

# echoes

OF HUNGARY

**“Folk art is  
bursting  
with power.”**

10 QUESTIONS FOR DEVA

**Music that surrounds  
and infuses everything**

ONE OF CITY PARK'S GREATEST TREASURES:  
THE HOUSE OF MUSIC HUNGARY

**When the ear  
meets the eye**

MUSIC AS SEEN BY AN ILLUSTRATOR,  
A GRAPHIC DESIGNER  
AND TWO VISUAL ARTISTS



**N**o-one is impervious to music – and everyone has an idea what enjoyable music is. Thinking of music, Hungarians will readily go back as far as the 19<sup>th</sup> or 18<sup>th</sup> century, when world-renowned composer Franz Liszt, for example, created timeless pieces upon delving into Hungarian folk and Gipsy music. And then there are Béla Bartók and Zoltán Kodály, whose tunes, based on their extensive collections of folk music, will evoke images of the unmistakable folk architecture of various Hungarian regions. The musical institutions in Budapest and all around the country serve to preserve and nurture this heritage. And the modern music clubs of our days reveal a rich music culture which makes it clear that Hungary is not only a land of great musicians but also a place where people have a healthy appetite for quality music.

Any attempt to give a brief yet complete outline of Hungarian music history would be an exercise in futility. However, a timeline can be a good and informative way to put Hungary on the world map of music.

If foreigners think about Hungarian music, Hungarian folk and Gipsy music will surely come to their minds. And indeed: the two are intricately intertwined and deeply rooted in Hungarian culture.

Let us imagine for a moment a composer coming to Hungary, exploring our architectural heritage and our natural treasures – and using their time here to compose. Their music would reflect the sounds, tastes and landscapes they experienced. The music, regardless of genre, would retain and display the unique and special essence their mind brews of all these stimuli. The style would connect to the architectural and natural heritage of Hungary – and this connection is an important part of discovering and understanding Hungarian culture. |

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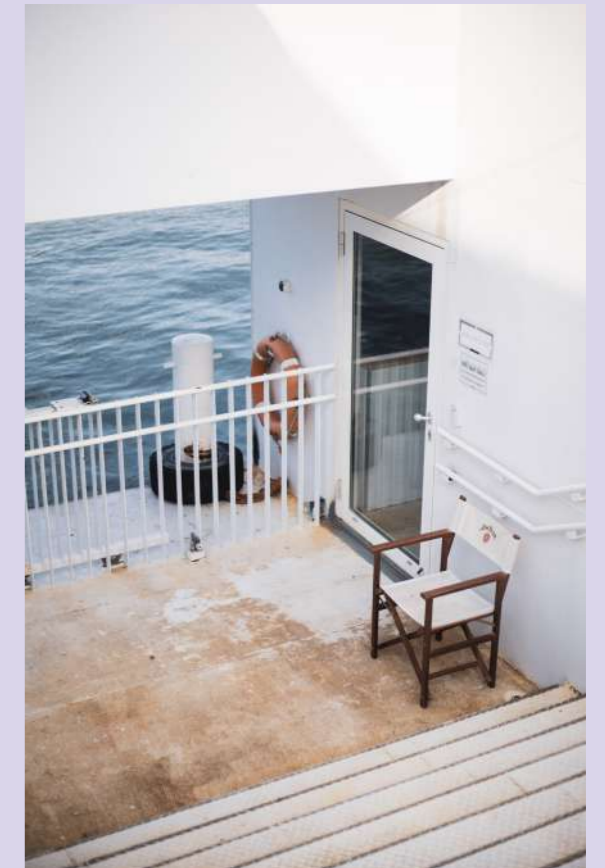
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# IN THE MOOD FOR BUDAPEST

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## IVAN & THE PARAZOL – SHORT STORIES FROM BUDA

As part of a special art project, a compilation of short stories written by contemporary writer and poet friends was added to our latest album 'Budai Pop' (Buda Pop), which is dedicated to Budapest. We had one condition when compiling the book: the pieces had to have the titles of our songs and had to explore the Budapest identity. The end result is a truly multifaceted explanation of why we really love this city.

*Authors of the book:*

*István Kemény, Zsófi Kemény, János Lackfi, Zoltán Poós, Ferenc Czinki, Péter Jakab, Anita Harag, Lili Hanna Seres, Tibor Babiczky, Iván Vitáris*

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## SENA DAGADU – COLOURFUL BUDAPEST

For me, rich music culture is what's most characteristic about Budapest, because you can find anything in this city, from afrobeat all the way to opera. This musical diversity is presented with spectacular imagery in the exciting movie by Bálint Szimler and Marcell Rév entitled Balathon Method, which also introduces the best of the contemporary music scene. Moreover, it was crowdfunded, which shows how strong of an influence music has in our country.

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## VIKTÓRIA LÁBAS, MARGARET ISLAND – BUDAPEST, YOU WONDERFUL

I would have loved to wander around the streets of Budapest in the age the movie Sunset is set, because the architecture of the early 20th century has always fascinated me and had a huge impact on me. If you pay close attention, you might just catch a few magnificent details. The other era most appealing to me was the age of coffee houses and cultural life emerging in Budapest, which was maybe described most accurately in the book of Gyula Krúdy entitled The Nights of Endre Ady.

**Have you ever seen the Fisherman's  
Bastion in the evening?  
Have you ever stolen a kiss  
By the Parliament Building?  
Have you ever seen how dark  
The night archways can go?  
You are in the dark about Budapest  
If your answers to these are no.**

**Let's take a stroll through the night city  
For Budapest is worth the night!  
The yawning windows are so pretty  
For Budapest is worth the night!  
Óbuda's cobblestone alleyways  
Then on to Margaret Island, any day  
Under the bridges the moonlight sways  
A starry sky – and me, by the way!**

LÁSZLÓ MÁRKUS - BUDAPEST IS WORTH THE NIGHT



NOSPR  
PHOTO BY DANIEL RUMIANCEW

**Top 5**  
THE MOST BEAUTIFUL CONCERT HALLS  
IN EASTERN EUROPE

BY BALÁZS TÓTH



NOSPR  
PHOTO BY BARTEK BRACZYK

**NOSPR | KATOWICE, POLAND**

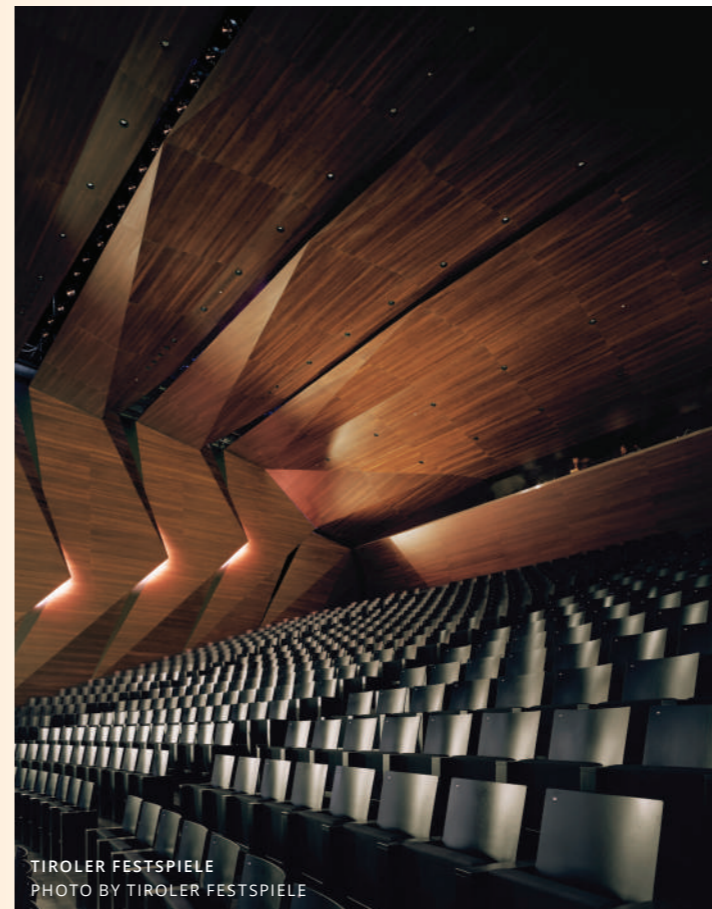
Located in Katowice, NOSPR is not only one of the largest and most beautifully sounding concert halls in the country, but also home to the Polish National Radio Symphony Orchestra. Designed by acclaimed Japanese acoustic master Yasuhisa Toyota, the concert space is housed in the heart of a robust building that pays homage to the city's mining past.



KODÁLY CENTRE  
PHOTO BY TAMÁS BUJNOVSZKY

**KODÁLY CENTRE | PÉCS, HUNGARY**

One of the gems of Pécs is also one of the most beautiful concert halls in Hungary. During the design process of the Kodály Centre, the goal was to create an aesthetic and high-capacity concert hall that acoustically represents the international forefront. This goal was achieved, to the pride of the city and the Hungarian music community.



TIROLER FESTSPIELE  
PHOTO BY TIROLER FESTSPIELE

**TIROLER FESTSPIELE | ERTL, AUSTRIA**

Our next one on the top list is geographically and location-wise an odd one, but we couldn't leave out the beautiful concert hall hidden in the fabulous Tyrolean village. The modern building complex of the Tiroler Festspiele tastefully blends into the rural landscape, while giving world-class bands an impeccable quality performance opportunity.

**MÜPA | BUDAPEST, HUNGARY**

Hungary's current largest concert hall is located in Budapest, on the bank of the Danube River. In addition to Hungarian orchestras, the Müpa (Palace of Arts) also performs world-famous productions, all in one of the best acoustic halls in the region, with excellent equipment.

**CANKARJEV DOM  
| LJUBLJANA, SLOVENIA**

The Cankarjev dom was built in the eighties, yet its concert halls meet international expectations in terms of acoustics and architecture. This is why the complex still functions as a cultural and concert center of the Slovenian capital.





BY RÉKA KOVÁCS-VASS  
PHOTOS BY DÁNIEL GAÁL

# Classical music

IN BUDAPEST

EVERY CORNER OF BUDAPEST BOASTS AN EXCITING DETAIL THAT MAKES IT WORTH SETTING OFF. THIS IS ALSO TRUE IF YOU'D LIKE TO KNOW MORE ABOUT THE CAPITAL'S KEY MUSIC VENUES AND ARCHITECTURE. THE MOST IMPORTANT INSTITUTIONS ARE FUNDAMENTAL ELEMENTS OF THE CITYSCAPE AND THEY MAKE HUNGARIAN MUSICAL CREATIONS, TRAINING AND FIGURES KNOWN AND RECOGNISED WORLDWIDE. IF YOU VISIT THE BUILDINGS OF THE HUNGARIAN STATE OPERA, LISZT ACADEMY, PESTI VIGADÓ OR BUDAPEST OPERETTA THEATRE IN THE CITY CENTRE, WHICH ARE RICH IN GROUND-BREAKING ARCHITECTURAL SOLUTIONS, OR THE RECENTLY FINISHED SPACES OF THE EIFFEL ART STUDIOS, YOU WILL SEE THE PAST AND PRESENT OF HUNGARIAN CLASSICAL MUSIC COME TO LIFE. OF COURSE, THE CLASSICAL MUSIC CONCERTS, SHOWS AND PLAYS ALSO OFFER COUNTLESS OPPORTUNITIES FOR THE LAYPERSON OR SAVVY AUDIENCE TO ENJOY THEMSELVES, BE IT DAY OR NIGHT, QUALITY ENTERTAINMENT IS GUARANTEED.



## BUDAPEST OPERETTA THEATRE

BUDAPEST, NAGYMEZŐ U. 17, 1065 HUNGARY

OFTEN REFERRED TO AS BUDAPEST'S BROADWAY, THE NAGYMEZŐ STREET IS HOME TO THE OPERETTA THEATRE, WHICH ORIGINALLY OPENED AS THE SOMOSSY MUSIC HALL IN 1849 AND LATER CONTINUED ITS HISTORY AS THE METROPOLITAN MUSIC HALL. DESIGNED BY THE FAMOUS VIENNESE ARCHITECTS FELLNER AND HELMER, AT THE TIME THE BUILDING FEATURED PERFORMANCES BY ARTISTES, ARAB AND INDIAN SINGERS AND BANDS, AND EVEN AQUATIC PERFORMANCES. AT THAT TIME, THE AUDITORIUM, AS WE KNOW IT TODAY, HAD TABLES AND CHAIRS AND ALSO A DANCE FLOOR, AS IT WAS A POPULAR MEETING PLACE FOR SOCIAL GATHERINGS, WITH BALLS AND MUSIC AND DANCE EVENINGS OFTEN HELD HERE.

## Operettas and Prose

The building was converted into a theatre in 1922, and the name of the Budapest Operetta Theatre was given to it in 1923. In the decades that followed, there were periods when only operettas were staged, and then others when prose plays were performed. It was rebuilt between the mid-1960s and 1971, when the theatre's real success story began. Many musical pieces, musicals were staged here, including world-famous and popular works such as My Fair Lady, Fiddler on the Roof, The Sound of Music and West Side Story. The success of the performances was greatly enhanced by the participation of the ballet company.

## The Budapest Operetta Theatre today

The theatre on Nagymező Street was given the name Budapest Operetta Theatre in 1998, and since then it has become an iconic name in the cultural life of the capital city. Well-known actors from all over the country perform in many successful plays every day, many of which can only be booked months in advance. Among the almost five hundred performances a year, audiences can see plays such as Romeo and Juliet, Beauty and the Beast and Elizabeth. Moreover, the performances are becoming increasingly successful not only in Hungary, but also abroad, as the company regularly goes on tours to Europe, Asia and America, where they present their most popular plays at festivals and in theatres.



## EIFFEL ART STUDIOS

BUDAPEST, KŐBÁNYAI ÚT 30, 1101 HUNGARY  
THE PREDECESSOR OF THE EIFFEL ART STUDIOS, LOCATED IN THE TENTH DISTRICT OF THE CAPITAL CITY, IS THE NORTHERN VEHICLE REPAIR SHOP, A UNIQUE HALL SYSTEM BUILT BETWEEN 1884 AND 1886 ON THE BASIS OF THE PLANS OF JÁNOS FEKETEHAZY, WHICH WAS THE MOST IMPORTANT VEHICLE REPAIR SHOP OF THE HUNGARIAN STATE RAILWAYS AND THE COUNTRY. THE DESIGNER'S NAME IS ALSO LINKED WITH SEVERAL OTHER WELL-KNOWN ARCHITECTURAL MASTERPIECES IN BUDAPEST, SUCH AS THE KELETI RAILWAY STATION, THE LIBERTY BRIDGE AND THE ROOF STRUCTURE OF THE OPERA HOUSE.

### Logistics and Arts Centre

Following several years of renovation, the building has been home to the new logistics and arts centre of the Hungarian State Opera House since 2020. The first third of the long building of the Great Hall is dedicated to the public, as it is here that public spaces with community areas, auditoriums and galleries have been created, where exhibitions present the history of theatrical art, theatre life and, of course, the Opera House.

The area is closed to the public and houses workshops and stages where both the productions of the Opera House and those of the Erkel Theatre are rehearsed, as well as a costumes store, where a collection of hundreds of thousands of costumes is stored. Pieces of the impressive collection are often loaned to theatres abroad, thus enhancing the reputation of Hungarian theatre culture.

The official inauguration of the Eiffel Art Studios took place in 2021, after the pandemic had subsided and the lock-downs had been lifted, with the institute's unhidden aim of bringing the audience and the world of opera closer together and making opera culture known and loved by as many of those interested as possible.

### Locomotive and Opera

In the Eiffel Hall spaces, a Hungarian MÁV 327 locomotive – the only “surviving” piece that still exists of this model – reminds visitors that trains, locomotives and other railway vehicles were once repaired and renovated in the building of the institution that has supported opera culture for more than 200 years.

## HUNGARIAN STATE OPERA HOUSE

BUDAPEST, ANDRÁSSY ÚT 22, 1061 HUNGARY

THE HUNGARIAN STATE OPERA HOUSE, LOCATED IN THE IMPOSING SURROUNDINGS OF ANDRÁSSY AVENUE, WAS BUILT IN NEO-REINASSANCE STYLE ACCORDING TO THE PLANS OF MIKLÓS YBL, AND IS STILL ONE OF THE MOST IMPORTANT MONUMENTS OF BUDAPEST AND HUNGARY FROM THE 19TH CENTURY. ITS SIGNIFICANCE ALSO LIES IN THE FACT THAT UNTIL 1867 THE NATIONAL THEATRE WAS THE HOME OF OPERAS, BUT FROM SEPTEMBER 1884 THE ROYAL HUNGARIAN OPERA HOUSE BECAME THE INDIVIDUAL STAGE FOR REPRESENTATIVES OF THE MUSICAL AND DRAMATIC GENRE.

### Grand Opening and Re-Opening

Attended by King of Hungary Franz Joseph I, the opening night of the Royal Hungarian Opera House featured Act One of *Bánk bán*, one of the best known Hungarian operas and the overture of *Hunyadi László*. The orchestra was conducted by legendary Hungarian composer Ferenc Erkel. The institution was renamed the Hungarian State Opera House when it reopened in 1945 after the Second World War, and since 1951 it has included the Erkel Theatre to serve the increased number of audiences.

The building, with its stunning details, is home not only to the opera company but also to the Hungarian National Ballet. With a wide range of performances for lovers of the arts to choose from at any time of the year, it is no coincidence that it is always a favourite with both local visitors and international audiences coming to Budapest. One of its most famous and popular performances is Tchaikovsky's world-famous fairytale ballet *The Nutcracker*, which is performed throughout December each year.

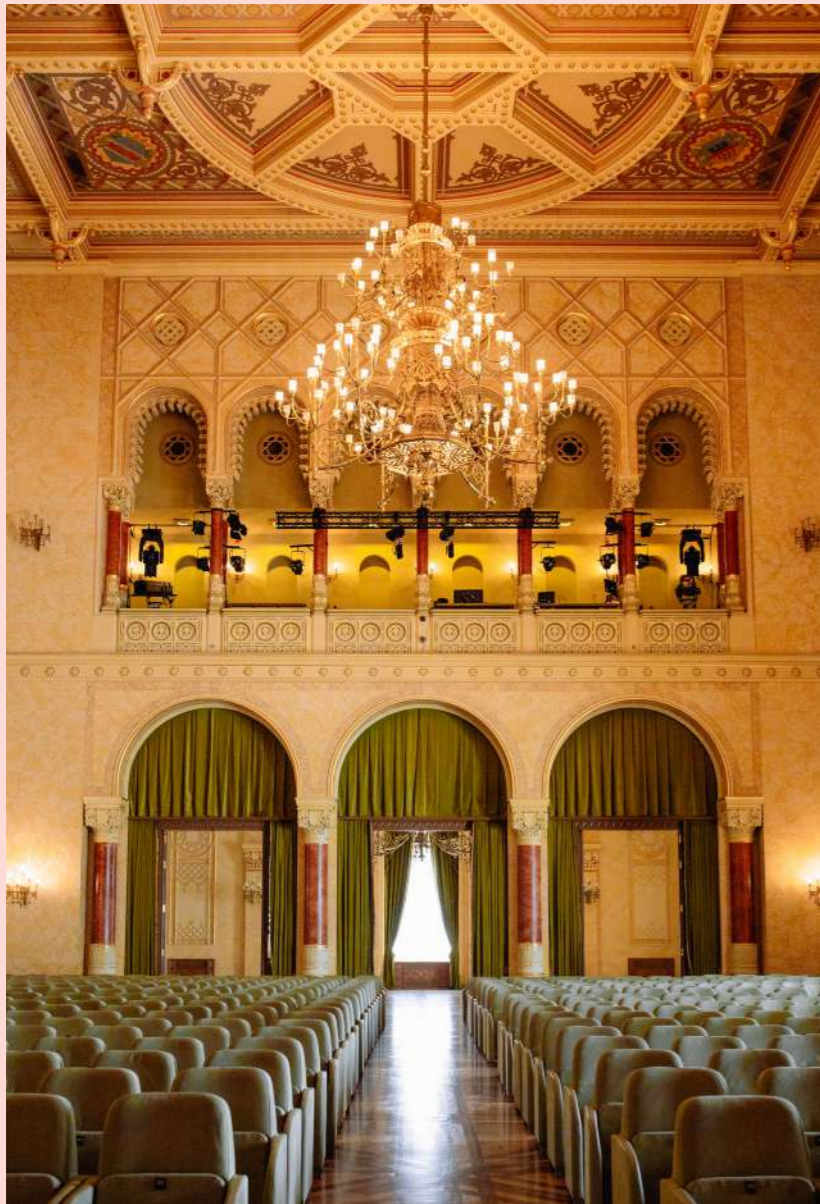
### The Secrets of the Opera House

The modernisation and renovation works of the Opera House were completed in spring 2022, so performances returned to the building and architecture, and culture enthusiasts are now

also able to take a guided tour of the building. During the tour, you can learn exciting details about the renovation of the building, richly decorated with gold, marble and frescoes, the history of the institution and, of course, the background to the history of Hungarian opera.

In 2021, the Opera's newest stand-alone complex, the Eiffel Art Studios, a logistics and arts centre, was inaugurated, with the main aim of simplifying and solving problems related to infrastructure and rehearsal schedules, while supporting the strengthening of Hungarian culture.





## PESTI VIGADÓ (VIGADÓ CONCERT HALL)

BUDAPEST, VIGADÓ TÉR 2, 1051 HUNGARY

STROLLING ALONG THE DANUBE EMBANKMENT, YOU WILL COME ACROSS MANY BEAUTIFUL BUILDINGS – NOT TO MENTION THE SPLENDID VIEW OF BUDA – BUT ONE OF THE MOST OUTSTANDING IS THE PESTI VIGADÓ, WHICH WAS STARTED IN 1829 BY ITS PREDECESSOR, THE REDOUTE, BASED ON THE PLANS OF MIHÁLY POLLACK, AND WAS KNOWN AS ONE OF THE MOST BRILLIANT EXAMPLES OF THE CAPITAL CITY'S CLASSICIST ARCHITECTURE.

### A Centre of Social Life

The building soon became a popular venue for social events, hosting the first ball in 1833, and Ferenc Erkel and Ferenc Liszt held charity concerts here after the great flood of 1838. Unfortunately, the Redoute's heyday did not last long, as in 1849 it fell victim to the Austrian fortress defenders' cannons, so in 1859 the construction of the present-day Pesti Vigadó building began, based on the plans of Frigyes Feszl. In the institution's history, the inauguration was followed by decades of glory days filled with proms and balls, of which by far the most notable one was the event to celebrate the coronation of the king in 1867, attended by Emperor Franz Joseph, and the birth of Budapest, with the unification of Pest, Buda and Óbuda.

### World-Class Composers

It is no exaggeration to say that the Vigadó hosted concerts by every composer who counts. On the one hand, it would be difficult to find another institution where one of the most outstanding figures in Hungarian music history, Ferenc Liszt, gave so many concerts, and where the audience could also hear pieces of Brahms, Debussy and Béla Bartók.

### The Pesti Vigadó today

The renovation of the Vigadó began in 1968, and it opened its doors on 15 March 1980, but it was no longer intended to host balls, but as an exhibition hall, entertainment centre, and a venue for concerts of popular and classical music.

Nowadays, you can also find exhibitions, concerts and theatre events in the institution's programme schedule, as well as Hungarian style dishes to be sampled in the restaurant, but even the stunning exterior and interior spaces of the building are worth a visit.

## LISZT FERENC ACADEMY OF MUSIC

BUDAPEST, LISZT FERENC TÉR 8, 1061 HUNGARY

THE LISZT FERENC ACADEMY OF MUSIC – THE MOST PRESTIGIOUS AND MOST IMPORTANT INSTITUTION OF HUNGARIAN CONCERT LIFE –, FOUNDED IN 1875, ITS CURRENT BUILDING RENOVATED AND OPENED IN OCTOBER 2013, IS LOCATED IN THE CENTRE OF BUDAPEST, ON THE CORNER OF KIRÁLY STREET AND LISZT FERENC SQUARE, A POPULAR LOCATION FOR BOTH RESIDENTS AND VISITORS OF THE CAPITAL CITY. THE FORMER NEO-RENAISSANCE BUILDING, NOWADAYS KNOWN AS THE "OLD MUSIC ACADEMY", IS LOCATED ON ANDRÁSSY AVENUE, SO IT IS WORTH A VISIT IF YOU ARE HEADING TOWARDS HEROES' SQUARE. THE FAÇADE IS DECORATED WITH RELIEFS OF THE MOST FAMOUS COMPOSERS IN THE HISTORY OF MUSIC: MOZART, BACH, BEETHOVEN, HAYDN, LISZT AND ERKEL.

### Unique Details and Concerts

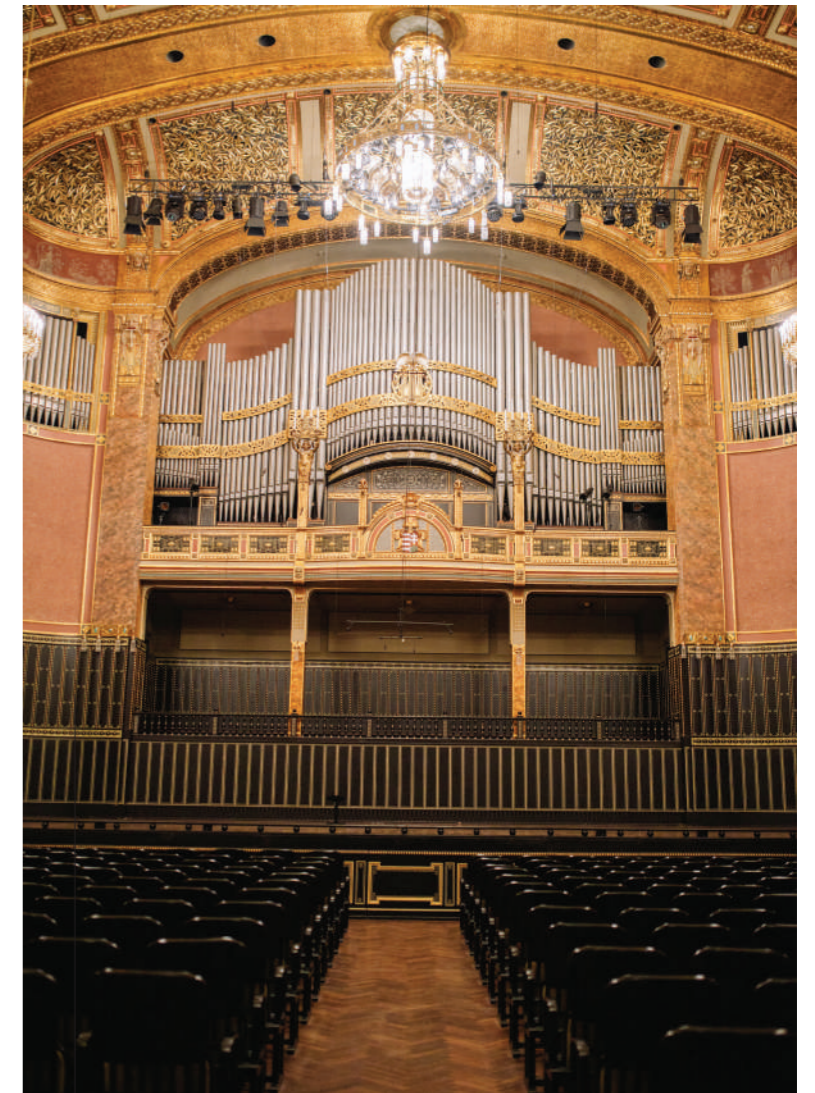
The present Art Nouveau building was erected in 1907 and, following a renovation almost a decade ago, was reopened in a ceremony to mark the 202nd anniversary of the birth of the world-famous Hungarian composer Ferenc Liszt. As the Academy of Music is a teaching venue for the Liszt Ferenc Academy of Music during the day, the building can only be visited in the form of pre-arranged tours, but it is worth taking advantage of the opportunity to see the many special features such as Zsolnay eosin-enamelled tiles, mosaics, stained glass and frescoes.

The institution also functions as a concert centre, in addition to being an educational institution, giving students the opportunity to perform on stage with world-class musicians during their studies already, and audiences in Budapest can enjoy high quality concerts practically any day of the year.

### Iconic Teachers

Since its foundation, the Liszt Academy has been one of the most influential places for

music education, attracting students from all over the world. It has been the home of renowned composers such as Zoltán Kodály, Béla Bartók and Leó Weiner, and its violin teachers and piano professors have had the opportunity to study with leading figures in Hungarian and international classical music to this day. Talented students are welcome from a very young age to attend both instrumental and theoretical preparatory courses, and at university level they can also expand their knowledge in the form of graduate studies alongside their bachelor's and master's degree studies. |





Music that surrounds  
and infuses everything

ONE OF CITY PARK'S GREATEST TREASURES:

# the House of Music Hungary

DESIGNED BY SOU FUJIMOTO, THE HOUSE OF MUSIC HUNGARY WAS HANDED OVER TO THE CITY PARK IN JANUARY 2022. THIS REMARKABLE BUILDING SPEAKS TO VISITORS NOT ONLY WITH ITS UNIQUE YET HARMONIOUS APPEARANCE, BUT ALSO WITH THE MANY UNIQUE EVENTS HELD THERE. AND CLEARLY WITH GREAT SUCCESS, AS MORE THAN HALF A MILLION PEOPLE HAVE VISITED THE INSTITUTE WITHIN JUST THE FIRST FIVE MONTHS. MÁRTON HORN, DIRECTOR OF THE HOUSE OF MUSIC HUNGARY, EXPLAINED THAT THEIR MAIN MISSION IS TO BUILD A COMMUNITY AND EDUCATE PEOPLE ABOUT THE HISTORY, PROMINENT FIGURES AND CONTEMPORARY ARTISTS OF HUNGARIAN AND EUROPEAN MUSIC.

BY RÉKA KOVÁCS-VASS  
PHOTOS BY BALÁZS MOHAI

### Harmony between the building and the community

The House of Music Hungary's concept is very unique not only in Hungary, but in all of Europe, offering live performances, education and museum exhibitions all under one roof. According to Márton Horn, this concept is only possible by having these three goals work together in harmony, complementing each other. The structure of the building also reflects that, with every floor giving home to a different theme. The ground floor accommodates performances, music shows and classical concerts, the underground level hosts permanent and temporary music history exhibitions, while the first floor hosts the music education halls and the library.

Márton Horn claimed that one of the most important tasks of modern buildings is to function as a community space, so that people visit not only for specific events, but are also given a space for meeting up, having conversations, and spending their time freely. The designers of the building aimed to create an institute that speaks the language of the 21<sup>st</sup> century, wishing to avoid the architecture and design of the late 19<sup>th</sup> and early 20<sup>th</sup> centuries, which were largely focused on religious elements.



The community building initiative is supported by the fact that people can listen to live music not only in the concert halls, but also in the community spaces. This goal inspired the open-air stage, where up-and-coming performers are given an opportunity to go on stage, allowing the audience to attend free concerts, while giving musicians a chance to showcase their talent. The core audience is continuously evolving: regular visitors know that they will have an exciting and unique experience each time, so even if they did not know the performers beforehand, they can expect a high-quality event.

### A symbiosis of the built and natural environment

When approaching the House of Music Hungary, it is very apparent that even though it is a spec-

tacular and unique building, it fits perfectly into the greenery of City Park. The Director was talking about how Sou Fujimoto's concept for the building instantly piqued their interests, and that they are very happy to have worked with a Japanese architect, who was able to bring a fresh new point of view to the design. He noted that European architecture primarily focuses on function when it comes to the design, whereas here the building's form was the starting point, with both the structure and logistics adjusted to fit. Feedback from both professionals and the public confirmed that the concept was fully realised. Visitors can easily sense what the building stands for: blurring the lines between inside and outside, between the artificial and the natural environment. Music, air, lights and the building materials of the House of Music Hungary all work together to create a whole.

