

OPERA

MAGYAR ÁLLAMI OPERAHÁZ
HUNGARIAN STATE OPERA



MYTH
& HISTORY 22
23

PROGRAMME CALENDAR



MYTH
& HISTORY

2023

PROGRAMME CALENDAR

A BRIEF HISTORY OF OPERA IN HUNGARY

2022

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 2011-2022

TRANSITIONAL
VERDI/WAGNER200
STRAUSS150
FAUST225
SHAKESPEARE400+
MAGYAR OPERA200

AROUND THE RING
PUCCINI'S ITALY
CHRISTIAN SPIRIT
THE MUSE OF FRANCE
OPEN & RENEWED

MYTH & HISTORY

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, Károdi 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 139th Opera Season

Ladies and Gentlemen!

According to composer and conductor Gustav Mahler, the former – rather short-term but nonetheless legendary – director of the Hungarian State Opera, “*Tradition is not the worship of ashes, but the preservation of fire.*” Mahler had the same mentality while working in Pest. He considered a rigid adherence to the traditional to be “sloppiness”. He expected burning passions: creative surrender, constant renewal and innovation.

Hungarian opera is over a hundred years older than its abode on Andrásy Avenue. But the two – institution and building – have irrevocably grown into one over the past 138 years. The palace of Miklós Ybl is a great masterpiece in itself, a true expression of genius and sophistication. But it has always been more than its own grandeur. Its current, 21st-century renewal with gold leaf installed on the decorations, curtains sewn and embroidered by hand, just like the old ones, and acoustic upgrades implemented, together with the performance of the artists on stage, in the orchestra pit or behind the scenes, show as a unit and individually too that the OPERA is all about the laudation of human creativity. All about heritage and preservation. About loyalty and change.

Budapest, 16 February 2022

János Áder
President of Hungary

Expansion & myth & history

If we tried to squeeze back all the materials, knowledge and development created by the Hungarian State Opera over the past decade into the workshops of nearby streets and the storages in Pest and across the county, it would be impossible to compress that spring so as to make it fit its old box anymore.

But it is a different OPERA now, existing in a different world. Ten years ago it lived as it always has since 1951, and then it had to break with the 60-year-old status quo systematically and adjust to the tasks required by the significantly changed environment. Now, in the spring of 2022, past the rebirth of Erkel Theatre, the construction of Eiffel Art Studios, the opening of the Kőbányai Road rehearsal rooms and the inauguration of the Opera House, past the internal renewal and rejuvenation of the institution updating its repertoire, adding a digital dimension to it, introducing new training and marketing solutions and progressive mechanisms, past the initial challenges of the Covid-19 pandemic – all this behind us, moving on from the past, we have an opportunity to get closer to the European forefront with our new thematic season.

History can become myth: just take *Bánk and Hunyadi*, *Háry* and *The Fifth Seal* or *Porgy*. And myths can make history on stage: not only the story of *Bluebeard* or the *Mandarin*, but of *Ariadne*, *Elektra*, *Idomeneo*, *Tancredi*, and even of *Die Frau ohne Schatten*. Because history is not the only great teacher in life, art is too, as it assists the professor with human memory and a love of storytelling used as a teaching aid. History, as data and facts, processes and conclusions cannot be brought to the stage. But its figures, their feelings and environment can be portrayed excellently – and one does not exist without the other. History grows into a colourful myth, and myth leads Schliemann to history. It is the season of connections, with the intricate calligraphy of the Latin “et”.

That is what the expansive Hungarian State Opera offers you in its 2022/23 Myth & History season: one of the richest opera and ballet selections of the world, here, in Budapest, at the centre of the capital of Hungary and the Hungarian nation. At the centre of the world.

Budapest, 11 March 2022

Szilveszter Ókovács
general director
Hungarian State Opera

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MYTH
& HISTORY 22
23

PREMIERES

OPERA & BALLET



TOSCA

Giacomo Puccini

TOSCA

1900, Rome

1903, Budapest, Opera House

After its Hungarian premier in 1903, **Giacomo Puccini's** *Tosca* was played in every season of the OPERA for 115 years. What makes a work so special that it can hold the insatiable and continuous interest of both the audience and a long line of successive opera directors? It might be enough to think about the eerie opening harmonies of the piece, which instantly foreshadow the upcoming fierce drama depicted surprisingly naturalistically on opera stages. *Tosca* is made irresistible by the musical nuances of its every last detail, the sensitive expression of everyday moments, the lean, to the point storytelling, the dramatic moments, and of course its rich melodies among other things. The romantic, sensual love life of the painter Cavaradossi and the actress Tosca is interrupted by politics and Baron Scarpia, who is perhaps the most wicked villain in opera history. Both lovers of the couple rise above torture, blackmail, suffering and even death with human greatness through their love for one another.



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

Floria Tosca **Csilla Boross / Zsuzsanna Ádám**
Mario Cavaradossi **Adorján Pataki / Attila Fekete**
Scarpia Péter Kálmán / Mihály Kálmándy
Cesare Angelotti **Géza Gábor / István Kovács**
Sacristan **László Szvétek / András Kiss**
Sciarrone **András Káldi Kiss**
Spoletta **Tibor Szappanos / Tivadar Kiss**
Jailer **Ferenc Endrész**

Featuring **the Hungarian State Opera Chorus**

Conductor **Gergely Kesselyák**

Libretto **Luigi Illica, Giuseppe Giacosa**

Director **N. N.**

19:00

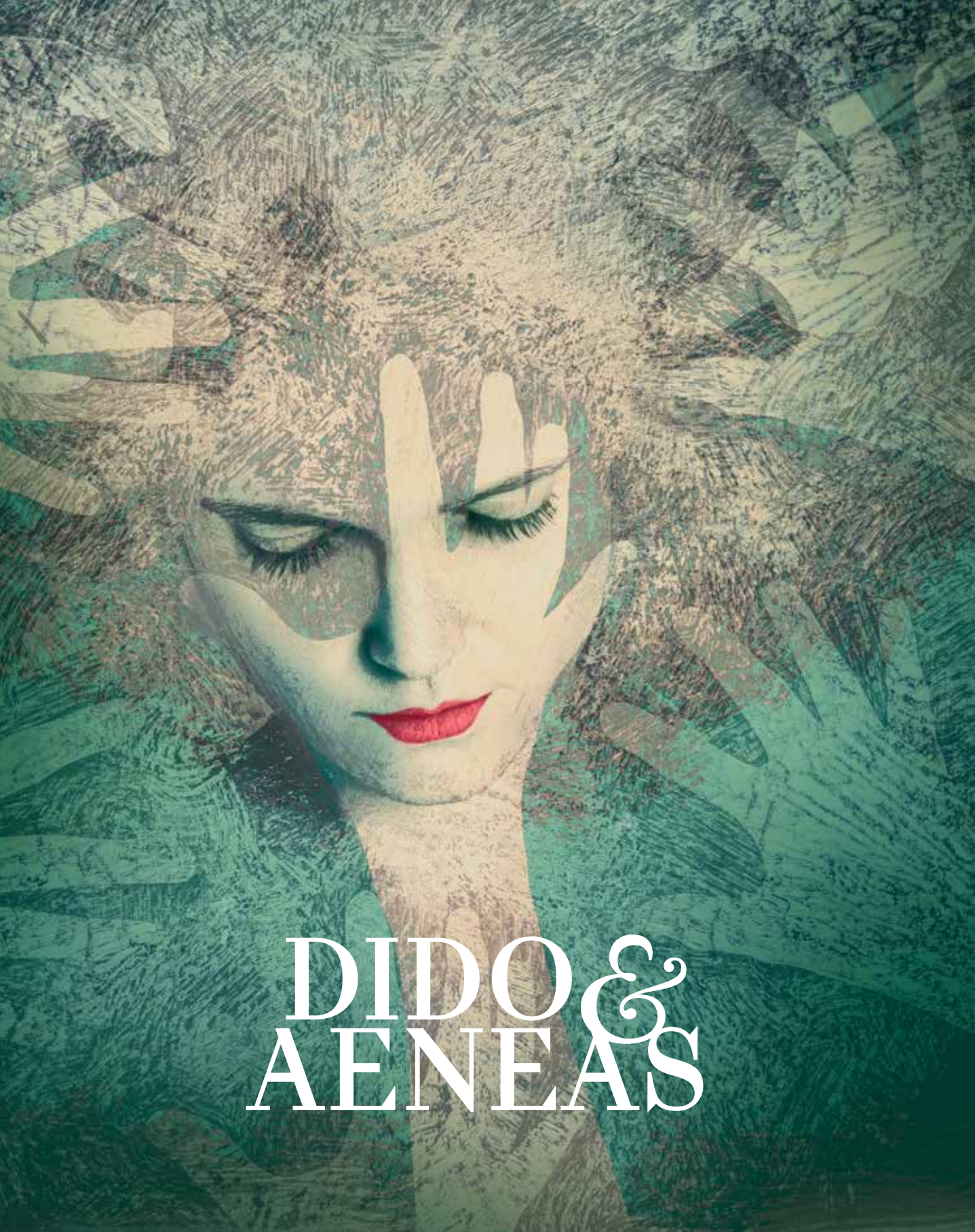


CONTEMPORARY

14

22 September 2022 (18:00 – public general rehearsal),
24, 28, 30 September, 2, 7, 9, 13, 15

OPERA HOUSE



DIDO &
AENEAS

Henry Purcell

DIDO & AENEAS

1689, London
1932, Budapest, Opera House

This season is all about mythology and history at the OPERA. **Henry Purcell's** *Dido and Aeneas* – just as many other shows of the season – has to do with the Trojan War. But what is even more important than the historical background of this hour-long little gem is love – as **Dóra Barta**, the director of the production highlights it, “*Humanity has long known that if there is something you can die of, Love is certainly such a thing. Whether it is happy or not, returned or unrequited, one thing is sure: it is dead serious business. Henry Purcell's epic masterpiece composed in the late 17th century, Dido and Aeneas, became an immortal classic, or one might say, a true jewel of the genre. The tragic-ending romantic affair unfolding between the queen of Carthage and the Trojan hero was made into a grand classic of universal cultural history by Virgil, but it was the thirty-year-old Henry Purcell whose music made its heroes rise to the stars, among which they have been shining with never fading light for three and a half centuries now.*”

(*Dido & Aeneas* is presented together with *The Beatle-cracker Suite* as part of the EMMI Ervin Lázár Programme (see p. 129), and together with *The Wives of Henry VIII* at the Festival of Myths (see p. 191))

MYTH
& HISTORY



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

Dido **Zsófia Mózer / Eszter Balogh* / Kun Ágnes Anna**
Belinda **Ágnes Molnár* / Andrea Brassói-Jörös / Eszter Zemlényi**
Handmaid **Vivien Józán***
First witch **Melinda Heiter* / Anna Csenge Fürjes /
Lusine Sahakyan**
Second witch **Beáta Máthé / Lúcia Megyesi Schwartz***
Enchantress **Boglárka Laczák / Judit Németh***
Aeneas **Attila Erdős / Lóránt Najbauer* / Lőrinc Kósa**
Sailor **Gergely Biri / József Mukk***
Spirit **Tímea Tímár***

*Singers featuring at the Festival of Myths

Musical director **László Bartal**

Libretto **Nahum Tate**

Director and choreographer **Dóra Barta**

10:30 / 11:00 /
13:00 / 15:00 / 17:00 /
19:00 / 20:00



CONTEMPORARY

12

Programme – semi-staged performances)
22 October 2022
19, 21, 27 May, 2, 4 June 2023 (Festival of Myths)

EIFFEL ART STUDIOS – BÁNFFY STAGE



THE FIFTH SEAL

Iván Madarász

THE FIFTH SEAL

World premiere

Iván Madarász was commissioned by the Hungarian State Opera to compose the opera *The Fifth Seal* using the screenplay of **Zoltán Fábri**'s legendary 1976 film. The film is based on **Ferenc Sánta**'s novel set in 1944 Hungary. Although the opera preserves the actual historical background of the Second World War, the composer also found it important to remove his work from the context of this period, and to emphasize the more general, in a way eternal meaning of the story that is not tied to any particular era. One of the many special features of this opera is that besides the standard symphonic orchestra, which is even used by the composer to illustrate the dramatic moments of the air raid, the popular music of the 1930s and '40s is also present in the work.

"I have been interested in this heart-piercing story for decades. Behind the Biblical fifth seal are hidden the cries of the innocently tortured and killed. The opera is an eternal story: that of the little man between the jaws of tyranny, who still manages to overcome evil in the end", says Iván Madarász, who had other pieces performed at the OPERA before: his opera titled *The Last Waltz* premiered in 2003, and his work titled *Proloué* premiered in 2018.



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

Gyuricza, watchmaker **Zoltán Kelemen**

Mr Kovács, carpenter **Marcell Bakonyi**

Mr. Király, spy **Attila Fekete**

Béla, bar owner **András Káldi Kiss**

Keczei, photographer **Zoltán Megyesi**

Plainclothes arrow-cross man **Máté Fülep**

Blond arrow-cross man **Atilla Kiss-B.**

Lucy **Eszter Zemlényi**

Irén **Erika Gál**

Mrs. Kovács **Gabriella Létay Kiss**

Tall arrow-cross man **Lajos Geiger**

Sack-filling arrow-cross man **Péter Fried**

Conductor **János Kovács**

Director **János Szikora**

11:00 / 19:00 / 20:00



CONTEMPORARY

14

2, 4, 9, 11, 17 December 2022

EIFFEL ART STUDIOS – BÁNFFY STAGE



2.0
SCHICCHI

Giacomo Puccini

SCHICCHI 2.0

Gianni Schicchi
1918, New York
1922, Budapest, Operaház

We can safely say that *Gianni Schicchi* is one of the most entertaining comic works of opera literature, which stands out even in the opera oeuvre of **Giacomo Puccini** with its wittiness. Ingenious moments chase one another both in the vocal and orchestral parts, and also through the text and the incredibly funny situations. Not many works dare to apply the black, nay morbid humour that allows the comical family intrigues unfold right next to the deathbed of a relative.

"It feels great to stage Puccini's Gianni Schicchi as a youth production, because I think it is important to show this moral story to the young generation", says

Attila Toronykóy, the director of the production.

"The relatives eager to put their hands on the heritage of the dead Buoso Donati could just as well be living today, just as Rinuccio and Lauretta, who share a story of true love. The contrast of the competition for the inherited wealth and pure emotions has a significant moral message both in the music and the story of the piece. If that is presented with the help of modern theatrical devices and etched into the memory of the audience through Puccini's music even stronger, there is a great chance that our young audience will leave the theatre with something to think about."

(The production is staged for the EMMI Ervin Lázár Programme; it is different from the one featured in Il trittico by Puccini.)



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

Lauretta **Orsolya Sáfár / Ágnes Molnár / Zita Szemere**
Nella **Bori Keszei / Anikó Bakonyi / Zita Váradi**
La Ciesca **Mária Farkasréti / Boglárka Laczák / Lusine Sahakyan**
Zita anyó **Bernadett Wiedemann / Andrea Meláth**
Rinuccio **Gergely Boncsér / Péter Balczó / Barna Bartos**
Gherardo **János Szerekován / Gergely Biri / András Farkas**
Spinelloccio **András Káldi Kiss / András Kőrösi**
Gianni Schicchi **Róbert Rezsnyák / Zoltán Kelemen / András Hábetler**
Betto di Signa **István Rácz / Ferenc Endrész / András Kiss**
Marco **Lőrinc Kósa / Máté Fülep / Szilveszter Szélpál**
Amantio di Nicolao **Zoltán Bátki Fazekas / Bence Pataki**
Simone **Tamás Szüle / Géza Gábor / László Szvétek**

Music director **Kálmán Szennai**

Libretto **Giovacchino Forzano**

Director **Attila Toronykóy**

10:30 / 13:00 /
15:00 / 17:00



CONTEMPORARY

12

7, 8, 13, 14 December 2022 (Ervin Lázár Programme)
10 December 2022

EIFFEL ART STUDIOS – BÁNFFY STAGE



ARTABAN

György Selmeczi

ARTABAN

World premiere

A fire is lit in a big copper bowl, with loungers palced around it. Many know about the Three Wise Men who went to Bethlehem to find the Saviour. Not so much about a fourth one who would have been led by the Star there too, but he sadly missed the meeting with the others. Artaban, The Wisest One, is trying to catch up with the events for 33 years, and deliver his present to Jesus. How come he was always a step behind his whole life? And was he really? This unique show surely asks questions, but might also help find some answers, switching off one of the senses of the participants and heightening the others to experience what is left of the world when we are searching for the light but cannot find it.

(Note that you will be blindfolded for the duration of the séance. If you have any problems, raise your hand and our colleagues will be there to assist you right away.)



Advent séance in 80 minutes

Soprano **Andrea Rost**
Bass-baritone **István Kovács**
Baritone **Zsolt Haja**

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

Libretto **János Selmeczi**
Concept **Szilveszter Ókovács**

Director **Tamás Érdi**, pianist

11:00 / 19:00 / 20:00



CONTEMPORARY

14

10, 16, 18, 23, 26 December 2022

EIFFEL ART STUDIOS – BÁNFFY STAGE



WAR & PEACE

Sergei Prokofiev

WAR AND PEACE

Война и мир
1946, St Petersburg
Hungarian premiere

The most monumental work of **Sergei Prokofiev** as well as Russian opera and prose literature is coming to the OPERA stage: a musical drama based on **Leo Tolstoy's** colossal historical novel *War and Peace*. Prokofiev was inspired to compose the opera by the invasion of Russia by Nazi Germany. Although due to party politics, performing the composer's operas never went smoothly, that did not discourage him from continuing to write theatrical works one after the other. Following *The Love for Three Oranges*, *The Fiery Angel*, a few more operas written abroad and some more composed back in the Soviet Union, he completed *War and Peace* in 1946. Prokofiev had to face many difficulties for it to be premiered, and in the end it was only performed in 1959, six years after the death of the composer, which ironically happened on the same day as **Stalin's**.

Peace in the first half of the opera is a series of Prokofiev's most beautiful and intimate tableaux, and it forms a strong contrast with the tsarist (or Soviet) scenes of the second, *War* part. Prokofiev paints a masterful picture of the fight of the masses and the individual characters in it. He interweaves the plot into a gigantic tale of love and death. The opera featuring 72 characters is adapted and produced by Catalan director **Calixto Bieito** in co-production with the Geneva Grand Théâtre.



Opera in two parts, in Russian,
with Hungarian and English surtitles

Andrei Bolkonski **Csaba Szegedi**
Maria Dimitrievna / Mavra
Kouzminicha **Andrea Szántó**
Count Rostov **István Kovács**
Natascha Rostova **Anna**
Shapovalova (RUS)
Sonia Rostova **Melinda Heiter**
Page of Andrei / Ivanov **Barna Bartos**
Pierre Bezukhov **Szabolcs Brickner**
Helene Bezukhova **Erika Gál**
Anatole Kuragin **Zoltán Nyári**
Dolokhov / Jacquot **Krisztián Cser**
Marshal Kutuzov **Péter Fried**
Napoléon **Zsolt Haja**
Denissov **András Kiss**
Karataiev **Botond Ódor**

Princess Maria **Anna Csenge Fürjes**
Servant of Bolkonski /
Assistant of Napoleon /
French soldier **Ferenc Endrész**
Douniacha **Ágnes Molnár**
Gavrila, page of Akhrossimova
/ Berthier / Davout **Aron Ottó**
Jóhannsson univ. stud.
Métivier **Bence Pataki**
French abbot / Monsieur
Beausset **Gergely Ujvári**
Former page of Bolkonski / Cherbaty
/ Matveev **Máté Fülep**
Page / Assistant of Kutuzov /
A voice **Gergely Biri**

Featuring **the Hungarian State Opera Chorus**

Conductor **N. N.**

Libretto **Mira Mendelson**
Set designer **Rebecca Ringst** (D)
Costume designer **Ingo Krügler** (D)
Lighting designer **Michael Bauer** (D)
Video **Sarah Derendinger** (D)
Dramaturg **Beate Breidenbach** (D)

Director **Calixto Bieito** (E)

*A joint production of the Grand Théâtre de Genève
and the Hungarian State Opera.*

11:00 / 19:00



CONTEMPORARY



26 (18:00 – public general rehearsal), 28 January, 1, 3, 5,
8, 12, 18 February 2023

OPERA HOUSE



**ORPHEO
& EURYDICE**

Christoph Willibald Gluck

ORPHEO & EURYDICE

1762, Vienna
1904, Budapest, Opera House

MYTH
& HISTORY

According to the myth, Orpheus travels to the underworld for his dead lover, Eurydice, but he can only take her back with him if he does not look at her, if he does not look back as they return to the land of the living. Director **Zita Szenteczki** is not the first to find a special meaning to the title characters' relationship in **Christoph Willibald Gluck's** opera *Orpheus and Eurydice*. Therefore, it is not an accident that she quotes **Carol Ann Duffy's** poem *Eurydice*: "Girls, forget what you've read. / It happened like this - / I did everything in my power / to make him look back. / What did I have to do, I said, / to make him see we were through?"

Does the man really want to get the woman back? Does the woman really want to return to the man? Zita Szenteczki has strong doubts about these, and she shares the following thoughts about her concepts as a director: "The story of *Orpheus and Eurydice* poses questions such as whether we are capable of loving another person, or we only reach ourselves through the other too." The piece was already performed in the Solti Hall of the Liszt Academy in 2016, and now it is brought to the stage of Eiffel Art Studios in a new, special version in which Orpheus is played by the conductor himself.



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

Orfeo **Rodrigo Sosa Dal Pozzo** (I)

Eurydice **Rita Rác**

Amore **Eszter Zemlényi**

Conductor **Rodrigo Sosa Dal Pozzo**

Libretto **Ranieri de' Calzabigi**

Musical director **Bernadett Tarr**

Director **Zita Szenteczki**

19:00 / 20:00



CONTEMPORARY



29 January, 3, 5, 12 February 2023

3, 9 June 2023 (*Festival of Myths*)

EIFFEL ART STUDIOS – BÁNFFY STAGE



The Wooden Prince

László Velekei / Béla Bartók

THE WOODEN PRINCE

1917, Budapest, Opera House

MYTH
& HISTORY

*“There is no date in the half-a-century history of our Opera House as important as the premier day of **Béla Bartók**’s first pantomime ballet *The Wooden Prince* on 12 May 1917. It was the first time that the Hungarian spirit, the genius of **Vörösmarty, Petőfi** and **Ady**’s nation was expressed in its true greatness and absolute authenticity in the music played in the Hungarian opera. And even more importantly, this premier was the first big Hungarian success of the pride of our cultural life – modern Hungarian music, which was misunderstood and ridiculed for so long before that”,* wrote musicologist Aladár Tóth, who later became the director of the OPERA, about the premier of *The Wooden Prince* in the newspaper Pesti Napló in 1935. **Otto Zöbisch, Gyula Harangozó, László Seregi, Antal Fodor, Sándor Román, Pál Frenák**, and many, many more choreographers have produced the piece that has been part of the repertoire almost constantly in the 105 years passed since its original premier. *The Wooden Prince*, this mixture of a fairytale-like world of a forest and the realistically deep and human struggles of men and women, is brought to life in the 2022/23 season by choreographer **László Velekei**, the artistic director of Győr Ballet.

*(In February, *The Wooden Prince* is presented in the double bill BBB with *Bluebeard’s castle* directed by Kasper Holten (see p. 87), and in June, in the triple bill Triptych with *Bluebeard’s castle* directed by Viktor Nagy (see p. 115) and Marianna Venekei’s *The Miraculous Mandarin* (see p. 47))*

B

Ballet in one act

Choreographer **László Velekei**

Composer **Béla Bartók**

Libretto **Béla Balázs**

Conductor **Ádám Medveczy**

(Cast to be announced later.)

11:00 / 16:00 / 20:00



CONTEMPORARY

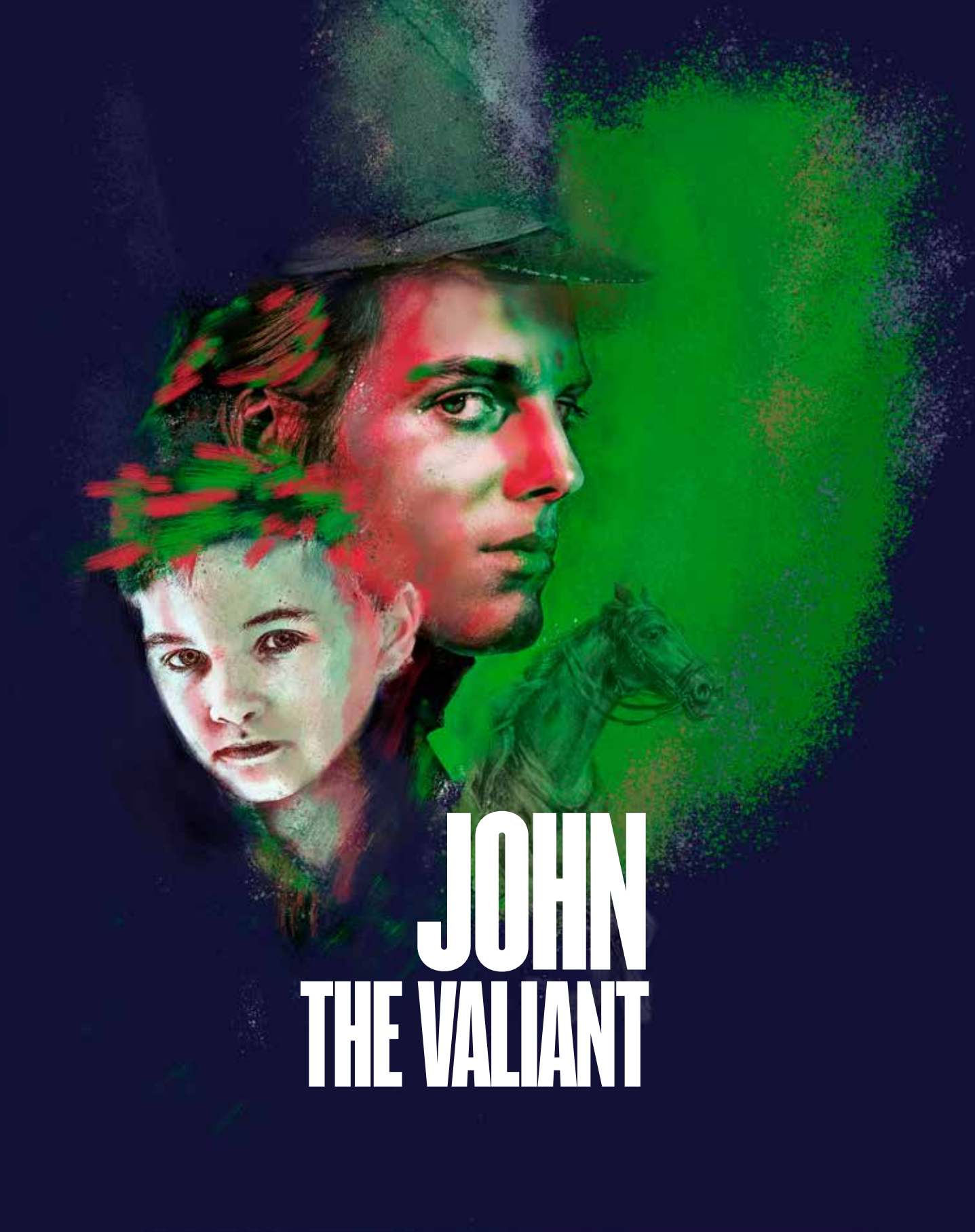
12

9 (18:00 – public general rehearsal), 11, 16, 17, 19, 24,
26 February 2023

OPERA HOUSE

3, 25 June 2023

MARGARET ISLAND OPEN-AIR THEATRE



**JOHN
THE VALIANT**

Pongrác Kacsóh

JOHN THE VALIANT

1904, Budapest, Royal Theatre

1931, Budapest, Opera House

*“The whole beautiful fairytale world, the poppy meadow where Johnny Corncob grazes his herd, the broom-riding evil stepmother, the French princess in love, the hussar army in red dolmans and the enchanting Land of the Fairies where John the Valiant rejoins his beloved Iluska all came to life around **Petőfi**’s blonde Iluska and John the Valiant today. Such a wonderful tale. **Pongrác Kacsóh** followed in the tracks of the poet without wiping off the butterfly wing scale with rough hands; his fantastic, gorgeous music is distinctly different from any operetta we have heard before with its Hungarian motives and genuine folk style”, reports on the 1904 premier of *John the Valiant* the newspaper called *Újság*. It might sound incredible, but the title role was played by the great prima donna Sári Fedák. “When I had sung ‘A single rose says it better’, the fate of the work was sealed. Everyone was crying in the audience, and I cried with them. The director came on stage and said, ‘This piece will be played a hundred times!’ Someone added to it, “Two hundred times.’ They were both wrong. Only counting my performances, it has been played 574 times so far”, recalled the actress. This shows well the significance and success of the piece, also evidenced by the fact that there was hardly a season since its opera house premier in 1931 when it was not included in the programme. Played countless times already, it certainly cannot be missing from the 2022/23 season either, as the OPERA wishes to honour the 200th anniversary of Sándor Petőfi’s birth properly.*



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

John the Valiant **Gergely Boncsér**
Iluska **Zsófia Kálnay**
Bagó **Csaba Sándor**
The French king **N. N.**
The French princess **Zita Szemere**
Stepmother **Bernadett Wiedemann**
Sergeant **Máté Fülep**
Field guard **Géza Gábor**
Bartolo **Péter Kiss**

Featuring **the Hungarian State Opera Chorus**

Conductor **Gergely Kesselyák**

Libretto based on the epic poem by **Sándor Petőfi** and using poems by Jenő Heltai by **Károly Bakonyi**

Director **Máté Szabó**

11:00 / 18:00 /
19:00 / 20:00



CONTEMPORARY

8

24, 26 February, 5, 18, 25 March 2023
EIFFEL ART STUDIOS – BÁNFFY STAGE

10, 12 March 2023
OPERA HOUSE



**FANTASIO
& FORTUNIO**

Giampaolo Testoni

FANTASIO & FORTUNIO

Fantasio

2018, Novara (OPERA production)

Hungarian premiere

In the royal court, the young and idle Fantasio puts on the clothes of the deceased jester who was much loved by the Princess. All that to reach his only goal in life: to be loved by somebody. The two one-act operas, *Fantasio* and *Fortunio* are performed together as one show, both of their librettos being written by their Italian composer Giampaolo **Testoni** based on the plays of the French Romantic dramatist **Alfred de Musset**. *Fantasio* is set on the verge of imagination and reality – sometimes it is impossible to tell what belongs to fantasy, and what belongs to the real world. Even the title character tries to be someone else on the stage of his made-up world from what he is in reality, which is not only expressed by his dressing in disguise, but also by the fact that his role is written for female voice.

The contemporary one-act piece was first performed by the artists of the Hungarian State Opera in co-production with Teatro Coccia in Novara, Italy, directed by **András Almási-Tóth**. This season the production will be in the hands of **Mária Harangi**, who has the following thoughts about *Fantasio* and *Fortunio*: “*You have two stories recalling the twists and turns of Shakespeare comedies. You have a musical world full of animated, strong feelings, emphasizing the depths of mental and emotional realms. You have the eternal human desire: to be different, to be someone else, to live another life, to do something new. This makes the story topical and relatable in all ages.*”

(*Fantasio* is presented in a double bill with *Fortunio* (see p. 37))



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

King **Géza Gábor**

Prince **Zoltán Megyesi**

Marinoni **Marcell Bakonyi**

Elisabetta **Zsófia Nagy**

Governess of Elisabetta **Lúcia Megyesi Schwartz**

Fantasio **Gabriella Balga**

Spark **Attila Erdős**

Hartman **Donát Varga**

Conductor **Diego Ceretta** (I)

Libretto after the play by **Alfred de Musset** by **Giampaolo Testoni** (I)

Costume designer **Richárd Marton**

Sets **Mária Harangi**

Choreographer **Csaba Sebestyén**

Director **Mária Harangi**

11:00 / 19:00 / 20:00



CONTEMPORARY

14

10, 12, 17, 19, 25 March 2023

EIFFEL ART STUDIOS – BÁNFFY STAGE

FANTASIO & FORTUNIO



Giampaolo Testoni

FANTASIO & FORTUNIO

Fortunio

2018, Novara (OPERA production)

Hungarian premiere

The young student, Fortunio, helps out his boss's wife in disguise: while he hides the fact that the woman is meeting another man, the bored title character, who has been living an apathetic life, discovers the beauty of love himself. The Italian composer **Giampaolo Testoni** based his libretto for *Fortunio* on a play by the master dramatist of French Romanticism, **Alfred de Musset**. The musical comedy paints a world of love and illusion, in which the main characters dress in disguise, letting pretence and deception generate a series of funny and bitter games and misunderstandings. The role of Fortunio was written for female voice, suggesting that – just like in *Fantasio* – the title character tries to get away from his own reality in an attempt to play his life on the stage of a world made up by his imagination.

The contemporary one-act piece was first performed by the artists of the Hungarian State Opera in co-production with Teatro Coccia in Novara, Italy, directed by **András Almási-Tóth** András. This season the two Testoni operas will be adapted by **Mária Harangi**, who thinks that “*With its poetic text full of life and its characteristic music, Fortunio creates a realistic environment and takes the course of the events to a psychological scene. The Romantic topos of longing, the irresolvable tension between ennui and disillusion, romantic lust and reality, makes this contemporary piece a true classic.*”

(*Fortunio* is presented in a double bill with *Fantasio* (see p. 35))



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

Andrea **Géza Gábor**
Giacometta **Zsófia Nagy**
Clavaroche **Attila Erdős**
Maddalena **Lúcia Megyesi Schwartz**
Fortunio **Gabriella Balga**
Guglielmo **Donát Varga**
Landry **Marcell Bakonyi**
Pietro **Zoltán Megyesi**

Conductor **Diego Ceretta** (I)

Libretto after the play by **Alfred de Musset** by **Giampaolo Testoni** (I)

Costume designer **Richárd Marton**

Sets **Mária Harangi**

Choreographer **Csaba Sebestyén**

Director **Mária Harangi**

11:00 / 19:00 / 20:00



CONTEMPORARY

18

10, 12, 17, 19, 25 March 2023

EIFFEL ART STUDIOS – BÁNFFY STAGE



IDOMENEO

Wolfgang Amadeus Mozart

IDOMENEO

Idomeneo, re di Creta

1781, München

1979, Budapest, Opera House

The Trojan War was such an important historical event that it became one of the main motives of the past 2800 years of European cultural history; its episodes and characters inspired thousands of artists. Thus, a work connected to this gigantic war cannot be missing from the historical premiers of the OPERA's 2022/23 season. **Wolfgang Amadeus Mozart's** *Idomeneo, King of Crete* tells the story of the tired king returning from the Trojan War and the people of Crete as they are life threateningly exposed to the uncontrollable forces of nature. It is a unique piece within Mozart's theatrical oeuvre. There is no other work written by the composer in which he uses the orchestra just the same way, and in which the choir is given such significance. The orchestra depicts the almost maddeningly undulating sea and the storm. And the choral scenes, unusually monumental and significant for Mozart, which represent the people, give a picturesque description of the devastating power of infinite terror.

Idomeneo was only played once before in the OPERA, in 1979. About a quarter century had to pass before it found its way back to the Budapest Opera House's stage, this time directed by **András Almási-Tóth**, who emphasizes the fight between nature and humanity in a modern context, in which a metropolis is flooded by the sea and nature devours urban life and the human space. Unless the god of sea forgives them...



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

Idomeneo **Szabolcs Brickner**

Idamante **Dorottya Láng**

Elektra **Zsuzsanna Ádám / Laura Topolánszky**

Ilia **Emőke Baráth**

Arbace **Long Ninh Duc Hoang**

Poseidon **István Rácz**

High priest **Barna Bartos**

Featuring **the Hungarian State Opera Chorus**

Conductor **Balázs Kocsár**

Libretto **Giambattista Varesco**

Director **András Almási-Tóth**

11:00 / 19:00



CONTEMPORARY



11 (18:00 – public general rehearsal),
13, 16, 18, 21, 25, 28 May, 1 June 2023

OPERA HOUSE



TANCREDI
& CLORINDA

Claudio Monteverdi

TANCREDI & CLORINDA

Il Combattimento di Tancredi e Clorinda

1624, Venice

1978, Budapest, Opera House

The OPERA's programme features modern, contemporary works and the early pieces of the genre born in the Baroque in equal weight. Besides the countless religious pieces and madrigals, three true operas by **Claudio Monteverdi** survived in the over four hundred years of opera history. *The Combat of Tancredi and Clorinda* has a special, intermediate place in his oeuvre: the tragedy of the two knights is not a theatrical work yet, but it already tells a story. There are no well-formed characters and dialogues in it yet, but there are exciting lines spoken by the characters, and a narrator telling and commenting the whole story, painting every word with its vocal part. The work was composed for the 1624 Venetian Carnival, and it is slightly shorter than half an hour. Its thin plotline set at the time of the Crusades is strongly historical, just as our other shows this season, and it will be performed together with a selection of Monteverdi madrigals. *"The starting point of the evening is Monteverdi's madrigal titled The Combat of Tancredi and Clorinda, a scene that is merely the end of a wartime love story. It is not a conventional opera with a conventional plotline. What events could have triggered this situation? Into what story can we make it adding the other madrigals?"*, asks the questions the director of the performance, **Ádám Tulassay**, driven by experimentation, looking for answers through the production created together with his fellow artists, singers and dancers.

(The production is presented in the triple bill Tancred in Troy with Troy Game and Troy Game – with Amazons (see p. 159))

MYTH
& HISTORY



A selection of madrigals is one part, in Italian, with Hungarian and English surtitles

Featuring **Gyula Rab, Attila Erdős and Ildikó Megyimórecz / Krisztina Simon, Zsófia Nagy and Ferenc Endrész**

Libretto **Torquato Tasso**

Director **Ádám Tulassay**

11:00 / 19:00 / 20:00



CONTEMPORARY

18

12, 13, 14, 20, 21, 27 May 2023

EIFFEL ART STUDIOS – BÁNFFY STAGE



THE PYGMALION EFFECT

Boris Eifman / Johann Strauss II

THE PYGMALION EFFECT

2019, Saint Petersburg

Hungarian premiere

MYTH
& HISTORY

In Greek mythology, the unmarried king and sculptor, Pygmalion falls in love with his own work, as his sculpture of a woman turns out to be so perfect and life-like. Just as in the ballet *The Pygmalion Effect* star ballet dancer Leon makes a true dancer out of Gala, who has come from a poor background. *“This ballet is a choreographed interpretation of the myth of artist and his work, shedding light on how much art and life are interconnected yet distinct from each other. The ballet focuses on a girl living in deprivation, who finds richness and performance perfection in dance, where the elusive lightness of beauty and movement can only be achieved through hard work, while the seemingly attractive life on stage does not save one from being lonely. With the guidance of the famous dancer, the heroine steps onto a path on which changing her body seems to be an entertaining experiment in the beginning, but turns into real drama in the end”*, says **Boris Eifman**, the choreographer of the tragicomic ballet set to virtuoso music **Johann Strauss II**. Eifman started working as a choreographer in the seventies, and among his pieces, his ballets inspired by works of literature are the most valued. His ensemble, Eifman Ballet – which revolutionized the definition of classical dance in Russia with its modernity and expressive power – toured abroad countless times. Eifman’s choreographies were performed on numerous stages. The audience of the Hungarian State Opera could admire his work before, when his ballet *The Brothers Karamazov* based on Dostoyevsky’s novel was performed.

B

Ballet in two acts

Choreographer **Boris Eifman** (RUS)

Composer **Johann Strauss II**

Set designer **Zinovy Margolin** (BY)

Costume designer **Olga Shaishmelashvili** (RUS)

Lighting designer **Alexander Sivaev** (RUS), **Boris Eifman**

Répétiteur **Ilia Osipov** (RUS)

Company répétiteurs **Irina Prokofieva, Attila Szakács, Marianna Venekei**

Conductor **David Coleman** (GB)

(Cast to be announced later.)

11:00 / 19:00



CONTEMPORARY

12

8 (18:00 – public general rehearsal),

10, 11, 14, 16, 18, 21, 22, 25 June 2023

OPERA HOUSE

A dense field of white roses, with a few red roses scattered throughout. The roses are in various stages of bloom, creating a textured and layered appearance. The lighting is soft, highlighting the delicate petals and the subtle shadows between them. The overall composition is a close-up, filling the frame with the intricate details of the flowers.

*La finta
giardiniera*

Wolfgang Amadeus Mozart

LA FINTA GIARDINIERA

The Pretend Garden-Girl

1775, Munich

1987, Budapest, Opera House

Belfiore believes his beloved Violante to be dead. Violante starts working as a gardener. Serpetta loves Don Anchise. Don Anchise loves Sandrina. Sandrina happens to be Violante in disguise. Belfiore is engaged to Arminda. Arminda is courted by Ramiro...

No wonder if every character goes crazy in such a situation, and director **András Almási-Tóth** envisioned a true thriller on stage. *The Pretend Garden-Girl* is an early opera by **Wolfgang Amadeus Mozart**, which was premiered in Munich in 1775, when the composer was only 19 years old. Yet the work shows signs of his mature theatrical works in several ways, such as the remarkable act finales and the exciting musical depiction of the characters in the story. Indeed, some motives may be discovered in it from *The Abduction from the Seraglio* and *The Marriage of Figaro* among others. This production has Hungarian and American singers sharing the stage, in co-production with Opera Neo in San Diego. The Hungarian pre-premier is followed by an American premiere in the 2022/23 season. The opera is brought to the Budapest audience again almost half a century after its only performance in the opera house in 1987.



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

Count **Belfiore Artúr Szeleczi** univ. stud.

Ramiro **Gabriella Balga**

Arminda **Andrea Brassói-Jőrös**

Conductor **N. N.**

Libretto **Giuseppe Petrosellini**

Costume designer **Richárd Márton**

Choreographer **Eszter Lázár**

Conductor and set designer **András Almási-Tóth**

*It is a joint production with Opera Neo, San Diego.
The American cast is to be announced later.*

19:00 / 20:00

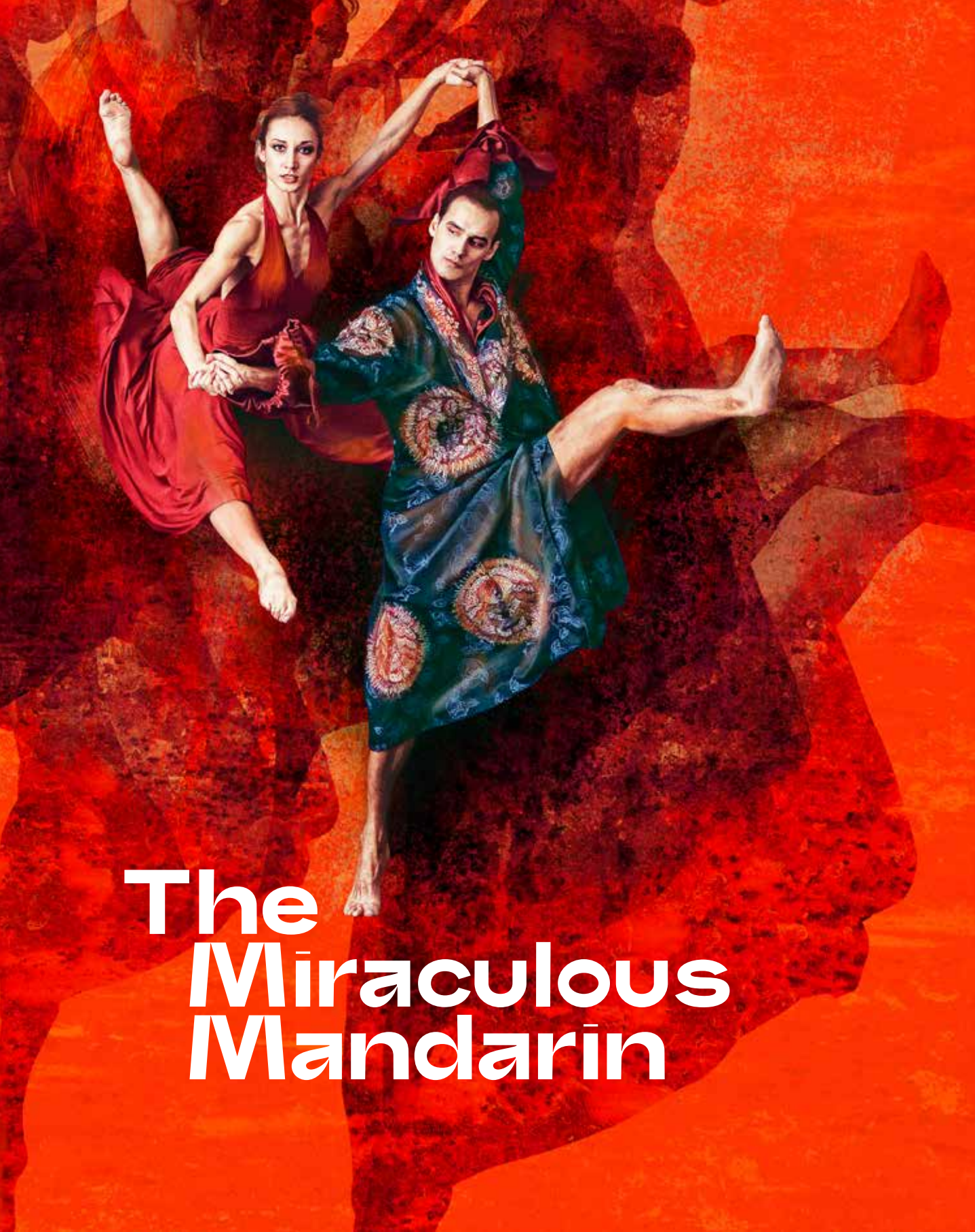


CONTEMPORARY

18

11 June 2023, 16 June 2023 (Best Mozart Week)

EIFFEL ART STUDIOS – BÁNFFY STAGE



**The
Miraculous
Mandarin**

Marianna Venekei / Béla Bartók

THE MIRACULOUS MANDARIN

1926, Cologne

1945, Budapest, Opera House

Today we mostly find *The Miraculous Mandarin* disturbing, which is based on **Menyhért Lengyel**'s pantomime play full of erotica, sexuality and abuse. But at the time of its original premiere in Cologne, it was truly scandalous—as we can also learn it from a letter written by the composer of the work, **Béla Bartók**: “After Mandarin, there was a loud protest against the text and a counter-protest for me. [...] So we can say that there was a standing ovation (and standing booing). [...] If only the music had triggered the scandal. The newspapers in Pest write that the piece was banned by the authorities... There is no better advertisement than being banned.” Whether disturbing or scandalous, it is certainly an influential work, which travelled the world accordingly. It was played in numerous countries of Europe, America and Asia, and even in South Africa. In the 2022/23 season, this ballet will be choreographed by **Marianna Venekei**, who shares the following thoughts about it: “It is a great challenge to choreograph a piece like *The Miraculous Mandarin*, which had been produced by countless choreographers and directors in the past hundred years. One has to combine past and present, find a way to reach a 21st-century audience while staying true to the music of Béla Bartók. The work has great potential. It allows an excellent depiction of the main characters through the special features of dance, as well as a metropolitan milieu. It is an exciting adventure to explore the inner worlds of the characters and discover the increasing depths of their personalities.”

(The production is presented in the triple bill Triptych with Bluebeard's castle directed by Viktor Nagy (see p. 115) and László Velekei's The Wooden Prince (see p. 31))

B

Ballet in one act

Choreographer **Mariann Venekei**

Composer **Béla Bartók**

Libretto **Menyhért Lengyel**

Conductor **Gergely Vajda**

Mandarin **Iurii Kekalo / Gergő Ármin Balázs**

The girl **Lea Földi / Jessica Carulla Leon**

20:00



CONTEMPORARY

14

23, 25 June 2023

MARGARET ISLAND OPEN-AIR THEATRE





MYTH
& HISTORY 22
23

ACCOMPANYING PROGRAMME SERIES

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 Red Parlour of the Opera House or the Locomotive Hall of the Eiffel Art Studios an hour prior to the start of the given opera or ballet production.

Our presenters include ballet masters **László Velekei** and **Marianna Venekei**, conductor **Gáspár Krasznai**, musicologists **Szabolcs Molnár** and **Dániel Mona**

Venues **Opera House – Red Parlour**
Eiffel Art Studios – Locomotive Hall

Tosca (Opera House)

24 September 2022

The Fifth Seal (Eiffel Art Studios)

2 December 2022

Artaban (Eiffel Art Studios)

10 December 2022

War & Peace (Opera House)

28 January 2023

Orfeo & Euridice (Eiffel Art Studios)

29 January 2023

The Wooden Prince (Opera House)

11 February 2023

John the Valiant (Eiffel Art Studios)

24 February 2023

Fantasio & Fortunio (Eiffel Art Studios)

10 March 2023

Tancredi & Clorinda (Eiffel Art Studios)

12 May 2023

Idomeneo, re di Creta (Opera House)

13 May 2023

Dido & Aeneas (Eiffel Art Studios)

19 May 2023

The Pygmalion Effect (Opera House)

10 June 2023

The Pretend Garden-Girl (Opera House)

11 June 2023

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 13 séances explore the driving forces behind the most exciting productions to premiere at the Opera. 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.

Moderators **Dávid Zsoldos** and **Endre Tóth**, music historians and **Balázs Majoros**, ballet master

Venues the stages of the **Opera House** or the **Eiffel Art Studios**

Tosca (Opera House)

30 September 2022

The Fifth Seal (Eiffel Art Studios)

9 December 2022

Artaban (Eiffel Art Studios)

10 December 2022

War & Peace (Opera House)

3 February 2023

Orfeo & Euridice (Eiffel Art Studios)

3 February 2023

The Wooden Prince (Opera House)

19 February 2023

John the Valiant (Eiffel Art Studios)

26 February 2023

Fantasio & Fortunio (Eiffel Art Studios)

17 March 2023

Tancredi & Clorinda (Eiffel Art Studios)

13 May 2023

Idomeneo, re di Creta (Opera House)

18 May 2023

Dido & Aeneas (Eiffel Art Studios)

21 May 2023

The Pretend Garden-Girl (Opera House)

16 June 2023

The Pygmalion Effect (Opera House)

20 June 2023

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.

Presenters **Diána Eszter Mátrai, Eszter Orbán, and Dániel Mona**

Venues **Opera House – Feszty Foyer**

Eiffel Art Studios – Locomotive Hall

Times **30 minutes before the performances indicated**

Duration **20 minutes**

Productions discussed

Ariadne auf Naxos (Opera House)
Artaban (Eiffel Art Studios)
Bánk Bán – The Viceroy Bánk (Opera House)
Carmen (Opera House)
Les contes d'Hoffmann (Opera House)
Cross Cantatas (Eiffel Art Studios)
Dialogues des Carmélites (Eiffel Art Studios)
Dido & Aeneas (Eiffel Art Studios)
Don Carlo (Opera House)
Elektra (Opera House)
Les Enfants Terribles (Eiffel Art Studios)
Die Entführung aus dem Serail (Eiffel Art Studios)
Fantasio & Fortunio (Eiffel Art Studios)
Die Frau ohne Schatten (Opera House)
The Fifth Seal (Eiffel Art Studios)
Figaro³ (Eiffel Art Studios)
Götterdämmerung (Opera House)
Hunyadi László (Opera House)
Idomeneo, re di Creta (Opera House)
The Imaginary Invalid, or The Cabal of Hypocrites (Eiffel Art Studios)
Iphigenie auf Tauris (Opera House)
The Jeweller's Shop (Eiffel Art Studios)
John the Valiant (Opera House, Eiffel Art Studios)
King Pomádé's New Clothes (Opera House)
Love Adrift (Eiffel Art Studios)
Lucia di Lammermoor (Opera House)
Messiah (Eiffel Art Studios)
Orfeo & Euridice (Eiffel Art Studios)
Otello (Opera House)
Parsifal (Opera House)
Pelléas & Mélisande (Eiffel Art Studios)
Porgy & Bess (Eiffel Art Studios)
Das Rheingold (Opera House)
Siegfried (Opera House)
Tancredi & Clorinda (Eiffel Art Studios)
Tosca (Opera House)
Die Walküre (Opera House)
War & Peace (Opera House)

BRING ON THE SWEAT

Real Q&A sessions in virtual space

If we want opera visitors and ballet lovers to have all the answers, we need to do more than just getting them in the mood, giving them keys, and revealing solutions afterwards. We can show our appreciation to our devoted audiences and tens of thousands of recurring guests if we answer their questions, and if the answers they receive are more than just convoluted phrases. Our new series, the fourth in the subject, counts on the fact that neither the prejudiced wording of the questions that always come up on forum sites nor the replies, which are either inside jokes or cynical, can replace factual and professional information. We expect and we promise honesty, with the desire to win over the eternal mistrustful individuals lurking behind fake profiles. And we want them to believe: only no name sites work with nicknames. So, as Alice sent word to Falstaff back in the day, let's meet once every half-year in a live streaming session between 2 and 3 o'clock.

Featuring **Szilveszter Ókovács**, General Director

Hosted by **Dávid Zsoldos**, Editor-in-Chief (Papageno)

Venue **papageno.hu editorship**

Once every half-year, starting September 2021

“AUNTY TATIANA”

Fictitious letters on Origo

ORIGO

Writing fictitious letters to Kelemen Mikes's fictitious aunty is a whole separate genre in Hungarian literature and publicist work. However, a couple of years ago, the urge of Eugene Onegin's (novel, opera, ballet) Tatiana to write letters filtered through, leading to the birth of a series of epistle arias with operatic themes. Now, anyone who is interested in what goes on behind the scenes and would like to learn about the aims and reasons for making decision, and are moreover interested in personal viewpoints, can glean some information from General Director Szilveszter Ókovács's fictitious letters. The articles, which describe operatic processes in a peculiar manner, are published on the Origo website every week: we are now closing in on issue number 200 in the series, which has even been used to announce new functions and discounts.





MYTH
& HISTORY 22/23

OPERA REPERTOIRE 2022/23



”

An opera that takes “unconventional” directing, in which old, romantic common places are mixed with newer (opera) stage clichés, surprisingly well. The same could also be witnessed now in Erkel Theatre, where Kriszta Székely could present the work to the audience so that the story remained recognizable, while it was planted in a contemporary context.

Ferenc László *Magyar Narancs*

Jacques Offenbach

LES CONTES D'HOFFMANN (2021)

1881, Paris

1900, Budapest, Opera House

What makes the stories of **E. T. A. Hoffmann** so memorable is the spectacular combination of an unbridled imagination and actual social situations. Is there any better way to pay homage to the great German Romantic writer whose oeuvre spawned a magical body of literature than to have him portrayed as the protagonist in an opera by **Jacques Offenbach** in which what is imaginary is reality and reality vanishes into nothingness?

In *Les contes d'Hoffmann*, his unfinished final work, Offenbach departs from the style of his hilariously satirical operettas, which are full of the witty and mocking social criticism of his era. Naturally, this work is not devoid of humour either, but the poet's romantic adventures are dominated by dark, sometimes fateful, chromatic nuances. Accompanying Hoffmann throughout his search for the absolute ideal of femininity and bringing him misery are four wicked characters, forcing him to constantly confront death even in his state of amorous intoxication. The present production of the OPERA features **Klára Kolonits** in all four female roles as they were intended to be sung so by Offenbach himself.

Although her background is primarily in spoken theatre, **Kriszta Székely** has several successful opera commissions under her belt, including *La putain respectueuse* and *La princesse jaune*, and in fact, she has already tackled some Offenbach, having directed his *Barbe-bleue* at the Budapest Operetta Theatre.

Opera in three acts, with a prologue and epilogue, in French, with Hungarian and English surtitles

Olympia / Giulietta / Antonia / Stella Klára Kolonits	Crespel / Luther Géza Gábor
Nicklausse Viktória Mester	Andrés / Cochenille / Pittichinaccio / Frantz Gergely Dargó
Antonia's mother Judit Németh	Lindorf / Coppélius / Dapertutto / Miracle Zoltán Kelemen
Hoffmann Boldizsár László	Hermann / Schlemil Bence Pataki
Spalanzani / Nathanael Tibor Szappanos	

Featuring **the Hungarian State Opera Chorus**

Conductor **Marc Piollet** (F)

Libretto after E. T. A. Hoffmann by **Michel Carré** and **Jules Barbier**

Set designer **Nelli Pallós**

Costume designer **Dóra Pattantyus**

Lighting designer **Sándor Baumgartner**

Video designer **Vince Varga**

Dramaturg **Ármin Szabó-Székely**

Choreographer **Krisztián Gergey**

Director **Kriszta Székely**

11:00 / 19:00



CONTEMPORARY

18

8 (18:00 – public general rehearsal),
10, 14, 16, 18, 23, 25 September 2023

OPERA HOUSE



Claude Debussy

PELLÉAS & MÉLISANDE (2022)

1902, Paris

1925, Budapest, Opera House

2022 put an end to half a century of not having **Claude Debussy's** sole opera, *Pelléas et Mélisande*, performed at the Hungarian State Opera. Its libretto is based on the symbolist play of the same title by the later Nobel Prize-winning dramatist **Maurice Maeterlinck**, to which the composer made only a few minor changes.

The plot might remind some viewers of Tristan and Isolde, as it also involves an older man standing in the way of two young lovers whose passion for each other costs them their lives. This piece nearly devoid of actual stage action unfolds in the borderlands between dreams and reality, which is exactly what piqued Debussy's interest!

An exciting pairing with this remarkable and somewhat surreal world is the Danish ensemble Hotel Pro Forma and their unique stylistic language. Founded by **Kirsten Dehlholm** in 1985, they have earned tremendous acclaim all over the world under her artistic leadership and with her scenographic designs. What they do is create productions that span branches of the arts and genres, merging the visual arts with text, theatre, installations and architecture, not to mention the many other forms they develop through their constant dialogue with each other. As a further curiosity of the production, the audience can hear the piece in an arrangement by internationally renowned conductor **Frédéric Chaslin**, whose chamber orchestration proves worthy of creating the illusion in the brilliant acoustics of the Bánffy Stage.

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

Arkel **Péter Fried**

Geneviève **Andrea Meláth**

Pelléas **Szabolcs Brickner**

Golaud **István Kovács**

Mélisande **Polina Pasztircsák**

A doctor **András Kiss**

Little Yniold **Anna Karácsonyi / Veronika Szabó**

A shepherd **Tamás Pekárdy**

Featuring (on recording) **the Hungarian State Opera Chorus**

Conductor **János Kovács**

Libretto after Maurice Maeterlinck by **Claude Debussy**

Reorchestrated by **Frédéric Chaslin**

Visual concept **Hotel Pro Forma**

Co-director **Marie Dahl**

Set designer **Maja Ziska**

Costume designer **Marta Twarowska**

Lighting designer **Jesper Kongshaug**

Video designer **Adam Ryde Ankarfeldt**

Director **Kirsten Dehlholm**

11:00 / 19:00 / 20:00



CONTEMPORARY

14

9, 11, 17, 18, 24 September 2022

EIFFEL ART STUDIOS – BÁNFFY STAGE

”

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 *Fü.Hü*

George Gershwin

PORGY & BESS (2018)

1935, Boston

1970, Budapest, Erkel Theatre

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 **András Palerdi**
Bess **Gabriella Létay Kiss**
Sportin' Life **János Szemenyei**
Crown **Csaba Szegedi**
Jake **Máté Fülep**
Clara **Beatrix Fodor**
Robbins **Gergely Ujvári**
Serena **Gabriella Fodor**

Maria **Andrea Meláth**
Mingo **Tivadar Kiss**
Peter **Róbert Erdős**
Frazier / Undertaker **András Káldi Kiss**
Crab man / Nelson **Zoltán Megyesi**
Detective **Artúr Káldi**
Mr. Archdale / Coroner **Dániel Viktor Nagy**
Policeman **Marcelo Cake-Baly**

Featuring **the Hungarian State Opera Chorus**

Conductor **István Dénes**

Libretto **George Gershwin, DuBose and Dorothy Heyward, Ira Gershwin**

Set Designer **Sebastian Hannak (D)**

Costume Designer **Krisztina Lisztópád**

Choreographer **Dóra Barta**

Director **András Almási-Tóth**

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"**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 / 19:00



CONTEMPORARY



16, 18, 23, 25, 30 September 2022

EIFFEL ART STUDIOS – BÁNFFY STAGE

”

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*



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** *Hymnus* – 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 current 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 that (after almost 180 years) it was 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.

The production also premiered in autumn 2018 in New York with the OPERA's performers to great success. 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 **Lajos Geiger / Róbert Rezsnyák***
Gertrud, his Queen **Erika Gál / Viktória Mester***
Bánk bán **Boldizsár László / István Kovácsházi***
Melinda **Orsolya Hajnalka Röser**
Ottó **Gergely Boncsér / Dániel Pataky***
Tiborc **Alexandru Agache / Zolt Haja***
Petur bán **Zoltán Kelemen / Csaba Sándor***
Biberach **Antal Cseh / Róbert Rezsnyák***
Master **Sólom Zoltán Bárti Fazekas / Gergely Ujvári***

Featuring **the Hungarian State Opera Chorus**

Conductor **Ádám Medveczky / István Dénes**

Libretto **Béni Egressy, Kálmán Nádásdy**
Set designer **Olekszandr Bilozub (UA)**
Costume Designer **Viktória Nagy**
Dramaturg **Eszter Orbán**
Choreographer **Árpád Kőnczei**

Director **Attila Vidnyánszky**

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

* Soloist featuring in the Indian tour.

11:00 / 13:00 / 19:00



CLASSICAL



29 September (closed general rehearsal),
2, 5, 20, 22, 26, 30 October 2022

OPERA HOUSE

15 October 2022 (concert version)

INDIA

”

Thanks to the Glowing Bulbs team, the screens turned into an exciting, expressive world giving the impression of virtual reality. (...) The people in the seraglio are played by dancers. The choreography of Adrienn Vetési conveys confinement, struggling in bondages, and the wish for freedom to the audience. The strong colours and animal symbolism of Kinga Réta Vecsei's costumes is a reference to the disenfranchised situation, helplessness and degradation of the women kept in the seraglio besides the splendid environment.

Mariann Tfirst *Art7*



Wolfgang Amadeus Mozart

DIE ENTFÜHRUNG AUS DEM SERAIL (2021)

The Abduction from the Seraglio

1782, Vienna

1789, Buda

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 cement the entirety as an irresistible masterpiece. Since the original production in 1913, the OPERA has staged this singspiel in ten different productions. The unfaltering 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 refreshing recent spectacular production by **Miklós H Vecsei** is also made special by the new Hungarian translation by **Dániel Varró**: *“I enjoyed translating the comical parts the most, for example the finale of Act II, which practically has enough frivolity, comedy, resentment, jesting, and placating to fill a romantic comedy. But I also had a lot of fun translating the Gallows aria.”*

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

Selim Pasha **József Wunderlich**

Konstanze **Eva Bodorová (SK)**

Blonde **Rita Rácz**

Belmonte **István Horváth**

Pedrillo **Péter Balczó**

Osmin **András Kiss**

Featuring **the modern and contemporary dance students and alumni of the Dózsa György High School and Vocational School of Dance**

Conductor **Zsolt Jankó**

Libretto **Johann Gottlieb Stephanie**

Hungarian text **Dániel Varró**

Costume designer **Kinga Réta Vecsei**

Visuals and projection **Glowing Bulbs / Kiégő Izzók**

Ballet master **István Kohári**

Choreographer **Adrienn Vetési**

Director **Miklós H. Vecsei**

11:00 / 19:00 / 20:00



1, 2, 7, 9, 15 October 2022

EIFFEL ART STUDIOS – BÁNFFY STAGE



”

Gábor Csiki did a wonderful job directing the Hungarian State Opera Chorus again. (...) Born in 1981, actor-director Vajk Szente applied the three plotlines to the stage brilliantly, in a clear and precise way, but also daring to build drastic scenes.

Harald Lacina *Der neue Merker*

Levente Gyöngyösi

THE MASTER AND MARGARITA (2021)

2017, Miskolc

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 the OPERA gave home to the premiere of his first stage work *A gólyakalifa* (*The Stork Caliph*) in 2005. The operatic version of the magical novel dealing with the passion of Christ comes to full fruition in circus form: the theatrical event is 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	Péter Balczó	Master of ceremonies	Balázs Csémy
Margarita	Orsolya Sáfár	Nurse	Andrea Meláth
Woland	András Palerdi	Policeman / Afranius	András Körösi
Hella	Laura Topolánszky	First man / Drunken man /	
Behemoth	Zoltán Gavodi	Guillotine	András Farkas
Fagotto	Tivadar Kiss	Second man / An important comrade / Nero,	
Homeless Ivan / Levi Matvei	Donát Varga	the emperor	Balázs Papp
Berlioz / Caiaphas	András Hábetler	First nurse / Jimmy	Erdős Róbert
Latunski / Judas	Barna Bartos	Second nurse / John	Boldizsár Zajkás
Pontius Pilate	Bence Pataki	Young woman	Gabriella Rea Fenyvesi
Centurion Rat Killer	András Kiss	univ. stud.	
Bosoy	Bence Gulyás	Cleaning woman	Tímea Tímár

Featuring on recording **the Hungarian State Opera Chorus**

Conductor **Gábor Hollerung**

Libretto based on the script by **Róbert Bognár and András Schlanger**
written by **Szabolcs Várady**
Visual designer **Kentaur**
Dramaturg **Eszter Orbán**
Ballet master **István Kohári**
Choreographer **Lajos Péter Turi**

Director **Vajk Szente**

Amplification is used due to the special orchestral apparatus and the pre-recorded symphonic and choral soundtracks.

11:00 / 19:00



8, 14, 16, 21, 29 October 2022

EIFFEL ART STUDIOS – BÁNFFY STAGE



”

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 [Szinétár's] *Die Fledermaus* could expect a true comic opera production, even despite of the forecast shadows.

Géza Fodor *Muzsika*

Johann Strauss II

DIE FLEDERMAUS (2001)

1874, Vienna

1882, Budapest, Népszínház

“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 / István Kováčsházi***
Rosalinde **Lilla Horti* / Eszter Sümegi**
Frank **László Szvétek / Csaba Sándor***
Orlofsky **Viktória Mester**
Alfred **István Horváth / Dániel Pataky***
Falke **Zsolt Haja**
Blind **Gergely Ujvári**
Adele **Kinga Kriszta / Diána Kiss***
Frosch **Péter Vida**
Ida **Andrea Tallós / Aglaja Sawatzki***
Yvan **Krisztián Teleki Nagy**

Featuring **the Hungarian National Ballet and the Hungarian State Opera Chorus**

Conductor **István Dénes / Martin Rajna**

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

Director **Miklós Szinetár**

* Artists featuring in the Indian tour

11:00 / 19:00 / 21:00



CLASSICAL

12

12, 14, 16 October 2022

INDIA

29 (18:00 – public general rehearsal), 31 December 2022

4, 8, 11, 13, 15 January 2023

OPERA HOUSE



”

New direction, old opera, and the directorial language is also more on the conventional side – showing us that there is life in the traditional approach still. The merit goes to Máté Szabó, who created an easy to follow, but not at all boring or obvious world on the stage of Erkel Theatre.

