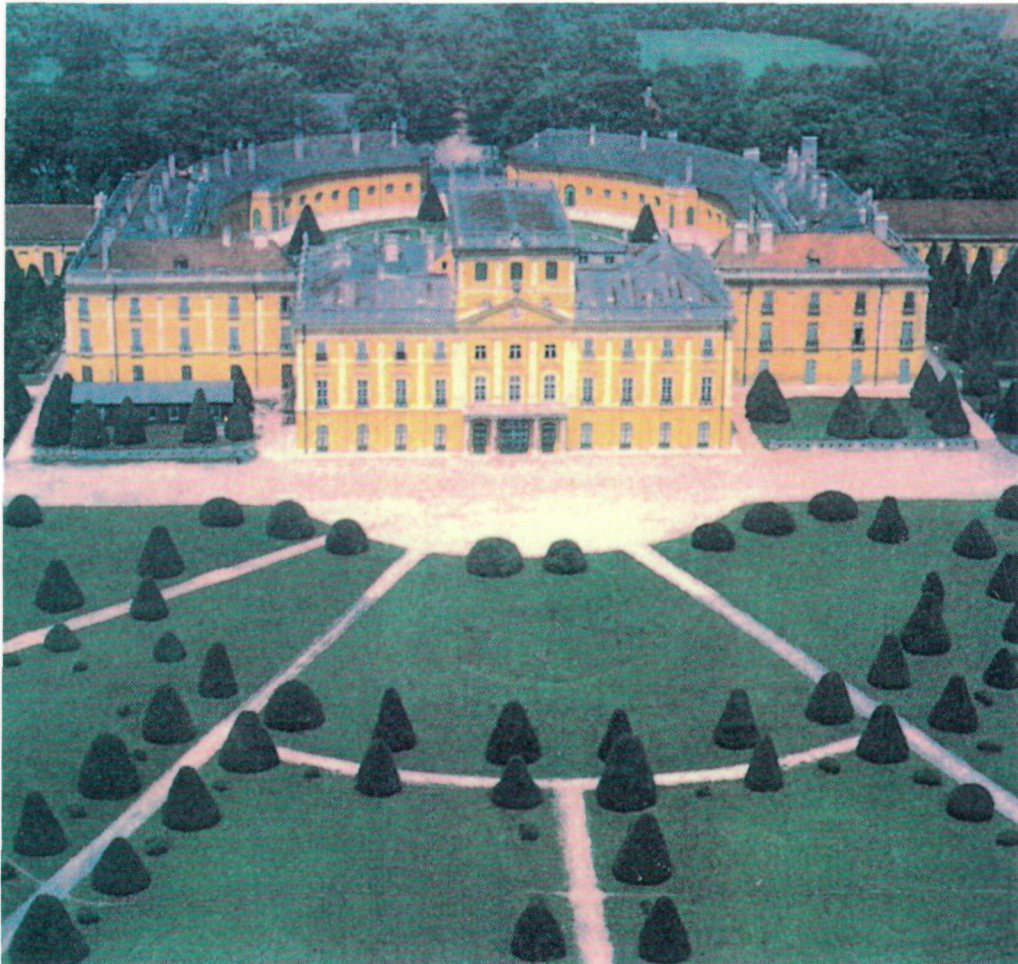


**CONFERENCE REPORT ON THE RESTORATION,
CONSERVATION & ADAPTATION OF ESZTERHÁZA
AS A MUSIC ACADEMY & TRAINING INSTITUTION**

Fertöd, Hungary



World Monuments Fund

European Mozart Foundation

Hungarian National Board for the Protection of Historic Monuments

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World Monuments Fund
New York, NY, USA

European Mozart Foundation
New York, NY, USA

Hungarian National Board for the Protection of Historic Monuments
Budapest, Hungary

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FOREWORD

This report summarizes plans and recommendations that resulted from a conference conducted by the World Monuments Fund (WMF) and held at Eszterháza Castle, Fertőd, Hungary between January 25, 1993 and January 29, 1993 and subsequent meetings with the Hungarian National Board for the Protection of Historic Monuments, the World Monuments Fund and the European Mozart Foundation. The initial conference was organized at the initiative of the European Mozart Foundation and with the cooperation of representatives of the Hungarian Government, supported with funding from the Kress Foundation European Preservation Program, it was attended by the President and responsible members of the Hungarian National Board for the Protection of Historic Monuments and its subsidiaries, representatives of the World Monuments Fund, the European Mozart Academy, Joseph Pell Lombardi & Associates, Architects, P. C., the Commission of the European Communities, Phare Program, Council of Europe, OECD, the European Bank for Reconstruction and Development, Ministry of Foreign Affairs - France, University of Sopron, Euro Disneyland and KPMG Peat Marwick, London.

