools, and accepts and utilises the skills of foreign dancers, who currently make up almost half of the group. Even though Hungarian art history has always shown that there is only one classical corps de ballet, and that is the assembly of dancers employed by the Opera, it was still very difficult to come to a decision regarding its name. The title Hungarian National Ballet has not even been around for twenty years while the Opera's brand name turns 135 years old this year. The skill, work, and performance that we see at ballet performances finally ended up winning: the corps de ballet can no longer be made to suffer the subordination of not even having its own name. No: the goal is to allow the Hungarian National Ballet to garner European fame in its own right within the confines of the Opera, which is itself targeted to be among the best in Europe.

The primacy has remained in the cycle launched in 2018: the ballet's former, forlorn role is ending and, just as Cinderella sheds her role as servant girl, it is welcomed into the company it deserves. The process includes increasing the percentage of ballet performances from the traditional 1:3 to 1:2.5, which means 100 or more performances a year. Its repertoire will also be strengthened with new, spectacular premiers replacing classical ballets, and the corps de ballet will undergo a technical rejuvenation to allow it to close ranks with the world's elite.

PRINCIPALS

Soloists of the Hungarian National Ballet

The twenty performers with the titles of first principal, principal, first character principal, and character principal now dance only solo roles in grand ballets, though they are often only one of many of the corps de ballet in contemporary opuses: it is a joy to watch them dancing in close cooperation with their partners from corps de ballet in pieces that require 2, 8, or 16 dancers. Our principals often perform at gala events, and we strive to direct media attention towards them.

A slight majority (55%) of our current line-up of principals hail from other countries, including Russia, Ukraine, Kazakhstan, Moldavia, Latvia, and Cuba, since Hungarian pickings have been slim in recent years, meaning the respective institutions have less of a chance to develop ballet performers of international quality from the smaller number of applicants. (For more information on the raising of future generations, see: page 360.) The Hungarian National Ballet's principals also perform in opera numbers, where their role is often very important and is in the spotlight of attention: recent productions of *Tannhäuser*, *Carmina Burana*, *Gioconda*, and *Porgy and Bess* have all included such roles.

SOLOISTS

The keepers of Hungarian vocal culture

The Hungarian State Opera is responsible for the quality of vocal arts in Hungary and for employing excellent Hungarian artists. The world of our solo singers went through a major change in 2012. This involved returning to the system employed prior to the Second World War, when artists were contractually bound to the Opera for certain terms or several seasons, after which either party could decide to opt out or to prolong the contract. The indefinite employment of singers was well suited to the world of communism and remained in effect until the end of the early retirement benefit, available after 25 years of service. However, this setup ended simultaneously to the time when the Opera was forced to downsize: ever since, the repertoire of the Hungarian State Opera has been carried not by 30 employed soloists and 60 external performers, but by more than 120 Hungarian singers. To offset this lifestyle, which obviously offers much less certainty, the remuneration we provide has been significantly increased and singers have been allowed to manage their own careers. Today, we have the possibility of contracting the performers best suited for each performance and there are much fewer liabilities. And it is the audience that best experiences the benefits, as the lead roles are sung by artists in top form. We invite guests when we stage rare pieces or require a voice type that we are unable to procure for the given performance: eight years' of experience shows that tenor guests performers are the most common.

HUNGARIAN NATIONAL BALLET INSTITUTE

Even kindergarteners can start dancing

The problem of future generations that we have previously touched upon is in fact an enormous problem and can undermine the Hungarian composition of the Opera's corps de ballet. Even those who safeguard quality agree with their greatest critics: that national control over the corps de ballet must be maintained. Some sort of "golden share" must be kept even if the number of Hungarians is (temporarily) in the minority. Not because of any chauvinist sentiments we may harbour, but because we feel responsible for maintaining the art of Hungarian ballet. If there are no Hungarian examples to follow, there will be no Hungarian applicants to the ballet institute. In just a few decades, the process may lead to a situation where, even though there are a small number of Hungarian graduates, they are so few in number that they will be unable to qualify for the international team.

The numbers are scary: we could think that they show the distant future, but the truth is that the demographics in ballet training are on the brink of collapse. The Opera is attempting to rectify this issue by establishing its own, tuition-based school (riding the wave of success enjoyed by *Billy Elliot – The Musical*) for kindergarteners and primary school children. After three years and a number of filters, we have more than one hundred children, with the possibility for performing on the stage as part of a number of productions. The future will show the number of years, the format, and the results that the Ballet Institute should have. However, we can see even now that interest in ballet has been raised, at least in Budapest. The children are talented and diligent, the parents are ready to make sacrifices, and both the teaching staff and the class schedule takes into account the experiences of large ballet schools operating in other countries. The institute is led by ballet director **Tamás Solymosi** and our former principal **Dace Radina** provides professional leadership.

OPERA CHILDREN'S CHORUS

Only their changing voices can set them back

The Hungarian State Opera's Children's Choir is (naturally) Hungary's oldest and largest children's choir and offers the most performances. Its 130 members cooperate in opera performances in groups organised according to the needs of different parts, genres, difficulties, and stage requirements. And let's not forget they participated in a record 30 performances of *The Nutcracker* during Christian Spirit Season. Ferenc Erkel Primary School in Budapest District VI participated as the base institution which provides a general education, though we also have a number of members from various other schools in Budapest, as going to another school is not an obstacle, though it might require good scheduling, a flexible approach to "normal" schooling, and sacrifices on behalf of parents.

In recent years, the Opera Children's Choir has participated in more than one hundred opera performances every year. For several years now, it has also staged its own church concert, participates increasingly often in the Opera's important gala nights, has performed a children's opera, and has released an album. The Children's Choir is led by General Music Director **Balázs Kocsár** with the Chorus Master **Nikolett Hajzer** providing artistic direction.

OPERA EXTRAS

There would be no performance without them

There are hardly any productions at the Hungarian State Opera (and we have about 40 lying around in addition to the 75 that we actively perform every year) that do not require extras, and they are often selected in a multitude of different ways. A passer-by, ten policemen, thirty sailors etc. As performances are becoming increasingly complex, "interesting," and grandiose, they require more and more, with increasing demands on extras due to special theatrical presence and the fluidity of changes. Three extra planners, **Krisztián Teleki Nagy**, **Tamás Herzog**, and **Zsuzsanna Szeőke** recruit the boys and girls, and the Artistic Director **András Almási-Tóth** organises their training. Though tasks can sometimes be quite special or extraordinary, a carefully selected group of extras can perform the task excellently. The fear of the old "dictatorship of extras" seems to be refuted by the excellent services they provide: the extras consist mainly of college students who always perform their tasks adequately, and just as importantly in the case of opera ballets, quietly.