Máté Csabai *Revizor*

Gaetano Donizetti

LUCIA DI LAMMERMOOR (2016)

1835, Naples

1846, Pest, National Theatre

Lucia di Lammermoor by **Gaetano Donizetti** is the very model of the Italian style of its era: the perfect embodiment of both the period preceding **Bellini** and **Verdi** and the melodic and sentimental Italian bel canto opera. Of Donizetti's entire humongous 67-opera oeuvre, this is perhaps the one that occupies the most important position: although it is his comic operas that are played most often, the great humourist distilled into this opera the very best of his dramatic skill. His music, just like the libretto by **Salvatore Cammarano**, superbly reflects the passion and unearthly atmosphere of *The Bride of Lammermoor*, the novel by **Sir Walter Scott** that it is based on. "*Lucia feels constrained from three sides. Religion, siblings' love, and love – which at the same time mean the three men who control her life she would like to make decisions about. She can make serious compromises because she believes in love. As an independent thinker, she loses herself for the love of another, which, in the end, turns out to be non-existent. At least this is what she is made to believe and she thus loses her footing,*" explains director **Máté Szabó** about the title role in which the Budapest audience had the good fortune to hear **Edita Gruberová** before her passing in 2021.

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

Enrico **Csaba Szegedi**
Lucia **Erika Miklósa**
Edgardo **Adorján Pataki**
Arturo **Tibor Szappanos**
Raimondo **Gábor Bretz**
Alisa **Ágnes Anna Kun**
Normanno **Gergely Ujvári**

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

Conductor **Antonello Allemandi** (I)

Libretto **Salvatore Cammarano**
Set designer **Balázs Cziegler**
Costume designer **Ildi Tihanyi**
Choreographer **Csaba Sebestyén**
Dramaturg **Eszter Orbán**

Director **Máté Szabó**

19:00



CONTEMPORARY

14

27 (18:00 public general rehearsal),
29 October, 6, 11, 13, 18 November 2022

OPERA HOUSE

A glowing green face composed of bubbles, set against a dark background. The face is formed by a dense cluster of bubbles of various sizes, with a bright green glow emanating from the center. The eyes are dark with a yellowish-brown ring around the pupils. The overall effect is ethereal and futuristic.

”

The videos projected on the scrim give us a glimpse into Wotan's brain or the technical fate of our civilisation – or at least the future of Géza M. Tóth's Ring. (...) We are left to feel free to associate, and at crucial moments the production clearly explains what it wants.

Jörn Florian Fuchs
Nordbayerischer Kurier

Richard Wagner

DAS RHEINGOLD (2015)

1869, Munich

1889, Budapest, Opera House

If **Richard Wagner** were alive today, he would surely be considered a master of fantasy, writing the top bestsellers and bringing home the most Grammys and Oscars and lining up with his grandiose *Der Ring des Nibelungen*, drawing from Icelandic and German sagas against *The Lord of the Rings*, *Harry Potter* in popularity, and perhaps even the *Star Wars* series. *Das Rheingold*, *Die Walküre*, *Siegfried* and *Götterdämmerung*: these four operas making up a cycle of 16 hours of music were brought to the stage by the OPERA in a new set of productions between 2015 and 2022 with the same creative team in charge. In addition to composing an entirely new kind of music, Wagner's grandiose concepts also placed tremendous demands on stage design then and now. Water nymphs sing while swimming in a river; a dwarf first becomes invisible and then turns into a frog in plain view; giants fight with each other – in *Das Rheingold* alone, numerous events take place that are a great challenge to mount on the stage even today. Director **Géza M. Tóth** has risen up to the challenge and by means of powerful projected images, he conquered the impossible throughout the four *Ring* operas.

Music drama in one act, four scenes, in German, with Hungarian and English surtitles

Wotan **Mihály Kálmándy**

Donner **Zsolt Haja**

Froh **Dániel Pataky**

Loge **Adrián Erőd** (A)

Alberich **Zoltán Kelemen**

Mime **Tivadar Kiss**

Fasolt **András Palerdi**

Fafner **István Rácz**

Fricka **Erika Gál**

Freia **Orsolya Sáfár**

Erda **Atala Schöck**

Woglinde **Zita Váradi**

Wellgunde **Lilla Horti**

Flosshilde **Ildikó Megyimórecz**

Conductor **Balázs Kocsár**

Libretto **Richard Wagner**

Set designer **Ildi Tihanyi**

Costume designer **Ibolya Bárdosi**

Projected scenery **KEDD Animation Studio**

Dramaturg **Eszter Orbán**

Director **Géza M. Tóth**

19:00



CONTEMPORARY

16

3 (18:00 – public general rehearsal), 5, 9 November 2023

OPERA HOUSE



”

Géza M. Tóth's directing and everything it comes with, the nervous colours of the city, the twins with their grey-white dreadlocks, Hunding in his grey suit and upright hair, the dog of the two friends bring the curious feeling to the theatre that the story is about us even without any particular awkwardness and swordfights. And that is so rare in the case of Wagner operas, if you are not a semi-nude demigod and you are over twenty, that it is truly worth it to see the production for that in itself.

Miklós Fáy *Népszabadság*

Richard Wagner

DIE WALKÜRE (2016)

1870, Munich

1883, Budapest, Opera House

With this production for the 2015/16 season, Balázs Béla Prize-winning animated film director **Géza M. Tóth** continued his task of reconceiving the entire *Ring* cycle by **Richard Wagner**. Following on the heels of *Das Rheingold*, *Die Walküre* was also imagined anew on the stage. This spectacular production is not a look at remote Germanic mythology, but rather aims to be thought-provoking and challenging. “*I am extremely eager to know how the last act will affect you; for besides you I have no one to whom it would be worthwhile to communicate this. It has turned out well – probably the best I have so far written. I’ve captured a terrific storm of elements and of hearts, which gradually calms to Brünnhilde’s magic sleep,*” wrote Wagner from his solitude in Switzerland waiting for the first copy of the score to *Die Walküre*, in a letter to **Ferenc Liszt**. And it is true: after the introductory *Das Rheingold*, the dramatic flow of music continues with the tragic love of Wotan’s children. Once again, the laws of the gods clash: can paternal love save a lad who has violated the sanctity of marriage? And what punishments await the woman who protects the as-yet-unborn and innocent hero?

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

Siegmond **István Kovácsházi**

Hunding **Géza Gábor**

Wotan **Mihály Kálmándy**

Sieglinde **Eszter Sümegi**

Brünnhilde **Szilvia Rálik**

Fricka **Erika Gál**

Helmwige **Gertrúd Wittinger**

Gerhilde **Mária Farkasréti**

Ortlinde **Beatrix Fodor**

Waltraute **Andrea Szántó**

Siegrune **Anna Csenge Fűrjes**

Rosswaise **Klára Vincze**

Grimgerde **Diána Ivett Kiss**

Schwertleite **Bernadett Fodor**

Featuring **the Hungarian National Ballet**

Conductor **Balázs Kocsár**

Libretto **Richard Wagner**

Set designer **Gergely Zöldy Z**

Costume designer **Ibolya Bárdosi**

Projected scenery **KEDD Animation Studio**

Dramaturg **Eszter Orbán**

Choreographer **Marianna Venekei**

Director **Géza M. Tóth**

17:00



CONTEMPORARY

16

10 (18:00 – public general rehearsal), 12, 16 November 2023

OPERA HOUSE



”

Including the two intervals, five and a quarter hours passed in an instant at the premier of the third chapter of the tetralogy that was finally moved back to the Ybl Palace. An almost full auditorium rewarded the visually rich, fast-paced performance with a great ovation.

Péter Spangel

Magyar Demokrata

Richard Wagner

SIEGFRIED (2017)

1876, Bayreuth

1892, Budapest, Opera House

“When I think of **Richard Wagner** and his era, the most important question for me is how the human and classical traditional values stand the test of time, the trials of the new world order,” claimed **Géza M. Tóth**, director of *Der Ring des Nibelungen* staged over several seasons.

In his vision, the new world order is that of the consumer society, which became the focal point of his production when he directed the story of Siegfried, the fearless hero in next instalment of the new *Ring* cycle of the OPERA, 140 years after its world premiere. “For the sake of that most beautiful of my life-dreams Young Siegfried I shall have to finish the *Nibelungen* pieces after all; the Valkyrie has taken so much out of me that I must indulge in this pleasure (...) As I have never in life felt the real bliss of love, I must erect a monument to the most beautiful of all my dreams, in which, from beginning to end, that love shall be thoroughly satiated,” wrote Wagner to **Ferenc Liszt** in 1854, but then he gave up on finishing Siegfried for many years and returned to the *Ring* only after composing *Tristan und Isolde* and *Die Meistersinger von Nürnberg*. The work was premiered in Bayreuth in August of 1876, when the entire tetralogy was first performed under the baton of the Hungarian **János Richter**.

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

Siegfried **Zoltán Nyári**

Mime **Dániel Pataky**

Wanderer (Wotan) **Krisztián Cser**

Alberich **Zoltán Kelemen**

Fafner **István Rácz**

Erda **Erika Gál**

Brünnhilde **Tünde Szabóki**

Stimme des Waldvogels **Zita Szemere**

Featuring **the Hungarian National Ballet**

Conductor **Balázs Kocsár**

Libretto **Richard Wagner**

Set designer **Gergely Zöldy Z**

Costume designer **Ibolya Bárdosi**

Projected scenery **KEDD Animation Studio**

Dramaturg **Eszter Orbán**

Choreographer **Marianna Venekei**

Director **Géza M. Tóth**

17:00



CONTEMPORARY

16

17 (18:00 – public general rehearsal), 19, 23 November 2023

OPERA HOUSE



Richard Wagner

GÖTTERDÄMMERUNG (2022)

1876, Bayreuth

1892, Budapest, Opera House

Friendship, love, vows, contracts, the rights of guests—these are all fundamental values that may end up worthless in times of strife. **Richard Wagner's** monumental, romantic *Ring* tetralogy is far from a strange story involving German mythological heroes, it is also about the economic, social, and ecological changes and the crisis of values experienced in the past two hundred years, or much rather in the present day. This is especially important for director **Géza M. Tóth**, who after having directed *Das Rheingold*, *Die Walküre*, and *Siegfried*, completed his direction of the tetralogy in the OPERA's 2021/2022 season with *Götterdämmerung*. Similarly to the previous three productions, the theatrical vision of the composer and librettist emphasises his social criticism. The special theatrical language of form uses both archaic and futuristic elements to show the audience a world that shows that man exploits his knowledge, others, and the world in a manner that inevitably leads to a global catastrophe. Just as in the three previous instalments of the tetralogy, the fundamental visual component of the theatrical universe of *Götterdämmerung* is the spectacle that moves synchronously to and holds a dialogue with the music, enveloping the entire stage and providing a special feeling of space.

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

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

Siegfried **István Kovácsházi**
Brünnhilde **Szilvia Rálik**
Gunther **Zsolt Haja**
Gutrune **Polina Pasztircsák**
Hagen **Géza Gábor**
Alberich **Zoltán Kelemen**
Waltraute **Andrea Szántó**
First Norn **Bernadett Wiedemann**
Second Norn **Gabriella Balga**
Third Norn **Gertrúd Wittinger**
Woglinde **Zita Váradi**
Wellgunde **Lilla Horti**
Flosshilde **Viktória Mester**

Featuring **the Hungarian National Ballet and the Hungarian State Opera Chorus**

Conductor **Balázs Kocsár**

Libretto **Richard Wagner**
Set designer **Gergely Zöldy Z**
Costume designer **Ibolya Bárdosi**
Projected scenery **KEDD Animation Studio**
Dramaturg **Eszter Orbán**
Choreographer **Marianna Venekei**

Director **Géza M. Tóth**

17:00



CONTEMPORARY

16

24 (18:00 – public general rehearsal), 26, 29 November 2023

OPERA HOUSE



”

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, Torino

1905, Budapest, Operaház

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, and if Nádasdy's production isn't (can't be) enough, the OPERA repertoire also features

Damiano Michieletto's contemporary interpretation entitled *La bohème 2.0* from time to time.

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

Rodolfo **Boldizsár László / Gergely Boncsér**

Mimi **Polina Pasztircsák / Angela Nisi (I)**

Marcello **Csaba Sándor / Csaba Szegedi**

Musetta **Orsolya Sáfár**

Schaunard **Azat Malik (KZ) / Csaba Sándor**

Colline **Gábor Bretz / Marcell Bakonyi**

Benoît **Róbert Rezsnyák**

Alcindoro **Tamás Szüle**

Parpignol **Long Ninh Duc Hoang**

Featuring **the Hungarian State Opera Chorus**

Conductor **Balázs Kocsár**

Libretto **Giuseppe Giacosa, Luigi Illica**

Set Designer **Gusztáv Oláh**

Costume Designer **Tivadar Márk**

Director **Kálmán Nádasdy**

11:00 / 19:00



CLASSICAL

12

1 (closed general rehearsal),

3, 7, 9, 11, 22, 25, 30 December 2022

OPERA HOUSE



”

János Vajda knows something that not many do: how to compose real opera, suitable for human consumption.

Ferenc László *Magyar Narancs*

János Vajda

THE IMAGINARY INVALID, OR THE CABAL OF HYPOCRITES (2020)

A képzelt beteg, avagy Ófelsége komédiása
2020, Budapest, Eiffel Műhelyház

It is a matter of great importance for the Hungarian State Opera to continuously refresh its repertoire each season not only with classic pieces, but also with contemporary operas. It is for this reason that in The Muse of France Season, visitors got to see a brand-new work by **János Vajda**. Following the success of *Mario and the Magician* (1988), *Leonce and Lena* (1999) and *Mrs Karnyó* (2007), this is his fourth work staged at the OPERA, this one based on both Molière's *Le malade imaginaire* and the stage play that Mikhail Bulgakov wrote about the French comedian, *The Cabal of Hypocrites*.

"This is my first opera to be based around an idea of my own," says the composer. "My original thinking was to compose music for Bulgakov's piece, which is about Molière's life, with Le malade imaginaire unfolding in the background. Then I started to feel that the situation instead should be reversed, with Molière's comedy taking the foreground and the French playwright's life and struggles receding into the background. What was the reason for this mirror image? I felt that I had discovered the appropriate music for Molière's work, meaning that his life story had to be the subordinate thread throughout the entire work."

Vajda's simultaneously hilariously witty and thought-provoking opera was staged by **Máté Szabó**, a freelance director who – in a unique way – gets the opportunity to direct a production for the OPERA every year: so far eight in the past eight seasons.

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

Louis XIV (spoken role) **Szilveszter Ókovács**
Molière / Argan **András Hábetler**
Toinette **Éva Bátor**
Angélique **Lilla Horti**
Cléante **Péter Balczó**
Béline **Bernadett Wiedemann**
Dr. Purgot **István Rác**
Théophile **Gergely Biri**

Conductor **János Kovács**

Libretto based on the comedies *The Imaginary Invalid* by **Molière** and *The Cabal of Hypocrites* by Bulgakov by **Szabolcs Várady**
Set designer **Renátó Cseh**
Costume designer **Anni Füzér**
Dramaturg of the play and the performance **Diána Eszter Mátrai**

Director **Máté Szabó**

11:00 / 19:00 / 20:00



6, 8, 13, 15, 21 January 2023

EIFFEL ART STUDIOS – BÁNFFY STAGE



”

A breath-taking production, which greatly differs from the ones we are used to. Stefano Poda changed it to a timeless masterpiece between reality and mysticism while emphasising the subconscious in the world of shadows, secrets and visions.

Maria Luisa Runti *Eliconie*

Giuseppe Verdi

OTELLO (2015)

1887, Milan

1887, Budapest, Opera House

After premiering *Aida* in 1870, **Giuseppe Verdi** retired at age 58 and would write no new operas for the next 16 years. Asked why, he answered: “*Why should I compose?*” He was estranged from the era: from the innovations in Italian opera, from Wagnerism and from the political climate of the time. It took a pivotal supper in Milan and the persistence of music publisher **Giulio Ricordi** to entice the Maestro to set about composing a new work, which he would only refer to as the “chocolate project”. As a result, aged 74 in 1887, he premiered his penultimate opera: *Otello*. After so many years of silence, Verdi’s music rang out with elemental force in the overture’s turbulent tempest scene. The man who considered himself an outsider himself had composed the tale of another “outsider”. The Moor Otello is a soldier, a general and a loving husband who, despite all his accomplishments, is not accepted by the people of Venice. He remains the eternal “black” foreigner. The vulnerability of the stranger seeking to fit into society is something that is easy for false friends to exploit – as is his jealousy. *Otello* is an essential masterpiece and exceptional work of creative genius in which the composer sets **the** tragedy to the music of his own unmistakably Verdian voice. The opera version of **Shakespeare’s** masterpiece was staged at the Opera House by star Italian director **Stefano Poda**.

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

Otello **Walter Fraccaro (I) / Carlo Ventre (ROU)**
Desdemona **Andrea Rost / Zsuzsanna Ádám**
Iago **Michele Kalmandy / Alexandru Agache**
Emilia **Judit Németh**
Cassio **Dániel Pataky**
Roderigo **Barna Bartos**
Lodovico **Ferenc Cserhalmi**
Montano **Bence Pataki**
A herald **Aron Ottó Jóhannsson univ.stud.**

Featuring **the Hungarian State Opera Chorus**

Conductor **Balázs Kocsár**
Libretto **Arrigo Boito**
Assistant to the director **Paolo Giani Cei (I)**

Director, set and costume designer **Stefano Poda (I)**

11:00 / 19:00



CONTEMPORARY

18

12 (18:00 – *public general rehearsal*), 14, 18, 20, 22, 27
January, 2, 4, 10, 12 February 2023

OPERA HOUSE



”

Very quickly this version began to feel fascinatingly true to the meaning of the work. After all, the castle itself is only a symbol laid on top of the very human feelings explored in the piece, and Holten puts it back into the characters' imaginations, making the doors all in Bluebeard's and/or Judith's heads as his production charts their process of self-analysis.

John Allison *Opera*

Béla Bartók

BLUEBEARD'S CASTLE (2018)

1918, Budapest, Opera House

Béla Bartók's one-act opera, *Bluebeard's Castle* is an extraordinary and enigmatic work that, in terms of how it is interpreted and staged, poses an exciting challenge for directors, their creative teams and performers alike. Little wonder that it is such a popular work on opera schedules both in Hungary and abroad. This season, the OPERA returns to the production by internationally acclaimed Danish director **Kasper Holten**, who has worked on the stages of the Deutsche Oper Berlin, the Theater an der Wien, the Finnish National Opera, the Wiener Staatsoper, the Teatro alla Scala in Milan and the Bregenz Festival, among others. He also served as artistic director of London's Royal Opera House until 2017. Moreover, it was in Budapest where he shot his 2010 opera film of *Don Giovanni*, titled *Juan*. His productions are characterised by simplified, and often monumental, sets and a harmonic balance between tradition and innovative ideas. *"To read, listen think and feel. The important thing is to avoid analysing it according to any preconception or always employing the same artistic style, but rather to develop a relationship with the work so I can completely understand what it is about it that fascinates me so much. Only then can I get started on the aesthetics, the concept and so forth,"* says Holten.

The piece can be seen together with the new *The Wooden Prince* (see p. 31) ballet production as part of the BBB: Bartók/Balázs/Bánffy double-bill.

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

Judith **Szilvia Vörös**
Bluebeard **Gábor Bretz / András Palerdi**

Conductor **Ádám Medveczky**

Libretto **Béla Balázs**
Set and costume designer **Steffan Aarfing** (DK)
Lighting designer **Ulrik Gad** (DK)
Dramaturg **Judit Kenesey**

Director **Kasper Holten** (DK)

11:00 / 19:00



CONTEMPORARY

14

9 (18:00 – public general rehearsal),
11, 16, 17, 19, 24, 26 February 2023

OPERA HOUSE



”

Az Operaház alaposan átgondolt, a maga egyszerűségében jól kidolgozott előadást állított színpadra. Anger Ferenc rendező és Szendrényi Éva díszlettervező ötletesen oldotta meg a sokféle tér – könyvtárszoba, kerengő, sekrestye, börtön, utca – bemutatását a guruló tömbökkel, amelyek egyik oldalukról könyvespolcként, másik oldalukról zárdacellaként funkcionálnak.

Devich Márton *Magyar Idők*

Francis Poulenc

DIALOGUES DES CARMÉLITES (2016)

1957, Milan

2016, Budapest, Opera House

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. The work was staged at the Opera House for the first time in 2016 by **Ferenc Anger**. In the Myth & History season, the piece is performed in a reorchestration by conductor **Frédéric Chaslin**, the only authorised chamber version of Poulenc's opera.

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 **Atala Schöck**
Madame Lidoine **Zita Váradi**
Mother Marie **Melinda Heiter**
Sister Constance **Beatrix Constance**
Mother Jeanne **Lúcia Megyesi Schwartz**
Sister Mathilde **Ágnes Anna Kun**
Chaplain **János Szerekován**
First commissary **Tivadar Kiss**
Second commissary **Róbert Rezsnyák**
Thierry **Lőrinc Kósa**

Featuring **the Hungarian State Opera Chorus**

Conductor **Frédéric Chaslin** (F)

Libretto based on Georges Bernanos's play by **Francis Poulenc**

Set Designer **Éva Szendrényi**

Costume Designer **Gergely Z Zöldy**

Dramaturg **Judit Kenesey**

Director **Ferenc Anger**

11:00 / 19:00 / 20:00



11, 17, 19, 25 February, 4 March 2023

EIFFEL ART STUDIOS – BÁNFFY STAGE



”

The greatest virtue of the production is the kind of elaboration and professionalism that is unfortunately still not a given in Hungarian opera performances (even though directors coming from spoken theatre have given a new push to such progress recently). In Bieito's *Carmen* production everything happens for a reason, every motif, action, visual element serves the artistic message.

Kondor Katalin *Fidelio*

Georges Bizet

CARMEN (2021)

1875, Paris

1876, Budapest, National Theatre

“Carmen is a personality who loves life and lives it without constraints. She finds joy in discovering her own limits and those of the people around her. All of this comes from within; she has no need to construct a separate personality for it. She cannot even see herself from outside. She is an instinctive human being with her own simplicity and her own complexity. She is simultaneously intuitive, coarse, passionate, melancholy and sensitive,” said the Catalan director **Calixto Bieito**, the “*Quentin Tarantino of the opera stage*”, whose productions cut incisively into the reality of their stories, making them shockingly provocative.

And what work would suit this directing style better – with its similarly crazed passions and emotions – than **Georges Bizet**’s French opera *Carmen*? The director has transplanted this opera set in 19th-century Seville to post-Franco Spain, where he depicts a savage and cruel world with a high degree of realism – and not a hint of the clichéd flamenco of folklore. With his own raw realism, Bieito brings the opera even closer to the novel by **Prosper Mérimée** on which it is based.

Bieito’s production has been staged all over the world, and after Madrid, London, Oslo, San Francisco, Vienna, Barcelona, Venice, Paris, Lisbon, Palermo, and Boston, in 2021, it came to Hungary as well.

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

Carmen **Andrea Szántó**
Don José **Szabolcs Brickner**
Micaëla **Orsolya Sáfát**
Escamillo **Gábor Bretz**
Remendado **Botond Ódor**
Dançóire **Attila Erdős**
Zuniga **István Rácz**
Morales **Attila Dobák**
Frasquita **Ildikó Megyimórecz**
Mercédès **Anna Csenge Fűrjes**

Featuring **the Hungarian State Opera Chorus**

Conductor **Domonkos Héja**

Libretto **Henri Meilhac and Halévy Ludovic**
Set designer **Flores Tarres Ildefonso** (E)
Costume designer **Mercè Paloma** (E)
Lighting designer **Bruno Poet** (GB)

Director **Calixto Bieito** (E)

11:00 / 19:00



CONTEMPORARY

18

23 February (public general rehearsal – 18:00), 25 February,
1, 3, 5, 9, 12 March 2023

OPERA HOUSE



Ferenc Erkel

HUNYADI LÁSZLÓ (2022)

1844, Pest, National Theatre

János Hunyadi is responsible for the tolling of bells around the world; Mátyás Hunyadi is the hero of a string of folk tales; László Hunyadi inspired “only” an opera. An opera that is actually about his younger brother, the last great King of Hungary, or at least the events leading up to his rule. However, our current aim is not to raise László from the dead, who was the reason for and explanation to why Mátyás Hunyadi ended up on the throne. True that the original score, heard for the first time in almost ninety years, provides an excellent opportunity to play the part of the knight, executed while he was still young.

Although the original music to *Hunyadi László* is a true treasure trove, current production capacities are limited. Everything from **Ferenc Erkel** except what he himself cut out. And difficult decisions have to be made regarding even the text: Instead of the varying quality of **Béni Egressy**'s lyrics and his antiquated figures of speech, we choose reworked versions in a manner that ensures that the drama loses neither its lustre nor its meaning: so much so that even the least remembered of the crown symbols, the Hunyadi-age broadsword, may lead to a new legend.

The purpose of this production was to stage a piece authentic to the original and to use it to showcase the artistic and technical possibilities of the refurbished Opera House. In the words of the Opera's General Director and the director of the piece **Szilveszter Ókovács**, “*There is only one opera that can open an Opera House.*”

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

King László V **Dániel Pataky**
Ulrik Cillei **András Palerdi**
Erzsébet **Szilágyi Klára Kolonits**
László Hunyadi **Szabolcs Brickner**
Mátyás Hunyadi **Laura Topolánszky**
Miklós Gara **Krisztián Cser**
Mária Gara **Kinga Kriszta**
Rozgonyi Lőrinc Kása

Featuring **the dancers of the Hungarian National Ballet, students of the Hungarian National Ballet Institute, and the Hungarian State Opera Chorus and Children's Chorus**

Conductor **Balázs Kocsár**

Libretto **Béni Egressy**
Visual designer **Krisztina Lisztopád**
Lighting designer **Tamás Pillinger**
Video designer **Zsombor Czeglédi**
Students of the Hungarian National Ballet Institute
coached by **Olga Chernakova and Kirejko Dmitrij Tarasovics**
Ballet master **Attila Szakács**
Assistant to the choreographer **Marianna Venekei**
Choreographer **Tamás Solymosi**

Director **Szilveszter Ókovács**

11:00 / 19:00



2 (public general rehearsal – 18:00),
4, 8, 11, 14, 17, 19, 22, 28 March 2023

OPERA HOUSE



”

Director András Almási-Tóth's production strives to reflect this strange, almost alienated, still funny, and at times ridiculous world. We often find ourselves smiling (or even laughing) at gestures, facial expressions, movements, which is not only the artistic achievement of the actors, but of the director's work too.

Endre Tóth *Fidelio*

Ernst von Dohnányi

DER TENOR (2014)

1929, Budapest, Opera House

Following the production of *Tower of the Voivod* by **Ernő Dohnányi**, *The Tenor*, the composer's comic opera was also staged by the OPERA. A hilarious Hungarian comedy in the German Romantic style. The tenor of a provincial vocal quartet dies, and right before an important singing competition. A new tenor must be found! Only the alcoholic layabout Schippel can help: although he can sing, the other members of the quartet are loath to work with such a person. But necessity trumps scruples... until an attractive young lady stirs up a hornets' nest. In the end, everything is settled by a duel.

The young artists of the OPERA revel in these exquisite character roles under the direction of **András Almási-Tóth**. In **Béla Bartók**'s view, Dohnányi brought music closer to the Hungarian people. In addition to heading the Budapest Philharmonic Society, he also served at the helm of Hungarian Radio and as director of the Music Academy, while the entire world celebrated him as a concert pianist. The OPERA pays homage to the importance of Dohnányi by performing more and more of his works available for the public: his pieces are performed at symphonic concerts, and after *The Tenor*, another opera by the composer, *Aunt Simona* was also staged in 2022.

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

The Duke **Lajos Geiger**
Hicketier **László Szvétek**
Jenny **Mária Farkasréti**
Thekla **Ildikó Megyimórecz**
Krey **János Szerekován**
Wolke **András Kiss**
Schippel **Attila Fekete**
Müller **András Farkas**
Schultze **Ferenc Endrész**

Conductor **Gergely Vajda**

Libretto based on the play *Bürger Schippel* by **Carl Sternheim** by **Ernő Góth**
Hungarian translation **Lajos Csákovics**
Set designer **István Rózsa**
Costume designer **Krisztina Lisztopád**
Choreographer **Noémi Kulcsár**

Director **András Almási-Tóth**

11:00 / 19:00 / 20:00



CONTEMPORARY

16

24, 26, 30 March, 1, 2 April 2023

EIFFEL ART STUDIOS – BÁNYFY STAGE



”

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 Siegmund Riedel
München

Pietro Mascagni

CAVALLERIA RUSTICANA

1890, Rome

1890, Budapest, Opera House

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* at the New York Metropolitan in 1893, which soon became a tradition.

The two works are regularly performed together at the OPERA, as well. This time, as it also has become customary, *Cavalleria rusticana* is performed together with Mascagni's *Messa di Gloria* at Easter.

(The production is performed in the double-bill Easter with Mascagni with Messa di Gloria.)

Concert version of the opera in one act, in Italian, with Hungarian and English surtitles

Santuzza **Bernadett Fodor**

Turiddu **Attila Fekete**

Lucia **Judit Németh**

Alfio **Zoltán Kelemen**

Lola **Viktória Mester**

Featuring **the Hungarian State Opera Chorus**

Conductor **Gergely Kesselyák**

19:00



CONCERT VERSION



4 (18:00 – public general rehearsal), 8, 10 April 2023

OPERA HOUSE



Richard Wagner

PARSIFAL (2022)

1882, Bayreuth

1914, Budapest, People's Opera

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 new interpretation is staged almost exactly 40 years after the premiere of the former one. 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 general music director **Balázs Kocsár** taking the conductor’s podium.

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 **Péter Kálmán**

Kundry **Andrea Szántó**

Parsifal’s mother / A Voice from above **Judit Németh**

First page **Eszter Zavaros**

Second page **Anna Csenge Fürjes**

Third page **Tivadar Kiss**

Fourth page **Barna Bartos**

1/1st Flower maiden **Lilla Horti**

1/2nd Flower maiden **Ildikó Megyimórecz**

1/3rd Flower maiden **Laura Topolánszky**

11/4th Flower maiden **Beatrix Fodor**

11/2nd Flower maiden **Andrea Brassói-Jörös**

11/3rd Flower maiden **Melinda Heiter**

First knight **József Mukk**

Second knight **András Káldi Kiss**

Young Parsifal **Bejámín Taba**

Child Parsifal **Milos Katonka**

Featuring **the Hungarian State Opera Chorus**

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**

17:00



CONTEMPORARY



5 (18:00 – public general rehearsal), 7, 9, 14 April 2023

OPERA HOUSE



”

Eroticism mixed with love and the cosmic confusion all that involves intertwine brilliantly, (...) the whole show is musically captivating and a pleasure to watch. It makes you cry, it makes you laugh.

Katalin Gabnai *Színház.net*

Gioacchino Rossini – Wolfgang Amadeus Mozart – Darius Milhaud /
Gergely Litkai – András Dömötör

FIGARO³ (2021)

2021, Budapest, Eiffel Art Studios

Two dramatists, three composers and one play: that's what *Figaro*³ is all about. Along with **Rossini** and **Mozart, Pierre-Augustin Caron de Beaumarchais's** *Figaro* trilogy also inspired the rarely heard composer **Darius Milhaud** (1892–1974). *Figaro*³ provides six of our opera singers with an opportunity they have never had before: to finally be able to perform their characters' roles across the entire course of the trilogy. We have refashioned their parts at the edges so that they can start from Mozart's version, the musical epicentre of the whole thing. And helping smooth out the story will be Léon, the late-arriving illegitimate child who in his old age attempts to finally decipher the fate that governed his beloved mother's life in the way that only opera fans know – or perhaps might not.

The production promises an encounter not only with both well-known and rarely hear operas, but a hilarious storyline by **Gergely Litkai** and new lyrics by **Zsolt Máthé** in a production by talented young director **András Dömötör**.

*Opera-mix in two parts, in Hungarian,
with Hungarian and English surtitles*

IL BARBIERE DI SIVIGLIA / LE NOZZE DI FIGARO / LA MÈRE COUPABLE

Dr Csaba Kántor (on video) **Péter Rudolf**
Gyöngyi Matusek (spoken role) **Orsolya Sztankay**
Léon **Tamás Tarjányi**
Figaro **Krisztián Cser**
Count Almaviva **Csaba Szegedi**
Countess Rosina **Adrienn Miksch**
Susanna **Zita Szemere**
Cherubino **Zsófia Kálnay**
Bartolo / Bégearss **Antal Cseh**
Florestine **Dalma Süle**

Conductor and musical director **Ádám Cser**

Libretto based on the comedies by **Pierre-Augustin Caron de Beaumarchais** and libretti by **Cesare Sterbini, Lorenza Da Ponte** and **Madeleine Milhaud** by **Gergely Litkai** and **András Dömötör**

Lyrics **Zsolt Máthé**

Set designer **Jenny Horváth**

Costume designer **Fruzsina Nagy**

Lighting designer **Sándor Baumgartner**

Video **Zsombor Czeglédi**

Dramaturg **Bence Bíró**

Director **András Dömötör**

11:00 / 19:00 / 20:00



CONTEMPORARY

16

15, 16, 21, 22, 23 April 2023

EIFFEL ART STUDIOS – BÁNYFY STAGE

”

Everything on the stage of director Miklós Szinetár is presented with elemental force. That is partly due to the genre of the opera, the scenery, the large cast and everything that come out of the orchestra pit—as conducted by Gergely Kesselyák. Levente Gyöngyösi (...) created such a powerful arrangement for winds and strings, including harp, that the orchestration transforms every tune originally composed for broken chords, solo guitar and rocker voices coarse from cigarette smoke into ethereal music. And if there is something about the opera version of Stephen, the King that is clearly a plus compared to the original rock opera, it is the choir, performed by the Hungarian State Opera Chorus (directed by Gábor Csiki).

F. Tóth Benedek *Index*



Levente Szörényi / János Bródy / Levente Gyöngyösi

STEPHEN, THE KING (2020)

István, a király

1983, Budapest, Királydomb

2020, Budapest, Erkel Theatre

By far the most successful of the Hungarian crop of rock operas, ever since its original album release *Stephen, the King* 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**. For Levente Szörényi's 75th birthday, the Hungarian State Opera undertook a very interesting experiment: it put *Stephen, the King* 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 the Opera House. Millions of Hungarians know the iconic and always applicable songs (or now arias) from *Stephen, the King*. The revival of the piece was staged by **Miklós Szinétár**, the doyen of Hungarian directors.

Symphonic version of the rock-opera in two parts, in Hungarian, with Hungarian and English surtitles

István **Zoltán Nyári / Dániel Pataky**
Sarolt **Ildikó Komlósi / Andrea Ulbrich**
Gizella **Rita Rác / Kinga Kriszta**
Asztrik **Zoltán Bárti Fazekas / András Káldi Kiss**
Vecellin **Attila Dobák**
Koppány **Antal Cseh**
Torda **Boldizsár László / Péter Balczó**
Laborc **Attila Fekete / János Szemenyei**
Réka **Máthé Beáta / Gabriella Balga**
Bese **János Szerekován**
Solt **Zoltán Megyesi**
Sur **András Kőrösi**
First narrator **Zoltán Bárti Fazekas**
Second narrator **András Káldi Kiss**
First bard **Péter Kiss**
Second bard **Tivadar Kiss**
A mourner **Tamás Szüle / Kolos Kováts**
Shamaness **Lusine Sahakyan**
Boglárka **Zsófia Nagy**
Enikő **Diana Kiss**
Picur **Laura Topolánszky**

Featuring **the Hungarian National Ballet and the Hungarian State Opera Chorus**

Conductor **Gergely Kesselyák**

Libretto based on the play *Ezredforduló* by **Miklós Boldizsár**

Libretto **János Bródy**

Orchestrations **Levente Gyöngyösi**

Set designer **Balázs Horesnyi**

Costume designer **Rita Velich**

Ballet master **Attila Szakács**

Dramaturg **Eszter Orbán**

Choreographer **Bertalan Vári**

Director **Miklós Szinétár**

11:00 / 19:00



20 (*closed general rehearsal*),

22, 26, 28, 30 April, 5, 7 May 2023

OPERA HOUSE



”

With a set designed by Csaba Antal, (Balázs) Kovalik creates and maintains—just as in the case of *Peter Grimes* and *The Turn of the Screw*—a strong sense of tension by intensifying the polarity of illustration and meaning as a space and milieu of interpersonal drama. The play is set in a huge, modern bath, at the scene of the Agamemnon murder, emitting an underlying sense of confinement despite its spaciousness, and the coolness of its ceramic tiles enclosing the steaming eroticism of bathing hordes of maids. (...) A great achievement of the show is the incredibly sensitive, delicate and plastic elaboration of the intricate drama created by the contrast of the family connection and individual frustrations of the three female figures.

Géza Fodor *Muzsika*

Richard Strauss

ELEKTRA (2007)

1909, Dresden

1910, Budapest, Opera House

The repertoire of the OPERA's Myth & History season, or rather the Festival of Myths spring series cannot miss the story of Electra avenging the death of her father, which has inspired an unbroken chain of playwrights, composers and masters of other arts or even sciences (just think of psychology!) since antiquity to this day. The one-act opera written by **Richard Strauss** to the libretto of **Hugo von Hofmannstahl** is a concise, still monumental musical drama full of explosive moments. *"The dry tiles of a bathhouse long out of use emitting crypt-like coldness. The great king Agamemnon died here. Just as he stepped out of the water, his spouse offered him an apple, but as soon as he tasted it, a net was thrown over him and the greatest ruler of all the Greek was fatally wounded by an axe. Blood painted the water red, and the bath turned into the site of a sacrificial rite..."*, writes the director of the impressive 2007 production of *Elektra*, **Balázs Kovalik**, who poses fundamental and deep questions about vengeance, the person of the avenger and the lonely agony of the female psyche among other issues through this Strauss opera.

MYTH
& HISTORY

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

Clytaemnestra **Atala Schöck**
Elektra **Szilvia Rálik**
Chrysothemis **Adrienn Miksch**
Aegisthus **Dániel Pataky**
Orestes **Gábor Bretz**
Orestes' tutor **Antal Cseh**
Clytaemnestra's confidante **Timea Timár**
A young servant **Gergely Biri**
An old servant **Máté Fülep**
An overseer **Mária Farkasréti**
First maid **Anna Csenge Fürjes**
Second maid **Zsófia Kálnay**
Third maid **Melinda Heiter**
Fourth maid **Beatrix Fodor**
Fifth maid **Eszter Zavaros**

Featuring **the Hungarian State Opera Chorus**

Conductor **Balázs Kocsár**

Libretto **Hugo von Hofmannstahl**

Set designer **Csaba Antal**

Costume designer **Mari Benedek**

Director **Balázs Kovalik**

11:00 / 19:00



CONTEMPORARY



27 (18:00 – public general rehearsal), 29 April,
3, 7, 24, 20 May 2023

OPERA HOUSE



”

Alföldi tried to make use of the framework provided by Strauss with full flexibility: lyric life dilemma, with meticulously tuned sensitivity. The work became a staged drama driven by musical inspiration without causing any damage to the opera nature of the opera. The result is a unique way to present an opera in the best sense.

Gábor Csatádi *7óra7*

Christoph Willibald Gluck – Richard Strauss

IPHIGÉNIE EN TAURIDE (2014)

1779, Paris

1900, Weimar

2014, Budapest, Opera House

The four children of the murdered King Agamemnon: Iphigénie, Elektra, Orestes, Chrysothemis. The all appear in the Festival of Myths of the OPERA, which includes *Elektra* by **Richard Strauss** (featuring the latter three), and **Christoph Willibald Gluck's** *Iphigénie*, whose story was inspired by thousands of artists from the great Greek playwrights to **Racine** and **Goethe**, and as it can be heard, to Strauss as it is his version the OPERA presents Gluck's piece. As a part of Iphigénie's story was revised by **Richard Wagner**, *Iphigénie en Tauride* was tweaked by Strauss in order to make it in sound and dramaturgically tighter.

This mythological French work is being performed here in German, but the score, arranged for fuller sonority, does not lack Gluck's stylistic characteristics representative of the early classical period. The story of nightmares coming true, filicides and soricides was staged by **Róbert Alföldi** in his first production at the Opera House in 2014, which was also the Hungarian premiere of the piece in its entirety.

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

Iphigenia **Gabriella Fodor**

Diana **Zsófia Mózer**

Pylades **Zoltán Megyesi**

Orestes **Zsolt Haja**

Thoas **Károly Szemerédy**

A Greek woman **Laura Topolánszky**

Featuring **the Hungarian State Opera Chorus**

Conductor **Levente Török**

Libretto **Nicolas-François Guillard**

Set designer **Róbert Menczel**

Costume designer **Fruzsina Nagy**

Director **Róbert Alföldi**

**MYTH
& HISTORY**

19:00



CONTEMPORARY

16

4 (18:00 – public general rehearsal), 6, 10, 12, 14 May 2023

OPERA HOUSE



”

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*

Richard Strauss

DIE FRAU OHNE SCHATTEN (2014)

1919, Vienna

2014, Budapest, Opera House

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.

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

The Emperor **István Kováčsházi**
The Empress **Eszter Sümegi**
The Nurse **Ildikó Komlósi**
The Messenger of the Spirits **Csaba Sándor**
The Guardian of the Threshold **Eszter Zemlényi**
The Apparition of a Youth **Botond Ódor**
The Falcon **Anikó Bakonyi**
A Voice From Above **Bernadett Fodor**
Barak **Csaba Szegedi**
Barak's Wife **Szilvia Rálik**
The One-eyed Man **Lajos Geiger**
The One-armed Man **Ferenc Cserhalmi**
The Hunchback **István Horváth**
Voices of Six Children **Dalma Süle, Bori Keszei, Zsófia Kálnay, Anikó Bakonyi, Eszter Zemlényi, Bernadett Fodor**
Town Watchmen **Csaba Sándor, Ferenc Cserhalmi, Lajos Geiger**
Three Servants **Dalma Süle, Bori Keszei, Zsófia Kálnay**

Featuring **the Hungarian State Opera Chorus**

Conductor **Stefan Soltész (A)**

Libretto **Hugo von Hofmannsthal**
Set designer **Balázs Horesnyi**
Costume designer **Kati Zoób**
Dramaturg **János Matuz**

Director **János Szikora**

11:00 / 18:00



CONTEMPORARY



17 (18:00 – public general rehearsal),
19, 21, 24, 26, 28, 31 May, 2, 7 June 2023

OPERA HOUSE

”

The merits of the director could fill several pages, but let us focus on the most significant one: he made the characters travel such paths and gave them such functions that go far beyond the original piece, and he did all that without letting any of the changes become too obvious. The costumes created by Márk Kiss and the set design of Balázs Fügedi also glow with creativity.

Emese Lengyel *Magyar Nemzet*



Ede Poldini

LOVE ADRIFT (2022)

Farsangi lakodalmom
1924, Budapest, Opera House

Dozens of people end up quarantined due to the bad weather. Emotions run high: those who shouldn't, fall in love; those who are together, fall out of love. When locked in together, people learn a lot about each other. Instead of the wedding during carnival, a several days long quarantine party starts, forging a community from this rag-tag party, who follow the forbidden love between Kálmán, a student from the town of Csurgó, and Zsuzsika, a sensitive girl suffering from mild depression, with watchful eyes. And of course others fall in love as well, they devour their food rations, and the orchestra plays night and day, only to return to normal once the quarantine ends.

Ede Poldini's comic opera that premiered in 1924 was a success until about 50 years ago, when it was completely forgotten. The piece gained entirely new meaning in light of the long years of the recent epidemic, with a long list of scenes and emotions familiar to all of us: they help us laugh about ourselves and how we spent this period locked between four walls.

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

Péter **Antal Cseh**
The honourable lady **Adrienn Miksch**
Zsuzsika, their daughter **Réka Kristóf / Eszter Zavaros**
Kálmán **Gyula Rab / Barna Bartos**
Countess **Andrea Meláth**
Zoltán **Attila Dobák**
Mrs. Bükky **Bernadett Wiedemann**
Stanci **Rita Rácz**
Domokos **Zoltán Kelemen**
Mrs. Domokos **Gabriella Létay Kiss**
Andris **Aron Ottó Jóhannsson** univ. stud.
Forfeit collector **Artúr Szelezcki** univ. stud.

Conductor **Szabolcs Sándor**

Libretto **Ernö Vajda**
Reorchestrated by **András Gábor Virágh**
Set designer **Balázs Fügedi**
Costume designer **Márk Kiss**
Movement director **Eszter Lázár**
Lighting designer **Sándor Baumgartner**
Video **Zsombor Czeglédi**

Director **András Almási-Tóth**

11:00 / 19:00 / 20:00



CONTEMPORARY

16

26, 28, 29 May, 3, 4 June 2023

EIFFEL ART STUDIOS – BÁNFFY STAGE

”

The Opera's Ariadne production will certainly be divisive. It will be called terrible, atrocious and mental. And some will think it is genius. "Though this be madness, yet there is a method in 't", would be the best way to sum up my conclusions. It will be useful to brush up on Greek mythology, in particular the bittersweet story of Ariadne and Theseus.

Károly Fülöp *Opera-Világ*



Richard Strauss

ARIADNE AUF NAXOS (2013)

1912, Stuttgart

1919, Budapest, Opera House

Two in one – this well-known slogan can also describe an opera that was the fruit of so many debates and revisions by **Richard Strauss** and **Hugo von Hofmannsthal**. A magnificent opera seria with a mythological subject and the playful humour of the commedia dell'arte are juxtaposed in this work of art when the invisible host of a social gathering in Vienna, which serves as the frame of the plot, decides to save time and entertain the guests with the simultaneous performance of the two pieces he ordered for the evening. There is the desperate young composer, the whimsical prima donna and the similarly capricious tenor, a majestically straightforward Major-Domo and a whole troupe of comedians in the prologue, and the two genres are merged in a wonderful and yet strange way in the festive performance. Ariadne, who has been abandoned maliciously and even marooned on the island of Naxos, and the god Bacchus meet and fall in love amidst the playful intermezzos and interjections of the comedians. The most important of their comments reflecting their positive attitude to life is sung by the favourite of the joyful company, Zerbinetta, to the despairing Cretan princess famous for her string: her long and comforting solo is one of the most difficult coloratura arias of operatic literature.

This mythological, humorous and at the same time lyric story is also part of the Festival of Myths at the end of the OPERA season.

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

Major-Domo **Balázs Csémy**
Music master **Zoltán Kelemen**
Componist **Dorottya Láng**
Tenor / Bacchus **István Kovácsházi**
Dancing master **Zoltán Megyesi**
Wigmaker **Róbert Rezsnyák**
A footman **Bence Pataki**
Zerbinetta **Zita Szemere**
Prima Donna / Ariadne **Tünde Szabóki**
Harlequin **Csaba Szegedi**
Scaramuccio **Boldizsár László**
Truffaldin **Krisztián Cser**
Brighella **István Horváth**
Naiad **Zita Váradi**
Dryad **Lúcia Megyesi Schwartz**
Echo **Zsuzsanna Kapi** univ.stud.

Featuring **the Hungarian National Ballet**

Conductor **Péter Halász**

Libretto **Hugo von Hofmannstahl**
Set and costume designer **Gergely Zöldy Z**
Choreographer **Marianna Venekei**

Director **Ferenc Anger**

11:00 / 19:00



CONTEMPORARY



15 (18:00 – public general rehearsal),
17, 21, 23, 25, 28, 30 June 2023

OPERA HOUSE



”

Makovecz has a strong personality with a homogenous style, be it a cultural centre, a church, an exhibition booth, an office building or even a stage set he designs. His sets are not functional but decorative, which is apparent from there strict symmetry.

Iván Kertész *Magyar Hírlap*

Béla Bartók

BLUEBEARD'S CASTLE (1993)

1918, Budapest, Opera House

“Once upon a time... / Where did this happen? / Outside, or within? / Ancient fable, what does it mean / Ladies and gentlemen? – can be heard in the Prologue of *Bluebeard's Castle*, the only opera by **Béla Bartók** and librettist **Béla Balázs**. The legend of the duke killing each of his new wives is indeed an ancient one, rooted in medieval France. Its significance is evident from the number of composers and artists who adapted it over the centuries. An old story – an old performance that cannot be left out of the 2022/23 Myth & History season of the OPERA even if Bluebeard's story is not from ancient Greece, even if there is no great battle or king in its focus. However, its gravity, its impact on the artists, and most importantly, the only opera by Bartók played, analysed and reinterpreted all over the world all the time has made it a real myth of European culture. A former chief director of the Opera House, **Viktor Nagy** has provided the audience with numerous productions: his staging of *Bluebeard's Castle* celebrating 30 years is an homage to **Imre Makovecz** as well.

The production is presented as part of *Tryptich*, along with the ballet productions *The Wooden Prince* (see p. 31), and *The Miraculous Mandarin* (see p. 47).

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

Judith **Ildikó Komlósi**
Bluebeard **András Palerdi**

Conductor **Gergely Vajda**

Libretto **Béla Balázs**
Set designer **Imre Makovecz**
Costume designer **Nelly Vágó**

Director **Viktor Nagy**

20:00



23, 25 June 2023 (rain dates: 24, 26 June)

MARGARET ISLAND OPEN-AIR THEATRE



”

The lighting is outstanding in creating atmosphere and Gabriele Rupprecht's costumes are stunning. (...) The director takes care to create distinct characters who must contend with his/her own private torments.

Ako Imamura *Bachtrack*

Giuseppe Verdi

DON CARLO (2021)

1867, Paris

1886, Modena

1868, Pest, National Theatre

2021, Budapest, Erkel Theatre

“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.”* Director Frank Hilbrich, well-known in the German language area, garnered international recognition mainly with his **Wagner** performances as well as contemporary operas. The OPERA staged the production in The Muse of France Season as Verdi originally wrote the piece in French as commissioned by Paris. The opera was later produced in Italian, and had several different versions. Here, the Modena version is performed which includes the Fontainebleau scene of the original French version.

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

Filippo II **Krisztián Cser**

Don Carlo **Boldizsár László**

Rodrigo **Csaba Szegedi**

Elisabetta di Valois **Zsuzsanna Ádám**

La principessa d’Eboli **Szilvia Vörös**

The Grand Inquisitor **András Palerdi**

A monk **Géza Gábor**

Tebaldo **Melinda Heiter**

Il Conte di Lerma **József Mukk**

A voice from Heaven **Zita Váradi**

Featuring **the Hungarian State Opera Chorus**

Original libretto after the drama by **Friedrich Schiller by Joseph Méry, Camille du Locle**

Original French-language libretto translated into

Italian by **Achille de Lauzières, Angelo Zanardini**

Set designer **Volker Thiele** (D)

Costume designer **Gabriele Rupprecht** (D)

Dramaturg **Eszter Orbán**

Director **Frank Hilbrich** (D)

18:00



MIXED



29 June (18:00 – public general rehearsal),

1, 4, 6, 8, 11 July 2023

OPERA HOUSE



”

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

1864, Pest, National Theatre

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* is presented by the OPERA in a grandiose, plain but authentic period production by Opera Europa competition winner Italian director **Fabio Ceresa**.

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

Gustavo III **Adorján Pataki**

Renato **Mihály Kálmándy**

Amelia **Eszter Sümegi**

Ulrica **Bernadett Fodor**

Oscar **Alinka Kozári**

Horn **Krisztián Cser**

Ribbing **István Kovács**

Christiano **Máté Fülep**

Judge / Amelia's servant **Lőrinc Kósa**

Featuring **the Hungarian State Opera Chorus**

Conductor **Leonardo Sini** (I)

Libretto after the work by **Eugène Scribe** by **Antonio Somma**

Set designer **Tiziano Santi** (I)

Costume designer **Giuseppe Palella** (I)

Movement director **Mattia Agatiello** (I)

Dramaturg **Eszter Orbán**

Director **Fabio Ceresa** (I)

19:00



KLASSZIKUS

14

13 (18:00 – public general rehearsal),

15, 18, 20, 22, 25 July 2023

OPERA HOUSE



”

There is something utterly captivating about the presentation of the opera, and that is the simplicity of the costumes and the scenery. The best feature of *Madama Butterfly* is this clarity: while other productions might remind us of a badly dressed Japanese marketplace even with the best performers, in director Miklós Gábor Kerényi's production the overall atmosphere created by the colours and scenery truly highlight the innocence and purity which are the main motives of Puccini's opera.

Csabai Máté *Fidelio*

Giacomo Puccini

MADAMA BUTTERFLY (2000)

1904, Milan

1906, Budapest, Opera House

An encounter between East and West in **Puccini's** beautiful opera. A young geisha gives up her religion and culture for her American fiancé, knowing she will be disowned by her relatives. For the fiancé, on the other hand, the exotic lover is merely a adventure, and a Japanese wedding a game. *"They say that across the sea, if a man catches a butterfly, he pins her on a board."* Before our eyes, Miss Butterfly becomes a woman, whose unflagging love keeps her alive. Puccini saw **David Belasco's** one-act play *Madame Butterfly: A Japanese Tragedy*, inspired by an American short story and a French novel, in London in 1900.

The world premiere of *Madama Butterfly* was held at Milan's La Scala, where it was a fiasco – probably due to insufficient rehearsal. Puccini revised the opera, which was performed again in May – this time with great success. The composer continued working on it though: he prepared three more versions, the fifth and final of which is the one performed worldwide today, at the OPERA, for instance in a popular production by **Miklós Gábor Kerényi**, which says farewell with these performances.

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

Cio-Cio San **Andrea Rost**
Suzuki **Gabriella Balga**
Pinkerton **Szabolcs Brickner**
Sharpless **Zoltán Kelemen**
Goro **Zoltán Megyesi**
Yamadori **Barna Bartos**
Bonzo **András Kiss**

Featuring **the Hungarian State Opera Chorus**

Conductor **Ádám Medveczky**

Libretto **Luigi Illica, Giuseppe Giacosa**

Set designer **Kentaur**

Costume designer **Ilona Vágvölgyi**

Director **Miklós Gábor Kerényi**

20:00



14, 16 July 2023 (rain dates: 15, 17 July)

MARGARET ISLAND OPEN-AIR THEATRE





MYTH
& HISTORY 22/23

BALLET REPERTOIRE 2022/23



”

Seregi (...) with a good sense of proportion, was able to compress into five remarkably dynamic scenes the extremely funny fight between the unrestrainable, but vitally charming Katherine and the similarly dashing Petruchio, who is ready to act the role of the merciless tamer for victory and love.

Livia Fuchs *Magyar Hírlap*

László Seregi / Károly Goldmark / Frigyes Hidas

THE TAMING OF THE SHREW (1994)

1994, Budapest, Opera House

The Taming of the Shrew by **Shakespeare** inspired a variety of musical theatre and film adaptations, and it also been good for a couple of ballet treatments worthy of note. **Maurice Béjart** created his 1954 choreography to the music of Scarlatti. The Czech **Vera Untermylerová** wrote hers to melodies by her own country's composers in 1961, while **John Cranko** wrote another one to music by Scarlatti in 1969. This row was continued by **László Seregi** in 1994, who chose music by **Károly Goldmark** for his choreography making the composer his co-author almost 80 years after his death. The arrangement by **Frigyes Hidas** yielded such a ballet music of uniform sound and feeling as if Goldmark himself had composed it himself. *The Taming of the Shrew* is a part of Seregi's Shakespeare cycle that followed the successful *Romeo and Juliet* and *A Midsummer Night's Dream*. László Seregi was an influential figure in the history of the Hungarian National Ballet. He identified with Renaissance *joie de vivre* in which his works are also steeped in. His most significant talent as a choreographer is seen in his sense for dramaturgy: he translated the plays into the language of dance in an articulate and entertaining way.

Ballet in two acts

Choreographer **László Seregi**
Composer **Károly Goldmark**
Music arranged by **Frigyes Hidas**
Libretto based on William Shakespeare's play by **László Seregi**
Assistant to the choreographer **Ildikó Kaszás**
Set designer **Attila Csikós**
Costume designer **Nelly Vágó**
Company répétiteurs **Ildikó Kaszás, Marianna Venekei**

Conductor **Kálmán Szennai**

Katherine **Jessica Carulla Leon / Tatiana Melnik / Claudia García Carriera**
Petruccio **Gergely Leblanc / Iurii Kekalo / Gergő Ármin Balázi**
Bianca **Adrienn Pap / Ellina Pokhodnykh / Elena Sharipova**
Lucentio **Dmitry Timofeev / Louis Scrivener / Dumitru Taran**

11:00 / 19:00



1, 2 (closed general rehearsals),
3, 4, 7, 9, 15, 17, 18, 21 September 2022

OPERA HOUSE



Sir Kenneth MacMillan / Ferenc Liszt / John Lanchbery

MAYERLING (2004)

1978, London
2004, Budapest, Opera House

John Lanchbery used excerpts from almost thirty of **Ferenc Liszt's** compositions to compile and instrument the three acts' of music required by *Mayerling*. The themes from the many familiar pieces, such as *Faust Symphony*, *Mephisto Waltz*, *Transcendental Études*, and *Years of Pilgrimage*, come together to form a unified course of music that accompanies the strength and flow of *Mayerling's* romantic tragedy. The story is based on the true events of a murder–suicide that took place in Mayerling involving historical figures of the Austro-Hungarian Empire, the circumstances of which remain mysterious to this day: the main figures are the Austrian Rudolf, son of Franz Joseph and heir to the throne, and his young lover, Mary von Vetsera. The main role, which, due to its extremely long stage performance, is the most difficult role in ballet, was danced by **Tamás Solymosi** at the previous premiere in 2004: this might just have been one of his best roles. This time around, the world-famous choreography, written in 1978 by **Sir Kenneth MacMillan**, with whom Budapest audiences may be familiar thanks to his work *Manon*, will be staged while Solymosi is the Director of the Hungarian National Ballet. MacMillan had originally been a dancer and wrote a plethora of dance works, pushing the limits of classical ballet to the extreme.

Ballet in three acts

Choreographer **Sir Kenneth MacMillan**

Composer **Franz Liszt**

Music compiled from the works of Ferenc Liszt and arranged by **John Lanchbery**

Libretto **Gillian Freeman**

Set and costume designer **Nicholas Georgiadis**

Set supervisor **Cinzia Lo Fazio** (I)

Costume supervisor **Natalia Stewart** (GB)

Lighting designer **Jacopo Pantani** (I)

Staging ballet master **Karl Burnett**

Répétiteur **Grant Coyle**

Company répétiteurs **Albert Mirzoyan, Ildikó Pongor, Irina Prokofieva, Tamás Solymosi, Attila Szakács, György Szirb, Marianna Venekei**

Conductor **Paul Connelly** (USA)

Crown Prince Rudolf **Gergely Leblanc / Gergő Ármin Balácsi / Iurii Kekalo / Dmitry Timofeev**

Mary Vetsera **Tatiana Melnik / Lili Felméry / Elena Sharipova / Aliya Tanykpayeva / Yourim Lee**

Countess Larisch **Cristina Balaban / Elena Sharipova / Diana Kosyreva / Claudia Garcia Carriera**

Empress Elisabeth **Zsófia Gyarmati / Kristina Starostina / Anastasiia Konstantinova / Anna Krupp / Judit Varga / Yuiko Adachi**

Princess Stephanie **Pap Adrienn / Miyu Takamori / Yourim Lee / Yuki Wakabayashi**

Mizzi Kaspar **Jessica Carulla Leon / Kristina Starostina / Aglaja Sawatzki / Lea Földi**

Bratfisch **András Rónai / András Szegő / Miklós Dávid Kerényi / Yago Guerra**

Featuring **Laura Topolánszky / Ildikó Megyimórecz** (soprano)

Featuring **Laura Topolánszky / Ildikó Megyimórecz** (soprano)

Mizzi Kaspar **Jessica Carulla Leon / Kristina Starostina / Aglaja Sawatzki / Lea Földi**

Bratfisch **András Rónai / András Szegő / Miklós Dávid Kerényi / Yago Guerra**

Featuring **Laura Topolánszky / Ildikó Megyimórecz** (soprano)

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Featuring **Laura Topolánszky / Ildikó Megyimórecz** (soprano)

Featuring **Laura Topolánszky / Ildikó Megyimórecz** (soprano)

Featuring **Laura Topolánszky / Ildikó Megyimórecz** (soprano)

11:00 / 19:00



CLASSICAL



6 (public general rehearsal – 18:00),

8, 9, 12, 14, 16, 19, 21, 22 October 2023

OPERA HOUSE



**THE
BEATLECRACKER
SUITE**

Venekei Marianna / Pyotr Ilyich Tchaikovsky – The Beatles – Arthur Wilkinson

THE BEATLECRACKER SUITE (2013)

1965, England

2013, Budapest, Opera House

The Beatlecracker Suite is a special universe mixing *The Nutcracker* with music by The Beatles. British composer **Arthur Wilkinson** (1919–1968) seemed to associate certain tunes in **Tchaikovsky's** *Nutcracker* with music by The Beatles and he replaced some melodies by the Russian composer with the latter while preserving the original accompaniment and orchestration. This musical concept captured the imagination of the authors of the OPERA production: librettist **András Aczél** and choreographer **Marianna Venekei** imagined a story fit for an evening entitled *Betales50!* in 2013.

The Beatlecracker Suite features the four boys from Liverpool at the height of their success as The Beatles, but they still find it hard to cope with such popularity and the unrestrained intrusion of the fans. After a concert, fanatic girls push their way into their dressing room. For they boys, there is only thing left: to flee. They travel around the world but still cannot rest as they are recognised everywhere – even by the mermaids during a cruise. Eventually, returning home they accept their fate and mission, they understand that they must go on making music while preserving their friendship, respect and love for each other.

The production is being presented together with Dido & Aeneas (see p. 19) as part of the MVM Piccolo Programme.

Modern ballet in one act

Choreographer **Marianna Venekei**

Music composed after **Pyotr Ilyich Tchaikovsky and The Beatles by Arthur Wilkinson**

Librettist, set and costume designer **András Aczél**

Company répétiteurs **Ágnes Sárközy-Holler, Marianna Venekei**

Boys **Dávid Kerényi Miklós, Kristóf Morvai, Alberto Ortega de Pablos, Balázs Majoros / András Rónai, Francesco Sardella, Gaetano Cottonaro, Maksym Kovtun**

Girls **Yuka Asai, Artemisz Pisla, Ágnes Kelemen, Kateryna Tarasova, Rita Hangya, Anna Krupp, Nadezhda Sorokina, Anita Tiffany Pesel**

10:30 / 13:00 / 15:00 /
16:00 / 17:00



CONTEMPORARY

12

13, 14, 18, 19, 20, 21

October 2022 (*MVM Piccolo Programme*)

22 October 2022

EIFFEL ART STUDIOS – BÁNFFY STAGE

“

Venekei's first full-length work for the Hungarian National Ballet... is a pearl not to be missed... Gergely Z 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. Since its world premiere *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**

Company répétiteurs

Students of the HNBI coached by **Ágnes Sárközy-Holler**

Blanche **Cristina Balaban / Lea Földi / Jessica Carulla Leon**

Stanley **András Rónai / Iurii Kekalo / Gergő Ármin Balázs**

Stella **Kateryna Tarasova / Písla Artemisz / Anna Krupp**

Mitch **Maksym Kovtun / Dumitru Taran**

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

Conductors for the audio recording **Dániel Dinyés and Gergely Vajda**

11:00 / 19:00



CONTEMPORARY



28, 29, 30 October, 4, 5, 6, 12, 13 November 2022

EIFFEL ART STUDIOS – BÁNFFY STAGE



”

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 Vaszilj Vajnonen and Gusztáv Oláh. The latter considered *The Nutcracker* set to be the greatest “exhibit” of his life. The set designed by Beáta Vavrínecz 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

1927, Budapest, Opera House

Tchaikovsky's *The Nutcracker* has been the quintessential ballet of the Christmas season for decades.

Due to the restoration of the Opera House, the production moved to the Erkel Theatre in December 2017, but in November 2022 it returns to the stage of the Ybl Palace. The piece follows the classical ballet traditions while fulfils the requirements of a 21st-century production. In 2015, a true *Nutcracker* specialist, the internationally renowned **Wayne Eagling** and **Tamás Solymosi** created a new fairy tale ballet, which from now on can be enjoyed as envisaged originally. It was a milestone in the life of the Hungarian National Ballet that an artist of such worldwide stature has developed a choreography tailored specifically to its members, as well as taking inspiration from them. The company has since performed the choreography in front of sold-out houses to enormous success.

Fairy-tale ballet in two acts

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

Composer **Pyotr Ilyich Tchaikovsky**

Set designer **Gusztáv Oláh**

Costume designer **Nóra Rományi**

Répétiteur Wayne Eagling

Company répétiteurs **Mária Aradi, Imre Dózsa, Albert Mirzoyan,**

Ildikó Pongor, Edit Rujsz, Tamás Solymosi, György Szirb,

Marianna Venekei

Students of the Hungarian National Ballet coached by **Olga Chernakova,**

Dace Radina, Kirejko Dmitrij Taraszovics, Dénes Kovács

Head of the Children's Chorus **Nikolett Hajzer**

Conductor **András Déri / Imre Kollár / Thomas Herzog (CH) /**

Kálmán Szennai / Sámuel Csaba Tóth

Princess **Marie Ellina Pokhodnykh / Yourim Lee / Adrienn Pap /**

Cristina Balaban / Aliya Tanykpayeva / Tatiana Melnik /

Miyu Takamori

Prince **Gergő Ármin Balácsi / Valerio Palumbo / András Rónai /**

Dmitry Timofeev / Gergely Leblanc / Ryosuke Morimoto

Drosselmeyer **Gábor Szigeti / Gaetano Cottonaro / Vladyslav**

Melnyk / Alekszandr Komarov

Mouse King **Vladyslav Melnyk / Iurii Kekalo / Leo Lecarpentier /**

Mikalai Radziush / Louis Scrivener

Louise **Artemisz Pisla / Nadezhda Sorokina / Yuliya Golovyna /**

Anna Krupp / Yuki Wakabayashi / Olga Chernakova / Yuka Asai

11:00 / 18:00 / 19:00



CLASSICAL



27 (*closed general rehearsal*), 27, 30

November, 3, 4, 6, 8, 10, 11, 13, 14, 16, 17, 18, 20,

21, 23, 24, 25, 26, 28, 29, 30, 31 December 2022

5, 6, 7, 8, 15 January 2023

OPERA HOUSE



Marius Petipa / Tamás Solymosi / Albert Mirzoyan / Irina Prokofieva / Ludwig Minkus / Édouard Deldevez / Léo Delibes / Riccardo Drigo / Daniel Auber

PAQUITA-SZVIT (2022)

1882, Moscow

2022, Budapest, Opera House

Few works in classical ballet history have as many versions as the *Paquita Suite*, also known as the *Paquita Grand Pas (classique)*. The new piece was created by **Marius Petipa** on the basis of the French ballet *Paquita* by working together with composer **Ludwig Minkus** to select the main musical numbers. Ever since the original premiere in Russia in 1882, the piece has used as many variations and solos, including additions from external sources, as dreamed up by the choreographer of the given production. In fact, a unique attribute of the piece is that the performing dancers often determine the numbers to dance or even perform choreographies prepared specifically for them. The stage at Eiffel Art Studios will be hosting Petipa's choreography as imagined by ballet masters **Albert Mirzoyan** and **Irina Prokofieva**, and ballet director **Tamás Solymosi**, the greats of the Hungarian National Ballet.

The production is being presented together with The Vertiginous Thrill of Exactitude (see p. 137) and Études (see p. 139) as part of the Without Limits dance show.

Ballet divertissement in one act

Choreography after Marius Petipa by **Albert Mirzoyan, Irina Prokofieva, Tamás Solymosi**

Composers **Ludwig Minkus, Édouard Deldevez, Léo Delibes, Riccardo Drigo, Daniel Auber, Cesare Pugni, Nikolai Tcherepnin, Yuli Gerber**

Set designer **Oleg Molchanov (RUS)**

Costume designer **Nóra Rományi**

Company répétiteurs **Albert Mirzoyan, Irina Prokofieva, Tamás Solymosi**

Female solo **Tatiana Melnik / AliyaTanykpayeva / Yourim Lee**

Male solo **Gergely Leblanc / Dmitry Timofeev / Gergő Ármin Balázsi**

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

11:00 / 19:00 / 20:00



CLASSICAL



20, 21, 27, 28, 29 January, 4, 10 February 2023

EIFFEL ART STUDIOS – BÁNFFY STAGE



“

It is gracious, ethereal, and exact.