In addition, technical advisors in the field of architecture, conservation, engineering, cost estimating, hotel and catering, recording and conservation of musical instruments participated in the conference.

The conference explored the logistics of installing the European Mozart Academy and its several associated Training Institutes into Eszterháza with consideration of its historic areas and accommodation for continuing availability to the visiting public. At the end of the conference, a presentation of the findings and conclusions for a program were made by the participants.

This report summarizes and presents the information gathered at the conference and the subsequent meetings. It describes the background and current situation, defines the considerations and requirements of the Hungarian National Board, the Academy and its associated Training Institutes, recommends an operational and administrative framework and provides a program for implementation.

Chapters 1 - 3 represent the standpoint of the Hungarian National Board (OMvH), while on the rest of the text the Board consulted the authors.

ACKNOWLEDGMENTS

The author is grateful to the individuals who participated in the conference and the subsequent meetings and to the experts who have reviewed and made suggestions for improving this report.

Members of the conference who contributed to the content of this report include: Sélysette Somorjay, Art Historian for the Hungarian National Board for the Protection of Historic Monuments; Bonnie Burnham, Executive Director of the World Monuments Fund; Alain Coblenche, Chairman of European Mozart Foundation, and John Stubbs, Program Director of the World Monuments Fund.

Special gratitude is expressed to Tamás Fejérdy, President of the National Board for the Protection of Historic Monuments (OMvH) and his colleagues: Prof. Dr. Miklós Horler, Vice President; Zsuzsa Nagy, Director of the Office of the Superintendency; György Kriszt, Chief Inspector; and Csaba Géczy, Director of the National Institute of Renovation and Restoration (AMRK) and his colleagues: Ferenc Németh; Architect and Dr. Károly Őrsi; Architect and Károly Bugár-Mészáros, Director of the Service for the Protection of National Monuments (MAG) and Miklós Csapkay and András Czinege, Cost Estimators, and Jolán Bak, Director, Castle of Eszterháza.

The conference was organized and coordinated by Péter Edvi, Hungarian Director of the European Mozart Foundation and John Stubbs, Program Director of the World Monuments Fund.

Collaborators from organizations who have been of particular assistance include Dr. András Winkler, Rector of the University of Sopron and his colleague György Tasnádi, Head of the Restoration Department; Rainer Nolte, of DGX, European Commissions; Daniel Théron, Council of Europe; Károly Oelberg, OECD Aid Coordination Secretariat; Paul Dax and Sunil Sabharwal of the European Bank for Reconstruction and Development; Robert Fitzpatrick of Euro Disneyland; Laurence Newman, Head of Leisure and Tourism, KPMG Peat Marwick, London, Herbert Weissenstein, Director of Development of the European Mozart Foundation; and Katalin Fenyves, Assistant Hungarian Director of the European Mozart Foundation.

The conference was aided by important contributions from Dr. Derek Linstrum, Walther Czerny, Philippe François, Serge Perrot, Tryggvi Tryggvasson, Peter Nuyten, Hans Lautenslager, Prof. Stefano Fiuzzi and Eric Verhagen Henriksen.

Pre-conference assistance was rendered by Viktor Takács, Architect, Géza Zsoldos, Mechanical Engineer, András Gáde, Architect; Katalin Bende, Architect; and György Frank of Torre Ltd.

With support of the National Board for the Protection of Historic Monuments (OMvH), conference contributions and coordination and production of the report were provided by Gary Silver, Architect; Tracy Brown and Lisa Dall'Olio of Joseph Pell Lombardi & Associates, Architects, P. C.; and Isabelle de Broglie, European Representative of the World Monuments Fund.