### The unique pop music library of Hungary

The claim that the House of Music Hungary's multimedia library was created out of nothing is quite plausible, as there had been no such collection before, while now, many pop music materials, digitalised books and the complete archive of 16,000 songs of Hungaroton (the oldest record and music publisher company in Hungary, founded in 1951) are available to the public. The library is an amazing resource for researchers, but can also be used for events presenting parts of the archive to those interested in Hungarian pop music.

### The history of Hungarian music

The institute's permanent and associated temporary exhibits aim to bring Hungarian music history closer to both professional audiences and to ordinary music lovers, since education is one of the most important functions of the House of Music Hungary. Visitors can explore the most important milestones of European and world music history, from the emergence of music in ancient times to the recent events of the 21<sup>st</sup> century. According to Márton Horn, one of the biggest challenges was to create an exhibition that is useful and interesting to professionals, while remaining an understandable, enjoyable and memorable experience for members of the public who are simply interested in the topic. Achieving this goal required the exhibition to have several levels, so that people

## Music, air, lights and the building materials of the House of Music Hungary all work together to create a whole.

can spend up to three or four hours delving into the topic during their visit, but also allowing those with less time to spend just an hour or 90 minutes and have an exciting experience that is easy to comprehend and digest.

### Underground dome

One of the most interesting parts of the House of Music Hungary is undoubtedly the Sound Dome, a dome reminiscent of a planetarium, capable of playing audio while functioning as a projection screen. Besides offering an unmatched audiovisual experience, it is also a sort of laboratory where new sounds are made. Visitors can experience the sounds of nature, synthetic electronic music, or the varied soundscape of different instruments. They can explore the relationship of sound and space, and the effect the environment has on the sound of music. |

To experience what a musician feels  
when playing a piece of music

THE DIMENSIONS OF

# Creative Sound Space

BY RÉKA VIKÁRIUS  
PHOTOS BY DÁNIEL GAÁL

WE CAN DISCOVER HOW A KEYBOARD INSTRUMENT WORKS, USE A MARBLE TRACK TO LAY OUT THE FAMOUS THEME SONG FROM HARRY POTTER, PAINT SOUNDS WITH A HOLOVENTILATOR, OR EVEN HEAR HOW OUR OWN NAME WOULD SOUND IF IT WERE A TUNE OR “IMPERSONATE” A CONDUCTOR. WE VISITED THE CREATIVE SOUND SPACE, THE NEW INTERACTIVE EXHIBITION OF THE HOUSE OF MUSIC, HUNGARY. WE TALKED TO DÁNIEL VÁCZI, MUSICIAN AND INSTRUMENT MAKER, THE CREATOR OF THE CONCEPTUAL DESIGN, AND ANDRÁS GROSS AND TÓBIÁS TEREBESSY, THE MEMBERS OF THE MEDENCE GROUP, ABOUT THE UNIQUELY DESIGNED INSTALLATIONS.

As a matter of fact, Dániel Váczi is interested in everything that relates to sound. For example, he is credited with the development of the glissotar wind instrument, which he created together with Tóbiás Terebessy, one of the founders of the Medence Group. Besides the Guthman Prize-winning instrument, the workshop is also linked to several other projects where they experimented with sound objects, such as the sound-producing instruments of the Bélam Workshop, the Melody Wheel designed for Műpa Budapest, or the sounding city fountain in Kőszeg, created in collaboration with Dániel. Yet, they admit that Creative Sound Space is their most complex and largest-scale project to date, in which Dániel led the activities—in their words—as a conductor.

Márton Horn, the director of the House of Music Hungary, approached Dániel more than two years ago to create an “instrument petting zoo” as a complementary exhibition to the permanent display Dimensions of Sound—Musical Journey Through Space and Time. During the brainstorming process, it soon became clear that by putting an instrument on display, visitors would not be able to play it. Plus, the device would break down quickly, so it would fail to offer an experience. “We based the design on how to create installations that would allow visitors to experience music in a way that would make them feel not only passive recipients but also active participants,” said Dániel.

**“We not only wanted to create instruments in the traditional sense, but everything related to sound,” he added.**

After considering several other factors, Dániel’s ideas were finally put together into a coherent and functional design with the members of the Medence Group, a team of more than thirty people. “Several aspects had to be brought together in a cohesive way to make the exhibition work both conceptually and operationally: the sound installations in the Creative Sound Space engage both young and old, are simple in appearance yet playful and of high quality—they fit perfectly with the other quality elements of the House of Music,” András noted.

As they pointed out, the space aims to serve as a kind of palace of musical wonders, offering visitors an experience that will make them braver and more open to music and sound. Furthermore, the elements of the space encourage experimentation and interaction while providing a sense of joy and achievement. “It is quite a challenge to create an





installation that works for children and adults alike,” András reminded me. “It should be engaging for a while, but not too long, it should be easy to use, but the process of reception should still be deep enough for a more intuitive, introverted person: the task was to create a set of experiences that is placed on a very broad horizon,” he explained.

A key aspect in creating the eight installations in the space was to create real acoustic sounds without electronic control. Furthermore, as Dániel pointed out, “it was also important to appeal not only to the lay public but also to musically educated visitors.” One way of doing this is to engage the user with visual stimuli in addition to the sound experience. One such installation is the Tonepainter. As its name suggests, it allows you to explore the relationship between sound and the visual images it displays. The experience is further enhanced by the visualisation being created using a holoventilator, so that the emerging graphic patterns create the effect of floating. A different kind of relationship between sound and visibility is represented by the Chladni-Theremin, where fine grains scattered on a steel plate are transformed into various geometric

shapes depending on the number of vibrations of the sound.

The spacecraft-like Rhythm Mobile at the entrance also condenses a complex form of sound and visual experience. “What is exciting about this device is that you get a very complex experience through a very simple and mentally effortless movement, a manual drive. At the same time, the user is present in the whole process, providing the speed to the story. Just as a musician can experience this while playing an instrument, a layperson can experience through such an installation what a musician experiences when playing a professional piece of music,” Tóbiás emphasised.

“Basically, we are surrounded by many sounds all the time, so for me, it wasn’t necessarily the musical sounds that were interesting. For example, if you take a familiar sound out of its original context, it has a completely different meaning. I think the same is happening in the Creative Sound Space. In the case of the Musicalmarble track, for instance, there is a ball rolling in a trough, which has a temporality, and at the end of the trough, the ball comes to an impact point: it is a kind of visualisation of a melody, so it gives a visual sense of how a temporal event is created, which I think is very exciting,” he added. Dániel also revealed that the first version of the Musicalmarble track, which illustrates musical pathways, was actually developed together with his wife for their children.

Still, the dearest thing to the instrument maker is one of the most impressive elements of the space, a digitally controlled,

acoustic-sounding ensemble of musical automatons called Orchestrion. When creating it, Dániel drew a lot from György Ligeti’s ideas on modern organ building, much of which has not been put into practice to date. As Dániel pointed out, the apparatus has much more potential than it seems to have now. He hopes that the Orchestrion will start to have a life of its own outside the museum walls: even contemporary classical and pop music composers can write music for it, electronic musicians will be able to improvise on it, or it can even be used in museum pedagogy activities.

“The completed installations can actually be seen as prototypes: an idea has given birth to a working object or a work of art that could even be developed further. As a creator, it is very important to experience how an idea takes shape and becomes a working reality—that is what gives it the most power. In the case of the Creative Sound Space installations on display, it also occurred to me that some of them could be further conceived as take-home products or toys that could reach a wider audience beyond the walls of the House of Music,” András concluded.

The Creative Sound Space will be open to the public from 18 May 2022, during the opening hours indicated on the website of the House of Music Hungary. |



CURATORS: MÁRTON HORN, ENDRE VAZUL MANDLI (HOUSE OF MUSIC, HUNGARY)  
 CONCEPT: DÁNIEL VÁCZI  
 INSTALLATION DESIGN AND IMPLEMENTATION: ANDRÁS GROSS, TÓBIÁS TEREBESSY (MEDENCE CSOPORT KFT.)  
 INTERIOR DESIGN: ANDRÁS BÁGER, ÁRON SZABÓ (BAHCS MŰVEK KFT.)



AN INTERVIEW WITH

# Thomas Anders

THOMAS ANDERS IS KNOWN ALL OVER THE WORLD AS A MEMBER OF POP DUO MODERN TALKING, AND HAS BEEN ENJOYING UNWAVERING POPULARITY SINCE THE 80S. LOVERS OF GASTRONOMY ALSO KNOW THAT APART FROM MAKING MUSIC, HE ALSO ENJOYS WORKING IN THE KITCHEN, AS WELL AS SHARING HIS RECIPES IN HIS COOKBOOKS. WHEN HE WAS IN BUDAPEST, HE TOLD US ABOUT THE CONNECTION BETWEEN MUSIC AND COOKING, HIS NICEST EXPERIENCES DURING HIS VISIT TO THE HUNGARIAN CAPITAL, AND ABOUT WHAT IT HAD BEEN LIKE TO WIELD A WOODEN SPOON IN ONE OF THE COUNTRY'S MOST WELL-KNOWN AND BEST RESTAURANTS.

**The key to success is constant renewal, be it on stage or in the kitchen**

BY RÉKA KOVÁCS-VASS  
PHOTOS BY DÁNIEL GAÁL



**T**his is not your first time in Budapest, as you have held several successful concerts here. Are there any places where you like going back when you're in the Hungarian capital? Have you had any memorable experiences that link you to this country?  
 I've been here many times before, so I could name numerous experiences, but one of the most memorable occurred at the end of the 90s, when we came to a Hungarian town with Modern Talking, and played to more than 250,000 people. It goes without saying that it was an amazing experience. There are many marvellous places and buildings in Budapest, so I love walking in the city, where I can always discover another fascinating new detail. Nevertheless, if I had to choose just one, I would say the Danube Bank is my favourite, as it offers a breath-taking view of the historic buildings.

**Singing is my passion, while cooking is a hobby, and I think that it's true that each of them is a form of art.**





**You held concerts in 2018 and this year in Budapest, and audience interest was huge both times. What do you think is the secret to your unbridled success?**

Unfortunately, I don't have the recipe for that, unlike for my favourite meals. I'm just really glad that people have loved my music and my songs for decades. Maybe that's the secret. I love what I do, and the audience feels that, so we've been able to cooperate for a very long time. In addition, continued renewal is also really important. I keep trying to rework my shows, and cover my own songs in new ways.

**You started out cooking just as a hobby, and have now become a successful author of cookbooks. Apart from German specialities, you also like introducing Eastern European flavours. Do you have a favourite Hungarian dish? What dishes did you taste during your last visit?**

I can give you a definitive answer: my favourite is Goulash. It's has such a typically Hungarian taste, it's delicious and filling, so I like eating it whenever I'm in the country.

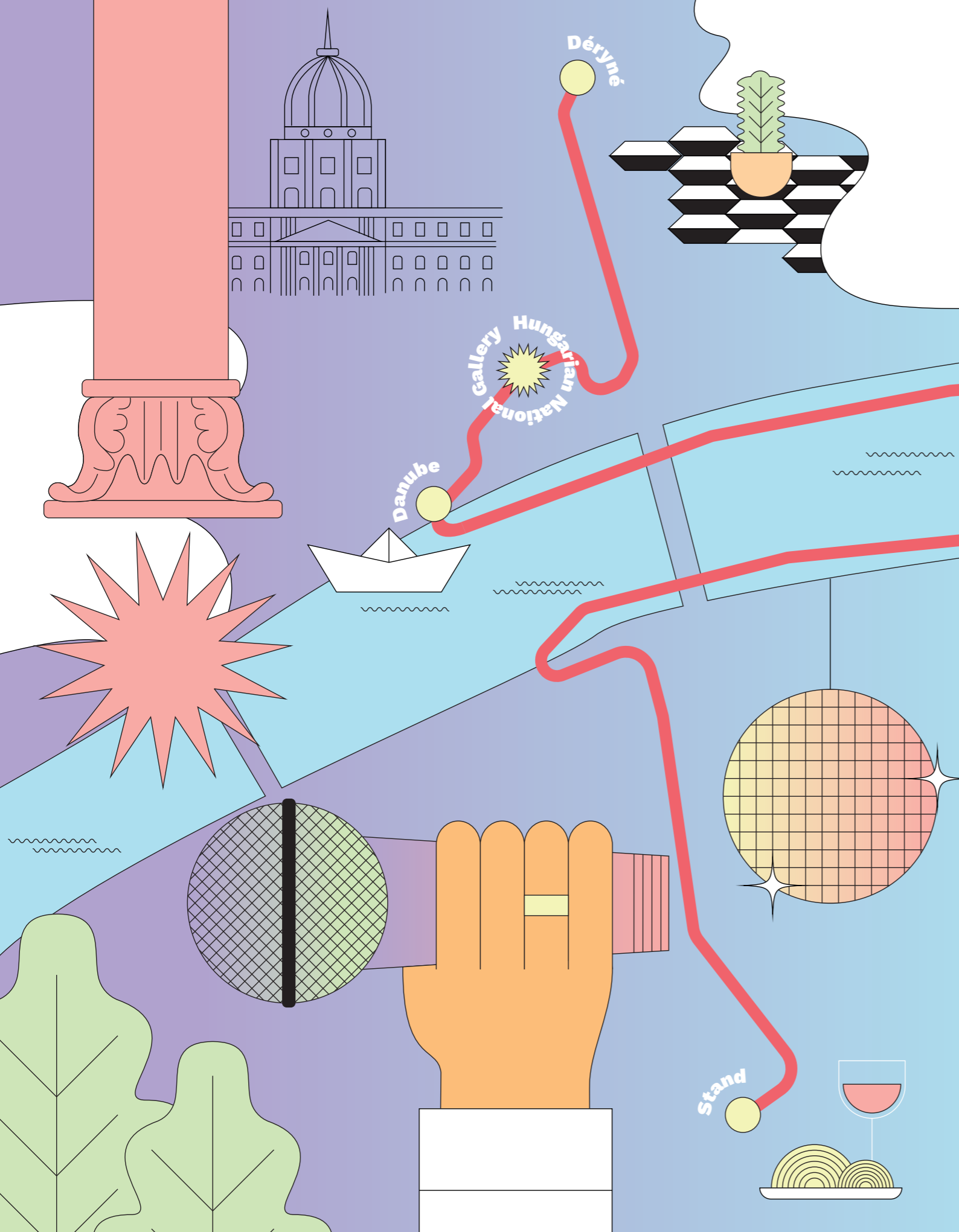
**You had the opportunity to cook with the chef of Stand25, one of Budapest's most well-known and successful restaurants. What was it like to try your hand in their kitchen?**

It was a singular experience. On the one hand, I liked the end result, we made really delicious food. On the other hand, as the kitchen equipment was state-of-the-art, I had the opportunity to try a lot of new things. I'll definitely come back to this place in the future.

**The connection between music and cooking may be that both are about creation. How are these two connected in your life? What inspires you in each?**

Singing is my passion, while cooking is a hobby, and I think that it's true that each of them is a form of art. In music, my task is to arrange notes harmonically, while in cooking, I have to do the same with the ingredients and spices. When I'm at home and I have time, I love cooking for my family and friends, and it's a distraction from my work. |





**A CLASSY DAY IN BUDAPEST WITH THOMAS ANDERS**

**DÉRYNÉ**

BUDAPEST, KRISZTINA TÉR 3, 1013

If you're looking to have a relaxing brunch after visiting the sights of Buda, head straight to Déryné. There are several parks nearby, such as Vérmező and the Tabán, which are ideal for leisure activities.

**HUNGARIAN NATIONAL GALLERY AND DOME, VÁRKERT BAZÁR**

BUDAPEST, SZENT GYÖRGY TÉR 2, 1014

The Castle Quarter is Hungary's most spectacular location. If you visit the Hungarian National Gallery, be sure to take a look at the Neo-Renaissance garden lying on the slope of Castle Hill. The Várkert Bazár is a historical building, part of World Heritage.

**BOAT RIDE ON THE DANUBE**

Budapest is most beautiful when seen from the Danube. Boat tours offer an opportunity for to admire the Chain Bridge or one of Budapest's landmarks, the House of Parliament.

**STAND RESTAURANT**

BUDAPEST, SZÉKELY MIHÁLY UTCA 2, 1061

If you are looking for a restaurant in the middle of a busy hub with many landmarks nearby, then the friendly atmosphere and Hungarian cuisine of Stand Restaurant are the perfect choice. The dedicated team at Stand earned their Michelin star for good reason. The Opera House and St. Stephen's Basilica are both within short walking distance.

ILLUSTRATION BY ROLAND MOLNÁR

## A good witch

## AN INTERVIEW WITH ALINA PASH



BY GÁBOR WÁGNER

THE MUSIC OF THE 29-YEAR-OLD UKRAINIAN SINGER AND RAPPER IS AN IDEAL – AND REMARKABLY EXCITING – BLEND OF TRADITION AND MODERNITY. WITH HER TWO ALBUMS TO DATE, SHE HAS DEMONSTRATED THAT SHE WANTS TO BE MORE THAN A PROMISING UP-AND-COMER, AND IS LOOKING TO BREAK INTO CONTEMPORARY POP MUSIC AS A MAJOR PLAYER.

**y**our song *Motanka* begins with you counting in Hungarian (“egy, kettő, három, négy”, that is: one, two, three, four). What is this song about, and is there anything particularly Hungarian about it, besides the intro? I come from Bushtyno, a village in Western Ukraine located right next to the Romanian border, but also very close to Hungary. It is a melting pot of many different traditions and languages. I do my best to bring my own local colour into our dialect, and this is something I try to do in my lyrics as well.

A *motanka* – which is what this song is about – is a ragdoll with magical powers, made by hand, without using a needle. Traditionally, the doll is faceless, and sometimes has a cross instead of a face. *Motankas* are always made with a specific purpose in mind: to grant a wish, or to help with a specific task. I really like this aspect of my culture, which is why I chose to include this bit of symbolism in my song, which is really about me and my superpowers, my character being much like your “*Erős Pista*” (spicy pepper paste).

Your music has an extremely modern and contemporary sound, while still including many authentic folk music elements, and this somehow works really well. Why do you feel it’s important to mix the two, to bring them together like this?

I feel that my mission is to prove – mostly to Ukrainian young people, but to the whole world as well – that Ukrainian folk music is more than just “old grannies singing ancient songs in a village” – which is how we were seen by the Soviet Union. I want to prove this cliché wrong. This is why all of my songs include a puzzle piece of Ukrainian culture, something I can combine with present-day aesthetics and a modern point of view.

Based on your music, I believe your inspirations come from two very different places: folk and pop music. Am I right?

That is correct, but there are also a number of important spices to add to the mix, such as hip-hop and rap. I do a lot of rapping in my songs,

partly because I like rap, but also because it helps me share my feelings in a more compact and effective way. Rap is a medium that allows me to do this.

Tell us something about your early years: when, why and how did you become a singer? What was your main motivation? Maybe you did some dancing in the past? I saw you perform live, and you’re a great dancer.

When I was a kid, I was completely enchanted by Christmas holiday celebrations, mostly thanks to Ukrainian Christmas songs, which I adore. I have always considered Christmas the most magical time of year: a time when people come together to sing and hug and be happy.

After school, I felt that I was special in some way. That’s when I first took to the stage, and almost immediately I felt like I was grabbing the attention of all kinds of people who wouldn’t even give me the time of day previously. And I was able to look them in the eye, make them feel something. When I realised this, it was like a huge surge of adrenaline, it awoke a strong desire in me to follow the path of expressing my emotions. Even though I was rather shy. But whenever I stepped onto the stage, I travelled to a different dimension. So after finishing school, I decided to rise to the challenge and become a musician, a professional musical artist, so I could get as many people to pay attention to me as possible. Because I have something to say to the world, I have a message to convey.

At around the same time, I started dancing as well. I enjoy going clubbing and dancing on my own. The human body is an amazing tool for expressing emotions. I dance every time I get the chance.

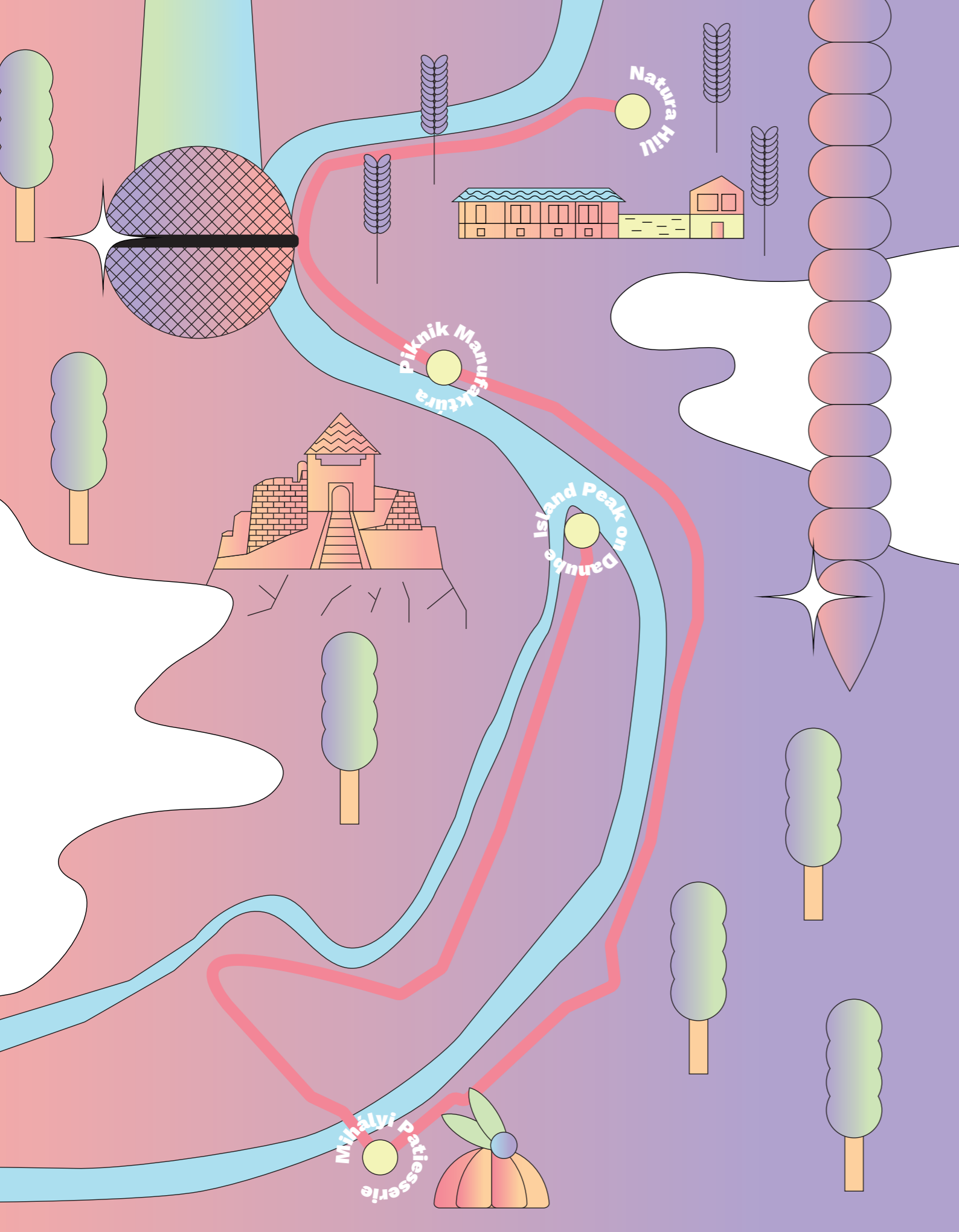
You had a performance in Budapest not long ago where you were standing on the stage in the guise of some sort of kindly Slavic witch. Is this a role you deliberately adopted for yourself, or is it something that comes from deep within?

I was born this way, but being a witch is like playing the piano: you have to make an effort every day to be good at it. One night, two years ago, I suddenly got the feeling that my art was no longer just an expression of my talent, and I was capable of ascending to a higher level. I know how to transform my fears into energy. The little girl I once was, that little girl who could never sleep, is sleeping very well today.

Were you able to have a look around Budapest, and did you like the city? Or have you been here previously?

I did spend some time in a camp in Budapest. I enjoyed it a lot, I like the city. My most memorable experience from that time was when we went to the circus. Wow! What a production! It felt like I was in some kind of fairy-tale. That was also my very first date, by the way. I was 10 years old. |





ALINA PASH'S BUCKET LIST FOR THE DANUBE BEND

**NATURA HILL**

2627 ZEBEGÉNY

Natura Hill serves as accommodation, restaurant, event venue and, first and foremost, as a place for relaxation. Zebegény in the Danube Bend is an excellent hiking destination due to its captivating natural gifts.

**PIKNIK MANUFAKTÚRA**

NAGYMAROS, HUNYADI SÉTÁNY 2, 2626

Piknik Manufaktúra is one of the most charming places in the Danube Bend, where they highly value ingredients from local producers. If you visit on the weekend, you might even catch a music performance.

**ISLAND PEAK OF KISOROSZI**

KISOROSZI, 2024

The "Island Peak" of Kisoroszi is located in the northern part of Szentendre Island. It's a truly romantic location, where you can enjoy the view of the Danube Bend, the warm rays of the sun and the cool water of the Danube at the same time. More adventurous visitors can even set up a tent or hop into a canoe to explore the sandy islands and shores nearby.

**MIHÁLYI PATISSERIE**

VÁC, KÖZTÁRSASÁG ÚT 21, 2600

One of Hungary's pioneering pastry shops is the Mihályi Patisserie, where visitors are instantly fascinated by the pastries. Hungary's only arch of triumph, the arch of triumph of Vác is only a few minutes away.

ILLUSTRATION BY ROLAND MOLNÁR

Modern, classical music in Budapest,  
with a touch of Italian romanticism



AN INTERVIEW WITH  
**Bruno  
Bavota**

BRUNO BAVOTA FEELS LIKE HE STEPPED OUT OF A MOVIE: A REAL LARGER-THAN-LIFE, ROMANTIC CHARACTER. NOT ONLY IS HE A MUSICIAN SPECIALISING IN ITALIAN AND CLASSICAL STYLES, BUT HE IS ALSO A TRULY GENTLE AND SENSITIVE MAN. HIS PASSIONATE AND EVOCATIVE STYLE MAKES IT HARD TO BELIEVE THAT HE WAS ALREADY TWENTY-FOUR YEARS OLD WHEN HE DISCOVERED HIS FLAIR FOR MUSIC. BUT WHILE MUSICAL INSPIRATION MAY HAVE STRUCK RELATIVELY LATE IN HIS LIFE, HIS NEWFOUND TALENT RAPIDLY MATURED, AND HE QUICKLY FOUND HIS OWN STYLE AS A MUSICIAN. ADEPT AT PLAYING MULTIPLE INSTRUMENTS, BRUNO CLASSIFIES HIMSELF AS A MODERN-CLASSICAL MUSICIAN. HE VERY QUICKLY REALISED THAT THE PIANO WAS HIS FAVOURITE INSTRUMENT, AND HE HAS BEEN USING IT AS HIS PRIMARY MEANS OF EXPRESSION EVER SINCE. HIS EARLIER ALBUMS WERE FULLY INSTRUMENTAL, BUT HIS MOST RECENT LP ALSO INCLUDES THE VOCALS OF DUTCH SINGER CHANTAL ACDA. THEIR JOINT EFFORT WAS RELEASED UNDER THE TITLE "A CLOSER DISTANCE".

**H**ow many times have you been to Budapest? Do you ever see your travels as a source of inspiration?

It was the first time I had ever been in Hungary, and I grew very fond of Budapest. I find myself especially fascinated by Eastern European cities, and Budapest certainly did not disappoint. I found the city elegant and reassuring. I had my first breakfast on the roof terrace of my hotel room, which offered a splendid view of the city. I fell in love instantly. My travels have always been a great source of inspiration to me. Travelling and getting to know other cultures and lifestyles is always an emotional experience for me, propelling me forward mentally.

BY FANNI KOVÁSZNAI  
PHOTOS BY DÁNIEL GAÁL

Speaking of travel, what are your key motivations for travelling to a new country? Did you find what you were looking for in Hungary? I don't have any specific objectives when I travel. Fortunately, my job gives me the opportunity to travel a lot, and I believe this keeps my mind sharp. A lot of people actually find travel helpful in not getting stuck in a rut, and seeing the big picture. I was born and continue to live in a very noisy city, so I normally seek and find serenity and peace in new places. When I arrive in a new town, the very first thing I do is sit in a café and just watch people, observe how they communicate with each other, or how they are absorbed in their thoughts. This may sound a little strange, but I find this a reassuring experience, because it is very easy to skim over such subtleties in your own fast-paced surroundings, since you're used to the things happening there, so they can become meaningless to you. I definitely found what I was looking for in Hungary. I went to Gellért Hill and rented a bike, which I do in every city I travel to. I find it the best way to discover a city. I saw the House of Parliament as well, but I found the Fishermen's Bastion to be the most beautiful building in Budapest.

These days, expressing emotions and experiences through classical music is something of a rarity. What led you to this sincere and simple style of music? Did your Italian sentimentality play a part? I really like your perspective on this. I do think that this sense of sincerity and purity might come from





my relationship with music, because my story has been fairly extraordinary and unique, you know, the way I got where I am today, and where all of this began. I discovered my passion for music rather late in life. I was 24 years old when I started playing on my brother's left-handed acoustic guitar, which was the only instrument we had at home. I had long felt a void inside me, and I immediately realised that playing music was filling that void. Incidentally, I'm right-handed, I do everything with my right hand. Playing the guitar is the only thing I do with my left, because it's how I learned to play back then. Later, I also started playing the piano at 26, and this is where I'm at now. This is why I think that my story must have influenced my style, because music wasn't a part of my life when I was a kid, so I really do feel that I was the one who made the choice to become a musician, and I wouldn't feel comfortable doing anything else. I am really grateful for where I am now.

**Your new song featuring Chantal Acda has just been released. How do you complement each other, musically?**

This is my first collaboration with another musician, and I'm lucky enough to be doing it with a brilliant singer-songwriter as my partner. The process was oddly natural: I composed the music, and whenever I finished a track, I immediately sent it to her. And within 24 to 48 hours, she would send them back, with her singing voice already on the track. We connected very deeply. I'm truly happy with the end result.



**What do you think are the three moods that are best conveyed by your music?**

Silence, melancholy and audacity.