Krisztina Horeczky

Tánckritika.hu

William Forsythe / Franz Schubert

THE VERTIGINOUS THRILL OF EXACTITUDE (2018)

1996, Frankfurt
2018, Budapest, Műpa

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 *Études* as part of the *Limitless* dance show.

The production is being presented together with Paquita Suite (see p. 135) and Études (see p. 139) as part of the Without Limits dance show.

Modern 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 **Noah Gelber, Amy Raymond, Agnès Nolteniu**
Company répétiteur Edit Rujsz

First girl **Yourim Lee / Lea Földi / Miyu Takamori**
Second girl **Cristina Balaban / Diana Kosyreva / Inès Furuhashi-Huber**
Third girl **Tatiana Melnik / Ellina Pokhodnykh / Yuki Wakabayashi**
First boy **Gergő Ármin Balácsi / Dmitry Timofeev / Carlos Taravillo Mahillo**
Second boy **Ryosuke Morimoto / András Rónai / Yago Guerra**

11:00 / 19:00 / 20:00



20, 21, 27, 28, 29 January, 4, 10 February 2023

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 / Knudåge Riisager

ÉTUDES (2014)

1948, Copenhagen

1967, Budapest, Opera House

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. 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 BALLETT itself, all in capitals.

The production is being presented together with Paquita Suite (see p. 135) and The Vertiginous Thrill of Exactitude (see p. 137) as part of the Without Limits dance show.

Neoclassical ballet in one act

Choreographer **Harald Lander**

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

Artistic consultant **Lise Lander** (DK)

Répétiteur **Johnny Eliassen** (DK)

Company répétiteurs **Albert Mirzoyan, Ildikó Pongor, Irina Prokofieva, Edit Rujsz**

Ballerina **Yourim Lee / Miyu Takamori / Tatiana Melnik**

First male soloist **Ryosuke Morimoto / András Rónai /**

Gergő Ármin Balázs

Second male soloist **Dmitry Timofeev / Gergely Leblanc / Dumitru Taran**

11:00 / 19:00 / 20:00



20, 21, 27, 28, 29 January, 4, 10 February 2023

EIFFEL ART STUDIOS – BÁNFFY STAGE

“

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
2018, Budapest, Müpa

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.

It is controlled chaos which points the way to the future. The speciality of the Hungarian production is that – at the request of the choreographer – a ballerina dances one of the male parts

The production is being presented together with Trois Gnossiennes (see p. 143) and Sad Case (see p. 145) as part of the Enigma dance show.

Modern Ballet in one act

Alkotó **Sharon Eyal** (IL)
Társalkotó **Gai Behar** (IL)
Hangmester és zeneszerző **Ori Lichtik** (IL)
Világítástervező **Thierry Dreyfus** (F)
Jelmeztervező **Rebecca Hytting** (S)
Betanító és színpadra állító balettmester **Olivia Ancona**
Próbavezető balettmester **Venekei Marianna**

First girl **Yuka Asai / Viktória Rohoncz**
Second girl **Miyu Takamori / Nadezhda Sorokina**
Third girl **Artemisz Pisla / Anita Tiffany Pesel**
Fourth girl **Aglaja Sawatzki / Ágnes Kelemen**
First boy **Iurii Kekalo**
Second boy **Kristina Starostina / Maksym Kovtun**
Third boy **Francesco Sardella / Kristóf Morvai**
Fourth boy **Dávid Molnár / Carlos Taravillo Mahillo**

11:00 / 19:00 / 20:00



CONTEMPORARY

16

18, 19, 25, 26 February, 3, 4, 5, 11, 12 March 2023

EIFFEL ART STUDIOS – BÁNFFY STAGE



“

The whole effect was spellbinding. 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

2017, Budapest, Müpa (OPERA production)

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 Bedroom Folk (see p. 141) and Sad Case (see p. 145) as part of the Enigma dance show.

Modern 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)

Company répétiteurs **Mária Aradi**, **Irina Prokofieva**, **Tamás Solymosi**

Female Solo **Aliya Tanykpayeva** / **Tatiana Melnik** / **Yourim Lee**

Male Solo **Mikalai Radziush** / **Iurii Kekalo** / **Gergő Ármin Balácsi** / **Gergely Leblanc**

Piano accompaniment **Éva Hajnal**

11:00 / 19:00 / 20:00



18, 19, 25, 26 February, 3, 4, 5, 11, 12 March 2023

EIFFEL ART STUDIOS – BÁNFFY STAGE



Sol León – Paul Lightfoot / Perez Prado / Alberto Dominguez / Ernesto Lecuona /
Ray Barretto / Trio Los Panchoss

SAD CASE (2021)

1998, The Hague
2017, Budapest, Müpa

“Now in hindsight we realise that energy is everything. When we created Sad Case in 1998, so far in to Sol’s pregnancy, the hormones were jumping and emotions were high. It is these hormones of laughter, madness and the trepidation of the unknown ahead that are the umbilical chord of this work,” says the British **Paul Lightfoot**, thinking back to the origin of the ballet. He and his partner, the Spanish **Sol León** share credit for the performance’s choreography and set and costume designs. Up until 2020, León worked as artistic consultant and Lightfoot as artistic director for the Netherlands Dans Theater (NDT), where they were responsible for bringing about sixty creations, including *Sad Case*, which is undoubtedly one of the pillars of their work. In it, surprising movements set to Mexican mambo music reflect the ongoing search for the tension between the satirical and the serious. The OPERA has long planned of staging this irresistible modern piece for Hungarian audiences.

The production is being presented together with Bedroom Folk (see p. 141) and Trois Gnossiennes (see p. 143) as part of the Enigma dance show.

Ballet in one act

Choreographers **Sol León (E)**, **Paul Lightfoot (GB)**
Music **Perez Prado**, **Alberto Dominguez**, **Ernesto Lecuona**,
Ray Barretto, **Trio Los Panchos**
Lighting designer **Tom Bevoort (NL)**
Set and costume designers **Sol León (E)**, **Paul Lightfoot (GB)**
Co-staging répétiteur **Menghan Lou**
Company répétiteur **Marianna Venekei**

Girls **Kristina Starostina**, **Miyu Takamori**, / **Inès Furuhashi-Huber**,
Yourim Lee / **Ellina Pokhodnykh**, **Cristina Balaban**
Boys **Gergő Ármin Balázi**, **András Rónai**, **Carlos Taravillo Mahillo** /
Valerio Palumbo, **Motomi Kiyota**, **Francesco Sardella** /
Balázs Majoros, **Ryosuke Morimoto**

11:00 / 19:00 / 20:00



CONTEMPORARY

14

18, 19, 25, 26 February, 3, 4, 5, 11, 12 March 2023

EIFFEL ART STUDIOS – BÁNFFY STAGE



”

The Hungarian National Ballet did its best to make Swan Lake a memorable performance. We could see countless dancers on stage in spectacular costumes in the first and third acts. They open our eyes and minds entirely, and then suddenly the minimalistic shining of the white swans almost blinds us.

Robert de Koning *Journalism*

Rudi van Dantzig – Toer van Schayk / Pyotr Ilyich Tchaikovsky

SWAN LAKE (2015)

Лебединое озеро

1877, Moscow

1951, Budapest, Opera House

Tchaikovsky's first ballet is perhaps the most beloved classical piece in ballet literature. The hardships of love between a prince forced into marriage and a maiden enchanted into the form of a swan is one of the most charming Russian romantic fairy tales. The plot is enhanced by the practice of the same female ballet dancer portraying both Odette – the pure, innocent white swan – and Odile – the seductive, manipulative black swan. The piece nevertheless failed at its original premiere in 1877. The choreographers creating the premiere were simply not equal to Tchaikovsky's genius. Finally, in 1895, **Marius Petipa** and **Lev Ivanov** created a work of choreography so fantastic that it established a tradition, and most companies to this day still dance the piece following this blueprint. This classic was adapted by **Rudi van Dantzig** in 1988.

Classical ballet in three acts

Choreography after **Marius Petipa and Lev Ivanov** by **Rudi van Dantzig**

Choreography of character dances **Toer van Schayk** (NL)

Composer **Pyotr Ilyich Tchaikovsky**

Set and costume designer **Toer van Schayk**

Assistant to the set and costume designer **Ruud Lutgens** (NL)

Lighting designer **Jan Hofstra** (NL)

Répétiteurs **Toer van Schayk, Caroline Iura, Eleonora Demichelis**

Company répétiteurs **Mária Aradi, Imre Dózsa, Albert Mirzoyan,**

Ildikó Pongor, Irina Prokofieva, Edit Rujsz, Tamás Solymosi,

György Szirb, Marianna Venekei

Conductor **David Coleman** (GB)

Odette/Odile **Tatiana Melnik / Aliya Tanykpayeva / Ellina Pokhodnykh**

Siegfried **Gergely Leblanc / Dmitry Timofeev / Gergő Ármán Balázsi**

Rothbart **Mikalai Radziush / Takaaki Okajima / Vladyslav Melnyk / Iurii Kekalo**

Alexander **Gaetano Cottonaro / András József / Valerio Palumbo**

11:00 / 18:00



CLASSICAL



16 (closed general rehearsal),

18, 19, 21, 23, 24, 25, 26, 29, 30, 31 March, 1, 2 April 2023

OPERA HOUSE

”

The ballet provides ample opportunity for the company's soloists to shine

Janet Ward *Bachtrack*



DON QUIXOTE (2016)

1896, Moscow

1997, Budapest, Opera House

Marius Petipa premiered his *Don Quixote* at the Bolshoi Theatre in 1869. Aware of the tastes of the Moscow audience, he included a number of comical elements in the production and put an emphasis on character dances. When he created a new version for Saint Petersburg, he adapted to local requirements and returned to Classical elements. In 1900, **Alexander Gorsky** created his own choreography for the Bolshoi, which was considerably more realistic than the previous version, since Gorsky was greatly influenced by the Moscow Artistic Theatre and **Konstantin Stanislavky's** working methods and stage directing. This impact was apparent in Gorsky's work primarily in the individualised characters of the dancers and the costumes designed to suit their personalities. An avid and passionate reader of chivalric romances, Don Quixote decides that for the sake of his own glory and the common good, he must set out in search of adventures as a knight-errant. He sets for himself an objective no lower than to "redress grievances, right wrongs and repair injustices." The ballet not only evokes the knight's most important adventures, it also recounts a humorous love story which ultimately comes to a happy ending through the intervention of the Don.

Don Quixote was the first of a number of jointly crafted ballets that resulted from the collaboration between **Marius Petipa** and **Ludwig Minkus**, which was followed by a number of ballets. Minkus's music greatly contributed to the fact that *Don Quixote* has become a permanent repertoire piece on the world's ballet stages over the past 150 years.

Classical ballet in three acts

Choreographers **Alexander Gorsky, Marius Petipa, Kasyan Goleizovsky, Michael Messerer** (RUS)

Composer **Ludwig Minkus**

Libretto based on the novel of the same title by **Miguel de Cervantes** by **Marius Petipa**

Set designer **István Rózsa**

Costume designer **Nóra Rományi**

Lighting designer **Kirk Bookman** (USA)

Répétiteurs **Olga Sabadosh, Evgeny Popov, Anna Andrushko, Ksenia Oyental**

Company répétiteurs **Albert Mirzoyan, Irina Prokofieva, Ildikó Pongor, Tamás Solymosi, Marianna Venekei**

Conductor **Thomas Herzog** (CH)

Kitri **Tatiana Melnik / Aliya Tanykpayeva / Claudia García Carriera**
Basil **Dmitry Timofeev / András Rónai / Gergely Leblanc / Gergő Ármin Balázs**

11:00 / 19:00



CLASSICAL



13 (closed general rehearsal),
15, 16, 19, 21, 23, 30 April 2023

OPERA HOUSE



”

Four female and six male dancers move with astonishing flexibility to the music of Joby Talbot and Jack White III, while their bodies glow in constant dynamic tension – there is only a moment of rest in the middle of the piece.

Ira Werbowsky *Der neue Merker*

Wayne McGregor / Joby Talbot – Jack White III

CHROMA (2021)

2006, London

2021, Budapest, Eiffel Art Studios

“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 Episode 31 (see p. 153), *Petite Mort* (see p. 155), and *Six Dances* (see p. 157) as part of the *Dancingly Yours* dance show.

Ballet in one act

Choreographer **Wayne McGregor** (GB)

Composer **Joby Talbot** (GB), **Jack White III** (USA)

Orchestrations **Christopher Austin** (UK), courtesy of Chester Music Ltd.

Assistant to the set designer **Catherine Smith** (GB)

Costume Designer **Moritz Junge** (D)

Lighting Designer **Lucy Carter** (GB)

Assistant to the lighting designer **John-Paul Percow**

Coaching and staging ballet master **Jessica Wright** (GB)

Principal restagers **Antoine Vereecken**, **Odette Hughes**

Company répétiteur **Edit Rujsz**

Dancers **Inès Furuhashi-Huber**, **Yourim Lee**, **Ellina Pokhodnykh**, **Yuki Wakabayashi**, **Gaetano Cottonaro**, **Iurii Kekalo**, **András Rónai**, **Ryosuke Morimoto**, **Carlos Taravillo Mahillo** / **Adema Omarova**, **Nadezhda Sorkina**, **Lea Földi**, **Miyu Takamori**, **Valerio Palumbo**, **Noel Ágoston Kovács**, **Dávid Molnár**, **Takaaki Okajima**, **Riku Yamamoto**, **Federico Berardi**

Commissioned by the Royal Ballet. *Chroma* was first performed by the Royal Ballet at the Royal Opera House, London on 17 November 2006.

11:00 / 19:00 / 20:00



CONTEMPORARY

14

28, 29 April, 5, 6, 7 May 2023

EIFFEL ART STUDIOS – BÁNFFY STAGE

”

Energetic dances, flash mobs – the members of the corps de ballet, practicing and showing off their skilled movements, danced at seemingly all of Budapest's sights. The film made of the event has become part of the performance. (...) The result: atmosphere, experience, shared creation, and joy. (...) The dancers, schooled in the classical art, brought a new approach to the stage with fresh novelties appealing to the young generation.

Éva Balázs Szabad Föld



Alexander Ekman / Mikael Karlsson / Erik Satie / Ane Brun

EPISODE 31 (2019)

2011, New York

2019, Budapest, Erkel Theatre

"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. Since September 2019, it adds to the colour of the Hungarian National Ballet's pallet.

The production is being presented together with Chroma (see p. 151), Petite Mort (see p. 155), and Six Dances (see p. 157) as part of the Dancingly Yours dance show.

Modern ballet in one act

Modern ballet in one act

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

Male duet **András Rónai**, **Motomi Kiyoto** / **Francesco Sardella**,
Dávid Molnár

Girls on pointe **Nadezhda Sorokina**, **Adrienn Pap**

Walking men **Iurii Kekalo**, **Kristóf Morvai**

Tapper **Dávid Molnár**, **Carlos Taravillo Mahillo**

*Alexander Ekman and Mikael Karlsson are represented by Stepping Grounds Arts/CultureManagement.
www.steppinggrounds.com*

11:00 / 19:00 / 20:00



CONTEMPORARY

16

28, 29 April, 5, 6, 7 May 2023

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
2013, Budapest, Erkel Theatre

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 Chroma (see p. 151), Episode 31 (see p. 153), and Six Dances (see p. 157) as part of the Dancingly Yours dance show.

Modern 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)
Company répétiteurs **Irina Prokofieva, Aliya Tanykpayeva**

Featuring on the piano **Nataliya Pinelis**

First girl **Ildikó Boros / Asai Yuka**
Second girls **Anna Krupp / Ellina Pokhodnykh**
Third girl **Artemisz Pisla / Aliya Tanykpayeva**
Fourth girl **Tatiana Melnik / Nadezhda Sorokina**
Fifth girl **Cristina Balaban / Adrienn Pap**
Sixth girl **Yuliya Golovyna / Kristina Starostina**
First boy **Miklós Dávid Kerényi / Kristóf Morvai**
Second boy **Vladyslav Melnyk / Balázs Majoros**
Third boy **Dumitru Taran / Gergely Leblanc**
Fourth boy **Carlos Taravillo Mahillo / Gergő Ármin Balázs**
Fifth boy **András Rónai / Valerio Palumbo**
Sixth boy **Dmitry Timofeev / Iurii Kekalo**

11:00 / 19:00 / 20:00



CONTEMPORARY

14

28, 29 April, 5, 6, 7 May 2023

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 (2001)

1986, The Hague
2001, Budapest, Opera House

“...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 Chroma (see p. 151), Episode 31 (see p. 153), and Petite Mort (see p. 155) as part of the Dancingly Yours dance show.

Modern 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 Caboort** (NL)
Lighting and Technical Adaptation **Jiří Kylián** (CZ)
Répétiteur **Yvan Dubreuil** (F)
Ballet Master **Marianna Venekei**

First girl **Kristina Starostina / Rita Hangya**
Second girl **Yuka Asai / Ildikó Boros**
Third girl **Miyu Takamori / Yuki Wakabayashi**
Fourth girl **Ágnes Kelemen / Aglaja Sawatzki**
First boy **Dávid Molnár / Yago Guerra**
Second boy **Balázs Majoros / Carlos Taravillo Mahillo**
Third boy **András Szegő / Miklós Dávid Kerényi**
Fourth boy **András Rónai**

11:00 / 19:00 / 20:00



28, 29 April, 5, 6, 7 May 2023

EIFFEL ART STUDIOS – BÁNFFY STAGE

”

The viewer is first taken aback by the mixture of the music (i.e. monotonous noises then mostly drums) and the surprising sequence of movements, but eventually succumbs to the rhythm – the game can be enjoyed when the choreography using delicate humour to question all that we see.

Sándor Nádás 168 óra



Robert North / Bob Downes

TROY GAME & TROY GAME – WITH AMAZONS (2014)

1974, Liverpool

2014, Budapest, Opera House

The one-act dance piece was originally created by American choreographer **Robert North** for the male dancers of the London Contemporary Dance Theatre in 1974 to cast an ironic light on masculinity, the “macho mentality” manifested in dance. It was considered an extraordinary piece, as a ballet performed entirely by men was still rare in the second half of the 20th century. The work by now has become a modern classic and has found its way to the repertoire of several important companies all over the world.

The Hungarian National Ballet went even further: in some performances, instead of men, “amazons” exhibit the movements intended for the male physique. The female version was in fact a European premiere in the 2014/15 season of the OPERA.

The production is being presented together with Tancredi & Clorinda by Monteverdi (see p. 41) as part of the double bill Tancredi in Troy.

Parody ballet in one act – male and female versions

Choreographer **Robert North**

Composer **Bob Downes (GB)**

Costume designer **Peter Farmer**

Staging ballet master **Julian Moss**

Lighting designer **Kirk Bookman (USA)**

Company répétiteur **Edit Rujsz**

Boys **Gergely Leblanc, Mikalai Radziush, Vince Topolánszky, Gergő Ármin Balázs, Yago Guerra, Dávid Molnár, Balázs Majoros, András Rónai**

Girls (1) **Anna Krupp, Kristina Starostina, Ildikó Boros, Aglaja Sawatzki, Yuki Wakabayashi, Diana Kosyreva, Lili Felméry, Miyu Takamori**

Girls (2) **Ágnes Kelemen, Liudmila Mizinova, Claudia García Carriera, Cristina Balaban, Yuka Asai, Lea Földi, Kateryna Tarasova, Yourim Lee**

11:00 / 19:00 / 20:00



CONTEMPORARY

12

12, 13, 14, 20, 21, 27 May 2023

EIFFEL ART STUDIOS – BÁNFFY STAGE





MYTH
& HISTORY 22
23

SPECIAL PRODUCTIONS



“

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

Gian Carlo Menotti

THE TELEPHONE (2015)

1947, New York

1957, Budapest, Opera House

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.

The production is being presented together with Mozart's *Der Schauspieldirektor* (see p. 165)



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

Lucy **Ágnes Molnár**

Ben **Lőrinc Kósa**

The Telephone **Gergely Dargó**

Conductor **Sámuel Csaba Tóth**

Libretto **Gian Carlo Menotti**

Hungarian text **Klára Huszár**

Set Designer **Nikon One**

Costume Designer **Krisztina Lisztopád**

Choreographer **Klára Pataky**

Director **András Almási-Tóth**

15:00



CONTEMPORARY

12

10, 17, 24 September 2022

OPERA HOUSE – SPHINX TERRACE



Wolfgang Amadeus Mozart

THE IMPRESARIO (2014)

The Impresario

1786, Vienna

1946, Budapest, Comic Opera

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 Menotti’s *The Telephone* (see p. 163)



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

Hans Buff **Zoltán Bátki Fazekas**
Szelim Hekeri **András Körösi**
Brigitte Herz **Orsolya Hajnalka Röser**
Julia Silberklang **Beatrix Fodor**
Johann Vogelsang **József Mukk**

Conductor **Sámuel Csaba Tóth**

Spoken text based on Johann Gottlieb Stephanie’s libretto written by **Gergely Litkai**
Hungarian lyrics **Miklós Szabó**
Set designer **Róbert Menczel**
Costume designer **Ildikó Tihanyi**

Director **Máté Szabó**

15:00



CONTEMPORARY

12

10, 17, 24 September 2022

OPERA HOUSE – SPHINX TERRACE



LUKÁCS RECITALS

An hour with Gyöngyi Lukács and her art

One of the most successful dramatic sopranos of recent decades, she did not study in Hungary, but she did sing her first opera role in her legendary performance as a last-minute substitute for the main role of *Il trovatore* in February 1988 in Erkel Theatre, when she was only twenty years old. (And that must be a historic record of the Budapest OPERA!) Since then, the career of **Gyöngyi Lukács** moved along 265 performances and 25 roles in the Hungarian State Opera, but she also appeared in leading roles in every significant venue of the international opera world of. 35 seasons after her debut, she compiled a selection of her best memories and favourite roles for the three recitals she will give to an audience curious about her most personal thoughts as well.



Festive gala

Major roles of Gyöngyi Lukács:

Tatyana (Eugene Onegin)
Maddalena (Andrea Chénier)
Abigail (Nabucco)
Lady Macbeth (Macbeth)
Leonora (Il trovatore)
Leonora (La forza del destino)
Violetta (La traviata)
Amelia (Un ballo in maschera)
Desdemona (Otello)
Norma
Manon Lescaut
Tosca
Turandot

Awards and recognitions:

Eternal Member of the Hungarian State Opera (2014)
Eternal member of the Company of Immortals (2013)
Júlia Osváth Commemorative Plaque (2011)
Kossuth Prize (2008)
Artist of Merit (2003)

11:00 / 19:00

10, 17 September, 16 October 2022

EIFFEL ART STUDIOS – BÁNFFY STAGE

DEVILS



VAMPIRES

TREASURE HUNTERS

TREASURE HUNTERS

Serial killers, demons, vampires on the periphery of opera

Tens of thousands of operas has been written since the birth of the genre four hundred years ago. Not all of them were or could be a success, but even most of the titles recorded in golden letters by our heroic predecessors back in 1884, when the Opera was built, are forgotten now, having been off the programme for a long time. The series of the OPERA's novice singers focuses on this once popular circle of works that used to be valuable if not by the measure of music history, but at least by the standards of their own time, all of them stuck at the periphery beyond the core repertoire now. The pieces are brought to life through piano-accompanied cross sections, with the introduction and intermezzos of music historian **Dániel Mona**, as a kind of late Opera Wednesday, on Saturdays. The space of the Sándor Hevesi Stage is dressed in the clever directorial ideas and minimalistic sets of **Attila Toronykőy**. The hour-long musical selection is an excellent introduction to this genre even for those with a new-found interest in the genre, and also an exciting experience to expert ears, as the excerpts played are taken from works that have not been played on the stage of the OPERA for many decades or maybe never at all. The opera curiosities selected by artistic director **András Almási-Tóth** and general music director **Balázs Kocsár** in the season Myth & History are connected by strange, on occasion scary figures: the pieces feature serial killers, demons, devils, vampires and fairies.

The *Treasure Hunters* series is available on the OPERA's social media page for a week following each show.



*Opera highlights in original languages,
with Hungarian surtitles, accompanied on the piano*

Works

Puccini **Le villi**
Maschner **Der Vampyr**
Benjamin **Into the Little Hill**
Meyerbeer **Robert le Diable**
Hindemith **Cardillac**

Featuring **Barna Bartos, Éva Bernáth, Andrea Brassói-Jörös, Ferenc Endrész, András Farkas, Anna Csenge Fűrjes, Gergely Halász, György Hanczár, Melinda Heiter, Lőrinc Kósa, Sahakian Lusine, Ildikó Megyimórecz, Long Ninh Duc Hoang, Dalma Süle, Ildikó Szakács, Ádám Szálkai, Laura Topolánszky, Béla Turpinszky-Gibbert**

In-house music historian **Dániel Mona**

Editor general music director **Balázs Kocsár** and
artistic director **András Almási-Tóth**

Director **Attila Toronykőy**

16:00

1 October, 3 December 2022

4 February, 1 April, 3 June 2023

EIFFEL ART STUDIOS – SÁNDOR HEVESI STAGE



KOMLÓSI RECITALS

An hour with Ildikó Komlósi and her art

Over recent decades, Ildikó Komlósi had the greatest international career among Hungarian mezzo-sopranos. But she has also been singing on the stages of the Hungarian State Opera for 40 years now, since February 1983. She received the title of Chamber Singer in 2016, followed by a Kossuth Prize, and only counting her performances at our theatres, she has appeared in 250 shows in 23 different roles at the time of writing these lines. So she has quite the selection to pick from when she looks back at the past four decades. We can expect a special programme with an extremely personal atmosphere, and the only thing that stops us from calling it “unique” is that there will be three shows of it in total...



Festive gala

Major roles of Ildikó Komlósi:

Carmen

Santuzza (*Cavalleria rusticana*)

Charlotte (*Werther*)

Sextus (*La clemenza di Tito*)

Laura (*Gioconda*)

Herodias (*Salome*)

Octavian (*Der Rosenkavalier*)

The Componist (*Ariadne auf Naxos*)

Eboli (*Don Carlo*)

Amneris (*Aida*)

Fricka (*Die Walküre*)

Awards and recognitions:

Kossuth Prize (2016)

Chamber Singer of the Hungarian State Opera (2015/2016)

Middle Cross of the Hungarian Order of Merit (2014)

11:00 / 19:00 / 20:00

22, 30 October, 25 November 2022

EIFFEL ART STUDIOS – BÁNFFY STAGE

”

The set – designed by Ildi Tihanyi – interacts with the stage well. Instead of a claustrophobic room, it creates a space able to transform as imagined by the children, with Harry Potter-like stairs, unreachable idols, giant toys, and a floating room that keeps returning whenever one needs it. The set itself is alive, and it can act as upset as the people inhabiting it. Costume designer Andrea Kovács dresses the characters with splendid imagination, realizing their every fantasy. Director Dóra Barta’s production maintains a successful, symbiotic cooperation of singing and dancing.

Gábor Lénárt *Humen*



Philip Glass

LES ENFANTS TERRIBLES (2021)

1996, Zug, Switzerland

2021, Budapest, Eiffel Art Studios

Rare is the work for the opera stage in which singers and dancers share equal importance in jointly moving the story along with their expressive power. This is something that is evident in the dance opera *Les enfants terribles*, which the Baltimore-born **Philip Glass**, 65 years old at the time and already famous around the world by then, composed as the final part of his **Jean Cocteau** trilogy. In the story of Paul and Lise, the two children are both prisoners and victims of an imaginary world of their own invention, having created through play an entire world which they are no longer able to distinguish from reality. One way to interpret the piece is a director/choreographer **Dóra Barta**'s first effort staging a piece by Philip Glass. The 2016 work *Planet in Turmoil* she was commissioned to create for the Opera in 2016 was also inspiring for her, and in speaking about the composer's music in it, she said, "*Philip Glass's musical world is both highly danceable and liberating for directors, opening their creative energies up to a series of associations, and thus a wide-ranging storehouse of possibilities. All of his music verges on the transcendental, which is a superb quality for minimalist dance theatre. This makes it possible to create a production that is rich in images and sensual content.*"



Ballet-opera in French,
with Hungarian and English surtitles

An Opera By Philip Glass

Based on the story by Jean Cocteau

Adaptation by Philip Glass and Susan Marshall

© 1996 Dunvagen Music Publishers Inc. Used by Permission.

Paul **Lőrinc Kósa** – Iurii Kekalo

Elisabeth **Laura Topolánszky** – Jessica Carulla Leon

Gérard **Botond Ódor** – Kristóf Morvai

Dargelos / Agathe **Zsófia Kálnay** – András Rónai / Zoltán Boros

Narrator **János Szemenyei**

Featuring **the Hungarian National Ballet**

Conductor **Péter Dobszay**

Libretto after **Jean Cocteau**'s

novel by **Philip Glass** (USA) and **Susan Marshall** (USA)

Set designer **Ildi Tihanyi**

Costume designer **Andrea Kovács**

Lighting designer **Zoltán Katonka**

Dramaturg **András Almási-Tóth**

Company répétiteur **Edit Rujsz**

Director, choreographer **Dóra Barta**

11:00 / 19:00



CONTEMPORARY

14

5, 13, 19, 26 November 2022

EIFFEL ART STUDIOS – BÁNFFY STAGE



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 Köteles** to create a piece on the relationship between Nietzsche and Wagner for the "Around the Ring" season. The performance is staged according to the concept by the students of the University of Theatre and Film Arts.

This production of *Siegfried Idyll* is being presented together with the production of *Chrysanthemums* (see p. 177).



Stage play with music, in Hungarian

Featuring **the third-year students of the University of Theatre and Film Arts: Barnabás Atlasz, Kristóf Bíró, Orsolya Bukovszky, Réka Gál, Noémi Juniki, Veronika Kozma, Ákos Kukovecz, Ádám Lukács, András Molnár, Áron Németh, Zsigmond Nyomárkay, Emília Pigler** (head teacher: **Géza Hegedűs D.**, co-head teacher: **Attila Vidnyánszky, Jr.**)
Playwright **Balázs Szálinger**
Composer **Richard Wagner**
Concept **Szilveszter Ókovács**

16:00 / 19:00 / 20:00



CONTEMPORARY

14

11, 13, 20, 27 November 2022

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 Liù" 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. The performance is staged according to the concept by the students of the University of Theatre and Film Arts.

This production of *Chrysanthemums* is being presented together with the production of *Siegfried Idyll* (see p. 175).



Chamber tragedy with music, in Hungarian

Featuring **the third-year students of the University of Theatre and Film Arts: Barnabás Atlasz, Kristóf Bíró, Orsolya Bukovszky, Réka Gál, Noémi Juniki, Veronika Kozma, Ákos Kukovecz, Ádám Lukács, András Molnár, Áron Németh, Zsigmond Nyomárkay, Emília Pigler** (head teacher: **Géza Hegedűs D.**, co-head teacher: **Attila Vidnyánszky, Jr.**)

Playwright **Balázs Szálinger**
Composer **Giacomo Puccini**
Concept **Szilveszter Ókovács**

16:00 / 19:00 / 20:00



CONTEMPORARY

14

11, 13, 20, 27 November 2022

EIFFEL ART STUDIOS – BÁNFFY STAGE



Georg Friedrich Händel – Wolfgang Amadeus Mozart

MESSIAH (2021)

1742, Dublin

1798, 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.

The OPERA first presented it as a stage oratorio as part of the Christian Spirit Season, this time it is directed by **András Almási-Tóth** and with a new translation provided by **Ádám Nádasy**.



Staged oratorio in three parts, without intermission, in Hungarian, with Hungarian and English surtitles

Soprano **Rita Rácz**

Alto **Atala Schöck**

Tenor **István Horváth**

Bass **Krisztián Cser**

Featuring **the Hungarian State Opera Chorus**

Conductor **Gergely Kesselyák**

Music revised by **Wolfgang Amadeus Mozart**

Original English libretto compiled from Biblical texts by **Charles Jennens**

German libretto translation by **Friedrich Gottlieb Klopstock and**

Christoph Daniel Ebeling

Hungarian translation **Ádám Nádasy**

Set designer **Sebastian Hannak**

Costume designer **Krisztina Lisztópád**

Choreographer **Edit Rujsz**

Director **András Almási-Tóth**

11:00 / 19:00 /
20:00



CONCERT VERSION

14

17, 18 December 2022 (concert version)

OPERA HOUSE

21, 24, 28 December 2022, 7, 14 January 2023

EIFFEL ART STUDIOS – BÁNFFY STAGE



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The action takes place on a pedestal scattered with oversized pillows, the ever-changing costumes and witty and imaginative. Every character is overemphasized, which induces plenty of laughter and a sense of great atmosphere in the large audience.

Klaus Billand

Der neue Merker

Gaetano Donizetti

IL CAMPANELLO (2014)

1836, Naples

1926, Budapest, Opera House

What to do when the bell rings in the middle of an amorous encounter at night? And then it rings again, and again, and again? **Gaetano Donizetti** presents this awkward situation with his typical intricate sense of humour, and shows us how an unwanted husband can be kept away from his marriage bed with the help of some cunning and disguise. Donizetti's comic opera *Il campanello* was created in an especially difficult period for the Teatro Nuovo theatre in Naples. It was premiered in 1836, when the composer – and in this case librettist – wanted to help the director and artists of the theatre with the problems caused by the cholera epidemic and financial difficulties. His efforts were successful, and his new work became incredibly popular across Europe in an instant. There were some changes made to the piece over the years, for example the originally spoken dialogues were turned into recitatives, and the Neapolitan dialect of the buffo character that carried a strong comic effect was “translated” into Italian with the permission of the composer. The production now played at the Eiffel Art Studios was directed by **Balázs Benő Fehér** in 2014, when he was still studying at the University of Theatre and Film Arts.



Comic opera in one act, in Hungarian

Serafina **Erika Miklósa / Zita Szemere / Anikó Bakonyi**
Don Annibale Pistacchio **András Palerdi / László Szvétek / András Kiss**
Spiridione **Péter Kiss / József Mukk / András Farkas**
Madama Rosa **Lusine Sahakyan / Lúcia Megyesi Schwartz /
Mária Farkasréti**
Enrico **Lajos Geiger / Máté Fülep / Szilveszter Szélpál**

Musical director **Sámuel Csaba Tóth**

Libretto **Gaetano Donizetti**
Hungarian translation **Tamás Blum**
Set and costume designer **Sára Szalai**

Director **Balázs Benő Fehér**

10:30 / 13:00 / 15:00 / 17:00



MIXED

10

10, 11, 12, 13 (*Ervin Lázár Programme*), 15 January 2023

EIFFEL ART STUDIOS – BÁNFFY STAGE



“

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

Domokos Lajos Kabai
Beküldés

Carl Orff

CARMINA BURANA (2018)

1937, Frankfurt

1957, Budapest, Károlyi Gardens

“*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.



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

Soprano **Rita Rácz / Erika Miklósa**

Tenor **Tibor Szappanos / Long Ninh Duc Hoang**

Baritone **Róbert Rezsnyák / Zsolt Haja**

Prologue Balázs Csémy / András Kőrösi

Featuring **the Hungarian National Ballet, the Hungarian State Opera Chorus and the Bordó Sárkány Old Music Order**

Conductor **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**

Costume Designer **Mónika Szelei**

Director **Tibor Bogányi**

11:00 / 19:00



MIXED



19 (closed general rehearsal),

21, 22, 25, 29 January, 5, 15, 19, 22 February 2023

OPERA HOUSE



“

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

MATTHÄUS-PASSION (2014)

St Matthew 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**

Featuring **the Hungarian State Opera Chorus**

Conductor **Ádám Medveczy**

Visual Design and Animation **Géza M. Tóth, Balázs Fekti,**

Antonin Krizsanics, Miklós Gerdelics, Tibor Nagy

Consultant **Zsolt Czakó**

19:00



SEMI-STAGED

10

2, 6 April 2023

OPERA HOUSE

7 April 2022

EIFFEL ART STUDIOS – BÁNFFY STAGE



”

As *The Jeweller's Shop* was not intended to be a fable or parable, the director also focuses on the matter of what makes a marriage good and well-functioning.

Emese B. Orbán *Magyar Nemzet*

Karol Józef Wojtyła

THE JEWELLER'S SHOP (2021)

Przed sklepem jubilera

1960, Krakow

2021, Budapest, Eiffel Art Studios

"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 was directed by **János Szikora**, a returning guest at the OPERA: among others, he provided direction for *Die Frau ohne Schatten*, and stages this work and its special musical accompaniment 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, coinciding with the visit of Pope John Paul II to Hungary.



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 **musicians and singers of the Hungarian State Opera Orchestra and Chorus**

Chorus conducted by **Gábor Csiki**

Conductor **Péter Dobszay**

Libretto **Karol Józef Wojtyła**

Hungarian translation **Péter Balássy**

Music **Krzysztof Penderecki**

Music assistant **Péter Dobszay**

Director, set designer **János Szikora külön bekezdés**

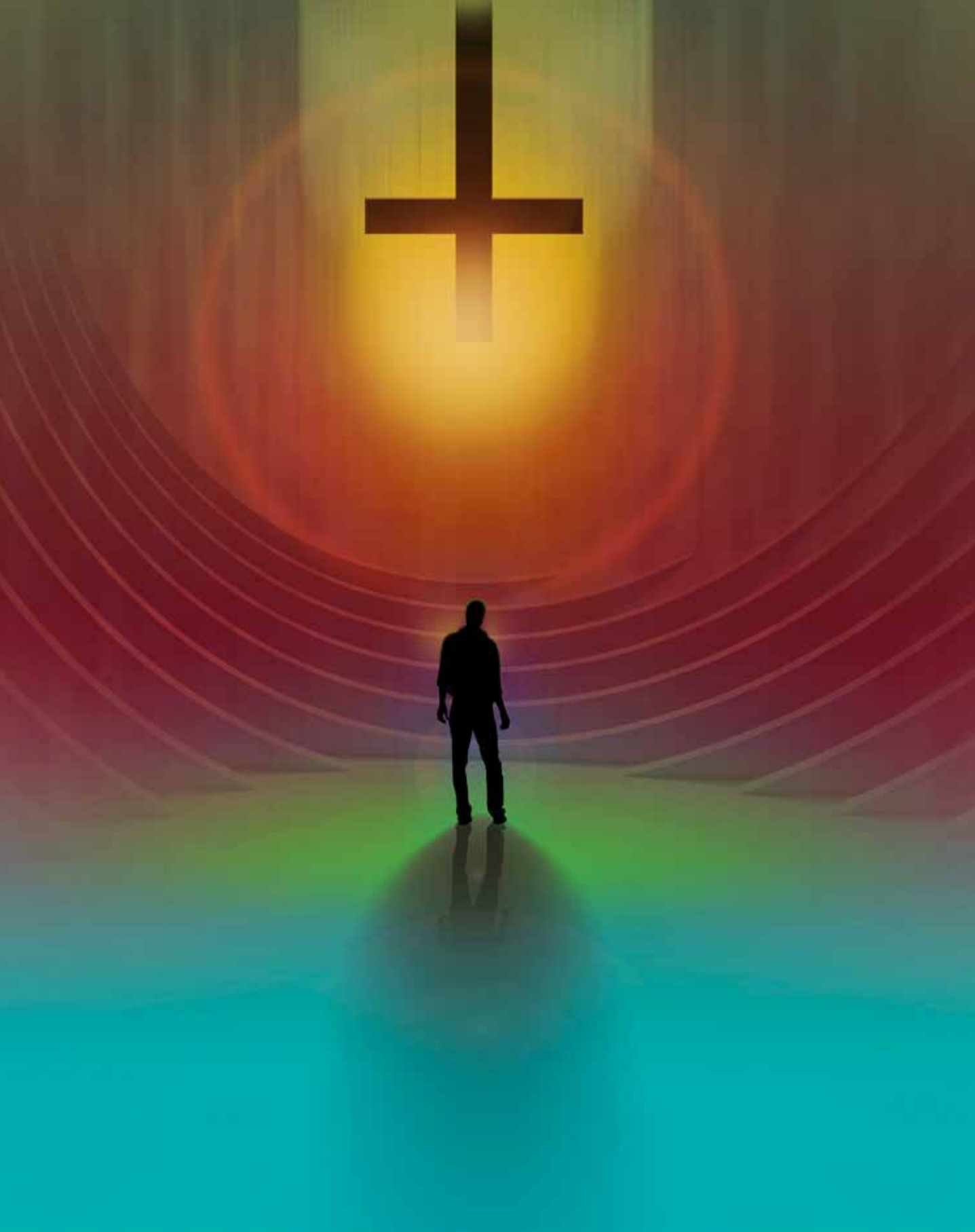
Partner **Vörösmarty Theatre, Székesfehérvár**

11:00



8, 9, 16 April 2023

EIFFEL ART STUDIOS – BÁNFFY STAGE



CROSS CANTATAS (2022)

2022, Budapest, Eiffel Art Studios

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 with an exciting new experiment. The new season provides an opportunity to finish the pair of a collage a couple of years ago, which chose from Bach's secular cantatas: the 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 *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, and it will also be revealed why the cross is depicted upside down of the artwork of the production.



*Cantatas in German and Hungarian,
with Hungarian and English surtitles*

Bass **István Kovács**

Featuring **the Forte Company**, and **a chorus of different dioceses** at every performance

Conductor **Péter Halász**

Concept by **Szilveszter Ókovács**

Hungarian text **János Lackfi**

Set designer **Kristóf Kiss Benedek, Zoltán Kalász**

Costume designer **Mari Benedek**

Dramaturg **Diána Eszter Mátrai**

Director **Csaba Horváth**

11:00 / 19:00 / 20:00



CONTEMPORARY

8

8, 10, 14, 22, 30 April 2022

EIFFEL ART STUDIOS – BÁNFFY STAGE



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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)

2016, Budapest, Operaház – Red Parlour

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 *Dido & Aeneas* (see p. 19).

Orchestral chamber piece in Hungarian,
with Hungarian and English surtitles

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

Featuring **Bálint Zsoldos** (piano)

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

Director **Kristóf Widd**

11:00 / 19:00 / 20:00



19, 21, 27 May, 2, 4 June 2023

EIFFEL ART STUDIOS – BÁNFFY STAGE





MYTH
& HISTORY 22
23

PROGRAMME SERIES FOR RELATED ARTS

INTRODUCTION

Recruiting audiences

In addition to being a production base, rehearsal centre, and warehouse complex, Eiffel Art Studios has also been built to act as a 21st-century centre for raising and attracting new audiences. The variety of rooms with their different milieus, all resplendent in their own right, provide possibilities for a multitude of activities. The majority of these are aimed at bringing various age groups of students closer to the OPERA's genres, shrouded in mystique, or at offering programs attractive to university students and young adults that convince them to give the opera and ballet (at least) one chance. The related arts, in their broader sense, are compatible with the spaces in Eiffel Art Studios: the art of television and politics (i.e. administering to public affairs) have a place here just like jazz, literature, and theatrical arts. The OPERA is conducting an experiment with these five series, just as it does so every night with everything that it puts on the stages of three venues: each experience in the related arts is yet another step in the direction of understanding and loving art as a whole.

OPERENDEZ-VOUS

A melodious rendezvous led by Anna Bátor

To hear it is to love it – now find it and get that confession... OpeRendezvous is a special kind of encounter: we talk about science, fashion, gastronomy and many other common topics in a way inspired by the opera's milieu. How does Bluebeard and a vlogger end up sharing a table? Or Rossini and the chef of the Bocuse d'Or? Or Tosca and the Romantic Hero self of a psychologist? You can find out if you join **Anna Bátor** in OpeRendezvous, offering unforgettable encounters. And the interactive panel discussions even bring the artists and current productions of the OPERA closer to the audience.

Hosted by cultural editor **Anna Bátor**

Tickets for the evening's performance provide entry to this event as well. Visitors intending to attend Operendez-vous only can do so after registration in advance.

21:00 / 22:00

From October 2022 to May 2023

EIFFEL ART STUDIOS – LOCOMOTIVE H ALL

WAITING ROOM

Discuss While You Wait – with Gergely Horváth

How truer and how much more exciting and life-like is a conversation when it takes place in a train compartment or a waiting room! Take a listen at the discussions about oeuvres featuring **Gergely Horváth** and his guest artists: they will be glad to let you eavesdrop on their dialogues, free of all forms of fake news and embellishments. We record the audio of the program series and then make the 60-minute-long segments available on our website. Between the chapters of the interviews, the OPERA's pianist **Bálint Zsoldos** plays the Bogányi piano.

Featuring **Bálint Zsoldos** (piano)

Tickets for the evening's performance provide entry to this event as well. Visitors intending to attend only the interview can purchase tickets at the door.



21:00 / 22:00

From October 2022 to May 2023

EIFFEL ART STUDIOS – LOCOMOTIVE HALL

TRANSFERS

Connection to the poetry line



ZENEAKADÉMIA
ALAPÍTVÁ. 1875



SZÍNHÁZ- ÉS
FILMMŰVÉSZETI
EGYETEM

Yes, sometimes we have to leave our comfort zone and take a step in the direction of the related genres that allow us to realise the notion of trans-art complexity in an organic bundle. Poems and poetry are this sort of “transfer” on the OPERA's route, and every month we are glad to lend a stage to literary experts, poets, and actors who are able to garner some enthusiasm after an opera or ballet performance – while managing to hold their audience's attention despite the ready consumption of midnight snacks and drinks. Our companions in this seven-part night of poetry are the students of the University of Theatre and Film Arts Budapest (form master: **Géza Hegedűs D.**), whereas students of the Music Academy provide the suitable music between the periods of poetry and rumination.

Partners **University of Theatre and Film Arts**
Liszt Ferenc Academy of Music

Tickets for the evening's performance provide entry to this event as well. Visitors intending to attend only the poetry night can purchase tickets at the door.



21:00 / 22:00

From October 2022 to May 2023

EIFFEL ART STUDIOS – LOCOMOTIVE HALL

BLOWING OFF STEAM

Jazz at the Eiffel with Juli Karosi

One of the exciting personalities on the contemporary Hungarian jazz scene is a girl who is indeed one of us: her mother, Júlia Pászthy, is an Eternal Member of the Hungarian State OPERA, and her older brother, Bálint, has composed an overture commissioned by the institute. **Júlia Karosi** has been part of life at Eiffel Art Studios from the very outset, here with her quartet and pianist right after the test run premiere. She made it clear that a permanent stage is necessary in Locomotive Hall 327 for other, non-opera and non-dance genres. During the Myth & History season, every two months Juli and her band will play under the dim lights illuminating Locomotive Hall 327 after performances, and in the alternating months she will be responsible for performances by formations or soloists who are in some way connected to our genres, artists, audiences, or the venue.

Featuring **the Júlia Karosi Quartet and other ensembles**

Tickets for the evening's performance provide entry to this event as well. Visitors intending to attend Blowing Off Steam only can purchase tickets at the door.



21:00 / 22:00

Every month from September 2022

EIFFEL ART STUDIOS – LOCOMOTIVE HALL

TRACK WORKERS

Funny Mondays in Locomotive Hall with KAP and Janklovics



Both our heroes have connections to the OPERA:

András Péter Kovács (KAP) would not be able to deny that he has already performed at Eiffel Art Studios on three occasions as part of the *Joyful!* programs, which the Opera basically organised in September 2020 based on his idea, as a nod to workers in the healthcare industry. He also rewrote the dialogue for the opera *La fille du régiment*. And **Péter Janklovics**, even if he keeps it a secret, also has close ties to the opera, as his wife works for the OPERA, making him an operatic brother-in-law of sorts. On the first week of each month in the season, they will be here on the first night of the week to drive away the Monday blues in this mixture of a railway and opera milieu, giving their own mixture of high art and down-to-earth performances—adding music and the civilised consumption of drinks to their track work. Don't forget: their opera/ballet/theatre program will be offered only at the Eiffel, only once a month, and only on Monday nights!

Featuring **András Péter Kovács** and **Péter Janklovics**

Featuring conductor **István Dénes** (piano)

Director **András Aczél**

Partner **Dumaszház**



20:00

Every month from September 2022

EIFFEL ART STUDIOS – LOCOMOTIVE HALL

OPERA EXHIBITIONS

Exhibitions 2022/23

EIFFEL ART STUDIOS – PODMANICZKY TERRACE

Studios. Secrets. (see p. 306)

OPERA HOUSE – RED PARLOUR

Opera House victims of the holocaust

Myth & History at the OPERA

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; The History of the Northern Railway Maintenance Works

OPERA DRAWING

Drawing Classes at the OPERA

The Hungarian State Opera launched the program on the 200th birthday of Miklós Ybl. It functioned well for years, up until the time the Opera House was closed for renovations; it was beloved by both teachers and students of drawing, as they could sit in the rooms and on the steps of the beautiful, elaborately decorated palace with its fine lines and make sketches while learning a little art history – complemented by the Opera House with a little snack for the art class. The Opera Drawing program is now continuing: art classes can be held at Eiffel Art Studios and at the Opera House, on the morning school days.

Registration for teachers operajz@opera.hu

From September 2022





MYTH
& HISTORY 22
23

CHILDREN'S THEATRE PRODUCTIONS



Attila Toronykőy

OPERA TOUR WITH PAPAGENO

For primary school children

The world of OPERA 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 the Opera House and the art of opera performance, under the guidance of the Tour Leader, and the clucking bird-man from *The Magic Flute*. From the cellar to the attic, and from the buffet to the stage, some big surprises await. And by the time the singing starts, every little secret will be revealed.



60-minute guided tour of the Opera House

Papageno **Máté Fülep**

Featuring **a répétiteur of the OPERA**

Tour Leader **András Aczél**

Director **Attila Toronykőy**

15:00

6

3, 17 September, 1, 15 October, 5, 19 November, 3, 17
December 2022, 7, 21 January, 4, 18 February, 4, 18 March,
1, 15 April, 6, 20 May 2023

OPERA HOUSE



”

We have become a country of a million King Pomádés – and I may just have underestimated the number. In my opinion, the performance of the piece on the Opera House stage as a story with a moral and with the intent of developing taste is more than just an interpretational bullseye: it is an accomplishment.

Gábor Bóka *Opera-Világ*

György Ránki

KING POMÁDÉ'S NEW CLOTHES (2008)

1953, Budapest, Opera House

The royal court of Pomádé is preparing to celebrate the King's name day. However, King Pomádé's shoulders are burdened by serious troubles: he does not have anything to wear for the celebration, as he has worn all of his clothes at least once before. Two unknown weavers promise the king clothing made of a fantastic fabric, something quite unique: *"Our marvellous fabric is truly magical. / Truly magical, as it cannot be seen by just anyone. / The wise, the true see it and are taken aback. / Bu the ignorant, the worthless see naught of it."* **György Ránki** adapted **Hans Christian Andersen's** beloved fairy tale to write his children's opera, with music based on the treasure trove of Hungarian folk songs (including performances of *A malomnak nincsen köve*, *A bolhási kertek alatt*, and *Anyám, édesanyám, elfeslett a csizmám* – to name just a few) ranging to jazz-like compositions. The composer wrote the music to **Amy Károlyi's** splendidly comical libretto, applying scintillating musical wit to hold a distorted mirror to the hypocritical world of the royal court. Although the piece is a fairy-tale opera, both the music and **Attila Toronykő's** directorial work dazzles audiences of all ages.



Children's opera in two parts, in Hungarian, with Hungarian and English surtitles

King Pomádé **László Szvétek / András Palerdi**
Dani **Gergely Biri / András Farkas**
Béni **Máté Fülep / Lajos Geiger**
Roberto Garda **Attila Erdős / Lőrinc Kósa**
Chancellor Tobias **András Kiss / Bence Pataki**
Dzsufi **Eszter Zemlényi / Ildikó Szakács**
Captain **Ferenc Endrész**

Featuring **the Hungarian National Ballet and students of the Liszt Ferenc Academy of Music**

Musical director **Dániel Erdélyi**

Libretto **Amy Károlyi**
Set and costume designer **Katalin Juhász**
Choreographer **Gábor Horváth**

Director **Attila Toronykő**

11:00



CONTEMPORARY

6

210, 17 September, 8, 15 October 2022
7, 14, 21, 18 January, 4, 11, 18 February, 18 March, 15,
22, 29 April 2023

OPERA HOUSE



AN EYEFUL OF THE EIFFEL WITH HÁRY JÁNOS!

Musical children's tour around the halls

We would like to introduce the biggest spaces of the OPERA Eiffel Art Studios and the artistic and industrial maze established in them not only to adults, but also to future opera enthusiasts and opera audience – our preschool friends. *Wake Up, Johnny!* strives to grow into a children's show from a traditional style guided tour of the building giving an insight of the events and operations going on in the studios. The one-kilometre-long tour of the interior reveals the special spaces and functions of Hungary's largest public building, the marks of its past in railway and present in theatre, while invoking the characters of János Hány's story through folk songs to add some colour and a taste of opera to the journey for the participating children, as well as parents and grandparents who are up for the adventure.

The programme is recommended for children aged 3–7, and we suggest registering in advance. The group size of a tour is limited to 30 children. Parents can wait in the comfort of the Visitor Centre, or they may follow behind the group with smaller children.



The programme takes approximately 50 minutes, and it is 888 metres long.

Tour guides **Éva Bernáth / András Aczél**

Featuring **a répétiteur of the OPERA**

Libretto **Márton Karczag**

Director **Orsolya Magyar**

Meeting point **Eiffel Art Studios – Feketeházy Terrace**

9:30

24 September, 29 October, 26 November,
17 December 2022, 28 January, 25 February, 25 March,
22 April, 27 May 2023

EIFFEL ART STUDIOS – FEKETEHAZY TERRACE



Dace Radina / Piotr Ilych Tchaikovsky

LITTLE SWAN LAKE (2020)

2020, Budapest, Eiffel Art Studios

The story of the white and black swans is classical ballet itself. If Tchaikovsky's beautiful music and the OPERA's corps de ballet is accompanied by young dance students when performing the ballet of ballets, it is no surprise that the youngest of generations – kindergarteners and young primary school pupils – will show great interest. The two-part programme features ballet students and professional dancers, whose harmonised movements tell the tale, and we can meet the Prince and his accompaniment of airy swan maidens.

B

*Children's performance for kindergarteners
and primary school pupils*

Featuring **students of the Hungarian National Ballet Institute (MBNI) and dancers of the Hungarian National Ballet**

Libretto **Borbála Szabó**

Composer **Piotr Ilych Tchaikovsky**

Director **Dace Radina**

Choreographer **Olga Chernakova, Taraszovics Kirejko Dmitrij,
Dénes Kovács, Katalin Kőszegi, Kornélia Mráz, Tamara Pavlova,
Dace Radina, Kateryna Tarasova**

Narrator **Bori Keszei** opera singer

Prince **Demeter Kóbor / Raffaello Barbireri**

Odette / Odile **Anastasiia Konstantinova / Elena Sharipova**

Rothbart **Mikalai Radziush / Iurii Kekalo**

Queen **Katalin Kőszegi**

11:00 / 16:00



25 September, 1, 2 October 2022
5, 11, 18, 25 February, 19 March 2023

EIFFEL ART STUDIOS – BÁNFFY STAGE



Pongrác Kacsóh

THE VALIANT JOHNNY (2021)

2021 Budapest, Eiffel Art Studios

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, being built next door to Eiffel Art Studios. The OPERA Children's Chorus, 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.



Children's opera in Hungarian

John the Valiant **Botond Takács / Dávida Márton**
Iluska **Csenge Sitkei-Magyar / Kira Gálbory**
The French Princess **Berta Ittész / Anna Karácsonyi**
Field Guard **Rafael Abebe-Ayele**
Herd, Bandits, Hussars, Giants, Fairies **members of the Hungarian State Opera Children's Chorus** (chorus director **Nikolett Hajzer**)
and **students of the Hungarian National Ballet Institute**
(artistic director **Dace Radina**)
Narrator **András Körösi**
Featuring **Krisztina Andrásy** (piano)
Concept **Frigyes Andrásy**
Choreographer **Adrienn Vetési**
Director **Mária Harangi**

11:00 / 15:00 / 16:00



8, 9, 15, 22 October 2022
7, 14, 21, 28 January, 1, 15, 23, 30 April 2023

EIFFEL ART STUDIOS – BÁNFFY STAGE



Erzsébet Szőnyi

THE STUBBORN PRINCESS (2017)

2017, Budapest, Erkel Theatre

A hazai zeneszerzés és zenepedagógia legendás alakjának, **Szőnyi Erzsébetnek** (1924–2019) a meseoperáját mutatja be a Magyar Állami Operaház Gyermekkara. *A makrancos királylány* címszereplője szigorú rend szerint éli életét a királyi udvarban, míg egy szép napon úgy nem dönt, hogy fellázad. A királyi atya és az udvaroncok mindennel próbálkoznak, a valódi gyógymódot azonban képtelenek megtalálni.



*Children's opera in Hungarian,
with Hungarian surtitles*

Princess **Luca Gábor**
Shepherd lad **Rafael Abebe-Ayele**
Queen **Jázmin Kirsch-Veszeli**
Seneschal **Csenge Sitkei-Magyar**
Puli **Zsuzsanna Ercsei**
Doctor **Sári Jutasi**
Chinese woman **Kira Gálbory**
Chinese dolls **Luca Bereczki, Panna Csányi, Elmira Jobbágy,
Liza Kótai / Viktória Harcsa**
Little bird **Gerda Komzák**
Town crier **Réka Locsmándi**

Featuring **past and present members of the Hungarian State Opera
Children's Chorus, and musicians of the OPERA Orchestra**

Conductor **Nikolett Hajzer**, chorus director of the Children's Chorus

Choreographer **Polina Kozlova**

Director **András Aczél**

11:00 / 16:00

6

19, 20, 26 November, 5 December 2022

EIFFEL ART STUDIOS – BÁNFFY STAGE



LITTLE CHRISTMAS

Bohemian Christmas performances for children

The loveliest and most uplifting tradition undertaken by the OPERA's artists is the special charity performance that takes place in the Christmas salon of The Nutcracker, conjuring up a holiday mood with games, musical interludes and opera excerpts. In 2016, the Little Christmas programme was updated based on the designs of our director **András Aczél** and unfolded in a different magical winter setting: the garret from the legendary 1937 production of *La bohème*. In the 2021/2022 season, the garret was moved to a brand-new location, and it was hosted by the enormous Eiffel Art Studios, especially exciting for children (and their parents). Now, the programme can take place at the refurbished Opera House again, and the bohemians can find their way home at last. The OPERA's Children's Chorus is at the centre of this production: they are the main actors in this adventurous journey that takes back both the performers and the singers to the world of the four Bohemians with its secrets and adventures. At the end of the piece, a true miracle happens: the miracle of Christmas. The event will be attended by physically disabled and socially disadvantaged children otherwise unlikely to ever see an opera production on their own. Each year, our artists waive their fees to perform at these Little Bohemian Christmas shows.



Children's performance in one part

Bohemian Little Christmas, or Opera Tales from the Attic

Featuring **soloists of the Hungarian State Opera, musicians of the OPERA Orchestra, dancers of the Hungarian National Ballet, and members of the Hungarian State Opera Children's Chorus** (chorus director **Nikolett Hajzer**)

Director **András Aczél**

11:00



7, 8, 9 December 2022

OPERA HOUSE



LITTLE SLEEPING BEAUTY

Dace Radina / Piotr Ilyich Tchaikovsky

LITTLE SLEEPING BEAUTY

World premiere

Little Swan Lake, an introductory version of *Swan Lake* intended for children, has been running with great success for years. So, it is time for a second chapter that will turn the concept into a series. In the 2022/23 season, the show titled *Little Sleeping Beauty* will make its way to the stage, with which the OPERA wishes to engage children in the magical world of ballet as early as possible. This time the young ones, as ballet students or audience, can get to know the story of Sleeping Beauty and the music of **Tchaikovsky**. In the children's production *Little Sleeping Beauty* a narrator prepares the story that is to be told in the special language of ballet on stage, where students of the Hungarian National Ballet Institute can familiarize themselves with the process of creating theatre, ballet and shows in a professional setting, alongside professional partners, and they can practise their art "for real". This also gives opportunity for parents to gain more understanding of their children's activities. The text of the narration was written by **Dorottya Szendrődy**, the dance history and etiquette teacher of the Ballet Institute. *Little Sleeping Beauty*, if not in such detail as the original *Sleeping Beauty* ballet, covers the entire plot from beginning to end.

B

Children's performance for kindergarteners
and primary school pupils

Libretto **Dorottya Szendrődy**

Composer **Piotr Ilyich Tchaikovsky**

Director **Dace Radina**

Choreographer / Ballet master **Olga Chernakova,
Taraszovics Kirejko Dmitrij, Dénes Kovács, Katalin Kőszegi,
Kornélia Mráz, Dace Radina, Kateryna Tarasova**

Featuring **students of the Hungarian National Ballet Institute**

Narrator **Eszter Zavaros** opera singer

11:00 / 16:00



6, 7, 13, 14, 20, 21, 27, 28 May 2023

EIFFEL ART STUDIOS – BÁNFFY STAGE





MYTH & HISTORY 22 23

CHILDREN'S AND YOUTH PROGRAMMES

SING-ALONG BABY

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

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**

Venues **Eiffel Art Studios – Ottrubay Oasis**

Opera House – Third floor buffet

Sessions

once a week, on Thursday from 11:00 am (30 minutes)

2022

8, 15, 22, 29 September
6, 13, 20, 27 October
3, 10, 17, 24 November
1, 8, 15, 22 December

2023

5, 12, 19, 26 January
2, 9, 16, 23 February
2, 9, 16, 23, 30 March
6, 13, 20, 27 April
4, 11, 18, 25 May
1, 8, 15 June

Tickets **1000 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 Ottrubay Oasis, the cosiest and greenest space of the Eiffel Art Studios 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 **Eiffel Art Studios – Ottrubay Oasis**

Sessions

once a month, on Saturday from 9:30 am (30 minutes)

2022

24 September
22 October
26 November
17 December

2023

28 January
25 February
25 March
29 April
27 May
10 June

Tickets **1000 HUF / family**

ENCHANTING INSTRUMENTS

A Playful Demonstration of the Orchestra's Instrumental Sections

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.

Hosted by **Mária Nagy**, viola player

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

Venue **Eiffel Art Studios – Hevesi Rehearsal Stage**

Sessions on Sunday, from 15:00 (60 minutes)

25 September 2022 – percussion

2 October 2022 – strings

6 November 2022 – woodwinds

4 December 2022 – brass

26 March 2023 – strings

30 April 2023 – woodwinds

28 May 28 – brass

Tickets **1200 HUF / person**

Arrive with pre-purchased tickets 15 minutes prior to the event and use the main entrance of the Eiffel Art Studios.

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.

Hosted by **Mária Nagy**, viola player

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

Venue **Eiffel Art Studios – Hevesi Rehearsal Stage**

Sessions on Sunday, from 15:00 (60 minutes)

23 October 2022 – guitar

30 October 2022 – harp

27 November 2022 – piano

22 January 2023 – percussion

29 January 2023 – clarinet & oboe

5 February 2023 – horn & tuba

26 February 2023 – flute & bassoon

5 March 2023 – percussion

2 April 2023 – piano

22 April 2023 – violin & viola

7 May 2023 – cello & double bass

4 June 2023 – trumpet & trombone

Tickets **1200 HUF / person**

Arrive with pre-purchased tickets 15 minutes prior to the event and use the main entrance of the Eiffel Art Studios.

TUTU

Theatre Visit with Ballerinas

The Hungarian National Ballet theatre visits programme returns to the refurbished Opera House in the 2022/23 season. The organisers await applications from kindergarten groups and primary school classes. During the theatre visit, the children receive a tour of the Opera House, take a look behind the scenes, enjoy costume fittings and try on pointe shoes. The programme always begins at 9 am.

Information and registration balerina@opera.hu

Dates

2022

13, 21, 29 September
6, 13, 18 October
3, 8, 17, 24 November
1, 6, 13 December

2023

4, 10, 19, 25 January
2, 9, 14, 21 February
9, 17, 21, 28 March
4, 13, 19, 27 April
5, 11, 17, 26 May
2, 8, 14 June

Tickets **1500 HUF / family**

Up to three accompanying teachers can enter free of charge. Maximum number of group (including teachers) is 25.

TALES OF MUSIC

Season Pass Series for Families



The Tales of Music season ticket of the Hungarian National Philharmonic Orchestra brings the special experience of three exciting concerts, where **Tamás Lakner** presents classical music translated to the children's language with playful elements and a fantastic sense of style.

Hosted by **Tamás Lakner**

Venue **Opera House / Eiffel Art Studios**

Sessions

IT'S TIME TO BLOW

Featuring a brass band

20 November 2022, 9:30

Eiffel Art Studios – Bánffy Stage

WHAT IS MUSIC?

Featuring **Szent István Philharmonic**

4 March 2023, 9:30

Opera House

SECRETS OF INSTRUMENTS

20 May 2023, 9:30

Opera House

Tickets **2900 HUF / person**

The concerts are organised by Filharmónia Magyarország Nkft.

info filharmonia.hu

SEWING MENDS THE SOUL

Dexterity, opera, and ballet at the Eiffel

The OPERA's brand-new Eiffel Art Studios also houses manufacturing locations that require delicate dexterity. With the help of its professional colleagues, the two large dressmaker's shops, the milliner's, the wigmaker's, and the cobbler's, we are organising training courses that provide insight into the lives of all of these workshops and even teach the participating children and their parents some tricks of the trade.

Hosted by **Éva Bernáth**, opera singer

Professional guidance by **Livia Weigand**, manager of costume workshops

Venue **Eiffel Art Studios – Márk Costumes Hall**

Sessions

*first Saturday of each month, from 10:45 a.m.
(90 minutes)*

2022

1 October
5 November
3 December

2023

7 January
4 February
4 March
1 April
6 May

PAINTERS' WORKSHOP

The fine arts and opera at Eiffel

Aki még nem látta, annak muszáj bejárnia az OPERA festőtermét – és ez az Eiffel Műhelyházban található. Itt készülnek a hatalmas operaházi és Bánffy termi színpadok díszletei, a díszletelemek festései. Az OPERA műhelyében festőművészek dolgoznak, és szívesen tanítgatják festeni a gyerekeket, ráadásul magában az Oláh Gusztáv festőteremben! A program kizárólag 10–14 éves kor között látogatható!

Hosted by **Éva Bernáth**, opera singer

Professional guidance by **Miklós Resz**, scenic manager

Venue **Eiffel Art Studios – Oláh Painters' Hall**

Sessions

second Saturday of each month, from 10:45 a.m. (90 minutes)

2022

8 October
12 November
10 December

2023

14 January
11 February
11 March
1 April
13 May

MVM OPERADVENTURE

Entry for secondary school students only!



In the spring of 2013, the OPERA launched its grand secondary school program by launching a chest full of the props of a *Hunyadi* performance on a tour of schools. In the course of seven seasons, close to 300,000 students came to Erkel Theatre and viewed 15 different operas and ballets. With the establishment of the Ervin Lázár Programme (see next column), the OPERA is also renewing its own OperAdventure. Starting from the reopening of the Opera House, we await students, naturally accompanied by committed teachers and enterprising parents, to the public dress rehearsals held at the Ybl Palace, in the best seats no less and at exceptionally favourable rates. And since the performances take place in the evenings, the OPERA will provide free access to the recordings of the given production on its own online channel for schools and classes applying for the program but unable to provide transportation. These copies are made precisely for the purposes of teaching, with narration and subtitles providing a kind of director's commentary.