Joseph Pell Lombardi
New York
June, 1993

SPONSORS OF THE CONFERENCE

The conference on which this report is based was organized by the World Monument Fund and the European Mozart Foundation in cooperation with the Hungarian National Board for the Protection of Historic Monuments and made possible by a generous grant from the Samuel H. Kress Foundation.

National Board for the Protection of Historic Monuments (OMvH)

The protection and preservation of historical monuments on a governmental level in Hungary is the responsibility of the Hungarian Ministry for Environment and Development, which carries out its functions through the National Board for the Protection of Historic Monuments (OMvH).

The President of the National Board for the Protection of Historic Monuments is also a Deputy Secretary of the State and is supported in his efforts by a General Vice President.

The primary functions of the National Board for the Protection of Historic Monuments are handled through the Office of the Superintendency, which has jurisdiction for construction and other matters concerning historical monuments throughout the country. This organization provides permits for all construction, building renovation, research and additional work concerning monuments. Within its purview is the determination of the usage of historical monuments, their access by tourists and all matters concerning issuance of permits and imposition of fines and penalties. Its decisions can be appealed to the President of the Hungarian National Board for the Protection of Historic Monuments.

The scientific basis for the decisions of the President of the Hungarian National Board for the Protection of Historic Monuments and those of the Office of the Superintendency are assured by the Scientific Department with its archives.

Within the jurisdiction of the Hungarian National Board for the Protection of Historic Monuments is the National Institute of Renovation and Restoration (AMRK) and the Service for the Protection of National Landmarks (MAG).

The National Institute of Renovation and Restoration provides research, planning, renovation and restoration of the historical monuments of outstanding importance and is therefore, in this field, chief advisor to the National Board for the Protection of Historic Monuments.

The Service for the Protection of National Landmarks is the guardian, and therefore represents ownership, of those landmarks which are in state ownership and are under its jurisdiction. Since its obligations are the same as those of other landmark owners it also is required to apply for permits through the Office of the Superintendency.

The Hungarian National Board for the Protection of Historic Monuments hands down its decisions on the basis of cooperative professional opinions.

Decisions involving historical monuments of outstanding importance which involve significant financial obligations, must be approved by the Government. Applications for such decisions are prepared by the Hungarian National Board for the Protection of Historic Monuments in cooperation with the Ministry of Finance and are submitted to the Government by the Minister of Environment and Development and the Minister of Finance. The two Ministers and the Hungarian National Board for the Protection of Historic Monuments are responsible for the execution of the decisions of the government.

The financial support provided by the Government from the budget for the restoration and operation of monuments is paid through the Hungarian National Board for the Protection of Historic Monuments.

World Monuments Fund, New York, NY

The World Monuments Fund (WMF) is a not-for-profit organization based in New York City, USA, whose purpose is to assist in the preservation of man's most significant artistic and architectural heritage through the planning, development and funding of major conservation projects worldwide.

The Samuel H. Kress Foundation, New York, NY

The Samuel H. Kress Foundation is a U.S. private foundation based in New York, which concentrates its resources on the support of education and training in art history, advanced training in conservation and historic preservation.

The European Mozart Foundation

The European Mozart Foundation is a not-for-profit organization incorporated in New York, Luxembourg and Prague for the purpose of organizing a Music Academy in Central Europe. By exposing some of the most talented young musicians in the world to literature, philosophy and the visual arts in conjunction with their continuing musical studies, it offers musicians a true "accompaniment of thought" which restores the music its human dimensions.

The Honorary Board of Directors of the European Mozart Foundation consist of:

Václav Havel, Chairman
Jacques Dolors
Árpád Göncz
Catherine Lalumière
François Mitterrand
Mario Soares
Hanna Suchocka
Simone Veil

CHAPTER 1

INTRODUCTION TO ESZTERHÁZA

Historical Sketch

Current Situation

Initiation of the Use of Eszterháza as a Music Academy and Training Institute

HISTORICAL SKETCH

In Transdanubia, the northwestern region of Hungary, near the Austrian border, stands Esterházy Castle - the grandest of the nation's country houses. The Baroque style castle was built in the late 18th century by the Hungarian Nobleman Prince Miklós Esterházy whose family, in the seventeenth century, had risen from relatively modest landholders to one of the wealthiest aristocratic families in the country. In the 1760s Miklós rebuilt an earlier 1720 hunting lodge into one of the greatest European houses ever built for amusement. Miklós named his estate Eszterháza.