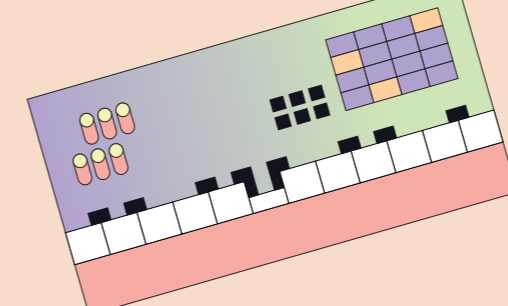
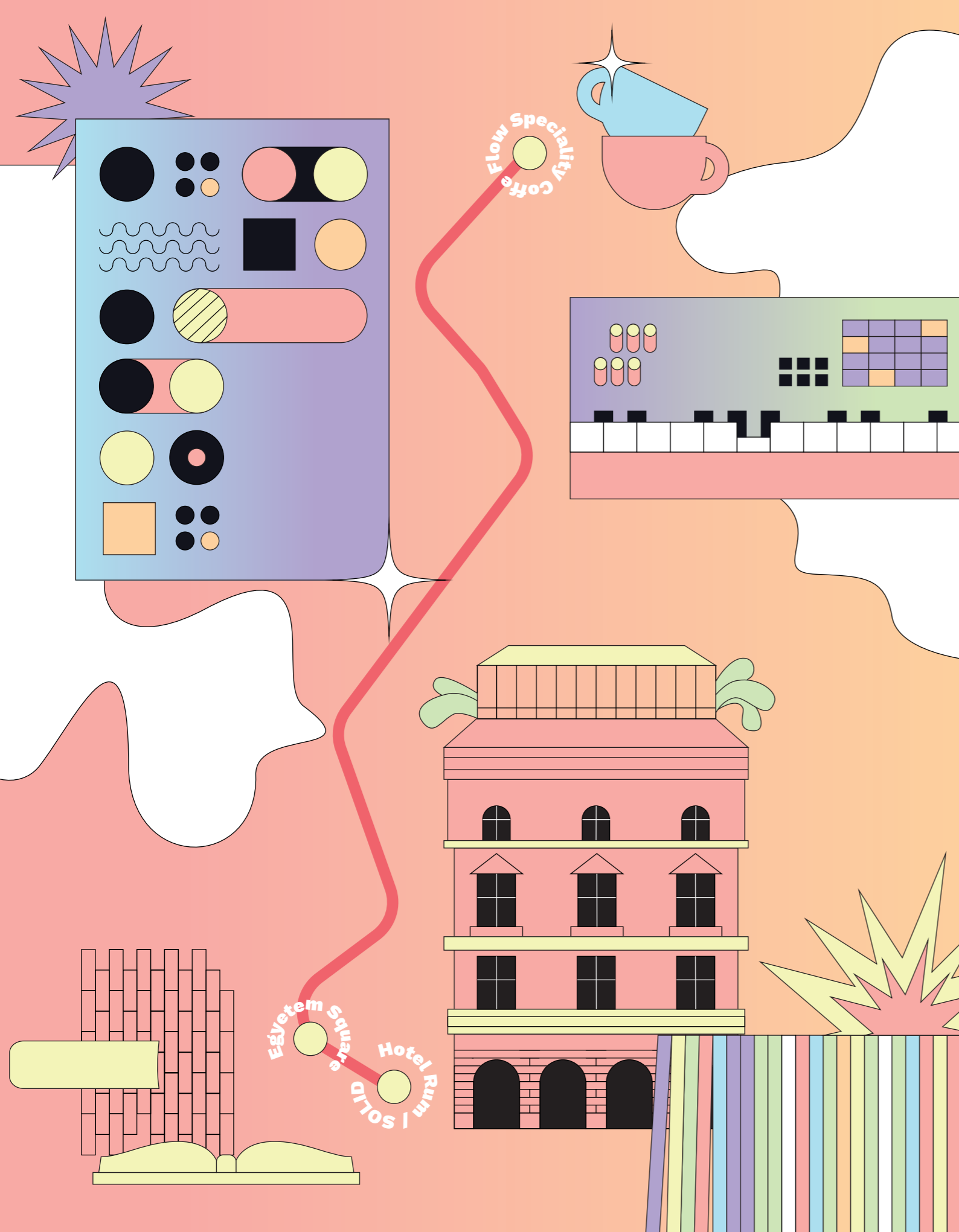
**What are your musical plans for the rest of the year?**

We are going on a European tour next autumn with Chantal Acda, focusing on our first album "A Closer Distance", but I'll also be working on new music. |



IF YOU LIKED THE INTERVIEW, AND WANT TO GET TO KNOW BRUNO BETTER, TAKE A LOOK AT THEIR SPOTIFY PROFILE, AND LISTEN TO THEIR NEWEST TRACKS.





**BRUNO BAVOTA'S DAY IN THE CITY CENTRE**

**FLOW SPECIALTY COFFEE BAR & BISTRO**

BUDAPEST, ANDRÁSSY ÚT 66, 1062

If you want a real fruity coffee, then make sure to book a table in this speciality café. Nearby lies the transport hub that looks like an octagon, called Oktogon.

**EGYETEM SQUARE**

EGYETEM TÉR, BUDAPEST, 1053

The main sights of Egyetem Square are the building of the Faculty of Law of Eötvös Loránd University and the Church of St. Mary the Virgin. If you want to experience Budapest university life, it may be worth a visit.

**HOTEL RUM BUDAPEST**

BUDAPEST, KIRÁLYI PÁL UTCA 4, 1053

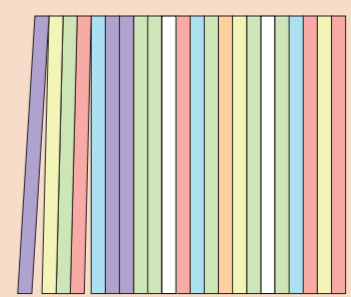
Hotel Rum Budapest is an establishment where all kinds of travellers find what they like – all rooms have a unique style, mixing authentic Hungarian and contemporary elements. One of Budapest's oldest gardens, the Károlyi Garden is just a few minutes away on foot.

**SOLID BUDAPEST**

BUDAPEST, KIRÁLYI PÁL UTCA 4 (7. EMELET), 1053

The SOLID Sky bar is located on the very top of HOTEL RUM BUDAPEST, offering a unique panorama of Budapest while sipping a special cocktail.

ILLUSTRATION BY RÉKA PISLA



**If I only knew how much more love the quay can take  
I would take you with me down there straight  
If I only knew there are still summer pics to shoot  
I'd be there with you in each one that we took**

WELLHELLO - QUAY

# Top 5

THE MOST UNIQUE FESTIVAL VENUES  
IN EASTERN EUROPE

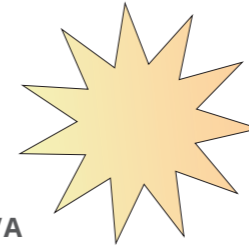
BY BALÁZS TÓTH



COLOURS OF OSTRAVA  
PHOTO BY COLOURS OF OSTRAVA, MICHAL AUGUSTINI



GARBICZ FESTIVAL  
PHOTO BY ANNE HARBERS



## COLOURS OF OSTRAVA

Ostrava, Czech Republic

The Colours Of Ostrava team has dreamed up and will implement perhaps the boldest festival idea in the Czech Republic. An abandoned industrial site in Ostrava will be filled with music and life, demonstrating that almost any environment can be put to good use by community effort.

## GARBICZ FESTIVAL

Garbicz, Poland

The town of Garbicz, located close to the German border, hosts the Garbicz Festival, where you can relax in an intimate atmosphere in a lakefront setting surrounded by a fairytale forest.

## MEADOWS IN THE MOUNTAINS

Polkovnik Serafimovo, Bulgaria

The Meadows In The Mountains festival in Bulgaria is all about becoming one with nature. The gathering on a mountain plateau can be compared to a large family picnic with concerts, where all participants are members of the festival community.

## ELECTRIC CASTLE

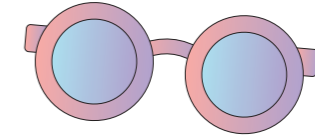
Cluj-Napoca, Romania

The Electric Castle festival is held on the former estate of the Transylvanian noble Bánffy family, which is one of the coolest summer events in Romania due to its quality music and the exclusive location.

## KOLORÁDÓ

Nagykovácsi, Hungary

Coming to the end of our list, we continue on the home-field: Kolorádó is one of the most dynamically developing events among the latest festivals in Hungary. Tucked away among the hills of Buda, the festival creates a real forest camping atmosphere in addition to a diverse palette of performers, a favourite combination of music and nature lovers.



ELECTRIC CASTLE  
PHOTO BY EC PHOTO TEAM



KOLORÁDÓ  
PHOTO BY DÁNIEL GAÁL





BALATON SOUND  
PHOTO BY BALATON SOUND

# Unique musical

events and festivals  
IN HUNGARY

BY BENCE GALLÓ

AFTER THE GLOBAL PANDEMIC OF THE PAST THREE YEARS, SEVERAL HUNGARIAN MUSIC FESTIVALS ARE RE-OPENING THEIR GATES IN 2022, OFFERING A WIDE VARIETY OF STYLES. WE HAVE COMPILED A LIST OF THE FESTIVALS AND PROGRAMMES ON OFFER FOR THOSE VISITING HUNGARY BETWEEN EARLY SPRING TO LATE AUTUMN.

## BALATON SOUND

For many people, going to Balaton Sound is as essential as attending their own birthday party. This is hardly surprising, as the festival by Lake Balaton suddenly burst onto the Hungarian festival scene and immediately became a huge success, attracting a loyal audience every year since. The Sound focuses on electronic music, for which there could be few better places than the lakeside and DJ sets “sliding” into the early morning sunrise. The festival features house, trance, EDM and everything that is perfect to dance to until the morning. Headliner disc jockeys and music producers like Armin Van Buuren, Steve Aoki, David Guetta and many more follow heel to toe at the Sound. But mainstream hip-hop and R’n’B have also been represented every July over the years, and thus we have seen the likes of Wu-Tang Clan, Snoop Dogg and Tyler, the Creator perform on Balaton beach.

## BUDAPEST SPRING FESTIVAL

Perhaps the longest running festival in Hungary, it was launched in 1981 and its cultural standard would make any European capital city proud. Dancing on the border between April and May, this urban event is more than a festival in a city, it is rather a celebration of Budapest as a whole for residents and visitors alike. They celebrate both their own and European culture, high art and alternative experimentation. Even for the greatest veteran festival-goer, it would be impossible to complete the entire series, as the BSF shakes up both banks of the Danube river for seventeen days, at more than 100 venues and with more than 170 programmes. It is nice to visit Budapest at this time in the spring because everyone can experience what it is like to be a contemporary of our shared culture. The festivals are typically accompanied by thematic ‘sub-festivals’, featuring all the current genres and approaches to dance, music and theatre, so it is easy to hop on a tram, pop in and watch a puppet show, then join a collective folk dance flash mob in the square next door, before heading off to an independent motion theatre performance in the evening.



PHOTO BY CINEMA MYSTICA,  
BUDAPEST BRAND

## BUSH (BUDAPEST SHOWCASE HUB)



PHOTO BY GERGŐ KELEMEN,  
BUDAPEST SHOWCASE HUB

The Bush Festival is a bit like an offline Spotify Weekly Adventure. The progressive-minded festival does not just want to be one of the world’s star-studded music festivals, it also wants to help you discover your new favourite artists. And it does this not by introducing you to the US bands that already dominate the music industry, but by picking the most exciting bands from the countries of the region. In October, more than forty artists from 13 neighbouring countries come together in Budapest, from the Balkans to the Baltic states, from Russian ambience, through Serbian garage punk and Lithuanian avant-pop to Romanian indie rock. The festival uses the ever-changing club scene of Budapest as its venue, including of course the well-known iconic venues such as A38, Toldi and Gödör. Another aspect of Bush is the music industry conferences, discussions and round tables where music industry players can share their experiences with each other.



PHOTO BY BERTALAN SOÓS

### JAZZ FESTIVAL IN PANNONHALMA AND PALOZNAK

We may think of monks as drab characters, but in fact there aren't many people around who know better how to jazz up life. The Benedictine monastic order of Pannonhalma certainly loves – and knows how – to live: they brew beer, produce wine, run a fine dining restaurant, and even organise a jazz festival. Jazz Summer in Pannonhalma is a six-day series of concerts, which combines natural and built environments, renowned international performers and Hungarian stars as well as wine and music. In addition to the major concerts of the event, Viator restaurant also offers a more intimate setting for musical and culinary experiences at its 'Jazz Dinners'.

In a more traditional setting, a similar festival based on jazz music and wine culture, the Paloznak Jazz Picnic, takes place on the northern shore of Lake Balaton. The masterminds behind the picnic are themselves winemakers, who in the beginning merely thought that since they did not have time to go to festivals and drink wine in the open air with good music in the background, they would bring the festival to them instead. So, the first picnic was hosted by the Homola winery, but since then the courtyard has long since been outgrown and the event has become an internationally popular festival where not only music and wine, but also high quality gastronomy, local producers and sustainability play an important role.

### SZIGET

The first thing that pops into many people's head about Hungary is SZIGET, or – as we most often hear it pronounced – 'Ziget' Festival. People not only in Budapest but all over Europe prepare for this music festival held in August, also referred to as the Island of Freedom. And when the time finally comes, the whole city changes. Both sides of the Danube come under the influence of a limitless freedom of sorts, and that feeling becomes all-encompassing on the biggest island of the river for an entire week. The catchphrase used to promote the first edition in 1993 was very telling: "Need to spend a week together". With a slight exaggeration, one could say that there remain only two kinds of people in town: the ones heading to and those returning from Sziget. Based on its line-up, the festival could be held anywhere in the world, so there's a reason the total number of visitors at the past two festivals far exceeded half a million. But it's not only for the music that people love Sziget. It is also home to numerous art programmes, performances, sports events and even a circus. Hundreds of performers and artists come to the Island of Freedom, so that's also the number of reasons to visit the event, but those only interested in the biggest names will also be satisfied, with performers such as Arctic Monkeys, Calvin Harris, Dua Lipa, Kings Of Leon or Bastille.



PHOTO BY SZIGET FESZTIVÁL

### VESZPRÉM FEST

Year after year, VeszprémFest proves that it is not only the biggest cities that host the greatest musicians. A true local patriot has set his sights on establishing an internationally renowned festival in a small town known for its hilly streets, colourful baroque buildings, archbishop's palace and generally sacred public spaces. Nineteen years on, we can safely say that they have succeeded. VeszprémFest does not really subscribe to any particular style of music, but rather concentrates on always inviting a narrow, carefully selected line-up of artists who are among the greatest of their genre. Every year, jazz, world music, pop, chanson, fado performers and bands perform in the "City of Queens" – the city was the estate of the ruling Hungarian queen and the queen was crowned here –



PHOTO BY VESZPRÉM FEST

such as James Blunt, Tom Jones, the Thievery Corporation and Kool & the Gang. Perhaps that is why the city has won and will continue to hold the title of "European Capital of Culture" in 2023.



PHOTO BY VOLT

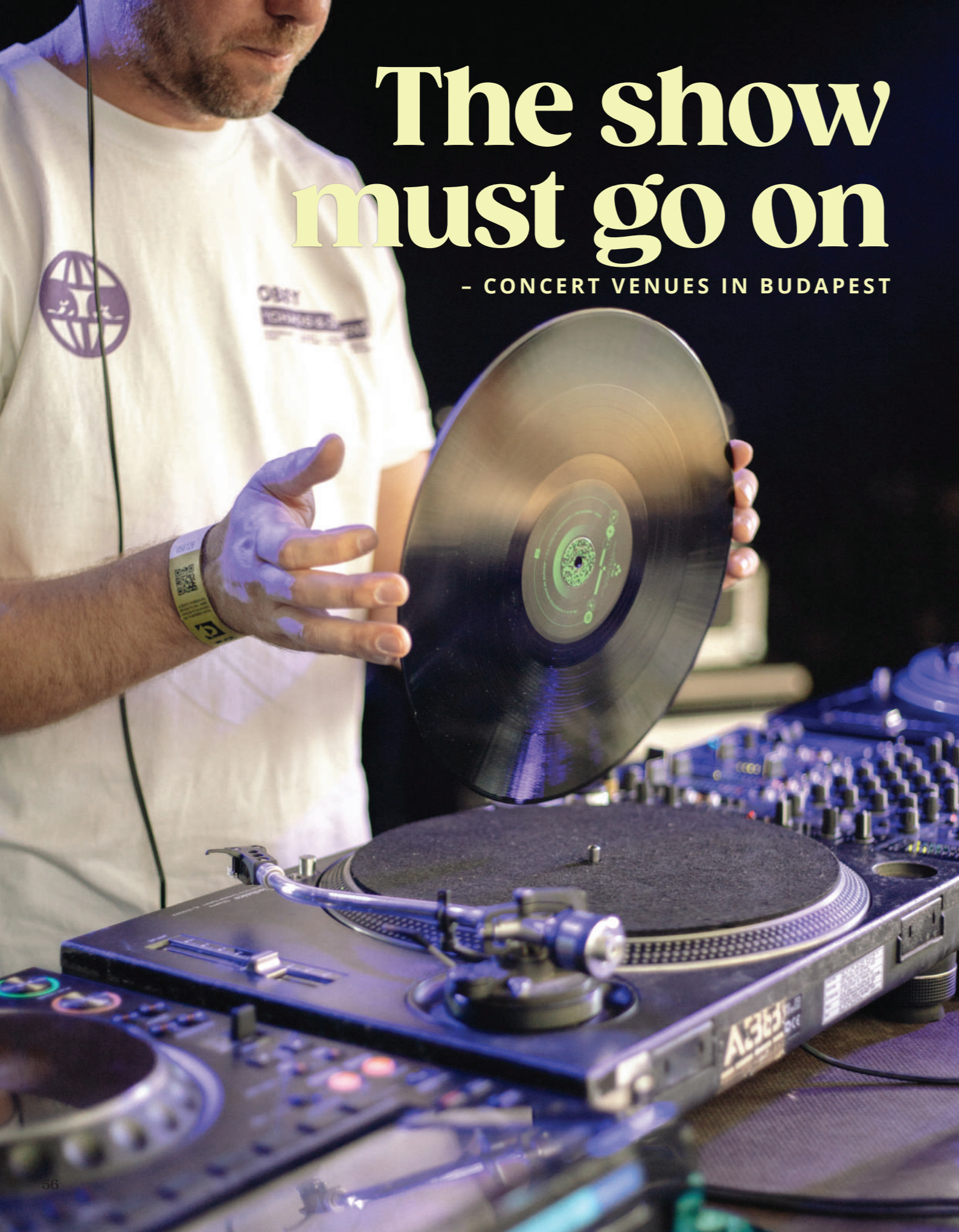
### VOLT

The name VOLT is synonymous with Sopron. The country not only has the city to thank for choosing Hungary over Austria in a referendum in 1921 – the city has ever since been called "The Most Loyal City" – but also for organising the coolest festival outdoors year after year, playing in the same league as the 'big boys'. The VOLT festival responded to a strong need back in the nineties by providing a gathering place for alternative popular music. VOLT is the festival where you arrive by train and with a tent, the camp-

site and the cans of Soproni beer are the hallmarks of those June days when young people take over the city. More specifically, the hills surrounding the city, because the festival is in the Lövérek, a resort area of Sopron, one of the high valleys of this undulating landscape where VOLT is "hidden". Although VOLT has always been more of an alternative genre, nowadays some really big world stars have "climbed up" to the Lövérek, but the line-up is still more for rock, punk and indie lovers, with names like Muse, The Killers and Bring Me The Horizon. |

# The show must go on

- CONCERT VENUES IN BUDAPEST



SUPPOSE YOU ONLY HAVE ONE NIGHT IN THE CITY AND YOU'D LIKE TO SPEND IT AS IF YOU WERE LIVING HERE THE WHOLE YEAR ROUND. AUTHENTICALLY, IN SYNC WITH THE LOCAL WORLD, PICKING A LOCATION THAT GIVES YOU A CHANCE TO BLEND IN, EVEN AS A TOURIST. PUT ON YOUR DISGUISE AND MIX WITH THE LOCALS IN BUDAPEST, FOR EXAMPLE HERE:

echoes

## A38

BUDAPEST, PETŐFI HÍD, 1117  
It's only natural to have a lot of ships in a city that's built on the banks of a river. But what does it say about a venue if everyone knows what you mean if you say: we're going to the "Ship" tonight? The A38 Ship is one of the most iconic concert and party venues in Budapest, named after the family who designed it, Artemovsk and its width (38 feet wide). It has been anchored on the Buda side of the easily accessible Petőfi Bridge since 2003. The crew awaits visitors with music at 3 locations: in the belly of the ship you can enjoy one of the best sound systems of the city on a traditional main stage; on the bow terrace you can enjoy a sunset above the river while sipping cocktails to the music of the coolest DJ sets; while on the roof terrace, you can vibe like you're at an open-air rooftop party. A38 invites the most popular musical talents of the lively Hungarian music culture on board to celebrate electronic music, hip-hop, indie and quality pop together. Recently, the ship has started to take on cultural production agency tasks, with radio and TV shows produced in the panorama studio. They also put a big emphasis on finding upcoming talents as the A38 Academy offers an opportunity to learn professions of the live music segment and then participate in practical training at this tried-and-tested venue.



BY BENCE GALLÓ  
PHOTOS BY DÁNIEL GAÁL

# Budapest Park

BUDAPEST, SOROKSÁRI ÚT 60, 1095



Budapest is the living evidence that a huge festival can take place within the city, if it's properly organised. Budapest Park was envisioned in 2012 as a venue of 11,000 square metres in the city, one that is easy to access and doesn't bother anyone with its main stage rocking. So if you want to visit a festival for an evening, head straight to the bridgehead on the Pest side of Rákóczi Bridge and forget that you're in the city. With its motto, Budapest Park encourages you to do exactly that: "Leave reality behind". They are not asking for the impossible, the venue twists your head with its vivid atmosphere, whether you are drifting towards the Hoppá (Oops) or Jungle terrace or the main stage. If you prefer to have a good time in a less crowded space and would rather avoid melting into the crowd while dancing, you can elevate yourself above the party to a VIP terrace and enjoy concerts like there's no one around you. Budapest Park aims to exploit its possibilities to the fullest, with the biggest names coming to play week after week, performers who can fill its capacity of 12,000 people, making them the biggest open-air entertainment venue in Europe that is open throughout the summer. This can be confirmed by artists like Iggy Pop, Die Antwoord, Marilyn Manson, Pet Shop Boys, Thirty Seconds to Mars, Billy Idol, Pixies, Scooter, Tommy Cash and Sum 41, among others.



## Dürer kert

BUDAPEST, ÖBÖL UTCA 1, 1117

If you really want to get to know something, you have to dive deep below the surface. It's possibly the underground that reveals the most about a city. Since 2008, Dürer has been home to alternative music and its audience, to subcultures that do not ache for the main stage, but still want to perform under professional circumstances. If you go to Dürer, you can experience first hand what it's like when a venue simply does not give up. They refused to be discouraged after having lost their iconic location next to City Park: they relocated, started over and it seems like the new location offers many possibilities for Dürer.



If you visit the bank of the Danube, not very far from the city centre, you'll find a peaceful open-air space where you can discover bands you wish you had known about before. All this in a wholly accepting, inclusive and kind environment, something that Dürer is famous for in Budapest, challenging many a music genre stereotype. Metal, post-punk, rock, drum & bass and various experimental parties and concerts follow each other, but Dürer has been always known for organising events aimed at strengthening community and social responsibility, as well as for theatrical or art happenings. The concert organisers have a good eye for selecting the best new European and overseas bands, and performers whose only option is Dürer if they want to add a show to their European tour. During the day, a huge green space awaits people who'd like to hang out near the water with a relaxation area, bogrács (a huge outside cooking pot) and BBQ areas, a food truck and a massive bicycle rack.





## MÜPA

BUDAPEST, KOMOR MARCELL UTCA 1, 1095

After spending a couple of days in a foreign environment and soaking up as much local experience as you can, it might be refreshing to find something that feels familiar. Müpa - formerly the Palace of Arts - has given home to a more universal perception of arts since 2005. It is modern, contemporary and progressive in every detail, the design of the building has preserved its modern appearance to this day, and it is no coincidence that it won a Prix d'Excellence Award back in 2006, which literally says "The Palace of Arts is the best cultural institute of the world". It is located on the Pest side of the Danube, in the southern part of the city, so step in, and after you're done being amazed by its organic inner spaces in complete contrast to its outer design, you have the hard decision of which event to choose. One day is not enough for Müpa, but not even for the Ludwig Museum housed in the building, which exclusively houses contemporary art exhibitions. Müpa offers such a wide and colourful variety of music and performances that you'll most certainly find something you're excited about and you'll be sad to skip the rest, since Müpa is a place for classical, contemporary, pop, jazz and world music, opera, new wave circus, dance, literature and film all in one.

PHOTO BY BÁLINT HIRLING



## Opus Jazz Club - Budapest Music Center

BUDAPEST, MÁTYÁS UTCA 8, 1093

There is a Hungarian saying that goes "good music to accompany good lunch". The Opus Jazz Club exceeds this expectation, as it delivers world class jazz to go with fine dining. The building itself already gives the impression that you are not about to enter a ruin bar for a semi-official unplugged guitar concert. The Budapest Music Center has been standing just a few streets away from the bank of the Danube and Fővám Square since 1892. It is right in the touristic heart of the city, and it was into the east wing of this architectural heritage that László Gőz envisioned the Opus Jazz Club. The internationally known, Grammy Award nominee trombone player envisaged a place, where people can enjoy the best contemporary jazz musicians in isolated tranquillity, that is if you can pay attention to the music whilst indulging in culinary delights. It was obvious that the jazz club had to rise up to the challenge of being able to offer the acoustics and the atmosphere worthy of the performers, but opening an elegant and renown restaurant was, literally, the cherry on top.

If possible, plan your visit to be able to hear the Fazioli piano being played, since this instrument is technically the Stradivarius of pianos. With Opus, BMC focuses on the present, however, it also puts great emphasis on the past and the future: the former represented in its musical library, and the latter supported by music studios and a music education centre. |

# WHEN THE EAR MEETS THE EYE

BY RÉKA VIKÁRIUS



ELEPHANT GYM 大象體操 LOLA'S ROOM | OCTOBER 30, 2019 | PORTLAND, OR

MUSIC AND VISUAL ARTS HAVE BEEN INTERTWINED FOR CENTURIES: JUST AS THE COMPLICATED LANGUAGE OF MUSIC HAS INFLUENCED NUMEROUS ARTISTS, MANY COMPOSERS HAVE BEEN INSPIRED BY CERTAIN WORKS OF FINE ART. FOR EXAMPLE, IT WAS A CONCERT THAT BROUGHT WASSILY KANDINSKY'S ART TO A TURNING POINT, HENRI MATISSE PAYS HOMAGE TO IMPROVISED JAZZ MUSIC IN ONE OF HIS LIMITED EDITION ART BOOKS, AND ONE OF JOHN CHRISTIE'S PAINTINGS WAS INSPIRED BY THE WORK OF GYÖRGY LIGETI, A HUNGARIAN MUSIC COMPOSER. THE RELATIONSHIP OF THESE TWO MEDIUMS HAS TAKEN ON MANY FORMS OVER THE YEARS, MAKING IT POSSIBLE TO EXPERIENCE MUSIC NOT ONLY THROUGH LISTENING, BUT ALSO VISUALLY. WE DISCUSSED THIS CLOSE RELATIONSHIP WITH FOUR CONTEMPORARY ARTISTS. MUSIC AS SEEN BY AN ILLUSTRATOR, A GRAPHIC DESIGNER AND TWO VISUAL ARTISTS.



## László Nagy, the Hungarian master of gig posters

LÁSZLÓ NAGY HAS BEEN SPENDING HIS FREE TIME DRAWING FOR AS LONG AS HE CAN REMEMBER, SO WHEN IT CAME TIME TO CHOOSE A CAREER, THERE WAS NO DOUBT IN HIS MIND. HE GRADUATED AS A GRAPHIC DESIGNER FROM THE PREDECESSOR INSTITUTE OF THE MOHOLY-NAGY UNIVERSITY OF ART AND DESIGN. TODAY, HE IS AN INSTRUCTOR AT THE FACULTY, AND PLAYS AN ACTIVE ROLE IN ESTABLISHING AN ILLUSTRATION SPECIALISATION AT THE UNIVERSITY. HIS AUTONOMOUS ARTISTIC WORK FOCUSES ON SCREEN-PRINTED CONCERT AND MOVIE POSTERS, SPECIFICALLY THE GENRE OF GIG POSTERS.

**C**oncert posters first caught your interest in the 2000s. By then, it was clear that the Internet was reshaping the music industry, with playing concerts starting to play a bigger role than publishing albums. Merchandise became a new source of revenue for festivals and bands – giving fresh momentum to screen-printing and gig posters. What do you find so interesting about this genre?

I have been working on illustrations for a long time, but posters were the genre that really allowed me to shine. Posters tell a story, demand strong visuality, and require working with text, which makes the visual elements even more complex and exciting.

I discovered the American gig poster movement in 2008. Thousands of artists, whether formally trained or fully self-taught reacted to the changes of the music industry, typically in collaboration with indie bands, and started to make screen-printed posters that were never meant for street billboards. These artworks were bought by fans at concerts, who enjoy taking them home to display them in their rooms, or to collect them. Later on, the higher quality artworks made it into museums, as an independent branch of design art. Gig posters are usually ordered by bands, but there is also a genre called commemorative, which involves posters created after a specific concert for collectors and fans of the band.

I was immediately won over by the visual style of modern American concert posters, the way the genre straddles art and graphic design, the

“Posters tell a story”



vintage visuals, the complete artistic freedom, and the unique aesthetic of screen-printing. I have created over a hundred posters in the past decade, and finally closed this chapter of my life last year, with a published compilation and an exhibition. I say closed because I have recently switched to creating alternative movie posters, much like a lot of other gig poster artists.

**Your work showcases bands that are close to your heart: retro-style posters with vibrant colours celebrating indie music, new wave jazz, post-rock and highly demanding instrumental melodies. How does music inspire you when creating art?**

Music plays a very significant role in my life. I usually listen to music while working: that is why I created posters for bands that have touched me with their music and their attitude. I would often play an album on repeat for days, pondering the visual details of the poster in my idle moments riding the bus, or wherever. I belong to a generation of music listeners that defines a performer or band based on their albums as a whole, not merely their individual songs.

My posters are visual collages: they are usually inspired by photos of objects or places

taken during my travels, as well as artistic eras with object aesthetics or colour palettes that greatly appeal to me. Such inspirations are the visual aesthetic and typography of the Victorian era, Art Deco, or Mid-Century Design.

The glitch aesthetic arising from screen-printing technology is also an essential part of my artwork. I print my posters using manual strokes, with small print runs: due to the nature of this technique, no two pieces are identical.

**How do you see the future of gig posters, or as you call them, screen-printed concert posters? Are they undergoing a renaissance, or is it more of a transition?**

The pandemic has seriously affected the music

industry: almost every concert was cancelled in the last two years, which also meant that no concert posters were made. Previously, the world of gig posters was more like a subculture, although certainly a well-functioning and exciting one: run by a strong community, with their own festivals and exhibitions. This genre is no longer exclusive to the US: many European and Asian artists are now creating these kinds of concert posters. Since these artworks are visually and aesthetically heterogeneous, the genre remains varied and ever-changing. Concerts and festivals are back this year, which has a palpable effect on poster design: bands have started to order tour posters once again, and I hope they will continue doing so for a long time. |

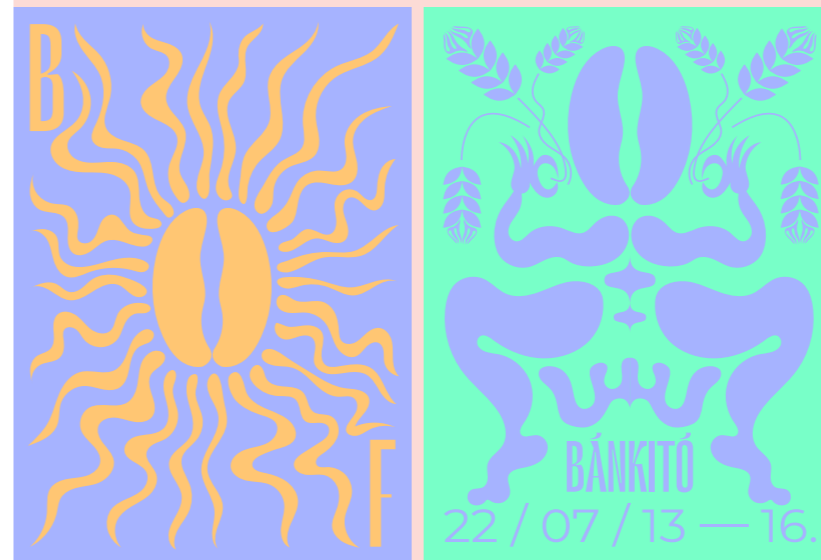
## “Not just a music festival”

**Réka Neszmélyi’s brand image designs convey a message**

RÉKA NESZMÉLYI STUDIED AT THE MOHOLY-NAGY UNIVERSITY OF ART AND DESIGN AND HAS WORKED AS A FREELANCE GRAPHIC DESIGNER EVER SINCE: SHE MOSTLY CREATES GRAPHIC DESIGNS FOR NON-PROFIT ORGANISATIONS, THEATRES AND SMALLER BRANDS. HER INSPIRATION IS UNEXPECTEDLY DISCOVERING NEW AND EXCITING VISUAL DETAILS ON AN OLD STREET SIGN, OR AN ALBUM COVER DISCARDED AS RUBBISH. BESIDES TYPOGRAPHIC SOLUTIONS, SHE ENJOYS INCORPORATING ILLUSTRATIONS INTO HER ARTWORK AS WELL: THESE ARE THE TYPES OF PROJECTS WHERE SHE IS TRULY IN HER ELEMENT. A RECURRING MOTIF IN HER WORK IS REFLECTING ON VARIOUS SOCIAL PHENOMENA, SUCH AS THE PROTECTION OF LAKE TISZA, HUNGARY’S SECOND BIGGEST LAKE, OR THE DEEPER CONCEPTS UNDERLYING A MUSIC FESTIVAL.

