

We would like to introduce the main venues for you.

The most important building for the Hungarian culture of music is the Liszt Academy. This is not only the place where new talents are bred every day, but it is also a beautiful building and concert hall.

The mission of the Liszt Academy, Budapest

Who will carry love over? is the question posed by László Nagy, a major Hungarian poet.

Love and music grow side by side. Both entrance, and this state can only be sustained with the right passion.

Who will carry music over, our music, your music, their music, to the far shores of time? The Budapest Liszt Academy is one of the ferrymen.

One lives while one can make music, or while one resonates to music. Without music there is no life. Not only is it that 'flowers we are' (set to music by György Kurtág) but sound, too. Music can sound at any time, from anyone, assuming the Creator, embodied in a composer, wishes it so.

The main building, with five concert halls, is the hub of concert life in the capital. Virtually every significant performer and ensemble of the 20th century has appeared on the stage of the Grand Hall, exhaling their art onto the invisible wavelengths of the incomparable acoustics of the chamber, merging it into the spellbound audience, an audience that surrounds the artist in the same way that a clapper is encompassed by the body of a bell. The most significant young talents introduce themselves in this unrivalled atmosphere, students of the academy can share in this as can those individuals yearning for music who make up the audience of the Liszt Academy.

The Liszt Academy is rooted in Hungarian music traditions and those of the region, and these traditions remain unbroken. Its long-standing departments are structured like a family tree; the teachers, and their teachers, of professors giving classes today can be traced back to the founders of departments, to Liszt, Hubay, Popper, Robert Volkmann and Hans von Koessler. In departments founded at a later date, for instance musicology, which was established by Zoltán Kodály, Bence Szabolcsi and Dénes Bartha, the craft is passed down, figuratively speaking, from father to son. Folk music is one of the leading threads that run right through the history of the Liszt Academy; it defines not only new Hungarian composition but, principally via Kodály, highly advanced and successful Hungarian music pedagogy, too. The 'youngest' department of the Liszt Academy, that is, the department of folk music, preserves this with great tenacity.

The spirit of the Liszt Academy is truly international. An unusually large number of its former students became key figures in the story of 20th century music performance. In the wake of historical tragedies, many quit their alma mater and Hungary. But nearly all returned, for longer or shorter periods, and every one of these artists has proudly proclaimed to the world what we call the spirit of the Budapest Liszt

Academy. This spirit is at one and the same time as respectful of traditions and open to the new as was the founder of the institution, Ferenc Liszt. This is his academy of music: the medium of making a unique Hungarian proposition global.

As a university and concert centre the Liszt Academy stands as one of the premier institutions of Budapest, capital of Hungary. Its roots stretch back to the birth of this metropolis standing on the banks of the Danube, geographically speaking it lies in the heart of the city and its spiritual and artistic influence is enormous. The core of musical knowledge, the venue for the training of new generations of musicians, it informs public tastes, improves the quality of life, and is both educating and uplifting. It is a democratic institution in that it holds talent and quality to be the measures of worth. Its leading role in the life of Budapest, the silicon valley of music, is undisputed. Working in close alliance with its partners, the Hungarian State Opera House, Palace of Arts, Budapest Music Center, Pest Vigadó, and the universities of arts in Budapest, it endeavours to see Budapest strengthen its role in the line of cultural harbours of the world, and successfully develop its creative industry, which results in one of the most significant intellectual and material successes of Hungary.

András BATTA



The History of the Music Academy of Liszt and Erkel

After the 1873 unification of former cities Pest, Buda and Óbuda and with the establishment of Budapest as the capital, the new city went through a rapid development and became Hungary's cultural centre. A most prominent part of this development was the establishment of cultural institutes operating on a national level and their concentration in the capital: Budapest was home to most associations, editorial offices, publishing companies, schools, cultural centres, and many prominent personalities of the time lived here. The most significant institutes were two universities in the capital: the old Science University and the University of Technology and Economics, the latter established in 1871. Also, many other new higher education institutes were established at that time.

The need for musical high culture was growing day by day: from 1853 the Philharmonic Society, with the Orchestra of the National Theatre as its basis, started operations under the direction of Ferenc Erkel, the concerts of which were held from 1865 in Vigadó Concert Hall, after some temporary difficulties concerning organization. When Franz Liszt held public concerts in Budapest, the number of which increased with time, he also held them there.