THE OPERA HOUSE

The Ybl Palace on Andrásy Avenue

Hungary's first opera house, and still the only one to be built in the country, was inaugurated after almost 15 years under construction on 27 September 1884. 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 is still the second most visited and the most important representative public building after the Parliament. At the time of its closure in June 2017, its auditorium had a capacity of 1236 and the venue ranked among the world's top opera houses. The largest secco in Hungary can be seen here: **Károly Lotz** painted the apotheosis of music in a painting with a perimeter of 45 metres 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 singer was **Enrico Caruso** and several world premieres of Hungarian works were staged inside these historic walls (*Bluebeard's Castle, Hány János, The Spinning Room, The Wooden Prince, King Pomade's New Clothes, Blood Wedding, C'est la guerre,* and *Mario and the Magician*).

The Opera House was last refurbished between 1980 and 1984. Scheduled work to modernise the building has been underway since summer 2017. In addition to general restoration work, all the stage machinery and mechanical and electrical systems will be replaced, several rooms will be given new functions, the acoustics will be improved, the historical layout of the stalls will be restored, and the orchestra pit expanded. In addition, smart seats will improve audience comfort, low-voltage wiring will be installed, and the limestone façade will also be renewed.

The reopening of the Ybl Palace depends on the ongoing reconstruction works.



ERKEL THEATRE

II. János Pál pápa Square

The theatre with the largest number of seats in Hungary, and even in Central Europe, was formerly known as the Népopera (People's Opera). It was built in less than nine months on a plot donated by Budapest in 1911. During the colourful history of the private enterprises that ran the business, operas, concerts, operettas, ballets, jazz concerts, dramatic plays, cabarets and musicals were staged here, as well as boxing matches, fashion shows and party conferences. The theatre even operated as a cinema and entertainment venue. Initially, the venue had 3400 seats, but due to the introduction of stricter fire prevention regulations and a more comfortable seating layout, the capacity has since been reduced 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 renamed the Erkel Theatre in 1951, has been operated by the Hungarian State Opera since 1949.

Reiner, Toscanini, Furtwängler, Fricssay, Gardelli, Ferencsik and **Bernstein** have conducted here and the greatest tenors, **di Stéfano, Aragall, 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 several months of refurbishment. 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 performances from other companies. Almost one million guests have been through the doors since the reopening, and they can now come to the theatre by underground too. During the renovation of the Opera House, Erkel Theatre will host most of the productions of the Christian Spirit Season. We plan to carry out substantial renovation work on the Erkel Theatre to make its stage equivalent to that of the Opera House in 2021/22.



EIFFEL ART STUDIOS

Köbányai Street

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 activities 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 the **Sándor Hevesi** rehearsal stage of the same size as the stage of the Opera House and the **Ferenc Fricsay** music studio suitable for recordings. In addition to moving all of its nine production workshops, all of its sets, 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.

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, comprising the Opera Studio, the Opera Music School and the Opera Education Centre. 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.

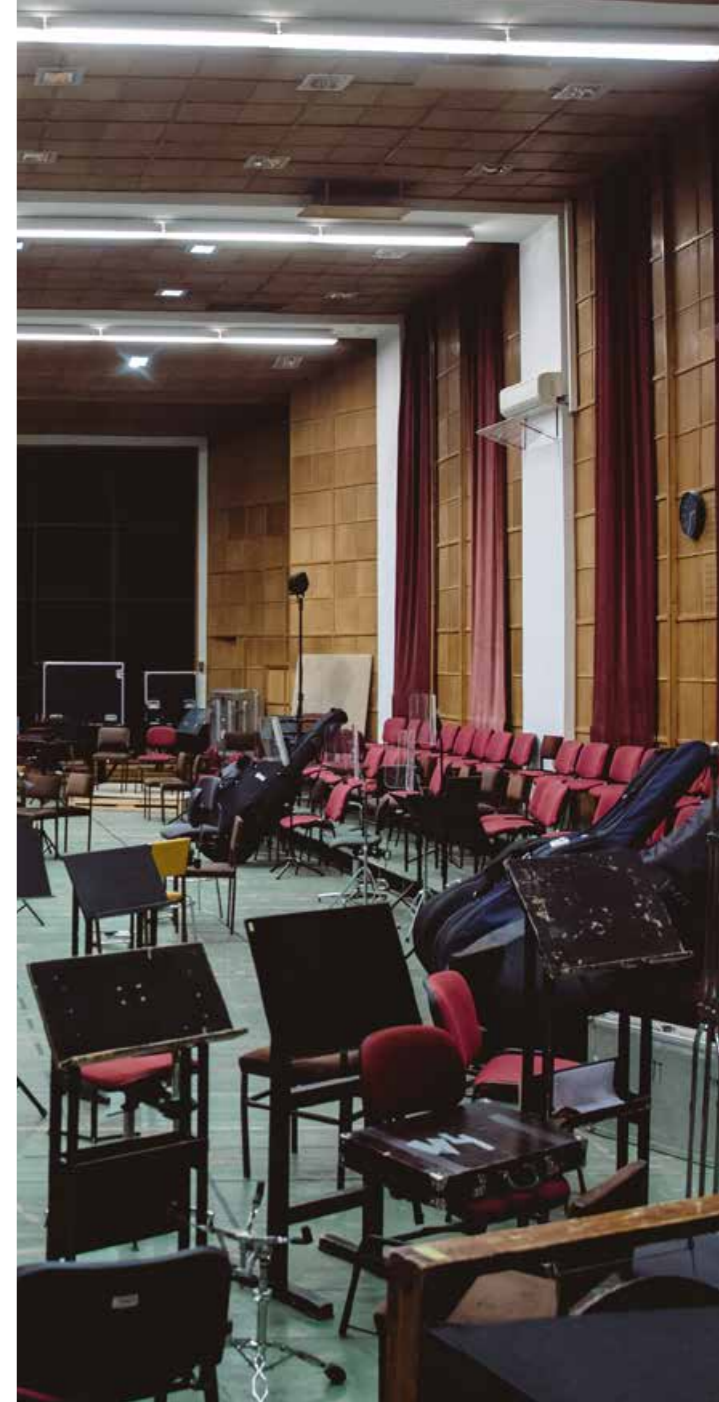
Eiffel Art Studios is already partly functional and has been housing performances since spring 2019: it will officially be handed over in September 2019 and is expected to be completely finished in 2020. Afterwards, work will begin on the adjacent Hungarian Museum of Science, Technology and Transport.



ORCHESTRAL CENTRE

Jókai Street

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 currently undergoing refurbishment. According to the Opera Development Programme, in addition to the spacious **János Ferencsik** Hall in the building, the **Sergio Failoni** Chamber Hall will also be operated by the orchestra. The building houses the offices of the Orchestra and – according to further acquisition plans – rehearsal rooms of several hundreds of square metres will also be built on the premises.



OPERA SALES CENTRE

Hajós Street

Opposite the side entrance in Hajós Street, there is a block of flats designed by **Miklós Ybl** with **Károly Lotz's** and **Jahn József** frescos under the entrance. The opera has been renting spaces in the building for some time, and in the autumn of 2014 we opened our modern Sales Centre, which is charged with the highly responsible job of organising audiences and selling single and subscription tickets. Moving the locksmith's workshop from this building to the Eiffel Art Studios will allow us to move other functions here: the sales offices will be connected directly to Hajós Street, and the "supporting" nature of the marketing activity will be housed in the premises located in the courtyard.