In 1761, the Prince engaged the then young musician, Joseph Haydn, to conduct the palace orchestra and to be director of the extensive musical and theatrical production program. It was here, at Eszterháza, that Haydn remained for the next twenty-nine years, conducting the Palace chorus and orchestra, composing many of his most famous works and staging daily concerts and monthly operas. In 1773, a visit by Empress Maria Theresa, Queen of Hungary was marked by a spectacular fireworks display and the performance of Haydn's *L'infideltà delusa*.

The castle consists of an eleven-bay facade flanked, on the park side, by two five-bay wings. On the court side, horseshoe-shaped wings curve in to create an enormous, fully enclosed entrance court. On the main block, a double ceremonial staircase rises to the *piano nobile*. The height of the main block is emphasized by a belvedere above the portico.

On the interior, the *piano nobile* contains elaborately decorated suites for the visit of the ruling nobility as well as a Gala-Hall and Music Room rising through two stories. Most of Eszterháza's 126 rooms were richly decorated in the Rococo style. A family chapel was finished in polychromed marble. Projecting wings, beyond the flanking wings, contained a Winter Garden to the east and a Picture Gallery to the west. Accounts describe the Winter Garden as being filled with exotic botanical and aviary specimens and the Picture Gallery as containing exceptional works of art.

The 800-acre park was laid out in the formal French style. It contained a wealth of statuary, an artificial waterfall, an Orange Tree Grove and a variety of dependencies and garden buildings including a 400-seat Opera House, a Marionette Theater, a hermit's cottage, miniature temples and a magnificent Riding Stable. A pair of Grenadiers Buildings flanked the entrance front.

The castle's ensemble of dependencies was not fully realized on the eastern side. An early site plan shows buildings on the eastern side which, if built, would have been symmetrical to buildings on the western side. In the 20th century, some further buildings were formed on the eastern side. They consist of the farm buildings and the water tower, which are considered industrial historical monuments.

While family disuse in the 19th century and damage during and after the Second World War have taken a substantial toll, Eszterháza is still the greatest country house in Hungary. It is further distinguished for having been particularly well-designed for music appreciation and exotic collections and ranks as one of the most beautiful in Europe.

CURRENT SITUATION

Esterházy Castle

The main building in the Eszterháza complex exists primarily in its original 1784 form. Although the shape of the roof has changed and some facade details and inner rooms were modified by late 19th and 20th century renovations, the original general character of the castle has not been compromised. The principal rooms of the central core and the lateral wings are substantially intact with damaged and missing elements readily reconstructable. Certain rooms, such as the chapel, in the castle's inner corner, and some special rooms of the princely household, such as the garderobe and the armory will

require a more intensive restoration effort. In order to restore the horseshoe-shaped lateral wings to their original appearance both the eastern wing, which originally contained the kitchen and Winter Garden, and the western wing, which originally contained the porcelain and silver cabinet, library and Gallery, will require substantial intervention.

Owner: Hungarian State
Right of operation: Sopron University
Current function: Agricultural School and guest lodging.
The principal rooms are open to the public. Concerts are occasionally organized within the principal rooms.

Grenadiers' Houses

Positioned at the entrance of the court, they maintain their original exterior form.

Owner: Hungarian State
Right of operation: Fertőd State Farm and òFÈSZ
Current function: Bar and shops

Courtiers Building, Marionette Theatre and Orangerie

The great parterre on the castle's southern side originally was flanked on the east and west sides by a pair of Courtiers Buildings which, on the east, also contained a Marionette Theatre and Orangerie within the overall massing. Today only the eastern buildings survive. The inner room division of the Courtiers Building is substantially intact and easily reconstructable. The Marionette Theatre and the Orangerie lost the bulk of their original features during the 19th century rebuilding. A partial reconstruction of the 18th-century situation is possible.