**A**lthough you don’t have a close relationship with the music industry, you have created several brand image designs for Bánkító Festival. How does a music-related project inspire you differently from your other works?

I have been a member and graphic designer of Bánkító since 2015: I joined the team as part of a tender, and it’s no secret that I consider this to be my most important project every year. I love how a music festival campaign allows me more creative freedom in my work, with almost no restrictions in terms of the visual palette. With the visual elements of Bánkító, my goal is to address people who are open-minded and have a great sense of humour: this is an excellent way to approach the process of graphic design.



**A very exciting part of Bánkitó's brand image is that it is always based on a different theme, and its logo is also ever-changing. What was the key idea behind the visual elements of this year's festival?**

Bánkitó's graphic design elements are exciting because the process of their creation is not directly about building a brand. Not having a single official logo that can be slapped on each and every communication platform was a conscious decision. Instead of updating complementary graphic elements annually (which is extremely rare), we build a new framework based on current, important social issues every year, with the graphical symbols and the typography both serving this purpose. This concept allows the graphic design to form a close bond with the theme and expound upon it. I think it is amazing that a festival is able to dedicate its communication campaign to an important topic, and can create a space with its platforms for the target audience to ponder the subject matter. A previous example was *Hungarotherapy* during the pandemic years, as well as *Agriculture* today. These topics are seemingly not very closely linked to the concept of a music festival. However, Bánkitó is not only a small music festival, it is also the home of theatrical and cultural programmes.

**Besides the festival brand image, there is one more project that connects you to music: the board game *Metronom*.**

I have always been a huge fan of board games: *Metronom* was created as part of a tender. A musician, Máté Möntör contacted me with his idea: he wanted to incorporate the information taught in primary and secondary school music classes into a game that could also be used as a teaching tool. The visual design of the game was inspired by the shapes and visual cues associated with sheet music and instruments. However, *Metronom* wasn't created merely as a visual illustration of the subject – rather, it was designed to help teach the associated material, as a simple and inexpensive board game. |

# “Music is an essential part of creating”

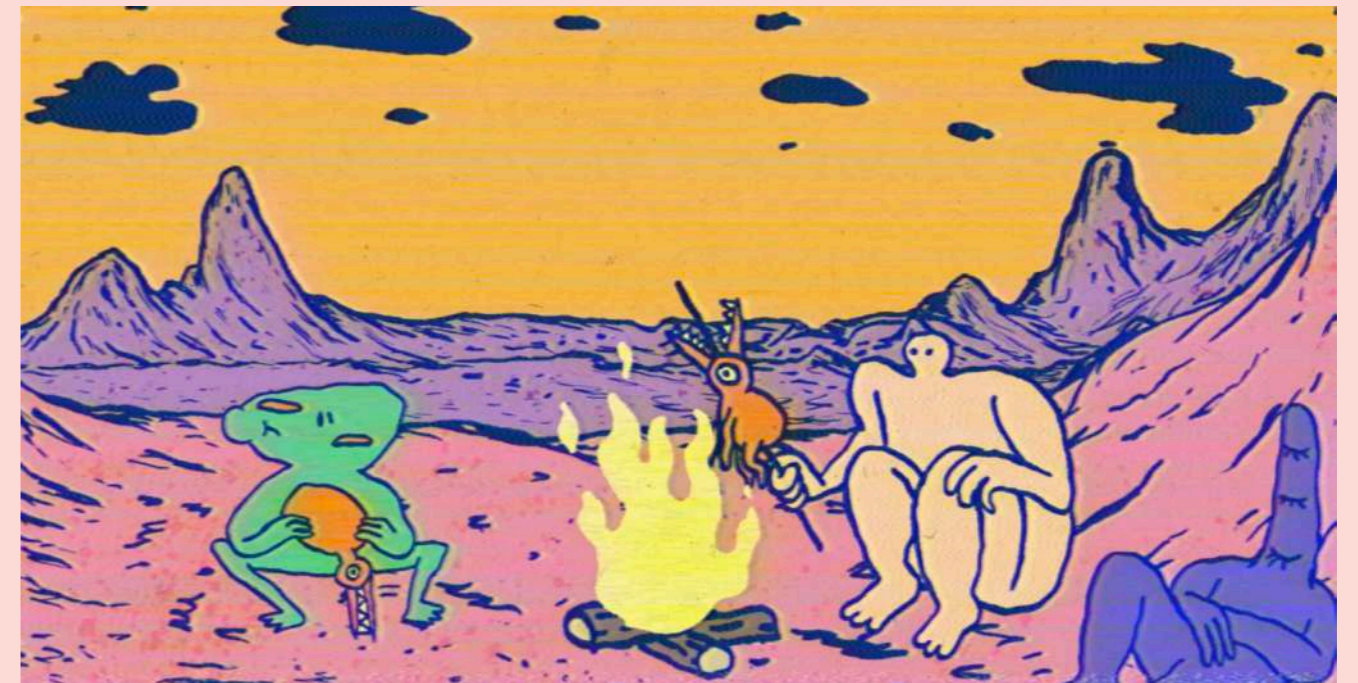
## The peculiar characters of Dániel Labrosse

THE WORK OF THE SELF-TAUGHT FRENCH-HUNGARIAN ARTIST DÁNIEL LABROSSE, BORN IN BUDAPEST, INVITES US INTO A WORLD OF COMICS, CARTOONS, STREET ART AND CLASSICAL PAINTINGS ALL AT ONCE. HE OFTEN EXPERIMENTS WITH TECHNIQUES BOTH OLD AND NEW, SUCH AS OIL PAINT, ACRYLIC PAINT, GOUACHE, DIGITAL ILLUSTRATION, TRADITIONAL ANIMATION AND VIRTUAL REALITY. HIS UNIQUE CHARACTERS APPEAR NOT ONLY ON THE PAINTING CANVAS, BUT ALSO ON DENIM JACKETS, FURNITURE, BUDAPEST METRO LINE 3, AS WELL AS MUSIC VIDEOS AND ALBUM COVERS.

**E**ven as a kid, you were inspired by various comics and animations. Your mother worked in Varga Studio, a Hungarian animation studio making background animations for shows like *The Simpsons* or *Rugrats*. She brought new cartoons home on videotapes for you to watch, and you started to copy the characters you saw. Your artwork actually showcases this 90s retro, analogue vibe. But how does music inspire you in your art?

For me, music is an essential part of creating. I find it harder to concentrate in complete silence, so music often creates a barrier between me and the noise of the street. I love so many artists, I don't have a favourite in particular, but these days I mostly listen to Amyl and the Sniffers or *Viagra Boys* in my studio.

I tried to play music myself several times as a teen. I gave the bass and the guitar a try, but it never really worked out. I simply don't have any musical talent, but that is exactly why I love collaborating with musicians and bands: they create in a medium that is completely different from mine. I have to take their ideas into consideration when creating music videos or album covers, which is an unusual situation for me, since I'm almost always given free rein in all of my other projects.



**You like to juggle many different types of projects, letting your artwork connect to music through various mediums. What tools do you use to capture the mood of a certain musical creation?**

This always depends on the project. My first music video was made for a Californian psychedelic rock band, the Osees (formerly Thee Oh Sees). A British illustrator friend of mine introduced me to the band's singer, John Dwyer, back in 2020. Like many other bands, they also had to cancel their shows, but they did release 3-4 LPs during this period. I could pick and choose from about 20-25 unreleased songs, but came up with the story collaboratively with John. From that point on, I was allowed to do whatever I wanted. The mood and rhythm of the song I picked reminded me of the rumble of metro trains, so I decided to record the whole video inside the Budapest metro system, later animating the characters and adding them into the video. I create these characters in a completely intuitive way, and don't usually come up with anything in advance. Subconsciously, my characters are inspired by real humans, but when I am drawing, I just allow my characters to create themselves. I am currently working on several different music videos,

but there's one specific project for which I am going to use clay animation: it's the one I'm looking forward to most of all.

I take a completely different approach when I'm designing a brand image for a festival, however: when I designed last year's BalatonPart branding, I designed each element in a series of phases, until we found the style that best fit the atmosphere of the festival.

**In 2021, along with a number of other Hungarian artists, you were also asked to create something using the iconic MTV logo for the MTV EMA HUNGARY installation. Why was this collaboration important to you?**

MTV was an essential part of my childhood, not only because I discovered many of my favourite performers and bands (Beastie Boys, Slayer, Tribe Called Quest, Fiona Apple and many others) while watching the channel, but also because its animated series had a huge impact on me. Without *Beavis and Butt-Head*, *Daria* and especially *Liquid Television*, my artwork would look completely different today. That's why it was a great experience working for them, especially since I got a chance to work with several inspiring contemporary painters. |

# “What if I created the audio for myself, too?”

## Tamás Birinyi's visual artwork turned into audio

TAMÁS BIRINYI FIRST GOT HOOKED ON THE RELATIONSHIP AND MUTUAL SYNERGY BETWEEN IMAGES AND SOUNDS WHEN HE WAS IN SECONDARY SCHOOL. HE STARTED HIS STUDIES AT THE ART DEPARTMENT OF KAPOSVÁR UNIVERSITY, THEN RECEIVED HIS MASTER'S IN GRAPHIC DESIGN AT MOHOLY-NAGY UNIVERSITY OF ART AND DESIGN. NEXT, HE GAINED TWO YEARS OF EXPERIENCE WORKING AT ADVERTISING AGENCIES, THEN CONTINUED HIS PROFESSIONAL CAREER AS A FREELANCER. HIS GRAPHIC DESIGNS AND MOTION GRAPHIC ANIMATIONS – BE THEY DARKER OR MORE UTOPIAN IN STYLE – ARE ALL CLOSELY LINKED TO SPECIFIC AREAS OF MUSIC.



**M**usic has played a very significant role in your life since your childhood, and you've always wanted to explore the sounds that had an impact on you. You chose graphic design as a way to do that. How does music shape your visual world?

During my university years, my travels to Kaposvár and Budapest had always offered a wonderful opportunity for me to think about how I could visually depict my favourite music. There were no streaming platforms back then, unlike today, when every piece of music is at our fingertips and we can't even remember what we were listening to 20 seconds ago. As I could only listen to the CDs that I had with me, I could pay closer attention to each individual song, and it was easier for me to lose myself in them. As time passed, I felt a growing desire to express my enthusiasm and what a song meant to me in my own way. There were no social media platforms as we know them today, so we had our conversations on forums, and we had no insight into the everyday life of our idols. Everything felt a little more distant, which is why the first album covers,

flyers and music videos I created were all profoundly defining experiences for me.

Later on, I began listening to more melancholic, darker electronic music: the effect of this change would later show up in my graphic designs and videos. One project inspired another, and I tried to adhere to a single key visual aesthetic. Fortunately, I was contacted by musicians who allowed me to keep going in this direction, which helped me connect with them.

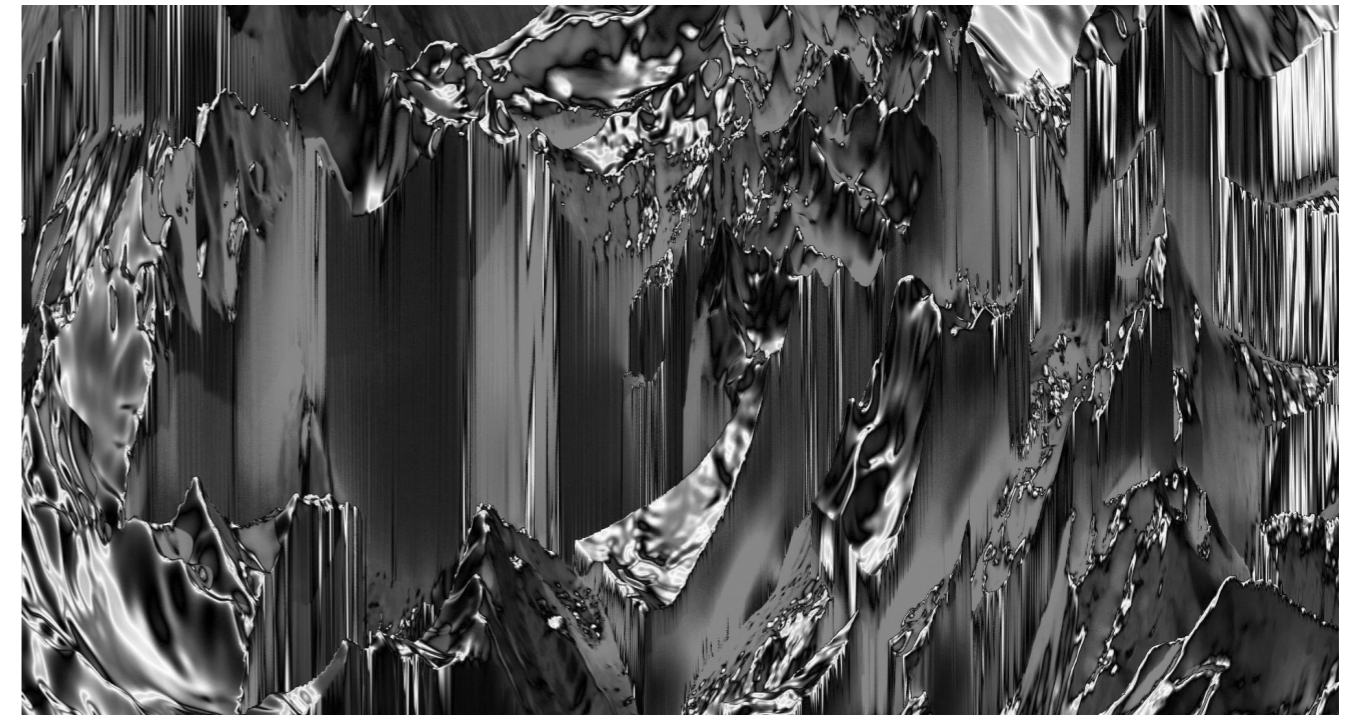
**Your artwork relates to music in different ways: you love experimenting with various visual areas and platforms. What types of visual platforms can music use these days?**

As far as I'm concerned, graphic design and videography have always been undergoing simultaneous evolution. I

was very interested in two specific things: album covers and music videos. Sometimes only one of these was needed, but from time to time, I had the opportunity to create the whole design of an album all by myself. That is an extremely exciting project, because nowadays it is a basic expectation to make the brand image work in video form, optimised for social media platforms, video sharing platforms, streaming platforms and stage screening, complementing the static album covers and music videos.

These expectations inspired me to use video creation tools to create my static images as well. My first big job was the album cover, prints and animations for *iamyank's Hiraeth* LP, followed by the album cover and music video for *Seaside's Unsaid, Unheard*, the album cover and visualiser animation of *Alex Banks's Tephra* released by the label *Max Cooper*, *EPROM's* concert visuals or my first LP, *Obscure* and its remix. Finally, I would like to talk about a major project of mine, *#flumesounds*, for which I generated the album cover with the same modelled granular synthesis technique that I used to make most of the sounds for the music.

So the boundaries are completely blurred, the tools can be used for anything, regardless of the genre, we just have to be aware of what is practical and which environments a tool is best used in. For a more dynamic brand image,



programming is more appropriate than drawing. For the screening of an improvised music performance, real time generative systems are more practical than premade animations.

**As you hinted at in your previous answer, you are now also interested in creating the sounds and the music, not just the visuals: your first, debut EP as ONAKOM was released in the autumn of 2020. How did you start making music?**

My own audio-visual project ideas began to take shape as I was creating visuals for other bands. So naturally, the question arose: what if I created the sounds for myself, too? I procrastinated for years, but finally enrolled in imPro School, which opened up a whole new world to me, that nevertheless felt a little bit familiar after all those music projects. My goal wasn't necessarily to make music or build a career, I just wanted to add sounds to my own visual language, or transform it into audio. The atmosphere and direction of my work remain the same, I just have a new tool with which to articulate them. |

LENKA FILIPOVÁ, ALSO KNOWN AS LENNY, IS A CZECH SONGWRITER, COMPOSER, LYRICIST AND PIANIST. THE 28-YEAR-OLD SINGER HAS BEEN RELEASING SONGS SINCE 2013, BUT MUSIC HAS BEEN AN IMPORTANT PART OF HER LIFE FROM AN EARLY AGE. HER MOTHER, A PRE-EMINENT FIGURE OF THE CZECH FOLK MUSIC SCENE, ALSO HAD AN IMPACT ON HER MUSIC. LENNY'S MUSIC CAN BE CLASSIFIED AS POP, BUT SHE CREATES LIKE A CHAMELEON. SHE CHANGES AND EVOLVES ALL THE TIME, AND COVERS A NUMBER OF SUBJECTS IN HER SONGS. THE YOUNG SINGER IS PERFORMING AT BIGGER AND BIGGER FESTIVALS, AND THIS SUMMER WE HAD THE CHANCE TO SEE HER AT SZIGET FESTIVAL.

BY FANNI KOVÁCSNAI  
PHOTOS BY BENEDIKT RENC

# LENNY:

I NEVER TAKE  
PERFORMING FOR GRANTED

**y**ou come from a renowned family of artists, your mother – with whom you have performed several times – is an important figure of Czech folk music. Was it easy for you to create your own, independent career? Actually, the fans were the ones that made it so easy. When I played piano for my mum on her tours, we didn't just travel around my country. We performed all over the world, including Canada, the UK and Australia. While we were on tour, I got to perform two of my own songs during her set. Not only was it an amazing feeling but people almost instantly started asking for my music. I couldn't believe it at first. I'm immensely grateful for the opportunity that my mum gave me as a session musician, but I feel I was made to be a solo artist. It was just a matter of time before I took off on my own.



You designed the setup and created the script for your new music video, "Plastic Flowers". Why did you decide to take on all these roles? Are you planning to do something like this again in the future?

It's another form of creative expression, one that I enjoy immersing myself in. When I listen to a song, I can also see what it would look like. I often visualise it as a whole – with the artwork, video etc. Plastic Flowers was definitely neither the first nor the last video I'll be actively involved in. In many video shoots in the past, I either had my hand in the script, in set design, handling the props, in fashion and styling or even catering. I'm very hands on when it comes to what I do and perfect preparation is key.

You also recently released *live.laugh.cry*, which is a very nostalgic hit that celebrates youth and life. Are you in this flow right now? Absolutely I am. I feel that at 28, I have finally gained much-needed life experience but I've also grown to be self-confident as a woman. I've embraced all the insecurities that I have dealt with as a young girl in her teens and early twenties. I've learnt how to be myself and I've stopped over-apologising.

In my family, we often joke about feeling much younger than we are. My grandma is 94 years old, and she still exercises every morning. So guess where I got that from, ha ha!

Recently, you have performed at many giga festivals, and it is obvious that this world suits you very well. In addition, we'll also have the chance to see you at Sziget Festival.

I love festivals. I love the challenge of performing to people that might have potentially never heard of me and convince them to be fans. I never take my shows for granted. My mum always taught me no matter what audience I perform for, be it 10 people or 10,000, I must do my best.

I love how open a festival audience is to new and upcoming acts. I enjoy a good festival audience as much as I love doing club shows in front of my loyal following.

## I've learnt how to be myself and I've stopped over-apologising.

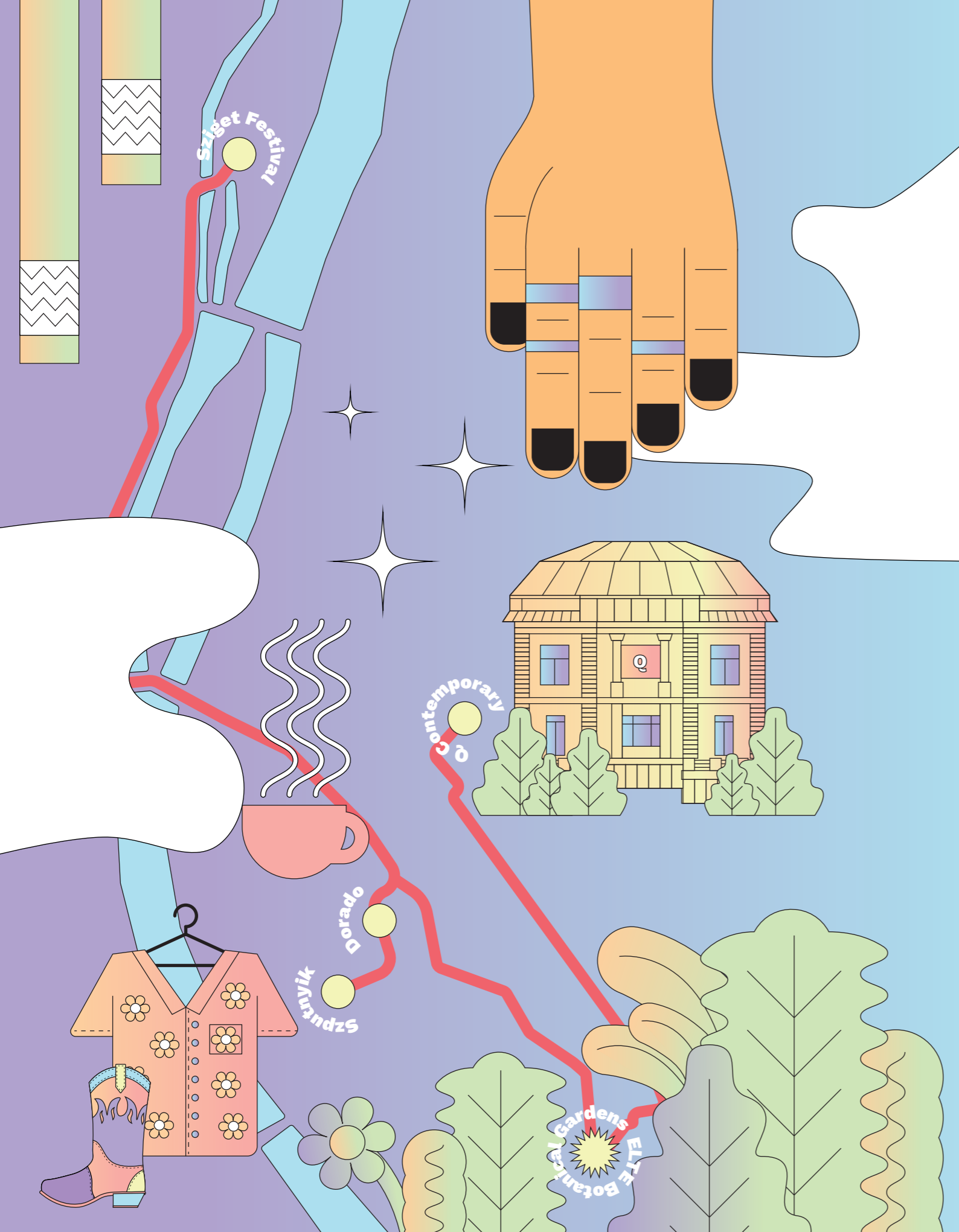
In 2018, Forbes named you as one of the 30 under 30 personalities who are "changing the world". What has changed in the past 4 years? We are all aware that COVID-19 has had a massive impact on the cultural scene and simply put, times have changed for us artists. For me personally, this meant that 2022 is literally the first year after 2019 that I have got to see a foreign audience and promote my music abroad in any way. I also feel that with each year, the industry is getting just a bit more ruthless towards up and coming artists. There is constant pressure to create that one viral hit, be on this and that playlist and stir the algorithms. However, I really hope that there's a light at the end of the tunnel and that there's still demand for honest and quality music.

Can people expect another album drop in the near future? Where is your focus right now in terms of music?

I guess I can already reveal that my next album is going to be released on 2 September. I named it Heartbreak Culture and it's mainly rock-oriented, which is what I've always wanted to do. I grew up under the influence of my dad's favourite bands and artists – Led Zeppelin, AC/DC and Janis Joplin and then, in my teenage years, it was bands like Paramore, Linkin Park, Sum 41 and Blink 182. I also love Pink, she is my favourite artist to this day and also had a huge impact on my musical taste. Fans have been associating my voice with the rock genre for a while now, so now it's time to ignite this fire properly. |

IF YOU LIKED THE INTERVIEW, AND WANT TO GET TO KNOW LENNY BETTER, TAKE A LOOK AT THEIR SPOTIFY PROFILE, AND LISTEN TO THEIR NEWEST TRACKS.





**LENNY'S PASTIME BEFORE THE SZIGET GIG**

**SZIGET FESTIVAL**

ÓBUDA ISLAND

One of Europe's biggest pop music and cultural events takes place on Óbuda Island in August every year. No true summer experience is complete without Sziget Festival.

**Q CONTEMPORARY**

BUDAPEST, ANDRÁSSY ÚT 110, 1062

Q Contemporary gives home to a private collection with a focus on East-Central Europe, in one of the 19<sup>th</sup> century villas on Andrassy Avenue, which is part of World Heritage. Heroes' Square is nearby, which is also the entrance to City Park. Heroes' Square won the grand prix of the 1900 Paris Exposition with its statues of emblematic historic figures, the obelisk and the statue of Archangel Gabriel.

**DORADO**

BUDAPEST, KLAUZÁL UTCA 35, 1072

If you'd like to meet up in a truly new wave café in the city centre, head to Dorado, where you can not only taste coffee but also natural wine. The café is located in Klauzál Square, in the former Jewish district.

**SZPUTNYIK**

BUDAPEST, DOHÁNY UTCA 20, 1074

Szputnyik is the perfect combination of vintage clothing and contemporary fashion right in the heart of Budapest. If you are looking for authentic Budapest vibes, don't miss out on visiting the shop. The Neo-Moorish Dohány Street Synagogue, Europe's biggest synagogue, is within arm's reach.

**BOTANICAL GARDEN OF EÖTVÖS LORÁND UNIVERSITY**

BUDAPEST, ILLÉS UTCA 25, 1083

You can discover breath-taking plants in the greenhouse of the Botanical Garden of Eötvös Loránd University all year round. The Botanical Garden plays an important role in the world-famous novel of Ferenc Molnár, *The Paul Street Boys*. If you'd like to enjoy nature after visiting the Botanical Garden, Orczy Park awaits.

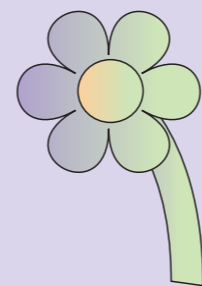


ILLUSTRATION BY ROLAND MOLNÁR



Combining the sounds  
of Vienna and London

AN INTERVIEW WITH

# Cid Rim

CLEMENS BACHER, AKA CID RIM, GREW UP IN VIENNA, WHERE, THANKS TO HIS FATHER, HE WAS IN CLOSE CONTACT WITH MUSIC FROM AN EARLY AGE. HE LEARNED TO PLAY DRUMS AND PIANO, PLAYED IN BANDS, AND LATER STUDIED TO BECOME A JAZZ DRUMMER AT THE UNIVERSITY OF MUSIC AND PERFORMING ARTS IN VIENNA. TOGETHER WITH HIS FRIENDS IN VIENNA, HE STARTED HIS OWN RECORD LABEL CALLED AFFINE RECORDS, WHICH THEY HAVE BEEN RUNNING TO THIS DAY. CLEMENS RELEASED HIS FIRST ALBUM IN 2012 UNDER THE STAGE NAME CID RIM. THE LP WAS CHARACTERISED BY AN EXCITING AND UNIQUE SOUND CREATED FROM ELEMENTS OF JAZZ, HIP-HOP AND ELECTRONIC MUSIC. FROM THAT POINT ON, HE STARTED PERFORMING LIVE ON A REGULAR BASIS IN VARIOUS COUNTRIES ACROSS THE WORLD. RADIO STATIONS PLAYED HIS MUSIC, AND HE REMIXED AND WAS FEATURED IN THE SONGS OF SUCH ARTISTS AS PETIT NOIR, THE 1975 AND DJANGO DJANGO. HE MOVED TO LONDON IN 2017 TO RELEASE HIS DEBUT LP MATERIAL, WHICH WON BBC RADIO 6'S ALBUM OF THE DAY AWARD.

BY KORNÉL KILIÁN  
PHOTOS BY MÁRTON BODNÁR



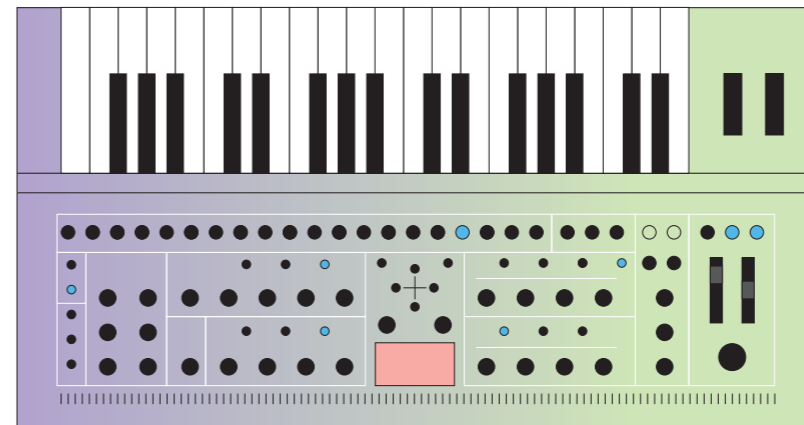


**y**ou released your EP this March, what are you working on at the moment?

I am currently working on my next record, which will be my third album.

In an earlier interview, you said that you worked on "Songs of Vienna" at a lot of locations. What's the case with your last project, and what's the weirdest place you've worked at?

I did indeed work on the album at numerous locations, but mostly in studios. I guess the weirdest place was the children's book section of Bethnal Green Library in London.



**Throughout my career my ties to the scene have gotten stronger and stronger.**

Your Songs of Vienna EP is a follow-up project to your Songs for Vienna LP. What's the connection between them?

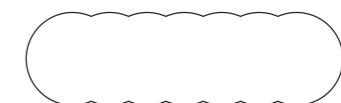
"Songs of Vienna" was born from a very Viennese point of view. In contrast, „Songs for Vienna“, is written from an outside perspective, living in London. It's about missing home and adapting to a new place.