Info operakaland@opera.hu

Partner **MVM Zrt.**

ERVIN LÁZÁR PROGRAMME

Powered by MVM



In autumn 2019, the State Secretariat for Culture at the Ministry for Human Capacities announced the grand programme with financing of several billion HUF that is definitive in providing primary school children with access to high culture.

As opera and ballet are included in the programme for eighth graders, children leaving primary school will be visiting from all over the country to enjoy theatrical experiences which are entirely unfamiliar to most of them. The youth performances offered as part of the Ervin Lázár Programme was first announced in the spring of 2020. Sadly, due to the pandemic, the majority of the programme had to be held online; but still, 27,000 eighth graders saw our performances. In the 2021/2022 season, we are offering visiting eighth graders and their chaperones 60 performances as part of the programme held at the Eiffel Art Studios's Bánffy Stage.

Ervin Lázár Programme 3

Purcell **Dido & Aeneas** /

Venekei/Wilkinson **The Beatlecracker** (see pp. 19, 129)

13, 14, 18, 19, 20, 21 October 2022

EIFFEL ART STUDIOS – BÁNFFY STAGE

Puccini **Schicchi 2.0** (see p. 23)

7, 8, 13, 14 December 2022

EIFFEL ART STUDIOS – BÁNFFY STAGE

Donizetti **Il campanello** (see p. 181)

10, 11, 12, 13 January 2023

EIFFEL ART STUDIOS – BÁNFFY STAGE

Hosted by **Anna Bátor**, cultural editor and **Bori Keszei**, opera singer

Partner **MVM Zrt.**

OPERA COMMANDO

A vocal rapid reaction force

The four- or five-strong commando visits schools around the country: they sing arias, duets, and talk about the world of opera and 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 in the Ervin Lázár Programme and the OperAdventure performances. So, a lot depends on the quasi "clown doctors" of the OPERA, the artists who often do several performances a day, week after week. They involve children with affinity to music into an interactive, extraordinary lesson about the world of opera.

Head of Operation **András Aczél**

Partner **Filharmónia Magyarország Nkft.**

O/ENCIA WITH DÁNIEL MONA

Stories and music from Faraway Land

The Hungarian State Opera's new children's series has set an ambitious goal for itself: it wants to introduce the youngest generation with the big wide world using the literature, music, history, and characters of opera and ballet. Music historian **Dániel Mona** leads a number of other informational series and has been working for the OPERA for many long years: it is now up to him to use his vast experience and the OPERA's costumes, props, musicians, singers, and dancers to take children on a romp through Eiffel Art Studios and show them the great world that awaits. The first season presented opera as a genre of all arts. Productions of the new season focus on the stories of certain operas or ballets with peculiar and interactive methods. Who knows? Maybe after watching the matinees, the guests of O/Encia will be inclined to see the performances themselves as well. Luckily, the repertoire of the OPERA includes all of the performances!

Featuring **the musicians, singers, dancers and répétiteurs of the OPERA**

Narrator **Dániel Mona**

Director **Mária Harangi**

Venue **Eiffel Art Studios – Hevesi Rehearsal Stage**

Dates

every second Sunday of the month, from 11:00 and 15:00 (60 minutes)

2022

11 September

9 October

13 November

11 December

2023

15 January

12 February

12 March

16 April

14 May

Tickets **2000 HUF / family**

OPERA KINDERGARTEN

Let the children come to us!

Children who have grown out of the Lullaby age group also need music: in fact, it is even more important to convince them to actively participate, which may even lead to admission to the Opera Children's Chorus... That is the opportunity provided by Opera Kindergarten, led by the comely musician and mother **Klára Ujvári**, who also led the Lullaby programme. The events are available for all young children who like to sing and play and are interested in the stage. At these musical activities, playful stage exercises and movements are used to develop children's musical abilities, helping to prepare them for possible participation in the work of the Children's Chorus. The new series is held on Saturday mornings and offers opera themes, opera stories, and ballet music – all in Eiffel Art Studios' fantastic jungle, the plant-filled world of the Ottrubay Oasis.

The successive activities are held in mixed groups and are recommended for the kindergarten age group (3-6 years old). Parents are also welcome

Kindergarten teacher **Klára Ujvári**

Technical supervisor **Nikolett Hajzer**, Head of the Hungarian State Opera Children's Chorus

Venue **Eiffel Art Studios – Ottrubay Oasis**

Sessions

from 9:30 on Saturdays (30 minutes)

2022

3, 10, 17 September

1, 8, 15 October

5, 12, 19 November

3, 10 December

2023

7, 14, 21 January

4, 11, 18 February

4, 11, 18 March

15, 22 April

16, 13, 20 May

3, 17 June

Maximum number of group (including parents) is **17**.

CSONTVÁRY PROGRAMME

College students with Csontváry on the road to Hungarian culture

In December 2019, the State Secretariat for Culture at the Ministry for Human Capacities launched a programme where the students of the 250-year-old Semmelweis University were given the first opportunity to participate in the programmes of seven leading cultural institutions, financed partly by the University and partly by the State. The programme aims to deepen the wide range of culture university students are familiar with using programmes offered by the leading institution of Hungarian culture. In the spring of 2020, applicants could watch three different Hungarian State Opera productions free of charge, before which music historian Dániel Mona held a talk as a way of introduction. Due to the pandemic, the performances were broadcast online in 2021, with good results. Semmelweis University has been joined by the Hungarian University of Agriculture and Life Sciences, based in Gödöllő, and students from the National University of Public Service are also given limited access. Thanks to the successful test run, all three universities are offering the Csontváry Programme to their students in the 2021/2022 season, as a subject worth credits. Young intellectuals will be given a choice of three performances, which they will be able to watch live at the appropriate venues. Preparation and surtitles are provided in Hungarian and English, as many foreign language speaking students are interested in Hungarian culture and register for the subject.

FERENC MEZŐ PROGRAMME

Pilot programme for top athletes

In spring 2021, the State Secretariat for Culture at the Ministry for Human Capacities announced the programme that aims to introduce young athletes to the values inherent in Hungarian culture. The programme aims to increase the national identities of the participants, helping them to discover the positive effects of art on the soul. They may even benefit from the spiritual support that high culture offers in their sporting careers. As part of the initiative launched as a pilot programme, young female wrestlers watched a performance at Erkel Theatre. We await more young participants from the academies of other sports in the 2022/2023 season.

BEYOND THE SERIES

Further youth programmes in the season

The Stubborn Princess (see p. 211)
Little Sleeping Beauty (see p. 215)
Little Swan Lake (see p. 207)
Johnny the Valiant (see p. 209)
King Pomádé's New Clothes (see p. 203)
Opera Tour with Papageno (see p. 201)
Wake Up, Johnny! EiffelTour (see p. 205)
OPERA without Borders (see p. 236)
Big Projection Day (see p. 241)
Nutcracker Festival (see p. 245)
Little Christmas (see p. 213)
Opera Santa Claus (see p. 247)
Children's Safety "Nut" (see p. 249)
Student Christmas (see p. 248)
MNBI exam (see p. 273)
On the Verge of a Diploma (see p. 273)
Opera Exam (see p. 272)
Course of Flowing Sound (p. 274)
Opera Arousal (see p. 275)
Opera Drawing (see p. 197)
Let's Play Opera (see p. 252)
School Excursions (see p. 312)
Szőnyi Climbing Cube (see p. 428)
Ránki Musical Jungle Gym (see p. 429)





MYTH & HISTORY 22 23

SPECIAL EVENTS

BÁNK IN BUCHAREST

The greatest Hungarian city in Romania

Our mission is to present national grand operas to the inhabitants of distant lands – while perhaps they are unknown even to our neighbours. We were glad to accept the kind invitation of the Romanian National Opera in Bucharest to give a performance of *Bánk Bán* – *The Viceroy Bánk* on the occasion of their centenary in the place where – surely due to the Parliament and other central institutions – the most Hungarians live among all Romanian cities. We welcome a Romanian audience as well, with whom we certainly share a love of music and opera.

Erkel **Bánk bán – The Viceroy Bánk** (see p. 63)

Conductor **Balázs Kocsár**

ANTISTIGMA TALENT SHOW

The national finals of a talent competition

Poetry, prose, singing, music, dance, comedy, visual arts and handicrafts – these are the categories in which the participants of this now eleven-year-old competition series can show off their many talents, values and masterful performances. In the event organised by Moravcsik Foundation there is one thing all performers have in common: they all live with some kind of mental illness, but their artistic achievements are considerable and commendable. The *Talent Show* supports personal and talent development, while also working to eliminate the prejudice about people living with psychosocial disabilities. In the Budapest finals, the best of the four regional semi-finals will compete.

The event is organised by the Moravcsik Foundation

19:00

1 July 2022

BUCHAREST – ROMANIAN NATIONAL OPERA

9:00–17:30

7 July 2022

**EIFFEL ART STUDIOS – BÁNFFY STAGE &
LOCOMOTIVE HALL**

TOSCA ON MARGARET ISLAND

Újabb Puccini-produkció búcsúzik

One of the Hungarian State Opera's lovely traditions is the relaunched summer performance series in Budepest's biggest venue, which also used to be operated by the OPERA: in the Margaret Island Open-air Stage. Excellently renovated in recent years, the building complex keeps watch over the most popular opera productions in a picturesque environment. Performing on the largest stage of the capital with a capacity of almost three thousand is great responsibility and a challenge that we gladly take on year after year in our own "Wald-bühne" (as they call the open-air summer venue of the Berlin Philharmonic). Thanks to a perfectly functioning partnership, it became a kind of tradition since 2011 to give one last, grandiose performance in Margaret Island of our productions that are taken off the programme after many years. That is how we sent off *Aida*, *Il trovatore*, *Turandot*, *Otello*, and *Il barbiere di Siviglia* too. Giacomo Puccini's art had its rightful place under the age-old sycamore trees of Margaret Island when they were probably still mere seedlings. The Italian composer's art builds on digestibility, it wants to impress, and so it is especially suitable material for summer concerts. This time Francesco Meli joins the production as the international star of the presumably hot Mediterranean evening.

Puccini **Tosca** (director **Viktor Nagy**)

Soloists **Francesco Meli** (I), **Eszter Sümegi**, **Mihály Kálmándy**, **Marcell Bakonyi**, **András Hábetler**, **János Szerekován**, **András Káldi Kiss**

Conductor **Gergely Kesselyák**

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

The performance is a joint production of the Margaret Island Open-Air Theatre and the Hungarian State Opera.

20:00

8, 10 July 2022 (rain dates: 9, 11 July)

MARGARET ISLAND OPEN-AIR THEATRE

CHORUS GALA IN SZARVAS

Chorus beach party

After the Balatonfűred invitation, another lakeside venue, the Szarvas Water Theatre with its large auditorium will welcome the Hungarian State Opera Chorus as their guests. Although it is going to be the very first time we perform there, the fun is guaranteed by the chorus bringing and basking in a selection of choir movements and arias from popular operas.

Featuring **the Hungarian State Opera Chorus** (chorus director **Gábor Csiki**)

20:00

28 July 2022

SZARVAS WATER THEATRE

HÁRY TOUR

Adventures across the country and beyond

Zoltán Kodály's two stage works are not authentic operas, but they introduced Hungarian folk songs to the theatre – and to art music literature. They are great pieces, and *Háry János* with its grand atmosphere and sense of humour is also an excellent programme for a pleasant summer evening. The OPERA takes its Kodály production to Gyula, Vigántpetend, Tata and Beregszász in the late summer of 2022 – none of which will be a first-time visit for the company.

Kodály **Háry János** - concert highlights

Soloists **Zsolt Haja, Gabriella Balga, András Kőrösi, Tünde Szabóki, András Hábetler, Zsófia Kálnay, Tivadar Kiss, László Szvétek**

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

Director **András Aczél**

Hosted by **Eszter Zavaros** opera singer

19:00

28 July 2022

GYULA – LAKE STAGE

30 July 2022

VALLEY OF ARTS – VIGÁNPETEND

2 August 2022

TATA – ENGLISH GARDEN

28 August 2022

(rain date: 29 August)

BEREGSZÁSZ (BEREHOVE) – ARENA

September 2022

PÉCS

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GARIFULLINA

Opera gala on Margaret Island

With such a name and such exotic (Tatar!) beauty, it would have been a shame if Aida Garifullina didn't have her uniquely brilliant voice. Like so many others, she also received her first contracts with significant opera houses after winning Operalia, the singing competition of Plácido Domingo. It is her first time performing in Budapest – and already on the biggest stage, in Margaret Island.

Featuring **Aida Garifullina (I)** and **the Hungarian State Opera Orchestra**

Conductor **Pier Giorgio Morandi (I)**

The performance is a joint production of the Margaret Island Open-Air Theatre and the Hungarian State Opera.

20:00

2 August 2022 (rain date: 3 August)

MARGARET ISLAND OPEN-AIR THEATRE

ATTILA ON MARGARET ISLAND

Verdi a magyar „Waldbühnen“

It has been over ten years that Verdi's elemental yet one of his less played opuses, *Attila*, composed about the great conqueror warlord, was performed In Margaret Island: with Klára Kolonits as Odabella at the time. Now a new production is underway, and we as Hungarians are irresistibly attracted to the history of Huns despite any archeological finding or historical debate about the matter – even though Verdi depicted Attila as the villain. But that resulted in a three-dimensional character and a great opera. This time Maria Agresta, the excellent Italian soprano will sing and play the female lead.

Verdi **Attila**

Soloists **Gábor Bretz, Maria Agresta (I), Zsolt Haja, Adorján Pataki, Géza Gábor**

Conductor **Balázs Kocsár**

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

The performance is a joint production of the Margaret Island Open-Air Theatre and the Hungarian State Opera.

20:00

12, 14 August 2022
(rain dates: 13, 15 August)

MARGARET ISLAND OPEN-AIR THEATRE

OPERA IN THE PARK 2022

Fabio Sartori, the heroic tenor and the Hungarians

BMW
Art&Culture

It will be the third grand open-air concert since we have discovered the park of the OPERA's Eiffel Art Studios: after Jonas Kaufmann from Germany, Lawrence Brownlee from the United States, and Patricia Petibon from France, a heroic tenor, Fabio Sartori will join our distinguished Hungarian singers on the stage in fragrant summer night performances.

Featuring **Fabio Sartori (I) tenor, soloists of the OPERA, the Hungarian State Opera Orchestra** (orchestra director **Gergely Popa**) and **Chorus** (chorus director **Gábor Csiki**)

19:00

19 August 2022
EIFFEL ART STUDIOS – KODÁLY PARK

SEASON TEASER

The tasting of patrons

It is quite appropriate to organise a season opening dinner on the stage of the fully renovated Ybl Palace, giving an opportunity to the patrons of the Hungarian State Opera and media professionals (who also support us with their interest and expertise) to get a taste of the upcoming season. The artistic directors will guide us through the flavours of the season, with the assistance of singing and dancing soloists, accompanied by Zsiday quality food and drinks.

van Manen / Satie **Trois Gnossiennes**

Company répétiteurs **Mária Aradi, Tamás Solymosi**
Featuring **Aliya Tanykpayeva, Gergő Ármin Balázsi**
Pianist **Éva Hajnal**

Hosted by **Melitta Gyüdi**, presenter of Opera Café

Chef du programme **Szilveszter Ókovács** general director

20:00

4 September 2022

OPERA HOUSE

OPERA FILM CLUB

Operas and Ballets in the Cinema

To exaggerate only slightly, if you were to throw an egg in the air, it would likely hit the shop window of a theatre or TV channel that plays foreign opera performances. There would be no point in starting a film club, and that's not why the Hungarian State Opera is doing so. Opera and ballet are capable of adding richness to the cinematic arts, which felt it important to from time to time to not only record performances but to endow opera and ballet, as a form of art, with its unique cinematic tools. Members of the new Sunday matinee club, including any ad hoc guests, will be given a chance to view these works, which are true films in their own right. To garner interest, we are announcing the program for the entire season. And we would also like to mention that the Bánffy Stage, prepared to offer cinema mode at Eiffel Art Studios (see p. 415), boasts a special Dolby Atmos audio system, a screen of chart-topping size and quality, and comfortable armchairs to provide the best cinema experience in Hungary.

Dates

11 September 2022

23 October 2022

27 November 2022

11 December 2022

12 February 2023

9 April 2023

14 May 2023

Edited by **András Almási-Tóth** artistic director
and **Tamás Solymosi** ballet director

Hosted by **Bori Keszei** opera singer

11:00 / 14:00

From 11 September 2022

EIFFEL ART STUDIOS – BÁNFFY STAGE

MARTON SINGING COMPETITION

The Best Return to Budapest

The name of Éva Marton, the Hungarian dramatic soprano, is one recognised in every fine opera establishment everywhere in the world. Our institute considers it an honour to be the venue for both the start of this famous artist's career and now, after a long and illustrious career, many visits to Hungary, and many performances on our stages, we will be home to her retirement. Ever since 2011, not only has she helped the OPERA with her advice, but also graced us with gala concerts on two occasions (in 2014 and 2016). This year, in 2022, the OPERA Orchestra will be playing at both the final and the awards ceremony in the Academy of Music's Grand Hall, conducted by the general musical director. (Just a reminder of some singers who have made appearances at previous Marton Singing Competitions and then received contracts for several seasons from the OPERA: Szilvia Vörös, Alexander Roslavets, Lilla Horti, Tetiana Zhuravel, Galeano Salas, Ildikó Megyimórecz, Anna Shapovalova, Zsuzsanna Ádám.)

Featuring **the finalists of the 5th Éva Marton International Singing Competition and the Hungarian State Opera Orchestra**

Conductor **Balázs Kocsár**

Jury

Éva Marton chairman of the jury

Miguel Lerín (E) manager

Peter Mario Katona (GB) casting director (Royal Opera House, London)

Larisa Gergieva (RUS) opera director

Anatoli Goussev (UA) opera singer, singing master

Vittorio Terranova (I) opera singer

Dmitrij Vdovin (RUS) director (Bolshoi Theatre – Young Artists Opera Program)

Andrea Meláth head of department (Liszt Ferenc Music Academy)

Szilveszter Ókovács general director (Hungarian State Opera)

19:30

11 September 2022

OPERA HOUSE

SZINETÁR WORKSHOP

Back to where it all started, with a living legend

In the autumn of 2022, 90-year-old titular general director of the opera, Miklós Szinetár will rehearse on the stage named after him, with his twenty-year-old pupils, the very piece that started his opera director career 70 years ago. Auber's opera *Fra Diavolo* will only be performed once as a kind of director's workshop on the Bánffy Stage of the OPERA'S Eiffel Art Studios. It will be a privilege and a truly great experience to attend the opera workshop of Miklós Szinetár, the doyen of the Hungarian opera scene, but there will be a chance to follow the programme remotely as well, as we will record the event.

Auber **Fra Diavolo** (highlights)

Director **Miklós Szinetár**

20:00

24 September 2022

EIFFEL ART STUDIOS – BÁNFFY STAGE

OPERA OPENING PREMIER

Musical about Öcsi, the legend

When the Hungarian Royal Opera House was opened in the presence of Franz Joseph II at the end of September 1884, it was a celebration of the whole capital, even the nation. Now that the Ybl Palace is open again after the renovations, we have the opportunity again to organise an open-air event that appropriately marks if not the beginning of the new season – as it will be weeks into the season by that time – but the first premier, which happens to be one of the most popular pieces of the international core repertoire, Puccini's *Tosca*, nicely fitting into the Myth & History season. Street performance held before the premier will include our small operas, Mozart's *Der Schauspieldirektor* and Menotti's *The Telephone*, which can be attended free of charge, just as the opening premier played in the building can be watched on the screens placed in front of a pop-up auditorium on Andrassy Avenue without tickets, with prior registration. (Unfortunately, the event cannot be postponed in case of bad weather.)

16:00 – Menotti **The Telephone** (see p. 163)

17:00 – Mozart Mozart: **Der Schauspieldirektor** (see p. 165)

19:00 – Puccini: **Tosca** – projected (see p. 17)

16:00

24 September 2022

OPERA HOUSE – SPHINX TERRACE

OPERA185

With 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. 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 solo performers.

Liszt **Prometheus**

Miklós Kocsár **Concerto Lirico**

Hollós **Birth of a Myth** – world premiere

Liszt **Tasso**

Conductor **Balázs Kocsár**

Featuring **Máté Szűcs** (viola) and the **Hungarian State Opera Orchestra** (orchestra director **Gergely Popa**)

Hosted by **Melitta Gyüdi**

19:30

25 September 2022

OPERA HOUSE

OLGA PERETYATKO

Star recitals with piano accompaniment 1

This format was made necessary by life. By size, the Ybl Palace is one of the medium-sized opera houses, but in terms of beauty it is first class, which we further enhance by lighting it gorgeously. On its podium, or the top of its orchestra pit, the soloist can stand almost fully surrounded by the audience, and accompanied by our brand new Steinway – and of course an instrumental partner – she can give a most memorable recital featuring her favourite opuses for voice as well as her sensitively interpreted opera arias in the second part after the interval. The Russian singer is one of the most famous sopranos today. She is fortunate to have her physical beauty paired with a gorgeous voice and great musicality. It will be her first time performing at the Hungarian State Opera.

Featuring **Olga Peretyatko** (RUS) (soprano)
and **Matthias Samuil** (D) (piano)

19:00

1 October 2022

OPERA HOUSE

INTERNATIONAL MUSIC DAY

Opera Total with Mahler's 8th

Thanks both to the spectacular development of our Orchestra and Chorus and to the size of Eiffel Art Studios' Locomotive Hall 327, since 2020 we have been able to perform Mahler's enormous creation at the beginning of each season as a sort of preparation. Each year, it is directed by a different conductor. The work was last performed in Hungary 13 years before our grand undertaking: Hungary was first able to perform it in 1983 (!) and it has been played on two occasions since by the ad hoc companies of various artistic institutions. There is hardly a more appropriate piece for launching our Opera Total orchestra series than this powerful symphony, which will involve almost every single one of our musicians, who in themselves could make up a number of orchestras.

Mahler **Symphony No. 8 in E-flat major**
(**"Symphony of a Thousand"**)

Soloists **Zita Szemere, Eszter Sümegei, Gabriella Létay Kiss, Atala Schöck, Bernadett Fodor, István Kovácsházi, András Pallerdi**

Conductor **Zsolt Hamar**

Featuring **the Hungarian State Opera Orchestra** (orchestra director **Gergely Popa**), **Chorus** (chorus director **Gábor Csiki**)
and **Children's Chorus** (chorus director **Nikolett Hajzer**)

Running time: 80 minutes with no interval

20:00

1 October 2022

EIFFEL ART STUDIOS – LOCOMOTIVE HALL

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 **Bánk Bán – The Viceroy Bánk** (see p. 63)

Partner **Municipal Government of Gyula**

13:00

2 October 2022

OPERA HOUSE

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MALKOVICH IN BUDAPEST

The symphonic version of The Music Critic in Erkel

The unconventional show is a sardonic critique of works by the greatest composers in Malkovich style – theatre and concert in one, providing great entertainment to the audience. *The Music Critic* was written and conceived by Russian-German violinist and composer Aleksey Igudesman, who has compiled a mixture of truly malicious music reviews of some spectacular musical works. The vicious critic is played by John Malkovich, braced with a host of musical insults. According to this fictional music critic, Beethoven, Chopin, Prokofiev and the rest are boring and stuffy, Schumann lives in the illusion that he is a “composer”, and Brahms is a “talentless bastard”. Aleksey Igudesman and the Danubia Orchestra stand to oppose this crushing opinion, proving the opposite of all that, until the final scene in which Malkovich takes his turn on the “rack”.

Hungarian surtitles are provided for the show.

The production is organised by the Danubia Orchestra Óbuda.

19:00

2 October 2022

ERKEL THEATRE

SPECIAL EVENTS

TOUR TO INDIA

Bánk Bán and Die Fledermaus to see the world

India is a superpower of the future, but by the time we say that, that could be our present. The most populated and fastest developing country, which also makes great use of the European cultural foundations laid down by its former British colonizers. The Mumbai-based National Centre for the Performing Arts has been inviting the Hungarian State Opera for a full, scenic performance of *Die Fledermaus*, which somehow has a distinct sense of Central Europeanness. And when we visited at the beginning of 2020, we also managed to fit in a concert version of *Bánk Bán – The Viceroy Bánk*, as well as to present a Hungarian conductor to the residents of former Bombay, this metropolis by the Indian Ocean.

J. Strauss II **Die Fledermaus** (see p. 69)

Erkel **Bánk Bán – The Viceroy Bánk** (see p. 63)

Hungarian chamber concert

12 – 16 October 2022

INDIA - MUMBAI

SIMON KEENLYSIDE

Star recitals with piano accompaniment 2

This format was made necessary by life. By size, the Ybl Palace is one of the medium-sized opera houses, but in terms of beauty it is first class, which we further enhance by lighting it gorgeously. On its podium, or the top of its orchestra pit, the soloist can stand almost fully surrounded by the audience, and accompanied by our brand-new Steinway – and of course an instrumentalist partner – he can give a most memorable recital featuring his favourite opuses for voice as well as his sensitively interpreted opera arias in the second part after the interval. The British baritone is primarily known for his deep interpretations and productions rich in detail. It is his first time performing in a venue of the Hungarian State Opera, but he has sung with the OPERA Orchestra before in a concert in MÜPA. Simon Keenlyside will welcome His Hungarian audience on the stage of the reopened Ybl Palace now: in his intimate, special recital, he will perform a selection of songs and arias.

Featuring **Simon Keenlyside** (UK) (baritone)

and **Malcom Martineau** (UK) (piano)

19:00

16 October 2022

OPERA HOUSE

OPERA EUROPA

Budapest Conference

After 13 years, Opera Europa, the professional organisation of over 100 European institutions brings his conference to Budapest again. Still led by director Nicholas Payne, the platform is also interested in the OPERA's Eiffel Art Studios, which is bigger and more complex than the former model institution, the Ansaldo Workshop of La Scala in Milano. It will serve as the base for the sessions, but the members are also interested in the reopened Ybl Palace and the diverse artistic activities, social contributions and educational vision of the Hungarian State Opera. The opera directors visiting our capital will watch numerous performances during the five days of the conference, and we are keen to see their reaction to the OPERA's sensational "white" production of *Porgy*...

Recommended performances:

Erkel **Bánk Bán – The Viceroy Bánk**

MacMillan / Liszt **Mayerling**

Purcell **Dido & Aeneas**, Venekei **The Beatlecracker**

Gershwin **Porgy & Bess**

Kacsóh **The Valiant Johnny**

Goldmark **Die Königin von Saba** (film screening)

19 – 23 October 2022

EIFFEL ART STUDIOS, OPERA HOUSE

TOUR TO JAPAN

Die Zauberflöte to see the world

The Hungarian State Opera first visited Japan on 31 December 2001, as a result of the cooperation between local promoter Masayuki Kobayashi and director general Miklós Szinetár. Since then, that *Die Fledermaus* tour was followed by ten other series, and most probably we have now come to the last one, taking *Die Zauberflöte* on the road after so much delay caused by the pandemic. As always, the tour will visit eight or nine cities including Tokyo and its famous performing arts venue, Bunka-kai Kan. The OPERA Orchestra will conclude the trip with a few Beethoven concerts.

Mozart **Die Zauberflöte**

Conductor **János Kovács / Sámuel Csaba Tóth**

25 October – 23 November 2022

JAPAN

ILDAR ABDRAZAKOV

Star recitals with piano accompaniment 3

This format was made necessary by life. By size, the Ybl Palace is one of the medium-sized opera houses, but in terms of beauty it is first class, which we further enhance by lighting it gorgeously. On its podium, or the top of its orchestra pit, the soloist can stand almost fully surrounded by the audience, and accompanied by our brand new Steinway – and of course an instrumentalist partner – he can give a most memorable recital featuring his favourite opuses for voice as well as his sensitively interpreted opera arias in the second part after the interval. Although Russian baritone Ildar Abdrazakov is still in his mid-forties, he is already world famous. He has been invited to every major opera house, but he is obviously unable to accept every single invitation. So, it is a privilege that he and his pianist partner Mzia Bachtouridze regularly performing in La Scala chose us.

Featuring **Ildar Abdrazakov** (RUS) (bass)
and **Mzia Bachtouridze** (GE) (piano)

19:00

30 October 2022

OPERA HOUSE

PIRAMIS AT THE EIFFEL

Legendary band in the Locomotive Hall

It has been almost five decades since the band Piramis started playing together, but many of their hits are still fresh and stay with us – and the tenor of Sándor Révész is still brilliant. It is the first time that a rock band takes over the Locomotive Hall of the OPERA's Eiffel Art Studios, and it will be done by a legendary one. A thousand people can enjoy this special, nostalgic event.

19:00

1 November 2022

EIFFEL ART STUDIOS – LOCOMOTIVE HALL

OPERA TOTAL: REQUIEM

Verdi's funeral opera

The Hungarian State Opera's Opera Total series features Verdi's requiem for the first time, a piece that was originally supposed to be written for Rossini, had the other composers written their own movements. In the end, Verdi created the whole *Requiem*, which has been performed by the OPERA's artists for decades. And in 2022, it is time we perform the piece on All Soul's Day with a full choir, and a plus size orchestra – i.e. in Opera Total format – in the Locomotive Hall, with tickets sold at a truly affordable price. Two days later then the concert will be repeated in the – Ybl Palace, in a milieu and acoustics truly befitting the grandiose work.

Verdi **Requiem**

Conductor **Antonello Allemandi** (I)

Soloists **Eszter Sümegi, Ildikó Komlósi, Attila Fekete, Péter Fried**

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

20:00

2 November 2022

EIFFEL ART STUDIOS – LOCOMOTIVE HALL

240

CALENDAR 22/23

GOLDEN AGE: REQUIEM

Verdi's funeral opera

In the recently renovated Opera House, stylistically marked by Miklós Ybl's name, but also featuring the work of many distinguished Hungarian painters, the OPERA aims to create a special milieu for its Golden Age series that makes the concerts held here stand out among the symphonic programme of Budapest in their visual and lighting design. One of the OPERA's loveliest traditions is its musical observation of the All Saints' and All Souls' 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, written in memory of Rossini and the poet Manzoni. It blends tragedy, pain, hope and consolation in an undeniable operatic style and language characteristic of Verdi, expressed in moments of heart-wrenching intimacy and astounding choral tableaux.

Verdi **Requiem**

Conductor **Antonello Allemandi** (I)

Soloists **Eszter Sümegi, Ildikó Komlósi, Attila Fekete, Péter Fried**

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

Lighting designer **Tamás Pillinger**

19:30

4 November 2022

OPERA HOUSE

SPECIAL EVENTS

BIG PROJECTION DAY

Insert, roll, watch and tell!

Home theatre system in the bedroom? Precious, exciting and beautiful stories slide by slide? Realistic stereo sound? – filmstrips could do all that, as the super projector of our childhood. The picture projected onto a sheet, the voice of our parents, the warmth and buzzing of the projector provided such a cosy and unforgettable experience that should be shared with the children today. And it will be! The goal of the nationwide Great Filmstrip Day is to recall the atmosphere and séance of filmstrip watching year after year, allowing the children and their parents to experience this old but not outdated form of storytelling. We are looking forward to welcome preschool children's groups from Districts 8 and 10, as well as the children of our colleagues to a main event of the day, which will be held in a most cosy hall of the Eiffel Art Studios again. The children can assemble in the Locomotive Hall especially popular among them for having a real engine in it, and then they can watch the show in the house stage. The quality storytelling will be provided again by popular media figure and experienced dad Gergő Süveges, while the musical accompaniment will be provided by pianist Miklós Harazdy.

Featuring **Gergő Süveges** (narration) and **Miklós Harazdy** (piano)

Partner **Diafilmgyártó Ltd.**

10:00 & 11:00

November 2022

EIFFEL ART STUDIOS – HEVESI REHEARSAL STAGE

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* 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 (see p. 349) 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. In 2019, the cooperation with the Hungarian Dance Academy was signed on this day. The year 2020 was extraordinary from several aspects, and the day was celebrated with a gala concert showcasing the history of Hungarian opera, and last year it was *Bánk Bán* again – this time at home. In 2022, we celebrate with Short Operas (see p. 310), and 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.

Hosted by **Melitta Gyüdi**

17:00

7 November 2022

EIFFEL ART STUDIOS – BÁNFFY STAGE

OPERA CORPUS

The operatic media award

We first thanked the enduring attention of media professionals providing outstanding assistance in the social opening of the OPERA over the past 10 years on the Day of Hungarian Opera on 7 November 2021. The news, magazine shows, broadcasts and reviews all contribute to the impact that the biggest Hungarian cultural institution can make besides its actual performances. From 2022, one person will be awarded with the Opera Corpus plaque every year, the artwork of which, depicting the bell of a brass instrument, was created by our dear former stage manager **János Krasznai**.

Former recipients

Gábor Bóka, editor of Opera-Világ

Gábor Bóta, radio and television editor, critic

Márton Devich, station director of Bartók Radio

László Gábor, editor-in-chief of Origo

Ferenc László, music critic

Csilla Lukács, broadcasting director of ATV

Szilvia Mohácsi, radio and television journalist

Dániel Papp, CEO of MTVA

Beatrix Siklósi, station director of Kossuth Radio

Dávid Zsoldos, general manager of Papageno

CARMELITE CONCERT

Going back in time and space



One of the famous buildings in the Buda Castle, which has recently been transformed into a government centre, has been witness to a lot of history: for example, for decades it was used as the OPERA's chamber theatre and was a venue for dozens of performances. After Joseph II decreed that religious orders be dissolved, the building was used as a German-language theatre and became famous as a performance venue for Ludwig van Beethoven. It is thus no surprise that the rebuilt former cloister, the outside of which has been reconstructed, again wishes to house smaller concerts suitable for an intimate milieu. The soloists and the orchestra of the OPERA have also been asked to perform as part of the Carmelite Concerts, which request it is fulfilling on Hungarian Opera Day by performing works by Erkel and his contemporaries.

17:00

7 November 2022

EIFFEL ART STUDIOS – BÁNFFY STAGE

19:30

7 November 2022

CARMELITE MONASTERY (SEAT OF THE PRIME MINISTER)

COSH

Contemporary Opera Showcase

The OPERA's obligation and tradition, as laid down in its deed of foundation, is to commission and perform new Hungarian works. The aim of the Contemporary Opera Showcase initiative is to provide a glimpse into fresh Hungarian works recently commissioned. As far as possible, the OPERA wishes to ensure that new creations reach as wide an audience as possible, both in the profession and among opera-loving audiences. This time around, the winners of the Short Operas tender (see p. 310), held in autumn 2022 for invited participants, will be given a chance to introduce themselves. Excerpts from the productions will be performed in dramatic format with piano accompaniment and the singing students of the Liszt Ferenc Academy of Music.

Hosted by **Bori Keszei** opera singer

Director **András Almási-Tóth** artistic director, **Bence Varga**

20:00

7 November 2022

EIFFEL ART STUDIOS – BÁNFFY STAGE

GRANITE LION

We are looking for a good man – Role Model Awards ceremony



**FÉRFIAK
KLUBJA**

All children learn by example. They repeat the examples they see until they make it their own. They learn. And the examples they learn may be good and they may be bad. It is not difficult to differentiate between the two: man's moral compass acts as an excellent guide. It is also possible to distinguish between the two on the basis of their fruit: good examples result in life, development, and future, and they can be continued for many generations. Bad examples are the exact opposite: sooner or later they are bound to lead to a dead end and they cannot be continued. We are responsible for transferring our own values. The fact that the chain of the transfer of values has been broken is a serious social problem: men have disappeared from families and they no longer become teachers or undertake a variety of other roles. Not only children, but all people and all of society are in need of examples and role models to follow: people they can admire, imitate, and follow. They need a vanguard who have already put something on the table, who have already proven with their performance, commitment, or lives. That is how it has always been during the course of history, and that is how it is today. Or at least that is how it should be. We at the Men's Club have undertaken to seek out these men and show them to the whole world: that is why we created the Granite Lion Role Model Award.

The private event is being organised by the Men's Club.

19:00

18 November 2022

EIFFEL ART STUDIOS – BÁNFFY STAGE

UNCLE CHARLIE'S MAGIC CUP

When the football cup runneth over...

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, not far from Eiffel Art Studios, at the site of today's MTK pitch, in an area that was a forested grove at the time, in November...? 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 is our turn: at the site of the former Repair Facility, we have inaugurated our very own futsal court in the operations area of Eiffel Art Studios. Although it is the smallest permitted size, it qualifies as a regulation court, and is actually a multi-functional (little) arena, as the lines are drawn to allow numerous different ball games (futsal, handball, and football tennis) as well as tennis and badminton. The hall will be named after József Járny, 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 during 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 is preserved not only by the carpentry workshop at Eiffel Art Studios but also by way of the football cup organised on the Day of Hungarian Football. The master, returning home from England and America, was nicknamed Charlie, and so the cup is also named Charlie. (Our next commitment is to create/re-establish the Opera Pursuit Athletic Division, or OTTO for the Hungarian acronym, as the Opera once had a boathouse in Rómaifürdő...)

Uncle Charlie's Opera Magic Cup 1896–2022

Referee **Judit Berkesi** sports reporter

November 2022

EIFFEL ART STUDIOS – JÁRAY SPORTS HALL

WALTRAUD MEIER

Star recitals with piano accompaniment 4

This format was made necessary by life. By size, the Ybl Palace is one of the medium-sized opera houses, but in terms of beauty it is first class, which we further enhance by lighting it gorgeously. On its podium, or the top of its orchestra pit, the soloist can stand almost fully surrounded by the audience, and accompanied by our brand-new Steinway – and of course an instrumental partner – she can give a most memorable recital featuring her favourite opuses for voice as well as her sensitively interpreted opera arias in the second part after the interval.

Legendary dramatic soprano Waltraud Meier and her compatriot up-and-coming baritone Samuel Hasselhorn step on the stage of Ybl Palace to perform a special selection of German Lieder, including the works of Mahler – who also served as musical director here – which can be sung as a dialogue too.

Featuring **Waltraud Meier** (D) (soprano),

Samuel Hasselhorn (D) (baritone), and **Joseph Breinl** (D) (piano)

19:00

20 November 2022

OPERA HOUSE

REGŐCZI DRESS REHEARSAL

Nutcracker charity performance in the Opera

The incredible popularity of Tchaikovsky's last ballet, *The Nutcracker* has reached a level in the past decade among the audience of the Hungarian State Opera that it seems impossible to have as many shows of it as demanded. So it has become increasingly significant to find a way to share it also with the children who do not have parents to take them to such programmes, or lack the means to attend this most expensive production of the OPERA. The István Regőczi Foundation was established by president János Adler and his wife Anita Herczegh with the goal of providing support for children orphaned in the Covid-19 pandemic. So this day the second public dress rehearsal is reserved for the children supported by the foundation only, who can watch it as a matinée in the Ybl Palace auditorium.

Tchaikovsky **The Nutcracker** (see p. 133)

11:00

27 November 2022

OPERA HOUSE

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 Andrassy Avenue, but also invite adults and children who love yuletide treats to gather round the Opera House. 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, and after the temporary solution presented at the Erkel Theatre, the new production by Eagling and Solymosi can be enjoyed at the Opera House again. And there will also be a tall Christmas tree in front of the Eiffel Art Studios.

Opened by **László Lehel**, President of Hungarian Interchurch Aid

Hosted by **Szilveszter Ókovács** general director

Featuring **the Hungarian State Opera Children's Chorus** (chorus director **Nikolett Hajzer**)

Partners **A'Capella Winery, Piarista Bor, Skrabski Winery, Hungarian Interchurch Aid, BMW Group Hungary**

17:30

27 November 2022

ANDRÁSSY AVENUE – OPERAHÁZ

IT IS GOOD TO BE GOOD

Our nutcracker doll is here to help



It is now ten years ago that MTVA organised a public donation program during Advent, first for Friar Csaba Böjte's children of the Saint Francis Foundation in Deva. Ever since, a different group of the needy have been the beneficiaries every year, and the Opera has also been participating in the donations: it auctions off last year's Nutcracker doll, which, with the exception of the pandemic years, figures in the most popular fairy tale ballet in front of 50,000 viewers, many of them children. This year will be no exception, and we will even be making Eiffel Art Studios available as the venue for registration – naturally alongside the doll. Donations start in November and last throughout Advent.

VÁRKERT CHRISTMAS

Pro bono advent show

Sharing is caring, and for us, it is art we can share. Musicians of the OPERA Orchestra gather at the other masterpiece of Miklós Ybl, Várkert Bazár, to spread some joy with a cool, popular operatic programme with a twist among the audience present. And the seasonal works of Vivaldi and – derivatively – Piazzolla are most suitable for this purpose.

Vivaldi **The Four Seasons**

Piazzolla **The Four Seasons in Buenos Aires**

Featuring **the Hungarian State Opera Orchestra**

November – December 2022

EIFFEL ART STUDIOS

19:30

Advent

VÁRKERT BAZÁR

OPERA ST. NICK

Christmas concert for our children

By reviving the Opera Christmas concert, which was launched a couple of years ago but did not fare so well in our large theatre halls and even made life difficult for the cavalcade of *Nutcracker* and *La bohème* performances, we will be bringing life not only to the Carmelite cloister and certain rural cities: we also plan to show the lovely selection of pieces we learn and perform to our own children. That is the goal that Eiffel Art Studios' Bánffy Stage will be used for, which can accept registrations from 500 opera children and parents and grandparents. Moreover, that is the same day that St. Nick visits Hungary, which finally provides the OPERA's trade unions with a worthy venue for giving gifts to their children after the concert: Locomotive Hall 327. There is much that changes at the OPERA, but St. Nick is always played by our veteran bass Balázs Hantos.

Szónyi **The Stubborn Princess** (see p. 211)

Featuring **the Hungarian State Opera Children's Chorus** (chorus director **Nikolett Hajzer**)

Director **András Aczél**

Hosted by **Éva Bernáth** opera singer

16:00

5 December 2022

EIFFEL ART STUDIOS – BÁNFFY STAGE & LOCOMOTIVE HALL

77 ELEKTRONIKA

Exemplary performances



This program does not necessarily have to be included in the OPERA's Calendar, which is already too thick for binding. Partners or customers renting the Opera House for the purpose of organising an event is no rare occurrence. However, only 77 Elektronika, this excellent, 100% Hungarian and family-owned company, rewards its 700 employees and their family members with an opera performance, that is with culture and experience, every year. Founder and owner Sándor Zettwitz is thus not an OPERA patron or sponsor, but someone who uses the institution: he buys the tickets to an Advent performance. The Calendar mentions this tradition, dating back a number of years, because this opportunity is available for all companies, and the best way to support the OPERA is to bring an audience and to buy tickets.

Petipa - Eagling - Solymosi / Tchaikovsky **The Nutcracker** (see p. 133)

A private programme organised by 77 Elektronika.

18:00

16 December 2022

OPERA HOUSE

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 150 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 Institute operated by the Hungarian National Ballet consists of 120 tuition-paying students. 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 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 Hungarian State Opera Children's Chorus** (chorus director **Nikolett Hajzer**) and **the Hungarian National Ballet Institute** (artistic director **Dace Radina**)

Directors **András Aczél** and **Tamás Solymosi**

Hosted by **Éva Bernáth** opera singer

16:00

17 December 2022

EIFFEL ART STUDIOS – BÁNYFY STAGE

CHRISTMAS MESSIAH

A gift from Händel and Mozart

When, in the course of Hungarian history, Baron van Swieten, head of Maria Theresa's and her son Joseph II's school program, commissioned Mozart to transcribe four of Händel's works, nobody yet knew that *Messiah* would still be a festive delight for the world 250 years later. Although Mozart made the piece shorter and added new instruments, due to today's popular historical approach, everyone prefers to play Händel's original. Except for the OPERA: here, we believe that Mozart's respectful touch added richness to the work, which can now be placed before the public as a gift from two geniuses. As *Messiah* is included in the OPERA's repertoire in its theatrical version as well, the concert format moving to the Opera House uses the same music and features **Ádám Nádasy**'s fresh Hungarian translation at the festive Christmas concerts.

Händel – Mozart **Messiah** (see p. 179)

19:00

17, 18 December 2022

OPERA HOUSE

CHILDREN'S SAFETY "NUT"

Charity Ballet Storytime on the Third Sunday of Advent



For a quarter of a century, the venues of the OPERA have hosted the Christmas event of the International Children's Safety Service. The music and spectacle of Tchaikovsky's *The Nutcracker* conjures up a festive atmosphere for disadvantaged children from around the country and beyond. This year, the event finally returns to its original venue, the Opera House.

Petipa - Eagling - Solymosi / Tchaikovsky **The Nutcracker** (see p. 133)

Welcome speech **Dr. Péter Edvi**, President of the Children's Safety Service

The private Christmas event is organised by the International Children's Safety Service.

HUNGARIAN OPERA 200

The praise of two centuries

When on 26 December 1822 the first chords of the first (surviving) Hungarian musical play, the already "opera-like" *Béla's Flight* was played, certainly nobody in its Kolozsvár audience thought that they were witnessing the beginning of a hundreds of years long chapter of Hungarian high culture. József Ruzitska's work inspired Ferenc Erkel to write operas, and with that a chance for European-standard opera creation and performance in Hungary arose. Exactly two centuries later, representatives of today's generation present a collection of the productions recorded over the past 12 years, turning the work often preserved only as a written score into a kind of audio library.

Also broadcast through social media, this special event will feature the OPERA's records and their catalogue: 50 recordings with a total duration of 100 CDs, which were made in live and studio performances of the institution over the past 12 years.

(see p. 349)

The event is streamed live on the community site of the OPERA.

11:00

18 December 2022

OPERA HOUSE

22:00

22 December 2022

EIFFEL ART STUDIO – FRICSAY STUDIO

CLASSICAL CHRISTMAS

The Danubia Orchestra's concert at the Erkel Theatre

Touching, elevating, and fun at the same time – that is what Danubia's now traditional Christmas concert promises to be.

Besides the essential seasonal classics, the fantastic symphonic arrangements of traditional Christmas songs help create the atmosphere that we enjoy gathered around the Christmas tree. In this true family and community experience the orchestra's principal conductor, Máté Hámori will be responsible for creating the mood.

The production is organised by the Danubia Orchestra Óbuda.

NEW YEAR'S BAT

Fireworks Farewell to the Old Year

The bat is, after 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, now with the perfect venue to fit the event: at the Opera House. There will be champagne and, outside on Andrassy Avenue, 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 Opera House directly after the performance. A cheery New Year's Eve outing for the entire family – as guaranteed by the general director.

J. Strauss II **Die Fledermaus** (see p. 69)

19:30

22 December 2022

ERKEL THEATRE

21:00

31 December 2022

OPERA HOUSE

NEW YEAR AT THE OPERA HOUSE

Beethoven: Symphony No. 9

For the 10th time, the performance of the famous *Symphony No. 9* will dominate the OPERA's New Year celebrations. Back in the day, its Hungarian premiere was directed by the same Ferenc Erkel who was also the OPERA's first music director. Every year, a different brilliant composer is selected to direct the masterpiece, and there is nobody at the OPERA who is better acquainted with this work and who can express with more confidence or greater strength the inherent values and message that make the work perfect to underscore the hope of a new year. What makes the performance even more special is that this will be the first time it will include the 28 pages of Mahler's notes that reaffirm Beethoven's score in a number of points.

Beethoven **Symphony No. 9 in D minor**, Op. 125 (Mahler's version)

Conductor **Ádám Medveczky**

Soloists **Gabriella Létay Kiss, Anna Kissjudit, István Horváth, Krisztián Cser**

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

Inaugural by **Dr András Csókay** neurosurgeon

Hosted by **Szilveszter Ókovács** general director

19:00

1 January 2023

OPERA HOUSE

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 fill the auditorium. In 2023, a light-hearted *Fledermaus* is at the heart of the programme at the wonderfully refurbished Opera House.

J. Strauss II **Die Fledermaus** (see p. 69)

Partners **Association of Hungarian Medical Societies, Hungarian Medical Chamber**

19:00

13 January 2023

OPERA HOUSE

KÉPMÁS GALA NIGHT

Family-Friendly Media Awards Ceremony



In 2007, Képmás Magazine and the Média a Csaláért Alapítvány [Media for Families Foundation] established the Award for Family-Friendly Media. The aim of the recognition, awarded together with a sum of HUF 500,000, is to ensure that families, including their joys and struggles, receive the same attention in media as in real life. The award recognises printed articles, radio and TV programs, and online writings that portray the above topic in high quality and aim not only to increase readership, listenership, or viewership numbers but also to give information, strength, and assistance in choosing a companion, making a commitment, planning a family, solving problems, and leading a happy family life. An important factor in conferring the award is whether the given article or program is able to address the target group in question and whether the important message reached age groups and people with values who are less likely to encounter a family-friendly approach or who consider it less important.

The publications are reviewed every month, as of 2016, also from Hungarian territories beyond our borders. The candidates selected by the professional panel of jurors are presented by Képmás Magazine and on the website of the Media for Families Foundation.

A szakmai díjakon kívül közönségdíjat is odaítélnek mindkét – hazai és külföldi – kategóriában, a közönség szavazatai alapján. In addition to prizes awarded by the professional jury, an audience award is also announced in both domestic and foreign categories, based on the votes of the audience.

The private event is organised by Képmás Magazine and the Media for Families Foundation.

17:00

January 2023

EIFFEL ART STUDIOS – LOCOMOTIVE HALL

252

CALENDAR 22/23

LET'S PLAY OPERA 2023

Join in the fun of playing opera!

Naturally, the next generation should not only consume vocal and dance pieces, but also have the chance to test themselves at playing them. The significance of these productions lies both in their aesthetic value and drama educational impact, and could even inspire some to become an artist or an educated member of the audience: both of these are essential for the operatic genre and for passing on this knowledge and high culture.

As part of the Myth & History season, our institution prepares and shares with public institutions the libretto and score of our hour-long *Little Hány János* production based on Kodály's *Hány János*. We also provide a recording of the accompaniment, but the score is designed to be suitable for a single guitar or piano playing simple harmonies live. We call for performances recorded with mobile phones, of which we will select and invite 3 productions to perform on the Day of Hungarian Culture in the OPERA's Eiffel Art Studios, and compete for valuable prizes in front of a panel consisting of the institution's artists. (We reimburse the travel expenses of the chosen productions, and have an artistic assistant mentor help each of them create a most successful adaptation.)

Let's Play Opera 2023 **Little Hány János**

Jury **András Almási-Tóth** artistic director, **István Kákay** head of education, **Gergely Kesselyák** principal conductor

The OPERA will send the score and libretto of the production to the public institution following their application (operasdi@opera.hu).

11:00

22 January 2023

EIFFEL ART STUDIOS – BÁNFFY STAGE

SPECIAL EVENTS

DAY OF OUR CULTURE

Hungarian Song Marathon

Ferenc Kölcsey supposedly finalised his epic poem *Hymnus* on 22 January 1823, while spending time alone in Szatmárcseke. This is the dawn of the Age of Reform: twenty years later, in the erupting finale to the Age, Ferenc Erkel elevated Kölcsey's poem to the status of the hymn of Hungarians when he added music to it in 1844. On the Day of Hungarian Culture, our imaginations are transported from the foundation of the state, the birth of the nation, to the birth of *Hymnus*. All you have to do is watch the clock: At 3 p.m., a marathon of Hungarian folk and art songs will kick off, closed with Erkel's *Hymnus* at 18:23 (6:23 pm). Naturally all of the Hungarian State Opera's soloists, members of the Chorus, and Children's Chorus are welcome to apply, in addition to which we also await the application of singing students from the Academy of Music: we will need 100 singers if everyone is to perform a 5-minute program. We provide the piano, applicants need to provide for their accompaniment. The Hungarian Song Marathon will be broadcast live on the OPERA's social networking sites. The best performances will be rewarded.

Application dalmaraton@opera.hu

Jury **Emese Soós** head of artistic administration, **Éva Bátori** head of the programme

Hosted by **Eszter Zavaros** opera singer

15:00–18:23

22 January 2023

EIFFEL ART STUDIOS – HEVESI REHEARSAL STAGE

BÁNK DIGITALISED

The cult opera film remastered

Csaba Káel's popular and meritorious opera film was made 20 years ago, so the current standards in resolution and sound quality alone called for creating a 4K remastered copy of the work. The project has been completed, and the Bánffy Stage of the OEPRÁ's Eiffel Art Studios was handed the fine task of hosting its first public screening as the biggest and best sounding cinema of Hungary. The "revival premier" of the *Bánk Bán* opera film will be attended by the main characters of the work, and Csaba Káel will speak before the show.

Erkel **Bánk Bán** (opera film, 2001)

Endre II **Kolos Kovács**

Queen Gertrud **Éva Marton**

Bánk bán **Attila Kiss-B.**

Melinda **Andrea Rost**

Ottó **Dénes Gulyás**

Tiborc **Lajos Miller**

Petur bán **Sándor Sólyom-Nagy** (†)

Biberach **Attila Réti**

Master Sólom **Bence Asztalos**

Featuring **the Hungarian National Choir** and **the Hungarian Millennium Orchestra**

Conductor **Tamás Pál**

19:00

22 January 2023

EIFFEL ART STUDIOS – BÁNFFY STAGE

RAMÓN VARGAS

Star recitals with piano accompaniment 5

This format was made necessary by life. By size, the Ybl Palace is one of the medium-sized opera houses, but in terms of beauty it is first class, which we further enhance by lighting it gorgeously. On its podium, or the top of its orchestra pit, the soloist can stand almost fully surrounded by the audience, and accompanied by our brand new Steinway – and of course an instrumentalist partner – he can give a most memorable recital featuring his favourite opuses for voice as well as his sensitively interpreted opera arias in the second part after the interval. Although the Mexican tenor does not appear on the front pages, he has achieved fame with his beautifully coloured lyrical voice, and who would have thought that by the time he steps on our opera stage again, he will be well into the fourth decade of his career! Vargas sticks to his specialization carefully planning his roles, and also feels at ease performing songs calling for more elaborate interpretations.

Featuring **Ramón Vargas** (MEX) (tenor) and **Mzia Bachtouridze** (GE) (piano)

19:00

29 January 2023

OPERA HOUSE

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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. A couple of years ago, during the Christian Spirit Season, we could not 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 – most recently, Covid in particular... In the 2020/2021 season taught not all the artists but every person that the most important thing is health. Although we kept every safety measure to the fullest during the pandemic to protect our employees and artists, sometimes it cannot hurt to turn to divine help. The temple of the arts will now give home to a true ecclesiastical rite as all our singers and chorus members are invited to be healed, to believe, and to remember. The event is naturally open to all colleagues drawn by their beliefs, all the way up to general music director Balázs Kocsár, who will be celebrating his name day.

Celebrant **Dr. Balázs Barsi** Franciscan monk

16:00

3 February 2023

EIFFEL ART STUDIOS – BÁNFFY STAGE

SPECIAL EVENTS

GOLDEN AGE: THE FRENCH

A concert by the OPERA Orchestra

A leading expert on French music, Frédéric Chaslin, who is also involved in the opera productions of the institution from time to time, stands in front of the OPERA Orchestra again to do what he does best: conduct French music. He has performed Berlioz's *Symphonie fantastique* in Eiffel Art Studios once before, but now he will bring it to the stage of the Opera House together with two other French pieces. One of them was composed by a central figure of French music literature, Debussy, while the other was written by the conductor himself who is not a stranger to composition: the OPERA premiered his adaptation of *Pelléas et Mélisande* (see p. 59), and performs his version of *Dialogues des Carmélites* (see p. 89).

Debussy **L'Après-midi d'un faune**
Frédéric Chaslin **Theme and 11 Variations
for Trombone and Orchestra**
Berlioz **Symphonie fantastique**

Conductor **Frédéric Chaslin** (F)

Featuring **the Hungarian State Opera Orchestra**

19:30

26 February 2023

OPERA HOUSE

GALA FOR OUR OWN STARS

Edited by Eszter Sümegi

A big, repertoire opera house – especially one operating multiple theatres – needs a large number of soloists and a sizable company. The most successful among them see many anniversaries on stage, but there is no institution that could properly celebrate every jubilee and artist. So, we gave this role to Kossuth Prize recipient soprano Eszter Sümegi, who had the idea to invite seven of her peers celebrating anniversaries, and organise them into a team like a true captain. And when all is set, a friendly match can start in the form of a merry opera gala in the Ybl Palace!

Featured jubilee soloists

Gábor Bretz (20 years)

Péter Kálmán (20 years)

Attila Fekete (25 years)

István Kovács (25 years)

Eszter Sümegi (30 years)

Bernadett Wiedemann (30 years)

Andrea Rost (35 years)

Ildikó Komlósi (40 years)

19:00

5 March 2023

OPERA HOUSE

PETŐFI100 & 200

Two epic poems told in a musical form

Our predecessors also honoured the legacy of Petőfi, and on the 100th anniversary of his birth, the Hungarian State Opera premiered the popular musical drama *Simple Steve* commissioned from Béla Szabados in the City Theatre (today: Erkel), a venue more befitting the piece and of a bigger capacity at Christmas time in 1922. The piece was a considerable success, featuring two dozen of soloists, as it was played 20 times in the Tisza Kálmán Square building that had over 3000 seats at the time. Now we revive it in the arrangement of Péter Tóth, performed together with the composer's own choir opera: and thus connect the musical worlds of Petőfi's centenary and bicentenary.

Szabados **Simple Steve**

Simple Steve **Péter Balczó**
György Balázshalmi **Szvétek László**
Treszka **Lúcia Megyesi Schwartz**
Gábor Balázshalmi **Lajos Geiger**
Ágnes **Dalma Süle**
Boriska **Sahakyan Lusine**

Péter Tóth **A helység kalapácsa**

Featuring **the Hungarian State Opera Chorus**

Conductor **Gábor Csiki** chorus director

11:00

11 March 2023

EIFFEL ART STUDIOS – BÁNFFY STAGE

CHORAL DAY 2023

Choir convention with Kacsóh

The meeting of amateur choirs organised in honour of Ferenc Erkel, the OPERA's first and eternal music director, is held for the sixth time in 2023. The fine initiative of the first national chorus master of the Hungarian choral movement started in 1867, the director of the National Choral Club will be hosted by a new venue, the Eiffel Arts Studio from 2023. Designed for the space of the former Northern Railway Maintenance and Engineering works built between 1884 and 1886, the largest indoor complex in Hungarian railway history even unique in Europe, the now completed Eiffel Art Studios will be fully dedicated to the choirs for this day to which choirs coming from all over the country and beyond look forward every year so they can meet, spend an eventful day together, listen to one another's performance, and get enough artistic inspiration that will last for a whole year, until the next convention. We will of course have the now traditional online voting and the quiz connected to the fun evening performance, as well as valuable prizes! The main theme of the Choral Day will be the 200th anniversary of Sándor Petőfi's birth, fittingly celebrated by a new production of Pongrác Kacsóh's musical play *John the Valiant* directed by Máté Szabó (see p. 33), which will again involve the exhilarating experience of singing together with the performers standing on the stage.

Edited by **Gábor Csiki** chorus director

Hosted by **András Aczél** and **Gábor Csiki**

Info dalarunnep@opera.hu and dalarnap.opera.hu

11:00

18 March 2023

EIFFEL ART STUDIOS – LOCOMOTIVE HALL

BACH IN THE SUBWAYS

Coffee Cantata on Metro Line 1

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 was expanded for Christian Spirit Season: we included 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. Why shouldn't it be performed again in 2023? Once again, the venue will be the Keleti Railway Station's ticket hall, though we will return to the underground station right in front of the Opera House we had to go without for years. And we won't be leaving out the *Coffee Cantata*, either, with its cheerfulness.

Bach **Jauchzet Gott in allen Landen**, BWV 51 (Keleti Railway Station)

Bach **Coffee Cantata**, BWV 211 (Metro line 1, Opera)

Soloists **Zita Váradi, Zoltán Megyesi, Zoltán Bárti Fazekas**

Featuring **the Hungarian State Opera Orchestra**

Conductor **László Bartal**

11:00 & 16:00

19 March 2023

**KELETI RAILWAY STATION TICKET HALL &
METRO LINE 1, OPERA**

MIKLÓS YBL 209

Gala Concert at the Opera House

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 lay a wreath at the memorial tablet on the side wall of the Neo-Renaissance Opera House, accompanied by Italian Renaissance tower music, which was not possible for years due to the historical reconstruction of the building. However, 2022 sees the restoration of this beautiful tradition.

Brahms **Symphony No. 3 in F major**, Op. 90

Piano Concerto No. 2 in B-flat major, Op. 86

Featuring **József Balog** (piano)

Conductor **Balázs Kocsár**

19:30

26 March 2023

OPERA HOUSE

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. Previous seasons already provided an opportunity for delighting audiences with a full, sacral/profane Mascagni night, and now we continue with this tradition.

Mascagni **Messa di Gloria**

Featuring **Attila Fekete, Zoltán Kelemen,**
the Hungarian State Opera Orchestra and Chorus

Mascagni **Cavalleria rusticana** (see p. 97)

Conductor **Gergely Kesselyák**

19:00

4 April 2023
OPERA HOUSE

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 at the Eiffel Art Studios, as a community experience or as a vigil.

Seats are available free of charge on a first come, first serve basis

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**

20:00

6 April 2023
EIFFEL ART STUDIOS – BÁNFFY STAGE

BELMONDO & MARCEAU

Happy Easter!

This French comedy starring recently deceased Jean-Paul Belmondo and Sophie Marceau is a delightfully light film among the many Easter-themed works out there, and its title is the only part of it that has anything to do with Easter. And thus, it serves as an excellent excuse for filling the Bánffy Stage with pleasant merriment triggered by this quality comedy projected onto one of the largest screens in Hungary, complete with the highest audio and video quality and the original voice of István Sztankay dubbing one of the greatest film stars ever seen.

Georges Lautner **Joyeuses Pâques (Happy Easter)**

(1984, 94', French comedy with Hungarian dubbing)

Stephane Margelle **Jean-Paul Belmondo**

Julie **Sophie Marceau**

Sophie Margelle **Marie Laforet**

Rousseau **Michel Beaulieu**

Marlene Chataigneau **Rosy Vart**

OPERA FORUM 2023

Don't just listen, but understand each other

For years after 2011, the heads of Hungary's every opera department gathered on the Friday following Easter in the OPERA to share their own activities and the situation of their company or theatre in a casual forum. Theatre, music and dance directors were then invited to join us for lunch, and then enjoy a performance in the evening. We are now reviving this tradition: we are looking forward to welcoming the forum participants again this spring after a hiatus lasting years.

19:00

10 April 2023

EIFFEL ART STUDIOS – BÁNFFY STAGE

11:00–18:00

14 April 2023

EIFFEL ART STUDIOS – ANDRÁS MIKÓ REHEARSAL ROOM

SEREGI NIGHT

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 for the creation of a new piece of choreography for the following season. The awards ceremony will take place at the refurbished Opera House, and since we performed a piece by Seregi in the previous autumn, it will be presented before the performance of *Don Quixote* by Messerer.

Jury **Teodóra Bán** ballet dancer, director (Szabad Tér Színház), **Eszter Kollár** ballet dancer, **Gábor Mihályi** dancer, chairman and **János Kiss** dancer, co-chairman (Hungarian Dancers' Association), **László Velekei** choreographer, director (Ballet Company of Győr), **Tamás Solymosi** ballet dancer, artistic director (Hungarian National Ballet)

Former winners **András Lukács** (2013), **Tamás Juronics** (2014), **Jiří Kylián** (2015), **Gábor Mihályi** (2016), **Balázs Vincze** (2017), **Ákos Tihanyi** (2018), **László Velekei** (2019), **Marianna Venekei** (2020)

Hosted by **Szilveszter Ókovács** general director

19:00

15 April 2023
OPERA HOUSE

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BIG BREAK

Chorists' aria and song recital

The Hungarian State Opera Chorus is the oldest and biggest professional choir of Hungary, the members of which have beautifully trained voices and in many cases are experienced soloists with a thorough knowledge of operatic roles. And the most adventurous of them participate in this special aria and song recital in which they can show off their individual abilities and talent. As such, the programme offers a rather diverse selection of musical treats to an enthusiastic audience – filled with family and relatives – as a proof of the professional dedication that is the tireless drive behind the OPERA's productions.

Concept **Gábor Csiki** chorus director

Hosted by **Bori Keszei** opera singer

19:00

15 April 2023
EIFFEL ART STUDIOS – BÁNFFY STAGE

SPECIAL EVENTS

FIGARO³ FILM RECORDING

Köbre emelni a köböt

The biggest opera audience hit of the virus-stricken early summer in 2021 was a mixed production of three Beaumarchais operas, titled *Figaro*³. Now we have the opportunity to shoot a film of the show built as much on prose as on music, using the live sound recordings of the first two episodes of the new series. This will also give us a chance to turn the Bánffy Stage into a film studio and use camera angles that would be impossible in a live performance without disturbing the audience and the performers. The film will be premiered at the beginning of the new season, on Saturday 9 September 2023, also on the Bánffy Stage.

Rossini – Mozart – Milhaud / Beaumarchais – Dömötör – Litkai **Figaro**³
(see p. 101)

INTERNATIONAL DANCE DAY

Open day at the Hungarian National Ballet

On International Dance Day, the Opera House and the Eiffel Art Studios await both adults and children to learn about ballet, pointes, and nutcrackers. We will hold an open day at the Opera House, where guests can take a peek into the everyday life of the Hungarian National Ballet. The guided tours are led by Opera Ambassador György Szirb, a former dancer who used to appear and work among these walls, on these stages. At the Eiffel Art Studios, there will even be a possibility to attend a contemporary ballet performance in the morning or evening. And it is only natural that participating children can use the indoor play cube, the Szőnyi Climbing Cube (see p. 428), and the outdoor Ránki Musical Jungle Gym (see p. 429), and even abate their thirst and hunger at the Orient Restaurant (see p. 303).

Tours of the Opera House

29 April 2023: 11:00, 12:00, 13:00, 14:00 & 15:00

Opera House

The programme is free but requires a confirmed reservation. Registration is possible until 27 April 2022, by email sent to the nyiltnap@opera.hu address. In your application, please indicate the ages of the participants and the tour you would like to attend. We will send a confirmation of registration, which you will be required to present to enter.

19:00

17 – 21 April 2023

EIFFEL ART STUDIOS – BÁNFFY STAGE

19:00

2023. április 17. (h) – 21. (p)

OPERAHÁZ & EIFFEL MŰHELYHÁZ – BÁNFFY TEREM

MAMAMATINÉE 2022

"When mother was conceived..."



Before Mother's Day, it is especially important to take Zoltán Kodály at his word: musical education is good if it teaches toddlers, but it is not enough: it should commence not even in the womb, but when the child's mother is conceived! The OPERA is extending a special invitation to young mothers: by showing a medical certification of pregnancy, expectant mothers will be able to receive two HUF 300 tickets for the performance of György Ránki's *King Pomádé's New Clothes*. 2023 will be the ninth time we've held the MamaMatinée, and encouraged by the results of previous years, we will now be welcoming up to 500 young couples and families to the refurbished Opera House. In line with our tradition, we will be raffling an entire supply of nappies enough until the child to be born reaches a mini-group age, helping to ensure a "clean situation"...