Owner: Hungarian State
Right of operation:
Courtiers Building and Marionette Theatre: Sopron University
Orangerie: Fertőd State Farm
Current function:
Courtiers Building and Marionette Theatre: empty
Orangerie: Grain storage

The Riding Stable

Located on the western side, adjacent to the location of the destroyed Opera House, it maintains its original form and facade decorations. The inner parts have substantially survived with the balance readily reconstructable.

Owner: Hungarian State
Right of operation: Fertőd State Farm
Current function: Pickle factory

Haydn House

Owner: Hungarian State
Right of operation: KVSZ (Kincstári Vagyonkezelő) Szervezet - State Treasury Estates Administration)
Current function: Town House, Marriage Bureau, Library

Courtyard Building

Owner: Hungarian State
Right of operation: 90% Fertőd ÁFÉSZ, 10% Ciklámentourist
Current function: Haydn Restaurant, apartments for tourists, and offices

Former Houses for the Princely Coachmen

Owner: Hungarian State
Right of operation: KVSZ (Kincstári Vagyongazdálkodó Szervezet - State Treasury Estates Administration)
Current function: Day-time home

Former Gardeners' Houses

Owner: Hungarian State
Right of operation: Research Institute for Horticulture
Current function: Local Centre for the Research Institute for Horticulture

Laundry Building

Owner: Private property
Right of operation: -
Current function: Three private apartments

Storage House

Owner: Hungarian State
Right of operation: Sopron University
Current function: Storage

Water tower

Owner: Hungarian State
Right of operation: KVSZ (Kincstári Vagyongazdálkodó Szervezet - State Treasury Estates Administration)
Current function: empty

Horticulture

Owner: Hungarian State
Right of operation: Research Institute for Horticulture
Current function: Horticulture

Park

The great parterre in front of the southern facade of the Castle was originally decorated by fountains and statues and flanked on the southern side by two artificial cascades. A path between the two cascades led to a more heavily vegetated game preserve. In the 18th century the crossing of the roads was emphasized by statues, sanctuaries and clearings with a geometrical shape. As the park was the most perishable part of Eszterháza, almost nothing has survived of this richly decorated garden. However, like the buildings, which have kept their exterior forms, the garden has also preserved its entire territory. Thus there exists the possibility to present the original situation through reconstruction such as the recently accomplished rebuilding of the bagatelle building on the original site.

The original chamber gardens, which were situated to the south of the Main Core, the Gallery and the Winter Garden are evoked only by their stone balustrades, which have survived in a reconstructed form.

Owner: Hungarian State
Current function: Park

Even in its limited state, Eszterháza is a major attraction for visitors. In recognition of its architectural qualities, grand size and historical associations with the nation of Hungary, over 200,000 people visit Eszterháza annually. The present visitors are for the most part Hungarians.

Considering its years of disuse, the heavy damage and looting during and after World War II and its long use for undeserved functions, Eszterháza has survived remarkably well. However, unaddressed infrastructure problems have taken a continuing toll. While intervention over the last forty years has made great strides, scholarly conservation and restoration is much needed. Eszterháza demands a compatible use.

INITIATION OF THE USE OF ESZTERHÁZA AS A MUSIC ACADEMY AND TRAINING INSTITUTE

In May, 1992 a proposal was made to the Hungarian Government by Alain Coblenz, President of the European Mozart Foundation, to adapt Eszterháza as an international academy for music along with several allied teaching institutes. The Hungarian Government, in response to a supporting presentation submitted by the Hungarian National Board for the Protection of Historic Monuments (OMvH), authorized the Minister for Environment and Development to carry out the necessary negotiations, on behalf of the Ministers involved. At the same time, the Government called upon the Minister for Environment and Development, on the basis of the negotiations, to submit to the Government for final decision the detailed legal and financial conditions necessary for realization. The Minister, on the basis of the governmental authorization, delivered a letter to the President of the European Mozart Foundation informing him of the Hungarian Government's position and asking, in the name of the Government, for information about the financial background of the Foundation as well as a description of its continuous financial resource programs necessary for the maintenance of the Academy. The Minister requested information as to how the Foundation would solicit support for the Academy from international financial resources and what kind of support they expected from the Hungarian Government. The Hungarian Government expressed their wish that the Academy be an enduring and permanent initiative.