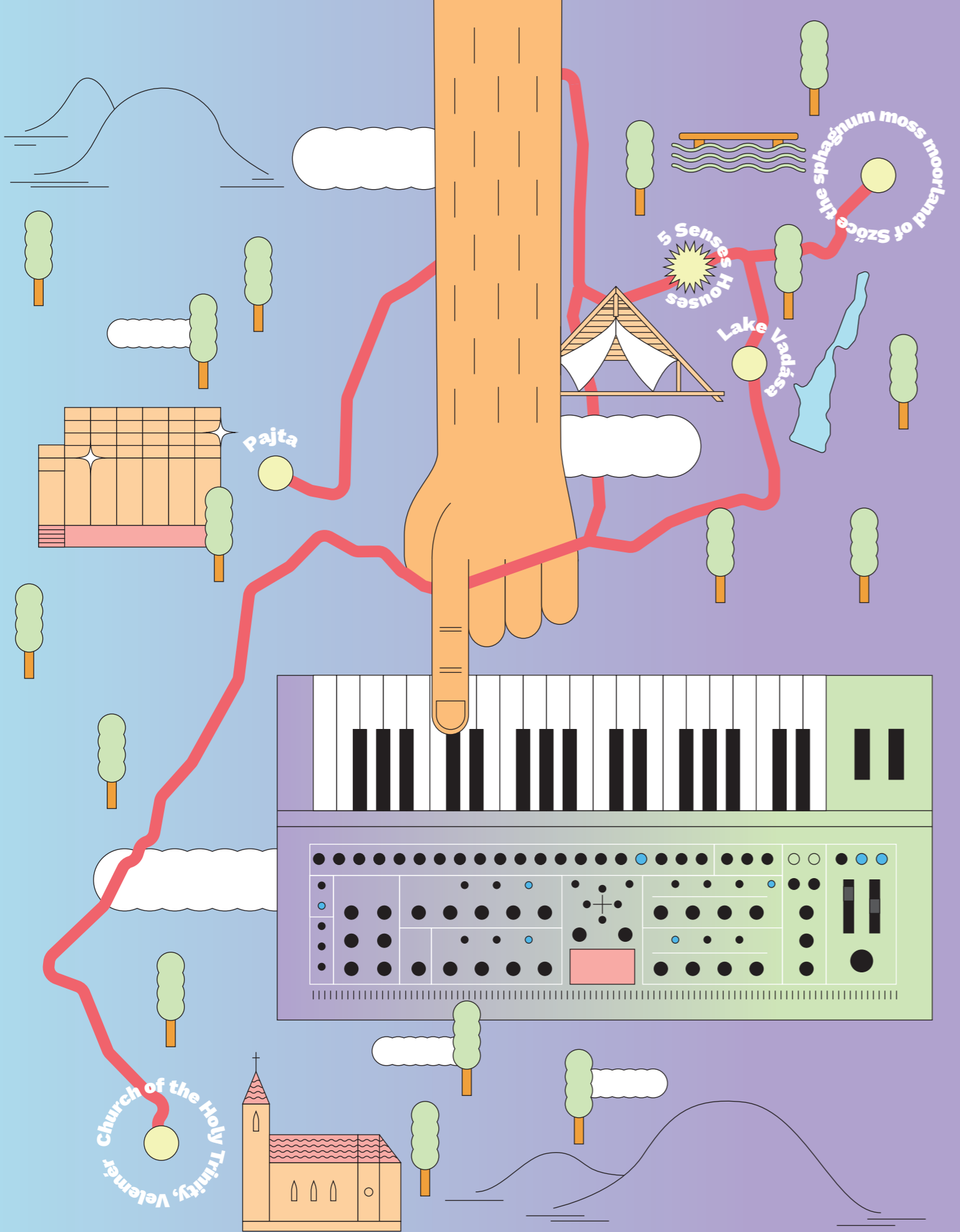
You live in East London now, but your home town is Vienna. Did you move because of the stronger musical perspective? What does living in London give you?

I have always felt a very strong emotional connection to the UK music scene, even as a teenager. Throughout my career my ties to the scene have gotten stronger and stronger. I got signed to the UK label LuckyMe 10 years ago. London is about five times bigger than Vienna and has infinite things to explore. It's a great inspiration to my art, and its music industry provided me with great opportunities.

Your website says that you are currently sharing a studio with the musician Sega Bodega. How do you support each other?

We play each other music every once in a while, giving each other a different perspective to what we are currently working on. |





ONE DAY WITH CID RIM IN THE MAGICAL COUNTRYSIDE OF ŐRSÉG

**THE SPHAGNUM MOSS MOORLAND OF SZŐCE**

SZŐCE, 9935  
 The sphagnum moss moorland of Szőce is a true natural treasure. Visitors can enter the moorland through an educational nature trail, allowing you to carefully admire the area. The largest monument of Szőce is St. Andreas Parish Church from the Árpád-era.

**5 SENSES HOUSES OF ŐRSÉG**

ŐRIMAGYARÓSD, DÓZSA GYÖRGY ÚT 35, 9933  
 You can experience what it's like to wake up with the birds within the quiet of the forest. The 5 Senses Houses of Őrség offer visitors extraordinary accommodation. There are many interesting locations nearby, such as the Open-air Museum of Pityerszer, the old bell tower of Gödörháza and the forest railway of Csömödér.

**LAKE VADÁSA**

LAKE VADÁSA  
 If you like being near water, visit Lake Vadása. The surrounding ancient forest is a great hiking location for nature lovers.

**PAJTA**

ŐRISZENTPÉTER, TEMPLOMSZER 7, 9941  
 The Pajta fine dining restaurant offers a combination of quality gastronomy and loyalty to traditions. The specialities of the Őrség region are served on rustic plates. There are nature reserves and arboretums of national significance to visit nearby.

**THE HOLY TRINITY CHURCH OF VELEMÉR**

VELEMÉR, PAPRÉT, 9946  
 The Holy Trinity Church of Velemér is one of Hungary's most significant Romanesque relics. You can admire the play of lights inside. The frescos on the inner walls are among the most well-preserved medieval murals in Hungary.

ILLUSTRATION BY ROLAND MOLNÁR

THE 33-YEAR-OLD SINGER/SONGWRITER WAS BORN IN RUSSIA, IN THE FINAL HOURS OF THE SOVIET UNION. AFTER ITS DISSOLUTION, HIS FAMILY MOVED TO UKRAINE, WHICH IS WHERE LITTLE IVAN GREW UP. EVEN THOUGH HE WAS SUCCESSFUL IN SPORTS, HE GAVE THAT UP FOR MUSIC AND BEING ON STAGE, AND HAS PROVEN WITH EVERY ROLE HE HAS PLAYED THAT HE MADE THE RIGHT DECISION.

# Ivan Dorn:

THE RENAISSANCE MAN FOREVER IN MOTION

**I**f someone takes a look at your CV, they can see that you're not only a singer/songwriter, but also have a long list of other occupations such as actor, producer, DJ, television show host, that you had a band, you have won piano competitions, and before you started your career as a musician, you had been an outstanding athlete, playing curling and lacrosse. You seem like a creative person, always in motion. Is that true?

BY GÁBOR WÁGNER



Yes, spot on. I like to challenge myself constantly. Life is so much more interesting if I keep discovering new facets of my inner self. There are no boundaries except the ones you set yourself. Life is too short to keep living the same way.

**Besides your CV, your music is also very multi-layered. It is a mix of several genres: disco, pop, jazz, funk, hip-hop, soul and electronic music. Which one is the closest to your heart? What does Ivan Dorn, as an ordinary music lover, listen to at home?**

I could listen to all of these genres all day long. What I choose always depends on my mood. I have a playlist for every mood. For example, I work out in the mornings and I always listen to music: chill, jazzy music for stretching, deep house for the warm-up. I listen to a bunch of modern music and old classics during the day. I often don't listen to anything, and that also feels good. But what do I listen to for my own entertainment? Toro y Moi, classical music, Miles Davis, old school funk and hip-hop, and, of course, my own songs.

**You started your own record label Masterskaya in 2016 with the intention of discovering the most exciting performers and bands of the Ukrainian underground scene. Who do you recommend from the ones you discovered? Masterskaya is not an ordinary record label. It's a unique space and venue in the heart of Kiev, that allows modern and typical Ukrainian musicians to express themselves and their art, to help them play in front of an audience and start their journey in the big world. I recommend you get to know these performers: IOIO, Tonka, Jonathan Livingston, The Lazy Jesus, Constantine, YUKO, [O] band, Hyphen Dash.**

**You are currently on a world tour – in the US at the moment – and you are raising money to help your home, the Ukraine, by playing concerts. Does the fact that the tour has a noble and important message have any influence on the songs you include on the set list?**

When it comes to the #playforUkraine charity tour, my first thought was that it wouldn't be right to play groovy songs. I wasn't sure about which stage strategy would be the best to support the Ukrainian people. Maybe we were not ready for funk, and the context of war inspired me to play slower music. And then, at our very first show,

it became obvious that Ukrainians are not a sad nation. They came to the concerts to process their emotions, to uplift their souls so that they are able to live another day and fight for their independence. So we transformed our performances into a musical therapy of sorts. Groovy songs had a place in the mix of many moods and styles, as did sad or uplifting songs. We keep holding our heads high and spreading our arms.

**Even though you played in several movies, I was surprised to see that you were one of the voice-over artists of one of the main characters, Jonathan, in two instalments of Transylvania, an American animation movie (the original voice was Andy Samberg). You had to play with your voice – without singing. Was this situation strange at all, did it go smoothly? How did you end up acting?**

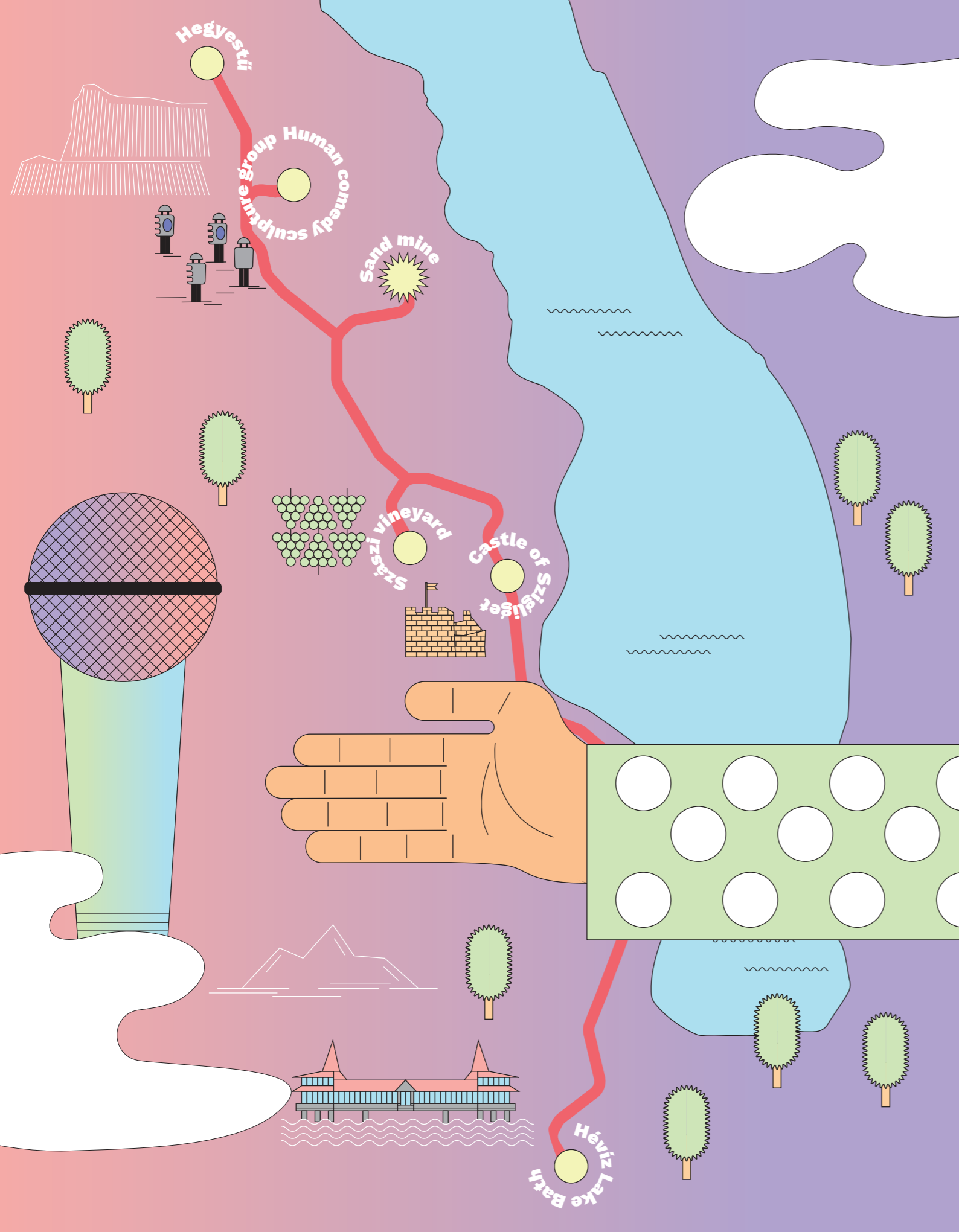
It wasn't strange at all. My voice was born to be used in movies and animations. Dubbing was really simple, it was so easy for me to step into someone else's life and pretend like it's mine. My lyrics are created the same way: I try to imagine what others feel and think in a certain life situation. The same applies to acting, too. You visualise the character and think about their possible moves, gestures, thoughts. I have been studying acting for three years now at Kiev University, that's why role playing comes naturally to me.

**This October, you're going to play the opening concert of the Budapest Showcase Hub that primarily presents the latest music trends. Will you prepare a unique production? You have to know that all of our shows are unique. I write unique poems for all of my concerts. My live band, DORNABANDA, and I are constantly improvising to offer a new experience to the audience at each performance, to offer them something real and honest to see on stage. We keep changing our set list, we interact and play with the audience. So no one regrets coming to our show, even if they have seen us multiple times.**

**You have visited Hungary on multiple occasions if I'm not mistaken. How do you see the Hungarian audience? Did you have a chance to explore the city?**

I have visited Budapest several times. This is one of the best and most charming cities not only in Europe, but in the whole world. I played at the Sziget Festival, and recently I have played a show as part of the #playforUkraine tour. The audience was very multicultural, with a taste that drove them to seek out something unique. They were curious about the Ukrainian cultural DNA, they were eager to learn about it and experience it. Well, here we are, welcome! |





IVAN DORN'S BUCKET LIST FOR THE KÁLI BASIN

**HEGYESTŰ**

NON-RESIDENTIAL AREA BETWEEN ZÁNKA MONOSZLÓ AND MONOSZLÓ, 8273

If you'd like to enjoy the sight of the landscape of the Balaton Uplands from a natural lookout point, visit the basalt columns of Hegyestű. There is a venue awaiting visitors presenting geological formations, so you can combine hiking with the exhibition.

**THE HUMAN COMEDY GROUP OF STATUES**

KŐVÁGÓÖRS, THEODORA-TANÖSVÉNY, 8254

The Káli Basin is guarded by the group of statues called "Human Comedy" from the top of a hill. The statues were created by Imre Veszprémi from steel and limestone and stand on the shore of Lake Kornyí. The church ruin of Sóstókál, that has features of Romanesque architecture, is not very far away.

**SAND MINE - SALFÖLD**

SALFÖLD, 8256

The grounds of the sand mine in Salföld, which hasn't been used in a long time, lie right beside the road connecting Ábrahámhegy and Salföld. It occasionally serves as a venue for concerts, festivals and cultural events, but you can visit even if you're just looking for an exciting location to relax and eat a slice of pizza.

**SZÁSZI BIRTOK, VIRIDÁRIUM RESTAURANT**

HEGYMAGAS, MÓKUS KRT., 8265

The Szászi Estate lies on the southern slope of Hegymagas, and is one of the first certified organic vineyards of the country. The estate includes a wine shop and a restaurant, where you can taste meals that go well with the winery's wines. The Szent György Hill near the estate offers the perfect hiking opportunity for more adventurous visitors.

**CASTLE OF SZIGLIGET**

SZIGLIGET, HUNGARY 71123, 8264

The Castle of Szigliget is also called the castle of Lake Balaton. It awaits visitors with exhibitions, concerts and one-of-a-kind panorama. The Kamon-kő Nature Trail starting from the chapel of Szigliget, leads visitors across the streets of the village, introducing folk architecture and the village's values.

**LAKE BATH OF HÉVÍZ**

HÉVÍZ, DR. SCHULHOFF VILMOS SÉTÁNY, 8380

The beneficial effects of the unique medicinal water of Lake Hévíz were discovered by the Romans. An interesting fact about the lake is that due to its generous water yield, the water is replaced within 72 hours, so the lake itself is in constant motion. The Waterlily Educational Trail and canopy lookout are both nearby, where you can admire the nature around the lake.

echoes

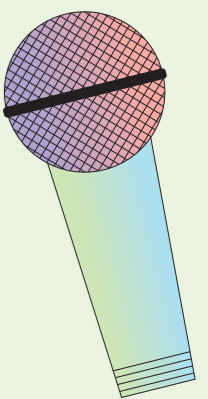
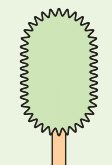


ILLUSTRATION BY ROLAND MOLNÁR

**You are the bubbles in the bath  
You are the cold foie gras  
You are the sigh on my pillow  
You are the frost on my window  
You're the spring flood in the plain  
You're the thunder before the rain  
The bustling city square  
The Sunday glance we share**

**How I love your heartbeat  
How I love the city soundscape  
The fragments of faces so neat  
The future, they say, sounds great  
The walks amongst the forest trees  
Carved on them a thing or two  
Immortalising the deeds  
Of the Apache named Winnetou**

BORI PÉTERFY & LOVE BAND & ANDRÁS LOVASI - MORNINGS IN THE TUB



PHOTO BY MOL NAGYON BALATON RENDEZVÉNYSOROZAT

### FERRY CONCERTS AT LAKE BALATON

Once we learned that sound travels faster on water, it did not take long to start organising concerts on water. In 2014, Lake Balaton – or as it is also known, the ‘Hungarian sea’ – became a musical stage when the lake’s already popular ferries were given a new function. One ferry leaves from each of the two opposite ports and link up halfway through, so the stage and audience space are ready for the concert. Meanwhile, the sun is setting, the ferries are “floating” alongside a peninsula, and there are not even pirates to worry about. It probably goes without saying that these open-water concerts are always sold out. During the music, the two ferries become passable, offering the same services as if you were on land at any ordinary concert venue. You do not have to think too much about the journey home, as the ferries dock on both shores of Lake Balaton. The evening does not have to end at the dock, because the shores of Lake Balaton always have something to do or see.

### BARADLA CAVE OF AGGTELEK

Sound quality can make or break a concert. Why not trust nature with it? The Stalactite Cave of Aggtelek, or Baradla Cave, the largest cave system in Central Europe and a World Heritage Site, is happy to take on the task. Perhaps the country’s most famous natural phenomenon, it provides all sharp-eared visitors with perfect and infinitely unique acoustics. In the cave system, which dates back two hundred million years, a concert hall with a capacity for a thousand people has been created, where you can listen to classical music concerts or the Old Year’s Eve Operetta Gala as a participant of real time travel. There will also be rock and jazz bands underground in the rock halls of the karst caves, where the organisers are also keen to “take advantage” of the opportunities offered by light effects.

BY BENCE GALLÓ

# Top 5

THE MOST UNIQUE MUSICAL LOCATIONS IN HUNGARY

### FERTŐRÁKOS QUARRY AND CAVE THEATRE

In the 1930s, a baritone singer from the area and his friends began to go to the quarry to sing. The Fertőrákos Quarry and Cave Theatre is now a notoriously unique venue in the country’s performing arts scene. What has not changed is the stage background, which is still provided by ancient nature. To this unrivalled atmosphere, they add only what is absolutely necessary. Modern sound and lighting technology complement the local facilities, and English-German subtitles projected on both sides make any performance universally enjoyable. As much as a quarry can be silent, the impact caused by 60 musicians “hiding” in the orchestra pit in front of the stage suddenly coming into play during a scene can be just as powerful. The venue, towering monumentally above the audience, is not only a venue for opera and classical music, but also for jazz, pop music and stand-up shows.



### TOKAJ FESTIVAL VALLEY

Tokaj and the surrounding countryside have been vivid in Europe’s mind for centuries. The refined tastes of the continent’s dynasties are mainly responsible for this, as it is here that the world’s oldest aszú is produced, which Louis XIV referred to as the “King of Wines, Wine of Kings”. The inhabitants of Tokaj have always made good use of the opportunities offered by their environment, and the Tokaj Festival Valley is a clear example of this. After a long period of time, the Valley finally gave the locals a solution to the question of what to do with the “Horseshoe Mine”, the disused open-cast mine crater on the outskirts of the town. This unique venue now hosts theatre performances, concerts, stand-up evenings, all on the largest outdoor stage with the most unique atmosphere in Eastern Hungary. Whether you find yourself in the rows of the Grand Theatre (Nagyszínház) or the Theatre (Teátrum) one evening, the millennia-old rock face towering around you and the nearby turbulent Bodrog River alone could hold your attention, but please try to concentrate on the performance as well!



PHOTO BY JÓZSEF ERDŐS

### TOLDI CINEMA

Inner city, boulevard, the smell of popcorn and Ramones history next door. This is the Toldi Cinema, where on any given day you might be walking out of a Japanese art film and suddenly find yourself at a rap concert. For almost 100 years, the cinema has been operating in the heart of the city centre, also functioning as a club. There are few people in Budapest who do not know and love both sides of the Toldi, but the parties and concerts tend to feature

more recent music genres. Do not be surprised if you “encounter” techno, open mic hip-hop parties or a concert based on film adaptations within the same week. No matter what metropolis you come from, you will immediately feel at home, because what sounds like noise to others is to the city dweller’s ear a life worth living. For the curious, at the end of a party or concert, you may find old and new cinema posters in one or another corner, just waiting to be given to their new owner.

# From the piano to the DJ decks

THE HISTORY AND ERAS OF HUNGARIAN MUSIC AND MUSIC COMPOSERS

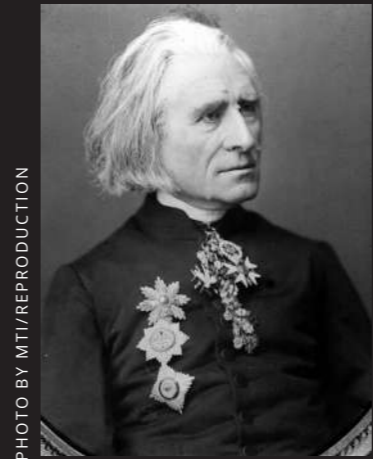


PHOTO BY MTI/REPRODUCTION

## FERENC LISZT (1811-1886)

There was a time when people believed that a piano alone would not be enough to keep an audience entertained for an entire evening's concert. Then came Ferenc Liszt, the first pianist to give full solo concerts, and the only one who truly succeeded in bringing Hungarian composed music to the whole world. He was Hungarian in a fundamentally European way and vice versa, and it is exactly for that reason that he succeeded where others had failed: he managed to create harmony from a blend of Hungarian traditions and sublime European romanticism. It is this duality that earned him the status of internationally celebrated artist, whose works – especially his virtuoso piano pieces – have remained indispensable staples of classical music to this day. Liszt's versatility made him an admired pianist, composer and teacher throughout the world. His style of teaching music was somewhat out of the ordinary, as – not unlike in his own works – he would always focus on the key emotion underlying a particular piece. It is not by coincidence that the Liszt Ferenc Academy of Music, located in Liszt Ferenc Square in central Budapest, was also named after him. His claim to fame is undeniable, with Hungarian classical music owing much of its international renown to him.

THE FOLLOWING TIMELINE SHOWS HUNGARIAN MUSIC COMPOSERS, MUSICIANS, BANDS AND LEGENDS WHO ARE THE PRIDE OF HUNGARY AND HAVE BEEN AND STILL REMAIN KEY TO MUSIC CULTURE FROM THE LATE 19TH AND EARLY 20TH CENTURIES TO THE 2000S.

BY BENCE GALLÓ

EVEN THOUGH HUNGARY HAS ALWAYS BEEN GOVERNED BY ONE GREAT POWER OR ANOTHER THROUGHOUT MODERN HISTORY, THE SENSE OF CULTURAL OBLIGATION HAS ALWAYS BEEN RESTLESS IN THE COUNTRY AND ITS TALENTS. THERE WAS ONE THING IN COMMON BETWEEN THE HABSBURG ERA AND THE SOVIET UNION: NEITHER COULD PERMANENTLY OPPRESS THOSE WHO, BESIDES THEIR HUNGARIAN NATIONALITY, WANTED TO BE EUROPEAN AND MAKE HUNGARIAN MUSIC KNOWN WORLDWIDE. WE COULD DEDICATE AN ENTIRE BOOK – AS IT HAS BEEN DONE BEFORE – TO THE GREAT FIGURES OF HUNGARIAN MUSIC, COMPILED OR SEPARATELY AS WELL. THEY HAVE BEEN LISTENED TO 100 YEARS AGO AND ARE STILL LISTENED TO TODAY, COMPOSERS LIKE LISZT, KODÁLY AND BARTÓK HAVE VISITED THE CONCERT HALLS OF THE WORLD, AND BANDS LIKE LGT HAVE PLAYED SHOWS EVEN ON ABBEY ROAD. HUNGARIAN MUSIC HAS FOLLOWED THE ERAS AS MUCH AS IT WAS ALLOWED AND HAS SHOWN NEW DIRECTIONS WHEN IT COULD BE FREE.





PHOTO BY MTI PHOTO/REPRODUCTION

**BÉLA BARTÓK (1881-1945)**

Béla Bartók and his associate, Zoltán Kodály, played an important role in correcting the distorted and false popular beliefs about Hungarian rural village life. Bartók led a double life. On the one hand, he was Bartók, the world-famous pianist, performing alongside the most eminent musicians and orchestras of the time, but on the other hand, he was also Bartók, the devoted folk music researcher, spending much of his time hunched over phonograph cylinders. He was much more than a simple academic, working to synthesize everything he discovered and recorded about folk music and folklore in his own compositional art. In addition to creating an archive of folk music, he also gave it legitimacy, ensuring its survival and glorification. It is through these efforts that he created the new, characteristic Hungarian music, making traditionalism into a progressive endeavour.



PHOTO BY MTI PHOTO/HUNGARIAN/ KÁROLY GINK

**ZOLTÁN KODÁLY (1882-1967)**

The popular image of a treasure hunter is someone who roams desert islands and ancient ruins in search of riches. However, when Zoltán Kodály returned from his nine-year journey around Transylvania, Bukovina, Zbor and the villages of the Palóc region, the treasures he brought back with him were worth more than any precious stones. This was a passion and calling he shared with Bartók, ignited when the two of them were listening to old phonograph recordings together, and realised that the real thing was to be heard not in the folk song publications, but from the lips of the villagers themselves. Bartók wished to guarantee the survival of Hungarian folk songs through his compositions, while Kodály tried to achieve the same through his teaching. Bartók was initially a musicologist. He analysed, discovered and introduced a new approach to music history, according to which Hungarian music can only truly be understood through the lens of traditional Hungarian folk music – a sentiment that may perhaps hold true for every nation of the world, not just Hungary. Later, he became an ambassador of music education, and began working to secure the role of musical education in schools.



PHOTO BY MTI PHOTO/MAFIRT

**THE 30S AND 40S  
- JAZZ AND DANCE MUSIC**

As Bartók and Kodály worked in the spheres of folk and classical music to support the sacred cause of Hungarian universality, everyday people were experiencing a cultural revolution in dance. In the twenties and thirties, modern music and dance were wildly in fashion in Budapest, and ragtime – a foreign craze – was slowly gaining momentum. Orchestras were adding dance numbers to their repertoires, and people threw themselves eagerly into dances such as the boston or the tango. The widespread popularity of the radio and the movies greatly contributed to this sudden liberation from the classical, inflexible round dances of an earlier era. This was the age of movie theme songs, which – just like the stories they provided a backdrop for – spoke of love, friendship, light-hearted amusement or the milieu of Pest, all communicated in a tone that was at the same time carefree and elegant. Naturally conservatives and those in political power wagged their heads at this flagrant loosening of morals, the depravity of men and women dancing so close to each other, as well as the rowdy lyrics of the songs themselves, but for all their efforts, the revolution could not be stopped or contained. The cultural clash between gypsy and jazz music was characteristic of the era, with groups of a more nationalistic bent finding themselves in conflict with those seeking a more Western way of life.

### ILLÉS (1957-1973)

Founding a beat or a rock band was never a rewarding experience on the darker side of the Iron Curtain. The band Illés made no secret of its members' opinions throughout its existence, and it was the first Hungarian band to espouse these new and daring ideas, even if the listener sometimes needed to read between the lines to get to get the message. Established as a family band, they initially performed only cover songs. Then came Verőce, where János Bródy and Levente Szörényi co-wrote their first songs together on the flat roof of a youth hostel, ushering in the "Beat" movement in Hungary. They were the first to break the mould and start writing beat songs in Hungarian, as opposed to the general practice of performing English language cover songs in dance halls. Illés started out as a phenomenon, but quickly grew to become a legend. They used music to speak about the issues of their time in a way that their contemporaries could understand, allowing their fans to get a glimpse of which way the winds were blowing, and where the opportunities could be found. Their activities were tolerated until 1968, but after the Prague Spring, cultural policy took a sharp turn, and the band was forced to spend the better part of 1970 in quarantine. Such repressive efforts could not silence the band, however, which had become known as the "Voice of the Nation" by many. Illés never abandoned their rebellious streak, and are in fact one of the few examples of Hungarian revolts that succeeded in their mission.



PHOTO BY MTI PHOTO/ÉVA KELETI



PHOTO BY MTI PHOTO/ISTVÁN BARA

### LGT (1971-2016)

LGT was unconventional from the very beginning. Its members did not come from obscurity, but from the forefront of the Hungarian music scene, so they were already at the peak of their respective careers when they started the band together. LGT was fundamentally a musicians' band, whose four founding members (Gábor Presser, Károly Frenreisz, Tamás Barta and József Laux) chose to break new ground with their music, instead of resting on the laurels of their existing and already successful bands. They worked with the producer of Rolling Stones, recorded in the famous Abbey Road studios, and went on to tour in the United States. "The new rock sensation could come from the East!", New Musical Express enthused in an article at the time. LGT wrote infinitely multifaceted, experimental songs ranging from slow blues to hard rock, eventually finding their way to the 'rock ballad' genre. During the socialist era, their albums tried to pierce through a curtain woven from bans and censorship, but they kept tirelessly working and creating, until the regime gave in to their talent and gave the band free rein. Several members of the band have already passed away, but if we can agree that a band lives on as long as people still listen to their songs, Locomotiv Gran Turismo is doing just fine, thank you very much, and still enjoying unwavering popularity.

### OMEGA (1962-2021)

The word "first" tends to come up often when discussing Omega. So let us skim through their groundbreaking achievements, and stick around for a fun fact at the end! Omega was the first Hungarian band to have its own independent album published in the country. They were the first band to go to England. They were also the first to record in their own digital studio, and the first to get a CD and a DVD published. They were the first band to turn their concerts into spectacular performances, featuring uniform stage outfits and a wide array of technical gadgetry. And here is the fun fact: Hungary's very first Wikipedia article was about Omega. Apart from leading the way in many respects, the other key to their success could be that they had a flair for blending rock and beat music with folklore motifs. Their song Gyöngyhajú lány may be the world's best known Hungarian song, with covers by bands in several other countries. The cover by German rock band Scorpions, entitled White Dove, earned the band a Top 20 position in 1994, and even Kanye West sampled the Hungarian song in 2013. After a later change in their style, Omega gained even more ground within the genre of 'space rock'. Their list of quantifiable achievements includes 60 years, 20 studio albums, 12 foreign language albums and 9 live albums, but their importance as a protagonist of Hungary's beat era is such that it could never be summed up in mere numbers.