ADMINISTRATION BUILDING

Hajós utca

Before the refurbishment of the Opera House in 1980, a 12-storey 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 Administrative 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 Administrative 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 had no choice but 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 (six different premises in Budapest and Pest county, and ten buildings in all). In addition, we also regularly rehearse in other rented locations, such as the Tivoli Theatre, the Bárka Theatre, Duna Television, Hungexpo, a rapid-response police building, RTL and the Hungarian Radio, and the entire corps de ballet on Böszörményi Street and then on Merni Street – and will continue to do so until the Eiffel Art Studios and the Administrative Building are completed. We will then return "home" to our new and renovated venues from 24 different properties



REVIEWS FROM ALL OVER THE WORLD

SAVONLINNA OPERA FESTIVAL (2011)

“Although *Duke Bluebeard’s Castle* was presented in concert form, the psychological implications of dark gloom and horror were painted in the music and hauntingly melodic vocal line of Judith, which Andrea Meláth captured with her soaring voice.”

Karyl Charna Lynn (Rhinegold, United Kingdom)

“The Budapest Opera Orchestra and Chorus provided an excellent production of the Hungarian [*Psalmus Hungaricus*]. (...) Balázs Kocsár built up an excellent harmony with expressive musical textures feeding from the unique musical language written by Zoltán Kodály. Attila Fekete’s tenor provided an almost recitativo performance of the themes; his excellent appreciation of melodies astounded the audience. (...) Gábor Bretz and Andrea Meláth, the two individual figures in this fantastic and spectacular work [*Bluebeard’s Castle*], mediated all elements of the emotional scale typical of the complex relationship between the man and the woman. I have to note that as the concertino’s sombre mood introduced the bone chilling situations, Judith’s fear was conveyed by Andrea Meláth’s steady, deep voice.”

Carme Miró (Sonograma, Spain)

ROYAL OPERA HOUSE MUSCAT, OMAN (2012)

“The over 230 year old famous Mozart opera *The Abduction from the Seraglio* was presented at the Royal Opera House Muscat by the Hungarian State Opera in cooperation with the Palace of Arts Budapest, two leading Hungarian cultural organizations. The highly acclaimed performance was the first-ever Mozart opera presented in the Sultanate of Oman which was followed each night by a standing ovation from a very appreciative audience.” (Arabesque International, Oman)

“The singer, Kurt Rydl, who played the role of Osmin, the assistant to Pasha stole the show with his singing and acting. (...) What an incredible performer! He

definitely had the loudest applause during the curtain call. The other singers were incredible as well including Rainer Trost as “Belmonte”, Rita Racz as “Blond”, and Peter Balezso as “Pedrillo”... Bravo, Hungarian State Opera! Bravo, Palace of Arts Budapest! Bravo, Royal Opera House Muscat!

(Andy in Oman, Oman)

CHINESE TOUR, TIANJIN, GRAND THEATRE (2013)

“Between 10 and 20 July, the Tianjin Opera and the Hungarian State Opera jointly organised a Verdi Opera Festival at the Tianjin Grand Theatre. Verdi’s three classics, *Rigoletto*, *Aida* and *Il trovatore* drew many Chinese music lovers. The Tianjin Grand Theatre was the only one to stage these masterpieces for the year of Verdi.”

(Two Eggz, China)

“The joint production of *Rigoletto* staged by the Tianjin Opera and the Hungarian State Opera provides the audience with a spectacular musical and visual experience.” (Sohu, China)

JERASH, JORDAN (2017)

“The backdrop was nothing short of sensational, with the columns of the Temple of Zeus behind the stage on one side and the curved wall of the Roman theatre on the other. In front of all this was an orchestra that included musicians from both the Hungarian Opera House Orchestra and the Jordanian National Music Conservatory as well as the Jordanian Fountain of Love Choir.”

Anna Selby (The Arbuturian, United Kingdom)

BERLIN, WALDBÜHNE (2017)

“The Hungarian State Opera Orchestra provided a spirited performance of the music, conducted by Michelangelo Mazza. The atmosphere was cool during the *Nabucco* overture, but the audience was excited by the *Carmen* overture, clapping in tune to the music.”

Ursula Wiegand (Der neue Merker, Austria)

“Anna Netrebko didn’t come [to the Waldbühne] alone. One of her partners, the precisely playing Hungarian State Opera, conducted by Mazza, provided a wonder-

fully light performance of *Aida’s* ballet music and the *Carmen* overture.

Christiane Tewinkel (Der Tagesspiegel, Germany)

CARPATHIAN HOMELAND OPERA TOUR (2017-2018)

“For many minutes, the audience in Miercurea Ciuc stood in applause, and I don’t believe I was alone in feeling that all souls exclaimed: Thank you! We loved even the “evil” role in *Hunyadi László*, as Csaba Sándor, a young man from Sânsimion, played Cillei Ulrik, which made us quite proud. We celebrated the corps de ballet with similar fervour, as I don’t believe there has ever been a similar event in Miercurea Ciuc.”

Elvira Oláh-Gál (Csiki Hírlap, Miercurea Ciuc)

“Those present, whether on the stage or in the audience, experienced a painfully beautiful feeling that cleansed the mind and soul: it burst forth in thunderous applause that lasted for minutes after the performance. A number of conditions had to be met for all this to be able to take place and be recorded as a momentous occasion in the history of Covasna County. In addition to the intent in the home country that allowed the Carpathian Homeland Tour to take place and the willingness of locals to act as host, we also needed a suitable venue, the talent, preparation, and devotion of the performers, and the thousands of enthusiastic members of the audience.”

Zoltán Bedő (Székely Hírmondó, Sfântu Gheorghe)

“When, for example, a performer has to perform a monologue, the others seemingly turn to stone so the audience can better focus on the soloists. And to them, we doff our hats. For example, Tibor Szappanos was born to play László: he has a perfect lyrical tenor voice and his very stature is fit for a king. Zoltán Kelemen’s voice, who played Prince Gara, is well-balanced in its entire range, and he makes it easy to believe he is a power-hungry careerist. Most of the audience was familiar only with Erika Miklósa, who shone like a real diva in the role of Mária Gara. The orchestra, conducted by Ádám Medveczky, was simply astounding – it would have been enough to simply hear them play. And it was a special honour to be able to see them play, as they didn’t have a pit. It showed just how important the timpani is in the Hungarian national anthem.”

Katalin Juhász (Új Szó, Bratislava)

“I was very worried about these modern solutions that use technology, because I like classic sounds. Operas and theatres are built so they don’t require amplification: the sound is perfect without it. A sports stadium that wasn’t built for classical music performances requires technology and electronics to make this possible. The technology used for this high-quality, perfect-sounding production of this wonderful Hungarian opera [*Hunyadi László*] is state of the art and highly advanced.”