Szörényi/Bródy/Gyöngyösi **Stephen, the King** (see p. 103)

Hosted by **Éva Bernáth** opera singer

Partner **Unilever**

FESTIVAL OF MYTHS

Legendák és hősök



Opera is rooted in the Baroque era, and only after two centuries of depicting mythological figures it got around to tell stories of reality and historical events. Tosca takes place in 1800, two hundred years after the premiere Euridice by Jacopo Peri, the first opera that has survived. In our 2023 Festival of Myths, we return to the basics, but also visit Rome (without Puccini this time), medieval times, and a completely fictional universe, with some focus on Richard Strauss, a composer also inspired by mythology

Stage works

Gluck - R. Strauss **Iphigenie auf Tauris** (see p. 107)

Monteverdi **Tancredi i Clorinda** (see p. 41)

R. Strauss **Elektra** (see p. 105)

Purcell **Dido & Aeneas** (see p. 19)

North **Troy Game & Troy Game – with Amazons** (see p. 159)

Mozart **Idomeneo, re di Creta** (see p. 39)

R. Strauss **Die Frau ohne Schatten** (see p. 109)

Gluck **Orfeo ed Euridice** (see p. 29)

R. Strauss **Ariadne auf Naxos** (see p. 113)

Concerts

Myth Concert (Emöke Baráth, OPERA Orchestra) (see p. 266)

Myth Recital (Julia Lezhneva) (see p. 266)

11:00

7 May 2023

OPERA HOUSE

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CALENDAR 22/23

12 May – 17 June 2023

OPERA HOUSE & EIFFEL ART STUDIOS

SPECIAL EVENTS

JÁNOS FEKETEHAZY 181

Open Day at Eiffel on the Hall Designer's Birthday

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 same time as Eiffel Art Studios (then known as the North Main Workshop). 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 who always remained faithful to his home in Upper Hungary. Visitors of the open day have a wide variety of programmes on offer including a guided tour of the complex, a cinema experience at night, and a ballet performance.

Programme

Guided tours start every hour at the Visitor Centre

Info nyiltnap@opera.hu

THEATRE OLYMPICS 1

Ballet guest performance at the Opera

The idea of Theatre Olympics came from Greek and Russian artists and is built on getting to know each other. Theodoros Terzopoulos and his many co-organisers were inspired by the idea of ancient Olympic games to start the Theatre Olympics. The first Games were held in 1994 in Delphi, Greece – focusing on Antique Greek tragedy to keep to the spirit of the place. The 10th edition of the Olympics will be hosted by Hungary in the spring and summer of 2023. The country will become the theatrical centre of the world for a few months, offering hundreds of great international programmes. The OPERA is inviting the grandiose production of a first-class ballet company. (Negotiations are underway.)

11:00–18:00

13 May 2023

ROOMS OF THE EIFFEL ART STUDIOS

19:00

22 May 2023

OPERA HOUSE

7TH 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, Páris 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 **Paul Conelly** (USA)

Hosted by **Szilvia Becze**

Featuring **the Hungarian National Ballet, the Hungarian National Ballet Institute and the Hungarian State Opera Orchestra**

19:00

27 May 2023

OPERA HOUSE

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EIFFEL TO THE TOP!

Children's Day at the Art Studios' park

BMW
Art&Culture

It may come as a surprise to many, but 150-200 children also perform in the OPERA's productions every year. It is not easy for the many grown-ups to deal with them, and yet how much more difficult it is for them in the world of opera, filled with stress. At least once a year, at least on the day devoted to them, they should play the main role and receive all the attention, and the others should be patient. The OPERA is inviting all of the Children's Chorus members, children extras, and the children, siblings, parents, and grandparents involved in the Ballet Institute to Eiffel Art Studios' wonderful park, which features not only the locomotive and its tender, but also the lake, the field, and the playground (see p. 433). The institution will also be providing food, drinks, music, and dance.

Hosted by **Éva Bernáth** opera singer

10:00–18:00

28 May 2023

EIFFEL ART STUDIOS – KODÁLY PARK

SPECIAL EVENTS

LIGETI₁₀₀

Le grand macabre

György Ligeti, of Transylvanian roots, is one of the most significant figures of 20th-century European music. The name of the composer – which has also been borne by a building of the music academy for ten years now – immediately makes people think of his only opera, *Le grand macabre* too. The grotesque work especially challenging for the singers has been featured in the OPERA's Hungarian Season, and now it is played again on his centenary as an interinstitutional partnership, in a concert format again. The 100th birthday happens to be on Whit Monday, shedding an even stranger light on a sarcastic Death reaping at the time of the Ascension.

Soloists **Andrea Meláth, Orsolya Hajnalka Röser, Anna Ihring, Gábor Csiki, József Csapó**

Featuring **Danubia Orchestra Óbuda**

Conductor **Gergely Vajda**

11:00

29 May 2023

OPERA HOUSE

LET'S SING EVERY DAY

Mini conference

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 p. 311). The working copy of the publication O/A – for Tomorrow is available free of charge for all schools and teachers who are interested. The materials of the textbook and subject that are under development to be available at the OperaShops. The former deals with alternative methods for reading sheet music and harmony notation: the significance of the latter lies in the fact that it aims to create a type of (elective) class within the National Curriculum introduced in 2020 that teaches, deals with, and raises interest in multidisciplinary knowledge and to ensure that its multimedia and institutional support can be uninterrupted. 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 the code of ballet as well. All this will be discussed at the event to be held in March, which aims to provide a continuation of the honest professional dialogue started in the autumn of 2019.

Lectures are expected to be held by

Zsuzsanna Gráf, chorus master of Angelica Girls' Choir

Nikolett Hajzer, chorus master (OPERA)

Katalin Hraschek, chairperson of the Commission for Youth and Music Pedagogy

István Kákay, head of education (OPERA)

Tamás Lakner, chorus master and dean of the University of Pécs Faculty of Music and Visual Arts

Iván Madarász, composer

Zsuzsánna Mindszenty, chairperson of the Association of Hungarian Chorus, Orchestras, and Folk Music Groups

Featuring **the Hungarian State Opera Children's Chorus**
(chorus director **Nikolett Hajzer**)

Hosted by **Bori Keszei** opera singer

10:00–16:00

30 May 2023

EIFFEL ART STUDIOS – LOCOMOTIVE HALL

GOLDEN AGE: MYTH

Baroque orchestral concert at the OPERA

Since the spread of authentic style in performance and replica instruments, it is not the opera orchestras that are considered to play a most adequate Baroque style. But who could fill a large space more flexibly and with more body to the sound than the OPERA Orchestra, able to restrain the power of their Romantic instruments as necessary? We do not play Baroque music solely for its overflowing richness, but we also learn from it and create numerous opera projects based on it. Now the Festival of Myths will provide a new opportunity to discover what a modern instrumental ensemble can add to Baroque music written for mythological topics.

Star soloist **Emőke Baráth** (soprano)

JULIA LEZHNEVA

Star recitals with piano accompaniment 6

This format was made necessary by life. By size, the Ybl Palace is one of the medium-sized opera houses, but in terms of beauty it is first class, which we further enhance by lighting it gorgeously. On its podium, or the top of its orchestra pit, the soloist can stand almost fully surrounded by the audience, and accompanied by our brand new Steinway – and of course an instrumental partner – she can give a most memorable recital featuring her favourite opuses for voice as well as her sensitively interpreted opera arias in the second part after the interval. Russian virtuoso soprano Julia Lezhneva is a natural born singer. She has mesmerized Hungary with her coloratura technique several times already, but she has not yet performed in any of the OPERA's venues. As the soloist, the final recital of the Myth & History season's festival will be a little bit about her too.

Featuring **Julia Lezhneva** (RUS) (soprano)
and **Pavel Nersessian** (RUS) (piano)

19:30

3 June 2023
OPERA HOUSE

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19:00

4 June 2023
OPERA HOUSE

SPECIAL EVENTS

FERRUCCIO FURLANETTO

Star recitals with piano accompaniment 7

This format was made necessary by life. By size, the Ybl Palace is one of the medium-sized opera houses, but in terms of beauty it is first class, which we further enhance by lighting it gorgeously. On its podium, or the top of its orchestra pit, the soloist can stand almost fully surrounded by the audience, and accompanied by our brand new Steinway – and of course an instrumental partner – he can give a most memorable recital featuring his favourite opuses for voice as well as his sensitively interpreted opera arias in the second part after the interval. Ferruccio Furlanetto has most certainly been the most famous bass soloist of the opera scene for the longest time. He has everlasting stamina, an intimidating voice, rock steady technique and an intelligent, deep understanding of operatic roles. Following his *Don Giovanni* and *Eugene Onegin* recordings made with the OPERA's musicians, he returns to our stage to give a song and aria recital, and to repeat his 2019 success in Erkel Theatre at the very least as the 50th anniversary of his career is approaching.

Featuring **Ferruccio Furlanetto** (I) (bass)
and **Natalia Sidorenko** (RUS) (piano)

19:00

9 June 2023

OPERA HOUSE

VINCERÒ!

Charitable self-help tenor gala

Last season's soprano gala created a tradition: we will organise a great, two-part gala concert with piano accompaniment every year for five consecutive years each dedicated to a voice type featuring opera singers, with free attendance and seating in the order of arrival. Calaf's words in the title make it clear: our tenors are up for going on with this "five-year plan". They volunteer and discuss their favourite arias, or the programme – performing one song each before and after the interval, or just a single aria, if there are too many of them. They agree before the concert on which of their peers they would like to offer their earnings of the night, as this profession is also full of pitfalls, personal and/or health problems, trauma, and loss. Let this day be about the masterful performers of great music, but also about those who are the sad "Canios" of this profession, the tenors who are in need of some help.

Featuring **the charitable tenors and accompanists of the OPERA**

Hosted by **Szilveszter Ókovács**

Entrance is free

19:00

10 June 2023

EIFFEL ART STUDIOS – BÁNFFY STAGE

PRIMAVERA 2023

t performances at Eiffel

As a national institution, the Hungarian State Opera is bound by its rank and situation to support the opera performances of Hungarians living outside of both Budapest and our borders. The recognition of this fact led to the creation of the Primavera series in 2013: for one week, opera companies from all over the nation will perform at Erkel Theatre. Although we were forced to make a change in 2019, the companies ended up coming out on top: pieces that are difficult to promote ended up in Eiffel Art Studios. After a hiatus of a few years, we will be continuing Primavera where we left off, in front of packed audiences, with air conditioning, and in a true festive atmosphere.

Hungaria Opera Kolozsvár
Győr National Theatre
Szeged National Theatre
Csokonai Theatre Debrecen
Pécs National Theatre
Miskolc National Theatre

20:00

12 – 26 June 2023

EIFFEL ART STUDIOS – BÁNFFY STAGE

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CALENDAR 22/23

BEST MOZART WEEK 2023

V4 Early Mozart Opera Festival

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. It is our goal to use Mozart's works to provide possibilities to young singers and artists in the Visegrád Four region.

Mozart **La finta giardiniera** (see p. 45)

Performances by the Czech, Polish, and Slovak companies TBA

Hosted by **Eszter Zavaros** opera singer

20:00

13- 16 June 2023

EIFFEL ART STUDIOS – BÁNFFY STAGE

SPECIAL EVENTS

HUNGARIAN DANCE FESTIVAL

Győrben gyűrjük

The Győr Dance Festival, held for 17 years now, is quite a noteworthy institution in the world of Hungarian dance. For the Festival, the Győr Ballet, established more than 40 years ago, organises the largest gathering of professional Hungarian dance groups in the nation: the Hungarian Dance Festival. These dance groups show off their talents on the Main stage of the Győr National Theatre, and alternative, experimental performances are held on the Kisfaludy stage, used as a studio stage. The open-air theatre, renovated in 2019, offers visitors free programs, and the 8th Children's Dance Festival is for the littlest of dancers. The Hungarian National Ballet is bringing to the table what everyone expects of it: something fresh, a modern work of art that requires classical technical preparation and a great deal of professionalism.

Ekman/Karlsson-Satie-Brun **Episode 31** (see p. 153)

DANCE TREND 2023

Measuring choreographies

If we look at the future of opera and ballet performance, the Hungarian State Opera is responsible not only for discovering new composers, works, singers, conductors, and ballet artists, but also for identifying the future masters of the neoclassical trend for the contemporary dance pieces that surface today. That is why the OPERA and its corps de ballet, the Hungarian National Ballet, are presenting the choreographies that made it to the finals in the classical ballet scene competition re-announced in the autumn of 2022 due to Covid (see p. 310). Of the various available stories, contestants can perform three, maximum 20-minute performances in front of the professional jury and the audience. Both "audiences" will award one award each after giving a brief evaluation and counting the votes.

Hosted by **Eszter Zavaros** opera singer

20:00

June 2023

GYŐR – NATIONAL THEATRE

19:00

17 June 2023

EIFFEL ART STUDIOS – BÁNFFY STAGE

PAS DE QUATRE 2023

Looking Out, Looking In

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

HUNGARIAN NATIONAL BALLET **Episode 31** (see p. 153)

BALLET COMPANY OF GYŐR (TBA)

BALLET PÉCS **Carmen**

Composer **Georges Bizet, Rodion Shchedrin, Richárd Riederauer**

Dramaturg **Dóra Uhrík**

Set and costume designer **Zsuzsa Molnár**

Assistant to the choreographer **Tünde Czebe**

Company répétiteur **Zsolt Molnár**

Director – choreographer **Balázs Vincze**

Dancers **Karin Iwata** (Carmen), **Zsolt Molnár / Márton Szabó** (Don José),

Péter Koncz / Szilárd Tuboly (Escamillo), **Edina Frank** (Micaëla), **Dávid**

Matola (Zuniga)

SZEGED CONTEMPORARY BALLET **Wilds**

(A joint production of the Szeged Contemporary Ballet and Müpa)

Music **Dániel Lázár** *Együtt és egyedül*

(winner of the 2020 Müpa Music Competition)

Lights **Ferenc Stadler**

Costume concept **Boglárka Heim**

Costume production **D'Ange**

Assistant choreographer **Gergely Czár**

Choreographer **Tamás Juronics**

Hosted by **Ildikó Megyimórecz**

19:00

18 June 2023

EIFFEL ART STUDIOS – BÁNFFY STAGE

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ÉVA MARTON 80

Celebration with a true heroine

It was a memorable moment when in mid-June 2013 the greatest tenor of present-day 21st-century opera, Jonas Kaufmann walked on stage in the Opera House and handed a single rose to the greatest Hungarian singer of the 20th century, an honoured guest of every major opera venue across the world for 25 years. Since then, she has created new opportunities for the next generation at an international competition and still teaches at the Liszt Academy, even though she left her position as head of department 10 years ago. Now it is her pupils honouring Éva Marton's oeuvre, while the long awaited, rather personal and specially structured volume written by the life-long partner, husband, manager and father of her children, surgeon professor Dr Zoltán Marton about the milestones of this great career is published by the OPERA.

Hosted by **András Batta** managing director, House of Hungarian Music

19:00

18 June 2023

OPERA HOUSE

SPECIAL EVENTS

BARTÓK & MAKOVECZ

Nagszabású triptichon a Margitszigeten

Commissioned by general director Endre Ütő, Imre Makovecz, the epochal architect took upon himself in 1993 to create a uniform framework for Bartók's three theatrical works. When he completed the set, it was obvious to every professional of the OPERA that even the rather large stage of the Ybl Palace will be too small to let the scenery shine in its full grandeur. Makovecz's organic architectural style stayed true to itself in those seven massive towers: he designed Bartók's opuses as a uniform set that can nonetheless be considered a work of art in itself, a highly aesthetic construction that can even be seen as an homage to Transylvania. Thirty years later, the towers are reborn on the gigantic stage of Margaret Island, in a beautiful natural environment, where they can finally surround Béla Bartók's three immortal pieces in their full magnificence.

Bartók **Bluebeard's Castle** (see p. 115)

The Wooden Prince (see p. 31)

The Miraculous Mandarin (see p. 47)

Partner **Makovecz Foundation**

A joint production of the Margaret Island Open-Air Theatre and the Hungarian State Opera

20:00

23, 25 June 2023

MARGARET ISLAND OPEN-AIR THEATRE

NIGHT OF STARS 2023

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, the Opera Chorus, and the corps de ballet awards for a musician of the orchestra, a member of the chorus, and a member of the ballet company respectively. Once again, the Chamber Artist Award will also be presented to members of the Ballet Institute and the Children's Chorus. The auditorium will be populated with artists and employees of the OPERA together with their families and the OPERA's special guests.

Hosted by **Szilveszter Ókovács** general director

Conductor **Balázs Kocsár** general music director

Choreographer **Tamás Solymosi** ballet director

Director **András Almási-Tóth** artistic director

16:00

24 June 2023

OPERA HOUSE

THEATRE OLYMPICS 2

Guest performance in the Eiffel Art Studios

The idea of Theatre Olympics came from Greek and Russian artists and is built on getting to know each other. Theodoros Terzopoulos and his many co-organisers were inspired by the idea of ancient Olympic games to start the Theatre Olympics. The first Games were held in 1994 in Delphi, Greece – focusing on Antique Greek tragedy to keep to the spirit of the place. The 10th edition of the Olympics will be hosted by Hungary in the spring and summer of 2023. The country will become the theatrical centre of the world for a few months, offering hundreds of great international programmes. The OPERA is inviting an alternative opera production for its second Olympic event. (Negotiations are underway.)

19:00

24, 25 June 2023

EIFFEL ART STUDIOS – BÁNFFY STAGE

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CALENDAR 22/23

OPERA EXAM

The future is at the door



ZENEAKADÉMIA

ALAPÍTVA 1875

Just as the classical ballet students of the Hungarian Dance Academy, opera majors at the Academy of Music also take their exams on the stages of the Hungarian State Opera, testing themselves in the environment of the big stage and coming into close contact with the OPERA. After all, they are the future of these two genres. Ever since 2011, the sun has shone on the co-operation between the Academy of Music and the OPERA, as Éva Marton, former department head and the head consultant to the OPERA management, and her successor, Andrea Meláth, are Opera artists. Moreover, András Almási-Tóth, director and teacher, has also been the OPERA's Artistic Director since 2018. This means that the burden, attention, and assistance of these talented individuals are unbroken, for which the opera exam is defining. This is the fourth time it will be held at Eiffel Art Studios.

Director **András Almási-Tóth** artistic director

19:00

June 2023

EIFFEL ART STUDIOS – BÁNFFY STAGE

SPECIAL EVENTS

HUNGARIAN NATIONAL BALLET INSTITUTE EXAM

Testing the youngest dancers

The Hungarian National Ballet Institute was established 7 seasons ago: in these past years, the first students have grown to become young ladies with serious talent. We are happy to report that the next generations are also on their way: children are now studying in 7 years and 5 preparatory classes, as young as the kindergarten age group. In the past two years, this joyous occasion had to be cancelled because of the pandemic, and so the masters and students are all the more enthusiastic to show off everything they have learned and know in the form of a gala night. The basis of this fantastic night is traditional ballet, but it will also include step dance, modern dance, character dance, and folk dance, to which we invite relatives, friends, and everyone else that loves dance.

Artistic director **Dace Radina**

Masters **Olga Chernakova, Éva Csere, Denis Murujev, Zsuzsanna Fajtné Thuróczy, Yuliya Golovyna, Zsófia Gyarmati, Dmitrij Taraszovics Kirejko, Anastasiia Konstantinova, Dénes Kovács, Katalin Kőszegi, Kornélia Mráz, Katalin Stáry, Attila Szakács, Dorottya Szendrődy, Pavlova Tamara, Adrienn Vetési**

20:00

30 June 2023

EIFFEL ART STUDIOS – BÁNFFY STAGE

APPROACHING GRADUATION

The exam performance of the HDA's ballet students

The exam performances of the Hungarian Dance Academy are traditionally held on the stage of the Hungarian State Opera since the beginning: the first graduates of the university's predecessor, the National Ballet Institute – including Adél Orosz, Viktor Róna and Vera Szumrák, who are now Eternal Members of the Opera – introduced themselves to the profession and the public in 1954 on the very same stage where András Rónai did in the last exam of the opera house in 2013, who then went on to be One of the most popular soloists of the current National Ballet. In the renovated building of the Opera House – between university life and a professional dance career – young performers can show off the skills they have developed in the most befitting venue again. As a result of the diverse curriculum of the university and nine years of hard work, everyone can show their best in the roles and styles that suit them most ranging from classical ballet to contemporary dance. And the OPERA has agreed again to continue the fine tradition of making the exam performance of the Hungarian Dance Academy a key event of the end of the theatrical season of ballet.

19:00

2 July 2023

OPERA HOUSE

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 has launched 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 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 workshop, the carpentry workshop, and the costume storeroom; they learn ballet steps and opera excerpts; they study the workings of the OPERA Children's Choir and the Hungarian National Ballet Institute; and they participate in situation exercises and group tasks. And to do all this, they never have to leave Eiffel Art Studios and the 3-hectare park surrounding it. The whole-day programmes last from 9 in the morning until 4 in the afternoon for a whole week. The camp is available for 120 students finishing grades 5, 6, or 7, who will be placed into groups of 30. Siblings have the advantage! At the end of the week, the parents can attend 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

Busyboby **András Aczél**

The participation fee for the Course of Flowing Sound will be specified in the announcement, 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 2023.

E-mail hangfolyamtanfolyam@opera.hu

9:00–16:00

July 2023

ROOMS OF THE EIFFEL ART STUDIOS

VESZPRÉM 2023: MAHLER 8

Symphony of a Thousand in the thousand-year-old city

Gustav Mahler, who directed the musical ensembles of the Hungarian Royal Opera House at the end of the 19th century, and the beginning of its operation as an independent opera institution, was openly attracted to grandiose forms capable of depicting the universe. (And also to the smallest vocal genre, the other extreme, the song.) His *Symphony No 8* is something like the keystone of the culture of Classical Europe – and the unique piece hanging between Medieval Christian hymns and the final scene of Goethe's *Faust* is now performed in the European Capital of Culture, in the historic setting of thousand-year-old Veszprém by the complete Hungarian State Opera Orchestra, Chorus and Children's Chorus. Moreover, our 400 artists will be joined by every choir of the coronation city of Hungarian queens, and by 8 soloists who all have close ties to Veszprém and the area in one way or another. It promises to be one of the most spectacular and exhilarating experiences of the cultural season, which will be as satisfactory for the performers as the audience.

Mahler **Symphony No. 8 (Symphony of a Thousand)**

Soloists **Júlia Hajnóczy, Csilla Boross, Zita Váradi, Szilvia Vörös, Mária Farkasréti, Szabolcs Brickner, Gyula Nagy, András Palerdi**

Conductor **Gergely Madaras**

19:00

7 July 2023

VESZPRÉM

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 Böjte, 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 2021, we have the opportunity to bring a busload of children from Deva and 88 other homes in the Böjte 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. At the closing event, we say "until we meet again!" and not "goodbye!"

Arousal Commander **Emöke Nyáguly**, artistic secretary of the OPERA

Busybody **András Aczél**

BUTTERFLY ON THE ISLAND

Saying goodbye to an epochal production

Miklós Gábor Kerényi's interpretation of *Madama Butterfly* premiered in June 2000 has been "the" *Butterfly* for Budapest in the past two decades, respectfully referred to by the director by the Hungarian equivalent of "Madame" instead of its established Hungarian translation as "Miss". We have now reached the 140th and 141st shows of an exceptionally long series of performances, also in the summer. So we can witness the last farewells of a classic Puccini production among the shady trees, in the huge stage and auditorium of Margaret Island, keeping the focus constantly on the drama and tragedy of the heroine Cho-Cho-San.

Puccini **Madama Butterfly** (see p. 121)

A joint production of the Margaret Island Open-Air Theatre and the Hungarian State Opera

egész nap

July 2023

ROOMS OF THE EIFFEL ART STUDIOS

20:00

14, 16 July 2023

MARGARET ISLAND OPEN-AIR THEATRE

OPERA FÜRED 2023

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. It has become our own Salzburg (summer festival venue of the Wiener Philharmoniker). The chorus will be giving a choral concert in 2023 again, there will be an opera gala with the orchestra, and the ballet will be dancing in the ball garden of the Anna Grand Hotel.

20 July 2023 – Chorus gala

Featuring **the Hungarian State Opera Chorus**

Conductor **Gábor Csiki**

21 July 2023 – Orchestra gala

Featuring **the Hungarian State Opera Orchestra**

Conductor **Balázs Kocsár**

22 July 2023 – Anna Ball, Palotás

Featuring **the Hungarian National Ballet**

Choreographer **Edit Rujsz**

20:00

20 – 22 July 2023

BALATONFÜRED – GYÓGY TÉR

JOHN THE VALIANT ON TOUR

Our adventures within and beyond the borders

Although Pongrác Kacsóh obviously composed his work as a grand operetta based on Jenő Heltai's paraphrase of Petőfi's work, *John the Valiant* was such a massive success in the Városi Theatre, later to become Erkel Theatre and in the media that for its roles and songs even the greatest opera singers competed. Ever since János Ferencsik presented it at the Ybl Palace, it has been part of the OPERA repertoire for nearly 100 years, and now, following previous visits, we will be taking it to Transylvania, Tata, Pécs and Berehove.

Kacsóh **John the Valiant** (see p. 33)

Summer 2023

TOWNS OF TRANSYLVANIA & TATA & PÉCS & BEREHOVE







MYTH
& HISTORY 22
23

CONCERT SERIES

OUR CONCERT ORCHESTRA

History of the OPERA Orchestra as a concert 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 Andrásy Avenue in the early summer of 1884...

In the meantime, many important events took place. After quashing the Hungarian War of Independence, the oppressive Austrian regime did not recognise any freedom of association. This meant that even though Erkel and his opera-playing orchestra had begun giving concerts in the National Museum

in 1853, it was only in 1867, after the compromise between Austria and Hungary had been reached, that the Philharmonic Society was allowed to officially register itself as an entity. During its history of 164 years, the Society, which was established on the model of its counterpart in Vienna, has been presided over by only ten president conductors: **Ferenc Erkel** (1853-1871), **Sándor Erkel** (1875-1900) **István 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.



Fotó: Emmer László

OPERA TOTAL

Monumentalism in Locomotive Hall

Starting from 2021, the Opera Total label will be applied every season on a number of occasions both in the calendar and naturally to the actual program. Although it seems to indicate size, it is actually intended to point out the fact that the power of music has a certain attribute rooted in monumentalism. There are also some works that are specifically built on the approach, as well as some works that a team of artists can convey to an ever wider audience and achieve an even greater effect with the use of monumentalism. What kind of team? One that is suitable in both size and quality: the OPERA's is the only one in Hungary able to do so.

Venue **Eiffel Art Studios – Locomotive Hall**

Mahler **Symphony No. 8** – "Symphony of a Thousand" (see p. 235)

Verdi **Requiem** (see p. 240)

ORCHESTRAL CONCERTS

With the musicians of the nation's first orchestra

The OPERA does its best to pay special attention to ensuring that the orchestra, which acts as the driving artistic motor behind the institution, also receives symphonic tasks in addition to its main profile of serving opera and ballet performances as well as the related celebrations and galas. Symphonic performances both inspire orchestra members and are of course a delight for audiences.

Orchestral concerts of the Myth & History season:

Opera185 at the Opera House (see p. 234)

Tales of Music at the Opera House (see p. 220)

Concert at the Carmelites (see p. 242)

Opera Santa at the Eiffel (see p. 247)

New Year at the Opera House (see p. 251)

Golden Age: French composers (see p. 255)

Ybl209 – concert and award ceremony at the Opera House (see p. 257)

Golden Age: Myth (see p. 266)

CONCERT OPERAS

Let's concentrate on the score

Each season, there are tasks that only the OPERA and its expressly large apparatus is able to perform only if it stages a concert performance for the given occasion instead of a theatrical performance. Reasons may include the size of the hall, the shape of the stage, the absence of a fly system or ballet floor, the type of the work, or the aim of the request. However, concert performances have the advantage of not only highlighting the given work's musical attributes but also lifting the orchestra from the pit, often resulting in performances that are more authentic to the overture regarding both their acoustics and their level of concentration, thanks in part to the greater attention singers, freed from their theatrical tasks, are able to devote to singing.

Concert operas of the Myth & History season:

Kodály **Háry János** (see p. 230)

Attila on Margaret Island (see p. 231)

Erkel **Bánk Bán – The Viceroy Bánk** (see p. 237)

Mascagni **Cavalleria rusticana** (see p. 97)

OPERA HIGHLIGHTS

So we can concentrate on just the substance

There are also cases where the given goal or circumstances require that only the most striking or important part of a given work be played, or that is the only viable solution. The wide variety of occasions range from the milieu of the splendid concert celebrating the opening of the Opera, featuring the leading singers, to a piano-based performance that highlights the backbone of a forgotten creation streamed from Eiffel's home stage with beginner artists on a mid-year Saturday afternoon.

Opera highlights of the Myth & History season:

Treasure Hunters (see p. 169)

GALA NIGHTS

The goal summaries of the opera world, with an orchestra

We regularly encounter occasions when the opera or ballet world commemorates a jubilee event, dedicates or remembers. As these assemblies are not fit for an entire theatrical production, the number of performers or the colourful palette required by the program is also a kind of compilation with excerpts of works one after the other. It would be wrong to believe that it is only the audience that enjoys the gala genre—many artists enjoy performing these if they do not replace but supplement full performances. (Ballet galas are indicated separately.)

Gala nights of the Myth & History season:

Gala with Aida Garifullina (see p. 230)

OPERA at the Park (see p. 231)

Éva Marton Singing Competition – gala (see p. 233)

Students' Christmas (see p. 248)

7th Iván Nagy International Ballet Gala (see p. 264)

Golden Age: Myth (see p. 266)

Vincerò! Vincerò! – self-help charity tenor gala (see p. 267)

Night of Stars 2023 (see p. 271)

OperaFüred 2023 (see p. 276)

ORATORIOS

The greatest musical attractions

The OPERA can be burdened not only with playing symphonies but also oratorios, as it boasts not only Hungary's largest orchestra but also its largest chorus and children's chorus. It is these extraordinary artistic resources that make the OPERA's members suited to perform both the largest (Mahler's *Symphony No. 8*) and the most intricate (Bach's *St. Matthew Passion*) of tasks. The shared work and the cooperation between the orchestra and the chorus at concerts are among the most beautiful of the OPERA's events during the season.

Oratorios of the Myth & History season:

Mahler **Symphony No. 8** – "Symphony of a Thousand" (see p. 235)

Golden Age: Requiem (see p. 240)

Christmas Messiah (see p. 248)

Beethoven **Symphony No. 9** (see p. 251)

Bach for All Festival – Bach **Cantatas No. 51 & 211** (see p. 257)

Easter with Mascagni – Mascagni **Messa di Gloria** (see p. 258)

Mahler **Symphony No. 8** in Veszprém (see p. 274)

Orff **Carmina Burana** (see p. 183)

Bach – Mendelssohn **Matthäus-Passion** (see p. 285)

Bach/Horváth/Ókovács **Cross Cantatas** (see p. 189)

Péter Tóth **A helység kalapácsa** (see p. 256)

CHAMBER MATINEES

Cooperation in the intimacy of music

For a member of the orchestra, it is not only important to play together with the orchestra or, if he/she is a member of the OPERA, to continuously pay attention to the stage, and to hone these skills, but to continuously discover and test musical phrases and the beauty and fastidious solutions of chamber music. That is one of the reasons the OPERA has launched a new chamber series which will now continue at the Fricsay Studio of the Eiffel Art Studios, where members can play music in a carefully curated acoustic environment.

Venue **Eiffel Art Studios – Fricsay Studio**

Hosted by **Éva Bernáth** opera singer

Producer **Gergely Popa** orchestra director

Chamber matinees of the Myth & History season:

29 October 2022, 11:00

26 November 2022, 11:00

17 December 2022, 11:00

28 January 2023, 11:00

25 February 2023, 11:00

25 March 2023, 11:00

29 April 2023, 11:00

20 May 2023, 11:00

Chamber matinees take place on selected Saturdays, from 11:00

between October 2022 and May 2023.

STAR GALAS WITH PIANO

Benefit performances for the best singers

This type of concert was brought to life by necessity. In terms of size, the Ybl Palace belongs to the medium-sized opera houses, but in beauty it comes first, which is also enhanced by wonderful lights. On its podium, namely the top of the covered orchestra pit, the soloist can stand as if directly surrounded by the audience to give a memorable recital accompanied by our brand-new Steinway piano. Their choice of programme may include the

Star galas of the Myth & History season:

Olga Peretyatko & Matthias Samuil (see p. 235)

Simon Keenlyside & Malcom Martineau (see p. 237)

Ildar Abdrazakov & Mzia Bachtouridze (see p. 239)

Waltraud Meier, Samuel Hasselhorn & Joseph Breinl (see p. 244)

Ramón Vargas & Mzia Bachtouridze (see p. 254)

Julia Lezhneva & Pavel Nersessian (see p. 266)

Ferruccio Furlanetto & Natalia Sidorenko (see p. 267)

MUSICA E PAROLE

Portraits using instruments

The 210 artists in the OPERA Orchestra play a total of 16 parts, and each instrument has its own soloists—as the institution has three times the necessary number of musicians. The allure of their solo programs, or rather their extra challenge, is that they can keep their knowledge and sensitivity on par, ensuring that the instrumental solos in the opera and ballet music that forms the core of their activities are always performed in the highest quality. The artists select their own programmes.

Venue **Eiffel Art Studios – Fricsay Studio**

Hosted by **Éva Bernáth** opera singer

Producer **Balázs Kocsár** general music director

Instrumental solo recitals of the Myth & History season:

Chamber matinees of the Myth & History season:

- 29 October 2022, 16:00 – **László Pólus** (cello)
26 November 2022, 16:00 – **Gábor Tóth** (French horn)
17 December 2022, 16:00 – **Beáta Várnai** (clarinet)
28 January 2023, 16:00 – **Ernő Kállai** (violin)
25 February 2023, 16:00 – **Balázs Winkler** (trumpet)
25 March 2023, 16:00 – **Evelin Balog** (flute)
29 April 2023, 16:00 – **Júlia Szilvássy** (harp)
20 May 2023, 16:00 – **Csaba Bencze** (bassoon)

Instrumental solo afternoons are held from 16:00 on selected Saturdays between October 2022 and May 2023.

SONG RECITALS ON DALSZÍNHÁZ STREET

The art of miniature

If the eye is the mirror of the soul, then singing Lieder must be too as it reflects the whole of the singer and their art of singing. The series that ran for several seasons began in 2012 and was put on hold since 2017 due to the reconstruction of the Opera House. It is also true that the Bertalan Székely Parlour wasn't optimal acoustically and in size for recitals. It was at the Eiffel Art Studios that during the years of refurbishment the recitals were enjoyed in elegantly lit and decorated spaces. However, it is now time to return to the reopened Opera House, and the song recitals can once again take their worthy place accompanied by pianists and répétiteurs of the OPERA on an excellent Steinway piano.

Featured artists of the Song Recitals in the Myth & History season:

Gabriella Balga
Emőke Baráth
Gergely Boncsér
Krisztián Cser
Zsolt Haja
Anna Kissjudit
Gyula Rab
Orsolya Hajnalka Röser
Atala Schöck
Zita Váradi

Winners of the Singing Marathon **Lúcia Megyesi Schwartz, Géza Gábor, Orsolya Hajnalka Röser, Csaba Szegedi, Zita Váradi**

Venue **Opera House – Bertalan Székely Parlour**

Hosted by **Bori Keszei** opera singer

Producer **Szilveszter Ókovács** general director

Song recitals take place once a month, on Saturdays from 16:00 between September 2022 and June 2023.







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OPERA43

OPERA₄₃ – FOR FREE

Free content on and beyond the internet

Opera and ballet are pricy genres, but it is the task and mission of the largest cultural institute of Hungary to bring experience to those as well who cannot afford to buy tickets. The repertoire schedule must include programmes which are available to those who are in difficult financial circumstances, and it is also a pivotal task to present opera to children as an amusing experience. In today's fast-paced, almost solely internet-based world, it is also essential to keep contact with the public even when they are not within the premises of the OPERA. Information, and especially musical content, must be free and easily accessible for everyone; anytime and from anywhere. The OPERA keeps up with internet trends and presents new, self-produced programmes every year. These programmes are all stored in the archives of social media sites, the YouTube channel, and the website – the latter also includes the full history of the OPERA. Free programmes and locations are also available on the interior and exterior venues of the OPERA buildings.

ONLINE₄₃

Free programmes, videos, and reading materials on the internet

In the past few years, the OPERA has produced several educational series which are still accessible on the social media sites of the institution. Besides short videos, the website and the YouTube channel also offer short movies and streamed productions, but those who are interested in the genre can also find a lot of reading materials.

"Aunt Tatiana" (see p. 53)

Opera Café magazine (see p. 326)

OperaBox (see p. 329)

Total Artist (see p. 332)

National Songs 2020 (see p. 333)

O/Advent (see p. 334)

Masquerade 2020/21 (see p. 335)

OperaWednesday 2020/21 (see p. 336)

Terzet-Trio-Trois 2020/21 (see p. 337)

From Alpha to Opera (see p. 338)

Suffocator (see p. 338)

OpeRadar (see p. 354)

OperaCinema (see p. 340)

Opera Short Films (see p. 350)

Opera Social (see p. 355)

Social Media (see p. 362)

Website (see p. 363)

OPERA DigiTheca (see p. 363)

Daily Opera (see p. 367)

Eszter Drives (see p. 368)

Treasure Hunters (see p. 370)

Hungarian Opera 200 (see p. 249)

For the Road (see p. 348)

OperaVision (see p. 342)

OperaLesson (see OPERA Media Library)

OFFLINE₄₃

Free programmes and shows at the OPERA

Outdoor programmes, charity events, free presentations offered alongside show tickets, open house days, exhibitions, and, of course, colourful and interesting publications – those who are a bit bored by the world of computer screens can look around and choose from a plethora of budget-friendly, true operatic experiences.

Menotti: **The Telephone** (see p. 163)

Mozart: **Der Schauspieldirektor** (p. 165)

Tuning Series (see p. 50)

Questions, Questions (see p. 51)

Codebreaker (see p. 52)

OpeRendez-Vous (see p. 194)

Waiting Room (see p. 195)

Transfers (see p. 195)

Blowing off Steam (see p. 196)

Bach for Everyone (see p. 257)

OperaFüred 2023 (see p. 276)

Big Projection Day (see 241)

Szőnyi Climbing Cube (see p. 428)

Ránki Musical Jungle Gym (see p. 429)

Opera Ambassador (see p. 313)

Nutcracker Festival (see p. 245)

International Dance Day (open day) (see p. 261)

Miniconference (see p. 265)

Opera Exhibition (see p. 197)

Studios. Secrets. (see p. 306)

Railway Displays (see p. 307)

Opera Drawing (see p. 197)

Past Booth (see p. 302)

Opera magazine (see p. 320)

VIP₄₃

Free programmes for designated audiences

The OPERA has always been keen on bringing cultural experiences to people whose financial circumstances don't allow them to take part in such forms of recreation. Educating future audiences is also a central topic in the life of the institution. For this reason, the OPERA offers programmes for specific target groups which are completely free of charge for visitors – often thanks to the support of our business partners.

MVM Piccolo Programme (see p. 222)

Csontváry Programme (see p. 224)

Ferenc Mező Programme (see p. 225)

Children's Safety "Nut" (see p. 249)

Opera Santa (see p. 247)

Eiffel Excitement (see p. 264)

Opera Arousal (see p. 275)

Choral Day 2023 (see p. 256)

Saint Stephen Programme (see p. 312)

Further free programmes coming soon

Bring on the Sweat (see p. 53)

Macrophone – the Podcast (see p. 333)

O/A Christmas (see p. 334)

Opera Trailers (see p. 353)

Budapest Scale Practice (see p. 353)

OperApp (see p. 356)

Name that Tune (see p. 366)

TabulaTour (see p. 366)

O/A – for Tomorrow (see p. 367)

Let's Cook! (see p. 368)

Swan Lake (see p. 369)

Hall Christenings (see p. 369)

Opera Crash Course (see p. 370)

Fabulous! (see p. 371)

Goldmine (see p. 371)





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OPERA BONUS

OPERA FOR ALL

The system of discount access to the opera house

In the following, we share some important facts about the system of discount access to the productions of the Opera House, this fantastic, reopened venue. Fact 1: opera and classical ballet are by far the most expensive performance genres due to the many artists involved, the gigantic sets of huge spaces and the nature, costumes and instrumental requirements of the pieces. Fact 2: the OPERA needs to generate serious revenue, especially in the Opera House, to be able to finance the discount tickets at the Eiffel Art Studios. Fact 3: that would prevent the repertoire played at the Opera House from being attended by Hungarian citizens who are not as well-off, students or the elderly, even though they make up half of the institution's audience. Conclusion: a system needs to be developed that can address this problem, does not discriminate foreign guests – for which the adapted EU legislation does not provide guidance – or the wealthier Hungarian audience, yet allows access to every production for those in need

Only a multi-element system can solve this issue, with the following means:

- public dress rehearsals open to the members of various occupations
 - discount gallery tickets available for club members
 - same-day sale of standing tickets offered at a considerable discount
 - seats reserved for discount tickets
 - very affordable ticket prices for the whole auditorium for matinées
 - loyalty card with half-price option
-

DRESS REHEARSAL FOR EVERYONE

Means of access 1

In the long opera house (Ybl Palace) season from the beginning of September until the end of July, the company holds public dress rehearsals before most opera and ballet productions on Thursday nights before the series premier. Although these are of full production value, there could be pauses and repetitions involved, also offering an insight into the working process and some trade secrets of the opera. Five rows in the auditorium are reserved for the director and the production crew, who still watch the performance from there. The OPERA sympathises with the situation of pensioners and students, as well as the people working for state institutions for lower salaries than what they could earn in the private sector. So we wish to offer the 800 tickets available for each dress rehearsal to pensioner organisations, secondary school and university students (including Corvinus, ELTE, SOTE etc. season ticket holders, so anyone with a valid student card), Friends of Opera, teacher associations, librarians, state institution employees and public servants (e.g.: working at OMSZ, the Police, KSH, MÁV etc.), the National Association of Large Families and our own associates. We adjusted the price categories of the Opera House (Ybl Palaca) dress rehearsals to the ticket prices of Erkel Theatre.

GALLERY CLUB

Means of access 2

There are not many good seats on the third floor of the Opera House, but there are many relatively good ones and ones with restricted view. But the orchestra and singers can be heard best from here, the standing ticket area reestablished in the 2022 reconstruction is found here, and the score-desk seats and audio-description seats for the blind are also located at the sides of this horseshoe-shaped balcony. The gallery is for black-belt opera fans coming here every day and music students. Gallery seats are always discounted and can be bought in advance, but members of the OPERA Fan Club have purchasing priority upon presenting their valid card. Of course, every fan club member can bring an extra guest with them. (The OPERA staff has the right to carry out random checks of identity. Joining the Fan Club is free and membership is for three years; the OPERA only mails the card to addresses within Hungary.) The limited number of standing tickets available at a very low price can only be purchased two hours before the show starts, personally in our main box office. One person can only buy two standing tickets. Standing tickets become available depending on the number of seats sold on the gallery.

From autumn 2022

OPENING THE RESERVED SECTION

Means of access 3

The reserved section is found in the Opera House stalls, below the Royal Box separated with a parapet, consisting of 34 seats facing the stage straight. The OPERA primarily reserves these seats for its own artists (artist box) and employees holding professional tickets, and during public dress rehearsals, colleagues of the OPERA's workshops and others who have contributed to realizing the premier will sit here. The institution reserves the right to offer part of or the entire reserved section occasionally or for a length of time to a special discount group or institution (in need).

MATINÉES

Means of access 4

The entire programme of the Hungarian State Opera is planned so that all 65 productions in the given season have at least one weekend matinée. It is important for the OPERA that ticket holders coming from far can travel to the House conveniently and go home safely after the show, and also that productions can be seen not only on workdays or weekend nights. The institution encourages its audience to take advantage of the extra discounts available for matinées, as many years of experience shows that matinées tend to sell out slower, so they can get these tickets more easily and cheaper than the ones for the evening shows.

LOYALTY CARD

Means of access 5

The OPERA introduces its loyalty card before the Ybl Palace was closed in 2017, but it will show its real worth now, after the reopening of the renovated Opera House that has thus become even more prestigious. This card allows frequent opera-goers to visit the regular, full-price performances of the Opera House for half price. To unlock this option, one needs to attend full-price, main stage performances at the Eiffel Art Studios first: After 6 such visits, the system allows three ticket purchases at a 50% discount for full-price main stage evening performances of repertoire productions and concerts. The loyalty card can be used together with the Fan Club membership card as well, even having a single plastic card for the two. Loyalty cards – similarly to Fan Club cards – can be requested from the OPERA Sales Centre by sending a two-line electronic mail to the e-mail address disclosed on the official platforms of the OPERA. Loyalty cards are valid from 4 July 2022.

OPERA21

Means of access 6

Lucky number 21 Are you 21? Get your ticket for 21 HUF on the 21st of every month! If there is a repertoire performance or concert at the Opera House or on the Bánffy Stage of the Eiffel Art Studios on the given day, and you turn 21 during the Myth & History season (1 September 2022 – 31 July 2023), you can buy a maximum of two tickets for 21 HUF each. The OPERA21 discount is available for EU citizens resident in Hungary.

From July 2022

EIFFEL PIT SEAT

Get the insider experience!

What could it be like from the inside that is already so exciting from the outside? There are two old opera house chairs in the Bánffy Stage orchestra pit of Eiffel Art Studios in every show featuring an orchestra, waiting for a couple of audience members curious to see the production from the inside. The two seats are positioned so that the two lucky visitors sitting next to each other can also follow the action on the stage besides the unique world of the primary site, the orchestra pit.

STUDENTS & FAMILIES

Permanent discounts

For the Myth & History season, the OPERA offers the following discounts for its own shows performed at the Opera House or the Bánffy Stage of the Eiffel Art Studios:

Student discount 50%

The discount is available for online and box office purchases as well, and proof of the ticket holder's student status may be checked upon entry to the theatre.

Family discount

When two full-price (adult) tickets are bought personally at our box office, children under 18 get an 80% discount – the discount is only available for box office purchases.

The above discounts cannot be used together with other offers, and are not available for children's programmes with a single ticket price category.

REVIEWER

Opera people at the OPERA

The OPERA is a huge but fragmented institution that wishes to see its almost 1200 public servants as the people around them: credible opera professionals, whatever role they work in. And that gave the idea for a programme in which artists and employees of the OPERA can regularly visit 3 productions of the institution to appreciate their own work – which is part of their job of course, so it counts as billable hours. And let them take a family member or friend along, for whom they are the connection to the OPERA!

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

PATRONS OF THE OPERA

The most dedicated fans of the genre

Private funding of opera and ballet have a long history in Hungary too. Modelled after foreign examples, the Friends of the Hungarian Opera Association was founded in 1932 by **Count Albert Apponyi, Gábor Ugron, Baron Alfréd Fellner** and **János Zwack** to support financially the Hungarian Royal Opera after the shock of the Great Depression. They collected 330,000 pengő over six years (equal to almost 300 million HUF today) for artistic purposes, while they also supported the OPERA with ticket purchases and other donations, expanded the memorial museum, provided patronage to young talents, organised social events and bought seven headlights. In 2015, representatives of the private sector (almost 50 decision makers from 30 prestigious companies) founded the OperaClub with **Georg von Habsburg** as its main patron. Over 3 years (until the Opera House was closed down), we organised over 40 events, evenings, behind-the-scenes tours and company events for the Club Members. The founders of the Club include two long-term strategic partners of the OPERA, BMW Hungary and Herend Porcelain Manufactory. With the reopening of the OPERA and the opening of the Eiffel Art Studios, the time has come to revive the Club of supporters and sponsors, the OPERA Patrons Club, a private association of companies dedicated to opera and ballet, who are able to support the goals of the musical theatre as part of their sponsorship, patronage, philanthropic or CRM activities. With their contributions, we are able to realize such monumental projects as the OPERA Campus, the OPERA Incubator, The Hungarian National Ballet Institution, our sustainability or digitalisation programme. In return, the OPERA offers them promotional surfaces, private events and exclusive opportunities, adjusted to the given partner's needs.

OPERA OUT OF OFFICE

Partnership and team building at the OPERA

The coordinated efforts of how many people are needed to create an opera or ballet production? What is the level of expertise needed on stage and behind the scenes? These are just some of the questions that will be soon answered for those who choose us as their corporate partners. Competencies in the theatre world. Cooperation on the stage. A great experience for the team they can be proud of. In a unique location and exclusive environment. From October 2022, we expand our range of offers with team building events. Come to the biggest art institution of the country: during the adventurous games set in the world of opera and ballet, you will enjoy a true backstage vibe, leave behind your usual tracks and reveal the creativity hidden in you. More information is coming soon on the online platforms of the OPERA.

Further details to be announced soon on the online platforms of the OPERA.

OPERASHOP

The Largest Opera Store in Hungary

The 138-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. Beside the Opera Shop at the Opera House, our products are also available for purchase in the Locomotive Hall of the Eiffel Art Studios as well as in our online webshop.

Sales manager **Éva Mikos**

OPENING HOURS

Opera House

Every day between 10 am and 6 pm, or until the end of the first interval

Eiffel Art Studios

From an hour before the day's performance until the end of the first interval

OPERA WEBSHOP

Mix & match art and fun

The recently launched online shop of the OPERA sells all kinds of things from valuable books and records published by the institution to our popular piano erasers and pencils. We are planning to add many services to the platform in the future, including the sale of photos about the OPERA from the past 100 years, available in a framed format too, and branded OPERA clothing and designer items. Check the OperaShop menu of our official website from time to time, and browse for new additions.

www.operashop.hu



OPERA SEASON ALBUM

No more hesitating

The Opera has not published a season album since 2010 – at least in the traditional sense. Everyone could feel that the paper-based compilation and the immense amount of work that goes into such a product is disproportionate to the significance and demand for it. There were no public demonstrations held in the past 12 years about the missing albums, and we have not received a single letter concerning the matter. But it would still make sense to create some kind of a summary of the seasons and their events for posterity even in this digital age. The OPERA has been delaying the task of making up for the missing volumes until 2021, when we decided to create a detailed calendar that serves as a current status report, while also discloses our future plans. That lengthier edition is what you are reading now. If you take this new kind of publication of 600 pages and add the 4 issues of OPERA Magazine publishes every year to it, you will not need any digital device to get a fairly accurate idea of everything the Hungarian State Opera has thought, organised and performed. Of course, the most ecological way to do things is looking up the regularly updated calendar in our archives at the end of the season, and downloading a digital copy of OPERA Magazine from our website.

Editor **Dániel Mona**

PAST BOOTH

Dial history!

The Locomotive Hall holds many historical curiosities, as it is also from past centuries. So why not have a phone booth in this space? A booth that, if placed at the right spot, might have peeked into the Western Railway Station through its glass walls – actually created by Eiffel's team – to say hello to our series 327 locomotive. And since September 2021, they can spend as much time together as they want, as the authentic phone booth stands only a few meters away from the locomotive we call The Queen. But it also has its own function: if you dial the right number in the right format on its historic telephone, it will play back the archive one-minute record for the given day – the relevant episode of our old radio series, Daily-Opera (see p. 367).

Project manager **Zoltán Ficsor**

Programmer **Zoltán Gál**

OPERA CAFÉ RESTAURANT

Café and bistro in Hajós Street

Although the popular restaurant of the OPERA also had to close down for the time for the renovations, after the reopening of the Ybl Palace on Andrásy Avenue, people wanting to meet here and visitors coming to see the shows can now return to enjoy the delicacies of the café and confectionery of the opera house that replaced the Hajós Street box office in the autumn of 2015, in the inner corridor of which they can also admire paintings of the eternal members of the past one hundred years.

In partnership with **Zsidai Gastronomy**



ORIENT RESTAURANT

Fast, accurate, delicious

The Eiffel Art Studios could not be left without a quality service either that makes the Kőbányai Road location an attractive destination even beyond its artistic offer. The vintage lounge car found in the Locomotive Hall has an eventful history (see p. 414), and it is back to provide culinary services since September 2021: reservations are available with pre-orders for any time before or after the shows or during the intervals, and the menu is created by the service provider of the OPERA's Eiffel Art Studios, prepared in their own kitchen located in the next corridor of the same building. Guests seated in the terrace of Orient Express can enjoy each other's and the Eiffel Art Studios' company with sandwiches and drinks.



COAL CAR VIP SKYBAR

Our public private space

If you wish to spend some time in a more private atmosphere with a group of maximum ten people before or after the performance or in the interval, this option is available since September 2021 by making a reservation to the historical tender belonging to the Orient Express Restaurant (for its history see p. 414). The high seats located in it have a panorama of the entire Locomotive Hall, making it especially suitable for family outings to the theatre. The area provides a pleasant space to spend time with your family or friends and avoid the queue at the counter, and for occasions such as a discreet birthday celebration. The elegant tender can be accessed through the work area, and the service in the VIP car is provided by the staff of the restaurant.



EIFFEL BUFFETS

Trendy counters, classic terrace

As an event centre, the Eiffel Art Studios must have a range of catering platforms. It needs more than an enormous kitchen, able to meet the needs of opera employees and feed the 200 students of the art school together with their tutors; more than the Gregor canteen, the Házý art buffet and the Orient restaurant with its VIP tender. These are all fixed, built catering constructions. And the venue also needs mobile units such as the terrace added to the lounge car, adjusted in style to the classic atmosphere of the railway car. Or the dividable and movable modern counter system that can set the mood with colourful adjustable lighting and even be placed in front of the main entrance.



TRAFFIC CONTROL OFFICE

Eiffel Art Studios Front of House

In honour of the history of the building as the former Northern Railway Maintenance and Engineering Works, the OPERA likes to use railway terminology for the various parts of Eiffel Art Studios. And in this case the name could not be more adequate: Eiffel's front of house, the information desk shaped like the OPERA logo will actually function as the traffic control office of the institution. It is the cash register of Eiffel Shop and the box office too. Here stands the usher helping with directions, it is here you can pick up your lost and found items, and its screens give you information on what show is played on which stage of the building. Since its opening in June 2021, the Traffic Control Office functions as a meeting point, a clock, a taxi point, the information hub for every visitor of the building.

Meeting point **Eiffel Art Studios – Locomotive Hall**



VISITOR CENTRE

Tour starting point

We owe a lot to János Feketeházy – his life and work, as well as the special nomenclature of the Eiffel hall all weigh down upon the conscience of his successors (see p. 369). Since the autumn of 2021, the visitor centre is located on the terrace named after the architect who designed the Northern Railway Works, from where all the groups and visitors interested in the building start their tour, such as the fun children's tour called *Wake Up Johnny!*. Ushers standing at the counter organise and guide the approximately 1000-metre building tours, and they start the film as the first part of the programme, which also can be watched by the groups here. (For more information on the various building tours of the OPERA see p. 443).

tour@opera.hu



PODMANICZKY TERRACE

Interactive opera and ballet exhibition

The government commissioner responsible for the Opera House's construction, its administrative director for the first few years – while he was also the intendant of the National Theatre – and legendary vice-president of the Budapest Public Works Council met János Fekete-házy, the actual designer of the building we call Eiffel hall today, as he commissioned the steel rigging above the Opera House's stage from him. Through the partnership of Podmaniczky and Fekete-házy, the fates of the OPERA and Eiffel intertwined over 140 years ago: it is only right that we pay our respects to the baron in Kőbányai Road too. The terrace named after him is a favourite meeting point of the audience coming to see the Bánffy Stage's performances, and it also has an interactive opera exhibition: Visitors can get a sense of the special stage requirements and effects of the opera and ballet world, and the way these changed with time, through the work – sets and costumes – of 12 great Hungarian designers. At the exhibition, a large touch screen, tablets hidden in prop rocks, spectacular, suspended sets, miniature models and various interactive solutions ensure the entertainment of visitors.

Curator **Márton Karczag**, manager of the Memorabilia Collection



STUDIOS. SECRETS.

Backstage to downstage

The official opening of the Art Studios came with the opening of a permanent scenic exhibition too. The exhibition gives an insight to the life of the people working in the background and allows a peek behind the scenes of the productions. The prop rocks installed on the terrace were inspired by the scenically also monumental world of Wagner's *Ring Cycle*, and the content they are infused with is diverse, revealing many connecting points within the 138-year-long history of institutionalized Hungarian opera and the Ybl Palace (videos, photos, models, costumes). The installations in the visitors' corridor accessible from the terrace present a unique, illustrated timeline of the repertoire theatre's constant renewal, listing the premiers driving its progress, while in front of the opposite wall the stages of set and costume making are displayed in lit glass cabinets. The exhibition showcases memorable designs by **Ágoston Spannraft, Jenő Kéméndy, Count Miklós Bánffy, László Márkus, Gusztáv Oláh, Tivadar Márk, Miklós Forray, Attila Csikós, Judit Schäffer** and **Nelly Vágó**.

Curator **Márton Karczag**, manager of the Memorabilia Collection

Design by **Gergely Zöldy Z**

The permanent exhibition installed at the Podmaniczky Terrace of the Eiffel Art Studios can be visited free of charge during performances.



RAILWAYS DISPLAY CASES

In partnership with the Transportation Museum

The OPERA cannot emphasize enough how important it is for us to maintain an organic connection to the history of the building complex in which we established our Eiffel Art Studios. Centrally supported, institutionalized opera playing is about the same age as the Hungarian railway, which is another reason for these two, almost 200-year-old operations of the Hungarian state to take each other seriously. So the first section of the building tours starting in the Feketeházy visitor centre must go through a display of artefacts and models of the Hungarian railway and the Northern Railway Works, which are provided in a rotation system by our partner, the Hungarian Technical and Transportation Museum operating in the neighbouring property.



ERKEL SCORE PUBLICATION

Seven years to process

After the death of **Ferenc Erkel**, the creator of Hungarian national OPERA, his nine operas – which means almost his entire oeuvre – were never published in printing for over one hundred years, so they only survived as manuscripts copied by opera houses and city theatres. In this new millennium, the Institute for Musicology of the Hungarian Academy of Sciences and the Széchényi National Library started the publication of a so-called critical edition of Erkel operas. But the series is far from being completed yet – the work is slow and has even stopped, while the finished volumes also remain merely theoretical works until they can be supported by a studio recording and the orchestral score together, with a piano arrangement of it, based on it. For the sake of future productions, it is of utmost significance that these are made and published, and the OPERA wishes to facilitate this process through launching its own relevant project. First of all, the institution undertakes the creation of the conductor's score, orchestral parts and piano arrangement of existing critical editions (*Bátori Mária*, *Hunyadi László*, *Bánk bán*), as well as the complete recording of *Bátori Mária*. Then the institution will go on to work on the preprocessed material of *Sarolta*, *Dózsa György* and (Act 2 of) *Erzsébet* the same way, followed by the critical editions and supporting publications of *Brankovics György*, *Névtelen hősök* (*Unknown Heroes*) and *István király* (*King Stephen*), which are completely missing at the moment. The order in which the items will be handled during the project may naturally change for practical reasons, but if help is really needed, the OPERA wishes to conclude the project by 2028 spring: by then every Erkel opera should be on the shelves, and more importantly, in a state that allows them to be performed – in close cooperation with the existing academic team of course.

LET'S PLAY OPERA 2023

Join in the fun of playing opera!

Naturally, the next generation should not only consume vocal and dance pieces, but also have the chance to test themselves at playing them. The significance of these productions lies both in their aesthetic value and drama educational impact, and could even inspire some to become an artist or an educated member of the audience: both of these are essential for the operatic genre and for passing on this knowledge and high culture. As part of the Myth & History season, our institution prepares and shares with public institutions the libretto and score of our hour-long *Little Hány János* production based on Kodály's *Hány János*. We also provide a recording of the accompaniment, but the score is designed to be suitable for a single guitar or piano playing simple harmonies live. We call for performances recorded with mobile phones, of which we will select and invite three productions to perform on the Day of Hungarian Culture in the OPERA's Eiffel Art Studios, and compete for valuable prizes in front of a panel consisting of the institution's artists. (We reimburse the travel expenses of the chosen productions, and have an artistic assistant mentor help each of them create a most successful adaptation.)

Let's play opera 2023 **Little Hány János**

22 January 2023

Venue **Eiffel Art Studios – Bánffy Stage**

Jury **András Almási-Tóth** artistic director,

István Kákay head of education, **Gergely Kesselyák** principal conductor

The OPERA will send the score and libretto of the production to the public institution following their application (operasdi@opera.hu).

THE OPERA AS A CLIENT

World premiers at the OPERA

2011–2023 It is the task and duty of the Hungarian State Opera to inspire Hungarian creative artists through commissions. The past decade has been unexpectedly fruitful in this regard, and new commissions started to be realized. There are still pieces being written specifically upon the request of the opera – we make a difference between these and the ones that also had their world premier in the institution, but were written on the composer's own initiative, coming to us ready made from the drawer.

Works commissioned and their world premieres

- 1 Gyula Fekete **Excelsior!** (2011)
- 2 Attila Pacsay **Fanfare** (2012)
- 3 Tamás Beischer-Matyó **New Year's Overture** (2013)
- 4 Lilla Pártay **The Golden Brush** (2013)
- 5 György Jellinek **Season Opener** (2013)
- 6 Róbert Gulya **Piano Concerto of 1963** (2013)
- 7 Zsófia Tallér **New Year's Overture** (2014)
- 8 András Lukács **New Year's ballet choreography** (2014)
- 9 Mozart / János Lackfi / Attila Toronykőy **The Magic Flute for Children** (2014)
- 10 Merlo Andrea P. **New Year's ballet choreography** (2015)
- 11 Judit Varga **Urlicht – New Year's Overture** (2015)
- 12 Zsófia Tallér **Leander and Linseed** (2015)
- 13 North - Downes **Troy Game – with Amazons** (2015)
- 14 Kekalo - Starostina - Gould **Between the Balance** (2015)
- 15 Balázs Vincze / Mendelssohn **New Year's ballet film** (2016)
- 16 Edit Rujksz / Borodin **Polovetsian Dances** (2016)
- 17 Dóra Barta / Glass **Planet in Turmoil** (2016)
- 18 Béla Földi / Solaris **Martian Chronicles** (2016)
- 19 Iván Madarász **New Year's Overture** (2016)
- 20 Karina Sarkissova **Tango** (2016)
- 21 Edit Rujksz **Drifting** (2016)

- 22 Edit Rujsz **Mystery** (2016)
- 23 Judit Varga **Love** (2016)
- 24 Marianna Venekei / László Dés **A Streetcar Named Desire** (2016)
- 25 Bálint Karosi **New Year's Overture** (2017)
- 26 László Velekei / János Kiss **New Year's ballet choreography** (2017)
- 27 Pál Frenák / Béla Bartók **The Wooden Prince** (2017)
- 28 Zsolt Juhász / Béla Bartók **Dance Suite** (2017)
- 29 Levente Gyöngyösi / János Arany – András Kecskés M. **The Bards of Wales** (2017)
- 30 Attila Pacsay **New Year's Overture** (2018)
- 31 Karina Sarkissova **New Year's ballet film** (2018)
- 32 Iván Madarász **Prologue** (2018)
- 33 Karina Sarkissova **New Year's ballet choreography** (2019)
- 34 Levente Gyöngyösi **New Year's Overture** (2019)
- 35 Péter Andorka **Waltz for the opening dance of the Italian Gala** (2019)
- 36 Edit Rujsz **New Year's ballet film** (2020)
- 37 Karina Sarkissova / Animal Cannibals **Joyfull!** (2020)
- 38 Dace Radina / Tchaikovsky **Little Swan Lake** (2020)
- 39 Levente Szörényi / János Bródy **Stephen, the King** – opera version (2020)
- 40 Marianna Venekei / Stravinsky **Firebirds** (2021)
- 41 György Selmeczi **Artaban** (2022)
- 42 Iván Madarász **The Fifth Seal** (2023)
- 43 Dace Radina / Tchaikovsky **Little Sleeping Beauty** (2023)
- 44 Péter Eötvös **Valuska** (2024, in progress)

COMPOSITIONS WITH WORLD PREMIERES AT THE OPERA

- 1 Gábor Péter Mezei **Opposite the Catafalque** (2016)
- 2 Frigyes Andrásy-Neuenstein **Weeping of the Winter Night** (2016)
- 3 Samu Gryllus **Two Women** (2016)
- 4 Testoni **Fantasio / Fortunio** (2018, Novara)
- 5 Mozart – Pál Németh / Szilveszter Ókovács **L'oca del Cairo, ossia Lo sposo deluso** (2019)
- 6 Örkény / Péter Tóth **The Tót Family** (2019)
- 7 János Vajda **The Imaginary Invalid, or The Cabal of Hypocrites** (2020)
- 8 Levente Gyöngyösi **The Master and Margarita** (2021)
- 9 Gergely Kesselyák **Returning Home** (2024)

NON-MUSICAL COMMISSIONS AND THEIR WORLD PREMIERES

- 1 János Lackfi **New Year's Poem** (2013)
- 2 Krisztina Tóth **Memory Card** (2014)
- 3 Géza M. Tóth **Where a World Unfolds – History of Hungarian Opera** (2014)
- 4 Géza M. Tóth **Opera130 – The Palace on Andrassy Avenue** (2014)
- 5 Zoltán Csehy **Four Seasons, Four Arias** (2015)
- 6 Orsolya Fenyvesi **Always at the Beginning** (2016)
- 7 Tamás Novák **Kádár's Last Speech** (2016)
- 8 Anna Szabó T. **New Year's Arias** (2017)
- 9 Árpád Kollár **New Year's Trio to a Painting by Béla Kádár** (2018)
- 10 Balázs Szálinger **Siegfried Idyll** (2018)
- 11 Gergely Lelkes A. **Time Picture (Kronos – Kairos) – New Year's painting** (2019)
- 12 Judit Ágnes Kiss **Hidden Wings** (2019)
- 13 Balázs Szálinger **Chrysanthemums, or The Death of Liù** (2019)
- 14 János Dénes Orbán **Just Poem, Freedom, Love** (2020)

SHORT OPERAS

Scene competition at the OPERA

It is not an easy task to write an opera, especially when it comes to full length ones. The Hungarian State Opera is calling for entries to its opera scene composition competition in four different subjects. We are looking for young (under 40) composers who have already composed vocal pieces (theatrical works, songs, choral pieces) and are dedicated to the genre. The entered scene's duration must not exceed 30 minutes, and the composition may involve a maximum of 4 soloists and a 14-part (R. Strauss /Britten) chamber orchestra. The base text provided for the scenes may be freely altered. The entries must be at least 10 minute long, submitted in the form of a piano arrangement, with a detailed synopsis of the piece attached. The winner application(s) will be performed by students of the Liszt Academy with piano accompaniment at the Contemporary Opera Showcase (see p. 243) event of the institution. The OPERA will offer a contract for the composers of the best works to be completed and schedule it for a studio performance recorded by the television.

The anonymous submissions will be judged by a panel of the OPERA.

AVAILABLE SUBJECTS

(with base librettos accessible for the applicants)

Karinthy **The Great Playwright** (comedy)

Almost Daylight (drama based on *Fáklyaláng/Torchlight* by Gyula Illyés)

Rejtő **The Detective, the Cowboy and the Legion** (comedy)

Corona Monologue (scene based on the memoirs of Jánosné Kottaner)

Deadline **15 March 2023**

Further details ropopera@opera.hu

CHAMBER BALLETS

Choreography competition

Similarly to the Short Opera Competition, the Hungarian State Opera is looking for artists who would encourage the creation of full-length narrative dance pieces with the devices and in the style of classical and neoclassical ballet for the Hungarian National Ballet. The Chamber Ballet Competition open for under-45 choreographers offers four stories from which any excerpt may be chosen. The applicant has to create the plotline and choreography for the (max. 20 minute long) ballet scene based on classical ballet technique. In terms of the number of performers, the choreographers must take into account that they have to choose at least two and at most eight classical ballet dancers from their own institution to create their choreographies. (If the applicant does not have a company, school or other institutional background, they can choose from the students in year 6 or 7 of the classical ballet department at the Hungarian Dance Academy.) The choreography has to be danced in pointe shoes for women classic ballet shoes for men. The OPERA's artistic assistants will help the creators of the best submissions choose the right scenery and lighting, and perform the piece at the DanceTrend event (see p. 269).