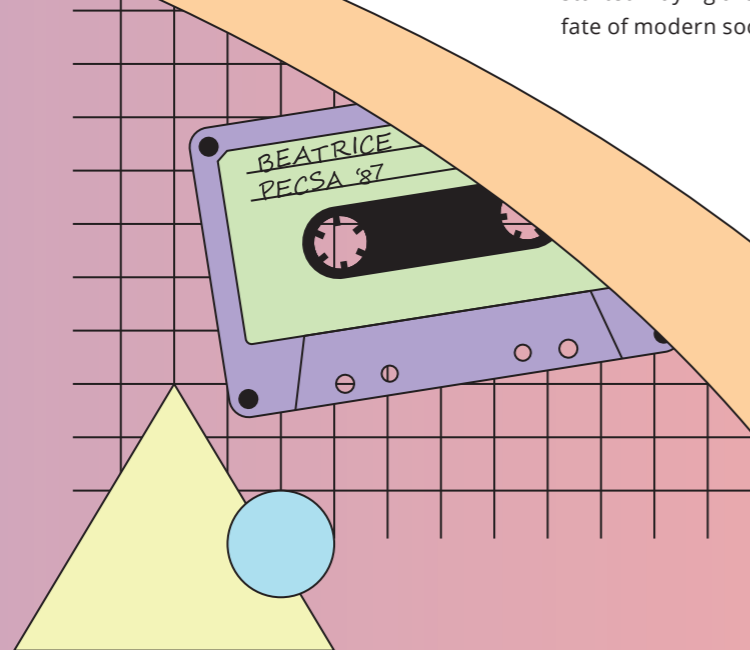
PHOTO BY MTI PHOTO/ISTVÁN BARA

PHOTO BY MTI PHOTO/GYULA BARTOS



THE 80S

A hellish golden age. This is the expression used by Hungarian band URH to describe the atmosphere of the eighties in Hungary, capturing the essence of a constant battle between freedom and state monopolies. The alternative rock band was one of the numerous underground bands established in these years, as players of the new wave movement. Perhaps this was because new wave was not a specific genre that could take over mainstream music, but rather a contrarian, alternative perspective on the world, politics and popular music. Above the underground scene, a new challenge was also posed by the world of synth-pop and alternative pop-rock (Első Emelet, R-GO, KFT, URH), but these trends were also hindered by the state record company's continual efforts to discredit them. Just as monochrome television began giving way to colour TV at the time, new colours started appearing in the music scene too. These years were dominated by punks, boisterous and adventure-packed concerts and the subsequent arrests (CPg, ETA, Kretens), as well as alternative rock bands (Beatrice, P. Mobil, Hobo Blues Band) and heavy metal (Pokolgép, Ossian). The musical cultural tapestry started fraying around this time, presaging the fate of modern society and culture.

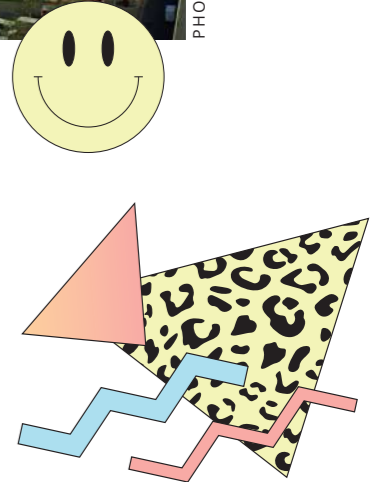


THE 90S

The regime change brought civil liberties to Hungary, which involved a softening of the previous years' rebellious bands and tendencies. The country opened its doors to the rest of the world, more specifically to the culture and media products of the West. People started living and listening to music in a different way. They would pop into their cars and browse through a number of commercial radio channels at their leisure. When they got home, they would turn on one of the music television channels, whether MTV or Z+. Hungarian hip-hop was born thanks in no small part to Rapülök and Animal Cannibals, and Hungarian audiences even became familiar with the beats of reggae, played and popularised by Ladánybene 27. The music industry began operating on market principles, which inevitably meant that the more predictably successful acts grew to dominate the scene, and the iconic formations of the era – the boy and girl bands of the 90s – appeared in Hungary as well. Nevertheless, the sudden growth of globalisation was met with a cultural countercurrent. Just as automatically as we embraced and followed Western examples, a counterculture scene also appeared, with such notable individual and lyrical achievements as the songs of Quimby or Kispál és a Borz. Modelled after the German-Austrian Schrammelmusik, the Hungarian 'mulatós' started to be unquestionably popular in Hungary, as well as on the TV channels specialising in this genre.



PHOTO BY MTI PHOTO/SÁNDOR H. SZABÓ



THE 2000S

Rapid technological development is affecting all areas of our life, and music is no exception. From the 2000s onward, electronic music began to dominate the zeitgeist. The culture of DJs and the artful remixes of foreign songs took off in Hungary as well. DJs could now receive instant feedback from the audience about their mixing skills. History may indeed have a tendency to repeat itself, as this new dance and entertainment culture shows an echo of the spirit of the dance halls of the 20s and 30s. It would of course be misguided to talk about any kind of unified music history during these years, but it is once again clear that the strengthening of local musical traditions is a pushback against the intensifying challenges posed by globalisation and "Anglicisation", resulting in the increasingly frequent appearances of folk music motifs in the works of modern Hungarian bands and acts. Talent shows are yet another unique twist on the formula, in that the musician-performers become widely known through performing cover songs, with the audience deciding their fate, much like the dynamics of a reality TV show. |

PHOTO BY ÁKOS VIZI/ WWW.VIZIAKOS.COM



# “Folk art is bursting with power.”

10 QUESTIONS FOR DEVA

DORINA TAKÁCS, A. K. A. DEVA, EMBARKED ON HER SOLO ELECTRO FOLK PROJECT IN 2019, INFUSING HER MUSIC WITH THE ENERGIES OF NATURE AND FLORAL MOTIFS. AS A CHILD, DORINA WAS SURROUNDED BY MUSIC: SHE SANG IN A CHOIR, STUDIED PIANO AND SOLFÈGE, AND EVEN FORMED A BAND CALLED ROOM11 DURING HER SECONDARY SCHOOL YEARS. WITH A FEW YEARS OF HARD WORK AND SOME PROJECTS UNDER HER BELT, SHE MADE HER WAY TO THE NEWLY FOUNDED LABEL OF BALÁZS ZSÁGER, A MUSICIAN WITH TWENTY YEARS OF EXPERIENCE AS A BAND MEMBER. IT WAS UNDER HIS LABEL THAT SHE RELEASED HER FIRST TRACK, TITLED “777”, WHICH IMMEDIATELY CAUGHT THE ATTENTION OF THE ENTIRE HUNGARIAN MUSIC SCENE.

BY KORNÉL KILIÁN  
 CONCEPT AND VISUALISATION: NICOLETT KOVÁCS  
 PHOTOS BY BALÁZS MOHAI





**T**oday, more and more countries are expressing their own interest in Deva's work, which is how she has already received the award for the most internationally noted Hungarian performer, as well as the European Union's Music Moves Europe Award.

After her hugely successful singles, her first album, titled "Csillag", was released in 2022. Today, Dorina has a standing invite to Hungary's music festivals. She and her band regularly sell out concerts, though she is always careful to stay true to herself, and to spend enough time recharging her batteries, so that she can in turn energise her ever-growing audience at her live shows. Interview.

**Your debut album "Csillag" came out this year. Why "Csillag" [meaning "Star" in Hungarian]?**

For me, the symbol of the eight-pointed star represents hope and balance. The star Tarot card shows a woman holding two jugs in her hands. She draws water into one jug, while pouring water from the other. Giving and receiving at the same time. She's in balance.

This is the balance we should strive to restore. We take away much more than we put back. We have lost our balance.

The star carries the hope that one day, we will all restore this state of harmony.

**What is the reason for your strong affinity with folk motifs and folk songs?**

I think that the people who sang these songs were more strongly present. And this can be felt in the songs, and in the lyrics as well. These works all speak of the treasures and knowledge they gathered in their symbiotic relationship with nature. Folk art is bursting with power.

**A lot of your music contains nature-inspired motifs.**

**Where does this attraction to nature come from?**

I have spent and still do spend a lot of time in the city, and I always feel like I am slowed to a crawl in that space. It's not easy for me to keep my radiant and soft power intact in an environment with so many people, and so few plants and animals. At least, I find that quite difficult.

In the city, I always feel like I'm stuck in an isolated world of humanity, when, in fact, we humans are also a part of nature. We cannot remove ourselves from it, we cannot place the crown on our own head and think of nothing but ourselves. If we are unable to understand this, we will end up taking a terrible fall from our throne.

**Tell us about your flower garden.**

My garden is lovely, grateful and reassuring. It has a grassy island in the middle, with four paths setting out towards the

four cardinal directions. These paths divide the garden into four parts. Vegetables have their own dedicated slice, sun-loving flowers have two, and medicinal plants also get one slice. Birds also come to visit us on warmer days. We have put out a bird bath for them with delicious, clean water, and they love to take a dip in it.

**What kind of music is good for your soul?**

The producer part of my brain tends to picture a project file whenever I am listening to a song, so the most important thing for me is the ability to switch off that part of myself while I'm listening. Once I have switched it off, I can tune in to the emotions.

At present, ethnic, tribal house, ambient and choral music are the styles that touch my soul, as well as classical piano pieces.

**What is your motivation for juggling and managing so many different aspects of your work, including composing, producing and album cover design? Do you think this is going to remain practical in the long run?**

Taking full control of my art just feels right to me. And it's simpler for me this way. I'm already considering bringing in a graphic artist, because I'm interested in seeing how other people would prefer to visualise my songs. But as far the music is concerned, I'd never cede control over that part. I have done collaborations, of course, and I will be doing some more in the near future.

**How do you protect your bubble?**

Quality time alone, observing nature, staying far away from mobile phones. Experiencing existence without judgement.

I look inward a lot to find out who and what I am, exactly. My identity is constantly evolving, which is why I try to keep afloat on this wave, to continue experiencing it. It is difficult for others to drag me out of this, and I wouldn't want to let anyone do so.

**Indeed, you tend to spend a lot of time away from social media. What have you gained from this mindful presence? What is it that recharges your batteries when you do this?**

It is a must. You must remain mindful, because the flood of information can numb you. It makes you groggy. This was what bothered me the most. Since I became aware of this, I keep my distance from social media, and cultivate a stronger presence. A state of being. How could I ever remain in this state, if hundreds of signals struggle for my attention every time I look at a screen?

**I believe that talent takes effort. It doesn't just come automatically.**





How could I ever recharge? Talking to friends, observing people, my feelings and thoughts, writing a diary, spending time with animals, arts and crafts, gardening... I could go on and on. There is still so much left to discover in real life!

**Do you have any hidden talents?**

I will never be able to account for any hidden talents, because once I discover them, they will no longer be hidden. A neat little paradox. So instead, my answer would be that I have discovered quite a lot of things I'm talented at.

Incidentally, I believe that talent takes effort. It doesn't just come automatically.

**What lights your internal path?**

Serenity. Whenever serenity appears, I can be confident that I'm on the right path. |

**DEVA'S HOTSPOTS:**

**What are your favourite concert venues?**

Festival stages surrounded by forest, specifically: Waldorfeszt, O.Z.O.R.A Festival.

**The best dinner for two?**

At home, in my garden.

**Favourite place where you go to unwind?**

Merzse-mocsár. (Merzse Swamp Nature Reserve)

**Hidden gem in the city?**

Backyard of the Massolit Café. (Budapest, Nagy Diófa u. 30, 1072)

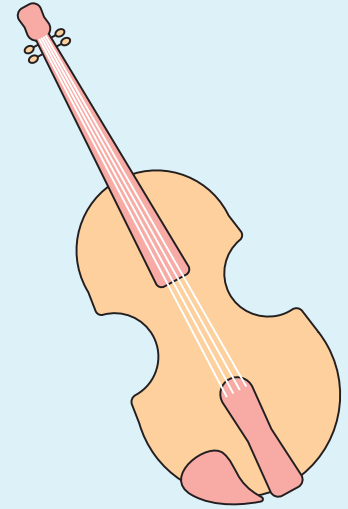
**Favourite location that's close to nature?**

I don't have a favourite, it's difficult to compare them, since each one is wonderful for a different reason. OK, let's say the Őrség! That place is simply a wonderland.

IF YOU LIKED THE INTERVIEW, AND WANT TO GET TO KNOW DEVA BETTER, TAKE A LOOK AT THEIR SPOTIFY PROFILE, AND LISTEN TO THEIR NEWEST TRACKS.



# Two worlds and two musical genres in a single nation



THE PAST AND FUTURE OF

# Hungarian folk and Gypsy music

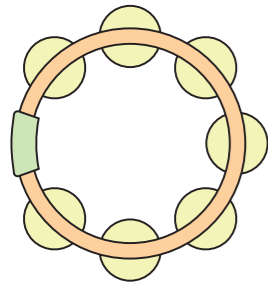
## Who are the folk making folk music?

What comes to a foreigner's mind when they hear the term "Hungarian music"? Probably not the same thing we Hungarians think of. Tourists coming to Hungary are often mistaken – or misled? – by hearing Gypsy (Romani) violinists playing dinner music in a seemingly traditional restaurant. Absorbing that experience, they come away with the assumption that this is "Hungarian folk music". This is quite understandable, as most Hungarians thought exactly the same thing for a long time.

Of course, the musical experience offered by Gypsy musicians is just as authentic, since **Gypsy (Romani) music** has been an organic part of the entertainment of the Hungarian upper class. The emphasis here is on "upper class", since in old times, people with status would open a couple of bottles of strong Hungarian red wine, then call for the violinist to get their entertainment started. These songs were written and composed in the traditional way: one person composed it, another one played it, while everyone else would listen and enjoy themselves. The melodies did sound like folk music, but had no actual folk origins. Their themes, tropes and lyrics were all purely about entertainment and merriment.

BY BENCE GALLÓ  
ILLUSTRATION BY LÁSZLÓ BÁRDOS





### How is folk music different?

While the nobility were entertained in the inn, tavern or their own castle, the people of the countryside were not far away, quietly singing to themselves as they worked in the villages, fields and forests. They sang to make the time pass easier, to make the hard, monotonous work more bearable or simply for the same reason as the lords: to have fun. The difference between the two types of music is not only the environment, but also the audience and the relationship between performer and composer. In Hungarian villages, these three merged into one. The community was the performer, composer and audience in one. Folk music and folk songs have a complex historic past. Their origins are purely organic, shaped by generation after generation, spreading and evolving through word of mouth. It is inaccurate to equate a song for the lords with a true folk song. The former is a quick composition, a professional product with a specific artistic purpose, while the latter has been shaped and perfected over many centuries.

Even so, the public didn't rediscover Hungarian folk music until the early 20th century. The reason they finally did was due to the efforts of two men. These two men were Zoltán Kodály (1882-1967) and Béla Bartók (1881-1945). Anyone wandering in a Hungarian city will come across their names sooner or later, as long as they pay attention to street signs, public spaces or monuments. Bartók's outstanding and world-renowned work as a composer and Kodály's long-lasting legacy of music education were only a part of the life's work of these famed masters.

They took upon themselves the colossal task of exploring, organising and preserving Hungarian folk music in its purest form. And they accomplished their mission. They embarked on their journey with a phonograph and a spirit of humility, travelling to explore and unearth the origins, past, changes, types, language, rhythm and melodies of folk music.

However, collecting songs was not their end goal, it was merely a tool. For Bartók, it was a step towards fusing folk music with modern compositions, teaching the whole world about Hungary's musical heritage. Kodály, on the other hand, turned inward, focusing on helping future generations to value and nurture their own musical roots. While the two of them took different paths, their goals ended up supporting each other, as it is their joint efforts that brought Hungarian folk music to its well-deserved place in the cultural panopticon.

**They sang to make the time pass easier, to make the hard, monotonous work more bearable or simply for the same reason as the lords: to have fun.**





### Tearful revelries in 2022

In 2022, if someone was wandering around the country with their eyes closed but their ears open, they would be forgiven for thinking they had travelled back in time. In the best possible sense, of course. The claim that Hungarian folk and Gypsy music is undergoing a revival is neither an overstatement nor foolish sentimentality, but more like stating the obvious. Centuries-old stylistic features can be found on the main stage of a festival with thousands of visitors, just as readily as in a DJ set in a club in central Budapest.

There is a saying about this nation, these people who found their abode in the middle of the Carpathian Basin, a saying that reveals a great deal about our people: “Hungarians have tearful revelries”. It’s talking about that sublime state of mind when the feeling of lethargy and ill fate dissolves in cathartic celebration. For a deeper understanding, we need only to look at the many Hungarian bands incorporating folk elements into their music today. Even though the lyrics are in Hungarian, the infinite celebration and catharsis are easily perceptible in concerts, even to those who don’t speak the language.

Csik Zenekar is a good example of this – a band that has covered numerous folk songs. Visiting a concert given by the band’s lead singer, Márta Sebestyén, will also provide a very similar experience.

For those curious about what a true Hungarian musical experience is like, try to get into a Bagossy Brothers Company concert – admittedly a challenge, as they are perpetually sold out. The band comes from Gyergyószentmiklós in Transylvania, and brought their own local folk songs along with them.

The success of their style is very evident just in the fact that these bands are not found playing village day celebrations or folk festivals: their concerts are held in locations like Müpa (the Palace of Arts in District 9), the Papp László Budapest Sport Stadium (District 14), the A38 Ship (District 11) or Budapest Park (District 9).

Or if you’d prefer to experience your first concert of this type in a less hectic environment, it might be a good idea to check out a less mainstream band, Mordái, representing a more lyrical style. If you have a weakness for music about love and the sweet melancholy that inevitably comes with it, then you have just found what you’ve been looking for. Other similar bands are Kerekes Band, Ferenci György, Rackajam, Góbé, and many more.

The regime change brought many new imports into Hungary, and perhaps not all of these were entirely beneficial. One example is the unique, synth-based revelry music (called

“mulatós”) originating from Austria and Germany, something that many people tend to confuse with Gypsy music. They should really know better, as the leading instruments of traditional Gypsy music are dulcimers, violins, double bass, tambourines and various string and percussion instruments (cajon, jug, spoon), while “mulatós” is made using high-tech, electronic – and often not very elegant – musical solutions.

If you are looking for a good place to familiarise yourself with Gypsy music, we highly recommend the Hungarian Heritage and Hungaricum award-winning Budapest Gypsy Symphony Orchestra (100 Tagú Cigányzenekar). Besides classical music (Liszt, Kodály, Bartók, Brahms), the band also plays Hungarian Gypsy music at their sold-out concerts, representing the aforementioned more serious, instrumental music that was originally composed for the upper class. Parno Graszt, on the other hand, has a more folk approach to their music: they work with Hungarian and Gypsy songs, with a more modern instrumentation.

A very pleasant, exciting, and undeniably successful concert series is Gypsy Tuesdays (CigányKeddV), which allows you to enjoy Gypsy music on Tuesdays at different locations throughout the city. Those coming across one of the concerts by accident usually end up staying, even those who would have never thought that they were the type to jump and dance around with these happiest of musicians.

### Fusion music

While the boundary between Hungarian folk music and traditional Gypsy music has become blurred at times, certainly no one has claimed that there is no room to cross these genre boundaries. Bohemian Betyars didn’t become famous for respecting boundaries, and this elemental, instinctive recklessness is the key to their success. The band plays speed-folk-freak-punk music, spicing it up with Hungarian folk music and Gypsy music. It’s a recipe for exciting, unstable, genius music. If you’re lucky, you can catch them on stage with Parno Graszt, a Gypsy music band.

These musical fusions achieved explosive success because they combine styles with incredible musical professionalism, allowing each individual genre to preserve its own best stylistic qualities and contribute to the desired effect: a wild celebration until dawn, and by the end, it might be that a “tearful revelry” refers only to our sadness that it is over. |

**Those coming across one of the concerts by accident usually end up staying, even those who would have never thought that they were the type to jump and dance around with these happiest of musicians.**

THIS ROMANIAN THREE-PERSON BAND HAS BEEN AROUND SINCE 2013, AND HAS MADE TWO ALBUMS SO FAR. THE FIRST ONE CAME OUT IN 2017, WITH THE SEQUEL ARRIVING LAST YEAR. THE ELECTRONIC POP MUSIC OF THE BUCHAREST-BASED GOLAN IS CATCHY, SILKY SMOOTH, DANCEABLE, MELANCHOLIC AND LIGHT-HEARTED, ALL AT ONCE. IT IS DEFINITELY WORTH A TRY.



# Golan:

## The harmonic triad

**A**lthough Golan is a band, you don't just give concerts: you also perform as DJs. We all know what you play in your concerts, but what does your musical landscape look like when you're DJing? How far is it from Golan's own universe?

Golan's DJ-version is in fact a hybrid variant of the band, where we mix everything we have into it: we play dance music using an electric bass, synthesizers and singing. The set features remixes of our own songs, a couple of songs in their original version, and even some other performers' tracks as well, provided they fit in the specific mix.

BY GÁBOR WÁGNER  
PHOTOS BY MÁRTON BODNÁR

**We learned from and influenced each other a great deal during the creative process.**

**All three of you came from entirely different backgrounds and musical genres. How did these different worlds come together to shape Golan? Who brought what to the table?**

We learned from and influenced each other a great deal during the creative process, so it's not easy to untangle exactly who brought what to the table. But if we look at the timeline of a track in progress, we can say that it's generally Mihai who brings us an idea, which he pursues and develops until he feels it can be presented to the rest of the band. Then comes Florian, who beefs up the song with various harmonies. The song then normally goes to Alex, who is in charge of polishing the final version.

**Your name means hooligan, while your music is full of subtle elegance. Why the name? Was it a conscious decision, did you feel there should be "tension" between the atmosphere of the music and the name of the band?**

It was about our attitude, back when we named the band. We were in a state of rebellion. We did whatever we wanted to do, and didn't really care what others might think of us.





**It's a genuine emotion, which has been part of our music since the beginning.**



**Although Golan has not turned 10 yet, you are already well-known, and you have shared the stage with such performers as Morcheeba, Parov Stelar or Róisín Murphy. Have you thought about the key to your success, or do you just play your music and stay in the moment?**

Although we do sometimes reflect on what makes everything work so well, we tend to come up with a different answer to the question every time. So the only right answer is that we always do what we like, and this pushes us in the right direction. That is what makes us successful.

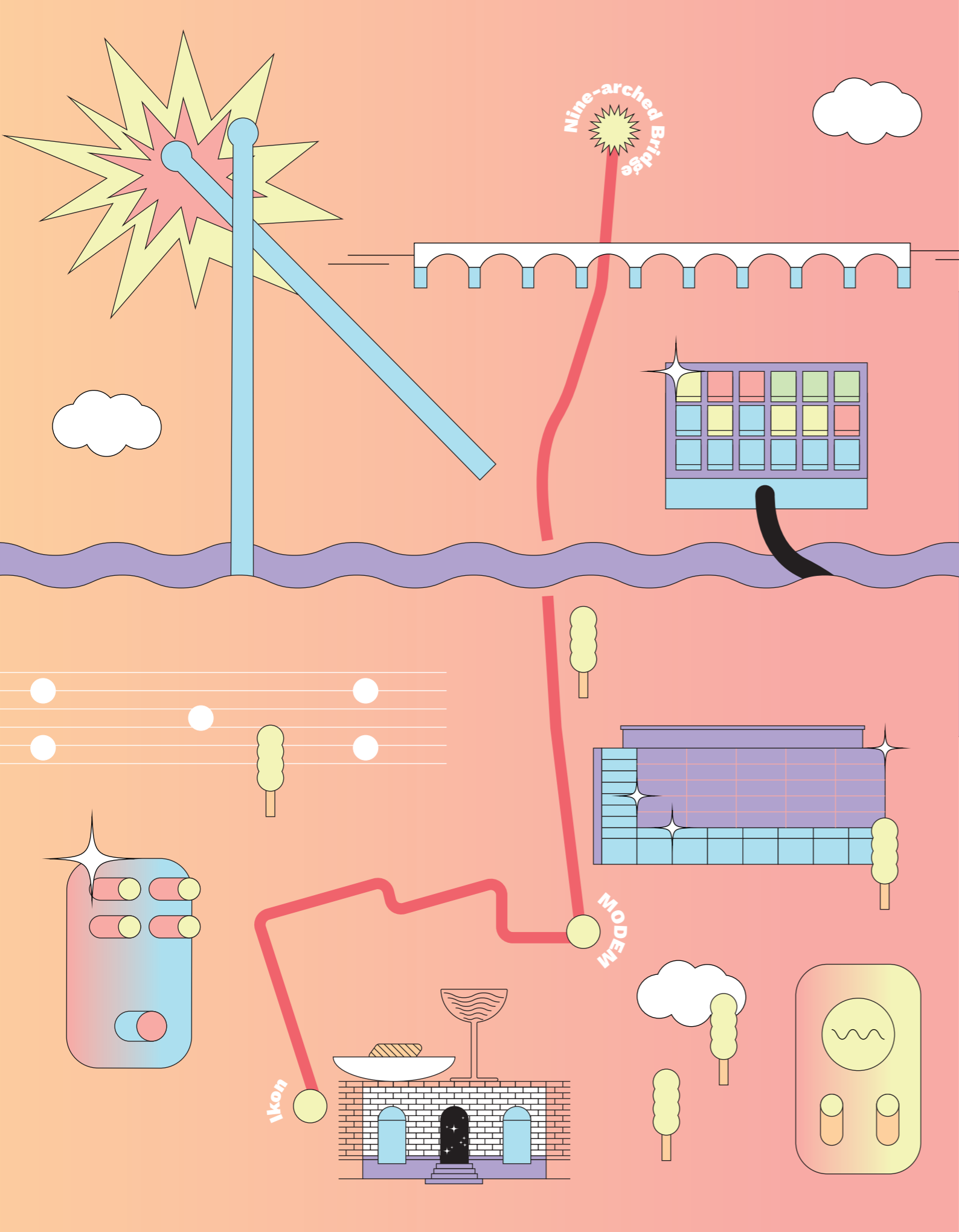
Not much is known about the Romanian electronic music scene. Who would you recommend to those interested in it? Apart from yourself, of course.

The list is quite long, and we'd prefer not to single anyone out, for fear of unfairly leaving others out. Instead, we would suggest that people come to Romania, and check out some of the local electronic parties.

**Whether it be a slower or a faster-paced track, your music is always dreamy and melancholic, like watching the sun set over the sea. Where does this melancholy come from?**

It's a genuine emotion, which has been part of our music since the beginning. There's no specific reason for why it's like that. It just comes and goes, and sometimes we are lucky enough to be able to express it perfectly through our music. |





GOLAN'S ADVENTURES AROUND THE HORTOBÁGY PUSZTA

**NINE-ARCHED BRIDGE**

HORTOBÁGY, PETŐFI TÉR, 4071

The Classicist Nine-arched Bridge of Hortobágy and the Hortobágy National Park – Hungary's first national park and part of World Heritage – are both close to Debrecen.

**MODEM**

DEBRECEN, BALTAZÁR DEZSŐ TÉR 1, 4026

MODEM is the second largest exhibition venue in Hungary. It is home to the most significant Hungarian and international artworks of the 20th century, as well as contemporary art and visual culture. Déri Museum, which presents the paintings of Mihály Munkácsy, is close by.

**IKON**

DEBRECEN, PIAC UTCA 23, 4025

IKON is considered one of the best restaurants outside of Budapest. Its menu includes traditional Hungarian dishes such as goulash or hortobágyi palacsinta, a savoury crepe.

ILLUSTRATION BY ROLAND MOLNÁR

# FVLCRVM:

THE BRIDGING SOLUTION



FVLCRVM IS SLOVAKIAN MUSICIAN-PRODUCER AND AUDIO-VISUAL ARTIST STEFAN KRALOVIC'S ONE-MAN MUSIC PROJECT, WHICH KRALOVIC STARTED IN THE EARLY 2010S. HIS NAME WAS ALREADY KNOWN TO AUDIENCES FROM THE INDIE POP BAND NVMERI. FVLCRVM, HOWEVER, IS A WHOLE DIFFERENT WORLD: AN ENTERTAINING AUDIO-VISUAL GAME THAT EXCELS AT FINDING A BALANCE BETWEEN THE MAINSTREAM AND THE ALTERNATIVE, WHILE SIMULTANEOUSLY LOOKING BACK AT THE NINETIES, AND FORWARD TO A FAR-AWAY FUTURISTIC WORLD. CATCHY MELODIES, UNEXPECTED MUSICAL TWISTS AND IRONIC LYRICS ALL WORK TOGETHER TO ADD SPICE TO THIS COMPLETELY ORIGINAL AUDIO-VISUAL – BUT STILL PRIMARILY MUSICAL – UNIVERSE.

BY GÁBOR WÁGNER

**W**e have recently seen in Budapest how entertaining your live shows can be. Before your show, I had never seen an audience laughing in surprise as they dance through an entire concert. Is humour so important to you in music, in your live shows?

Oh, it definitely is! The past few years were difficult for all of us, so it's really important that we get the chance to forget about all of that for a little while. I tend to overthink things a bit too much anyway, that's my approach to everything. Although, quite frankly, I seldom plan ahead. During my last live show, I got myself tangled up in the cables, and it took me almost a complete song to get loose. Of course, the audience believed that it was part of the show. Well, at least they enjoyed the situation!

**Your concerts have amazing visual effects to go with the music. How long does it take you to figure out and plan these effects? Do you have anybody to assist you, or is FVLCRVM a fully one-man show in that regard as well?**

Thank you! A friend of mine, NIVVA, who is also an audio-visual artist, helped me with three of the visuals. (He directed my last video, which we made for the song "X-tacy".) All of the other visual elements were my own creations, which I put together in around a month. I found a lot of inspiration on the internet, from other artists and performances. That was kind of fortunate, as the deadline was really tight, and I didn't have time to overthink the whole thing. Oh, and I played a lot of Call of Duty in the breaks, while the material was being exported. I'm glad I didn't stare at my computer screen the entire time, like some kind of manager.

**Your music strikes a very nice balance between pop and experimental music, which is what makes the music of FVLCRVM so strangely compelling. When you are composing a song, do you make a conscious effort to keep this balance, or is this not something that can be quantified so easily?**

It's great to hear you say that, because this has been my biggest problem for years. I enjoy both

worlds. I enjoy combining them a lot as well, but it's very challenging. I would be lying if I said that I never consider this aspect, but whenever a piece of music finally clicks after days and days of effort, that's one of the most euphoric moments you could ever experience.

**FVLCRVM can now look back on a history of nearly 10 years, but you still don't have an album, only a few EPs and singles, the first of which was published in 2014. Are you planning to make a full album, or are you going for something completely different?**

I'm confident that one day I'll make an album, but since the songs I write these days are all very diverse, they would sort of clash with each other on the same LP. For the time being, I'm fine with making singles and videos for them, but long story short, if I come up with enough tracks to make an entire album, I will definitely get it published. Or maybe it's going to be another EP? We'll have to see.

**Now that you are concentrating more on your solo career, what's happening with your band, Nvmeri? Has it been shelved?**

A little. We still do the occasional live performance, but since I'm putting all my creative energies into my audio-visual show, I have no creative juice left for writing new songs for the band.