Father Csaba Paskó (Ió Reggelt Vajdaság, Subotica)

JAPANESE TOUR, TOKYO BUNKA KAIKAN (2017)

“Andrea Rost’s fragile frame and melodious voice was perfectly suited for the role of Lucia. Her performance, especially when Lucia goes crazy, was excellent.” (Ameblo, Japan)

“Andrea Rost’s performance was fantastic and her partners were very convincing: you could feel the strength of the Hungarian State Opera. (...) Mihály Kálmándy was very convincing in the role of Enrico. His deep dark baritone is an excellent voice. His aria in the very first act was already excellent, and he got even better during the course of the performance.” (Livedoor, Japan)

JAPANESE TOUR, OSAKA FESTIVAL HALL (2017)

“Gruberova gives off a special vibe. Although you can sometimes feel her age, especially during high notes and recitativos, the coloratura of her voice excels, primarily in pianissimos. Though the cast was different than the previous day, the talents of the Hungarian State Opera again provided an excellent performance. This time around the spectacular István Kovács played Raimondo. Though the role is smaller, his deep bass voice was fantastic. Péter Balczó gave a well-balanced, strong Edgardo performance.” (Livedoor, Japan)

SAAREMAA OPERA FESTIVAL, ESTONIA (2018)

“During the week of the festival, guests were serenely having their lunches on an uncharacteristically hot Wednesday afternoon, oblivious to what was about to

happen. As a musical gift, the singers of the Hungarian State Opera sang the matador chorus from Verdi's *La Traviata*." (ERR, Estonia)

"This year, one of the guests at the Saaremaa Opera Festival was the Hungarian State Opera. While their home base is undergoing repairs, a part of the performers set out on a world tour. In the summer, they are performing in Kuressaare to raise interest in Hungarian opera with their invaluable performances: there are other operas besides *Bluebeard's Castle*."

Liis Kalle (TMK, Estonia)

V4 OPERA TOUR (2018)

"The young, unknown conductor Petr Popelka also gave us a pleasant surprise as he magically procured a wide, dynamic spectrum of Hungarian music: the orchestra played excellently, providing a beautiful reproduction of Kodály's melodies. Not only was it entertaining, it also felt like a bit of a revolution that Janáček was conducted by a Hungarian and Kodály was conducted by a Czech conductor. The answer is simple: music knows no boundaries. Of the seven main parts, the Housewife offers the greatest possibilities: she was played by Atala Schöck and her artistic, smooth, dark-toned mezzo-soprano."

Pavel Unger (Opera Slovakia, Slovakia)

"The performance of Janáček's *Jenůfa* at the Žofín [Palace] given by the Hungarian State Opera's full chorus and orchestra ended with a standing ovation and a basket of autumn flowers. It is not often that an entire company visits us from Budapest, moreover to perform this difficult piece with almost exclusively Hungarian singers in a concert (and not even a staged) performance. (...) The two male leads, István Kováčsházi and Atilla Kiss-B. (playing the roles of Laca and Števa, respectively) provided astounding performances. The stage presence of both was of exceptional quality regarding their vocal performance, their parts, and Števa's portrayal. Their production was wholly in line with Janáček's musical language."

Josef Kratochvíl (Opera Plus, Czech Republic)

ROYAL OPERA HOUSE MUSCAT, OMAN (2018)

"The audience at The Royal Opera House Muscat was blessed with two unique and remarkable voices on Thursday evening. World-famous tenor of choice, Juan Diego Flórez bewitched and transported listeners with his charisma and supreme command of the bel canto repertoire. Egyptian-born Fatma Said surprised everyone with the power and beauty of her sound, emanating from someone so physically slight. It was a coup for the House and a privilege to be present for this amazing performance. They brought with them the oldest theatre orchestra in Hungary which dates back to 1838. (...) It opened with the short, lively Overture to Charles Gounod's *Roméo et Juliette* with some spirited Brass moments, and sonorous solos full of pathos from Principal cellist of the Hungarian State Opera Orchestra, Chung Hosung. (...) [Flórez and Fatma] could both coo and coax each other to 'go to Paris' together in, *Combien ces Femmes Sont Jolies!* with big vocal phrases and emotional melodies. There was some beautiful solo playing from Leader, Galina Danilova."

Georgina Benison (Oman Observer, Oman)

NEW YORK OPERA TOUR, DAVID H. KOCH THEATER (2018)

"Melinda has a mad scene that extends over two acts, to which Zita Szemere brought limpid tone and touching expressivity. Similarly engrossing was baritone Levente Molnár as Bánk, who sang firmly while projecting Bánk's despair. Judit Németh was a strident Gertrude, but Zsolt Haja scored in Petur's Drinking Song. Attila Vidnyánszky's production, with a set by Oleksandr Bilozub that included a translucent panel behind which Meranians frolicked, worked handsomely, and Balázs Kocsár conducted with idiomatic flair. If the rest of the tour is as good, the company will nicely polish its international image."

George Loomis (Financial Times, USA)

"This rendition was a strong argument in favor of including *Bánk bán* in the repertoire of any opera house."

Edward Sava-Segal (Bachtrack, United Kingdom)

"I was grateful for the chance to hear *Bank Ban*," an 1861 work rarely staged outside Budapest. Think middle-period Verdi, spiced with paprika. (...) And a mad scene with a cimbalom? I won't soon forget it."

Michael Cooper (The New York Times, USA)

"It is a work, that despite being nationalist theater, would probably have a greater claim to a place in the opera canon than many of the other works that are currently being postulated for such a spot. (...) When will *Bánk Bán* return to New York? Who knows. But it is wonderful that New York audiences got a chance to experience this overlooked opera at least once."

David Salazar (OperaWire, USA)

"Sümeği's metallic sound took some getting used to, but it had tremendous presence; in her entrance aria, when Sulamith misguidedly exults in her upcoming marriage, it rang through the house with Valkyrie-like clarity. In later, more inward moments, Sümeği scaled the sound down, but even at its quietest, the voice retained its firm core."

Fred Cohn (Opera News, USA)

"What was striking about many of the singers, especially of the three principals, was the purity and clarity of their voices which projected with ease over the orchestra. Tenor Boldizsár László possessed an impeccable technique as Assad, which enabled him to sing on pitch with razor-sharp precision, including thrilling high Cs. His timbre was lyric and yet it shone with beauty and power. (...) As the femme fatale herself, Erika Gál was a young and attractive Queen, her mezzo-soprano alternating between authority and seductiveness. Eszter Zavaros, as her maid Astaroth, was outstanding in her brief unaccompanied solo in Act 2 to lure Assad to her mistress, singing with exotic charm. Other standouts included Zoltán Kelemen's King Solomon, who sang with power and compassion as the wise king."

Ako Imamura (Bachtrack, United Kingdom)

"The staging [of *Mario and the Magician*] was entrancing (director and set design for both operas by Péter Galambos, costume design by Enikő Kárpáti), and the music very telling: As the public becomes more fascinated and controlled by Cipolla, the music becomes more popular, more accessible and danceable. I could easily see American companies performing an English-language version of it to acclaim."