Although secondary music education had been offered since 1840 in the National Music School of Pest, there was no higher education institution of music in Hungary at the time. Naturally, a need arose for the establishment of such institution in the years of the rise of the bourgeoisie in the capital. In 1869, Henrik Gobbi, renowned pianist and composer, described the backward conditions in the field of music in *Zenészetű Lapok*, a weekly music magazine edited by Kornél Ábrányi.

In 1869, Antal Csengery, member of the parliament propounded the establishment of a College of Drama and Music, which was supported by Kornél Ábrányi in his articles in *Zenészetű Lapok*. This was the time when Franz Liszt started spending more and more time in the Hungarian capital. In 1871 he even rented a flat in Pest and sent for numerous books, pictures and instruments from Weimar and Rome to be brought there. His presence was a refreshing element in the musical scene of the city, as he regularly held concerts, and famous artists like Delibes, Saint-Saëns, Sarasate and Wagner visited the capital on his request. Many recognised the importance of his presence in the city, and during a debate on 8 December 1873 one of the representatives in the Parliament mentioned him as one of the reasons for establishing an academy of music.

Ágoston Trefort, Minister of Public Education "*was a great advocate of the arts and recognized the importance of the establishment of a National Academy of Music decreed by the Hungarian Parliament*". He summoned a fairly big committee the decisions of which Liszt welcomed, as he expressed in a letter on 7 May 1873 sent from Weimar.

In the autumn of 1873 Liszt moved into a new flat on the riverside of the Danube, in Hal Square. The 16-room building was rented by the Ministry for the purposes of being the home of the Academy of Music, and at Trefort's request a flat was furnished for Liszt on the first floor.

Liszt had definite ideas about the institute and he realized that he could find nor the professional staff nor the adequate amount of financial means for the realization. He put an emphasis on general artistic features and proposed the teaching of subjects that would have an inspiring effect on the musical scene of the whole country. Aware of the small budget, Erkel, then prospective principal, proposed the establishment of fewer departments, which in turn could be of international level in quality. In his view, the main duty of the Academy of Music was to advance Hungarian national music.

On 21 May 1875 Liszt was appointed President and on 2 September Ferenc Erkel was appointed Principal of the Academy. On the very day, in another decree the minister issued an order that the Academy of Music be partially opened on 1 October and made provision for the gradual completion of the institute. The appointed teaching staff were: Róbert Volkmann – professor, Kornél Ábrányi – extraordinary professor, who did secretarial work as well, and Sándor Nikolits – assistant professor.

As the entrance examinations took longer than expected, the date of the opening ceremony was moved to 14 November 1875. Liszt greeted Erkel in a letter but he himself was not present at the ceremony. The uncertainty that had been lasting for years forced him to stay in Italy and devote himself to composing music. Liszt appreciated Erkel's composing activity, but he also knew that he was less familiar with the newest trends in piano music, therefore Liszt himself had to bear the responsibility of teaching the highest level of piano playing.

The Academy of Music started operations with 5 professors and 38 students on 15 November at 4 Hal Square, on Floor 2. Liszt arrived in Pest on 15 February 1876 and started teaching on 2 March.

The institute operated in the building in Hal Square for four years (the house was demolished during the construction of the Elizabeth Bridge), and in the Autumn of 1879 it moved to its new building on Sugár (now Andrásy) Avenue. The Presidential Residence for Liszt was on the 1st floor, the saloon of which directly opened to the concert hall. The Principal's Residence for Ferenc Erkel was on the 2nd floor; the classrooms were on the same floor and on the 3rd floor.

In 1880 the Minister of Religion and Public Education summoned a temporary board of directors and five new subjects were included in the curriculum of the 1882/1883 academic year: Organ music, Solo singing, Choir singing, Hungarian language and Prosody, Italian language.

Robert Volkmann died at the beginning of the 1883/84 academic year. After his death Koessler took over teaching music composition. Koessler retired in 1908, and between 1920 and 1925 he taught for five more years at the Academy of Music, during which time he taught music composition in the artists' course. It would not be an exaggeration to say that every Hungarian composer and renowned organists at the beginning of the 20th century was his student. Famous Hungarian novelist Géza Csáth wrote: (...) *no music educator has ever educated that many excellent students (...) The following are some of the composers: Béla Bartók, Ernő Dohnányi, Ernő Huszka, Viktor Jacobi, Zoltán Kodály, Rezső Kókai, Szendy Árpád, Szirmai Albert,*

Leó Weiner. And the organists: Dezső Antalffy Zsíross, János Hammerschlag, István Járny-Janetschek, Aladár Zalánfy.