**Your music is so futuristic, it feels like it was brought back from the future by a time traveller. Have you ever tried to imagine what music will be like in 50 or 100 years?**

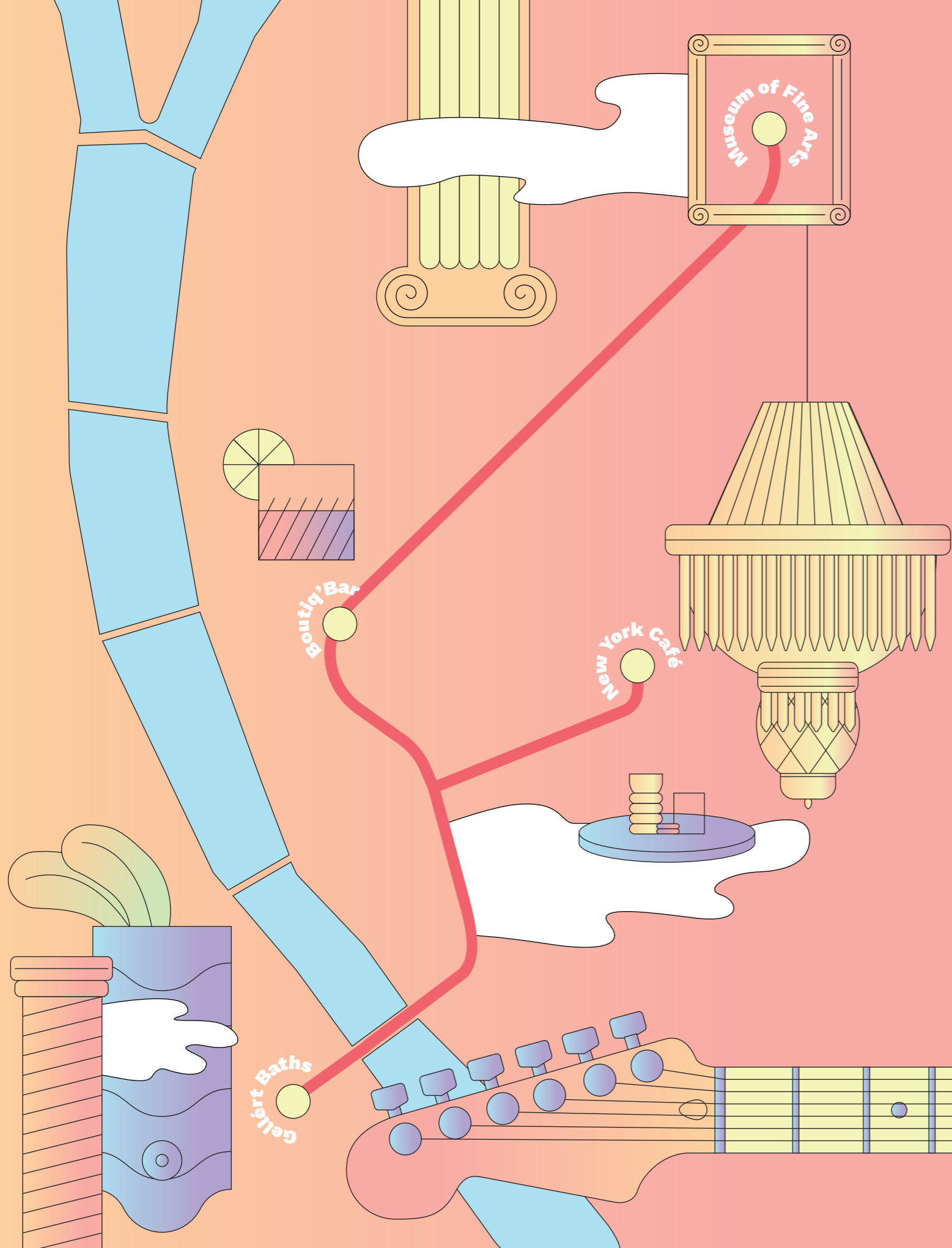
Of course! I believe that with the development of neural implants, we will be feeling the songs, rather than just listening to them. An average song will be about 20 seconds long, short enough to fit in a TikTok video. But this is going to be around 100 years from now. Oh, and live shows will be 10 minutes long, 20 minutes for the most popular performers, so nobody will feel it was a waste of money.

**Did you have any interesting experiences or impressions about Budapest, from when you were here? Did you have time for sightseeing?**

Since we were on tour, I didn't, but I had been to Budapest several times previously, and I love its vibe.

One time, we were on tour with the band and we were just cruising past Budapest, heading for the Austrian capital without any navigational devices. But none of us had a smartphone back then, so we were just following the road signs, and we ended up heading for Pécs. Because the name of Austrian capital, Vienna, is Bécs in Hungarian. We spent hours trying to figure out why the motorway was so empty – and then we found ourselves in Croatia. |





**DAYDREAMING WITH FVLCRVM OF BUDAPEST**

**MUSEUM OF FINE ARTS**

BUDAPEST, DÓZSA GYÖRGY ÚT 41, 1146

The eclectic-neoclassicist Museum of Fine Arts stands in Heroes' Square, on the opposite side to the Kunsthalle, and its collection consists of mainly international artworks. The museum is home to works of artists such as Toulouse-Lautrec, Velázquez and Rembrandt.

**BOUTIQ'BAR**

BUDAPEST, PAULAY EDE UTCA 5, 1061

Boutiq'Bar is a gourmet cocktail bar where drinks are made from seasonal ingredients. If you ever visit, take your time to admire the work of the talented bartenders. Deák Ferenc Square or St. Stephen's Basilica are both within walking distance.

**NEW YORK CAFÉ**

BUDAPEST, ERZSÉBET KRT. 9-11, 1073

New York Café is a place you don't want to miss if you like sipping a cup of coffee in a luxurious environment. The interior is decorated with murals, giant chandeliers, mirrors and twisted marble columns. Even legendary Hungarian literary figures used to visit the café that is located on the Grand Boulevard of Budapest.

**GELLÉRT BATHS**

BUDAPEST, KELENHEGYI ÚT 4, 1118

Thermal water is one of Hungary's natural treasures. The bath culture of Budapest has deep roots, so it's no surprise that the city is full of thermal baths. The Gellért Thermal Baths await its visitors with quality medicinal services.

ILLUSTRATION BY ROLAND MOLNÁR



# Ofelia

A WOMAN OF MANY TALENTS

OFELIA (OFFICIAL BIRTH NAME: IGA KREFFT) IS A 26-YEAR-OLD SINGER AND SONGWRITER WHO ORIGINALLY CAME FROM A TINY POLISH TOWN, BUT GREW IN RENOWN UNTIL THE WHOLE COUNTRY KNEW HER NAME. SHE SWITCHED FROM SOMBRE, ALTERNATIVE ROCK MUSIC TO LIGHTER MUSICAL GENRES. THESE DAYS, SHE PORTRAYS VARIOUS DIFFERENT FEMALE CHARACTERS IN HER SONGS, MAKING ENTERTAINING AND WITTY ELECTRONIC POP MUSIC.

BY GÁBOR WÁGNER  
PHOTOS BY DÁNIEL GAÁL



**y**ou started your career as an actor, and later began to make music. Is one of these more important than the other? Which one was your dream as a child? Even as a young girl, I have always loved singing. Acting came later. But my focus has always been on music. Music sets me free, allows me to express myself. I truly love the act of creating music. I have always dreamt of being on stage, ever since I was little.

**As a young teenager, you played in a musical on stage while simultaneously acting in a television soap opera. How did you manage to fit all of this in with your schoolwork?**

To be honest, I have no clue. I was attending music school around that time, and was travelling from North Poland to Warsaw. I truly have no idea how I was able to handle everything. But perhaps I was guided by some sort of magical power, and my own willpower.

**You are known by your stage name: Ofelia. Who is this persona? Does she have anything to do with the tragic heroine Ophelia, from Shakespeare's Hamlet?**

Let me tell you the story of this name. As a teenager, I was a little ashamed that I was on television, so using an alias seemed like the perfect choice. People sometimes got confused whether it was me, or just someone who looked like me. But that was actually my intention! The name comes from Hamlet, because I was madly in love with the Danish prince. As one of my friends once told me: "You love Hamlet so much, you should call yourself Ofelia!" So that's what I did!



Compared to the darker atmosphere of your debut rock album, your new songs are much more like electronic pop music, and you gave every song a subtitle of a female name. Can you tell us more about this new concept and your plans? Are you working on a concept album by any chance? Yes, exactly! I came up with the entire concept in a single night when Pawel, my best friend, got a little tipsy in my bedroom. We were hanging out, drinking wine, and he talked about how I should be focusing more on my music. After he left, I took my dog for a walk and BAM, the idea was born. Right now, I feel closer to electronic music, so that's why I'm following that vibe. This is who I am: eight different women, each one presented in a song.

**Who was your biggest inspiration in art and music? Who do you consider to be your idols and role models?**

There are so many, it's hard to choose. I love independent artists, because of their courage in everything they do. Passion and courage have always fascinated me. Especially in the world of art. Pearl Jam has been the most important band in my life, I was obsessed with Eddie Vedder for many years. I think I listened to their songs the most. But my taste in music has changed a great deal since then. Now I listen to techno and Ariana Grande, these are the types of music that inspire me today. |

# I feel closer to electronic music, so that's why I'm following that vibe. This is who I am: eight different women, each one presented in a song.

IF YOU LIKED THE INTERVIEW, AND WANT TO GET TO KNOW OFELIA BETTER, TAKE A LOOK AT THEIR SPOTIFY PROFILE, AND LISTEN TO THEIR NEWEST TRACKS.





echoes

ONE DAY WITH OFELIA AT LAKE BALATON AND BEYOND

**KÁLI-KAPOCS**

MINDSZENTKÁLLA, RÁKÓCZI UTCA 17, 8282

Káli-Kapocs is an iconic venue of Mindszentkál that is more than a ruin pub. The group of statues called "Human Comedy" standing on the shore of Lake Kornyai is easily accessible from here.

**KŐVIRÁG RESTAURANT**

KÖVESKÁL, FŐ UTCA 9/A, 8274

Kővirág is not only an amazing restaurant, it also offers accommodation. As opposed to the southern shore of Balaton, Köveskál is considered a calmer, more relaxing spot.

**SAILING AT RÉVFÜLÖP**

Révfülöp is a very popular summer resort on the northern shore of Lake Balaton. Only an hour away on foot from the centre, the Fülöp Hill Millennium Lookout offers a breathtaking view of Balaton.

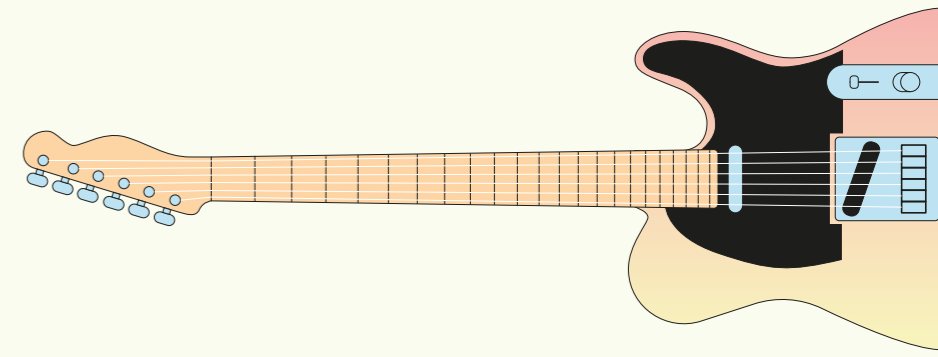
**ECHO RESTAURANT**

TIHANY, VISZHANG-DOMB 23, 8237

The Echo Restaurant is where gastronomy and panorama meet, and a place where meals are occasionally spiced up with live music. The nearby Benedictine Abbey of Tihany is the crown jewel of the town with its high towers.

ILLUSTRATION BY ROLAND MOLNÁR

echoes



**Neon-lit Budapest:**

**After dark you are the best  
The army of shimmering light  
Like the stars they are so bright  
It's a gleaming paradise.**

**The archways along the streets  
The Grand Boulevard is so sleek  
And in the night's half-light  
This fairy tale light  
Is real, and never dies.**

LEHEL NÉMETH - NEON-LIT BUDAPEST

THE ESTABLISHMENT OF A MODERN, WESTERN-STYLE POP MUSIC INDUSTRY IN HUNGARY TOOK PLACE BETWEEN 1956 AND 1990: THE EMERGENCE OF POP MUSIC (CALLED "BEAT MUSIC" IN THE 60S, BUT MORE FREQUENTLY REFERRED TO AS "ROCK MUSIC" FROM THE 70S ONWARD), ITS RISE IN POPULARITY AND THE BIRTH OF MUSICAL SUBCULTURES ARE ALL ASSOCIATED WITH THIS ERA. THE HUNGARIAN RECORD COMPANY (MHV), ALSO KNOWN AS HUNGAROTON, ALSO STARTED ITS OPERATIONS IN 1951. IN THIS ANALOGUE AGE, A VINYL ALBUM WAS CONSIDERED MORE IMPORTANT THAN A CONCERT, AND WAS PRIMARILY USED AS A PROMOTIONAL TOOL. IN ADDITION TO THEIR ABILITY TO STORE HIGH-FIDELITY MUSIC, THESE RECORDS ALSO APPEALED TO MUSIC FANS THROUGH THEIR STRIKING VISUAL DESIGN. "GOOD ALBUM COVERS CAN SAY A GREAT DEAL NOT ONLY ABOUT THE ARTIST, BUT ALSO ABOUT HIS OR HER MUSIC", NOTED POP MUSIC CRITIC AND JOURNALIST JÁNOS SEBŐK. Find below our compilation of the covers of the most iconic records of the 60s, 70s and 80s: Hungary's "vinyl era".

# Top 8

ICONIC HUNGARIAN ALBUM COVERS

## A compilation of albums from the Hungarian "vinyl era"



1 **Illés | Illések és pofonok | 1969**

GRAPHIC DESIGNER: WANDA SZYKSZNIAN

*Illések és pofonok* was the band's third and – according to critics – best LP. The record features such timeless classics as *Újra itt van*, *Keresem a szót* and *Oh, kisleány*. Its cover was designed by half-Polish Wanda Szyksznian, known as one of the most prolific cover and poster designer of the seventies and eighties. The artist was a second-year student of the Hungarian University of Fine Arts, when János Bródy – the songwriter of Illés – asked her to design the cover: the op art, geometric design, printed in bold, direct colours, was one of her earliest published works. One of the unique qualities of this record was its pop-up design. On the inside of the double-sided record sleeve, instead of the usual liner notes, there features a semicircular carton insert pop-up, with illustrations of the band members.

WRITTEN BY RÉKA VIKÁRIUS  
 CURATION: RÉKA VIKÁRIUS  
 & NICOLETT KOVÁCS  
 PHOTOS BY BALÁZS MOHAI



2



3



4



5

## 2 Sarolta Zalatnay | Ha Fiú Lehetnék | 1970

GRAPHIC DESIGNER: MIKLÓS MESTER  
PHOTO: ZOLTÁN SZALAY

Up until 1977, only four female singers had had solo albums published in Hungary, and Sarolta Zalatnay was one of them. She rapidly grew to become an icon both for her music and her appearance, being the first Hungarian singer to wear miniskirts, thigh-high boots and a distinctive hairstyle with a fringe. Her first album, *Ha fiú lehetnék*, was published in 1970. Her songs were accompanied by Metro, one of the most important Hungarian beat bands of the 1960s. This was the record featuring her greatest hits, such as *Nem vagyok én apáca* and *Tölcsért csinálók a kezemből*: songs that have remained staples of her repertoire and hotly demanded by her fans ever since. In an interview, however, she disclosed that her favourite song of the LP was the title track, *Ha fiú lehetnék*. The album cover showed the singer wearing both female and male clothing.

## 4 Piramis | Piramis | 1977

GRAPHIC DESIGNER: GYÖRGY KEMÉNY  
PHOTO: TAMÁS DINER

The cover of Piramis' first album shows a blonde model lifting a Piramis cake to her lips with a sensual gesture. The photo was taken by Tamás Diner, one of the key figures of Hungarian music photography. Diner has photographed almost two hundred album sleeves and numerous iconic portraits, as well as documenting the Hungarian jazz scene of the seventies. His photographs have been used to decorate the album covers of artists and bands such as Tamás Cseh, Klári Katona, KFT and Piramis. Formed in 1975, Piramis was one of the most important bands of the era, quickly growing to become the number one favourite of Hungarian rock music fans. The younger generation was so fired up by their music and their rebellious character, that the country saw a rapid proliferation of "Piramis patrols". Their hits, including such classics as *Szállj fel magasra* and *Ha volna két életem*, remain among the most popular Hungarian rock songs to this day.

## 3 LOCOMOTIV GT | Bummm! | 1973

GRAPHIC DESIGNER: GYÖRGY KEMÉNY  
PHOTO: MIKLÓS LENGYEL

LOCOMOTIV GT (also known by the acronym, LGT) represented a powerful combination of popular and high quality music, a rarity in the history of Hungarian rock music. *Bummm!* was the band's third album. Many fans argue that this LP was the culmination of the members' individual talents coming together and realising the full potential of their collaboration. An article in the book *303 Hungarian albums you need to listen to* reveals that the Hungarian Record Company only gave the band six days to record this LP. However, not even this tight deadline was able to deter the four musicians at the top of their game from making a world-class record. The double album sleeve, featuring psychedelic colours and pop effects, was made even more eye-catching through the work of graphic designer György Kemény. His work was characterised by his twin talents in applied graphic design and in fine arts: his objects, installations, posters and production designs are all informed by the artist's affinity for the grotesque, brazenly displaying his flair for the ironic. In the Hungarian fine arts scene of the 1960s, he came closest to the spirit and aesthetics of the pop-art movement, which was taking the whole world by storm at the time.

## 5 Neoton Família | Marathon | 1980

GRAPHIC DESIGNER: JÁNOS HUSCHIT  
PHOTO: TAMÁS DINER

The story of Neoton started in 1965, with László Pásztor and Lajos Galács trying to form a beat band. The inspiration for the group's name came from the name of Pásztor's Czechoslovakian guitar. After the female singers of Kócbabák – Éva Fábrián, Éva Pál and Éva Csepregi – joined the founding male members in 1977, the band was renamed Neoton Família. The real turning point for Neoton Família was in 1979, when the international scene took notice of them after their performance at the MIDEM festival in Cannes. From that point on, the band started garnering international praise and success, under the name Newton Family. They performed in Spain, Japan, Denmark, Germany, Mexico, Brazil, Argentina and South-Korea several times. They went on tour in Japan, with 42 live shows, and their songs *Santa Maria* and *Don Quijote* were favourites of the Spanish record charts.

## 6 Omega | Gammapolis | 1978

GRAPHIC DESIGNER: ISTVÁN NYÁRI

It was arguably Omega that came closest to achieving international renown not only among Hungarian pop-rock bands, but out of the entire music scene of the Eastern Bloc. *Gammapolis* is the band's ninth LP, and the third and final piece of the group's space-rock phase. The work featured a mature, unified soundscape, with tones and sound effects that had never been heard before. With six hundred and fifty thousand copies sold, this album is the most successful music LP in Hungary, and was later also published in an English language version. The cover artwork was created by graphic designer István Nyári, who worked on the frontier areas between rock, film and painting. He was the production designer of various pop music productions, art house movies and alternative bands, while also doing work as a visual artist. Since 15 April 2007, Gammapolis has also been the name of an existing star of the Ursa Major constellation, which is also legally owned by the Omega band.

## 7 Locomotiv GT | Ellenfél nélkül | 1984

GRAPHIC DESIGNER: PÉTER KOZMA  
PHOTO: JÁNOS HUSCHIT, GYÖRGY GÁTI

The album titled *Ellenfél nélkül*, published in 1984, was LGT's "final" LP. Following their album *Loksi*, record sales and concert attendance numbers began to dwindle. As a result, after a concert on 2 May 1987 at the Tabán in Budapest, LGT decided that although the band was not going to be disbanded, the members would suspend their collaboration. The unique feature of this LP cover – a transparent human figure with a luminous heart, modelled after the David statue – was not in fact digital trickery: the photographer placed a heart fitted with a red light inside a vacuum formed plastic statuette. As the photographer János Huschit, who contributed to the cover art, loved outdoor shootings, the work of art was photographed at night, once again at Tabán in District 1 of Budapest.

## 8 János Bródy | Ne Szólj Szám | 1985

GRAPHIC DESIGNER: ISTVÁN FARAGÓ

János Bródy is one of the most iconic figures of Hungarian culture. His initial efforts as a songwriter and – frequently – as a composer served to shape the repertoires of Illés and, later, Fonográf. His solo career began in the late seventies: his songs were highly personal in tone, speaking to the suppressed feelings and thoughts of the era. The title song of his second album, *Ne szólj szám*, also exudes this zeitgeist of the age, featuring the previously banned anthem of the 60s, *Ha én rózsza volnék*, which has now once again been published after many years of silence.

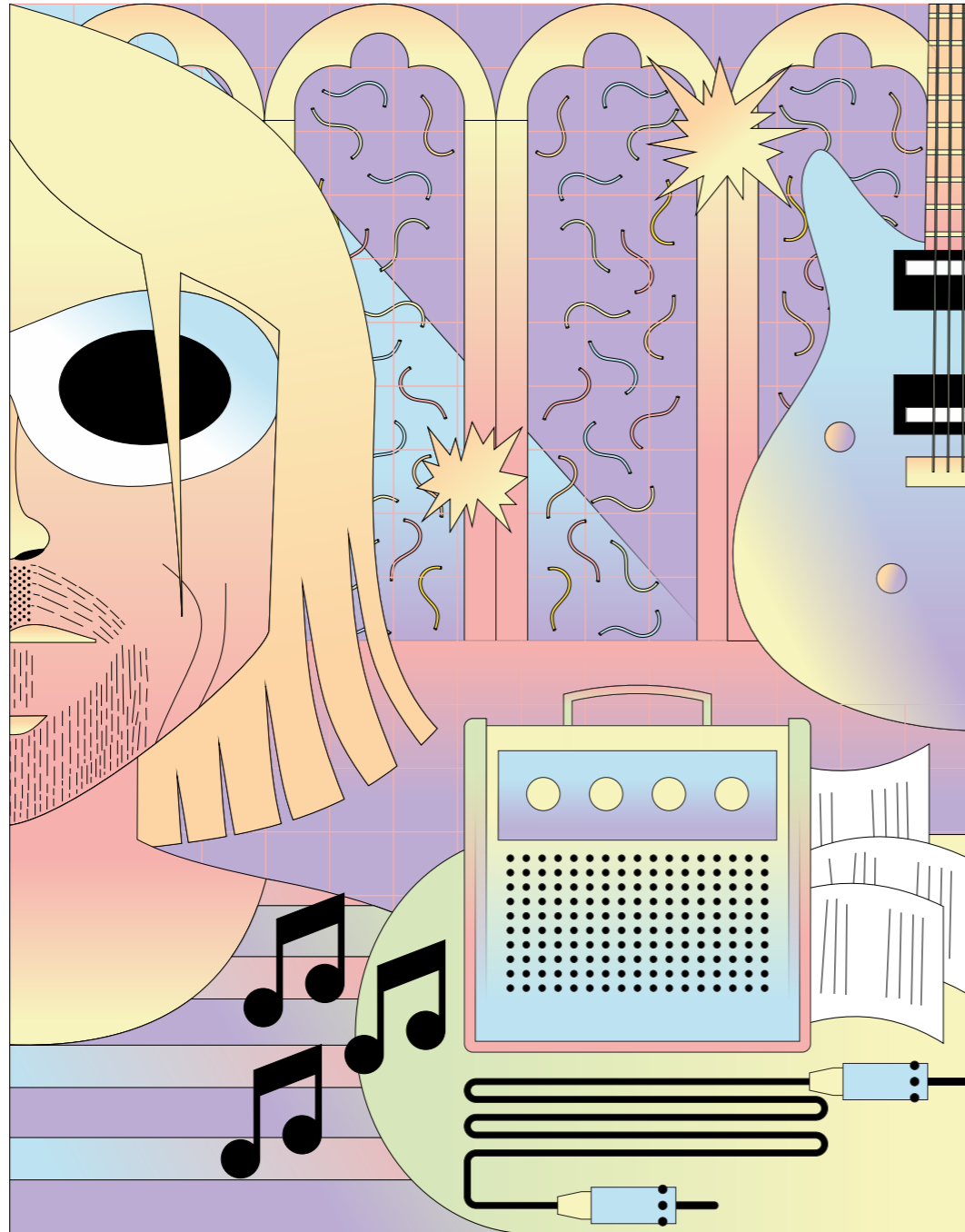


THE PHOTOGRAPHS ILLUSTRATING THE VINYL RECORDS WERE TAKEN AT THE KALÓZ RECORDS STORE IN BUDAPEST.

THIS IS HOW CELEBRITIES SPEND THEIR

# time in Budapest

Concerts, film shoots,  
relaxation



CELEBRITIES OFTEN COME TO BUDAPEST, MAINLY BECAUSE HUNGARY HAS MANY EXCEPTIONAL FILM PROFESSIONALS, EXCITING FESTIVALS AND BEAUTIFUL LOCATIONS FOR RELAXING. SOME CELEBRITIES VISITED THE CITY BEFORE THEIR RISE TO FAME, BUT MOST CAME TO BUDAPEST – THE CITY DIVIDED IN TWO BY THE RIVER DANUBE – AT THE PEAK OF THEIR CAREER. SOMETIMES THE MEDIA GOES INTO DETAILS ABOUT THESE VISITS, WHILE OTHERS ARRIVE IN SECRET, LEAVING NOTHING BUT LEGENDS BEHIND ABOUT THEIR TIME SPENT HERE.

## A Nirvana concert before their worldwide fame

In 1989, between their Linz and Vienna shows, Nirvana played with the band TAD on the tour of their debut album *Bleach* at an iconic location: the now closed Petőfi Stadium, which used to be in the City Park, the green heart of central Budapest. Not much is known about this concert, as no videos or sound recordings were made, and we don't even know the exact set list. Only stories remain to describe the show of the later world-famous band, as well as a small number of photographs that turned up out of the blue, 27 years after the concert.

According to the stories told by attendees, the concert was by no means a huge hit. There were no more than 150 people in the audience, as Kurt Cobain and his band were both at the very start of their career. The show was short and the audio quality wasn't the best, due to inadequate sound technology. The lighting was set up wrong, the amp was buzzing due to the singer's DIY guitar, and Cobain could not for the life of him find a spot without any audio feedback.

Some people in the audience thought that Cobain had withdrawal symptoms, but the front man of TAD, Tad Doyle claimed that he merely had an upset stomach throughout his whole European tour. Often being unable to find proper accommodation didn't help the issue either.

The band only had a very brief stay in the city. One single photo was taken of the singer, with him sitting in Gerbeaud – the famous confectionery in Vörösmarty Square – together with the band members of TAD.

Nirvana wrote their hit, *Smells Like Teen Spirit*, the year following their show in Budapest, and ended up selling more than 20 million copies of their cult classic album, *Nevermind*.

BY KORNÉL KILIÁN  
ILLUSTRATION BY RÉKA PISLÁ

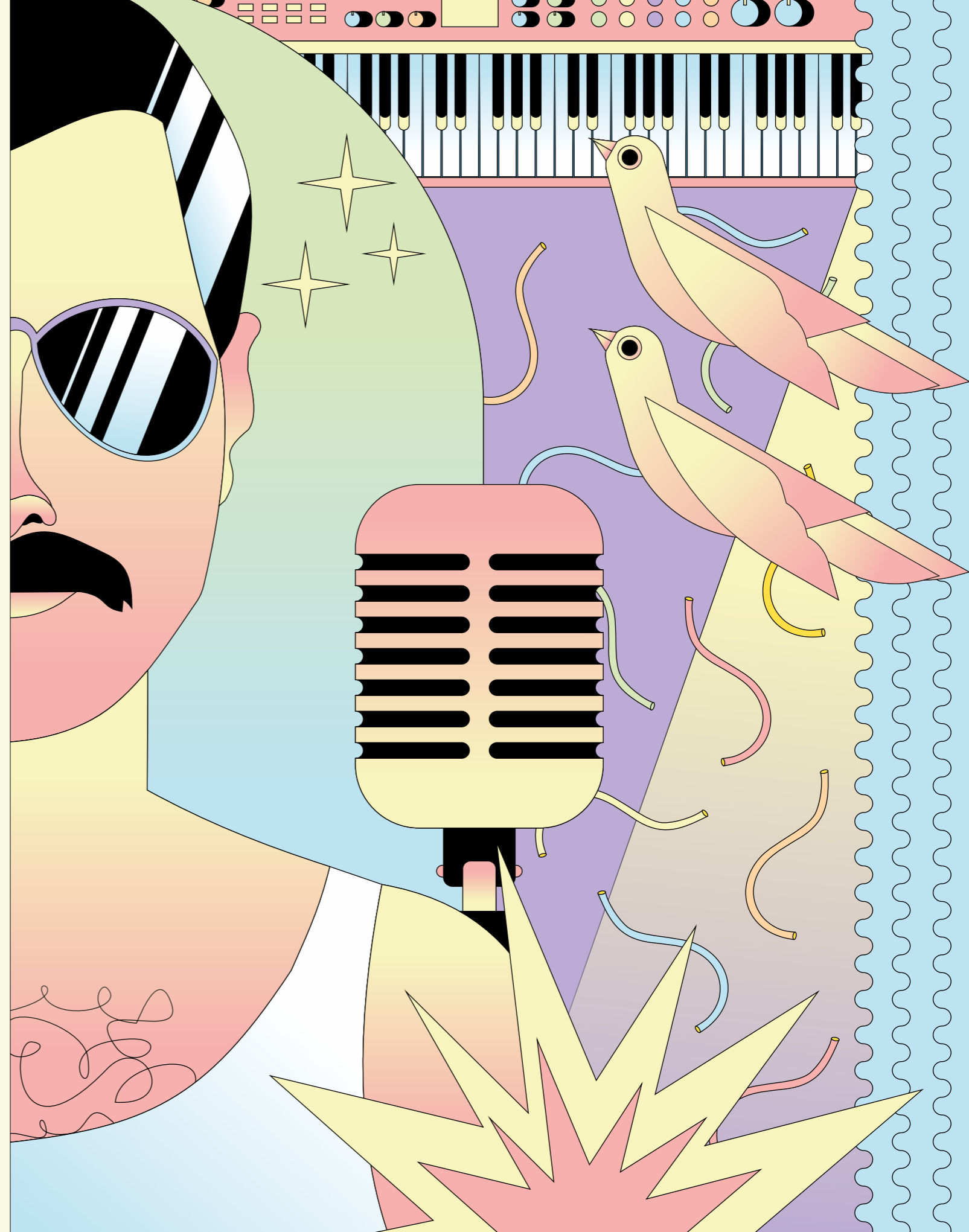


## Hungarian Rhapsody, a Queen concert behind the Iron Curtain

Freddie Mercury and Queen visited the Hungarian capital in 1986 – and even those who had not yet been born could speak volumes about the event. The Iron Curtain was still in existence at the time. The country was led by János Kádár, so having a Western band playing a show in the country was far from ordinary. The Hungarian organisers could only pay one third of the band's usual performance fee, but they managed to come to an arrangement, promising that they would record a concert movie with the best available Hungarian film crew and the highest-quality professional filming equipment, and the band would receive their cut of the revenue. That is why the biggest concert of the band's final tour of 26 locations was held in Budapest, with the band bringing every conceivable piece of technical equipment to make the show even more memorable.

They went on stage in front of seventy thousand people in Puskás Arena, formerly known as Népstadion. The highlight of the show was the moment when Freddie unexpectedly started to sing the Moldavian-Csángó folk song, "Tavaszi szél vizet áraszt" (Spring Wind Floods Water), and the whole audience joined in. The movie *Hungarian Rhapsody*, recorded during the band's five-day stay in Budapest and released in 1987, reveals many exciting details of their fairly lengthy stay in Hungary. That is how we know that the band sailed down the Danube from Vienna to Budapest, where Freddie was so greatly impressed by the neo-Gothic House of Parliament on the Pest quay that he asked whether it was for sale. The singer was an enthusiastic art collector, and the movie showed him making a purchase in an art shop in Szentendre with his fiancée, Mary Austin. During their stay, they also visited Margaret Island and the newly opened go-kart track at Hungaroring. The lead singer once disguised himself as a tourist to wander the quay and the Great Market Hall on Vármház Boulevard in peace, as whenever he went anywhere with his crew of 15 people, he was normally instantly surrounded by hundreds of fans.

At the main rehearsal of the show, the singer was offered a Hungarian spirit, pálinka, which he found delicious but extremely strong. Later, Queen rehearsed the cult classic song at the empty location, which was later echoed by seventy thousand Hungarians at the top of their lungs during the evening.





## Will Smith, who danced all over the Hungarian Internet

The American actor and rapper, Will Smith, visited Budapest in 2018 when he was shooting *Gemini Man* in the city. The celebrity had a great time during his stay, and shared several posts on social media about how he spent his time in the Hungarian capital.