Eric A. Gordon (People's World, USA)

"The ballet [*Don Quixote*] also provides ample opportunity for the company's soloists to shine. Karina

Sarkissova was a lively Street Dancer and Sofia Ivanova-Skoblikova was a sultry and sensual Mercedes. (...) Balázs Majoros was spectacular as the Leader of the Gypsies – dancing with intense masculine energy, and Lea Földi expressively portrayed the alternately fiery and melancholic Gypsy. (...) The character dancers were uniformly excellent."

Janet Ward (Bachtrack, United Kingdom)

"The supporting cast was solid, particularly the Minjung Kim as Queen of the Dryads with fluid jetés and controlled eight Italian fouettés. Minjung was trained at the Korea National University of the Arts and was a prize winner at a number of ballet competitions including Varna and Youth America Grand Prix. Balázs Majoros, as the head gypsy, had plenty of firepower, with high 54os."

Kent G Becker (Ballet Focus, USA)

"*Swan Lake* (...) was brilliantly conducted by Balázs Kocsár. (...) Tatiana Melnik was a fabulous Odette (and Odile) expertly partnered by Gergely Leblanc as Prince Siegfried—he was memorable in the Pas de trois from *Le Corsaire* at the gala performance a few days previously. (...) The first part of *LOL* was *Trois Gnessiennes*, set to the gorgeous, eponymous piano pieces by Erik Satie. It had been danced by a different couple at the gala performance the previous week but it was gratifying to have a chance to see Melnik again in this iteration, here ably partnered Igor Tsvirko. (...) I greatly hope that this exceptional company will return to the New York stages before long."

Jack Angstreich (Film Festival Traveler, USA)

"The soloists onstage were soon joined by the chorus, dancers, and all other artists who had performed earlier. This unified number made for a fitting representation of the company's loving bond with their homeland. Time has shown that while recent decades may have brought suffering and hardship to the Hungarian people, their faith, and their passion for the arts have become a tremendous force for healing and pressing forward."

Logan Martell (OperaWire, USA)

"The artistic programs we saw and heard were of the highest caliber. For culture vultures who love all the arts, perhaps the best experience would have been the Gala Concert which gave us a taste of everything. (...) The

lively drinking song was performed by Zoltán Kelemen and Bánk's tribute to his homeland was sung by Boldizsár László. We never imagined that such a difficult language with so many consonants would sound so beautiful! Erkel ensured that the vocal line and text were very much in sync. (...) The remainder of this generous program included charming selections from folk operas by Zoltán Kodály and we were particularly delighted to hear more from mezzo-soprano Erika Gal who made such a captivating Queen of Sheba in Karl Goldmark's opera *Die Königin von Saba* two nights earlier. (...) We hope that this artistically successful visit will be repeated next year. We will welcome the Hungarians and their artistry with open arms."

Meche Koop (Voce di Meche, USA)

NEW YORK OPERA TOUR, CARNEGIE HALL (2018)

"The Hungarian National Opera's arrival in New York for a two-week stay has been among the more interesting events of this fall season. Unfamiliar operas, unique productions and some vocal discoveries have been made at Lincoln Center. On Monday night, the Opera's orchestra, under the leadership of music director Balázs Kocsár came to Carnegie Hall for a marathon concert: its one chance to display a wide variety of orchestral wares. (...) The first half concluded with a challenging three-movement Violin Concerto by another Italian composer: Fabio Vacchi. Soloist Nagao Haruka navigated the icy twelve-tone waters of the first movement with a dry and astringent tone that suited the cerebral nature of the music. A slow movement gave the orchestra room to expand underneath her solo line, and difficult cadenza passages showed the skill in her small fingers."

Paul J. Pelkonen (Superconductor, USA)

NOVARA, TEATRO COCCIA (2018)

"The performers played the Testoni score with a good, nay excellent, dramaturgical feeling. (...) The mezzo-soprano voice of Gabriella Balga was prominent even among all these talented singers: she played the lead in both pieces. (...) We can only admire the bravery of the Budapest Opera in undertaking to perform the work of a foreign writer, moreover with such excellent performers and a tremendous orchestra."

Marco Ubezio (Le Salon Musical, Italy)

BRNO, NATIONAL THEATRE – JANÁČEK THEATRE (2019)

"The Hungarian corps de ballet provided the Brno audience with an excellent performance. The very title *Limitless* reflects the athletic and technical challenges. A series of virtuosic movements links these choreographies, with emotion and finesse apparent in today's performance-oriented world."

Ivana Kloubková (Taneční aktuality, Czech Republic)

"The Hungarian National Ballet performed three choreographies: *Troy Games – With Amazons* (Robert North), *Bedroom Folk* (Sharon Eyal, Gai Behar), and *The Vertiginous Thrill of Exactitude* (William Forsythe). The names in parentheses immediately shows that the Hungarians have brought the best of contemporary ballet. Maybe the more conservative visitors to the Janáček Theatre in Brno will now see there is more to life than classical ballet."

Petra Bruzlová (Artikl, Czech Republic)

THIRD CARPATHIAN HOMELAND TOUR (2019)

"Saint László Square in Oradea was home to a unique production on Sunday night, where the Hungarian State Opera staged a performance of Gaetano Donizetti's *L'elisir d'amore*. Besides the fact that opera performances are quite rare in Oradea, this event was even more unusual as it used the back of a lorry as a stage. (...) The event drew many local residents, and all 400 seats were filled (...) with many other curious spectators standing around."

Elena Marinescu (Bihoreanul, Romania)

"The experience of Monday night again confirmed that, despite the indignation of many, the general public of Târgu Mureș was lucky. The courtyard of the castle was an extraordinary location for the operatic experience both acoustically and visually. It should be used more often for similar events. In the minutes following the comic opera, the artists of the Hungarian State Opera sang Ferenc Erkel's opus, the *Hymn*, accompanied by the orchestra and the singing of the crowd. We thank the company for this extraordinary gift and, as was said at the end of the performance, we hope to see them in the Târgu Mureș castle in two years."

Ildikó Nagy Székely (E-Népiújság, Târgu Mureș)

"Consistency is an attribute that makes a directorial vision credible and even enjoyable, maybe even for those who are opposed to contemporary performances. One of the best points of the performance is staging the movement on the stage to music with the use of Edit Marosi's choreography. The orchestra, led by the conductor Ádám Cser, contributed to the movements attentively, flexibly, and expressively. (...) Zoltán Kodály once wrote that a music teacher plays a greater role in teaching the nation than an opera director. This viewpoint may be subject to change now, as a tour of this magnitude requires a great deal of courage on behalf of the head of the institution, and its benefits in teaching the audience are maximised. (...) Tours like these provide an example to be followed!"

Elena Maria Șorban (Despre Opera, Romania)

BEREHOVE, AMPHITHEATRE (2018, 2019)

"After the resounding success of last year's *Bánk bán* performance, the Hungarian State Opera's company performed another great Erkel opera this year, *Hunyadi László*, in Berehove. There were again close to three thousand visitors in the Berehove Arena, which was packed by people enjoying the unforgettable performance staged by the Opera's excellent singers, chorus, and orchestra. (...) The conductor, Ádám Medveczky, who became an opera artist exactly 50 years ago to the day, received an enormous ovation. Ferenc Erkel wrote his patriotic opera at the height of the Hungarian reform period, and it was met with resounding success when performed by the Budapest artists. The Transcarpathian audience showed their gratitude with a seemingly endless round of applause."