THE FOUR COMPOSITIONS AND SUBJECTS

R. Strauss **Macbeth**

Mozart **Les petits riens**

Stravinsky **Pulcinella**

Liszt **Orpheus**

Deadline **1 October 2022**

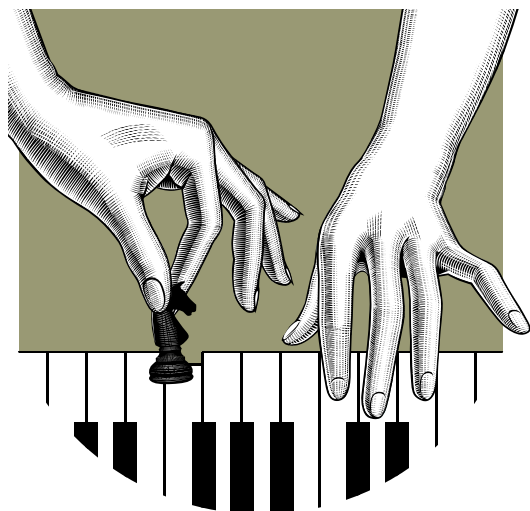
Further details kamarabalett@opera.hu

JUST DO CHORD NOTATION

A book that lets you do music

Many students otherwise interested in music are discouraged by the difficulty of reading stave notation, even though there are other ways to approach music learning and playing – for example the easy way, when you just follow the harmonies. It is not the world of virtuoso playing, but of music aiming to bring joy to the community – and the chord notation used for it is now presented in a casual and fun volume compiled by **Gábor Csiki**, the chorus director of the OPERA, who is just as adept at piano playing as he is knowledgeable about music theory. Dedicated readers of the edition can really achieve the exhilarating feeling of playing melodies and accompaniment based on chord notation. (There will be a vlog series for the volume too, see p. 366)

The book is coming soon to the OPERA Shops.



O/A – FOR TOMORROW

Your daily dose of singing

Daily singing can be achieved if the right material is developed and provided to schools, classes, educators and students – by someone. And that someone turned out to be the Hungarian State Opera. **István Kákay**, who holds a teaching degree and has worked in various important roles at the institution before his current position as head of education programmes, put the effort into selecting and transposing hundreds of exercises as well as adding harmonic accompaniment to them to create a diverse book with enough material for teachers to have a different exercise – of varying difficulty – for literally every day of the school year. The volume is made available as a digital educational resource for the teachers of Hungarian primary and secondary schools, but anyone can buy it in a physical format. (The volume will come with a video series recorded by the OPERA Children’s Chorus, see p. 367).

The book is coming soon to the OPERA Shops.



FIELD TRIP TIME

Be the OPERA's guest at the Eiffel!

The OPERA primarily wishes to bring this opportunity to the attention of homeroom teachers, inviting them to have their class take the hour-long tour of the Eiffel Hall (see p. 410), during which they can learn about the secrets of set and costume making, storage logistics, audio recording, the rehearsal process of a theatre – and the previous life of a former railway maintenance workshop. The offer includes free snacks that the group can consume on the terrace of the vintage lounge car (see p. 414) or in the oasis (see p. 424). The OPERA provides everything from the tour guide to a parking space for the bus. The 1-km-long indoor activity is aimed at classes visiting Budapest, or classes from schools in Budapest and the area, so they might even be able to fit this opportunity into a normal day. A maximum of two classes may register for the programme on a given day.

Advanced registration for head teachers osztalykirandulosdi@opera.hu

SAINT STEPHEN PROGRAMME

Operák és palástok öt esztendőn át

The OPERA was inspired by the visit of **Mariann Vízkelety** and **Zoltán Lomnici** in the spring of 2020. The programme series Saint Stephen 2025 was launched, aiming to maintain the vivid memory of the saint king founding Hungary over five themed years. The OPERA joins the project with its own initiatives: We premiered a grandiose symphonic opera version of *Stephen the King* (see p. 103) in 2020; we produced a show based on Beethoven's *König Stephan* in the autumn of 2021; and we will record the last opera of **Ferenc Erkel**, titled *King Stephen*, in 2024, which will be followed by a theatrical premier of it in August 2025. Additionally, the OPERA's scenic workshop is going to make replicas of the mantle, which is in the worst state among all our regalia, making it practically unmovable.

INSTITUTIONS AND CITIES TO RECEIVE THE REPLICAS AND THE DATES OF PRESENTATION

- 2022: **Székesfehérvár** (as the name of the city Fehérvár is embroidered into the mantle)
- 2023: **Veszprém** (as the original mantle was made here, in the European Capital of Culture, the city of Hungarian queens)
- 2024: **Hungarian National Museum** (for tours, to be exhibited next to the original)
- 2025: **Parliament** (to make the regalia a completes set)

The above beneficiaries may decide themselves whether they wish to receive a replica of the current state of the mantle or a replica of what it used to look like as new.

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 7,000 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. 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 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 (March 2022) **Ákos Ambrus, László Beöthy-Kiss, Tamás Clementis, Erzsébet Erdélyi, Zsuzsanna Fülöp, Anna Pánti, Dr. Mária Temesi, Dr. Andrea Ujvárosi, Ferenc Valter,** and **Attila Wendler**, opera singers, **Máté Bakó, Alekszandr Komarov, Gábor Lajti, Edit Rujsz, György Szirb, and Zoltán Várkonyi**, ballet dancers, **György Käfer**, clarinetist, and **Etelka Szebenyi**, theatre stage manager

Artistic director **Éva Bátor**i opera singer
Programme manager **Emöke Nyáguly**

information nagykovet@opera.hu

OPEREADY PROGRAMME

Singing teacher college for good foundations

We cannot lie to ourselves about the desperate situation of Hungarian singing education, as it is facing the same problem as Hungarian ballet training: the lack of new talented students. The degradation of music school education and the decreasing number of pupils create a vicious downward vortex that can only be eliminated with a definite, effective and lasting programme. As the OPERA will continue to need both soloists and choir singers in the upcoming years and decades, the theatre is launching an excellence programme for singing teachers. It aims to provide financial and professional support to 50 singing teachers working across the country with pupils who deserve special attention, who deserve to be visited and observed in lessons or exams, to be offered scholarships or even a position later on, or to be referred to our partner institution, the Franz Liszt Academy of Music. The applications of primary or secondary (vocational) music school teachers interested in the opportunity will be judged by a panel of leading opera professionals, chaired by **Éva Bátor**i, who will also be the ones visiting the pupils. The pilot programme is planned to be three years long.

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 venues of the OPERA. A certificate is issued for the training.

The programme is organised by **the Cultural and Education Management of the OPERA**

information 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 venues of the OPERA. A certificate is issued for the training.

The programme is organised by **the Cultural and Education Management of the OPERA**

information operakademia@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**

information zenekariakademia@opera.hu

CHORAL WORKSHOP

An attractive offer from the OPERA

In Hungary, there are a total of 300 young performers training at university level to become singing soloists at any given time, at the institutions that migrated from the old Franz Liszt Music University to the art departments of other universities, as well as at the main building of the current Academy of Music in Budapest. But in reality, only the top 10% will have the opportunity to become active opera singers. The rest will work as teachers and concert singers, and many of them will go on to be important pillars of the excellent professional choirs of Hungary. In order to strengthen the latter tendency in Hungary's largest choir, in the OPERA Chorus to be increased to 170 members, we need to have everyone involved understand what the most important practical aspects of their profession will be if they choose to work at our institution and one of its indispensable ensembles. For that, we need to gather the students and inform them in detail in the form of a full-day workshop, also helping them see the true artistic value of choral opera singing. And with the experience to be gained at the event and our personal impressions, we could even offer scholarships to young singers, giving them the opportunity to choose a promising career.

Artistic director **Gábor Csiki** chorus director

DUAL VOCATIONAL TRAINING

Tanműhelyek az Eiffelben

It was decided by the management of the OPERA in 2019 that we will take it into our own hands to train the workforce necessary for the operation of the institute. For years we have been working on the framework of dual education to provide a training ground for the various professions, in close cooperation with the vocational schools concerned. First of all, the carpenter and costume-making workshops received 6 students each from September 2021 in the hope that one day they can become our future employees. For the trainee students we have set up a carpentry and a costume-making training workshop at the Eiffel Art Studios. On the one hand, the students master the output requirements of the given professions, on the other hand, they take part in creating the costumes and sets essential for our productions. As they gain deeper knowledge about the tricks of their trade and delve into them with the help of our specialist teachers, they can be involved in the daily work to a greater extent. Thus, they can gradually experience all the beauty of the theatre industry. We trust that that several of them will fall in love with this special and magical world, and after graduation they will return to work at the OPERA's workshops.

Vocational teachers **András Bálint, János Kiss, and Zoltán Szabó** (carpenters); **Zsigmond Leidl, Mrs. László Radnai, Mrs. Richárd Attila Tolnai, and Krisztina Elbert Vlasics** (dressers)

HNBI FOUNDATION

Help and support for the smallest dancers

In 2019, we established a foundation that incorporates the work of eminent artists in the field, investors, lay persons, and even dedicated parents to support the artistic endeavours of the Hungarian National Ballet Institute. The founder, **Mária Aradi**, is an internationally recognised ballet dancer. The Chairman of the Board of Trustees is **Annamária Steiner-Isky**. As regards its organisation, the Foundation is an independent entity; however, it is organically connected to the Hungarian National Ballet Institute (artistic director: **Dace Radina**), operated under the aegis of the Hungarian State Opera on the basis of the artistic concept of **Tamás Solymosi**.

Our mission is first and foremost to support the Hungarian National Ballet Institute's professional and teaching activities, both in Hungary and abroad. The Foundation has set the goal of developing the artistic concept for and creating and promoting the material and personal conditions of the basic artistic education that reflects the unique spirit and methodology of the Hungarian National Ballet Institute. The Foundation aims to contribute to promoting the popularity of teaching a new generation of Hungarian ballet dancers, to provide financial support for the creation of new productions, to support the roles of students in theatrical productions, and to provide assistance in creating a "junior company". Furthermore, the Foundation also aims to promote international cooperation with other corps de ballet, including advocating the activities of foreign masters in Hungary and creating and operating a patronage system. The Foundation intends to support the education-related activities of the Institute's ballet masters and to use scholarships to support the education of worthy and needy students.







MYTH
& HISTORY 22
23

OPERA MULTIMEDIA

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.

The magazine published four times a year was renewed in format in 2019.

Issues **September – December – March – June**

Concept **Dr. Monika Turkovics / Zsolt Heimberger**

Editor **Viktória Filip**

Co-editor **András Oláh**



OPERA

október
december

Leblanc Gergely
Anyegin-premier
Dívák és divat

Sáthi László
Lengyel Zoltán
Selymes Tamás
Némedi Zita

OPERA

október
február

José Carreras
A bolygó hollandi-premier
Ünnepek

Szemesi Eszter
Mátyás Tamás

OPERA

március
április

Aliya, Lili
és Jessica
Verdi és Wagner
I love Erkel

Lukács György
Békési Szabolcs
Szeredi Zoltán
Bosnyák László

OPERA

október
október

Kolonits Klára
Boross Csilla
Bemutatók: Falstaff és Aranyecset
OperaKaland: Háry János

Heller Péter
Barbora Fritsch és Vághy György
Mészáros Zoltán, Kozma Alexandra és Bajkó László
Lukács Márk

OPERA

október
december

Simon István
Fekete Attila kamérezőpremier
Bemutatók: Mario | Kékszakállú
Erkel-nyitás

Demeter István
Jankovics György
Heller Péter

OPERA

október
február

Kornlösi Ildikó
Kálmárdi Mihály kamérezőpremier
Bemutatók: Spiritiszták | A vig özvegy

Az Operakalendár szerkesztője
M. Tóth Zoltán

OPERA

október

José Cura
Miklósa Erika
Rost Andrea
Bemutatók: Az árnyék nélküli asszony
Trójai játékok, A Szilfid | Iphigeneia Tauriszban

OperaKaland
Kocsis Zoltán

OPERA

október
október

Oláh Zoltán
Gál Erika
Bemutatók:
Parasztbecstelen, Balazs és Izabella
A tenor | Trójai játékok, Iphigeneia Tauriszban
Così fan tutte | Carmen

Opera Színház
Opera Gál
Lengyel Zoltán

OPERA

október
december

Angela Gheorghiu
Kiss Erika
Bemutatók:
A bűvös vadász | A kék szőnyeg
Lukrecia meggyalazása | A bakancs sziget

Károlyi Károly
Károlyi Károly
Károlyi Károly

OPERA

aug. június
február

Cser Krisztián

Bemutatók:
Manon | Nabucco

Interjú: Okóvács Szilveszterrel

Béla Solti
Ferenc Andrási
Az Opera új hangja

OPERA

aug. május
április

Tallér Zsófia

Bemutatók:
Leánder és Lenzszonéta
A Rajna kincse
A hatyúk tava
Aida

Eszter Kőrösi-Mencz Eszter
Sándor Atala
Marian Kapeller

OPERA

aug. május

Rost Andrea

Bemutatók:
Faust
Doktor Faustus
Farnace

Lechner
Szokolai
Eszter Kőrösi

OPERA

aug. május
április

Felméry Lili

A walkúr
Szökdelés a szerájából
A trübbödúr
Az ürüstanárné szolgálo
Csiprénézokka
Mégboldult bolgój | Marsbéli krónikák

Lechner
Szokolai
Eszter Kőrösi

OPERA

aug. május
április

Sümei Eszter

Shakespeare 400+ Fesztivál
A vihar
A tündérszárnys
Billy Elliot - a Musical

Béla Solti
Csikvári Eszter
Lechner Péter

OPERA

aug. szeptember
október

Paszternák Polina

Johan Inger | Pálfi Dóra
Traviata
Székely sóró
A bánya | Szerelmem

Sándor Atala
Kőrösi Eszter
Eszter Kőrösi

OPERA

aug. május
április

Schöck Atala

Stegfried
A cigánybáró
A kalóz

Sándor Atala
Kőrösi Eszter
Eszter Kőrösi

OPERA

aug. május

Kekalo Juri

A bűvés szekrény
Béla futása | Pikkó herceg
A vágy villamosa
Barók TancTropicson

Béla Solti
Csikvári Eszter
Lechner Péter

OPERA

aug. szeptember
október

László Boldizsár

Bánk bán
Figaro 2.0
A huzenották
LOL
Téma és variációk
Olasz nő Algériában

Sándor Atala
Kőrösi Eszter
Eszter Kőrösi

OPERA

nov. szeptember
október

Novák Péter

Indul a Shakespeare-évad!
West Side Story
Otello
Walking Man

Árnyékok: Péter
All Right
Köszönet: Péter

OPERA

nov. szeptember
december

Shakespeare Bál
szótárvendég: Plácido Domingo

A díszelő
Triptichon

Selymes: Tamás
Wagner: György
Michele: Péter
Szeretők: Mária

OPERA

nov. január
február

Miklósa Erika

Lear
Greek Late Night
Bohémélet 2.0
Sarabande | Falling Angels

Próbák: Péter
Színház: Péter
Szeretők: Péter

OPERA

nov. szeptember
december

Aleksandrs Antonenko

Johan Inger's Rain De
Traviata
Székely fönő

11. szeptember: Péter, Péter
12. október: Péter
13. november: Péter
14. december: Péter

OPERA

nov. szeptember
december

Ildebrando D'Arcangelo

Don Quixote
Lammermoori Lucia
A kármeliták

Lukács: György
Wagner: Péter
Michele: Péter
Szeretők: Péter

OPERA

nov. január
február

Eötvös Péter

A szerelemről és más drámaokról
Háry Eszter
Hungarian Late Night

Próbák: Péter
Színház: Péter
Szeretők: Péter

OPERA

nov. szeptember
december

Roberto Alagna és Aleksandra Kurzak

János és Júlia
Porgy és Bess
A rajnai székely

11. szeptember: Péter
12. október: Péter
13. november: Péter
14. december: Péter

OPERA

nov. február
március

Ramón Vargas

A halcsiszerező szökőkút
Az álarcoshál

Lukács: György
Wagner: Péter
Michele: Péter
Szeretők: Péter

OPERA

nov. április
május

Tanykpayeva Aliya

Ring/Verst
Kékcsokallal
Prímaveva

Próbák: Péter
Színház: Péter
Szeretők: Péter





OPERA CAFÉ TV 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. Opera Café 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. Since 2019, the programme is produced in-house, and the role of presenter was transferred from **Noémi Morvai** to **Melitta Gyüdi**, protocol officer of the OPERA.

Presenter **Melitta Gyüdi**

Editor-in-chief **Kata Ruttner**

Editors **Katalin Anna Rác** and **Géza Polgár**

Producer **Zoltán Amin**

Partner **MTVA**

www.opera.hu/opera-cafe-2



OPERA BOOKS

Bound format of artists of great format

After the classically sized and active Music Publishing House, high-quality music volumes are published only every now and then, with respect to the rare exceptions. Therefore, the OPERA is forced to map its own past with its own tools, and most important books are also published every year about the most important personalities of the Opera House. Some of these books even fill the gap for those who choose a certain personality as the subject of their investigation. The central figure of the opera book operation is **Márton Karczag**, head of the archives, who has been the keeper and processor of relics within the institution.

Books in progress

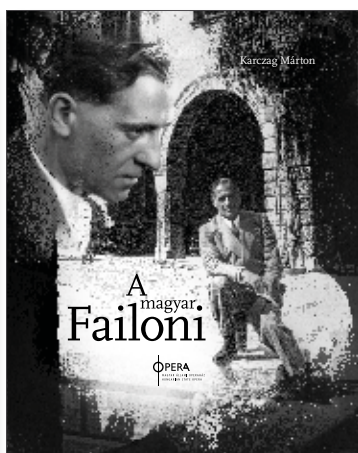
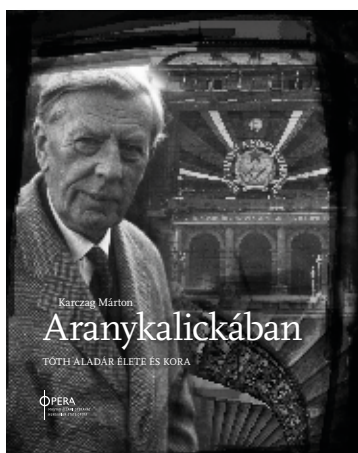
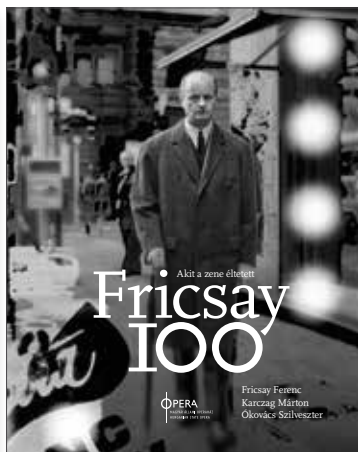
Karczag **Miklós Bánffy – Sándor Hevesi**

Eternals (Photo album of 138 Eternal Members)

Z. Marton **In Service of the Empress** (about Éva Marton)

Best Of The Best Of O/A 2011–2022 (album)

Fischer-Dieskau **Echoes of a Lifetime**



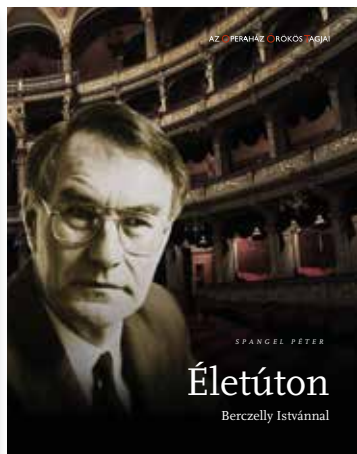
ETERNALS – THE PORTRAIT SERIES

Akiknek könyvet kéne írni az életéből

Since 2011, the Hungarian State Opera has been particularly active not only in researching and publishing the datas and stories of personalities from the past, but also of those who are still with us and are authentic witnesses: to make Eternal Members remember and publish their memoirs. Several of them already have their own volume of memoirs, which makes editing easier, in other cases, the OPERA itself records the life-story interviews to be published in individual volumes. The task is immense, in 2022 there are already 38 living Eternal Members, and there are publications still in progress about some who have passed away in the meantime. From 2022, the series will be expanded with four or five publications a year, with the involvement of guest authors.

Series editor **Márton Karczag** head of the archives

In progress the volume of Eternal Member **Lilla Pártay**





OPERA BOX

Summer portraits

The summer series of Opera Café programmes pays tribute to the Eternal Members of the Hungarian State Opera: each year since 2017, while the theatre world is on its summer break, it features portraits of some of the most important personalities from the institution's recent past. As by now all the living legends have had their portrait broadcast, the task is no to make interviews with the new members. According to the institution's plans, the series will expand with 1 to 3 episodes every year. All the portraits will be available on the official site of the OPERA.

Available episodes **Zsuzsa Barlay, Miklós Bánffy, István Berczelly, János Berkes, Dózsa Imre, Ferenc Fricsay, Katalin Hágai, Sándor Hevesi, Magda Kalmár, Katalin Kasza, Ildikó Kaszás, Mária Kékesi, Péter Kelen, Gábor Keveházi, Veronika Kincses, Atilla Kiss-B., János Kovács, Kolos Kováts, Margit László, Gyöngyi Lukács, Ádám Medveczky, Katalin Mészöly, Lajos Miller, Zsuzsa Misura, András Molnár, Adél Orosz, Sándor Palcsó, Lilla Pártay, Katalin Pitti, Ildikó Pongor, Anikó Rohonyi, István Rozsos, Sándor Sólyom-Nagy, György Szakály, Miklós Szinetár, Vera Szumrák, Ilona Tokody, Mária Uzoni, Katalin Volf**

Presenter **Szilveszter Ókovács**

Editor-in-chief **Kata Ruttner**

Producer **Zoltán Amin**

Partner **MTVA**

www.opera.hu/operapaholy



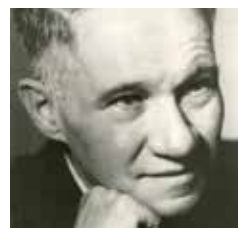
Vera Szumrák



Zsuzsa Barlay



Miklós Bánffy



Sándor Hevesi



Magda Kalmár



Katalin Kasza



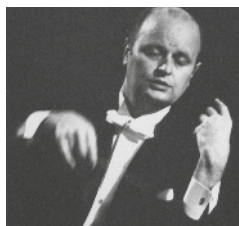
Péter Kelen



Sándor Palcsó



Ilona Tokody



Ferenc Fricsay



István Berczelly



János Berkes



Imre Dózsa



Katalin Hágai



Ildikó Kaszás



Gábor Keveházi



Veronika Kincses



János Kovács



Kolos Kovács



Mária Kékési



Atilla Kiss-B.



Gyöngyi Lukács



Margit László



Ádám Medveczky



Katalin Mészöly



Lajos Miller



Zsuzsa Mísura



András Molnár



Adél Orosz



Ildikó Pongor



Lilla Pártay



Júlia Pászthy



Anikó Rohonyi



István Rozsos



György Szakály



Miklós Szinetár



Sándor Sólyom-Nagy



Mária Uzoni



Katalin Volf



Katalin Pitti

ETERNALS – THE ALBUM SERIES

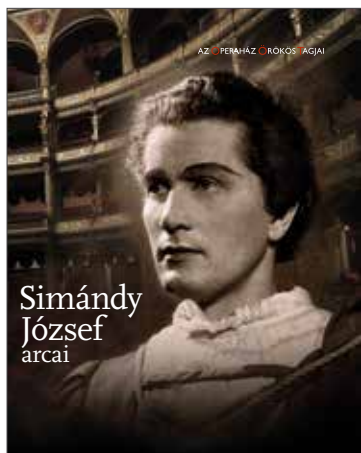
A lookback with photos

The number of deceased Eternal Members of the Hungarian State Opera is 147 (as of February 2022). Therefore, it is easy to see what a serious ten-year task it will be to arrange all their life stories into at least a photo album and informative captions. The series has already started, including photos from the Opera House photos, roles, performances, and a list of recordings. The first album commemorating **József Simándy** was edited by **Márton Karczag** and **Nóra Wellmann**. Starting with 2023, the OPERA intends to expand the series with 12 to 15 publications a year involving musicology students of the Music Academy in the research and editing process.

Series editor **Márton Karczag**, head of the archives

Volumes about deceased Eternal Members in progress:

András Békés, Zsolt Bende, Miklós Borsa, Tamás Busa, Rózi Dely, Attila Fülöp, Viktor Fülöp, Ferenc Havas, Erzsébet Házy, Sándor Hevesi, Gabriella Lakatos, Ferenc Nádasi, Melinda Ottrubay, Sándor Palcsó, Viktor Róna, László Seregi, Endre Ütő



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 was a series of 120 "performance" by five artists each.

The episodes are available on the website of the OPERA.

Host **Szilveszter Ókovács**

Producer **Zoltán Amin**

Partner **MTVA**



MACROPHONE – THE PODCAST

About excitements in a relaxed atmosphere

Everyone knows, or if they do not, they can certainly feel that televised conversations are not suitable for everything. And not everyone is suitable for them. Great fuss, depressing studio, disturbing lamps, uncomfortable make-up, dubious clothing, clip-on microphone – and you also need to put a brave face on for all of this, otherwise, what would it look like? In front of the cameras, you are not as honest, nor as resolved as in a relaxed conversation similar to a radio studio, in the presence of a single simple microphone, just like during an OPERA *Macrophone* recording. There is time to dig deep, to record feminine and masculine conversations with the kind, smart and multilingual **Anna Bátor** or with the laid-back **András Hábetler**, who has travelled around the opera world. The two podcasts recorded each month can be listened to using a smartphone of our time: in the car, while walking, running or anytime during training.

Interlocutor **Anna Bátor** (interviews with international artists)
and **András Hábetler** (interviews with Hungarian artists)

The episodes will become available on the OPERA's website from autumn 2022, later on the Papageno site.

NATIONAL SONGS 2020

The relearning series

Once upon a time, a really long time ago, there was a so-called first wave of Covid... When the entire Hungarian performing arts were suddenly forced into quarantine on 11 March 2020, the OPERA came up with its new series a couple of days later. The simplest of these was a string of folk songs recorded by adventurous opera singers in their own homes (or in nature). In response to the songs broadcast, students, who were also forced to stay at home, could also send their own videos on the same day, so the OPERA was able to inspire the daily singing and learning of songs for hundreds of Hungarian children. The students who won the daily challenges and their parents, were invited alongside with their parents to the opening ceremony of the Eiffel Art Studios. In the end, the *National Song* series reached 75 episodes, each opera singer contributed one recording – the first folk song was recorded by **Krisztián Cser** on March 15.

Our national bards **Marcell Bakonyi, Péter Balczó, Gabriella Balga, László Beőthy Kiss, Éva Bernáth, Gergely Biri, Szabolcs Brickner, Gergely Boncsér, Antal Cseh, Krisztián Cser, Mária Farkasréti, Beatrix Fodor, Bernadett Fodor, Péter Fried, Máté Fülep, Erika Gál, Zsolt Haja, Melinda Heiter, Lilla Horti, István Horváth, András Káldi Kiss, Mihály Kálmándy, Zsófia Kálnay, Tivadar Kiss, Klára Kolonits, István Kovács, István Kovácsházi, Kinga Kriszta, Gabriella Létay Kiss, Zoltán Megyesi, Lúcia Megyesi Schwartz, Ildikó Megyimórecz, Andrea Meláth, Adrienn Miksch, Zsófia Nagy, Helga Nánási, András Palerdi, Dániel Patak, Gyula Rab, István Rácz, Szilvia Rálik, Róbert Rezsnyák, Orsolya Sáfár, Csaba Sándor, Eszter Sümegi, Ildikó Szakács, Andrea Szántó, Tibor Szappanos, Csaba Szegedi, Zita Szemere, János Szerekován, László Szvétek, Gergely Ujvári, Donát Varga, Éva Várhelyi, Eszter Zavaros**

www.opera.hu/nemzeti-dalaink

O/ADVENT

An extra long calendar

Since the first Covid advent, we have learned the importance of digital viewer contact. If a happier time comes, it will still remain as a supplement and for those far away, and sometimes it can be the only way between OPERA and its audience. The advent of 2020 was spent in the spirit of popular and appropriate carols, mostly with *Misa Criolla* by **Ramírez**, and 2021 brought the slow-motion elements of *The Nutcracker*. The new 2022 Advent surprise series presents opera fans with the highest and the deepest, the loudest and the softest, the fastest and the longest notes, jumps, spins and all the “tops” that our occur in our world.

Editor **Szilveszter Ókovács**

The previous episodes of O/Advent can be found under www.opera.hu/advent2020 and www.opera.hu/advent2021.



O/A CHRISTMAS

Holiday videos with the artists of the OPERA

In recent years, we have also tried to put some well-composed video under everyone's Christmas tree, to which our viewers responded in an astonishing way. The first, 2020 spot was created by the artistic directors: Ariel Ramírez's *Nuestra Navidad* was recorded at the Hevesi Rehearsal Stage (sound) and the Bánffy Stage (image) of the Eiffel Art Studios. In front of **Zsombor Czeglédi's** camera, **Szilveszter Ókovács** sang, **Balázs Kocsár** played the piano, **Tamás Solymosi** danced with his twin daughters, while **András Almási-Tóth** illuminated the production. Almost ten thousand people watched it, but the 8-minute film of *Opera Christmas 2021* featuring 20 chamber singers performing a carol by the French **Adolphe Adam** translated into Hungarian was seen by almost 700 thousand people. The 2022 film will most likely be based on the children's choral piece *Carol of the Bells* by **John Williams**, also directed by Zsombor Czeglédi.

The short films can be viewed on OPERA's social media pages.

MASQUERADE 2020/21

Camera, piano, soloist: on screen

When, due to the second wave of Covid-19, stricter measures began to take effect again in September 2020 and theatres were still allowed to put on performances for half a house, the OPERA had already started to prepare for a life under complete lockdown. On 26 September, **Eszter Sümegi** sang the first one-hour programme at the Bánffy Stage, and a few weeks later, a television studio set up at the Hevesi Rehearsal Stage became the home of the 50-broadcast series. According to its logic, *Masquerade* was first a kind of solo evening of Kossuth Prize recipient soloists or Chamber Singers, who had each other as guests once in a while, and a budding artist also appeared in the programmes. From January 2021, halfway through the series, the range of participants changed, and further artists were featured forming a male-female pair, who closed the show with a duet. Later, the newcomers disappeared, replaced by répétiteurs of the OPERA performing solo piano pieces. The episodes of the *Masquerade* series were broadcast on the social media site of the OPERA every weekend.

Featured artists **Eszter Sümegi, Mihály Kálmándy, Orsolya Sáfár, Erika Miklósa, Anatolij Fokanov, Csaba Szegedi, Kolos Kovács, Szilvia Rálik, Andrea Rost, Gabriella Balga, István Kovácsné, Erika Gál, András Palerdi, Boldizsár László, László Szvétek, Attila Fekete, Gabriella Létay Kiss, Andrea Ulbrich, Gergely Boncsér, Klára Kolonits, Péter Kálmán, Orsolya Hajnalka Röser, István Kovács, Zolt Haja, Ildikó Komlósi, Kinga Kriszta, Lajos Geiger, Szilvia Vörös, Krisztián Cser, Andrea Szántó, Szabolcs Brickner, Atala Schöck, Gábor Bretz, István Rácz, Zsuzsanna Ádám, Lilla Horti, Tibor Szappanos, Zita Váradi, Anna Kissjudit, András Kiss, Viktória Mester, Zoltán Nagy, Anikó Bakonyi, Csaba Sándor, Beatrix Fodor, Károly Szemerédy, Bernadett Wiedemann, Zoltán Kelemen, Zita Szemere, Gergely Biri, Gyöngyi Lukács, Alexandru Agache, Mária Farkasréti, Géza Gábor, Zsófia Nagy, Long Ninh Duc Hoang, Éva Bátor, Andrea Meláth, Eszter Zavaros, Róbert Rezsnyák, Zsófia Kálnay, Gergely Ujvári, Adrienn Miksch, István Horváth, Antal Cseh, Péter Fried, András Káldi Kiss,**

Bori Keszei, Péter Balczó, Melinda Heiter, Máté Fülep, Lúcia Megyesi Schwartz, Zoltán Bárti Fazekas, Ágnes Molnár, János Szerekován, Gabriella Fodor, Zoltán Megyesi

Newcomer surprise guests **Barna Bartos, Éva Bernáth, Andrea Brassói-Jörös, Zoltán Daragó, Ferenc Endrész, Attila Erdős, Róbert Erdős, Gabriella Rea Fenyvesi, Anna Csenge Fűrjes, Réka Pirocska Jónás, Diána Kiss, Lőrinc Kósa, Beáta Máthé, Ildikó Megyimórecz, Helga Nánási, Bence Pataki, Alexandra Ruszó, Lusine Sahakyan, Xénia Sárközi, Eszter Zemlényi**

Featured pianists **László Bartal, Erika Dallos, Katalin Doman, Pálma Hidegkuti, Klára Jean, Balázs Kálvin, Anikó Katona, Kálmán Szennai, Sámuel Csaba Tóth, Bálint Zsoldos**

Hosted by **Melitta Gyüdi / Dániel Mona / Szilveszter Ókovács**

Promotional interviews with the artists **András Oláh** press officer and **Katalin Török** marketing project manager

Director of the stream **Zsombor Czeglédi / András Komlós**

All performances of Masquerade can be viewed on www.opera.hu/operalive.

OPERAWEDNESDAY 2020/21

Better shorter than never

The second initiative of the second wave of Covid-19 that started in autumn 2020 was a series of opera highlights with piano accompaniment entitled *OperaWednesday*. It aimed to provide a streamed platform for the soloists to appear performing the most important excerpts of certain productions that had to be cancelled. As the name suggests, the episodes – apart from a few extra performances – were always posted on the OPERA's social media page on Wednesday. It was always hundreds, sometimes thousands, who followed them at the time of the broadcast. The highlights were provided with colourful introductory texts, the performances were directed by the OPERA's assistant directors, and they were recorded by the OPERA's own television crew – thus, the promised was fulfilled, and no production was completely cancelled: OperaWednesday broadcast highlights of 41 operas, operettas or oratorios pandemic proof, but always with creative solutions.

Featured works

Boieldieu **Béniowski ou les Exilés du Kamchatka**

Puccini **Edgar**

Puccini **Manon Lescaut**

Bizet **Carmen**

Verdi **Un ballo in maschera**

Kodály **The Spinning Room**

Testoni **Fantasio**

Testoni **Fortunio**

Offenbach **Die Rheinnixen**

Mozart **Der Schauspieldirektor**

Menotti **The Telephone**

Gyöngyösi **The Master and Margarita**

R. Strauss **Die Frau ohne Schatten**

Mozart **L'oca del Cairo, ossia Lo sposo deluso**

Saint-Saëns **Samson et Dalila**

Beethoven **Fidelio**

Mozart **Die Zauberflöte**

Händel – Mozart **Messiah**

Puccini **La bohème**

J. Strauss II **Die Fledermaus**

Verdi **La Traviata**

Kenessey **The Gold and the Woman**

Örkény / Tóth **The Tót Family**

J. Strauss II **Der Zigeunerbaron**

Orff **Carmina Burana**

Goldmark **Die Königin von Saba**

Hungarian Opera Day

Massenet **Werther**

Puccini **Madama Butterfly**

Lendvay **La putain respectueuse**

Saint-Saëns **The Yellow Prince/ss**

Erkel **Bánk Bán**

Mascagni **Cavalleria rusticana**

Leoncavallo **Pagliacci**

Purcell **The Fairy Queen**

Debussy **Pelléas et Mélisande**

Bach – Mendelssohn **Matthäus-Passion**

Wagner **Parsifal**

Verdi **Falstaff**

Offenbach **Les contes d'Hoffmann**

Donizetti **La fille du régiment**

Meyerbeer **Les Huguenots**

Hosted by **Dániel Mona** musicologist

Promotional interviews with the artists **András Oláh** press officer and

Katalin Török marketing project manager

Featured artists **Alexandru Agache, Orsolya Bagosi, Antal Bakó, Anikó Bakonyi, Marcell Bakonyi, Kornélia Bakos, Péter Balczó, Gabriella Balga, Eszter Balogh, Zoltán Bátki Fazekas, Éva Bernáth, Gergely Biri, Gergely Boncsér, Antal Cseh, Ferenc Cserhalmi, Krisztián Cser, Gábor Csiki, Attila Dobák, Veronika Dobi-Kiss, Attila Erdős, Mária Farkasréti, Attila Fekete, Beatrix Fodor, Bernadett Fodor, Gabriella Fodor, Anatolij Fokanov, Péter Forgács, Péter Fried, Máté Füle, Anna Csenge Fürjes, Géza Gábor, Erika Gál, Zoltán Gavodi, Lajos Geiger, András Hábetler, Zsolt Haja, Lilla Horti, István Horváth, András Káldi Kiss, Péter Kálmán, Mihály Kálmándy, Zsófia Kálnay, Anna Karácsonyi, Zoltán Kelemen, Ingrid Kertesi, Bori Keszei, András Kiss, Péter Kiss, Tivadar Kiss, Ildikó Komlósi, István Kovács, István Kováczházi, Sándor Köpeczi, Kinga Kriszta, Boldizsár László, Gabriella Létay Kiss, György Mann,**

Lúcia Megyesi Schwartz, Zoltán Megyesi, Ildikó Megyimórecz,
Andrea Meláth, Hector Lopez Mendoza, Erika Miklósa, Ágnes Molnár,
József Mukk, Zoltán Nagy, Zsófia Nagy, Helga Nánási, Long Ninh Duc
Hoang, András Palerdi, Polina Pasztircsák, Rita Rácz, Szilvia Rálik,
Róbert Rezsnyák, Andrea Rost, Orsolya Hajnalka Röser, Orsolya Sáfár,
Csaba Sándor, Atala Schöck, Balázs Somogyi, Eszter Sümegi,
Ildikó Szakács, Andrea Szántó, Tibor Szappanos, Csaba Szegedi,
Zita Szemere, János Szerekován, Tamás Szüle, László Szvétek,
Gergely Ujvári, Andrea Ulbrich, Júlia Vajda, Klára Vajda, Zita Váradi,
Donát Varga, Éva Várhelyi, Bernadett Wiedemann, Eszter Zemlényi,
Géza Zsigmond

Featured pianists **László Bartal**, **Frédéric Chaslin**, **Erika Dallos**,
Katalin Doman, **Pálma Hidegkuti**, **Klára Jean**, **Balázs Kálvin**,
Anikó Katona, **Kálmán Szennai**, **Sámuel Csaba Tóth**, **Bálint Zsoldos**

Further performers **the Hungarian State Opera Chorus**, **Veronika Botos**
(viola d'amore), **Bence Horváth** and **Mihály Könyvers-Tóth** (trumpet),
Zsófia Katalin Bíró (flute), **Ádám Maros** (timpani), **Gusztáv Péter Cser**,
Gáspár Sente, **János Tóth**, **Attila László**, **András Császár** and
Roland Nagy (percussion), **Ellina Harsányi** and **Áron Dóczi** (violin),
Endre Balog (cello)

Directors of the productions **András Aczél**, **Sylvie Gábor**, **Mária Harangi**,
Katalin Kovács, **Mária Anna Kovács**, **Andrea Kovács**, **Katalin Lázár**,
Orsolya Magyar, **Albert Mányik**, **Judit Niklai**, **Erika Tóth**

Director of the stream **Zsombor Czeglédi / András Komlós**

*All performances of Opera Wednesday can be viewed on
www.opera.hu/operalive.*

TERZET, TRIO, TROIS

Weekly gala of ensembles 2020/21

Here is another operatic “device” for the second wave of the pandemic. At the OPERA, it is a series simply known as *TTT*. The title suggests the essence of the three great ensembles of the OPERA: together they could demonstrate what chamber art, the mini universe of smaller formations mean in their own genre. Members of the OPERA Chorus, musicians of the OPERA Orchestra, and dancers of the Hungarian National Ballet were given the chance to show together, in a single televised studio evening, in a single hour week after week, how they worked and kept in shape for their usual salary provided by the state even during the Covid pandemic. It also gave them the chance to spend time and energy on chamber performances, which are unusual for a performance-packed season but nurtures the body and soul of the artist. 22 episodes ran for half a year from September 2020.

Editors **Balázs Kocsár** general music director, **Gergely Popa** orchestra director, **Gábor Csiki** chorus director, **Tamás Solymosi** ballet director

Hosted by **Melitta Gyüdi**

Director of the productions **András Aczél**

Director of the stream **Zsombor Czeglédi / András Komlós**

*All performances of TTT can be viewed on
www.opera.hu/operalive.*

FROM ALPHA TO OPERA

In a fire of rapid questions

As of March 2021, the third wave of the Covid pandemic seemed to wind down, and according to the OPERA's original plans it wanted to end two of the four programmes already running at that time, *Masquerade* and *TTT*. Because we have already seen the artists sing, dance and make music, the idea presented itself that the human side of them should be highlighted by the institution, in the popular format of flash interviews. The computer stored 21 questions in 21 topics, and of the 441 questions altogether, it always compiled 21 questions randomly, one from each topic. Singers, pianists, speakers, directors were included in the new series, plus orchestral and chorus leaders, ballet artists, as well as managers and middle managers of the OPERA, because this programme, at the same time, also spoke to us, it also served our getting to know each other. In some special episodes, non-native Hungarian speakers, ballet artists and opera directors also got the chance to participate in the otherwise gigantic series totalling 180 episodes.

Concept **Szilveszter Ókovács**

Questions and artists' introductions **Zoltán Ficsor, Melitta Gyüdi, György Jávorszky, András Oláh, Szilveszter Ókovács**

Programming **Zoltán Ficsor**

Announcers **Melitta Gyüdi, György Jávorszky, Szilveszter Ókovács**

Music **Róbert Gulya**

Cameraman, editor **Tamás Szathmári**

Producer **Petra Polyák**

All performances of From Alpha to Opera can be viewed on www.opera.hu/alfatol-operaig.



DYING OF LAUGHTER

Szinpadi sztorik szelfiben

On World Laughter Day – which in a very fortunate way overlapped with Mother's Day in the spring of 2021 – the OPERA launched a new, exclusive series. The concept was simple: artists were given the chance to tell their funny experience on an opera stage or a ballet performance; everyone has at least one of these, that's for sure. What situation, event, reaction interrupted the appropriate profundity of the performance, which was followed by stifling laughter? The stories condensed into two minutes were recorded by the artists on their own phone in selfie mode, and results can be reviewed on the OPERA community sites.

Storytellers **Gergely Boncsér, Rita Rácz, Boldizsár László, Bori Keszei, Zoltán Bárti Fazekas, Erika Miklósa, Kolos Kovács, Eszter Zavaros, László Szvéték, Gabriella Balga, Csaba Sándor, Polina Pasztircsák, Ferenc Cserhalmi, István Kováczházi, Andrea Szántó, Róbert Rezsnyák, Lusine Sahakyan, Zoltán Megyesi, Lilla Horti, Long Ninh Duc Hoang, Éva Bernáth, János Szerekován, Zsófia Nagy, György Hanczár, Anna Csenge Fűrjes, Máté Fülep, Krisztina Simon, János Szemenyei, Róbert Erdős, Dániel Pataky, Éva Várhelyi, István Rácz, Helga Nánási, András Palerdi, Klára Kolonits, Szabolcs Brickner, Zita Váradi, András Kiss, Ferenc Endrész, Tibor Szappanos**

Concept **Szilveszter Ókovács**

Main titles **Mátai and Végh Kreatív Műhely**

Music **Róbert Gulya**

Editor **Márk Kovács**

Producer **Petra Polyák**



RECORDINGS OF THE PUBLIC MEDIA

OPERA on M5



The connection of the Hungarian State Opera and the Hungarian public media goes back to the beginning of radio broadcasting, with a hundred-year-old tradition. It was regarded important in every era to renew the relationship between the two large institutions every year. It is not merely about making fresh recordings, to preserve performances for history, but archiving is also important factor: the vast majority of the OPERA's audio and video recordings are still resting in the archives of MTVA. In addition to the cultural channel created in 2016, M5 has broadcast the magazine Opera Café since its start, and on one day of the week – usually Sunday evening – has become an opera evening through its own recordings and those recorded by the OPERA. The good the relationship must be continued, turned into an even more fruitful one. The high-end equipment of the public media enables the largest and the most serious tasks. Therefore, the OPERA offers the grandest events for recording at the Erkel Theatre, the Opera House, and the Eiffel Art Studios.

RECORDINGS MADE AND PLANNED BY MTVA

J. Strauss II **Die Fledermaus**
Christian Carnival with Nino Machaidze
Park Inauguration with Jonas Kauffmann
Mozart **Die Entführung aus dem Serail**
Dohnányi **Tante Simona**
Hubay **Le luthier de Crémone**
Star Gala in the Park – with Patricia Petibon and Lawrence Brownlee
Rebirth-Day – Inauguration of the Eiffel Art Studios
Offenbach **Les contes d'Hoffmann**
Donizetti **La fille du régiment**
Reopening Gala – inauguration of the Opera House
Erkel **Hunyadi László**
Verdi **Simon Boccanegra**
Wagner **Götterdämmerung**
Boito **Mefistofele**



OPERAMOZI

Egyszeri élmény még egyszer – az M5-ön

As a result of the cooperation between the Hungarian State Opera and the M5 cultural television channel, since 19 September 2016, there have been a series of television broadcast of opera or ballet performances, or opera or ballet films, opera/ballet galas, or sometimes concerts by the OPERA's ensembles, with repeat broadcasts. During the past four years, our institution has helped the work of MTVA with about 40 professional on-site recordings, whereas 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 nearly 60 of our opera, ballet or gala productions at least 100 times. Thus, no month passes without two broadcasts from the OPERA – with more to follow!

Editor **Szilveszter Ókovács**

Channel manager **János Bán** (MTVA)

RECORDINGS MADE BEFORE AUTUMN 2016

Erkel **Hunyadi László**

Beatles50

Night of Stars – award ceremony gala (2013)

Marton70

Rameau **Hyppolite et Aricie**

Verdi **Falstaff**

ErkelFest

Vajda **Mario and the Magician**; Bartók **Bluebeard's Castle**

Lehár **The Merry Widow**

Silver Rose Ball

Mozart **The Magic Flute for Children**

R. Strauss **Die Frau ohne Schatten**

Night of Stars – award ceremony gala (2014)

Mascagni **Cavalleria Rusticana**; Leoncavallo **Pagliacci**

Bizet **Carmen**

Rost25

Weber **Der Freischütz**

Faust Ball

Wagner **Das Rheingold**

Tallér **Leander and Linseed**

van Dantzig – van Schayk / Tchaikovsky **Swan Lake**

Gounod **Faust**

Night of Stars – award ceremony gala (2015)

Verdi **Otello**

Goldmark **Die Königin von Saba**

Vivaldi **Farnace**

Miklós25

Shakespeare Gala with Plácido Domingo

Reimann **Lear**

Puccini **La bohème 2.0**

Wagner **Die Walküre**

Stravinsky **The Rake's Progress**

Verdi **La Traviata**

Kyling It – ballet show

FIRST BROADCAST OF RECORDINGS BETWEEN 2016-2022

2016

19 Sep Purcell **The Fairy-Queen**

3 Oct **Simándy**100

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 recital

29 May Wolf-Ferrari **Sly**

5 Jun J. Strauss II **Der Zigeunerbaron**

19 Jun **Tokody**40

4 Sep Massenet **Werther**

11 Sep **Night of Stars** – award ceremony gala (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

8 Jan Wagner **Der fliegende Holländer**
22 Jan Erkel **Bánk Bán (The Viceroy Bánk)**
5 Feb Verdi **Rigoletto**
26 Feb Rossini **L'Italiana in Algeri**
12 Mar Verdi **Nabucco**
19 Mar **Ring Gala**
2 Apr Wagner **Parsifal**
9 Apr Wagner **Siegfried**
23 Apr **Gyöngyi Lukács30**
21 May Wagner **Die Walküre**
11 Jun **Miklós25**
25 Jun Offenbach **Die Rheinnixen**
2 July Rossini **Il barbiere di Siviglia**
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**
1 Dec Puccini **La bohème**
15 Dec Puccini **Madama Butterfly**

2020

2 Feb Puccini **La rondine**
22 Mar **Night of Stars** - award ceremony gala (2018)
5 Apr Ponchielli **La Gioconda**
10 May Mozart **Die Zauberflöte**
17 May Puccini **Tosca**
24 May **Christian Carnival with Nino Machaidze**
7 Jun Eifman / Rachmaninov - Mussorgsky - Wagner **The Karamazovs**
9 Sep Humperdinck **Hänsel und Gretel**
18 Oct **Park Inauguration with Jonas Kaufmann**
25 Oct J. Strauss II **Die Fledermaus**
20 Dec **Park Inauguration with the soloists of the OPERA**

2021

31 Jan Mozart **Così fan tutte**
25 Jul Dohnányi **Tante Simona**
19 Sep Hubay **Le luthier de Crémone**
21 Nov **Rebirth-Day**
5 Dec **Star Gala in the Park**
- with Patricia Petibon and Lawrence Brownlee

2022

23 Jan Mozart **Die Entführung aus dem Serail**
12 Mar **Reopening Gala**



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. In the past four years owing to this opportunity, tens of thousands of viewers from all continents of the world saw the performances of the Hungarian State Opera including our national opus, *Bánk Bán – The Viceroy Bánk*. Members of Opera Europa can now watch the OPERA's performances in person, as their autumn conference takes place right here in Budapest (see p. 238).

Films made available by the Hungarian State Opera

Humperdinck **Hänsel and Gretel** (director **Rafael R. Villalobos**)

Erkel **Bánk Bán – The Viceroy Bánk** (director **Attila Vidnyánszky**)

Mozart **L'oca del Cairo, ossia Lo sposo deluso** (director **Attila Toronykóy**)

Giordano **Andrea Chénier** (director **Fabio Ceresa**)

Vajda **The Imaginary Invalid,**

or The Cabal of Hypocrites (director **Máté Szabó**)

Wagner **Parsifal** (director **András Almási-Tóth**) (planned)

Future plans:

Erkel **Hunyadi László** (2022)

Shostakovich **Cheryomushki** (2024)

www.operavision.eu



Co-funded by
the European Union

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 umpteenth 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 to record and release an entire Hungarian opus each year in a series of its own while simultaneously producing the work itself on stage. We intend to 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. Since August 2020, the new recordings are made at the Fricsay Studio of the Eiffel Arts Studios being the only such professional studio in Hungary, where symphonic and vocal recording and post-production can be carried out without compromise. All publications listed below are available at the in OperaShop (see p. 300).

CDs and DVDs

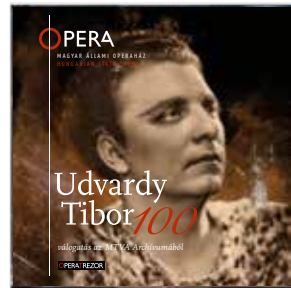
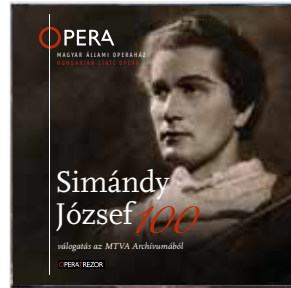
Erkel **Bánk Bán** (original version, 3 CDs)
Erkel **Hunyadi László** (original version, 2 CDs)
Útavaló (For the Road) 2013 (1 CD)
Ella Fitzgerald (live, archive, 1 CD)
Kodály **Háry János** (2 CDs)
Mária Gyurkovics100 (archive, 1 CD)
Philharmonic 1 (1 CD)
Philharmonic 2 (1 CD)
Útavaló (For the Road) 2014 (1 CD)
Erkel102 (live, archive, 2 CDs)
Opera130 (DVD)
Erkel **Hunyadi László** – highlights (original version, 1 CD)
Fricsay100 (1 CD)
Útavaló (For the Road) 2015 (DVD)
Dohnányi **Der Tenor** (2 CDs)
Erkel **Dózsa György** – highlights (live, 1 CD)
Donizetti **Anna Bolena** (archive, 2 CDs)
Útavaló (For the Road) 2016 (DVD)
Shakespeare Gala with Plácido Domingo (DVD)
Goldmark **Die Königin von Saba** – highlights (live, CD)
Erkel **Hunyadi László** – highlights (archive, CD)
Útavaló (For the Road) 2017 (1 CD)
Wolf **Mörke-Lieder** (live, archive, 1 CD)
Udvardy100 (archive, 1 CD)
Kodály **The Spinning Room** (1 CD)
Simándy100 (live, archive, 1 CD)
Verdi **La forza del destino** (live, archive, 3 CDs)
Útavaló (For the Road) 2018 (1 CD)
MagyarOperazoo (box, 53 CDs) (see p. 349)
Erkel **Bátori Mária** – highlights (live, 1 CD)
Monteverdi **L'incoronazione di Poppea** (live, archive, 2 CDs)
Dés **A Streetcar Named Desire** – highlights (1 CD)
Erkel **Bánk Bán** – highlights, in Italian (live, 1 CD + DVD for the New York tour)
Joviczky100 (archive, 1 CD)

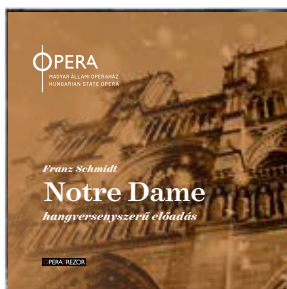
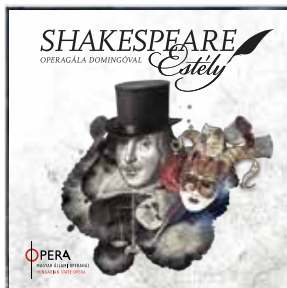
Veronika Kincses (archive, 1 CD)
Purcell – Fekete-Kovács **The Fairy Queen** (2 CDs)
Puccini **La fanciulla del West** (live, archive 2 CDs)
Magda Kalmár (live, archive, 1 CD)
Erkel **Erzsébet** (live, 1 CD)
Zsuzsa Barlay (live, archive, 1 CD)
Elza Szamosi and Her Times (archive, 1 CD)
Goldmark **Die Königin von Saba** (3CD + DVD)
Örkény / Tóth **The Tót Family** (1 CD)
Hungarian Test

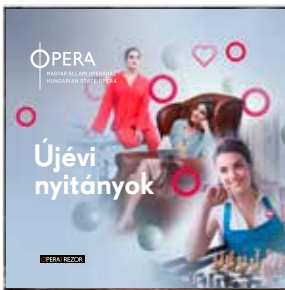
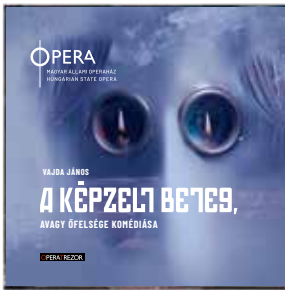
Publications in progress

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)
Kenessey **The Gold and the Woman** (1 CD)
Dohnányi **Tante Simona** (1 CD)
Hubay **Le luthier de Crémone** (1 CD)
Schmidt **Notre Dame** (live, 1 CD)
Kálmán **Kaiserin Josephine** (live, 1 CD)
Erkel **Nameless Heroes** (live, 2 CD)
Beethoven **Fidelio** (live, 2 CD)
Bretz Aria Album (1 CD)
Poldini **Love Adrift** (2 CD)
New Year's Overtures (1 CD)
Fricsay **Mass** (1 CD)
Madarász **The Fifth Seal** (2 CD)









FOR THE ROAD 2013–2021

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 was a huge success, and it was continued. The recording, reproduced in 80,000 copies, was followed by a new edition every year featuring brand new recordings by the ensembles and soloists of the OPERA.

While we made our selections for 2013 from 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* recorded at the Erkel Theatre. For the 2016 edition we selected the television recording of *Leander and Linseed*, the fairy-tale piece commissioned by the OPERA by **Zsófia Tallér**, and in 2017 we chose a selection of popular opera excerpts. The inlay featured a dedication written by clinical psychologist **Dr Emőke Bagdy** – who followed in the footsteps of **Ákos Kovács**, **Katalin Kokas**, **Barnabás Kelemen** and **Mihály Kótai**. The 2018 record contained recordings by the OPERA Chorus and Children's Chorus, including a brief introduction by **Gergely Litkai**. 2019 again saw the OPERA Orchestra in the spotlight: the disc, including a recommendation by **Lúcia Megyesi Schwartz**, featured recordings from the closing concert of the 2018 Zemplén Festival. As the age of CDs came to an end, the OPERA also embarked on a new, more cost-effective path: it published its previous albums on its new website launched on 7 December 2019 and continues to do so making the music available for stream. The latest publication – with the recommendation of minister **Judit Varga** – includes compositions by the Argentinian **Ariel Ramírez**. The Promobox packages now included a booklet keeping the format of a CD booklet, with recommendation of its children's programs.

Partner **Promobox Kft.**



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 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. The collection is accessible at every municipal library, or available to purchase at the OPERA Shop.

CONTENTS OF THE CD COLLECTION

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 Rákócziánium – 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**
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)
J. Strauss II **Der Zigeunerbaron** (excerpts)
Opera133

2022/23 EXPANSION SET

Levente Gyöngyösi **The Master and Margarita**
Erkel **Erzsébet**
Kenesey **The Gold and the Woman**
Örkény – Péter Tóth **The Tót Family**
János Vajda **The Imaginary Invalid**
Schmidt **Notre Dame**
Kálmán **Kaiserin Josephine**
Dohnányi **Tante Simona**
Hubay **Le luthier de Crémone**
Levente Szörényi – János Bródy **Stephen, the King**
Goldmark **Die Königin von Saba**
Poldini **Love Adrift**
Madarász **The Fifth Seal**



HUNGARIAN TEST

For the unsure and wondering

The power of music is inestimable. It is enough to think about how music floats under an image, a sequence of movements, or a dialogue, how it strengthens and weakens or reinterprets the world seen as perceived by the eyes. In an equally wonderful way, it can unite the nations and the world – there are also plenty of Hungarians who receive help in the feeling of belonging from music. The OPERA's so-called Constitution Gala on 1 January 2012 gave the idea to publish the compositions conveying the national identity best. Thus, the listeners can observe the peculiarity of belonging to the nation from time to time. The Hungarian Test is an excellent gift, it can also be given as a souvenir.

- 1 Erkel **Hymnus** – original version
- 2 Erkel **Hunyadi László** – Palace Dance
- 3 Erkel **Hunyadi László** – Meghalt a cselszövő
- 4 Erkel **Hunyadi László** – Overture
- 5 Erkel **Bánk Bán** – Hazám, hazám
- 6 Bartók **Hungarian Pictures** – Evening in Transylvania
- 7 Kodály **Háry János** – Intermezzo
- 8 Kodály **Háry János** – Tiszán innen, Dunán túl
- 9 Kodály **Háry János** – Recruiting Song
- 10 Weiner **Divertimento No. 1** – Fox Dance
- 11 Liszt **Hungarian Rhapsody No. 2**
- 12 Erkel **Festive Overture**
- 13 Erkel – Dohnányi **Hymnus**



OPERA SHORT FILMS

Videos of the past and present of the OPERA

In the past decade, the Hungarian State Opera has documented its own operation more consciously and carefully. Beyond making audio and visual recordings of performances and gala programmes as well as producing its own television magazine, on the occasion of landmark events, special documentaries are also made by or on commission of the OPERA. In 2014, for the 130th anniversary of the opening of the OPERA, KEDD Animation Studio of Oscar-nominee **Géza M. Tóth** produced two films using collage animation technique and with contribution from members of the OPERA. **Orsolya Sáfár** guides the viewers in *Opera130: The Palace on Sugár Avenue* introducing the construction of the Opera House, the artworks decorating the building, the layout and functions of the interior spaces. The other film, *History of the Hungarian Opera* highlights the national traditions of the genre narrated by **Zoltán Rátóti**.

The OPERA attempted to make up for the lack of its Opera House with several also had several memorable tours during the 2017/18 season. The Opera Café crew made separate television diaries of the guest performances in Transylvania, the Saaremaa Opera Festival in Estonia, and New York's Lincoln Center, which immortalised moments between performances, the journeys, the behind-the-scene activities of the preparation and even relaxation. The OPERA was also produced in-house its two most recent large-scale documentaries: narrated by **Ákos Kőszegi**, *From Last to First* presents the birth of the Eiffel Art Studios whereas *A Relief and Rescue Ship*, narrated by **Ildikó Tóth**, documents the past of the Erkel Theatre. Both films are extraordinary achievement by **Kata Ruttner**, editor-in-chief of Opera Café.



OPERA: INSIDE OF US ALL

A series of commercial spots with Péter Rudolf

Many years have passed since our first image films that were the first one of their kind in the history of the Opera. Following the opuses entitled *Where a World Unfolds* and *First of All* that emphasized the magic of the theatre, we now follow a different line of production based on gag and the viewer's affinity to opera. Using to slogan *Opera: Inside of Us All*, two spots have been published, both of which play on reality. They star and were directed by Kossuth Prize recipient actor-director **Péter Rudolf** (now also the director of Vígszínház). His devotion to opera is well-known, he was the first to play Mario in the acclaimed one-act by János Vajda, he acted as narrator during a guest performance of the Opera in China a couple of years ago and was given a role in our *Figaro* production as well.

Beside the TV spots, a kind of spin-off was also prepared that takes place in the spaces of the Eiffel Art Studios during its construction. It was once again directed by Péter Rudolf to highlight the cultural significance of the 135-year-old former Northern Railway Maintenance and Engineering Works.

Featuring **Orsolya Sáfár** and **Boldizsár László** opera singers,
Péter Rudolf

Concept **Péter Rudolf, Szilveszter Ókovács, Zsolt Heimberger**

Editor **Olivér Rudolf, Ákos Gelencsér**

Writer and director **Péter Rudolf**

Producer **Zoltán Amin**



OPERA TRAILERS

As they see it

We run a number of joint programmes with the University of Theatre and Film Arts: this exclusive opportunity results in a real win-win situation arising. For the students, it is useful to condense the experience of an opera and ballet performance into a single one-minute trailer for the OPERA. In return, a trailer like this is also instructive as it shows young people's point of view and helps recruiting young viewers on social media. The OPERA, of course, prepares its own "official" trailer according to our customs.

Partner **University of Theatre and Film Arts**

BUDAPEST SCALA

Sing-alongs and mascots

The magical obstacles of standing on stage must overcome day after day, on the one hand by the body, and on the other by the soul. Singers' bodies and voices need to be warmed up with special exercises, while their psyches are misled by small routine details: actions, agendas, superstitions and mascots. As we are not at La Scala in Milan, let's see what ceremonies our soloists and ballet dancers perform before stepping onto the boards to enchant the audience – this is what our recent video series is about.

From autumn 2022 on the OPERA website

OPERADAR

Tracking ourselves

To measure the weight of a national institution the continuous follow-up of its international is essential. This task runs on two parallel tasks from spring 2022: on the one hand, a separate mini site collects the articles published abroad with links and extracts in Hungarian in the archive section of the OPERA's official website (www.opera.hu). The other novelty is the monthly publication of a video narrated by international communications project manager **György Jávorszky**, who has been working in this field for many years.

From March 2022 on the OPERA website and social media sites



OPERA STREAMING

Hungarian operas all over the world

At the starting point of the current Calendar, in 2011, the CD sector was still doing well in the world, copying, grabbing and sharing discs illegally on torrent sites meant its competition. More than ten years later, another landscape presents itself: the CD industry is close to the ground and exponentially rising streaming providers are high in the sky... In 2019, the OPERA began distributing its Hungarian opera recordings through market distributors, thus there are already 11 titles available from the major providers (Spotify, Apple, Tidal, Deezer, etc.). This will be the path of all legitimate disks, but the process is not very fast for objective reasons. Existence in the cloud does not generate significant income, but at the same time it enables an immediate and high-quality enjoyment of Hungarian music to all Hungarians and non-Hungarians everywhere in the world. The OPERA also aims to make all its recordings available in a so-called master quality, which is better than the CD standard with higher sampling rate on Tidal, for instance.

Available works

Bartók **Bluebeard's Castle**

Dés **A Streetcar Named Desire** (ballet music)

Dohnányi **Der Tenor**

Erkel **Bánk Bán** (original version)

Erkel **Bátori Mária** (excerpts)

Erkel **Dózsa György** (excerpts)

Erkel **Erzsébet** (Act II)

Erkel **Hunyadi László** (original version)

Kodály **Háry János**

Kodály **The Spinning Room**

Selmeczi **Spiritisti**

Mezei **Opposite the Catafalque**

Orbán **Prince Pikkó**

In progress

Dohnányi **Tante Simona**

Hubay **Le luthier de Crémone**

Poldini **Love Adrift**

Szörényi – Bródy **Stephen, the King**

Vajda **The Imaginary Invalid, or The Cabal of Hypocrites**

OPERA SOCIAL

To whom the holiday comes via television

Today, in Hungary, tens of thousands of people are provided services at homes for children, social institutions or even hospices. For them, being without or living far from a family often, and an ever-present serious illness is a huge burden. The holiest holiday, Christmas can only reach them within limits. Since December 2020, the OPERA has been trying to help with this with its own means when it delivers a 40-minute compilation from Opera Café reports to hundreds of social and student residences on Christmas Eve.

Editor **Kata Ruttner**

Partner **EMMI**

Welcome by **Attila Fülöp** state secretary (Ministry of Human Resources)
Szilveszter Ókovács general director (Hungarian State Opera)

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 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**. The étude films of the 7 Days Programme can be viewed on the OPERA website.

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

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

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

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

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

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

Trianon Memorial Day – Day of National Solidarity
(Bartók **Hungarian Pictures** – Evening in Transylvania)
4 June 2020

OPERAPP

For fans only!

The simpler, the better. Or even if it is not necessarily better, it is definitely simpler. While the OPERA's official website manages an amazing amount of static data, and its task is to have a back-end repository for a lot of information and knowledge, the social site operates as a colourful, interactive online magazine. There must be a solution between extremes that concentrates on the necessary only, but it is fast and easy to handle. For a long time, the future of the so-called genre of applications as dubious, whether it would burst into our everyday life or fade away on the periphery, because social media can cover many of its activities. However, the OPERA now also takes the path of applications, because the extensive operation, the several theatre auditoriums, and many others event spaces and opportunities are more and more difficult to manage – see present Programme Calendar. Therefore, the development of the OperApp begins, which is about the performances, tickets, services and notifications, to makes the life of the fans coming to the OPERA easier.

From 2022

FILM MUSIC BASE

The Hungarian recording studio of the future

It is not so well known, but owing to the excellent Hungarian musicians, the large orchestras numbering more than ten, and the experienced, audiophile domestic music directors and sound engineers, Budapest has become one of the world's major film soundtrack cities. The sessions usually take place at night or at the weekends, and the Hungarian performing arts, rich in invention, now mostly encounters with demanding films made with live music virtually only. It is not rare that even a remote composer can immediately control the recording of his own work in Budapest and its crew through an internet connection. When designing the Fricsay Studio of the Eiffel Art Studios (see p. 416), it was the OPERA's intention to direct this special music major to a higher quality channel as well as draw it together.



OPERA SOUND STUDIOS

Catching up with Europe

With lots of ideas and developments, since 2011, the OPERA has been trying to eliminate the technical gap – among other things – that arose during communism, and which was also deepened further during the digital revolution that coincided with the change of regime. Although opera and ballet are not par excellence amplified genres, as the world changes, more and more effects, voiceovers, audio transmission also affects them. The quality solutions require modern technology, and there has not even been any mention of the decline of Hungarian classical record production. Furthermore, there was no suitable studio space left for symphonic orchestras and choruses to make such recordings.