He posted from Széchenyi Bath, a renowned tourist spot located in the City Park, visited a panorama roof next to St. Stephen's Basilica with his wife and daughter, and made slow-motion videos with his family at Széchenyi István Square next to the Chain Bridge on Father's Day. Smith also posted about how he was allowed to go up onto the roof of the recently finished Opera House, which was undergoing renovations at the time. The peak of his Budapest experience was when he did the dancing challenge for Drake's song, "In My Feelings", at a very special location. The challenge was to find the weirdest possible location to dance the choreography of the hip hop song, then upload it to the Internet. Will was determined that his video would be the winner of the challenge, so he climbed onto the top of Hungary's most famous bridge, the Chain Bridge – without a permit, as it later turned out – and used a drone to record his viral dancing video. Naturally, the video immediately became a hot topic in Hungarian media.

Will returned to the country a year later to celebrate his 51<sup>st</sup> birthday, and to promote his movie, which was shot in the city. To celebrate, he organised a huge free concert in front of St. Stephen's Basilica, one of the most significant religious buildings in the country. A stage was constructed for him in the square full of restaurants and other catering establishments, where Will and his old friend DJ Jazzy Jeff entertained the audience for 20 minutes. Every song of the brief show was accompanied with fireworks and pyrotechnics, after which the celebrity continued to celebrate with cake and partied late into the night.

**ELLIE GOULDING VISITED HIGH-CLASS BUDA LOCATIONS IN HER MUSIC VIDEO**

The world famous singer shot a music video in Budapest for her song "Close To Me" featuring Diplo and Swae Lee, returning to the country a year after playing at the VOLT Festival in Sopron. The music video was mainly shot in Buda Castle, with some of the locations including the Fisherman's Bastion at the top of the castle, the Habzburg Gate, the Várkert Bazár, which regularly plays host to exciting events, as well as the Gellért Baths, one of the most unique spas in the world.

**MICHAEL JACKSON BROUGHT HIS LOOK-ALIKE TO HIS MUSIC VIDEO SHOOTING IN BUDAPEST**

The famous singer visited Budapest on several occasions. At one point, he came to shoot a teaser video for his album, HIStory, in Heroes' Square. During his visits, he would always stay at Hotel Kempinski, a hotel facing Erzsébet Square, where he was always very friendly with the staff, but was so afraid of diseases that he insisted on wearing a mask even in his private room. Jackson always brought a look-alike with himself to have someone to entertain the fans while he was on set. During one of his stays, he visited the House of Parliament and the Bethesda Children's Hospital, where he paid for a 30-million-forint life saving procedure for a little boy, who has since grown up to have his own family.





**KATY PERRY FILLED THE BUDA CASTLE WITH TEENS**

The singer visited Budapest in 2010, spending a week here to perform a show and shoot a music video for her song "Fireworks". 250 teenagers from 8 countries – including 29 Hungarian youths – were selected for the music video, all of them receiving a free ticket to the show on the Friday. The music video was mainly shot around Buda Castle and Astoria, with a huge dancing and firework scene at the end.

**NICKY JAM, WILL SMITH AND ERA ISTREFI VISITED THE CAPITAL IN SECRET**

The official anthem of the Football World Championship of 2018, held in Russia, was shot in complete secrecy in Budapest. The video was made by a Hungarian film crew with over 100 dancers and football jugglers. Some of the locations included the famous bridge of Hajógyári Island, which is the location of the Sziget Festival, a popular abandoned industrial property called Nagyvásártelep, and a residential complex in Óbuda. |

EITHER PHYSICALLY OR ONLINE, MUSIC COLLECTION IS IMPORTANT FOR EVERY DECENT MUSIC LISTENER, BUT AFTER PEAKING IN THE 70S AND 80S, VINYLS ARE LIVING THEIR RENAISSANCE WORLDWIDE, AS IN BUDAPEST, AS WELL. IN RECENT YEARS, SEVERAL RECORD STORES HAVE OPENED UP ALONGSIDE EXISTING, OLDER ONES, OFTEN OWNED BY COLLECTORS THEMSELVES OR BY LOCAL DJs WHO HAVE BUILT UP A COLLECTION SO HUGE OVER THE YEARS THAT THEY ARE NOW SELLING THEM. FOUR SHOPS IN FREQUENTED LOCATIONS IN THE CITY CENTER ARE PRESENTED, EACH SLIGHTLY DIFFERENT FROM THE OTHERS, BUT ALL SHARING THE SAME PLEASURE OF SELECTION AND DISCOVERY.

DIGGING FOR VINYL IN BUDAPEST

# Compressed sounds



BY KORNÉL KILIÁN  
PHOTOS BY BALÁZS MOHAI

## Kalóz Records

(PIRATE RECORDS)

Kristóf Kürti (Hungarian DJ, alias DJ Suhaid) opened Kalóz Records in Bródy Sándor Street, District 8 of Budapest in 2018, after selling records online for a long time. Kristóf himself is a huge collector, and used to spend the majority of his free time searching for vinyl records in Budapest shops and flea markets. He often found unbelievable bargains, managing to acquire treasures worth several hundred euros for a fraction of the price. He has so many records that he was the host of the radio show, "Barefoot tales", broadcast on the famous Hungarian Tilos Rádió (Forbidden Radio) for 12 years. The show is still on, albeit with a different host. The shop sells mainly second hand goods, with a focus on classical rock, jazz, hip-hop, house and world music, mainly from the Eastern European region. However, they also have a good stock of speciality vinyl and first editions as well. The shop is stocked to the brim with records. Some are completely worthless, these are usually purchased for construction work, crafting, or weddings. The owners truly found themselves at home in the Palace District. Many of those living nearby collect records, so occasionally regular customers would pay with pieces from their own collection instead of forints.

Some incredible treasures can be found in the gigantic basement warehouse and the shop on the ground level. And if you're looking for something specific, you can inquire about it online or in person.

## Lemezkuccó

(RECORD NOOK)

The shop Lemezkuccó was established in 1986 by the owner, who was then 23 years old, and who has spent 14 hours a day in his shop ever since. The shop is located on the quieter end of Király Street, a street full of tourists, pubs and restaurants. The shop was opened back in the socialist era, survived the regime change, then went on to completely switch out its vinyl collection in the 90s, due to the popularity of CDs. After a longer period focusing on CDs, people returned to vinyl records a few years after the economic recession in 2008, so the owner brought back the previously unwanted vinyls. Nowadays, half of the shop's stock is made up of CDs and the other half consists of vinyls, making the shop a bit of an oddball, as many places stopped selling CDs due to the lack of demand. Not many places in all of Europe can offer such a broad selection, and astonished Western tourists often take photos in the shop as a result. The shop offers many musical styles: from jazz to rock and prose, almost every genre is represented. Fun fact: classical vinyls are not really a hot item, as so many were manufactured during the socialist era that they are difficult to sell.

The owner's personal favourite genre is melodic jazz and airy, Verdi-style classics – what really matters to him is the vibe. That said, he keeps an open mind towards genres that may not be to his taste but might appeal to customers, so he is happy to have a conversation about any genre with potential customers.



## Beat On The Brat Vinyl & Bar

The owner, Janesz Lévai left his job in a financial institution in 2013 and opened his own club, Beat On The Brat – named after a Ramones song – in a shop that is half underground, and was previously a car wash and petrol station. The club found increasing growth and success every year in Budapest's famed party district, known throughout Europe, until the pandemic shutdowns in 2020. The Beat quickly became a signature location, due to its regular pop, indie and hip-hop themed nights, various concerts and legendary New Year's Eve parties. The alternative music scene from the city centre also frequently checked in here, even though the club's capacity was quite low – the dance floor could only accommodate around 50 people at a time.

Due to the shutdowns caused by the pandemic, the club had to be closed, but

its legacy was carried on, with the owner opening a daytime location on Frankel Leó Street, close to the Buda side of Margaret Bridge. Much like the old Beat, the walls in the two-storey space were covered with various music and movie posters, which the owner has been collecting for many long years. Janesz himself also collects records, so he decided that the new location would sell vinyl records along with the drinks and pastries. His selection mostly consists of well-known performers from the 20th century. He likes to keep his prices low, so there are not many records from after the year 2000. That said, there is a wide selection of vinyls from the 80s and 90s.

The Beat team usually shares the latest books and records they discovered on Facebook, which you can then buy in person, along with a soft drink or coffee.



## Aktrecords

In 2005, István Kántor, also known as DJ Isu, established the Aktrecords record shop, which first opened in the courtyard of the gigantic Kilián Barracks on Üllői Street, close to the now defunct K2 Club. The shop is currently open in Ó Street in District 6, a few minutes away from Oktogon, one of the central locations of Budapest. It is definitely the most minimalistic record shop in the city, due to its selection of mainly electronic music vinyls. Visitors will mostly find techno, minimal and experimental records here. Besides the signature 4 over 4 club music, there are some jazz classics, new wave and classic hip-hop, and some indie records that the owner likes, since he only sells music he himself loves listening to. The specialty of the shop is that visitors can buy not only vinyl records, but also clothes. To stay true to the audience of electronic music, Aktrecords mainly offers clothes from Carhartt and Obey, which are usually favoured by DJs, skaters and other artists. Visitors can browse the shop's offerings on their website or in person, with the owner's assistance. |



“I guess you can never learn  
too much about anything.”

AN INTERVIEW WITH

# Sylwia Lipka

BY FANNI KOVÁSZNAI





SYLWIA HAS BEEN COMFORTABLE PERFORMING ON STAGE SINCE SHE WAS 6. THE SINGER-VLOGGER IS ONLY 25, BUT HER CAREER IS ALREADY NOTHING SHORT OF AMAZING. SHE WAS 12 WHEN SHE WROTE AN EMAIL TO THE DISNEY CHANNEL, AND A FEW YEARS LATER, SHE BECAME A SITCOM STAR. SHE THEN LAUNCHED HER YOUTUBE CHANNEL WHERE, APART FROM HER VLOG CONTENT, SHE ALSO POSTS HER MUSIC VIDEOS. IN ADDITION, SHE IS ALSO PRESENT ON MOST SOCIAL MEDIA PLATFORMS, PRODUCING CONTENT CONSISTENTLY, SO IT'S NOT TOO MUCH OF A SURPRISE THAT SHE HAS A HUGE FOLLOWING, AND, A SHORT WHILE AGO, SHE VISITED BUDAPEST.

**y**ou are a singer, a YouTuber and a composer at the same time. And you're only 25. How can you manage all these things by yourself?

I was 6 when I first walked on stage. My parents enrolled me in an acting course, so these were my first steps towards a career as a performer. Right from the beginning, I loved it, and even at that tender age, I knew that I wanted to be a singer. I had taken lots of singing lessons and participated in many competitions, but this wasn't enough for me, so I wrote to the Disney Channel when I was 12. I gave them my phone number and remained hopeful. Then, 5 years later, they called me back. They offered me an audition for the programme "I Love Violetta", and I got a part. After the series ended, I knew that I had to come up with a new idea to make my musical dreams come true. Inspired by an ad, I went to a radio host job interview, which ultimately earned me my first music contract. I still find it hard to believe that my passion and my job are the same. I express my feelings through music, and use YouTube to connect with my fans. I'm really grateful to them for the inspiration and motivation they give me every day.

Earlier, at the beginning of your career, you also worked as a TV host for Disney Channel's Polish programme, and also had a role in a TV series. How did this affect your later music and YouTuber careers? The experience I gained from making *I Love Violetta* is priceless. I saw for

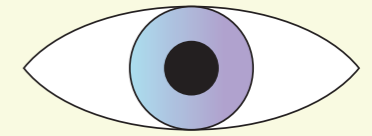


the first time in my life how a major production was managed, and had the opportunity to learn how to be a real professional actress. I liked this environment so much that I later applied to specialise in cinematography at a university, and right after the shoots were over, I started my YouTube channel, because I was missing this kind of creative work. I'm happy with my decision, because many people who knew me from the TV show started following me. In other words, I owe the bulk of my following to the TV series, and my fans keep telling me they have been 'with me' since *I Love Violetta*. Incidentally, did you know it wasn't only broadcast in Poland, but also in Hungary, the Czech Republic and Slovakia? It was really weird to see and hear myself dubbed.

You already have a huge follower base, and handle several different social media platforms. It seems pretty easy from the outside. Is it really that easy, or are you just that good at it?

I've already been doing it for 8 years, so I kind of feel this is my life. I get tired, of course, when we shoot 17 hours a day, through 16 days on end, for a feature film, but these things are already part of my daily routine. I love what I do, and would never do anything that I wasn't feeling comfortable doing. I've had my share of bad experiences. For instance, four years ago I lived next to an underground station, where fans kept stalking me, so I would take a detour to get home, so as not to let them know where I lived. On one occasion, though, I wasn't vigilant enough, and three girls saw me go home, and later climbed up on my balcony. I panicked, so I moved to a more secure place. I haven't had such problems since. I learned a lot through the years, so now I know what part of my life I want to share on social media platforms, and what part I want to keep to myself. I am still learning to deal with these things, but all in all, the benefits of this profession still outweigh the bad things.

The video for your new song PRAWIE (ALMOST) has just come out, and it's a light-hearted, summer story about unfulfilled love. What inspires your songs? I normally write about my own life, so each song



is about one of my personal memories. Sometimes they are bad memories, which I just can't put into spoken words, but when I grab a piece of paper and a pencil, my emotions and thoughts start gushing. But they can be happy memories as well, which I shared with my friends or my fans.

The new song, PRAWIE was originally meant to be a sad one, because I had just been dumped by my boyfriend at the time. We had been together for a few months, but he broke up with me, because he was afraid of commitment. In retrospect, however, I tended to look back on our beautiful memories together, so he became my favourite 'Almost'. Hence the idea for my song.

## I was 6 when I first walked on stage.

You seem to be travelling a great deal. How do you choose your destinations? What are your favourite places to go to when you're somewhere new? Who do you like to travel with the most?

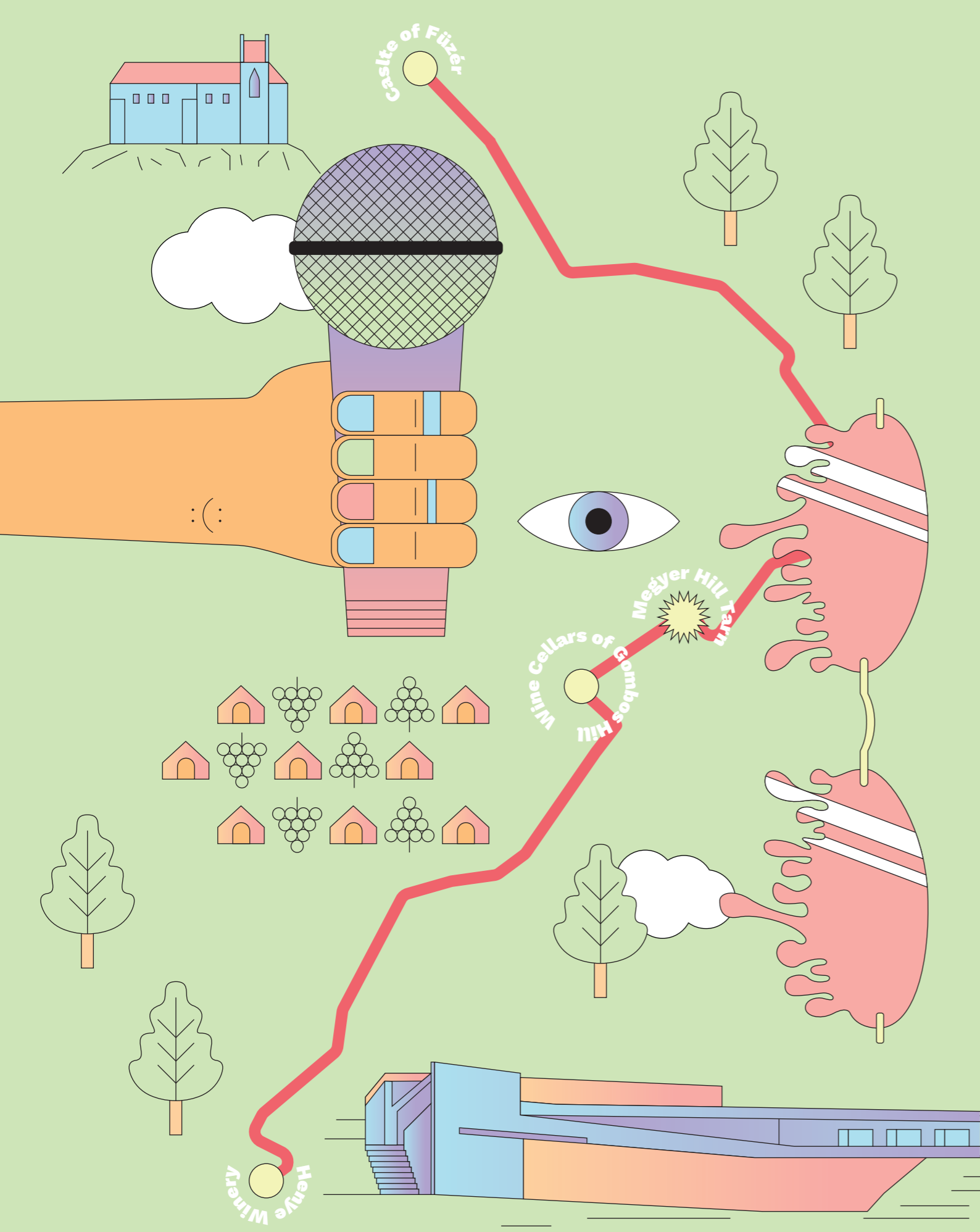
I adore big cities, where I can discover interesting buildings and admire their architectural beauty, especially in Europe, because I love the style of architecture here. Also, history has always attracted me, so I like learning new things

about the city or the country I am travelling to. Of course, I also enjoy going on an all inclusive holiday from time to time, where I have nothing to worry about, but I still prefer shorter and more active city trips. I love meeting and talking to the local people. They can tip you off about the coolest places to visit, or recommend the best restaurants in town.

Getting to know the local food, history and culture is always a must for me. I guess you can never learn too much about anything, so I keep improving my knowledge, I learn new languages, and travel a lot to meet as many people as possible, from all over the world, and broaden my perspective.

I used to travel alone frequently, because after the TV series was over, I continued to work for Disney as a journalist, so I mostly travelled for work, but now, whenever I can, I like travelling with my friends, or with my boyfriend, when I want something more romantic. |





**SYLWIA LIPKA'S GO TO LIST AROUND TOKAJ VINEYARDS**

**THE CASTLE OF FÜZÉR**

FÜZÉR, RÁKÓCZI FERENC ÚT 2, 3996

The Castle of Füzér watches over the town's residents from the top of a volcanic hill. If you drive by Füzér, you can spot the white castle walls from afar – it is known as the castle with one of the most beautiful locations in Hungary for a reason.

**MEGYER HILL TARN**

SÁROSPATAK, 3950

The lake, which people call Tarn, was formed in the pit of a former millstone quarry. The Tarn located on Megyer Hill is one of Hungary's most beautiful natural wonders. If you are in Sárospatak, be sure to visit Rákóczi Castle from the late Renaissance era and the castle chapel as well.

**WINE CELLARS OF GOMBOS HILL**

HERCEGKÚT, 3958

Hercegkút is just a few minutes from Sárospatak. The row of 195 cellars in Hercegkút has become part of World Heritage in 2002. The cellars are not only a great place to walk around, but can also be visited for wine tasting by making an appointment with the owners.

**HENYE WINE BAR AND GUESTHOUSE**

BODROGKERESZTÚR, 3916

The terrace of the Henye Winery is perfect for immersing in the beauty of the hills of Tokaj-Hegyalja, where your eyes can see as far as Sárospatak.

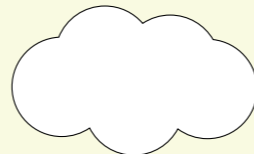
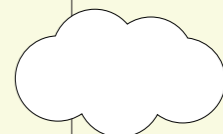
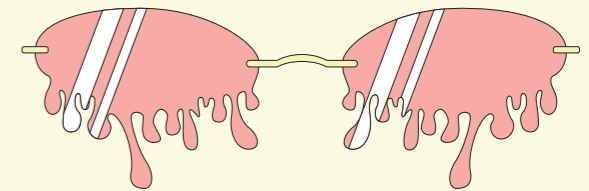


ILLUSTRATION BY ROLAND MOLNÁR

THE 28-YEAR-OLD MUSICIAN, WHO WAS BORN IN HAMBURG, IS THE MASTER OF ATMOSPHERE CREATION AND THE UP-AND-COMING STAR AND YOUNG TITAN OF GERMAN MUSIC. BESIDES THE CLASSICS, ELECTRONIC MUSIC, BRIAN ENO AND AMBIENT ALL HAD AN IMPACT ON HIS WORK. AN ARTIST WITH A SPECIAL TALENT, WHO IS NOT ONLY MODEST, BUT ALSO HUMBLE AND CURIOUS.

# Niklas Paschburg

THE ALCHEMIST OF SOUNDS

BY GÁBOR WÁGNER

**y**ou played your first Hungarian show of your career last autumn. What memories do you have of the concert? Did you have time to explore Budapest? Did you like the city?

The concert was very special, as it took place in a beautiful synagogue. It had a unique atmosphere, it was a completely new experience for me. That night, a trombone player, Lőrinc Barabás, joined me on stage, which was definitely

the highlight of the show. We only had a little time the next morning to take a quick stroll in the city, but it was enough to walk down to the river, explore second-hand bookshops and eat good food. Budapest is a great city!

**The concert took place at a unique location, the Dohány Street Synagogue. Do you like similar venues? What is the most unique location you have ever played at?**

What I really like about being on a tour is that I can always discover new and unique places, ones that go beyond my previous experiences. It feels like I am constantly experiencing adventures. The last unusual place I performed was the Palazzo Vecchio in Florence. I played in the famous Sala dei Cinquecento hall, where the walls were fully covered in old paintings and gold. This autumn, I will play in Luxembourg, in a mine underground – I can't wait.

**You worked on your album, Svalbard, with Andy Barlow from the band Lamb. How did you find each other, what was the collaboration like?**

My manager and I were looking for the right producer and listened to a lot of music in the meantime. That's when we found Lamb and were very curious about the composer. He was Andy Barlow who has also produced others besides Lamb, for example U2. We met in his studio in Brighton and as soon as we started talking about the Svalbard demos, I got a good feeling. His first feedback was very inspiring, our work together was smooth all the way until the finalisation of the album. We had wonderful flow together.

**What I really like about being on a tour is that I can always discover new and unique places, ones that go beyond my previous experiences.**

**You also compose music for movies. What is the biggest challenge in composing music for movies compared to writing your own songs? The biggest difference is that a movie gives you reference points, such as the images and the storyline. These can be very useful, because you don't have to start from scratch as opposed to when creating your own music. However, finding the right mood for the movie is a huge challenge. You really have to immerse yourself in the world and story of the movie, so that you start feeling it, and then you have to translate that feeling into the language of music.**

**Your most recent artist album came out two years ago. When can we expect the next one and what can you tell us about it, what direction are you taking?**

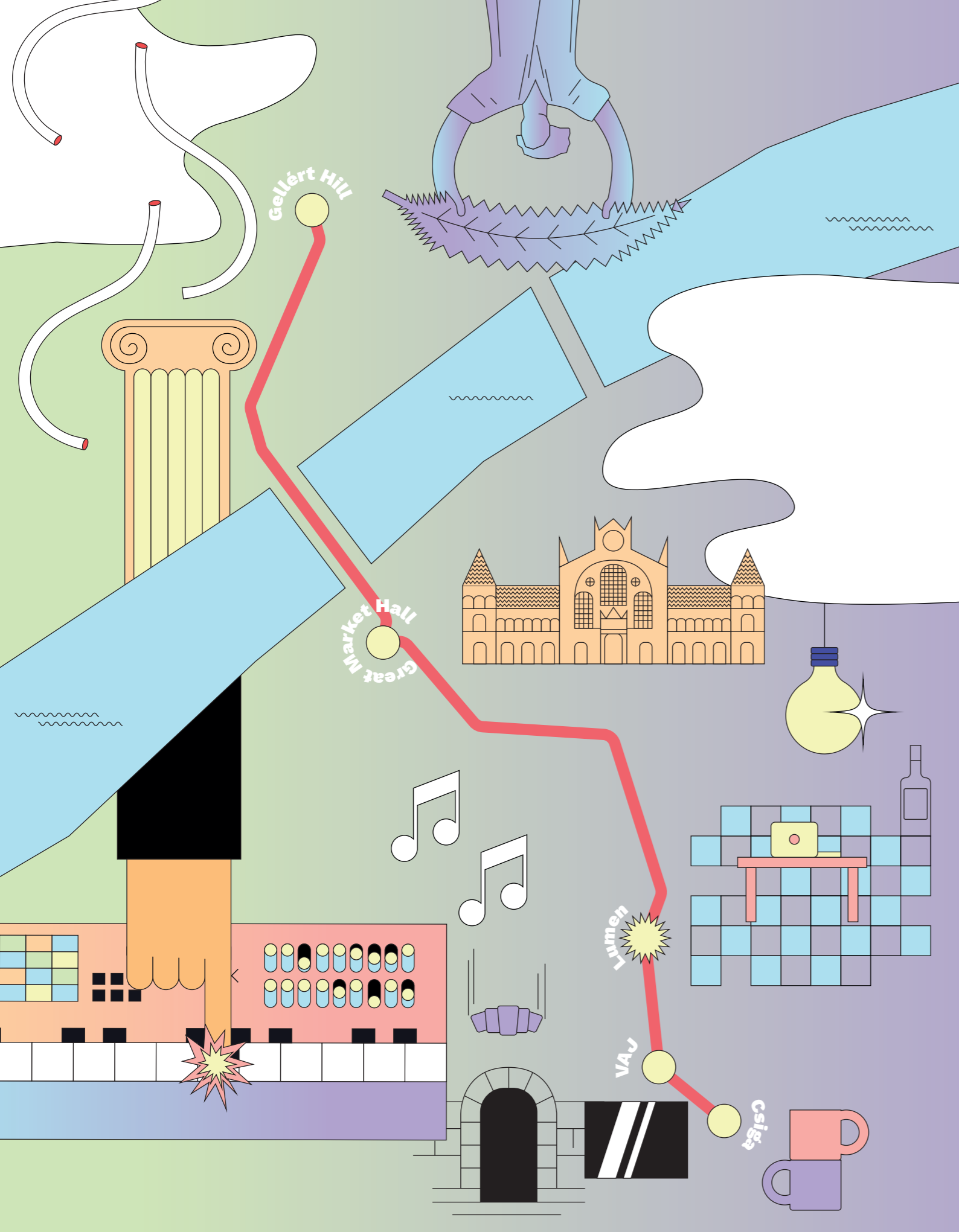
I have recently finished the new album, it'll be pressed on vinyl soon. I can tell you that it'll contain three collaborations with singers and instrumentalists. In the past few years, I have been experimenting with various genres, and I feel like everything came together for this album. It is closer to the indie/alternative genre than to classical music. It will most likely be released in early 2023. I will share more info on it later on.

**German electronic music is not only full of significant, genius artists, but it also keeps unearthing new talents. Who do you recommend from the latest up-and-coming performers whose names will become known worldwide in the coming years?**

I would definitely recommend my old friend and colleague, Hannes Kretzer, who is currently working on an album.

I was lucky enough to hear his material, and I absolutely love it. He has a very special, unique sound, and I am certain that we will be reading and hearing a lot about him in the future. |





**A DAY IN THE PALACE DISTRICT WITH NIKLAS PASCHBURG**

**GELLÉRT HILL**

BUDAPEST, 1016

If you wish to see a view of the whole of Pest, then Gellért Hill is the place to visit. It's part of the World Heritage for a reason, every little nook is full of surprises. Gellért Baths is a nice place to relax after wandering around on the hill.

**GREAT MARKET HALL**

BUDAPEST, VÁMHÁZ KÖRÚT 1-3, 1093

Budapest's largest indoor market, the Great Market Hall is located at the very end of the Small Boulevard. It is a compulsory stop if you need fresh fruit, vegetables or souvenirs. The Liberty Bridge, which allows you to take in an impressive view of the capital, is only a few steps away.

**LUMEN**

BUDAPEST, HORÁNSZKY UTCA 5, 1085

If you fancy a coffee, craft beer or a concert after visiting the Hungarian National Museum, it might be worth stopping by the Lumen. Lumen is not just a café, it's a veritable oasis with its own kitchen and permanent menu.

**VAJ (BUTTER)**

BUDAPEST, JÓZSEF KÖRÚT 30-32, 1085

One of Budapest's busiest main streets is called the Grand Boulevard, which is where the VAJ artisan bakery is located, along József körút. It functions as both a café and speciality delicatessen store. Their motto is: We will butter you up!

**CSIGA CAFÉ**

BUDAPEST, VÁSÁR UTCA 2, 1084

Csiga Café is right next to Rákóczi Square Market Hall. A truly authentic Budapest café with an eastern, bohemian atmosphere.

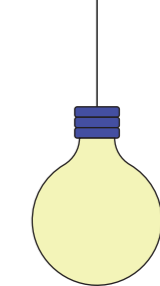
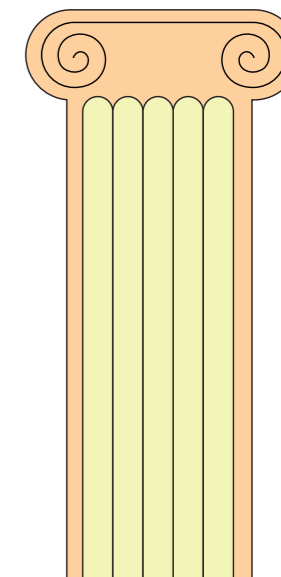


ILLUSTRATION BY RÉKA PISLA



# 5 playlists for chilling out after reading

TO COOL DOWN, WE ASKED THE FEATURED MUSICIANS TO SHARE WITH US A PLAYLIST INCLUDING THEIR FAVOURITE SONGS THEY LISTENED TO RECENTLY. THE RESULT IS A HIGHLY DIVERSE COMPILATION, CAPABLE OF INDUCING MANY DIFFERENT KINDS OF MOODS.

PRESS PLAY.

## BRUNO BAVOTA

The playlist compiled during the pandemic was named after the first song entered in it, which was 'Don't Be So Serious' by Low Roar. I found this song in a video game, and this provided the basis of the entire playlist. There are a number of music styles represented, but the mood is defined by sad songs. Strangely, I can always lighten my mood by listening to gloomy songs.



*Bruno Bavota*  
😊

## DORINA TAKÁCS

Notice, change and return. Learn from ourselves, from our ancestors and the people around us. This set of songs is intended to prepare our souls for the times ahead.



## FVLCRVM

In this list, I gathered songs that I stumbled across this year, and which I adore. In addition, as Budapest's music scene fascinates me, I have added the songs of some of my Hungarian friends.



## GOLAN

We usually listen to this playlist when we're on tour, on our way to and back from our concerts. Since we all have different musical backgrounds, it would have been impossible to compile a playlist dominated by a single style. There's everything here, from old school to new school. We hope you'll enjoy it just as much as we did.



## OFELIA

Music plays a huge part in my life, but I don't think that comes as a surprise. I've now brought some songs from the past and present, which I've become addicted to. The playlist is very diverse, with many moods mingling in it, but they all reflect on my life. I hope you'll enjoy it, and find some new favourites.





## **SIDE ONE**

**Thomas Anders - 28'**

**Alina Pash - 36'**

**Bruno Bavota - 40'**

**Lenny Filipova - 70'**

**Cid Rim - 74'**

**Ivan Dorn - 82'**

## **SIDE TWO**

**Golan - 110'**

**FVLCRVM - 118'**

**Ofelia - 122'**

**Sylwia Lipka - 151'**

**Niklas Paschburg - 156'**