Zsolt Badó (Transcarpathia, Berehove)

"The Hungarian State Opera is a returning guest in Berehove. More than three thousand people had turned out to see *Bánk bán* last year, with even The New York Times writing about the production. This weekend, the opera *Hunyadi László* was staged in front of an audience that was similarly appreciative. (...) The piece, conducted by Ádám Medveczky, met with great success this time as well. We hope the Hungarian State Opera's Chorus and Orchestra will perform something truly special next year as well."

Csilla Hegedűs (Kárpáti Igaz Szó, Transcarpathia)

TEL AVIV, ISRAELI OPERA (2019)

"Have you ever heard of the Jewish composer Karl Goldmark? And his opera *Die Königin von Saba*? Nobody here has. And yet it turns out it is a true pearl. Yesterday, when the audience came together in the Tel-Aviv Opera, everyone felt that they would now be party to something grand that they had never heard before. We can safely say that this was the pinnacle of the season. (...) We are indebted to the Hungarians (with whom we have had a great relationship for 30 years) who brought us this opus."

Vadim Malev (Israel Culture, Israel)

"Yesterday, for only a single day, characters we are all quite familiar with came to life on the stage of the Israel Opera. (...) All of the roles are very difficult, and it takes top notch singers to make them come to life. Luckily, those were the only kind of singers who came from Budapest to Tel-Aviv: Boldizsár László (Assad) has a tenor voice that he uses with flawless technique and he reaches seemingly unattainable heights; the soprano voice of Eszter Sümegi (Sulamith) is silvery, lyrical, airy, and takes flight when she sings; András Palerdi (High Priest) entranced us with his hypnotic bass; Károly Szemerédy has a heavenly bass baritone; and finally, the majestic mezzosoprano Erika Gál (Queen of Sheba) provided a talented, dramatic, and charismatic performance with an unbelievably wide range. The soloists were accompanied by the Hungarian State Opera's Orchestra, conducted by Balázs Kocsár. And there was one more actor who was present from the beginning to the end: the chorus, which was sympathetic, reproachful, made excuses, and penitent all at the same time. Its singers conveyed all nuances of the feelings with such skill that can be mentioned only with great awe."

Wildgrass (Livejournal, international blog)

ST. PETERSBURG –

ST. PETERSBURG CHAMBER OPERA (2019)

"The point is to provide an entertaining, dynamic, slightly crazy performance to the undeniably beautiful music written by the Magician of Salzburg. And in general, it can be said that it went well. In 2006, when the year of Mozart was being celebrated all across the world, they played all of his pieces, even those he hadn't finished... *L'oca del Cairo* was performed in Salzburg and even Moscow, and, in the thirteen year since, it has been staged in

a number of locations across the world. However, only the Hungarians managed to make it into a fully-fledged theatrical piece. (...) The Hungarian State Opera plays precisely and with great coordination. (...) The conductor [Pál] Németh is an excellent leader and gives the score a dynamic and vibrant reading. (...) All singers perfectly convey the Mozartian style. They also proved that they are excellent actors who play enthusiastically in this pasticcio.”

Alexander Matusevich (Classical Music News, Russia)

PARTNERS

“The partnership between the Opera and BMW Group Hungary is entering its fifth year. The most exciting moment this season will be the grand opening of Eiffel Art Studios in the beginning of 2020. The new facility is fresh, creative, innovative, and yet it still builds on traditions, just as the BMW Group’s electric and plug-in hybrid novelties, which values we will be representing next spring. The BMW Group is starting the year 2020 in the spirit of sustainability and mobility, and supporting art and culture continue to play key roles in this approach. We are certain that BMW will play a part, together with the Opera, in conveying the experience provided by the performances of Erwin Schrott, Nino Machaidze, and Gabriela Scherer in Hungary.”

Maciej Galant

*BMW Group Hungary
CEO*

“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 are different after the encounter to what we were before. Body and soul, if they have been separated so far, will now find each other again. This is the power of art! The parallel lives of artist and art traverse each other, and where this intersection lies, there is the workshop that creates value! Those who shake hands based on their devotion to creating things of value, will allow wings to grow out of roots, and they will be strategic partners. Herend and the Opera... On behalf of the Herend Community, I send a greeting to the guests visiting the Opera for the next season of value creation.”

Dr. Attila Simon

*CEO
Herend Porcelain Manufactory*

“As a partner of the Hungarian State Opera, one of the nation’s most important art institutions, we have been working on ensuring that children, young people, and adults, including those from the country’s most disadvantaged regions, can enjoy the inspiring experiences, motivating performances, thought-provoking lessons, and boundless joy that these excellent opera and ballet performances offer, helping us make their lives fuller. We believe that present and future societies will all be richer by enjoying these exceptional performances, which will help them realise their dreams and enjoy the results they have achieved.”

Nóra Horváth Magyaró

*CEO
K&H Group*

“The Opera is the Hungarian sanctuary of classical music. Every year, it performs its valuable work in the highest quality and has become a gem in our cultural life that is internationally known and recognised. That is why MTVA is the institution’s strategic partner. Our important and common mission is to help the Opera reach as wide an audience as possible: the spreading of high-quality culture is a traditional public service. Since the public media is always a partner in these endeavours, the Opera’s gates will again open to the audience with the help of our broadcasts.”

Dániel Papp

*CEO
MTVA*

STRATEGIC PARTNERS



M5

KEY MEDIA PARTNERS



Könyvesboltok



KEY ARTISTIC PARTNERS



COOPERATING MEDIA PARTNERS

ATV
Müpa Magazin
Nemzeti Magazin
Ringier Axel Springer
RTL Klub
TV2 Group

COOPERATING PARTNERS

LG Hungary
Omorovicza



BMW
Art&Culture



BAYERISCHE MOTOREN WERKE

THE ENCORE

BMW 8 GRAN COUPÉ

BMW 8 Gran Coupé fuel consumption: 8.5–11.6 l/100 km; CO₂ emission: 185–265 g/km.

DEZSŐ KOSZTOLÁNYI: DAYBREAK DRUNKENNESS

I would tell you this - I hope it won't bore you.
Last night I stopped working at three.
And went to bed.

But the machine in the mind was rattling on,
and though I tried to sleep, all I managed
was tossing and turning furiously
instead.

Yet I went on with drugs invoking,
calling out to sleep to come, imploring,
counting up to a hundred –
no use. With a hundred
eyes the words I had written gazed at me,
and the toxin of forty cigarettes were working in me,
as well as other things. The darkness. Everything.
So I got up, shrugging my shoulders,
pacing up and down in nightgown
in my room - around me the family nest
with the honey of dreams on their lips
they had gone to rest –
and so shuffling, tumbling like a drunk
on the front window I happened to look out.

Hold on, how should I begin, how can I explain?
you know my home, the site,
and if you recall my bedroom will remember
how deserted the street is there
at that time of the night.