In the Summer and Fall months of 1992 an architectural and use programming preliminary report was made with the title *Revitalization of the Esterházy Castle and the Joint Buildings from an Architectural and Cultural Point of View*.

On October 16th and 17th, 1992, the opening ceremonies for the Music Academy program were conducted at Eszterháza. Subsequent to the issuance of the report, the project was expanded to include the World Monuments Fund (WMF). In December 1992, two members of WMF met with members of the National Board for the Protection of Historic Monuments and visited Eszterháza in preparation for the planning conference which is the subject of this report.

It was decided to convene, as soon as possible, a group of selected technical experts, educators, government officials and potential project partners to address, in a conclusive manner, how Eszterháza may be sensitively developed for compatible additional uses. The conference was termed a Project Planning "Charrette" with its purpose being to examine the project in a holistic and integrated manner, in the atmosphere of a "brainstorming" session. The best available ideas and advice would then be organized into a coherent and authoritative design and report.

The end product of the conference is the production of this report with its development plan explaining the background of the complex, the factors to be considered; how, when and by whom it is to be developed; and what it will cost. In addition, the report serves as a preparatory material to decision makers in the Hungarian Government as well as to project funders.

CHAPTER 2

CONSIDERATIONS FOR THE RESTORATION, CONSERVATION AND ADAPTATION OF ESZTERHÁZA AS A MUSIC ACADEMY AND TRAINING INSTITUTIONS

OMvH - Underlying Criteria of Protection of Historical Monuments

European Mozart Academy

Associated Training Institutes

Summary

OMvH - UNDERLYING CRITERIA OF PROTECTION OF HISTORICAL MONUMENTS

Esterházy Castle, together with the great park which forms an integral part of it, is one of the most important Baroque aristocratic residences in the world. In addition, it is an outstanding memorial to the history of European music due to it being the center, for several decades, of the musical activity by Joseph Haydn. It is fitting that the adaptation project will be the creation of a music center, for the deeper understanding and further recognition of classical music housed within a structure in which Haydn's personality and activity are well remembered and documented. It is very important, in the course of the restoration and adaptation program, to treat the entire building and park ensemble as an integral unit, and not to enact decisions about single parts without considering the whole ensemble. The Castle and its dependencies cannot be mortgaged. The Castle has to remain in the ownership of the Hungarian State with the right of operation unified under one body.

The Music Academy will require classrooms, practice rooms, housing as well as such secondary functions as archives, library and exhibit space. At the same time the Castle and its park have to be made available to the visiting public. The continuous visitation of the historically and artistically important interior rooms and exterior spaces should be accomplished through high-level presentation and services for tourists. Eszterháza is to serve primarily cultural aims. This new and important musical center with its associated learning institutes will enrich Hungarian and international cultural life.

The requirements for the protection of historic monuments are compatible with the goals of the European Mozart Foundation since the restoration and adaptation will create a renaissance for this historic property and, at the same time, contribute to the advancement of an enriched Hungarian as well as international musical world.

For these reasons, the Hungarian National Board for the Protection of Historic Monuments (OMvH) supports, in every respect and in full measure, the establishment of the planned Academy in the Eszterházy Castle.

The adaptation of the Castle as a music academy should be according to the following requirements.

The Castle can only serve the principal purposes of the Academy and the visiting public. This is particularly important in the case of the principal rooms of the central wing as well as those portions of the side wings containing the chapel, the gallery and the winter garden. These should be adapted to their original format.

The rooms which will be accessible to the public will serve not only museum purposes, but also the outstanding musical events of the Academy, either organized systematically or according to occasional demands, including concerts, performances, as well as conferences on musical history and education. The functions of tourism and musical life should coexist in an organic and harmonious way, avoiding a rigid structural and operational separation of the Academy and the visitor areas.

The Castle can also contain the offices of the Academy, lecture halls, musical archives, library and suites for the professors and guest rooms. Recording studios and workshops, due to the lack of the required technical conditions, would not be suited to the Castle. A primary requirement is the architectural and artistic restoration, through reconstruction of original conditions, supported by a thorough investigation of the monument. The restoration has to be further completed by an installation of the appropriate furnishing for the principal rooms. The dining room and kitchen, with its necessary social and storage rooms can be situated in the east wing.