Violin classes were first held in the 1884/85 academic year. The first professor of violin was Károly Huber. The same year two more significant milestones were achieved: the Liszt Scholarship was awarded for the first time and the first official register of the library and the music collection was compiled and published in the school's yearbook by János Peregriny.

Károly Huber died in December 1885 and the next academic year his son took over his department, who had resigned his post as a professor at the Royal Conservatory in Brussels for the Academy of Music in Budapest. At the end of the same academic year the minister ordered the establishment of the violoncello department. David Popper, who was one of the greatest cellists of the time, was successfully persuaded to teach at the Academy.

On 1 August 1886 the news of Franz Liszt's death on 31 July arrived in Budapest in a telegraph sent by Ödön Mihalovich. At the funeral, Ödön Mihalovich represented the Ministry, and Vice President János Végh represented the Academy of Music. *Liszt's presence as a professor marks a most significant era for our institute - wrote Géza Moravcsik, future secretary of the Academy of Music, in his historical overview.- His spirit created a foundation for modern piano playing techniques and performing arts. Two of our nation's finest pianists, who also became distinguished professors of the Academy, had been his students: Árpád Szendy and István Thomán educated the new generation of piano virtuosi in his spirit.*

Ágnes Gádor – Gábor Szirányi

<http://zeneakademia.hu/en/history/the-music-academy-of-liszt-and-erkel>

Today the best known building when talking about music in Budapest is the MUPA (Művészetek Palotája = Palace of Arts) It contains a fantastic concert hall and a smaller theater and it is also home of Museum of Contemporary Art



MUPA Budapest

Müpa Budapest is one of Hungary's best known cultural brands and one of its most modern cultural institutions. It brings together the many and varied disciplines of the arts in unique fashion by providing a home for classical, contemporary, popular and world music, not to mention jazz and opera, as well as contemporary circus, dance, literature and film.

The venue known to Hungarians simply as Müpa opened its doors in 2005 to offer cultural events of the highest quality to the diverse audiences for the above genres. The institution's fundamental task is to introduce new artistic trends and directions – while respecting Hungarian and European artistic traditions – and to relay them in a clearly understandable way that creates rich and rewarding experiences to be enjoyed by both the connoisseur and the person on the street.

In addition to presenting performances by Hungarian and international artists of the highest order, Müpa Budapest also commissions and sponsors the creation of new artworks. It plays a major role in nurturing cultural relationships with other countries, in advancing Hungarian interests, and in increasing international recognition for Hungarian performing artists. Its activities play a major role in ensuring an ever broader section of the next generation enters adulthood as conscious consumers of culture. It does all this by promoting artistic events and services that are inspiring, generate discussion and raise questions, and by producing novel programmes built around developing experiences, creativity and interaction.

The Mupa Building

When Müpa Budapest, Hungary and its capital's new cultural hub, opened in 2005, it was built to represent more than 100 years of Hungarian cultural history. As a conglomeration of cultural venues, the building has no precedent in 20th century Hungarian architecture and has no peers in the whole of Central Europe.

The creators of this ambitious project, the Trigránit Development Corporation, prime contractor Arcadom Construction and the Zoboki, Demeter and Partners Architectural Office, were driven by the desire to create a new European cultural citadel as part of the new Millennium City Centre complex along the UNESCO World Heritage-listed Danube waterfront. The result is a facility whose construction quality, appearance, functionality and 21st century technological infrastructure makes it ideally suited to productions of the highest standard. The building is also highly versatile and equipped to host performances of any genre and almost any scale.

The three institutions housed in the building – the Béla Bartók National Concert Hall at its core, the Ludwig Museum nearest the Danube and the Festival Theatre on the far side – were all constructed in parallel over a period of 28 months as part of a highly sophisticated and carefully coordinated project.

It is telling that the structure and outside appearance of the building are determined by its inner functions. The primary cultural purpose of Műpa Budapest is to fill a void in Hungarian culture, yet its world-class technical features make it an outstanding work of Hungarian and international architecture. It is on this basis that the Műpa Budapest building won the FIABCI Prix d'Excellence in 2006 – often referred to as "the Oscars of architecture and real estate development" – in the "specialised" category for buildings offering public services, such as educational institutions, libraries and airports. This form of "cultural shopping centre", unique in Hungary and throughout Europe, has been a hit not only with critics, but also with the public – the Műpa Budapest also won the FIABCI audience award in 2007.