Through the window you can look into open flats.
Felled and blind
the people horizontally lie
in their beds with eyes turned up into
the mist of their minds
since the leukemia of everyday existence
covers them up like blankets.
Their shoes and dresses lie next to them,
and they are closed up in a box
which they beautify when awake dreaming,
but - I can tell you - when you just look at them
every flat is like a cage.

An alarm-clock pulses through the silence
limping, then giving a sudden buzz

to the sleeper - saying: "Wake up to reality."
My home is asleep dead and dumb,
just as it will after a hundred numb
years be, when as ruins it will lie
with grass appearing in the cracks,
and no one will know whether it was a home
or a pigsty.

But up there, my friend, up there the radiant sky,
some clean and pure and grand symmetry
trembling yet firm like loyalty.

The firmament
just as it had been of old
when my mother's eiderdown that bold
blue patch of watercolour just like
that one on my exercise-book spread,
and the stars
whose breathing souls shine in the silence
of the lukewarm autumn night
which precedes the cold,
it were they, the stars,
who yonder and from afar
gazed at Hannibal's army
and now are gazing at me,
dropped down and standing there in a nightgown and
a vest
by a window of a home in Budapest.
I don't know what happened to me at the moment
but it seemed a pair of wings fluttered above me
and something I had long buried,
my childhood was bending down towards me.

For such a long time
was I gazing at the marvels of the sky
that it turned red on the eastern horizon
and the wind made the stars swing in the firmament
and an immense shaft of light
flared up in the distance.
The gates of a heavenly hall flung open

torches were lighted all around
something flickered,
the guests were dispersing,
in the deep half-lit shadows of the dawn.
The portico still swam in brightness
and standing on the steps
a grand lord, the glorious giant of the ball
was bidding farewell.
Shuffling of feet, timid impatience of ringing bells,
quiet whispers of ladies were heard:
the party was over,
and the doormen were shouting for carriage and coach.

A lace veil was seen
to descend
from the distance
like a net of diamonds
on a brilliant blue
opera-cloak
that a dear and beautiful dame
would wear with a diadem
which is covered with the light of peace;
or was it an angel
with an immaculate hand
putting his crown on his head
and silently like a dream
gliding into a swaying carriage
and with a smile
driving away
amidst sparkling hooves of hundreds of horses
and showers of silvery confetti
on the torchlit Milky Way.

Gaping I stood
and shouted of happiness:
there is a party in the sky a party every night!
And then the sense of the great old secret
lit up in my mind,
the fairies of heaven, just like in a city,
go home at dawn
on the lamp-lit boulevards of eternity.

Until sunrise
I stood motionless gazing
then I said to myself:
what were you seeking
on this earth, what old wives' tales
what tarts were keeping you captive,
for what scribbling were you so active,
that so many summers and winters passed by
and so many a slovenly night
without noticing the party in the sky?

Fifty,
oh fifty years, my heart recoils,
my dead and departed and buried are more
and yet they still sparkle above me as before
those heavenly neighbors all alive
who can see me crushing my tears and my heart.
Well, I tell you the truth
I bowed to the ground, broken with gratitude.

Look here, I know there is nothing for me to believe in
and I know that before long I shall be leaving,
but stretching my heart to be a string
to the azure I started to sing
to him I search for in vain as alive or when dead later
whom no one knows where to find here or in the ether.
But now as my muscles get softer just
so I have a feeling my friend, that in the dust,
where I was groping by clogs of earth and souls
I was the guest of a grand and unknown Lord.

English translation: **Tamás Kabdebó**

IMPRINT

The Hungarian State Opera's patron:



Management of the Hungarian State Opera:

Szilveszter Ókovács General Director

Dr. Virág Főző Deputy Director

Balázs Kocsár General Musical Director

Tamás Solymosi Ballet Director

András Almási-Tóth Artistic Director

Orsolya Dér Business Director

Responsible publisher The General Director of **the Hungarian State Opera**

Editing of manuscript finalised on: **5 November 2019**

English translation **Gyula Hegedűs, Arthur Roger Crane, Multi-Lingua, Inc.**

Typographic and graphic design **Mátai és Végh Kreatív Műhely**

Text by **Szilveszter Ókovács**

Editing by **Dániel Mona, György Jávorszky** (English edition)

Printing **Keskeny és Társai 2001 Kft.**



THE HUNGARIAN STATE OPERA'S STATUTES (EXCERPT)

The basic activities of the budgetary institution

a. the performance of universal opera and ballet creations in accordance with the Opera's role as a national basic institution and keeping those in its repertoire, with especial regard to the works of Hungarian artists;

b. in addition to opera and ballet performances, the performance of other music literature theatrical works and orchestral concerts, and organising other fine art events;

c. developing and maintaining cooperation with major foreign opera and ballet institutions, in light of the international nature of these genres;

d. talent scouting, talent promotion, and educating future generations of young singers and dancers;

e. organising the guest performances of internationally renowned opera singers and ballet dancers;

f. conferring the "Opera Master Artist" and the "Eternal Member" Awards;

g. promoting and performing new works;

h. presenting of the building of the Hungarian State Opera, which is part of the national cultural heritage and world heritage, and the history, operation, and activities of the Hungarian State Opera to the general public;

i. safekeeping the cultural treasures in the Hungarian State Opera's possession and maintaining the historic building;

j. continuously strengthening the relations of the Hungarian State Opera with its audience, especially those living outside of Budapest, Hungarians outside of Hungary, foreign visitors, educating future generations

of audiences, and keeping and increasing the core audience, including the education and cultural programmes used to this end as well as the organisation of teacher training;

k. cooperation with the Budapest Philharmonic Society;

l. procuring, maintaining, inventorying, and keeping available non-handmade instruments;

m. handling, maintaining, and safekeeping the handmade instruments purchased and owned by the Hungarian State Treasury, including the inventory and availability tasks related to their use;

n. organising guest performances in Hungary and abroad to strengthen the renown of the Hungarian State Opera both internationally and in Hungary, if such do not impede the execution of the tasks to be performed on the basis of the season programme;

o. as part of training future generations of opera and ballet performers, providing scholarships and organising master's courses for the young artists that the Opera wants to perform in its productions, and providing training to further the theatrical skills of young performers in the Hungarian State Opera's singing studio and corps de ballet;

p. in the interest of developing the country's image, joining the centrally financed cultural programme series organised for Hungarian and foreign audiences interested in Hungary's cultural values, including the dissemination of publications and the actions aimed at supporting and promoting Hungary's international cultural relations;

q. in addition to those listed above, the Hungarian State Opera may also perform tasks that are in line with the spirit of the Opera and for which the necessary funds are available;

r. upon request, the Hungarian State Opera provides a venue and the related services and programmes for the worthy celebration of our national holidays and for events organised by state and municipal bodies;

s. when performing in Hungary or abroad, the corps de ballet shall use the title Hungarian National Ballet, if the performance includes only the corps de ballet and it performs under a contract concluded with the Hungarian State Opera;

t. using electronic media to broadcast the Hungarian State Opera's performances to the general public, including the necessary cooperation with public radio and television service providers;

u. making live or studio recordings of the Hungarian State Opera's performances and widely disseminating the recorded images and videos (including marketing those);

v. creating TV and radio programmes to promote the genres of opera and ballet

MORE THAN OPERA!