The Courtiers Building can be used for musical rehearsals and students' living quarters. The Marionette Theatre should be restored to its original function, provided there is sufficient financial support. If the financial support is insufficient, the building can serve the requirements of the

Academy as a chamber music rehearsal and concert hall. Likewise, subject to the availability of financial support, the Orangerie should also be restored to its original function. These efforts will enhance the historical park in that the three units, which are housed in a single massed building, will be restored in a unified form.

The former service buildings east of the Courtiers Building can house certain ancillary requirements of the Academy and the Institutes: suites for the professors and trainees in architectural and landscape restoration, and facilities for musical instrument conservation, recording and gastronomy.

The buildings constructed at the turn of the century, such as the laundry building, grain storage building, machinery storage building and housing quarters, should be retained and renovated, as necessary, to serve additional Academy and Teaching Institute requirements. Sports, exercise facilities, service facilities, and garages can also be located in these buildings.

The former water tower should be kept in its original form, with an appropriate adaptation and necessary maintenance.

In concert with the reconstruction projects the entire area of the castle park and the Lési Forest, which is an integral part of the park, should be restored as funds permit. The park and forest area should be available to the general public. There should be no new construction in the garden, park or forest, except former garden architecture and buildings original to these areas.

The adaptation of the building complex should be completed simultaneously with the commencement of the conservation and restoration work of the historical park and the necessary related work (road network, country planning, parking facilities, installation of lighting, water distribution, electric energy supply, utilities and other supply systems). The court, the great parterre, the chamber gardens, the English park, the children's park and the eastern farming lands should be restored, as funds permit. The reconstruction and the managing of the Lési forest is not related to the Academy's program.

The realization of the related areas of the detailed country planning project (detouring of the main road and building of parking facilities) and the restoration of the former Grenadiers Houses are important to this project. In the latter, a tourist reception center could be created.

No building should take place on the large farming lands to the north-east of the Grenadiers Houses.

The program concerning the Academy does not cover the planning of the entire building ensemble. Certain buildings which are to be accommodated later include:

The Haydn House, which has been recently restored and which should be kept, until a later time, for its present function as town hall, library and marriage office.

The Stable/Riding School, which should be used after restoration for tourist purposes.

The Courtyard House, which should be adapted for high-level tourist purposes and visitors' accommodation. It is crucial that a small hotel and a restaurant of corresponding capacity should be created here.

It must be emphasized that dramatically increasing the number of tourists and visitors, based solely on economical considerations, is not desirable, due to wear and tear of the property. Likewise, there should be no additional programs such as a sports center, newly built hotel complex, spa, recreation center or the like.

EUROPEAN MOZART ACADEMY

The European Mozart Academy is a music academy dedicated to the concept of stimulating a renaissance of the great Central European musical tradition that was dispersed by the upheavals of the Second World War and its aftermath. The goal is to inspire the most gifted of the world's young musicians through the study and performance of the instrumental works of Haydn, the operas of Mozart and a broad classical repertoire, as well as the establishment of a new body of chamber music and chamber opera. In addition, large place is given to the art of Mozart singing as well as orchestral interpretations. Further, the young musicians of the Academy deepen their cultural knowledge and artistic and humanistic experience by being exposed to literature, philosophy and the visual arts in conjunction with their continuing musical studies.

Under the direction of a body of famous artists, 75 young musicians are selected annually. One-third are from Central and Eastern Europe, one-third from Western Europe and one-third from North and South America and the Far East. Among these musicians are approximately fifteen singers, fifteen keyboard players and forty-five instrumentalists, who form a chamber orchestra.

In February 1993, the Academy opened at the beautiful Baroque castle of Dobris, near Prague, with a six-month program and during the next year, from September to July, the Academy will be housed in Cracow. This will allow it to establish, in those countries, a close relationship with the local musicians, the universities and the public at large. In 1995, it is planned that Eszterháza will become the Academy's permanent residence. This is particularly fitting, not only because Josef Haydn lived there for nearly thirty years, composing his major works and producing many of Mozart's operas, but because Eszterháza is located less than an hour away from Vienna and is nearly equidistant from Budapest, Prague and Cracow - the three sites of the Academy's yearly festivals.

