EUROPEAN-NEWS-AGENCY.COM

EUROPEAN NEWS AGENCY

International Press Service

Ressort: Kunst, Kultur und Musik

Fidelio

Hungarian State Opera, 29.04.2026 [ENA]

At the Hungarian State Opera, Beethoven's Fidelio emerges as an especially compelling and humane work, and Tobias Kratzer's production gives it precisely the mixture of theatrical intelligence and emotional immediacy it deserves. As one of the great rescue operas in the repertory, Fidelio can so easily become a monument of noble intention without sufficient dramatic life; here, however, it feels vivid, urgent, and deeply moving. The production, originally created for London's Royal Opera and now brought to Budapest, succeeds because it respects the opera's idealism while also acknowledging its human fragility.

Kratzer's staging is admirably alert to the opera's dual nature: on the one hand, it is rooted in the Enlightenment ideals of justice, fidelity, and liberation; on the other, it contains an almost dreamlike emotional charge that depends on trust in theatrical transformation. What makes this production so effective is that it never treats Beethoven's only opera as a museum piece. Instead, it places the story in a living theatrical frame that allows the tension between oppression and rescue to unfold with clarity and force. The result is a production that feels both classic and contemporary, emotionally direct yet intellectually alert.

Musically, the performance is driven with remarkable steadiness and dramatic sense by Péter Halász, whose conducting gives the score firm architectural shape while still allowing Beethoven's lyrical passages to breathe. Fidelio demands not only precision but moral momentum: the music must convey the pressure of confinement, the hope of resistance, and the glow of liberation, often within the same scene. Halász meets that challenge with assurance, keeping the drama moving while preserving the nobility of Beethoven's sound world. The Hungarian State Opera Orchestra responds with disciplined playing and a strong sense of purpose, and the chorus contributes real dramatic weight to the opera's public dimension.

In the title role, Andrea Szántó and Sinéad Campbell Wallace alternate as Leonore, and both embody the character's moral courage with conviction. Leonore is one of opera's most extraordinary heroines: she is not merely loyal, but active, strategic, and fearless. The production makes clear that the disguise of Fidelio is not an external trick but a test of identity and inner resolve. The role requires vocal stamina, expressive intelligence, and a capacity for luminous expansion in the great climactic moments, all of which this production supports effectively.

As Florestan, Jamez McCorkle and István Kovácsházi bring contrasting qualities to the role and underscore the character's vulnerability and spiritual endurance. Florestan's prison scene remains one of Beethoven's

Redaktioneller Programmdienst:
European News Agency

Annette-Kolb-Str. 16
D-85055 Ingolstadt
Telefon: +49 (0) 841-951. 99.660
Telefax: +49 (0) 841-951. 99.661
Email: contact@european-news-agency.com
Internet: european-news-agency.com

Haftungsausschluss:

Der Herausgeber übernimmt keine Haftung für die Richtigkeit oder Vollständigkeit der veröffentlichten Meldung, sondern stellt lediglich den Speicherplatz für die Bereitstellung und den Zugriff auf Inhalte Dritter zur Verfügung. Für den Inhalt der Meldung ist der allein jeweilige Autor verantwortlich.

most astonishing achievements, and in a strong performance it becomes the emotional fulcrum of the evening. Here, the sense of release is genuinely earned, not theatrically imposed. Károly Szemerédy and Krisztián Cser as Don Pizarro provide the necessary menace, while András Palerdi and András Kiss as Rocco give the opera a human grounding. Orsolya Sáfár and Zita Szemere as Marzelline, Pál Botond and Barna Bartos as Jaquino, and Zsolt Haja as Don Fernando complete a strong ensemble cast.

The presence of Dénes Gulyás and Kolos Kováts as the prisoners adds notable authority to the casting. What is most satisfying about this Fidelio is the sincerity of its dramatic vision. Beethoven's opera can easily become overly symbolic, but here the human relationships remain central: Leonore's devotion, Florestan's suffering, Rocco's compromise, and the final restoration of justice all feel emotionally grounded. Kratzer's direction and Halász's musical leadership work together to ensure that the opera's humanitarian message never sounds abstract. Instead, it becomes immediate and moving, a reminder that freedom and fidelity are not grand ideas only, but lived acts of courage.

This is a production that honors Beethoven's idealism without simplifying it. It offers theatrical intelligence, musical conviction, and a sincere belief in the opera's redemptive power. In Budapest, Fidelio thus becomes not only an admired repertory work, but an event of real artistic dignity and warmth. Its final affirmation of human dignity resonates long after the curtain falls, leaving the audience both uplifted and profoundly moved.

Bericht online lesen: https://www.en-a.eu/kunst_kultur_und_musik/fidelio-93514/

Redaktion und Verantwortlichkeit:
V.i.S.d.P. und gem. § 6 MDStV: Dr. Nadejda Komendantova

Redaktioneller Programmdienst:
European News Agency

Annette-Kolb-Str. 16
D-85055 Ingolstadt
Telefon: +49 (0) 841-951. 99.660
Telefax: +49 (0) 841-951. 99.661
Email: contact@european-news-agency.com
Internet: european-news-agency.com

Haftungsausschluss:

Der Herausgeber übernimmt keine Haftung für die Richtigkeit oder Vollständigkeit der veröffentlichten Meldung, sondern stellt lediglich den Speicherplatz für die Bereitstellung und den Zugriff auf Inhalte Dritter zur Verfügung. Für den Inhalt der Meldung ist der allein jeweilige Autor verantwortlich.