Main directions for development in the
2011–2020 management cycles

ORGANISATION

1. transformation of the institutional charter and structure, audience studies, and research into the utility of the institution;
2. transformation of rigid and unmotivated soloist, répétiteur, and conductor public servant positions;
3. negotiation, conclusion, and maintenance of new collective agreements, draft of the opera act, examination of transforming the institution;

FINANCES

4. increasing state aid and own revenue levels to 2001/2002 real values as part of a multi-step process; employing a budget supervisor;
5. setting up a financial planning framework; centralised procurement; organised policies; risk management; Christmas bonus;

HUMAN RESOURCES

6. job creation: more than 400 new employees employed as public servants, software-based working time planning;
7. rejuvenate the singer, conductor, and managerial staff; providing opportunities for more than 100 new, young artists and employees;
8. systemically raising salaries and royalties, introduction of participation fees, opera minimum wage, and graduate wages;
9. regular, performance-based qualification and health assessment of artists employed as civil servants; TÉR system;
10. new internal award system, restoring the jubilee ring; Hungarian Opera Day; Hour of Stars Gala; chamber singer title;
11. Opera Ambassador programme 1 and 2; new Eternal Member system; Master Artist Programme; increasing emoluments; Easter Talk;

PLANNING

12. thematic season programmes and festivals; new programme policy; planning ahead for three years;
13. increasing the number of performances; moving in the direction of stagione methods; applying a two-year system;

14. systematic development of a new, fast-changing opera, ballet, and chamber repertoire with more premieres; greater care principle;
15. systematically including the works of Richard Strauss, French music, and classical grand ballets in the programme;
16. broadening the repertoire with pre-classical operas, 20th century and contemporary works, and visual concerts;
17. developing a new, formally innovative Ring tetralogy with Hungarian creators and the use of world-first visualisation; Carmina Burana;
18. regularly contracting leading artists from around the world (directors; designers; choreographers; conductors; singers; dancers) and holding star galas;
19. ordering and premiering new Hungarian works (overtures, operas, ballets, etudes, symphonies, and concertos); tenders;

INVESTMENT

20. technical and acoustic modernisation of the Opera building, functional changes, restoration, sculpture programme, conference room;
21. renovation, re-opening, and preparation of and a new programme and pricing policy for Erkel Theatre, including the events it hosts;
22. construction of a workshop, rehearsal, and warehouse centre with a theatre hall, education building, and park (Eiffel Art Studios);
23. mechanical and thermal engineering modernisation of the Administrative Building (Office Building), including asbestos removal, new facade, and changes in functions;
24. Aula Programme: renovation of orchestral and ballet changing rooms (Opera), rebuilding chorus rooms (Administrative Building); Orchestra Centre (Jókai utca);
25. real estate acquisitions to improve operation (warehouses, offices, apartments, stores – Hajós, Révay, Lázár, Dalszínház utca);
26. developing a Memorial Collection (Dalszínház utca), interactive exhibit, basement cinema, chamber room, hostess dressing rooms;
27. developing the lighting system for permanent and mobile stages; a new 84 m²-es LED wall; projectors; fixed lights and amplification systems; microport;

COMMUNICATION

28. new types of communication and marketing, online and social media presence, brand magazine, foreign activities, advertising productions;
29. multimedia programme production, launching internet radio, cooperation with the media, production of an image film; OperaVision;
30. involving society: new programmes; charity events; large families; street presence; Nutcracker Festival; Útravaló CD; pass for dress rehearsals;

PARTNERSHIPS

31. creation of chamber productions; expanding performance spaces; cooperation with the music director major at the University of Theatre and Film Arts;
32. strategic connections (Müpa Budapest, Academy of Music, Philharmonics, MMA, Open-Air Theatre, Budapest Spring Festival, CAFé Budapest, University of Theatre and Film Arts, Hungarian Dance Academy), contract-productions;

SERVICE DELIVERY

33. developing a new gastronomical concept and service providers: OperaCafé, Feszty Bar, Bernáth Buffet, Orient Restaurant and Menza;
34. new organisational and event centre, film productions (Red Sparrow, etc.), new sales policy, and new discount system;
35. organisation of a high-quality carnival night with world-famous stars for our sponsors, for charity;
36. development of a functional sponsor club; maximum but commission-free TAO tax collection; BMW sponsorship; Herend; KHB;
37. Aula+ Programme: establishing OperaShops, designing own branded products; new reception desks; taking over the OperaTour;

BALLET

38. strengthening the classic direction and technical level of the Hungarian National Ballet with international additions; Étoile title;
39. including modern single-act pieces in the programme for ballet guest performances; opening to contract dance; establishing the Seregi Award;

MUSIC

40. new concert and chamber series, handmade instrument programme (MNB), chamber musician title, software-based orchestra schedules;

41. developing the Opera Orchestra and Opera Chorus brand names; the Best Opera Chorus in the World title; the Budapest Pro Urbe Award;
42. laying a new foundation for the Opera Children's Choir; new relationship with the Erkel School; new base school; recordings;
43. Chorus Mini Festival; own opera productions; Choral Day; partnership with the Honvéd Men's Choir; Chorus Chamber Artist title;

TRAINING

44. launching the Orchestra Academy; Chorus Academy; OperaStudio, and Opera Music School, summer camps, and courses (Eiffel);
45. relaunching the Opera's own ballet institution for children in order to provide future generations (Hungarian National Ballet Institute), Ballet Institute Foundation;
46. own training location for theatre professions; practical training; scholarship system; building a visitor's centre (Eiffel);

EXPORT

47. relationship with cities in the countryside; with the Cluj-Napoca Opera, OO programme, Primavera, VeszprémFest, Kapolcs, OperaFüred, OperaForum;
48. abroad: Hungarians in seven countries tour; renovation of the Berehove Arena; Carpathian Homeland Tour; Opera on Wheels; Opera Without Borders;
49. activities abroad: guest performances in 16 other countries (Bánk All Over The World, The New York Tour, V4 Opera, Japanese tours);

EDUCATING THE AUDIENCE

50. winning over the entire Hungarian ninth grade or the eighth grade and their teachers; Ervin Lázár programme OperAdventure.;
51. new children's programmes; story operas; story ballets; instrument presentations; organising ballet tours; OpeDraw; tenders;

ARCHIVES

52. Opera Digi Theca; publications; archive recordings; taking care of crypts; memorial plaques; Eternal Member series (books, albums, portrait films);
53. new Hungarian opera recordings, Erkel album series; MagyarOpera200 (for public libraries, 53 CDs), go to stream universe.

REVISED AND UPDATED

ERKEL
SZÍNHÁZ
THEATRE

EIFFEL ART STUDIOS
EIFFEL
MŰHELYHÁZ