The Fricsay Studio of the Eiffel Art Studios was constructed by the OPERA in order to create a space that could be used with its own 64-channel sound board, with 5.1 or 7.1 effects to serve recordings with the highest sampling quality. The necessary microphones have also been installed, and the neighbouring Bánffy Stage, the theatre space of the Eiffel also received a smaller, but cutting-edge sound board in its control room, maximally satisfying the arising needs. A similar control was installed in the control room of the main auditorium of the Opera House.



CAMERA SYSTEMS

With robots and without

Nowadays, there is no cultural mission – initiations, introductory lectures, recordings of performances, archiving, etc. – without producing some video content. At the same time, strange difficulties arise for the video crew when they are surrounded by audiences who have bought expensive tickets in a distinguished heritage building, and they need to record a given performance in a cramped, quiet and dark auditorium. Representatives of the historic preservation are disturbed by the sight of the cameras, theatre employees are distracted by necessary disorder of the cables, the audience by the back of the cameraman, the illuminated viewfinder and the sounds emanating from the intercom – on the artistic side it is disturbing if because of all these the performance is not captured in an attractive enough way. Therefore, the OPERA decided on purchasing a system based on fixedly installed, hidden cabled robot cameras for two of its theatres, the reopened Opera House and the Bánffy Stage of the Eiffel Art Studios. (In the case of the Opera House, the ten camera units are installed to the prepared sockets during the camera rehearsal of the performance.) For the Erkel Theatre and for portable use, the institution acquired the BlackMagic system consisting of 6 cameras, which was already in use for broadcasts at the beginning of 2021.

Continuously from 2022

ON DEMAND OPERA

Video library in HD from the original producer

Currently available recordings:

Purcell **The Fairy Queen**

Vainonen - Messerer / Asafyev **The Flames of Paris** (ballet)

Holmes - Solymosi / Adam **Le Corsaire** (ballet)

Verdi **Don Carlo**

Gyöngyösi **The Master and Margarita**

A recording is accessible for seven days after purchase.

THE OPERA'S OWN RECORDINGS (2014 – 2022)

Night of Stars 2014

Night of Stars 2015

Vivaldi **Farnace**

Reimann **Lear**

Stravinsky **The Rake's Progress**

Weber **Der Freischütz**

Purcell **The Fairy Queen**

Flying Start – Gyula Orendt's Song Recital

Kyling It (ballet show)

Simándy100

Kodály **The Spinning Room**

Bel Canto Reloaded – Klára Kolonits's recital

Kádár's Last Speech; Weeping of the Winter Night

Petipa / Minkus **Don Quixote** (ballet)

Donizetti **Lucia di Lammermoor**

Tchaikovsky **The Nutcracker** (ballet)

Poulenc **Dialogues des Carmélites**

Mozart **Don Giovanni**

Wagner **Das Liebesverbot**

Wolf-Ferrari **Sly** (joint production with Szeged)

Eötvös **Love and Other Demons**

Donizetti **Don Pasquale**

Tchaikovsky **The Queen of Spades**

Tokody40

J. Strauss II **Der Zigeunerbaron**

Holmes – Solymosi / Adam **Le Corsaire** (ballet)

Massenet **Werther**

Ruzitska **Béla's Flight**; Orbán **Prince Pikkó** (joint productions with Kolozsvár)

Space Fantasy (ballet show)

Night of Stars 2017

Erkel **Bánk Bán**

Opera 134 – The profane Wagner (concert)

Puccini **Il trittico**

Verdi **Rigoletto**

Mozart **Figaro 2.0**

Verdi **Nabucco**

Donizetti **L'elisir d'amore**

Humperdinck **Hänsel und Gretel**

Weber **Oberon**

Puccini **Tosca**

Gershwin **Porgy and Bess**

Mozart **Così fan tutte**

Offenbach **Die Rheinnixen**

Eifman **The Karamazovs** (ballet)

Venekei / Williams / Dés **A Streetcar Named Desire** (ballet)

YBL204 – Mahler and his age (concert)

Bach **Celebration of Joy** – secular cantatas

GermanLateNight (Hindemith pieces)

Wagner / Szálinger **Siegfried Idyll, or The End of a Friendship**

János Richter 102 (concert)

Bartók **Bluebeard's Castle** (Holten); Eötvös **Senza sangue**

Bartók **Bluebeard's Castle** (Nagy); Madarász **Prologue**

Bartók **Bluebeard's Castle** (Bánffy-Szinetár); G. Vajda **Barbie Blue**

Best of Ring (concert)

Iván Nagy Ballet Gala

Night of Stars 2018

Bernstein100 – Margaret Island (concert)

Orff **Carmina Burana**

József Antall 25+ (concert)

Vainonen – Messerer / Asafyev **The Flames of Paris**

Malandain / Gluck **Don Juan**; van Manen **Trois Gnossiennes** (ballet)

Verdi **Don Carlo**

Kálmán **Kaiserin Josephine** (concert version)

Heggie **Dead Man Walking**

Monteverdi – Bella **L'incoronazione di Poppea** (mobile film)

Gyöngyösi **The Master and Margarita**

Le bourgeois gentilhomme

Rossini – Mozart – Milhaud **Figaro³**

Miklósa30

Venekei / Stravinsky **Firebirds** (ballet)

Giordano **Andrea Chénier**

Wojtyła **The Jeweller's Shop**

Fresh Impulses (ballet show)

Lavrovsky / Adam **Giselle** (ballet)

Beethoven **König Stephan; Die Ruinen von Athen**

Vajda **The Imaginary Invalid, or The Cabal of Hypocrites**

Kenessey **The Gold and the Woman**; Örkény / Tóth **The Tót Family**

Puccini **Edgar**

Beethoven **Fidelio**

Clayton Kopp
**POPPEL
MEGKO**



Carl Orff
CARMINA BURANA

Venkei Marianna
Temesse Williams
Des László
**A vágy
villamosa**

Aribert Reimann
LEAR

A szer
és más
démó

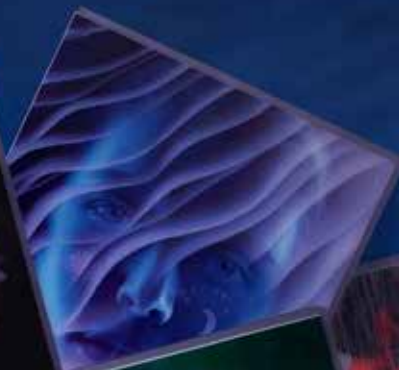
Jules Massenet
Wert

Henry Purcell
A TÜNDEKIRÁLYNŐ

THE GERSHWINS®
PORGY ÉS BESS®
Italo George Gershwin, Dušan és Dorothy Heyward és Italo

Gaetano Donizetti
LAMMERMOORI LUCIA

Wolfgang Amadeus Mozart
Figaro 2.0



SOCIAL MEDIA SITES

OPERA Face

The Facebook page of the Hungarian State Opera was created in 2010 and it developed dynamically until 2015 when it reached the so-called glass ceiling phenomenon that enabled only minimal expansion after reaching the committed fans. The 2020 pandemic and the changes in personnel responsible for the sites resulted together in a steep rise of figures: the increased video and event activity between August 2020 and May 2021, the previous base of followers increased by 50% again. By March 2022, also owing to the further strengthening of PR activities of the OPERA, the number exceeded 110 thousand, making the OPERA one of the most popular among the official sites of Hungarian cultural institutions.

Editor **Katalin Török** marketing project manager



SOCIAL MEDIA SITES

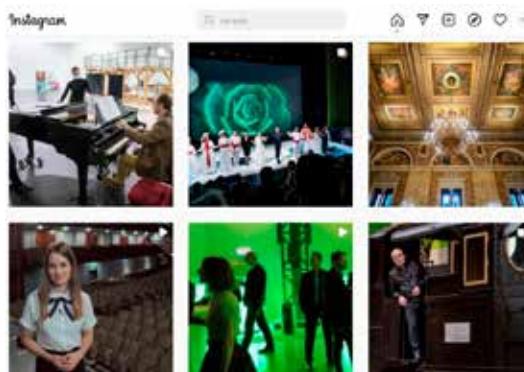
Online presence beyond Facebook

Blogs and Twitter

Personal communication on the OPERA's Facebook page is also strengthened by two cultural blogs featuring exciting interviews. Fans can read about productions related to the genre of opera on *Mimi.blog*, ballet-themed posts can be found on the *Tánc.Reblog* page. The institution's Twitter account was revived last year, fans of opera and ballet can also find new posts here.

Content-based communities: Instagram and YouTube

After Facebook, the OPERA's Instagram page and YouTube channel are the institution's two most dynamically developing social media platforms. Beside backstage footages, video reports and artistic photos, everyday work is also present here documenting the birth of a production, and which are appreciated by the Instagram audience, too. The number of followers reached 11,000 in February 2022, and the number of subscriptions exceeded five thousand on YouTube. Last year, the total number of views exceeded 3,5 million and a viewing time of 77,000 hours altogether.



WEBSITE

Attractive database and newsletter

The OPERA's website is a 23-year-old, a hopeful "young individual" with its birth in 1999. By now it has become a carrier of immense data, so it has become much smarter, and it changes its clothes frequently. This one won't last long, either, because the multi-theatre operation requires an even more transparent, more sales-friendly appearance, while preserving its ability to handle the biggest treasury, the presentation of the productions. When present publication goes to press, the website is already adjusted for the reopening of the Opera House: all opera and ballet productions have trailers, production-compatible plots, photo galleries, Opera Café video reports as well as icons indicating the nature of the performance in addition to the DigiTheca link showing the history of the title at the OPERA. The artists' pages of soloists is also informative, beside their biographies and current roles video recordings are also uploaded.

Editor-in-chief **Éva Mikos** head of the sales department

www.opera.hu



OPERA DIGITHECA

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 DigiTheca is growing daily. Starting from 27 September 2019, the 135th anniversary of the opening of the Opera House, the beta version of the DigiTheca 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 Országh** – developer). The database currently includes 58,229 performances, 7036 artists, 8898 roles, and more than 5,000 photos and other documents from the period between 27 September 1884 and 1 September 2021. This step has allowed the OPERA era to not only catch up to the digital archives of the world's great operas (Metropolitan Opera, Wiener Staatsoper), but provides an even wider outlook from a number of aspects. Naturally, just like all other databases of a similar size, the DigiTheca 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. Currently, the concerts and galas after World War II are being uploaded beside the examination of the data regarding the performances.

The DigiTheca developers 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 DigiTheca's improved and further developed version will become available in spring 2022.

Editor **Márton Karczag**





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& HISTORY 22
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INFORMATIONAL MULTIMEDIA SERIES

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**

BEGINNER NOTES

Make music from nothing, reading music

One of the OPERA's dreams is to ensure that making music as a community leads to a life full of value and beauty, or even to an understanding and love of opera and ballet. At the request of the Opera, Chorus Director **Gábor Csiki** wrote a very enjoyable "tourist guide" for doing so, for the knowledge that leads from learning basic harmonies on piano to the use of beginner notes. The similarity of pop music harmonies with the classical study of chords is obvious, and this simple notation can help in following along with the music in the *Opera – for Tomorrow* program and exercise book (see p. 311). The harmonies can even be easily used on guitar. The video series, made with the author Gábor Csiki as a type of selfie series, intends to become the practical guide for the volume, bearing the hallmark of the initiated, loving, and pragmatic style of the Chorus Master.

Producer **Zoltán Amin**

Soon on the social media sites of the OPERA

DAILY OPERA

Musical Calendar

For three years, each morning or evening since 1 October 2016, a one-minute-long programme that served as a calendar of the history of the Hungarian State Opera and operatic and ballet history in general was broadcast by Kossuth Radio, Hungary's most popular radio station, as well as by Duna World Radio. The series was 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 Orchestra under the baton of **Géza Köteles**. The texts for the 365 episodes were written and presented by **Szilveszter Ókovács**. The episodes of the calendar are available on the OPERA homepage (see p. 363) and the Past Booth of the Eiffel Art Studios (see p. 302).

Sound engineer **Ferenc Kondás**

Producer **Zoltán Amin**

Partner **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-memorise 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 began 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. Following the broadcast, all 222 episodes will be available in the archives of the OPERA's new website.

Featuring **the Hungarian State Opera Children's Chorus**
(conductor and artistic director **Nikolett Hajzer**)

Partner **MTVA**

ESZTER DRIVES

Opera virgins welcome

BMW
Art&Culture

Drive talk online formats typically have a guest in the passenger seat while the conversation is recorded by small, seemingly invisible, automatic cameras without a crew present. The OPERA is now taking a different road: **Eszter Zavaros** is a great driver, and she will be taking the representatives of various occupations and social strata for a ride in her car. She will always have three guests that she takes to one of the OPERA's three venues to see a production. It should be noted that Eszter's guests will always be new to the opera or ballet, and the final cut will also show the drive there and back. Not only will the program feature expectations and realisations, but fates and life paths worthy of a novel, or at least the opera. (Episodes of *Eszter Drives* are produced in-house and are uploaded to the OPERA's social media websites every month.)

Chauffeur **Eszter Zavaros** opera singer

Producer **Zoltán Amin**

BMW Hungary is a prominent sponsor of the OPERA.

BAKE IT!

The kitchen maid is operating

Opera and culinary art are closely related concepts, because they all represent the special, the unusual, the experience and looking for quality. The time has come for the successful singer **Bori Keszei** to take on the task and the opera to be the secondary of well-known artists connected to his world in the huge kitchen of the Eiffel Art Studios. Of course, many things emerge from the account and the souls are secret from its small shelves, and you can spend the prepared meals in an illustrious environment and among new opera guests head chef and his kitchen maid. The *Bake it!* production is produced in-house, it is broadcast monthly on the OPERA's social site.

Kitchen maid **Bori Keszei** opera singer

Producer **Zoltán Amin**

SWAN LAKE

I would dance with you!

There used to be a television series teaching dance, but no one could learn ballet back home. It's for them – and of course those interested in the genre – the OPERA series is being prepared, in which the basic ballet elements are performed by the leading soloists of the Hungarian National Ballet. The video course launched in the near future consists of 30 ten-minute episodes, showing a lot of slow motion and routines. Those really determined, can have basic practical experiences in classical ballet within a month. Episodes of the new series will be posted on the OPERA's social site and can be viewed and downloaded free of charge.

Artistic director **Tamás Solymosi** ballet director

Featuring **the Étoiles of the Hungarian National Ballet**

Producer **Zoltán Amin**

THE NAMING OF THE HALLS

Relearning the past

Last season was about inaugurations of venues. They were great opportunities for OPERA to name its renewed spaces about legendary personalities of a 138-year history, or even about some who served as its pillars and supports before it came into being. (It is not copying the American practice: there really every landing is named, but they always do it for money, about the donors, and for a certain period of time – quasi as a promotion platform.) The Hungarian State Opera has named and names dozens of rooms, and not only to facilitate orientation in the buildings, but on plexiglas sheets placed over the green stripes painted on the wall a short biography is placed to teach current and future colleagues about the great figures of the past. These mini “initiations” will be part of a video series that will present the rooms and in 66 episodes until the end of the constructions.

Editor **Szilveszter Ókovács**

From 2023, on the OPERA website

TREASURE HUNTERS

Serial killers, demons, vampires on the periphery of opera

Tens of thousands of operas has been written since the birth of the genre four hundred years ago. Not all of them were or could be a success, but even most of the titles recorded in golden letters by our heroic predecessors back in 1884, when the Opera was built, are forgotten now, having been off the programme for a long time. The series of the OPERA's novice singers focuses on this once popular circle of works that used to be valuable if not by the measure of music history, but at least by the standards of their own time, all of them stuck at the periphery beyond the core repertoire now. The pieces are brought to life through piano-accompanied cross sections, with introduction, as a kind of late OperaWednesday, on Saturdays. The *Treasure Hunters* series is available on the OPERA's social media page for a week following each show.

(See p. 169)

OPERA CRASH COURSE

Pre-performance quick guide for the ears

Many people know that when headed to a see an opera or ballet, it is worth learning, or refreshing our memory, about the plot or even learning about the age or genre before sitting into the seat in the audience. But where are books and bookshelves today? The number of homes with books is continuously decreasing. That is the role meant for the podcast series: for operas, it uses the text of the quick guides of **Zoltán Cseh** and **Ferenc László** (see p. 326) and for ballets it uses information from the Opera website, which it illustrates with some typical musical excerpts. The materials are no more than ten minutes long and are available for studying on the way to the venues of the OPERA, with earphones, in a car, on public transportation, or even at home or while taking a walk.

Featuring **Éva Bernáth, Bori Keszei, Eszter Zavaros, Szilveszter Ókovács**
Sound master **Ferenc Kondás**

From 2023, on the OPERA website

FANTASTICALLY BEAUTIFUL!

The OPERA's podcast of fairy tale opera stories

If you run out of bedtime stories to tell, or if you have a story but are looking for quality listening material with musical accompaniment after waking up and before falling asleep, look for the OPERA's brand-new fairy tale opera stories on the OPERA website. The podcast includes the voices of artists who are also moms and dads at home, and they even sing excerpts from the given piece at the end of the story.

Planned episodes:

The Magic Flute for Children

Leander and Linseed

King Pomádé's New Clothes

Háry János

John the Valiant

Hänsel und Gretel

Bastien et Bastienne

La cenerentola

Disruption in the Seraglio (János Novák)

Dido & Aeneas

Swan Lake

The Nutcracker

Snow White and the 7 Dwarfs

+1 episode about the OPERA by Miklós Szinetár

Narrating artists **László Szvétek, András Pallerdi, Gabriella Balga, Zita Szemere, Bernadett Wiedemann, Krisztián Cser, Andrea Szántó, Boldizsár László, Orsolya Sáfár, András Hábetler, Beatrix Fodor, Csaba Szegedi, and Szilveszter Ókovács**

From 2023 on the OPERA website

GOLDMINE

Stories from the Opera's past

Márton Karczag's selfie video series is quite unique. The Opera's Senior Archive Manager has been working with the institution's past since his school years: he knows everything, or rather, what is even more important, he knows where to find more information about any topic. In the first season of his vlog, he drew portraits of the Opera's deceased eternal members in episodes no longer than 10 minutes but all the more entertaining, as if he were a goldminer entering Minnie's Inn and displaying the treasures he collected.

Producer **Zoltán Amin**

Available on social media sites of the OPERA from 2022



**ARANY
BANYA**

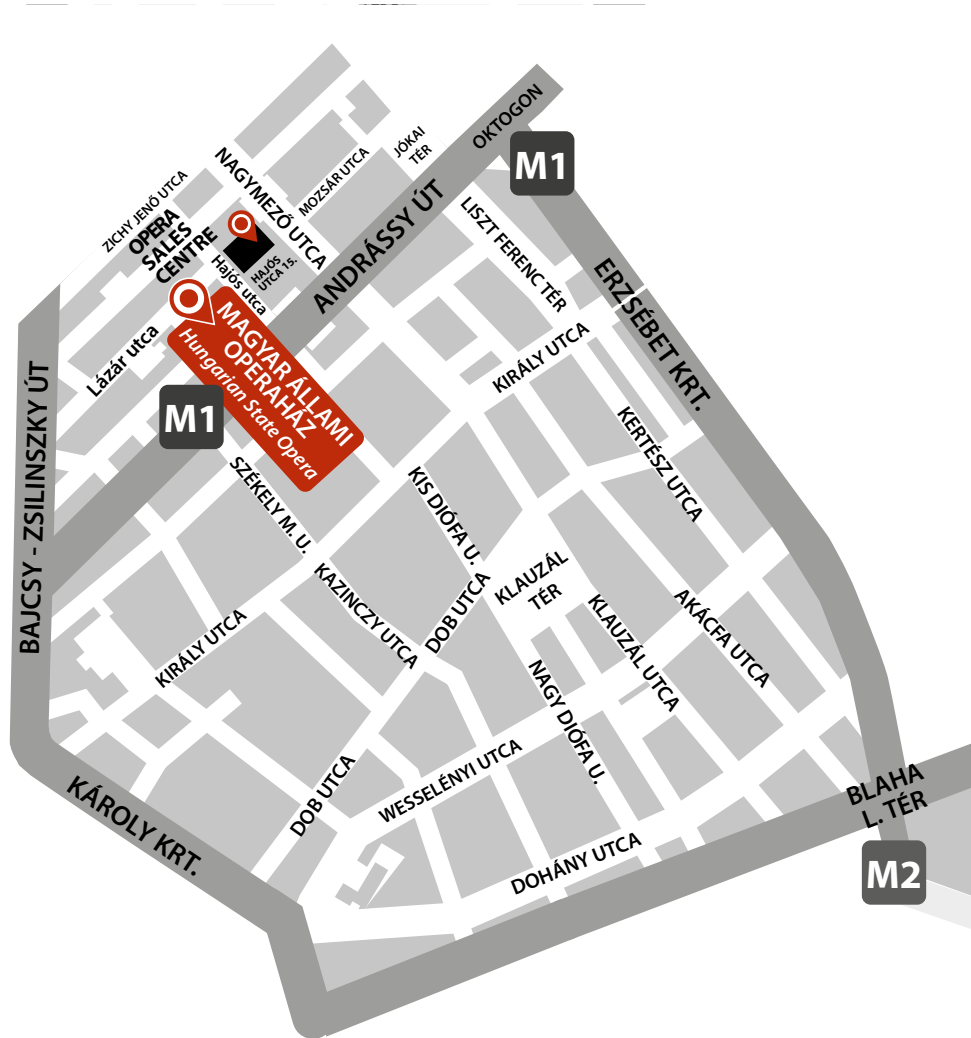




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OPERATIC EMPIRE

THE OPERA HOUSE AND ITS VICINITY



THE YBL PALACE

Neo-Renaissance wonder in Budapest

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*, *Háry 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 began in summer 2017. In addition to general restoration work, all the stage machinery and mechanical and electrical systems were replaced, several rooms were given new functions, the acoustics was improved, the historical layout of the stalls was restored, and the orchestra pit expanded. In addition, smart seats improve audience comfort, low-voltage wiring was installed, and the limestone façade as well as the roof structure were renewed.

The reopening of the Ybl Palace took place in March 2022, and with the restored standing places, the auditorium can welcome a thousand visitors.



THE FOYER

A splendid start

Entering the Opera House, a thwart, rectangular space awaits visitors with its inlaid marble floor and the characteristics of the Renaissance style all around. Spending time in the rich colours of the foyer, decorated with Italian marbles, allows you to really get in the mood for musical experiences. The liver-coloured walls and dark grey marble (housing eight marble columns) of the lobby, adorned with Doric and Composite columns and gilded barrel vaults, is reminiscent of the structures of Italian Renaissance palaces. A golden lute can be seen above the main entrance, and relief portraits of **Mihály Mosonyi**, **Ferenc Doppler**, **Johann Nepomuk Hummel**, and **Karl Goldmark**, all the works of **Antal Szécsi**, line the medallions above the gates and cashiers. The white marble-framed door opposite the entrance leads to the coat room. The lobby's ceiling coffers are decorated with **Bertalan Székely**'s paintings of the nine muses: Urania, Clio, Calliope, Euterpe, Erato, Thalia, Melpomene, Polyhymnia, and Terpsichore, housed in gilded four and eight-sided frames. The images are dominated by blue, green, and flesh colours. The muses accompany Apollo, who, along with Dionysus, is one of the main figures in the Opera's paintings. Apollo is portrayed as the symbol of harmony and joy, with Dionysus embodying disharmony, pleasure, and wild frenzy. The box offices can also be found in the foyer, and tickets for the standing seats in the auditorium can only be bought here (see p. 295).



COLONNADE

Tour centre of the Opera House

Opening from the ground-floor foyer of the Ybl Palace, in front of the cloakroom, delimited by a separate wall is the splendid colonnade, which is also an exception for the House: since all building materials came from the territory of historical Hungary, the installation of Austrian granite columns seems to have been a gesture towards the emperor and the dualistic state. Among these columns is the information desk located where the OperaTours start (see p. 444), but according to old and noble tradition it is the Colonnade that following the inevitable death of our Eternal Members serves as a feretory.



THE GRAND STAIRCASE

Guided by Miklós Ybl

The bifurcated stairs in the foyer lead up to the grand staircase, where the aesthetic experience becomes even greater. The nine rectangles of the gilded coffered ceiling are adorned by **Mór Than's** paintings inspired by the subjects of *The Awakening of music* and *The Power of Music*. The elongated rectangles along the sides depict the main scene of the contest between Apollo (playing the lyre) and Marsyas (playing the flute), entitled *The Judgement of Tholos*. The painting surrounding the chandelier makes references to Hera, Hades, Zeus and Poseidon, while the lesene that runs along the wall depicts three scenes connected to Orpheus. Allegories of Fine Art and Architecture are located above the entrance to the Feszty Foyer, with the latter holding the plans for the Opera. The grand staircase houses ornamental stairs bounded by balustrades, set in a special spatial composition. The two flights of the bifurcated stairs lead directly to the auditorium's ground floor entrances, so the great composition is only revealed with a delay, upon reaching the mezzanine. In front of the main marble wall stands a statue of Ferenc Erkel made by **Alajos Strobl**, opposite a bust of **Miklós Ybl** by **Ede Telcs**. White marble busts of **Erzsi Sándor**, imperial and royal chamber singer, and the legendary intendant **Count Miklós Bánffy** adorn the hallways along either side.



MAIN AUDITORIUM

If not bigger, nicer than the one in Vienna

The horseshoe-shaped, three-level auditorium is a breath-taking sight with **Károly Lotz's** monumental fresco titled *The Apotheosis of Music* and its chandelier designed by **Miklós Ybl**. Its dazzling red and gold colours and calm, harmonious composition with the ceiling fresco above and the glamorous bronze chandelier make it the most perfect part of the prestigious building. The sides of the balconies set further and further back for higher floors are all different, yet they give an unexpectedly uniform impression. The decorations of the auditorium were also systematically designed by Miklós Ybl with scaling and rhythm in mind. Guests sitting in the boxes with gilded parapets and the elbow boards can feel part of the show. The elite splendour of the boxes is further enhanced by the 24-carate gold painting of the dividers. The allegories of Music and Dance frame the sides of the triptych in front of the stage, with the Genius of Art in the middle. The arches above the Corinthian columns that support the cupola enclose hexagonal fields, each of which contains a Putto who are members of the Putto orchestra that plays excerpts from the day's performances at midnight each night to ensure that the acoustics are always perfect.

Even if this is just a fairy tale, it is true that all of the paintings in the auditorium were painted by Károly Lotz. The chandelier from Mainz was installed in the ventilation shaft in 1884. To this day, manual winches are used twice a year to lower it to the ground floor seats for maintenance and to replace any burnt out bulbs. The chandelier weighed three tonnes and was equipped with five hundred gas lights. Electrical wiring was passed through the gas pipelines in 1895, and the gas pipelines were then permanently removed in the 1980 renovations. The structure currently weights just about two tonnes and has more than two hundred bulbs, the dimming of which can only mean one thing: the performance is about to begin!



CEILING FRESCO

The largest mural of Hungary

Despite its Baroque commotion, the circular ceiling fresco, with its 45-metre circumference, creates a perfect unity of style with the auditorium's Renaissance feeling of calm. The composition by **Károly Lotz** shows Mount Olympus, where six groups of gods are listening to Apollo. In addition to the gods of order, poetry, music, dance, and the arts, the painting also features muses and the Horae, the protectors of nature and morals. The main figures in the second unit include Zeus, his wife Hera, Nike, Pallas Athena, and Hermes. The third part shows Nyx, the god of night, with the creatures of the underworld. Hades, Persephone, Hypnos (the god of sleep), and Thanatos (the god of death) also figure here. The fourth group is centred around Dionysus and includes Ariadne, Bacchae and Bacchantes, a satyr, and a centaur. The fifth unit features Poseidon, the god of the sea, and the sixth features Aphrodite, the goddess of beauty and love. The figures of the three Charites before her lead us back to Apollo. (According to legend, Lotz modelled the figure of the Goddess of Love after his daughter, while he gave his own face to Zeus.) This definitive work owes its light colours to the marble powder plaster that was used, which brings to life the blue in the sky, the gold in the clouds, and the warm hues of the textiles surrounding the gods. His contemporaries also recognised Károly Lotz's main work, and today's experts consider it one of the most prominent Hungarian frescos



GALLERY

The gods favour the most dedicated

Over a third of the Opera's evening audience sits in the gallery, which is the third floor or fourth level of the auditorium. The over three hundred seats and standing places have special score-reading desks and audio guide spots designed for the blind.

(For information about the special role and ticket policy of the Gallery see p. 295.)

(Photos were taken before the restoration.)



ROYAL BOX

In the footsteps of Franz Joseph and Queen Elisabeth II

The royal box is located in the middle of the grand circle, seating people of importance, and is reserved for the three most important Hungarian heads of state and their guests, but even actual royalty has enjoyed performances from here: besides **Franz Joseph** visiting for its inauguration – and many times afterwards – **Elisabeth II**, Queen of the United Kingdom must be mentioned here. Four accompanying boxes neighbour the two-level royal box. These are home to **Gyula Donáth's** allegorical statues of the *Tenor*, the *Soprano*, the *Alto*, and the *Bass* singers. To complement these, four statues of the four virtues, i.e. Prudence, Courage, Temperance, and Justice, adorn the boxes that close the horseshoe shape. Between the royal and its accompanying boxes secret doors were installed allowing passage between them, but they could only be opened or closed from the royal box.

(Photos were taken before the restoration.)



RED PARLOUR

The royal reception hall

The oak-covered guest hall of the royal box was named for its sour cherry coloured silk textiles. The floors are adorned with oak mosaics, with a stucco relief under the ceiling. The coffers on the walls and ceilings are decorated with **Mór Than's** mythological cycles. Dawn and Night are found on the walls, with Eos shown scattering roses on the former and Artemis with a bow in her hand on the latter. The work on the ceiling is dedicated to praising beauty shows the Three Graces on one side as a reference to accord, and figures of Amore and Psyche on the other, representing harmony. The composition called *The Judgement of Paris* is located between these two works, placing Paris's golden apple, which he hands over to the fairest one, that being Aphrodite (instead of Hera and Pallas Athena), in the middle both visually and as regards its message. The salon has retained its original function: it is still used to receive notable persons and is used for stars of the opera world (e.g. **Plácido Domingo** and **Renée Fleming**) to meet representatives of the press, and special, guarded exhibitions are also displayed here.

(Photos were taken before the restoration.)



FESZTY FOYER

Bar with a terrace to Andrásy Avenue

The two levels of the foyer and the smoking halls decorated with oak panelling and blue and golden textiles provide the perfect place for conversations and social interactions in the intermissions. The two side hallways of the ornamental staircase lead to the spacious hall on the first floor, with the enclosed part of the smoking area that opens to the terrace located on the side facing the façade. After intellectual delights the body must be fed too, thus the ornaments are focused around Dionysus. **György Vastagh** painted the birth and education of the god of wine and ecstasy on the two sides of the gilded ceiling. The faux marble walls are decorated with nine paintings by **Árpád Feszty**, each of which depict a different sound: *Seashell Resonance*, *Birdsong*, *Babbling Brook*, *Dance of the Nymphs*, *Music of the Faun*, *Storm*, *Music of Sappho*, *Echo*, and the *Sound of the Conch*. Even contemporary critics were enamoured of the modern creations by the then twenty-five-year-old artist. The Feszty Foyer opens to a spacious terrace with a baluster towards Andrásy Avenue, which used to be in the spotlight during parades, but now the Opera's guests can enjoy some fresh air and the night panorama of Budapest here during the intervals.

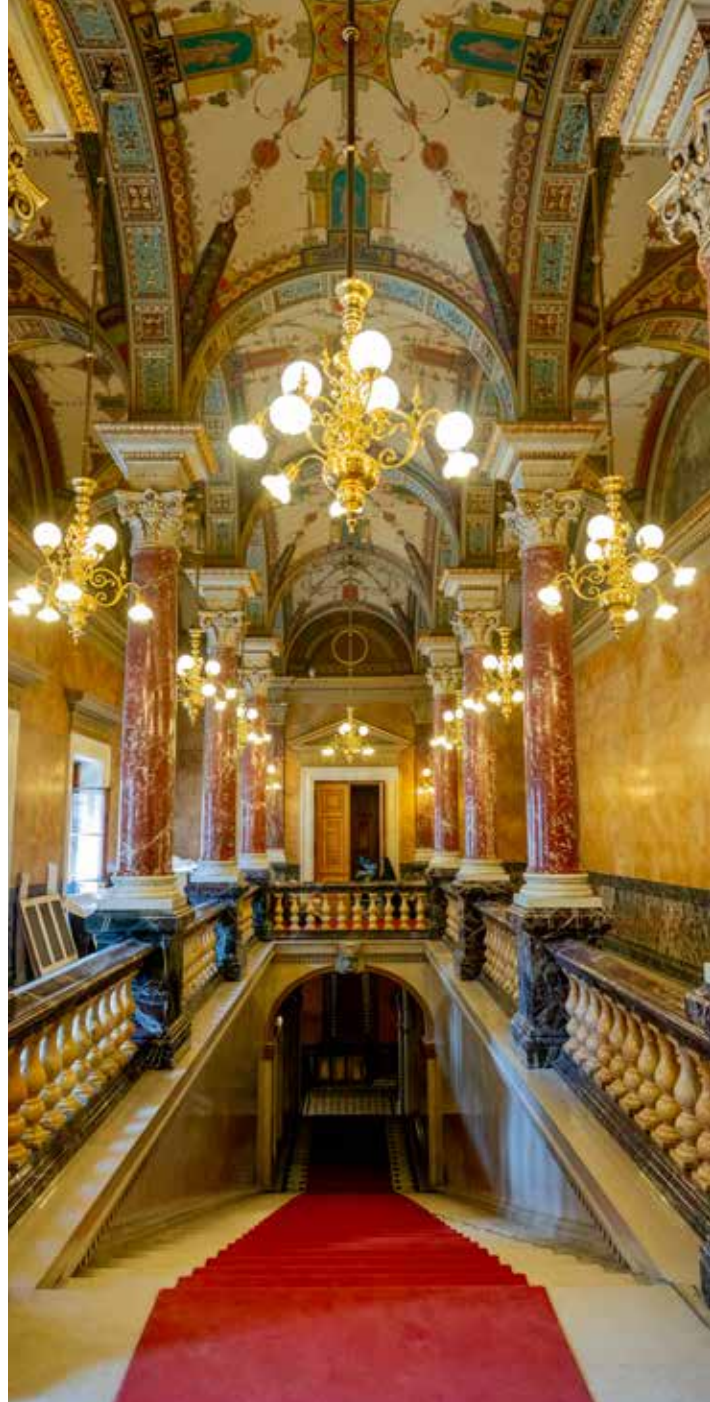
(Photos were taken before the restoration.)



THE ROYAL STAIRCASE

Stairs and colonnade

Franz Joseph I and **Queen Sissi** have trod the very steps that lead up to the salons on the first floor. The original function of the separate stairs leading from the carriage ramp on Dalszínház Street has been retained, though today it is also used for performances. The children's version of the operas *Die Entführung aus dem Serail* and *La serva padrona* were staged here. The room is home to two original pieces of furniture, the oak benches adorned with sphynx armrests. The walls are decorated with **Mihály Kovács's** lesenes depicting Puttos making music, and two statues of pages by **Gyula Bezerédi** stand on either side of the stairs. A famous mirror stands atop the stairs: legend has it that **Queen Sissi** loved this mirror because it made her appear thinner. The mirror was also useful because etiquette dictated that the royal pair were not allowed to gaze to the right and left, and this allowed them to study the richly decorated interior spaces. And there was (and is) a lot to take in, as the upstairs gallery opening from the Royal Stairs featuring five kinds of Italian marble is one of the Opera's most beautiful rooms: its decorations were made by the **Scholtz** Workshop, the lunettes depicting landscapes are the work of **Gyula Aggházy**, and the seventeen paintings in the gallery were made by Mihály Kovács.



THE SZÉKELY PARLOUR

Parlour with a balcony

The upstairs gallery of the Royal Stairs leads to the left side proscenium box salon, called the **Bertalan Székely Parlour**. Besides the rich oak woodwork, the other main ornament in this room is Bertalan Székely's Rococo-style frieze entitled *The Four Seasons*. When the door to the parlour opens, the visitor's gaze is immediately drawn to the room's central piece, the fireplace located across the room. The structure, surrounded by a wrought-iron frame decorated with flower shapes, has actually never been used for heating, as it is set in wood. The ornamental fireplace was carved from Italian oak and is adorned with discrete gilding: it perfectly matches the style of the wood reliefs found around the room. In addition to the richness of nature, the ornaments also recall the world of art when they form cornucopias brimming with fruit. The mantelpiece proudly displays the ruling family's coat of arms. According to the family tradition, all Habsburg boys had to choose a craft, in which they would later have to prove their worth. **Franz Joseph** chose to be a carpenter and was a skilled woodworker: legend has it that His Imperial Majesty himself carved its inlaid monogram that can be seen between the sprig of laurel, symbolising glory, and the oak, a reference to time as something that overcomes everything and to respecting our ancestors. The parlour opens to a balcony with a baluster to Dalszínház Street.

(Photos were taken before the restoration.)



SISSI'S BOX

A side look at the performance and the audience

According to legend, when the Hungarian Queen, **Sissi** left her isolation in Gödöllő to visit the Opera by herself from time to time, she viewed the performances from the proscenium box found at the orchestra pit and the part above the stage. This balcony has a number of advantages: if she arrived from Dalszínház Street, took the Royal Stairs, then passed through the upstairs gallery at its top, and used the oak-covered salon door, she could access this balcony without having to meet anyone. At the same time everyone has a clear view of the person sitting in Sissi's box, so it is also a kind of show box, with undeniable representativeness. Currently it serves as the box of the OPERA's general director and guests, while the artist directors are traditionally seated in the ground floor proscenium box on the right, which is closest to the stage, and the deputy general director with other prestigious guests sit in the so-called guard box, box 11 in the grand circle right.

(Photos were taken before the restoration.)



CAMPILLI HALL

Dancing around painters

Higher levels of the Opera House's backstage are the world of the ballet company and relevant departments. Besides smaller rehearsal rooms, there was always a need for a space adjusted in size to the actual stage, where quality rehearsals can be done before the stage rehearsal. This 340-m² room used to be the lower section of the Painters' Workshop moved to the Eiffel Art Studios since, but keep in mind that **Miklós Ybl** originally built it to be a rehearsal room for the orchestra, but as long as we can remember pieces of the set were painted here – until the summer of 2017. **Federico Campilli**, the Italian maestro was an artist who directed state-controlled dance genres for many challenging decades at our common predecessor, the National Theatre, and later at the Opera House as well.

(In the photo the room is still under construction.)



NÁDASI ROOM

Dance rehearsal room

If **Campilli** is the golden age of amateur Hungarian Dance, **Ferenc Nádasi** institutionalized Hungarian ballet education. The flat, and later floor rented in the Drechsler Palace across the road grew into the ballet school of the OPERA, and then the Soviet style Ballet Institute. Although the 100-m² Nádasi Room is the smallest of all the rooms in the Ybl Palace, it enjoys the special attention of the ballet director, as it is only divided from the directorial administration, the busy Ballet Office by a single, spectacular glass wall.

(In the photo the room is still under construction.)



SEREGI ROOM

Where great dance productions are conceived

The largest space within the third floor of the Ybl Palace's backstage area is the so-called Seregi Room, in which **László Seregi** himself rehearsed for many long hours. Before the renovation, this was the biggest floor of the Hungarian National Ballet, *where essential parts of the choreographies could be developed and practised. This 230-m2 room has been renovated too, raising its ceiling and making it optically more pleasant, and upgrading its ventilation system.*



HARANGOZÓ ROOM

For working on the details

The 200-m² space formerly only referred to as Room B is named after **Harangozó Gyula**, a brilliant Étoile of Hungarian ballet. Its size is somewhere between those of the Seregi and Nádasi Rooms, making it perfect for developing the details of performances with a limited number of dancers. The Harangozó Room had its lighting, ceiling, ballet flooring and air conditioning upgraded.



NÁDASDY STAGING REHEARSAL ROOM

A rehearsal room to scale

Who would have thought that the Opera House never had a rehearsal room that came close to the size of the actual stage! And it did not even have one that is smaller, but at least free of pillars and is owned by the institution. The reason for that can be found in the very different performance practice of the old times: the same way as there was no need for a wardrobe at the time of **Ybl**, as every soloist went on stage wearing their own robes, concepts of directing and rehearsal were also rather primitive. The stage rehearsal room created from the top-floor painting workshop has been missing for 138 years in the Opera: now finally the company can rehearse with marked-up sets in a full-scale place of 380 m², with a feel of *La bohème* to its mansard windows. The former occupants of the space, the painters were given a new home in the Eiffel Art Studios, in a place even bigger, more comfortable, and better serviced than this one.

(In the photo the room is still under construction.)



MEDGYASZAY ROOM

Designed by a master of reinforced concrete

As soon as he accepted his appointment in February 1912, **Count Miklós Bánffy** “presented” the cabinet with construction plans. The central figure of the 600,000-korona investment was **István Medgyaszay**, who soon after entered industrial history as the father of Hungarian reinforced concrete. Allegedly it was Medgyaszay’s idea to open the roof of the Opera on the Andrassy Avenue side of the building, which he reinforced with concrete pillars to get a huge, 430-m2 space. This became the costume storage of the institutions, as the designers gained more and more importance with time, until not only ensemble performers, but soloists had to appear on stage wearing the costumes of the Opera House – and those costumes had to be kept somewhere in the House, had to be cleaned, mended, maintained and listed. The century-old wardrobes will be restored and reinstalled to the lower section of the space, as the costumes and accessories used in the given season will be moved here, but the spacious upper space will function as a multipurpose hall – after the expert replacement of the remaining concrete pillars. Press conference, exhibition, song recital, children’s activities, rehearsal, book signing, chamber music concert: anything goes in this accessible room with a capacity of 100.

(In the photo the room is still under construction.)



SIMÁNDY BUILDING

Home of singing

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. In fact, it is the life support machine which the 138-year Opera House could not exist without. The heating and cooling systems of the building, constructed in 1979, were 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. However, the OPERA Administration Building now taking the name of **József Simándy**, the most prominent male opera singer of the 20th century, will become a house of singing, namely, the home of the chorus: five of its 12 floors will be occupied by the 150-member OPERA Chorus and the 100-member Children's Chorus. They will trod the steps of the building as the legendary soloists did preparing for the 1984 reopening of the Opera House as the Viceroy Bánk.

(The photo displays the original façade of the building which is now under construction.)



MAHLER ROOM

Chorus room up above

The first choir room of the Hungarian State Opera Chorus was built on the eighth floor of the building across the road from the Opera House's stage door, the Simándy Building. It features a podium for the singers, natural light coming in through the windows, and excellent acoustics. Up to 100 singers can rehearse at any given time in the 160-m² room. Its namesake **Gustav Mahler** was known to pay special and tender attention to the chorus as an opera conductor, which must have also been felt by the chorus members working at the OPERA around the 1890s, and he demonstrated an expert use of the choir in his compositions, creating many works centred around ensemble singing.



KLEMPERER ROOM

Chorus studio No. 2

The space on the fifth floor of the 12-storey Simándy Building was originally intended to be an orchestral rehearsal room, but was used as a staging rehearsal room instead. But now, after the renovations, it was given to the Hungarian State Opera Chorus, as it essential that the three choirs of the OPERA's singing ensemble are able to rehearse independently at the same time. **Otto Klemperer** was not only a significant opera conductor but an oratory director too; his attraction and quality approach to grand tableaux is commemorated by many recordings, including ones he made in Budapest 70 years ago. Similar in size to its twin situated above it, this 160-m² chorus room truly deserves to take on the name of the old music director.

(The photos are illustrative, the room is under construction.)



FAILONI ROOM

The old rehearsal stage

There is a pleasant, 140-m2 room with a slanted ceiling and natural light on the seventh floor of the former Administrative Building in Hajós Street, that was called the “House Stage” by insiders. Now staging rehearsals will give way to choir rehearsals here.

Sergio Failoni worked as a conductor and music director at the institution for twenty years, and he did the most for establishing **Bartók's** opera, *Bluebeard's Castle* in the repertoire, as he conducted the 1935 production of it that was the big break of the piece in Hungary.

(The photos are illustrative, the room is under construction.)



PLESS AND TANGO ROOMS

Rehearsal rooms for the children's chorus sectionals

The seventh floor of the Simándy Building (the former Administrative Building) also has two smaller rehearsal rooms, which will be used by the Hungarian State Opera Children's Chorus in the afternoons to prepare for the Andrásy Avenue performances. (They are used by The OPERA Chorus in the morning.) Until the institution realizes its OPERA Campus dream (see p. 438), these rooms will be extremely busy. The name of **László Pless** is honoured for his decades of effort working as an epochal chorus director of the OPERA, **Egisto Tango** deserves to be commemorated for the time he spent in Budapest, the world premiere of *Bluebeard's Castle*, and his courage.

(The photos are illustrative, the rooms are under construction.)



HAJÓS STORAGE CELLAR

The chandelier and prop collection of the Opera

A cellar in a building in one of the “strategic” streets near the Opera became available in 2013. The institution grabbed the opportunity right away and now uses the 400-m² cellar accessible with a lift for storing props that are part of the Opera House’s productions and need special storage or are too large: for example, the chandeliers that fill the huge space in grand opera or ballet scenes and balls. This makes it easier to keep inventory and transfer them from one piece to another, and also to move them from the storage to the scenic entrance that have only 50 metres between them.



OPERA SALES CENTRE

Nameplate under the gate

Opposite the side entrance in Hajós Street, there is a block of flats also designed by **Miklós Ybl** with **Károly Lotz**'s frescos under the entrance. Beside this house, in a building designed by **József Jahn**, 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.



SMALLER OPERA PROPERTIES

Small operational essentials

Similarly to the biggest state institutions, the Hungarian State Opera also has several smaller properties, most of which are not owned by the OPERA but rented from the local government. These supplementary properties have become indispensable for the operation of our large community of fifteen hundred people: the limited facilities of the Opera House building cannot serve every necessary function, so we operate a prop storage, a marketing HQ, an architecture office and an event organizer depot in nearby locations (in Hajós, Lázár, Dalszínház Streets), and we are going to move programme making to our former shoemaker workshop in Révay Street. The OPERA has owned a fishing farm in Balatonudvar for decades, which needs to be gradually renovated, keeping our options realistic, to give new foundations to corporate holidays. At the moment our other holiday property near Balaton, means more work than pleasure. The OPERA also plans to make this dilapidated building in Káptalanfüred habitable by our own effort and based on our own plans, as it could not be used for years now. Besides these, the OPERA has the right to manage some social housing in Budapest, rooms of which can be rented by our employees who have no other means to overcome their personal crisis triggered by financial or private difficulties.



OPERA MEMORABILIA COLLECTION

The place and time to salute the past

Once upon a time there was a composer and music academy professor called **Miklós Radnai**, who was suddenly appointed by cultural minister **Kuno Klebelsberg** to manage the Opera House, which he did prosperously for 10 years until his shockingly early death. Near the 50th anniversary of the institution's opening, He founded the Memorabilia Collection that has grown immensely in the past 90 years since then. Do not think that these memorabilia are only valuable for the insiders of the OPERA: they can be the evidence used in art history, or even Hungarian history research, as the Opera House has always been an important cultural site. The only problem with that is that the collection never had a permanent exhibition space. Only a few pieces could be displayed in glass cases for opera visitors to see, unlike the collections of La Scala in Milan or the museums of other grand theatres similar to the Budapest OPERA. These facilities can be maintained at relatively low cost thanks to their permanent exhibition, while they generate significant revenue through tourism, encourage people to visit the opera, and provide a more organic experience that they ensure for the main theatre. Of course, the OPERA also has plans, and rather handy ones at that, about where the Memorabilia Collection should be located: in place of the former OPERA Club, which used to be Opera House territory, on the corner of Dalszínház and Révay. It is right opposite the so-called Royal Entrance of the Ybl Palace. The plans are ready...



ERKEL THEATRE

Small Bayreuth in big

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 according to the joint plans by **Dezső Jakab**, **Marcell Komor**, and **Géza Márkus** 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 plan, the capacity has since been reduced to 1800, but it still preserves its leading position and legendary acoustics. The Városi (City) Theatre, which was renamed Erkel Theatre in 1951, has been operated by the OPERA since 1949. **Reiner**, **Toscanini**, **Furtwängler**, **Fricsay**, **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 nurtured our future audiences until the inauguration of the Eiffel Art Studios. Folk dance and high-quality pop music productions appear here, too, as do opera and ballet performances by other companies. Almost one and a half million guests have been through the doors since the reopening, and they can now come to the theatre by underground M4, too. Until the long overdue, substantial renovation work on the Erkel Theatre can commence, it still welcomes guest productions and audiences of course.



FOYER

With the bust of Ferenc Erkel and a Shop

Originally there was no foyer behind the historical, almost exotic silhouette of the former People's Opera, then City Theatre's façade: similarly to Bayreuth, the audience entered the auditorium almost straight from the street, as every did not add any spaces considered unnecessary by them. The foyer and the wide stairs of the entrance were created during the 1960 reconstruction by **Iván Kotsis**, together with the main buffet upstairs. As part of its facelift in 2013 the entering stairs were modified according to the wishes of the institution and the plans of **Gábor Zoboki**, resulting in an even more comfortable and convenient layout, that could include a small event venue (the Bartók Room) and the Erkel Shop, while the foyer itself is guarded and adorned by a rustic bust of **Ferenc Erkel**. In order to be able to serve the immense number of audience, there are also mobile buffets placed in this space.



MAIN THEATRE HALL

The biggest in Central Europe

Ever since its opening, Erkel Theatre always had the the largest number of seats in Hungary, which currently means a capacity of 1819. The gigantic auditorium has been reconstructed several times: based on the plans of **László Vágó** and **Pál Klunzinger**, the acoustics and stage were redesigned, and the central balcony box and stall were developed between 1916 and 1920. Between 1949 and 1951, plans drawn up by **Oszkár Kaufmann** were used to increase the depth of the stage, rebuild the proscenium, turn the proscenium box toward the auditorium, and move the walls of the wing boxes forward. Acoustics engineer **Dr. Tamás Tarnóczy** was responsible for additional significant acoustic measures, as he supported the installation of the auditorium wooden abat-voix. His plans also formed the basis of the plaster curved wall and ceiling that continue to define the building today.



UPSTAIRS SEATS

Where everyone hears and sees everything

The almost 800 seats upstairs in Erkel Theatre's auditorium have the best view and acoustics in the house thanks to the theatre's shoebox-shaped design. As it shared management with the Opera since 1949, star performances were held here thanks to its much larger capacity auditorium – and so the audience could enjoy here the shows of international artists such as **Edita Gruberova, Erwin Schrott, Marcello Giordani, Leo Nucci, Péter Eötvös, Eugene Kohn, Marco Vratogna, Anna Netrebko, Roberto Alagna, Aleksandra Kurzak, Nino Machaidze, Sonya Yoncheva** and **Ildebrando D'Arcangelo**.



BERNÁTH BUFFET

A grandiose lounge with artworks

Erkel Theatre has two significant works of art: the paintings on the wall of the first-floor buffet were made by **Aurél Bernáth**. *Midsummer Night's Dream*, found on the first floor was made using al fresco, *The Tragedy of Man* using secco technique in 1973. The paintings separated by golden rosettes were inspired **William Shakespeare's** and **Imre Madách's** dramas of the same titles. Neither of them is an illustration, they are not actual scenes taken from the plays, but their characters are easily recognizable. The over 100-m2 works are protected monuments. The room turns into a centre of society primarily during the intervals of performances, but thanks to its excellent properties and diverse transformability, it serves as a venue for important events on other occasions as well. People attending the educational events connected to the productions feel just as comfortable here as the dinner guests of Soirees, the infants and parents coming to Sing-along Baby, the visitors of children's programmes or rare chamber performances, and educators attending conferences, trainings. The colourful events of the room are followed by the great opera composers peeking from their 1961 memorial plaquettes hanging on the walls above the buffet: **Tchaikovsky, Puccini, Mussorgsky, Verdi, Wagner, Mozart** and **Gluck** do not have to be afraid of boredom in the company of Bernáth's frescos.



REINER ROOM

With a view of Bernáth Buffet

The hall from which the visitors of Bernáth Buffet can be comfortably observed is at the top of the Erkel Theatre auditorium's gallery. The room was named after conductor **Frigyes Reiner**, who performed **Wagner's Parsifal** at the People's Opera (Erkel Theatre) on 1 January 1914, the very next day after Bayreuth's exclusive rights to it expired. The Reiner Room hosts representative events, press conferences and award ceremonies.



ERKEL₂ (PLAN)

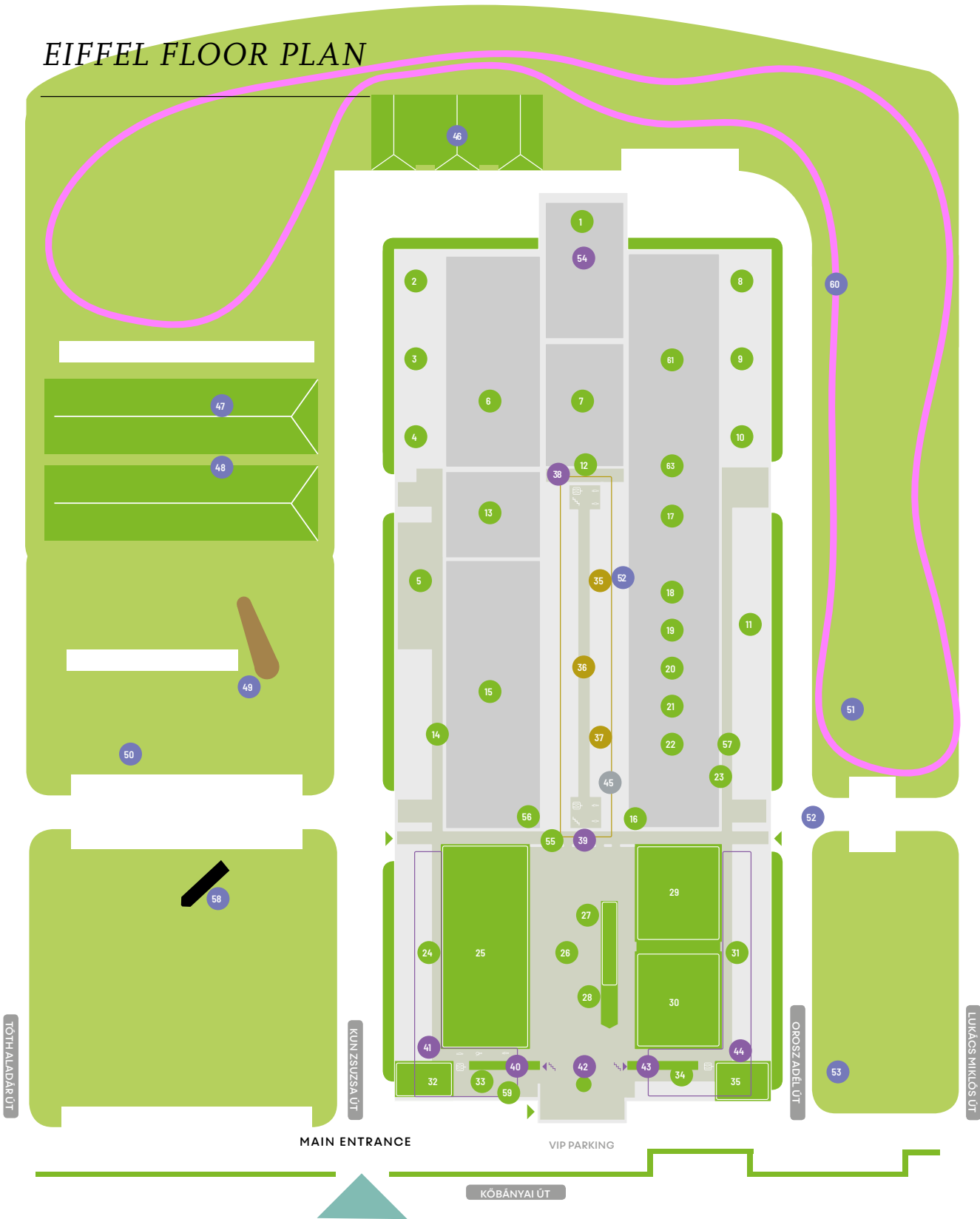
Three small steps of a big leap

Due to the rushed reopening of Erkel Theatre (see p. 403), there was little time in 2013 to make fundamental changes to the building “left like that” since the sixties. As it would be a big mistake to close it down, because that would significantly reduce the Hungarian audience’s access to culture, the modernisation of the 110-year-old theatre could be carried out in three six-month stages:

1. the expansion of the orchestra pit to make it suitable for grand, Romantic pieces, and the installation of higher capacity ventilation systems to improve air conditioning;
2. the mechanical upgrade of the fly system, the renovation and addition of sanitary facilities to soloist green rooms, and building a new entrance for the set storage;
3. revealing the original silhouette of the theatre on the façade, full landscaping, adding green areas, creating a new stage door, and building a skybar-style outdoor restaurant on the front side.



EIFFEL FLOOR PLAN



MAIN BUILDING

GROUND FLOOR

- 1 Ferenc Dely Rear Storage
- 2 László Uitz Sculpture Workshop
- 3 Sebő Szick Carpentry Workshop
- 4 Károly Löwenrosen Carpentry Workshop
- 5 Gábor Forray Locksmith Workshop
- 6 Gusztáv Oláh Painters' Hall
- 7 József Járay Sports Hall
- 8 Gizella Szeitz Trainee's Workshop
- 9 László Horváth Carpentry Workshop
- 10 György Blanár Locksmith Workshop
- 11 Judit Schäffer Costume Store
- 12 János Krasznai Corridor
- 13 Miklós Borsa Set Assembly Room
- 14 Károly Dorogi Scenists' Corridor
- 15 József Kőműves Large Storeroom
- 16 Rezső Roubal Percussion Room
- 17 László Szász Set Assembly Room
- 18 András Békés Rehearsal Stage
- 19 Jan Ciepliński Ballet Studio
- 20 András Mikó Staging Rehearsal Room
- 21 János Ferencsik Music Hall
- 22 Miklós Szinetár Rehearsal Room
- 23 Lajos Gela Rehearsal Corridor
- 24 Klára Tüdős Soloists' Corridor
- 25 Miklós Bánffy Stage
- 26 327 Locomotive Hall
- 27 Orient Restaurant
- 28 József Szén VIP Tender
- 29 Sándor Hevesi Rehearsal Room
- 30 Ferenc Fricsay Studio
- 31 Artúr Nikisch Orchestra Corridor
- 32 Erzsébet Házy Cafeteria
- 33 Erzsébet Szőnyi Climbing Cube
- 34 Tivadar Miháلكovics Protocol Corridor
- 35 József Gregor Canteen
- 55 Nicola Guerra Corridor
- 56 János Czeglédi Small Storeroom
- 57 Lőrinc Horváth Scenists' Corridor
- 59 Mrs Caffi Cloakroom
- 61 Ágoston Spannraft Painters' Hall
- 62 Gyula Kovács Storeroom
- 63 Lajos Szilágyi Engineers' Mezzanine

EXTERIOR BUILDINGS

- 46 Miklós Radnai Education Station
- 47 Tivadar Márk Costume Hall
- 48 Pál Tolnay Service Centre
- 49 Jenő Kéméndy Chimney of Lights
- 50 Zoltán Kodály Park
- 51 Bartók Microcosmos Harmony Garden
- 52 György Ránki Musical Jungle Gym
- 53 Gabriella Lakatos Terrace
- 58 301 Locomotive and József Szén Tender
- 60 István Kertész Garden Tracks

FIRST FLOOR

- 35 Nelly Vágó Costume Workshop
- 36 Mrs Német Jeszenszky Emőke Costume Workshop Lounge
- 37 Péter Makai Costume Workshop

SECOND FLOOR

- 38 Orsolya Botár Grandstand
- 39 László Márkus Balustrade
- 40 Frigyes Podmaniczky Terrace
- 41 György Lőrinc Visitors' Passage
- 42 Zoltán Fülöp Glass Bridge
- 43 János Feketeházy Visitor Centre
- 44 László Pless Visitors' Passage
- 54 Viktor Fülöp Suspension Bridge

THIRD FLOOR

- 45 Melinda Ottrubay Oasis

THE EIFFEL ART STUDIOS AND ITS VICINITY



EIFFEL ART STUDIOS

World sensation at the geometrical centre of town

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 Eiffel, two auxiliary buildings, and a complete train station. The rehearsal, production and storage centre for the OPERA was built here where the **Bánffy** Stage, with an auditorium with 400-600 seats, was constructed as well as 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 also created a memorial room for **János Feketeházy**, the designer of both this building and the Opera House's iron skeleton. The official inauguration of the Eiffel Art Studios that had already had a test run since spring 2019 took place on 25 October 2021, whereas the entire project is expected to be completed by late 2023. Afterwards, work can begin on the adjacent Hungarian Museum of Science, Technology and Transport. The complex was redesigned for the unique purposes of the OPERA by the KÖZTI architects' studio led by Ybl Prize recipient **Miklós Marosi** in 2015.



327 LOCOMOTIVE HALL

A matter of perspective

The largest hall on the Eiffel Art Studios' premises was named by railway employees after **Gustav Eiffel**, and it is centred around the hall that is also called the 327 Locomotive Hall. Like so often, the naming is partly the result of a misunderstanding, but it became so strongly established over the past 130 years that it should be used rather than being erased – it is now history, or a legend. As Eiffel was a master of rolled steel riveting, his name was associated with many such buildings. He knew **János Feketeházy**, the architect who actually designed the five-nave, cathedral-like Railway Workshop, but they only met years after this building was completed: when they bought the Hungarian engineer's plans of the Tisza bridge in Szeged, and won with it. That is how the name got attached (retrospectively!) to the largest steel-structure hall system of the country, displaying its 22,000 m² vastness in a single space. Since the renovation that started in 2017, the middle section of the hall's public area, the Locomotive Hall is the most impressive part of the complex with its Series 327 locomotive. These engines were the most beautiful ones in Hungarian railway manufacturing history, so in the industry everyone referred to them as Queen (and the series 301 "King" stands right outside, in the Kodály Park, see p. 433). Ours is the last survivor of the series, rescued by the OPERA from the Istvántelek train junkyard of MÁV, and the wreck was perfectly restored by train enthusiasts assisted by the OPERA workshops. The locomotive Nr. 327.016 was stuck in Yugoslavia after the Treaty of Trianon, but now its eventful life may go on for eternity in our protected hall. The Locomotive Hall hosts the extra series accompanying the productions on Saturdays (see p. 193), our Codebreaker (see p. 52) and Opera Total (see p. 282) events.



BÁNFFY STAGE

Multipurpose theatre space

The most important space of the entire complex opens from the Locomotive Hall of the Eiffel Art Studios. Named after polyhistor and opera director **Miklós Bánffy** who lived a hundred years ago, this theatre is the third in Budapest, built 110 years after the second one, that also features an orchestra pit suitable for opera performances. Its visible stage is the same width as the Opera House's, and its orchestra pit is even bigger. The pit can be moved on a two-part platform, so the stalls can be expanded from a capacity of 400 to 600 if necessary. The wood-covered walls provide excellent acoustics, and the theatre is equipped with cinema technology including a 40-speaker Dolby Atmos system and one of the largest screens in Hungary. The seats of the house can be put away into the back wall in 3 minutes, transforming the hall into a 900-m² ballroom, studio or event venue.



FRICSAY STUDIO

Hungary's one and only

None of the existing recording studios of Hungary can fit a really big symphonic orchestra with choir, so large-scale recording projects can only be realized with compromises. That is why a new studio, named after **Ferenc Fricsay**, the world-famous conductor with an insatiable interest in studio technology, was built in the Eiffel Art Studios. Every last bit of it is the result of the excellent work of the OPERA's expert staff, who installed all the surfaces, acoustic elements and screens in the structurally completed venue – just as in the case of the Bánffy and Hevesi Stages. The studio was fitted with brand new technical equipment, including an ionization solution. The first recording was made here by **Plácido Domingo** in August 2020, which was followed by over half a dozen complete opera and ballet pieces recorded by the OPERA's ensembles.



HEVESI REHEARSAL STAGE

Modelling theatres

The most important – indirect – purpose of creating the Eiffel Art Studios was raising the standard of the performances. Principal director **Sándor Hevesi** was invited to the OPERA from the National Theatre by **Miklós Bánffy**. His task was to change, to raise the quality of the stage, to transfer the much more active and analytical fundamental approach of spoken theatre: the very same goals we set for ourselves when we decided to build this venue a hundred years later. In terms of size, The sets of any production can be built here, so it is suitable for holding 1:1 rehearsals, with mobile pulley systems, curtains, lighting and sound technology. Its 120-capacity auditorium – built of restored opera house seats and worn, upcycled podiums (platforms) – makes it suitable for holding chamber theatre shows, children's and educational programmes, or chamber music and song recitals in the weekends.



FERENCSIK MUSIC HALL

The OPERA Orchestra HQ

For 17 years since 2004, the centre, rehearsal space and administration of Hungary's largest orchestra were all in the city centre, practically on Oktogon, hidden by the buildings of Jókai Street. After the changes in state managed properties, the almost 1000-m² building will be used by the Hungarian Radio's ensembles, and the OPERA will create new rehearsal facilities in the so-called Giant Storage of Eiffel Art Studios with government support. The second one of these bears the name of **János Ferencsik**, just as the previous premises: in the over 300-m², high ceiling, soundproofed hall equipped with acoustic panels serves the needs of the orchestra and the OPERA Chorus's warm-up before performances with great conditions, just like the Fric-say Studio does. (The orchestra office will be located on the orchestra corridor named after **Miklós Erdélyi** where practice and tuning rooms, instrument storages are found, and further storage rooms and single practice rooms with air conditioning will also be established elsewhere in the Eiffel Art Studios.

From spring 2022

(In the photo the room is still under construction.)



SZINETÁR REHEARSAL STAGE

On his 90th

As the OPERA cannot use its old space in Jókai Street, the institution built new staging rehearsal rooms in the Giant Storage of the Eiffel Art Studios. For unknown reasons – perhaps as a remnant of the union period before 2004 – the previous venue was named **Dózsa**, so we had to find a new name for the new space: and the OPERA chose **Miklós Szinetár**. The eternal titular director general turned 90 just as the construction was finished, so similarly to legendary stage manager and artist **János Krasznai**, he was “given” a hall on that occasion too. We hope to see him work in the staging rehearsal room named after him still.

From spring 2022

(In the photo the room is still under construction.)



CIEPLIŃSKI ROOM

Warm up, create, practise

One of the last stages of the Eiffel Art Studios' internal development is the creation of the ballet room found near the back, close to the workshops, and also rather close to the changing rooms of the ballet ensemble. It is named after **Jan Ciepliński**, the epochal Polish ballet master and choreographer of the opera house, to inspire the work of a selected group of multinational dancers rehearsing here. With its opening, a space will finally be born where the ensemble of the Hungarian National Ballet can properly warm up for rehearsals and performances, as all our contemporary dance productions has been moved to the Bánffy Stage.

From spring 2022

(In the photo the room is still under construction.)



BÉKÉS REHEARSAL STAGE

In memory of a legendary director

The name of **András Békés** became a legend over his long life and work in the Hungarian theatre world. The former principal director of the OPERA, the late head teacher of the opera department at the Liszt Academy, was known for his long, tiring, but extremely fruitful rehearsing process. The staging rehearsal room, which is one of the new spaces of Eiffel Art Studios' Giant Storage, is suitable for setting up a production and allowing the performers to rehearse with scenery for weeks in it – something that we never had the time or space before.

From spring 2022

(In the photo the room is still under construction.)