There are few cultural institutions in Europe boasting the ISO quality seal. Műpa Budapest was granted ISO 9001:2000 certification in 2006.

<https://www.mupa.hu/en>

<http://www.ludwigmuseum.hu/>



HISTORY OF THE PESTI VIGADÓ

A Redoubt into the Redoute

By the end of the Ottoman occupation in 1686, Pest, a mostly Magyar-inhabited market town at the meeting point of important trade routes, lay in ruins, but in a few decades it regained strength. At that time, the stern stone blocks of a redoubt for the defence of the city stood in the area of today's Vigadó tér, which was on the northern boundary of Pest.

In 1789 the redoubt was demolished to be replaced by a theatre building, however, it was not built due to lack of funds. Finally, Mihály Pollack was commissioned to start construction in 1829. This building, the predecessor of today's Vigadó, proved to be one of the finest pieces of neoclassical architecture in Pest, and it came to be called the Redoute.

Ballroom into a treasure house of culture

The Redoute was opened in January 1833 with a grand ball, yet, for all merriments, it was also a venue of the highest culture – the only concert hall in Pest at the time.

Both Johann Strauss the Elder and the Younger and Ferenc Erkel performed here several times. It was also here that Ferenc Liszt gave the first concert after the great flood of 1838 for charity. The Redoute however was to have a short career; in May 1849, it fell victim to the the artillery fire of the invading Austrian troops. In 1859

Frigyes Feszl was commissioned to design a new building, with which he sought to create a Hungarian style. The new edifice, now called Vigadó, was opened in 1864.

Outer Beauty and Inner Value

The façade of the palace is decorated by the Hungarian Coat of Arms and the likenesses of outstanding figures in Hungarian history. The pillar statues were sculpted by Károly Alexy. The frescos inside the building were painted by Károly Lotz and Mór Than. The latter's painting entitled *Attila's Feast* was the first artwork to have been based on János Arany's epic poem, *Death of Buda* (1863).

After the Austro-Hungarian Compromise of 1867, the city leased the Vigadó, which then hosted a variety of programmes, including city council meetings.

The Appeal of the Vigadó

The Vigadó had a busy schedule of balls. The most luxurious ball to be hosted at the Vigadó was the one organized by the National Rowing and Sailing Association in 1870, with a rich order of dances, lavish props, a sailor-suit military band, and a goldfish pool. The most noteworthy ball was the one commemorating István Széchenyi, known in Hungary as "the greatest Hungarian". In 1867 Emperor Franz Joseph attended the banquet hosted by the Vigadó in honour of his coronation, and it was also here that Budapest was born by the merger of the old cities of Pest, Buda and Óbuda (old Buda).

The Vigadó also developed a rich concert life. Ferenc Liszt was soon to return to its concert hall, when he was invited to conduct his oratorio, *The Legend of Saint Elisabeth* on the occasion of the 25th anniversary of the Pest-Buda Conservatory.

The Vigadó hosted the first all-Liszt concert in Hungary in 1869, and it was here that he conducted the premier of the orchestral versions of Mihály Vörösmarty's great poem "Appeal" and the Hungarian National Anthem, Ferenc Kölcsey's "Hymn". At the Vigadó celebration of his half-century artistic career, Liszt was presented with a gold laurel wreath and a number of foreign awards, including honorary membership of the St. Petersburg Academy of Music. In 1875 Liszt and Wagner co-organized a concert to raise funds for the construction of the Bayreuth Theatre (*Festspielhaus*).

The Vigadó also hosted performances by the likes of Johann Strauss Jr., Mascagni, Dvořák, Debussy, and Arthur Rubinstein. Ernő Dohnányi had his first solo concert here. Béla Bartók and Annie Fischer made their debuts here in 1905 and 1932 respectively. Richard Strauss conducted from the rostrum of the Vigadó several times, and Prokofiev also appeared on its stage as a pianist.

From among the Hungarian conductor celebrities, János Ferencsik conducted the Philharmonic Orchestra for the first time here in 1938. The last foreign guest conductor to appear here before the end of the war was Herbert von Karajan in 1944.

Beside classical music, jazz had also found its way into the Vigadó programme. Teddy Sinclair conducted the Savoy Orphée band with a flashlight as a baton in 1928, and an outstanding twenty-four-piano jazz concert was organized here by the Saxon Concert Office in the spring of 1937.

The building of the Vigadó was seriously damaged in World War II, and again its future was called into doubt. Experts rallied to save it, this "*the unique masterpiece of romantic architecture conceived in the revolutionary spirit of the struggle for*

freedom". Finally, in 1954 the Vigadó building was declared a National Monument, and the authorities permitted its reconstruction in the late fifties.

The rebuilt Vigadó was opened to the public on 15 March 1980. Contemporary artists were in need of a new exhibition space because the National Salon in Erzsébet tér had been pulled down in 1960. The Vigadó Gallery fulfilled this role, hosting many exhibitions by contemporary artists, including Béla Czóbel, Gyula Hincz, Ferenc Martyn, Ódön Márffy, Jenő Szervátiusz, and Menyhért Tóth.

World-famous performers to appear on the stage of the new Vigadó included György Cziffra, Dénes Kovács, Eszter Perényi, Miklós Szenthelyi, and Sviatoslav Richter. Ken-Ichiro Kobayashi conducted the Hungarian State Symphony Orchestra here as well.

In accordance with the Fundamental Law put into force in 2011, the Hungarian Academy of Arts became an independent public-law association. Two years later, it acquired ownership of the Műcsarnok (Kunsthalle) and the Vigadó building, which was approaching the end of reconstruction.

The main auditorium of the Vigadó would now shine in its original beauty had the frescos and sculptures been restorable. The main staircase, the lobby and the music room have been fully restored to their former grandeur. This jewel of the Danube bank was also provided with new spaces: a lecture and an exhibition hall on the fifth floor and a terrace on the sixth floor with a magnificent view of Buda.

Under the motto "Art in the Centre", the official opening ceremony of the Vigadó was held on 14 March 2014.

The review is based on the volume 'The Vigadó of Pest' by Szilvia Andrea Holló, published by the Hungarian Academy of Arts in 2014.

<http://vigado.hu/en/web/en>



St Stephen's Basilica and Co-Cathedral of the Archbishopric

St Stephen's Basilica of Budapest is one of the most beautiful and significant churches and touristic attractions of the country. This is partly due to its historical heritage, of being dedicated to the holy king St Stephen who was also the founder of the Hungarian state, and partly to the architectural and artistic value of the building itself. A campaign to raise funds for the construction of the church commenced in the 1810-es, however, construction works did not start until August 14, 1851, based on the drawings of József Hild, a leading citizen and architect of Pest, who also designed the cathedrals in Esztergom and Eger. József Hild supervised the works until his death as of March 6, 1867. The Council of the City of Pest appointed Miklós Ybl, an acknowledged master at the time and designer of numerous public buildings in the capital city including the Opera House, to continue to supervise the design and construction of this prominent building. After his death, the interior of the building and the fine artistic and decorative works were completed by 1905 under the supervision of József Kauser. January 22, 1868 was an important date in the history of the Basilica. It was on this day that the cupola and the cupola drum constructed according to the designs of Hild collapsed due to defects in materials and

craftmanship. Miklós Ybl prepared new designs for continuing the construction works or revised the previous ones in terms of the structure and the appearance alike. The Hellenistic forms and Classicist style were replaced by Neo-Renaissance elements applied by Ybl in 1875. Works continued, even after his death of 1891, according to his sketches and ideas until the long-last dedication of the church in 1905.

The roof structure, the towers and the external walls were damaged in World War II. In 1971 The Holy Right Hand of St Stephen is placed in the Basilica to be guarded there.

In the cupola of the Basilica, a panorama lookout was established for touristic purposes, which made it necessary to install elevators. Visitors can now access the look-out by using the two elevators and some walking, instead of having to climb 364 stairs.

<http://en.bazilika.biz/>



The Opera House

The decision to build the Opera House was made in 1873. Following a public tender, the jury selected the design submitted by famed architect Miklós Ybl (1814-1891). Construction began in 1875 and, despite minor delays, was completed nine years later. The opening night – to which Emperor and King Franz Joseph was also invited – was held on 27 September 1884. The gala performance, conducted by Ferenc Erkel and his son Sándor, featured the first act of Bánk Bán, the overture from Hunyadi László and the first act from Lohengrin. Miklós Ybl's neo-renaissance palace

has remained virtually unchanged in the 130 years since and continues to attract admirers of opera and ballet alike.