MIKÓ STAGING REHEARSAL ROOM

All set for immersion

The famous principal director **András Mikó** represented continuity in the industrial operation of the OPERA. He was already directing at the time of **Otto Klemperer**, he spent almost half a century on the stages and auditorium of the Opera House and Erkel Theatre organising, managing the life of his well-loved theatre, while also teaching his academy students. The back wall of Mikó staging rehearsal room is big enough to have the full-scale set markings of an Opera House or Bánffy Stage production, allowing the singers to have rehearsals in which they can practise the productions in full detail.

From spring 2022

(In the photo the room is still under construction.)



JÁRAY SPORTS HALL

Play, but not opera

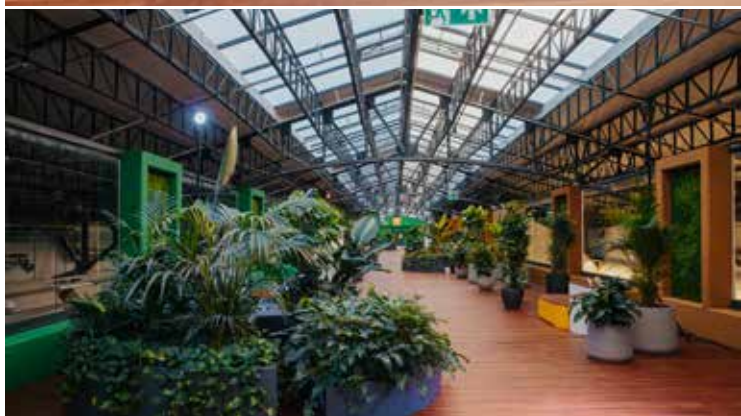
Ensuring recreation options for the often stressed opera employees was always part of the whole concept of the Eiffel Art Studios. The sports hall named after the only Olympic athlete opera singer, **József Járay**, was built for the same purpose by the OPERA as the Ottrubay Oasis (see p. 424) and the two smaller gyms next to it: to let people blow off a little steam, exercise their body, and rediscover the joy of playing. And if the OPERA Campus we dream about is realized, this gym could provide the background for the compulsory physical education of the performance base school. The Járay Hall will be suitable to play regular futsal, handball, basketball, tennis, badminton, futnet and table tennis, its “stands” made of restored opera house seats will have a capacity of 100, and we plan to add an upstairs spectators’ terrace on the Ottrubay Oasis side of the field, fitted with the same seats.



OTTRUBAY OASIS

Canaan in the middle of the Eiffel

It might sound incredible to have tropical plants guard the passage right in the middle of a state-owned building located at the geometric centre of a continental metropolis. We are in the “found space” of Eiffel Art Studios: **Miklós Marosi** architect noticed during the design process that the vaulted support structure allows a third, if narrower level under the lighting roof. The team of the OPERA turned this concrete wall into an oasis named after pure and fragile ballerina **Melinda Ottrubay**, who had a life full of twists and turns and a prince for a husband. Here one can enjoy some quiet and fresh air between rehearsals with the two nearby fitness facilities providing an exercise opportunity, and the spectators’ terrace offering a view of the Járny Field is also close to here. The various guided tours of the building will also go through here, cooling off and enchanting the young and old visitors of Ottrubay Oasis, completed with the loving finishing touches of director of operations **Anka Józsa** and horticulturist **László Gerzson**.



OPERA DEPOT

A value of ten-billion all in one place

The workshops of the Hungarian State Opera manufacture the sets, props and costumes of 10–12 big productions a season, which is all added in value to our national assets, but which also need to be stored somewhere safely. And although there is also movement on other side of the account, the institution regularly scraps the items of protraction that have not returned for years, it is impossible to reduce the storage space needed at any time below the volume of 300–350 9-metre containers.

The OPERA – contrary to other theatres – never owned storage facilities, but had to rent them on the free market since '89. That is also why we were so excited about the completion of the Eiffel Art Studios, as it gave us an opportunity for the first time to gather our sets from 6 rented depots into a single OPERA depot owned by the institution, and with a new storage system. Storing the 7–8-metre, usually quite fragile set pieces in containers needs a one-time investment, but it saves a lot of material and organisation costs, as well as working hours for the OPERA by preserving these assets. Since 2017, the sets are resting in the former Bogie Repair Hall, the external storages are being emptied, and as soon as the public procurement of the containers is done, a new era of set storage will begin. With the sets arranged in three-level rows in the OPERA Depot, a single special forklift will be able to load the tractor and move it to a theatre hall virtually without human assistance. (As per our agreement, 25% of the OPERA will be used by the Transportation Museum next door, also for exhibition storage.)

On the roof of the 12 000-m² OPERA Depot, ITM will install the largest solar panels in the city centre of Budapest, providing energy for the OPERA Campus, which can be viewed as a visitor terrace.



GREGOR CANTEEN

"Consider and eat"

Neither the Opera House, nor the Erkel Theatre had spaces really suitable for building a canteen that could serve the employees properly. For the interior design of Eiffel Art Studios, it was important to include the European standard service and catering of the artists and technical staff working here and in our production workshops, so we created a breezy canteen full of natural light on the front corner of the building. It was named after an artist who represented a love of culinary delights for everyone. If he was still with us, **József Gregor** would surely join our staff at the table to try the delicacies of this well-equipped kitchen, including the lunch menu available at a discount for the sake of our employees. The pleasant environment of the canteen is perfect for private celebrations and birthdays, and it can host public events too thanks to having its own entrance and terrace. The Gregor Canteen can seat 50 guests at any given time.



HÁZY CAFETERIA

The private world of the artists

There can be no theatre without buffet – it might be open during the day too if there are no other catering options, or it might only be open in the evening. That is the way the Eiffel Art Studios do it: on the other front corner of the building across from the Gregor Canteen, a buffet of the same size is open in the evening to serve the performers and their helpers during rehearsals and shows. The cafeteria named after **Erzsébet Házy** offers soft drinks, sandwiches and coffee from vending machines during the day, and welcomes singers, dancers, musicians and stage staff as a traditional buffet in the evenings with kind service and discount prices. The Házy Buffet is located in a working area only accessible for authorized artists and staff, so it cannot be visited by the public.



SZŐNYI CLIMBING CUBE

Children's fort in the Locomotive Hall

Erzsébet Szőnyi, deceased in 2019, was really the mother of children's musical education, but her personality would make her more like a grandmother of it. The OPERA Children's Chorus recorded her children's operas, and sang her piece at the 50th anniversary of the ensemble. Next to Erzsébet Szőnyi's portrait and the typical green stripe, in the corner of the ground floor cloakroom of the Eiffel Art Studios, there is something strange: a so-called playbox, an enormous wooden construct. It is more of a room, or even a castle, a labyrinthine children's fort, the passages of which running inside promise exciting moments to the young ones, if their parents happen to visit an adult matinée in the theatre and make a booking to this mysterious wooden cube in advance when they buy the tickets. Or even if they especially come for a children's matinée or building tour with their parents, and feel like a bit of crawling and climbing before or after it (see our children's programmes on page 217). So let them!



RÁNKI MUSICAL JUNGLE GYM

Art and fun under blue skies

A similar experience awaits kids outside as well. The OPERA is moving forward with its original plan of becoming an integral part of the area, the district and the capital through targeted development. Supporting the public park function during the day, and hopefully fitting right into our future training plans, the eight-piece, music/theatre themed playground was built as the OPERA's own investment and based on our own designs, to be able to welcome the youngest ones too and their parents in the Eiffel Art Studios. So what makes **György Ránki** the best qualified name-sake for it? The wise and witty composer is known for his hit opera *King Pomade's New Clothes* (see p. 203), even though his sizeable oeuvre includes numerous other children's pieces besides his classical works. For instance, he created Peter the Musician, and he wrote those brilliantly off-tune and hilarious songs for *Mekk Elek*, the classic Hungarian puppet show too.



RADNAI STATION

V4 International Opera Studio

Miklós Radnai, music academy professor turned young opera director lent his name to the building constructed based on the old station type designs of MÁV never functioned as an actual station building, but as the administrative centre of the Northern Railway Workshop. Now the OPERA's so-called studio is found here, offering providing training to young singers graduating from the academy in a format established in the mid-20th century as a kind of postgraduate programme that allows them to solidify their skills and mature while trying themselves out in smaller roles at the given theatre. The current Hungarian structure is sorely missing this particular level of training, so as soon as the OPERA has the right building for it, it will launch its own international studio – in partnership with the Liszt Academy. The Studio's international community creates its own production semi-annually. Our goal is to gather the most talented graduates of the V4 countries, and keep them in sight of the big opera houses of the V4 region. After the morning classes, the afternoons will be dedicated to primary education: enthusiastic and qualified members of the OPERA Orchestra and Chorus can teach music here. The building is currently waiting to be renovated, with the plans being ready.



MÁRK COSTUME HALL

The biggest wardrobe of Hungary

The namesake is legendary, and the wardrobe is a true milestone of costume storage at the OPERA. Having lived a long life, **Tivadar Márk** spent half a century making valuable contributions to the OPERA and the entire Hungarian theatre world. The hall named after him holds most of a 4000-running-metre costume and accessory inventory (the rest are waiting in the wardrobes of the Opera House and Erkel Theatre to be used at current productions played there), so it became the first costume base of our very own in the 138-year history of the OPERA. And although the **Judit Schaffer** costume store of Eiffel Hall also stores hundreds of metres of costumes for the OPERA, the Tivadar Márk Costume Hall still is still the biggest wardrobe in Hungary with its 1800 running-metre inventory. The sections of the huge aluminium construction are moved by dozens of computer-controlled motors: the inventory of the productions not being played in the given season rest here. It is an enormous task to store the passive produce of a repertoire theatre, to move them at the end/start of the seasons and to redefine them. Every piece is tagged electronically with a chip; the costumes are inventoried, stored, cleaned and mended here. The Tivadar Márk Costume Hall is also equipped for regular renting: the assets of inactive productions are mostly used by education institutions and ball organisers.



TOLNAY SERVICE CENTRE

Order and soul

The first head engineer, technical director and eternal member of the OPERA is **Pál Tolnay**. The Hungarian Theatre Society (MTT) – of which the institution is also a member – regularly awards the best technical managers the entire Hungarian theatre scene, so it was time his main theatre also found a proper way to honour the excellent professional and his decades-long loyalty to the Ybl Palace. The service centre has the utility connections, fire alarm system, central material storage of the huge Eiffel complex, as well as the security centre and the changing and community rooms of the maintenance personnel. It monitors the heating and air conditioning system, and every tool and inventory necessary for the maintenance of the building is stored here.



KODÁLY PARK

In memory of the “green” composer

Who wouldn't know **Zoltán Kodály** in Hungary as the “second” greatest Hungarian after **Széchenyi** or the “second” Wise Man of the Nation after **Deák**? Scores of institutions and streets bear his name already, we still think it is important that the first green area of the OPERA – that will possibly remain the only one – and its biggest unified part of it suitable for holding events, the almost 1-hectare park is named after him too.

Kodály has also loved nature, and this complex, rather modern approach is apparent through his works and habit of hiking. We plant cultivated grapevines in the park (see p. 434), roses named after Kodály, and if we organise one or two open-air concerts here in the summer, we will always include some of his works. We will not forget that he wrote every one of his stage works for the Opera House, or that his life was connected to the railway too: he is perhaps the only composer in the world who was born at a train station – in Kecskemét. And talking about the actual railway: the Kodály Park has several curiosities, including a garden pond originally built by the railway people, fake ruins typical of socialist romanticism, and the most impressive among them, a recovered steam engine and tender that was the largest Hungarian flat-rail locomotive manufactured as a series. Series 301 engines were simply called King. (What a beautiful coincidence to have its companion, the series 327 Queen engine exhibited inside the Eiffel Hall – see p. 414). There are only two remaining locomotives of the 301 series; the other one is found in the Hungarian Railway Museum. This engine was restored by railway enthusiast with the assistance of the OPERA's production workshops, creating a VIP box for open-air events in its tender.



GLORIA HUNGARIAE DECORATIVE VINEYARD

In memory of Zoltán Kodály

Pál Kocsis, the famous grapevine cultivator was born in Kecskemét just as his close friend, **Zoltán Kodály**. (Even their deaths happened almost at the same time, but definitely at the same place: in different wards of Kútvölgyi Hospital, with a few weeks difference in 1967.) Kocsis, father of the Irsai Olivér variety known by everyone and loved by many, also dedicated a variety to Kodály, but the artisan winemaker asked by the OPERA to help with the matter, **János Dunai** could not find viable plants in the gene bank of the Research Institute for Viticulture and Oenology's Kecskemét branch anymore. Instead, he brought back another variety of dessert grapes cultivated by Kocsis, so now in this corner of the Eiffel Art Studios Kodály Park has a decorative plantation of Gloria Hungariae (Glory of Hungary), another forgotten variety, cultivated during the interwar period.

Vignerón **Dunai János** (A'Capella Vineyard, Ábrahámhegy)



EIFFEL PARKING

Everyone can park here safely

In the 21st century, it is crucial for any institution to be accessible by car or motor besides various public transportation, bicycle routes or safe pedestrian walkways. The Eiffel Art Studios of the OPERA are designed so that adequate space is left between the massive buildings and park areas for visible and safe parking for visitors, artists and other employees. Anyone coming to the Kőbányai Road location to attend a performance or other event may drive in through city-side gate and park their vehicle following the official traffic rules and signs. Due to the strict provisions of the law, we cannot take responsibility for any loss or damages, but the parking area has a gate barrier system, it is guarded, and free for our audience.



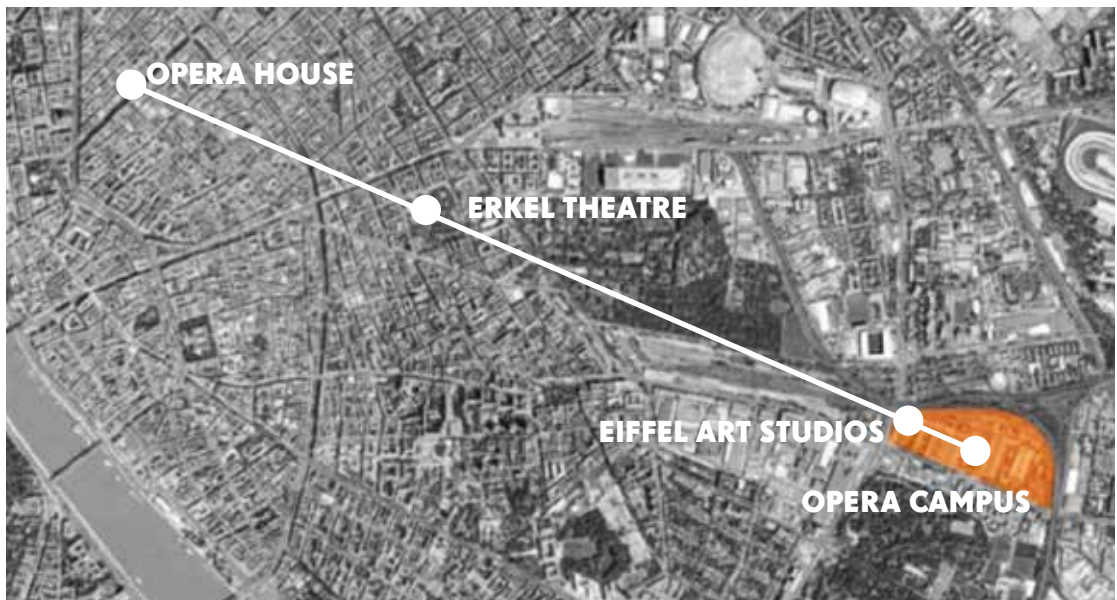
BARTÓK HARMONY GARDEN

Mikrokosmos at the Eiffel

Bit by bit every corner of the park surrounding the OPERA's Eiffel Art Studios gains its function. The organic garden inspired by Bartók's *Mikrokosmos* was born from the enthusiasm of chorus member **Mann György**, with the aim of teaching people – primarily groups of children – about the world, the development and the love of plants.



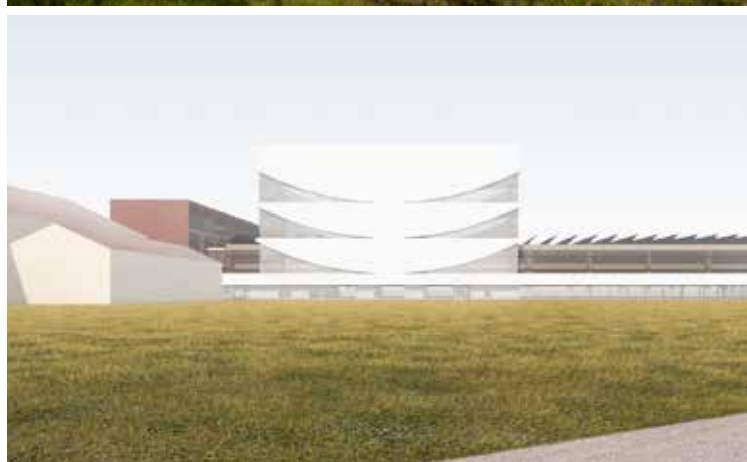
OPERA CAMPUS



OPERA CAMPUS (PLAN)

Investing in the future

Not many are aware that similarly to other big opera houses of the world, the Hungarian State Opera has to train and keep its children's chorus together in its own school. That is becoming increasingly difficult without having our own school building – which is a problem shared by the students of the Hungarian National Ballet Institute (re)founded by the OPERA in 2016. For the members of the two children's ensembles, a 12-year performance base school has to be established with a single class in grade as soon as possible to allow the young artists attend morning/evening/afternoon OPERA rehearsals and performances next to a flexible timetable of general subjects. In the autumn of 2020, the Hungarian State Opera proposed a complex education concept that would provide a solution to the problem through the smart, quick and practical renovation of the abandoned railway buildings located next to Eiffel Art Studios. The necessary and legally required infrastructure can be developed in the main building of the so-called Bogie Repair Hall. 12 classrooms (including compulsory technical classrooms and labs), numerous music practice rooms, a library, canteen, and on the top floor even choir rooms will be built, and the school would also have dorms located on the ground floor of the new ballet building. For daily physical education, the already existing outdoor sports field and the Eiffel Art Studios' gym, the Járny Field (see p. 423) are available. Half of the approximately 220 children would spend their afternoons in the Ballet Institute, the seven ballet rooms of which will be built in the new building planned next to the Bogie Repair Hall (OPERA Depot, see p. 425), and lit through ceiling-high glass walls. The key to our future, these children deserving our investment could spend their breaks in the beautiful park among sycamore trees, with access to the Ránki Musical Jungle Gym (see p. 429). The OPERA has prepared the required conceptual design (for more information, see p. 439) and proposal, and is hoping for the best.



OPERA UNIVERSE

Complex education system for institutional sustainability

Not only our Planet, nature and our environment has to be sustained. The same is true to multi-element institutions of complex operations such as the Hungarian State Opera. What we have learned over the past decade is that we need to pour our own resources into the training of all our staff from soloist singers to ballet dancers to tailors and members of the adult or children's chorus. The solution to this complex task is the OPERA Campus to be established directly next to the Eiffel Art Studios, including accommodation in limited dorm places and apartments.

We plan to launch the following forms of training up to secondary school leaving level:

- performance base school (8-year primary school)
- ballet institution (13-year performance school)
- music school (8-year training primarily for the students of our base school)
- art courses (primarily for base school students)
- secondary school (4-year, primarily for the ballet students)
- vocational school practical course (for skilled workers)

We include the following areas in our own university-level programmes:

- ballet dancer (primarily for the students of the base school and the secondary school)
- logistics specialist (as the practical course of a partner university)
- opera singer (postgraduate, V4 Opera Studio)
- orchestral musician (postgraduate)
- choir singer (postgraduate)
- opera director (postgraduate)
- OperAcademy (accredited postgraduate programme for educators)
- OperAdventure (free university)

The music/dance training preparing preschoolers for the performance base school, and the training providing the student base for the Hungarian National Ballet would be realized in an independent foundation model (see p. 316).



OPERATRUCK

That's how the OPERA rolls

First, we wanted to copy the truck of the Rome Opera, but we soon discovered that there are more sophisticated solutions out there. So we took a donated camion trailer and built a structure on its undercarriage that does not give away much at a glance, seeming to be a standard 12-metre trailer unit, but the shafts of its four corners can reach up to one and a half times above their original height with a telescopic solution installed, the longer sides can be turned into a roof, and provide lighting for the show with their pre-installed spotlights. The loading platform has a double floor that can slide apart to form a double-size stage, and the orchestra can sit in front of the proscenium supported by legs can, covered in fabric. The sound and light technology transported in the trailer is set up in the stalls consisting of the stackable seats brought by the accompanying truck. The whole set-up take a couple of hours and serves can serve performances at full production value – that is our OperaTruck, resting in the Eiffel Art Studios during the season, and rolling with us in the summer.



INSTRUMENT COLLECTION

Instrumental treasury

As the OPERA is the biggest cultural institution in Hungary, and as it manages the largest portfolio of properties, and because it operates the largest symphonic orchestra, it necessarily needs an exceptionally large number of instruments. It is also the OPERA that has managed and provided for decades the so-called master instruments collected by the Hungarian state in the 20th century, which are lent to talented and/or significant Hungarian musicians for a limited time through a competition judged by an appointed Ministry committee. The theatres and supporting buildings of the OPERA has a total of 40 upright and baby grand pianos, 3 grand pianos and 10 digital keyboards. 2 organs, 6 harps, 43 violins, 22 violas, 12 cellos and 30 double basses are in the OPERA inventory. Regarding wind instruments: 11 flutes, 6 piccolos, 5 oboes, 4 cor anglais, 22 clarinets, 3 bass clarinets, 10 bassoons, 2 contrabassoons, 16 French horns, 1 natural horn 30 trumpets, 3 bass trumpets, 14 trombones, 4 tubas and 11 Wagner tubas are available for our musicians. The OPERA Orchestra also owns several sets of timpani and other special percussion instruments. The OPERA strives to increase its instrument base every year, as wind and percussion instruments could wear out in 6–8 years. and string instruments need constant maintenance. Despite our increased efforts, the institution is still unable to provide quality state-owned instruments to every one of its musicians.







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GUIDED TOURS

OPERATOUR

Visiting and experiencing the Opera House

Due to a 10-year contract concluded in 2009, the OPERA was not allowed to define its own way. However, the time came in the summer of 2019 when it was allowed to take control of the organisation and management of visits to the building, an expressly profitable business. The tours intend to provide a better experience, including a small concert with the participation of young opera singers on the landing of the grand staircase. Besides enjoying the little costumed opera scenes directed by **András Almási-Tóth**, curious visitors will be shown the most beautiful sides of the Opera House. Although reservations can be made for OperaTour visits, risk-takers and spur-of-the-moment type people can also try to join a group at the meeting point in the Opera House entrance hall. Groups are held in a variety of languages and leave every afternoon (Colonnade, see page 377), led by the institution's young university students majoring in various languages.

Venue **Opera House**

Featuring **artists of the Hungarian State Opera**

Director **András Almási-Tóth**

For opening hours and further information on the programme consult **www.opera.hu**

OPERA TOUR WITH PAPAGENO

For primary school children

The world of OPERA 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 the Opera House and the art of opera performance, under the guidance of the Tour Leader, and the clucking bird-man from The Magic Flute. From the cellar to the attic, and from the buffet to the stage, some big surprises await. And by the time the singing starts, every little secret will be revealed.

(lásd: 201. o.)

FEKETEHÁZY TOUR

Railway and opera history in one kilometre

Although the most devoted civil and static engineer in Hungarian railway history, **János Feketeházy**, born in the Upper Hungarian town of Šála, was also the most modest of men (see page 263), he is more than worthy of the OPERA naming the walking tour leading from the Visitor Centre already bearing his name after him. After all, he is responsible for the original plans for Eiffel Hall. The labyrinth of hallways, corridors, suspended walkways, and bridges of the visitor's level, created by **Miklós Marosi**, leads visitors on a large figure eight in the Hall that is almost one thousand meters long. Lit glass cabinets, foam board bulletin boards, timelines, and digital content all showcase life in the Main Workshop one hundred years ago and the OPERA's history, starting in 1884. The tour also allows visitors to catch a glimpse of every room and the work being performed in the various workshops without ever getting in the way. Luckily, the environment is accessible despite of the elevated tour: there are no steps along the pathway. The visits start off with a film that provides an overview of the building's history and lays the foundation for the experiences of the tour.

For opening hours and further information
on the programme consult www.opera.hu

AN EYEFUL OF THE EIFFEL WITH HÁRY JÁNOS!

Musical children's tour around the halls

We would like to introduce the biggest spaces of the OPERA Eiffel Art Studios and the artistic and industrial maze established in them not only to adults, but also to future opera enthusiasts and opera audience – our preschool friends. *Wake Up, Johnny!* strives to grow into a children's show from a traditional style guided tour of the building giving an insight of the events and operations going on in the studios. The one-kilometre-long tour of the interior reveals the special spaces and functions of Hungary's largest public building, the marks of its past in railway and present in theatre, while invoking the characters of János Hány's story through folk songs to add some colour and a taste of opera to the journey for the participating children, as well as parents and grandparents who are up for the adventure.

(lásd: 205. o.)





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OPERA TOWNS

ACTIVITY LOCATIONS

Where we feel at home

The home of the Hungarian State Opera is naturally Budapest. However, due to its extended missionary tasks, the institution endeavours to make itself at home in an increasing number of cities around the country. When we organised a tour within Hungary in the 2018/19 season and sold season tickets in 10 county seats, we tested the country's larger cities and even managed to hold a performance in each city with county rights. Nevertheless, home is where the heart is: over the past decade, we have added six additional cities to our "collection" where audiences are happy to see us and respected the company's productions for what they were.

Balatonfüred

Berehove

Budapest

Gyula

Pécs

Tata

Veszprém

These cities can expect continued attention in the near future as well, though the institution is naturally open to receiving opera love from other cities as well.

VESZPRÉM 2023 PROGRAMME

European Capital of Culture

2010, when Pécs became the first Hungarian city to be the EU's capital of culture, together with Essen and Istanbul, seems a long time ago. Thirteen years later, Veszprém will receive the title alone, and the OPERA, as the largest cultural institution in Hungary, will be devoting special attention to the process. General Director **Szilveszter Ókovács** was himself born in Veszprém, and he has undertaken the role of social ambassador, though the Opera has committed itself to assisting the city of Veszprém from the outset. Thank you to Mayor **Gyula Porga!**

OPERA activities in Veszprém (2010–2023)

OPERA Orchestra (Ildikó Komlósi, José Cura, 2010)

Donizetti **Don Pasquale** (Erika Miklósa, Roberto Scanduzzi, 2012)

OPERA Orchestra (Gergely Kesselyák, 2018)

Hungarian National Ballet show (2018)

OPERA Orchestra – verismo gala featuring soloists (2019)

Puccini **Tosca** (Andrea Rost, 2019)

Bizet **Carmen** (2020)

OPERA Orchestra (stream recording, 2021)

Verdi **La traviata** (Erika Miklósa, 2021)

Mahler **Symphony No. 8** (2023 (see p. 274)

GYULA, HOME OF ERKEL

Museum, statue, cultural centre

Ferenc Erkel, father of the Hungarian opera, was born in 1810 in the village of Németygula, a part of the city of Gyula. We owe not only the chance of making Hungarian opera immediately world class to his genius, but also the national song thematic, conductorship in Hungary, orchestral culture, the chorus movement, life as a practicing pianist, academic education, the game of chess, and the music of the Hungarian national anthem, *Hymnus*. Every year, the Mayor of Gyula, **Dr. Ernő Görgényi**, lays a wreath at the statue of Erkel at the Opera portico; he also had the museum renovated and erected a new statue in memory of the composer.

OPERA activities in Gyula (2012–2022)

Visit to the memorial house (Szilveszter Ókovács, 2012)

Erkel **Bánk Bán – The Viceroy Bánk** - excerpts (2013)

Kylián/Mozart **Petite Mort** (Hungarian National Ballet, 2013)

Kylián/Mozart **Six Dances** (Hungarian National Ballet, 2013)

Unveiling of Erkel's statue (Szilveszter Ókovács, 2019)

Bizet **Carmen** (2019)

Donizetti **L'elisir d'amore** (Opera on Wheels, 2021)

Kodály **Háry János** (2022) (see p. 230)

ENGLISH PARK IN TATA

In memory of a past festival

Yes, there was an initiative for an outdoor festival in Tata, and it can be continued; however, the mere desire for a festival is in itself not enough. The festival also needs the support of a mayor like **József Michl** and his thirst for culture. Come rain or shine, the Opera will be happy to visit his beautiful city, just as it has done in the past.

OPERA activities in Tata (2013–2022)

Opera gala (Castle, 2013)

Puccini **Turandot** (English Park, 2017)

Erkel **Hunyadi László** (Sports hall, 2018)

Donizetti **L'elisir d'amore** (Opera on Wheels, 2021)

Kodály **Háry János** (English Park, 2022) (see p. 230)

LAKE BALATON AND BALATONFÜRED

Anna Ball with OPERA artists

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 at the kind and inspirational invitation of Mayor **Dr. István Bóka**, a tradition now stretching back 10 years, owes its success in part to the contributions of the Hungarian State Opera. We have found a location for a summertime gala night on Balatonfüred's Gyógy Square, which will no doubt prove a worthy venue for the popularisation of opera in the dignified setting that the genre deserves. This venue has indeed become our little "Salzburg" (home of the Salzburg Festival, where the Vienna Philharmonic Orchestra regularly performs). The OPERA Chorus will naturally be giving a choral concert in the summer of 2023, 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 that matches the topic of the themed season will be screened as part of the OperaCinema programme.

The OperaFüred programme is an event series organised by the Town of Balatonfüred.

BEREHOVE...

Fiesta Mood at the Arena

At the time the OPERA's managers first caught a glimpse of the outdoor theatre, doomed to ruin, in the small Hungarian city of Berehove in Zakarpattia Oblast in 2017, it served only one function: it was a kitchen for the homeless and needy. However, **Zoltán Babják** and his friends thought the 3,000-seat venue could be used for something else entirely during the summer, and the OPERA agreed. That is what led to the simple, puritanical renovation of the city arena, making it suitable for hosting events. Even *The New York Times* ran a photographic report of the first performance, though they "naturally" led not by the joy experienced by the Hungarians but by some sort of imagined revisionist movement. Nevertheless, the OPERA has been staging performances at the venue ever since, staying true to its promise of adoption and holding large concerts free of charge at the end of every summer. In return, it receives the joy, applause, and love of the city and the region's Hungarian inhabitants...

OPERA activities in Berehove (2018–2023)

Erkel **Bánk Bán – The Viceroy Bánk** (2018)

Erkel **Hunyadi László** (2019)

Orff **Carmina Burana** (2021)

Kodály **Háry János** (2022) (see p. 230)

Kacsóh **John the Valiant** (2023) (see p. 33)

THE MANY SIDES OF PÉCS

The city that remains a “capital city”

Pécs will remain the capital of the Southern Transdanubia region even if the time it bore the title of European Capital of Culture was ten years ago. The Zsolnay District, the eminent Kodály Centre, and of course Pécs as a historical centre, with its culture-minded citizens, remains a natural destination for the OPERA, especially if the work of the city’s organ player, **Szabolcs Szamosi**, in organising philharmonic performances, continues to consider the OPERA a priority.

OPERA activities in Pécs (2017–2022)

Kodály **Háry János** (2017) (see p. 230)

Best of Ring (OPERA Orchestra, 2018)

Verismo opera gala (OPERA Orchestra, 2018)

Verdi **Requiem** (OPERA Chorus, 2018)

Bizet **Carmen** (2020)

Orff **Carmina Burana** (2021)

Kodály **Háry János** (2022) (see p. 230)

MARGARET ISLAND, BUDAPEST

The most beautiful summer venue in the world

The Margaret Island Open-Air Stage was once under the OPERA’s management. Starting in 1949, for many years it was used for summer opera seasons of various lengths. After a long break, Director **Teodóra Bán**, former ballerina at the OPERA, made it possible to again make regular appearances at the most beautiful open-air stage in Budapest and all of Hungary: the breathtakingly renovated Margaret Island Open-Air Stage. The OPERA often holds live performances here or stages special events to bid farewell to famous productions.

OPERA activities on Margaret Island (2012–2023)

Puccini **Turandot** (OPERA Orchestra, 2012)

Seregi/Khachaturian **Spartacus** (2013)

Puccini **Madama Butterfly** (2013)

Bizet **Carmen** (pre-premiere, 2014)

Goldmark **Die Königin von Saba** (pre-premiere, 2015)

Puccini **Tosca** (2015)

Verdi **La Traviata** (pre-premiere, 2016)

3 Tenors gala (OPERA Orchestra, 2016)

Verdi **Otello** (farewell performance, 2016)

Gershwin **Porgy and Bess** (concert version, 2017)

Verdi **Il trovatore** (farewell performance, 2017)

Opening concert (OPERA Orchestra, 2018)

R. Strauss **Salome** (farewell performance, 2018)

Erwin Schrott in concert (OPERA Orchestra, 2018)

Verdi **Rigoletto** (Arturo Chacón-Cruz, 2018)

Bernstein100 – feat. Gershwin (OPERA Orchestra, 2018)

Festive gala (OPERA Orchestra, 2019)

Puccini **Turandot** (farewell performance, 2019)

Lavrovsky/Adam **Giselle** (OPERA Orchestra, 2019)

Vittorio Grigolo in concert (OPERA Orchestra, 2019)

Mascagni **Cavalleria rusticana** (Carlo Ventre, 2019)

Leoncavallo **Pagliacci** (Marcelo Álvarez, 2019)

Rost and Beczala (OPERA Orchestra, 2020)

Rossini **Il barbiere di Siviglia** (farewell performance, 2020)

Bizet **Carmen** (pre-premiere, 2021)

Orff **Carmina Burana** (OPERA Children’s Chorus, 2021)

VERDI Festival (OPERA Orchestra, 2021)

Puccini **Tosca** (farewell performance, 2022) (see p. 229)

Opera gala with Aida Garifullina (OPERA Orchestra, 2022) (see p. 230)

Verdi **Attila** (Gábor Bretz, 2022) (see p. 231)

Bartók **Triptych** (2023) (see p. 271)

Puccini **Madama Butterfly** (farewell performance, 2023) (see p. 121)





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TICKET INFORMATION

TICKET PRICES 2022/2023

OPERA HOUSE

Seats	Rows / boxes	A (BASIC)	MH (MATINÉE AND CONCERT)	P (PREMIER)
Category I				
Stalls seats	ROWS 1-8	28 900 HUF	14 400 HUF	37 900 HUF
Stalls boxes	BOXES 6-7	77 000 HUF	38 500 HUF	104 600 HUF
Level 1 boxes	BOXES 6-11			
Level 2 boxes	BOXES 9-11			
Category II				
Stalls seats	ROWS 9-12	21 300 HUF	10 600 HUF	30 500 HUF
Stalls boxes	BOXES 1-5	67 900 HUF	33 900 HUF	97 200 HUF
Level 1 boxes	BOXES 1-5			
Level 2 boxes	BOXES 6-8			
Category III				
Stalls seats	ROWS 13-17	16 100 HUF	8 000 HUF	25 300 HUF
Level 2 boxes	BOXES 1-5	63 300 HUF	31 600 HUF	92 000 HUF
Category IV				
Level III centre seats	ROWS 1-4	9 800 HUF	4 900 HUF	18 900 HUF
Level III seats right	ROW 3			
Level III seats left	ROW 3			
Category V				
III. emelti középtülés	ROWS 5-9	5 200 HUF	2 600 HUF	14 400 HUF
Level III centre seats right	ROWS 4-6			
Level III centre seats left	ROWS 4-6			
Category VI				
Level III wings seats	ROWS 1-2, SEATS 1-10	2 900 HUF	1 450 HUF	11 900 HUF
Category VII				
Level III wings seats	ROWS 1-2, SEATS 11-21	1 800 HUF	1 150 HUF	2 590 HUF
Level III standing room				

EIFFEL ART STUDIOS

Rows	EIA (BASIC)	EIM (MATINÉE)	EIP (PREMIERE)
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Category I

ROWS A-F, 1-5	5 900 HUF	3 000 HUF	7 300 HUF
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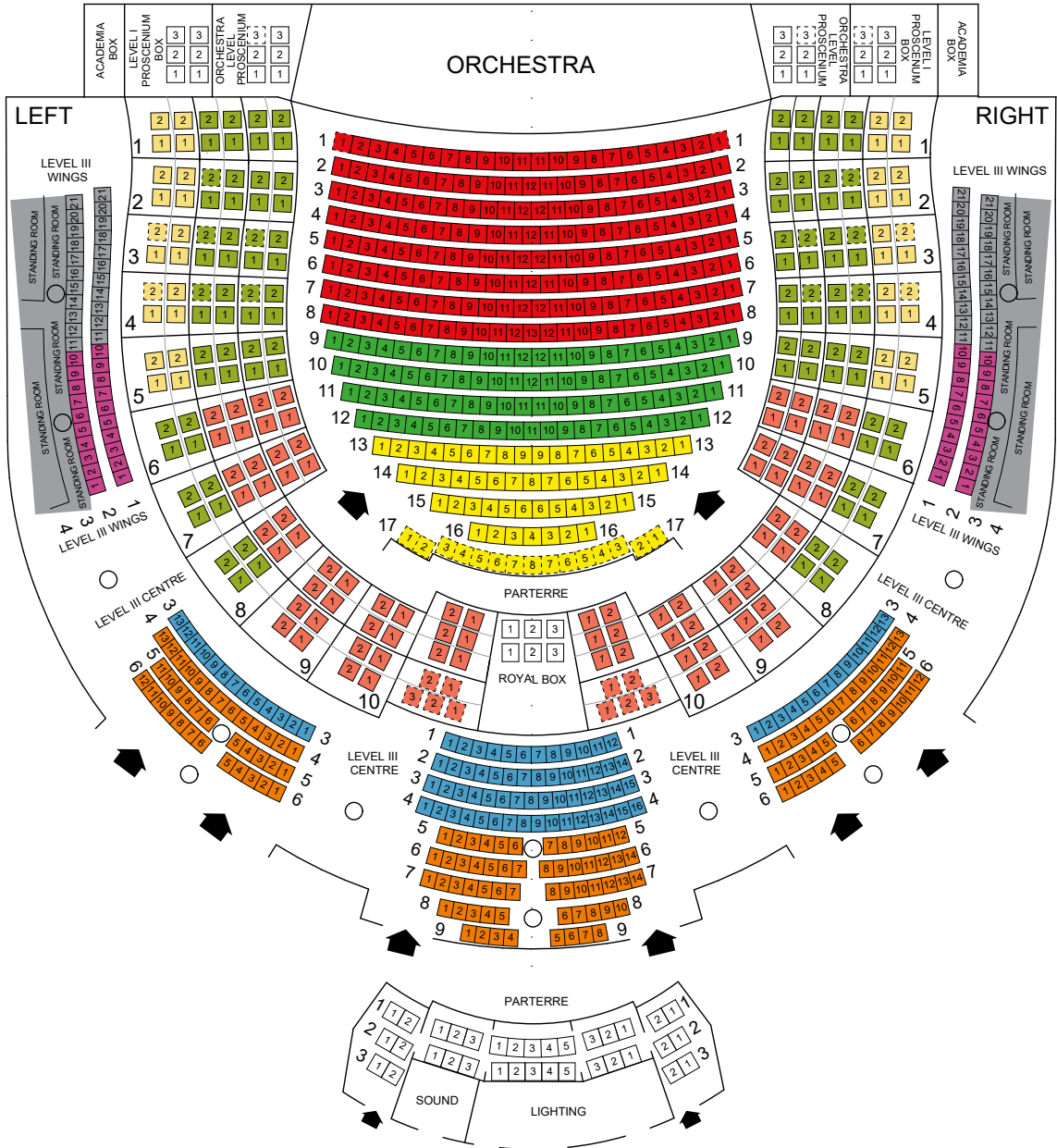
Category II

ROWS 6-10	4 900 HUF	2 500 HUF	6 100 HUF
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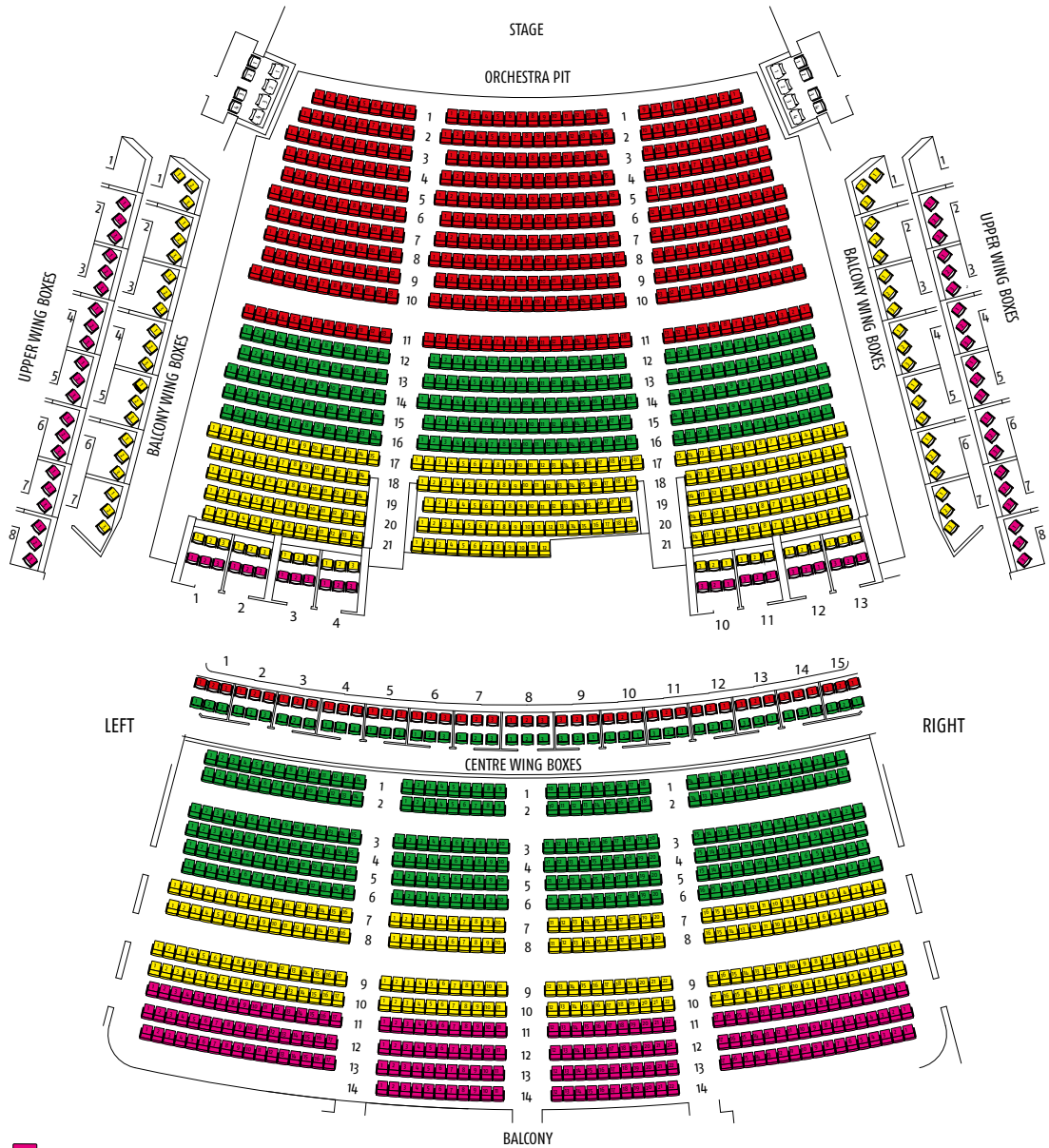
Category III


ROWS 11-14	2 900 HUF	1 500 HUF	3 600 HUF
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OPERA HOUSE SEATING CHART



ERKEL THEATRE SEATING CHART



 Only for sale on the day of the performance

TICKET INFORMATION

Contact and further information

OPERA SALES CENTRE

1061 Budapest, Hajós utca 13-15., ground floor 1 (door bell no. 90)

Phone **+36 1/332 7914**

Open **MON – THU 10:00–17:00, FRI 10:00–14:00**

OPERA HOUSE TICKET OFFICE

1061 Budapest, Andrásy út 22.

Phone **+36 1/332 6150**

Open **Mon – Sun 10:00–19:00**, or
until the end of the first interval

EIFFEL ART STUDIOS TICKET OFFICE

1101 Budapest, Kőbányai út 30.

Phone **+36 1/814 7185**

Open **Thu – Sun 10:00–19:00**, or

until the end of the first interval

On performance days, the ticket office opens an hour prior to the beginning.

FURTHER INFORMATION:

E-mail ticket@opera.hu

Official website / online ticket sales www.opera.hu

Group requests can be submitted via ticket@opera.hu.

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Edenred Gift and Shopping voucher |

Edenred Culture and Sports voucher | Edenred card |

OTP SZÉP card | MKB SZÉP card | K&H SZÉP card

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 and casts.

PICTOGRAMS

To help us pick what we want

The Ars Poetica of the Hungarian State Opera is that it wants to speak to every member of the audience, but not on the same day. As not only the pieces, but the creators, designers and performing artists are just as diverse as opera and ballet lovers are, we have been using a system for years in order to help our audience find the show most suitable for them – and avoid productions that are less likely to capture them. Besides the photo galleries, production trailers and age restriction signs or the descriptions of the given works reflecting the production's take on them, we use stylistic pictograms to this end. The three signs mean the following:



CLASSICAL

narrative show based on traditional concepts of set design and direction



CONTEMPORARY

associative, stylized show built on intellectual excitement, taking out the plot from its own time



MIXED

a show in a mixed style, with some innovative elements woven into a mainly traditional approach





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REVIEWS FROM ALL OVER THE WORLD

REVIEWS FROM ALL OVER THE WORLD

They Came, They Saw – They Were Won Over

Star Gala in the Park

“Orsolya Sáfár performed Nannetta’s aria from Verdi’s *Falstaff* in a gentle, rich tone, and Cio-Cio-San’s entrance from Puccini’s *Madama Butterfly* was sung by Kinga Kriszta with masterfully coloured cantilenas (accompanied by a chorus). The most perfectly interpreted aria of the evening’s first half was undoubtedly Bizet’s Escamillo, whom Károly Szemerédy would have invoked perfectly even without his toreador costume. His dramatic baritone had true colour and body, heights and depths, as well as expressive energy. The last section of the first half was in Hungarian: with two cornerstones of national opera, *Hunyadi László* and *Bánk Bán* by Ferenc Erkel (two outstanding baritones, Zoltán Kelemen as Gara and Marcell Bakonyi as Andrew II), followed by *Die Fledermaus* sung in a vibrant Hungarian interpretation by Lilla Horti. (...) The entire second half was conducted by Balázs Kocsár, the principal music director of the Hungarian State Opera. The overture of Mozart’s *Le nozze di Figaro* was played by the orchestra with renewed energy, in a clear, projected tone (the high sound quality of the whole concert deserves to be noted), with excellent rhythm and well-paced culmination. (...) Besides his rich, warm, honey-tinted timbre, [Lawrence Brownlee] impressed me with his acting talent and phenomenal breathing technique too. He is able to perform endless phrases with fluent coloratura and smooth legato while also filling his character with masculine strength. (...) [Patricia Petibon] showed her best mostly in Salud’s aria from the opera *La Vida Breve* by Manuel de Falla. She controlled splendidly the nuances of vocal expression and the interpretation of the text, and she managed to show off the colours of her voice even in marginal registers. (...) Balázs Kocsár’s conducting was sensitive to detail and the various styles for the entire duration of the second half. The Chorus of the Budapest OPERA led by Gábor Csiki also gave an excellent performance in the first half. And although the hand of the clock slowly closed on 11, and the air got

colder and colder, the spirits in Kodály Park were only rising. (...) Just as last year, the highly popular open-air concert was realized perfectly in terms of sound quality, the large projection screen placed at the left side for the audience and the entire logistics of this mass event. On the seats, 562-page-long (!) books were waiting to be picked up by the audience, containing everything there is to know about the next season of the Budapest OPERA. And under the motto “Join Together and Pitch In!” to support those adversely affected by the pandemic, the gala concert had a significant human and charitable dimension to it.”

Pavel Unger (*Opera Slovakia, Slovakia*)

“An open-air gala concert is the cherry on top of the summertime theatre cake: it offers a simple, easily digestible artistic experience for a wide audience. On a fine August evening, near one of the oldest Hungarian national holidays – commemorating King Stephen I and the foundation of Hungarian statehood –, the Hungarian State Opera prepared a star gala for all opera lovers in the Kodály Park of Eiffel Art Studios. (...) The concert was made especially pleasant not only by the fair weather, but great seating and complication-free logistics, so the over one thousand guests could enjoy the programme comfortably all evening.”

Michaela Mojžišová (*Hudobný život, Slovakia*)

Carmina Burana – Beregszász (Berehove)

“The guest performance planned for 2020 had to be cancelled due to the global pandemic. But last weekend the artists of the OPERA could visit Beregszász again, this time bringing Carl Orff’s oratorio *Carmina Burana*. It was the third time we received a priceless cultural present from the Hungarian State Opera.”

Csilla Hegedűs (*Kárpáti Igaz Szó, Zakarpatska Oblast*)

“Thanks to the artists of the Hungarian State Opera, the Beregszász Arena became a site of high culture again last Sunday evening. They performed *Carmina Burana*, the most popular work of the well-known German composer Carl Orff. The audience of about three thousand filling the stands – many of whom were native Slavic speakers – had an amazing experience. And for a reason: the world-famous oratorio is

full of dynamic melodies and a sweeping momentum similar to life itself. (...) At the end of the fantastic show a standing ovation applauded the outstanding performance of the artists of the OPERA, the chorus, the musicians and soloists (Klára Kolonits, Tibor Szapanos, Zsolt Haja). Special thanks are due for the conductor, Gergely Kesselyák, who directed the audience in singing the Hungarian national anthem together. Just like the show, that will remain an unforgettable experience too.”

Gábor Eszenyi (*Kárpátinfó, Zakarpatska Oblast*)

Andrea Chénier – stream

“Boldizsár László portrayed the title character in a remarkably brilliant voice. The timbre of his tenor was a little darker and more metallic in the middle register, but he changed to a higher register with ease. Eszter Sümegi painted the nuances of Maddalena de Coigny’s part with great expression, in a beautiful voice, altogether wonderfully. Mihály Kálmándy’s marked, noble baritone was radiant in the role of Carlo Gérard. From the aspect of singing technique, we have to consider his light-sounding prayer starting with the words ‘Dammi codesta creatura vaga!’ sung in the second act to be as the climax of the show. (...) The opera is special in the way that even smaller roles call for excellent singers, and we had them in this performance: János Szerekován played a cunning spy with strong character, who occasionally skilfully distorted his voice. Lajos Geiger sang the role of Chénier’s friend Roucher in the second and fourth acts, who was sentenced to death as Fouquier-Tinville in the third act. And we must not forget about Ildikó Megyimórecz, whose voice worked for Bersi very convincingly.”

Tony Kliche (*Das Opernglas, Germany*)

Eucharistic Congress

The overwhelming experience of participating in such an extraordinary and unique event is best described by the words of the conductor [Stubendek István]. “The musical service of the closing mass on Heroes Square was majestic and marvellous. The Hungarian State Opera Orchestra and Chorus, the brilliant soloists, the excellent conductors, and not the least the over two

thousand singers showed that life is only worth living and things should only be done in Harmony, and music is the most suitable tool to teach that.”

Erika Szalai (*Felvidék.ma, Upper Hungary*)

“It has to be mentioned that the glory of the graceful and pathetic ceremony, solemn in every possible way, was further increased by the choir of about two thousand and the Hungarian State Opera Orchestra providing musical service for the mass.”

Andrea Hideghéthy (*Felvidék.ma, Upper Hungary*)

The Flames of Paris

“[*The Flames of Paris*] has returned to the Hungarian stage after a forty-year hiatus, and its renewal did not lack resources: 4 000 m² of scenery, hundreds of costumes, triple casting with private dancers and étoiles in the leading roles. And the result is excellent: a real wonder with incredibly rich costumes and set. The two protagonists – Jeanne and Philippe – dance such astonishing solos and pas de deux that their performance was applauded by the audience several times. Moreover – and maybe most significantly –, the corps de ballet as the crowd definitely became the centre of attention, constantly being in motion with a true feast of character dances. (...) The orchestra is better than ever. (...) It is more than ballet: we could see a real theatrical play, and what a play! Probably one of the best ever performed in Budapest. The artist interviews before the performance revealed that preparations for the show were extensive, so the work could bring its best for the audience and provide a truly memorable experience of discovery (because it was a discovery indeed). And they fully succeeded at that.”

Pierre Waline (*Journal Francophone de Budapest*)

König Stephan / Die Ruinen Von Athen

“Several things made our September visit to Budapest worth it: we could experience a performance in the new theatre venue, Eiffel Art Studios, and we had the opportunity to get to know a couple of true rarities, the incidental music of Ludwig van Beethoven. The third venue presented besides Erkel Theatre in the 2018/6 issue of *Opernglas* was still a construction site

at the time. But over the past few months, we could enjoy shows streamed from there; however, we only had a chance now to experience its grandiosity first hand. (...) Although in terms of its subject, the piece about the national saint is primarily interesting to Hungarians, it still deserves to receive more attention next to *Fidelio*. The dialogue of Pál Oberfrank as King Stephen and András Kőrösi as Vazul – with English surtitles provided – were highly impressive both in the intensity of acting and due to the video footage featured recalling Hungarian history. The 1812 work titled *Die Ruinen von Athen* (*The Ruins of Athens*) played as an epilogue after the interval was just as interesting, featuring Kotzebue's text and Beethoven's music like the other piece. (...) Director Oberfrank and visual and animation designer Bálint Berkes found convincing solutions: King Stephen, Hungary's First Benefactor was a realistic and sublime act with a huge cross, the map of Historic Hungary and the regalia, while *Die Ruinen von Athen* left adequate space for the ballet to unfold in front of the set of the Greek temple and the video background. Marianna Venekei created a diverse choreography for the Hungarian National Ballet that was a pleasure to watch, and Gábor Csiki taught the OPERA Chorus perfect German pronunciation. In a four-minute scene, István Rácz ended an aria on an almost unreachable great C in his dark, expressive bass – even Osmin is satisfied with a great D – venturing to the very edge of his natural limits. (...) In the direct acoustics of the space exposing every detail, Péter Oberfrank and the Hungarian State Opera Orchestra gave a brilliant interpretation of both of these neglected works of the musical giant.”

Wolfgang Kutschbach (*Das Opernglas*, Germany)

Let us give credit to and appreciate the courage of the organizers for choosing pieces that are hardly ever played. That deserves our thanks. (Unfortunately, these works will probably not be performed again either.) (...) *Die Ruinen von Athen* (...) was a great success. The show is unbelievably eventful, and brings out the musical material and the instructions of the score perfectly. Besides the chorus, three outstanding soloists contribute their talent to the performance: a soprano, a bass and a baritone. The dance choreography, which was especially inspired, was done by Marianna Venekei.”

Pierre Waline (*Journal Francophone de Budapest*)

Rebirth-Day / Eiffel Art Studios

“The sound of the steam whistle signals us to climb aboard the train – but it's not a train, it's a theatre! (...) Even though the main Eiffel Arts building was finally completed after eight years of planning and construction, the official opening could only be marked – tagged as “Rebirth-Day” – in late October because previous attempts to schedule it had to be postponed due to the pandemic's unpredictable timeline. (...) Of course, the Gala program came with speeches, but that's where we got the facts. (...) To demonstrate the state-of-the-art Dolby Sound installation in the theatre, the film “*From Last to First*” which documented the construction of the Eiffel Art Studios project from start to finish, was shown. For the grand finale, the Opera Chorus and Orchestra performed Zoltán Kodály's “*Budavári Te Deum*” as the perfect way to celebrate the magnificent complex. (...) The complex contains much more than the theatre and its adjacent rehearsal spaces, workrooms, and warehouses: visitors can enjoy a cozy café in a century-old train car, and upstairs is a museum displaying costumes, historical photos and posters, and Herend porcelains. (...) At the head of the main hall is the enormous black iron steam engine whose former whistle alerts us to enter the Bánffy to take our seats for the evening's musical magic.”

Alexandra Ivanoff (*Papageno*, Hungary)

“The strongest moment of the evening was András Lukács's ballet titled *Whirling*. A true discovery and a pleasant surprise, masterfully danced by the ballet ensemble with beautiful musical accompaniment. Then probably one of the best pieces by Hungarian composer Zoltán Kodály, *Te Deum of Budavár* also gave an astonishing emphasis to the evening in the joyful performance of the orchestra, the chorus and the inspired soloists.”

Pierre Waline (*Journal Francophone de Budapest*)

“The opening of the Eiffel Art Studios in Budapest is a game-changer for Hungarian State Opera, offering world-class facilities that make the company one of the best-resourced opera houses in Europe. (...) Adapting Europe's great historic opera houses to the needs of the modern world is a substantial task. Most major city-centre houses are hemmed in by busy streets and other historic buildings. (...) The newly repurposed building

is a blaze of lights in the evenings and the sight of the huge steam locomotive in the entrance hall provides a dramatic welcome for visitors. (...) Whether the new studios will influence the future of opera house design in Europe and beyond remains to be seen. At the moment, most opera companies are probably just looking wistfully at all that space.”

Adrian Mourby (*Opera Now*, United Kingdom)

“There is international interest shown for the artists and craftsmen: for example, the Grand Théâtre de Genève commissioned the scenery for its – recently premiered – production of Prokofiev’s opera *War and Peace* from here. But Miklós Bánffy Stage, with a capacity of five hundred, is still the most spectacular of it all. The rows of seats in the spacious room are mobile, so the venue can also be used for balls. When we sneaked a peek, dress rehearsals for Levente Gyöngyösi’s operamusical *The Master and Margarita* were underway, and from what we saw during the few minutes spent there, I can fully recommend the musical play based on Bulgakov’s masterpiece for everyone. Yes, the selection of stages serving the music-loving audience of the capital has a new venue added to it after the Opera House and Erkel Theatre, the renovation of which is about to be completed too.”

Csermák Zoltán (*Kárpáti Igaz Szó*, Zakarpatska Oblast / Hét Nap, Vojvodina / Felvidék.ma, Upper Hungary / Hargita Népe, Transylvania)

Bánk Bán – The Viceroy Bánk

“The performance at the Erkel Theater was a mixture of some shadow, but mostly light. Applause, first of all, for the Hungarian State Opera Orchestra and Chorus. (...) Medveczky’s conducting was virile or melancholy, lyric or proud, as dictated by the score, and his musicians rose to the occasion. Ditto for the chorus, whether at a musical whisper or full-throated crescendo. István Kovácsházi was a convincing Bánk in both voice and acting. As Melinda, Orsolya Hajnalka Rőser impressed with her high-pitched coloratura theatrics in her prolonged mad scene. (...) Erika Gál’s Gertrud projected a splendid dramatic presence as the ice queen with nothing but contempt for the folk she rules.”

George Jahn (*Bachtrack*, United Kingdom)

“The CON-TACT(S) show featured three pieces by contemporary choreographers. The first was *Chroma*, created for the Royal Ballet in 2006 by the company’s resident choreographer, Wayne McGregor. The Greek expression means colour, and the work was truly a series of contrasting colours, as the dancers were wearing spaghetti strap tops and tan shorts that stood out from the white shades of the stage. (...) Four female and six male dancers move with astonishing flexibility to the music of Joby Talbot and Jack White III, while their bodies glow in constant dynamic tension – there is only a moment of rest in the middle of the piece. It seems as if the limits set by the structure disappear; the incredible flexibility and wonderful mobility of the ensemble is overwhelming. Dancers face a physical challenge in this first choreography already, but the next piece in the programme, Sharon Eyal’s *Bedroom Folk* turns dance into a real high-intensity workout. (...) The evening finishes on Alexander Ekman’s work titled *Episode31*. And while the two previous choreographies were rather eventful, dance and action come together in this work as an explosion of energy. (...) Before the pulsating piece full of life and energy, a video footage is played of the dancers’ first encounter with Ekman and this unusual style of movement, then also showing the ensemble causing a stir in Budapest as a flashmob, testing the reactions of passers-by in public squares, streets and even the underground – with results ranging from shock to amazement. And they did not fail to cheer up the theatre audience either. (...) The Hungarian National Ballet gave a spectacular performance, which was received with great enthusiasm and a long applause.”

Ira Werbowsky (*Der neue Merker*, Austria)

Les Enfants Terribles

“Science, or at least abstraction, is much at issue on the stage of the Eiffel Art Studios. This new venue, opened in Budapest in 2020, occupies a portion of a vast disused train station that has been superbly refurbished into a modular complex. Ildikó Tihanyi’s immaculate scenery unfolds like geometric patterns in myriad rotations. As a counterpoint to the overwhelming whiteness and monumentality of the venue, Andrea Kovács’ costumes catch the eye, at the risk of becoming garish

when worn by the singers. The dancers, embodying here the impulses of the action and the characters, are graced with beautiful shades of grey. Their movements gracefully meld into the music, chanted brilliantly by three pianists – Andrea Fernandes, Sámuel Tóth, Bálint Zsoldos – under the mature direction of the young Péter Doboszay. (...) Choreographer-director Dóra Barta skilfully combines the gestures of the entire cast; the tumult of the singing is written all over the dancers' bodies, while the singers' movements remain more restrained. The bickering of brother and sister, vocally violent, find a tender and playful echo in the pas-de-deux. Each singer is doubled by a dancer; in the role of Elisabeth, Inés Furuhashi-Huber stands out in a ballet cast of great quality. Vocally embodied by Szilvia Rálik, Elisabeth perhaps lacks the naivety and lightness required for the role of a juvenile lead during the first half of the piece. However, her razor-sharp high notes, coming to us effortlessly from the back of the stage perched on an orbiting carrier, remind us why such an experienced and a rich voice has been chosen, at the risk of detaching itself from the softer timbres of her younger counterparts – who will, in turn, display admirable qualities of articulation (even in Glass' sometimes difficult French) and interpretation. Lőrinc Kósa's Paul is as sheepish and boorish scenically as he is solidly balanced vocally. (...) The whole work unfolds at an infernal tempo: the hour and a half of the show passes by in an instant. It ends with the crash that characterises great tragedies."

Suzanne Lay-Canessa (*Bachtrack*, United Kingdom / France)

Les contes d'Hoffmann

„Perhaps due to the limited stage systems of Erkel Theatre, thirty-eight-year-old, Budapest-born Kriszta Székely placed the piece in the uniform setting of a railway station, but thanks to her experience in film, she created diverse and visually appealing scenes. (...) The focus of attention is always on the three female leads, especially as we listen with anticipation how they meet the challenge of the various vocal requirements present in the work. Although some performances have three different singers play these three characters, in the premiere all three were sung by Klára Kolonits. (...) The soprano showed the highest vocal confidence: her Olympia had perfect coloratura, trills and a range go-

ing up to a high E flat, while her tone was rich beyond the skills of a coloratura soprano; as Antonia, she sang with a sensitive, somewhat melancholic intonation, a brilliant high C, and a warm timbre at the end; when portraying Giulietta, the erotic colour to her voice revealed a rich middle register and confident low notes. Not to mention that Stella's mute role – which was highlighted in the production – was also played by her, with great presence on stage."

Wolfgang Kutzschbach (*Das Opernglas*, Germany)

La fille du régiment

"The acting and vocal skills of most of the principals merit higher marks. Zita Szemere was a wonderfully ebullient Marie with a lyric coloratura that seems created for the role of the regiment's mascot and queen of its canteen. She demonstrated perfect dramatic balance in an opera filled with slapstick pitfalls and was rewarded with laughter instead of groans from the audience. Much of the credit for the fun factor, however, goes to András Péter Kovács, the humorist who revised *La Fille's* spoken text and rendered them into Hungarian. His prose is witty if occasionally borderline scatological, giving not only Szemere but some of the other principals wonderful bon mots that made for some of this production's best moments. (...) Of all the singers, it's András Pallerdi who made the most of the lines thrown his way by Kovács as the gruff-mannered but tender-hearted regimental sergeant closest to Marie, and his buffo basso vocals rounded out his role. But Mária Farkasréti gave him a run for the comic money as the ambiguously suggestive Marquise de Berkenfield. (...) As Tonio, Marie's peasant beau, Gergely Boncsér (...) managed the requisite high C's in "Ah! mes amis, quel jour de fête!" But his strength lay more in Act 2's nuanced and delicately phrased passages. (...) Heeding Donizetti's emphasis of voice over orchestra, conductor Fabrizio Mario Carminati kept his musicians restrained for the most part but let them shine where called for, notably in the gorgeous solo cello accompaniment to Marie's "C'en est donc fait!"

George Jah (*Bachtrack*, United Kingdom)

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PARTNERS

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“When life is constantly changing and we find ourselves facing newer and newer challenges, we quickly learn to adapt to our changed circumstances, but we never give up trying to focus on the most important things in our lives. Art and culture are evergreen topics and messages that provide inspiration, motivation, hope, and perseverance to all of us in even the most trying of times. We believe that the partnership between the OPERA and BMW Group Hungary, entering its 6th year, is a long-term cooperation that can act as a symbol of these values. We also believe that 2021 may just be the most exciting season of our cultural cooperation. But most importantly, we hope that this year we can leave the restrictions behind us and can return to the previous lives we have longed for: even though it may never be the same as it was, it may hopefully get even better. We at BMW Group have also undergone an enormous, far-ranging change, leading to our entire business model and corporate thinking becoming even more sustainable. This includes debuting an unprecedented number of electric models this year and in the coming period. Our goal is not only to build the best cars, but to also offer the most innovative and best quality services, with our customers always in the focus. Last but not least, we are also looking forward to participating as a strategic partner in the re-opening of the Opera House on Andrásy út: the event just may serve as a symbol of relaunching high culture and even all of cultural life in Hungary.”

Maciej Galant

*Managing Director of
BMW Group Hungary*

HEREND



“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

MTVA



“The Hungarian State Opera is the most significant Hungarian sanctuary of classical music, which, besides its traditional role of preserving value, also carries out its purpose of creating value to the highest standards. The Media Service Support and Asset Management Fund has been the OPERA’s strategic partner for years, broadcasting our shared audiovisual treasures through the Cultural Television Channel M5, and the audio recordings of outstanding quality realized by the artists of the OPERA through our classical music radio Bartók to reach the audience having an interest in high culture. For public media, this is not only a classic responsibility of public service, but a mission – so the OPERA will open its gates to the public through our channels this year too.”

Dániel Papp *CEO,*
MTVA

MVM



“Cultivating arts and supporting talents have always been of key importance for MVM Group. In today’s hectic world, we encounter less and less permanent value, but artistic productions always provide a perfect place to hold onto if we want to stop for a moment. We committed for the next two years to be the strategic partner of the internationally prestigious Hungarian State Opera, and we hope that this period will compensate the culture-loving audience for the restrictions we had to endure in the past two years. The ‘Lázár Ervin Programme powered by MVM’ realized as part of our partnership serves a social cause that is also very important to us: the cause of bringing the next generation closer to music. The programme ensures that every child in years 1–8 of primary school can enjoy the youth and comic operas of the series once a year. MVM believes that it is important to start developing a connection to culture at an early age, so the other programme supported by us is also aimed at the young ones: it is MVM’s OperAdventure. It allows every secondary school student in year 9 to see a performance of the autumn and spring series in the Andrassy Avenue palace of the Opera House during the school year. Participants can enjoy an opera and ballet experience complete with complex educational programmes. We consider a key value of both these programmes that they let many children attend cultural events, who otherwise could not do so due to their family situation or physical distance. We are proud to take part in the continuation of cultural value creation. I wish many amazing experiences for the audience of the renewed Opera House.”

Dr. Gábor Czepek *Chairman and CEO,*
MVM Zrt.

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