Alajos Stróbl's marble sphinxes decorate the corners, and his statues of Ferenc Erkel and Ferenc Liszt can be found in the recesses next to the entrance. The four muses occupy the bays in front of the refreshment area windows, while the upper terrace is decorated with statues of sixteen composers

Each year, thousands of tourists visit the building to take in one of Budapest's most impressive 19th century national monuments.

The foyer is dominated by marble panels of various colours.

The gilded barrel vault is supported by eight marble columns, and its coffers feature the nine muses as painted by Bertalan Székely. Above the gates and cashier booths on the side nearest the entrance are medallions featuring embossed portraits of Mihály Mosonyi, Ferenc Doppler, János Hummen Nepomuk and Károly Goldmark.

The grand staircase is one of the most impressive aspects of the Opera House.

The main branches of the staircase lead from the two sides of the foyer directly to the ground floor auditorium entrances, so the Opera House's magnificent use of space is not fully revealed until one reaches the mezzanine. The golden-coffered reflective ceiling features Mór Than's paintings across nine squares representing "The Awakening and Victory of Music", while the decorations featuring mythological scenes above the windows are also his work. In addition to the statues of Miklós Ybl, the architect of the Opera House and Ferenc Erkel (1810 – 1893), the originator of Hungarian opera and the Opera House's first musical director, one can find the statues of the legendary intendant Count Miklós Bánffy (1873 – 1950) and the only imperial and royal Kammersängerr, Erzsi Sándor (1885 – 1962).

The horseshoe-shaped, three-floored auditorium provides a breathtaking experience.

The gorgeous red-gold colours, the relaxed, harmonised composition with its ceiling fresco above and the lavish bronze chandelier make this the most memorable space in this representative building. Each level is decorated differently, but the overall picture is uniquely harmonious. The round ceiling is decorated with Károly Lotz's monumental cupola fresco. Entitled the Apotheosis of Music, the fresco creates the perfect stylistic harmony with the auditorium's calm renaissance style, despite its baroque fluidity. The composition is dominated by the lute-playing Apollo, while the Olympic gods listen to his playing accompanied by the graces, muses and demons. Miklós Ybl designed the chandelier cast in Mainz. With the aid of a winch, the

chandelier is lowered to the ground floor level twice a year to replace its expired bulbs.

The boxes are decorated with gilded balustrades and armrests, while between them are dividing guardrails made from gilded tin and shaped to resemble stylised honey-suckle leaves.

A private entrance from the carriage ramp in Dalszínház street – known as **the royal staircase** – leads to the parlours on the first floor.

The ground floor foyer is divided into 17 sections and decorated with pilasters featuring musical putti, while two bronze statues of page boys stand next to the stairwell. The upstairs gallery at the top of the royal staircase is one of the most beautiful rooms in the entire Opera House and provides a venue for temporary exhibitions of the theatre's memorabilia.

The parlour of the left-side proscenium box known as the Bertalan Székely Hall can be accessed from the upstairs gallery atop the royal stairs.

The hall is decorated with rich oak carvings in which the dominant feature is Székely's naked putti-ornamented rococo frieze, known as the Four Seasons. This room currently hosts recitals and press conferences.

Leaving the **Bertalan Székely Hall** through its small oak door, we reach the first floor's box corridor, as well as the left-side proscenium box, known as **the Sissi Box**.

According to legend, when the unforgettable Empress and Queen Elisabeth wished to break her solitude in Gödöllő by visiting the Hungarian capital, she watched performances from this box. From here, patrons can see everything while simultaneously remaining hidden from the probing eyes of the public

The Red Salon, which is the parlour for the royal box and received its name from its oak panels and sour cherry-coloured drapes, is situated on the first floor.

Its walls and ceiling are decorated with a mythologically themed cycle by Mór Than. The royal box opens from the parlour, which to this day remains closed to the public. Performances can only be viewed from this box by Hungary's three topmost dignitaries and their guests.

The Feszty Bar has a low ceiling and is adorned with noble oak panelling, surrounded by a corridor for smoking decorated with blue-gold drapes. Two sides of the foyer's richly-gilded ceiling feature paintings of Dionysus's birth and upbringing by György Vastagh. The walls in turn are decorated with landscape paintings by Árpád Feszty and Ignác Újváry that evoke various motifs

<http://www.opera.hu/operahouse>