In the quest for a new Renaissance, at the end of each quarter the Academy will produce three festivals, at Christmas, at Easter and in July/August, in each of the three cities: in Prague at the Slavovské Theatre in which Mozart created *Don Giovanni* and *Clemenza di Tito*, in Budapest at the National Opera House and in Cracow in the famous Slowacki Theatre. Each festival will include chamber music, solo recitals and orchestral concerts. The final event of the Academy's year is the staged presentation of an opera by Mozart.

ASSOCIATED TRAINING INSTITUTES

In addition to the Academy, it is planned that four Training Institutes will be created and housed at Eszterháza. The Institutes will create work training programs for particular job markets which, in Central Europe, have virtually disappeared during the last generation. The Institutes will not only contribute to the creation of new employment opportunities and the revival of specialty skills, but will help revive lagging economic sectors.

The Architectural and Historic Landscape Conservation Institute of Central Europe will be a training program relating to the conservation and restoration of Eszterháza itself. Under the supervision of representatives of the Hungarian National Board and leading international experts, young specialists will be involved in the actual conservation and restoration of Eszterháza and the park as part of a work-in-progress training curriculum. It is envisioned that the Architectural and Historic Landscape Conservation Institute will become the center for education, expertise and training in such conservation and restoration skills in Central Europe.

The Service and Culinary Arts Institute of Central Europe will be an education, training and research center in culinary art and the art of service. Training in these fields will provide ready opportunities for Central European students in the rapidly expanding hotel, restaurant and catering industries. In addition, the Institute will provide the daily upkeep of the accommodations and the preparation of food for the entire Eszterháza facility.

The Recording Institute of Central Europe will contribute to the education of musicians and singers in an area which is largely neglected in the traditional curriculum of music schools throughout the world. The training program will provide a recording education to young professionals from Central Europe as well as recording the performances of the Music Academy. The performance recordings will be sold to the public.

The Musical Instrument Conservation Institute of Central Europe will teach the craft of making and restoring classical instruments. The Institute will train the young professionals of Central Europe to become craftsmen in this traditional field. Expansion in this field will revive needed specialty skills and provide an opportunity for the rescue of countless eighteenth-century Central European instruments.

SUMMARY

The conference concluded that the Music Academy and its associated Institutes could be installed in the rooms and dependencies of the castle. This would not only be appropriate, but in some respects a revival of the original 18th-century activities. The principal rooms of the castle will have a dual role as part of the visitors' area as well as a performance space for the Music Academy. This will allow for the extraordinary experience of playing and listening to some of the most historically important musical compositions in the very setting for which they were originally written and performed.

CHAPTER 3

RECOMMENDATIONS

Underlying Criteria

European Mozart Academy - Installation

Training Institutes - Installation

Summary

UNDERLYING CRITERIA

The Conference considered the adaptation of Eszterháza with principals based upon the criteria set forth in the ICOMOS Venice Charter of 1964. Selected principals that reflect the specific architectural conservation problems of Eszterháza are cited below:

- A. The conditions of a structure or site must be thoroughly investigated and fully documented prior to any intervention.
- B. The adaptation of historic monuments for modern functions is desirable, for it contributes to their survival. This, however, must not change their ground-plan, architectural structure and artistic shaping.
- C. The primary aim of conservation is the preservation and assertion of a monument's aesthetic and historic values. Any intervention should be governed by complete respect for the original materials and forms.
- D. All methods used during conservation and repair must be fully documented, including the coding of introduced or new materials.
- E. All procedures adopted for conservation should be substantially reversible or have minimum impact.
- F. An historic monument cannot be separated from its context which must be treated according to the same original concept as the monument itself. The context must be preserved and conserved with the monument.
- G. The conservation cannot strive to reconstruct non-existent structures on the basis of pure hypotheses.
- H. The sculptural, pictorial and other decorative elements are integral parts of the historic monuments and should be conserved and restored together.
- I. A plan for the continuous maintenance of a conserved site or structure must be developed in conjunction with all major interventions.

A particular building-wide criterion at Eszterháza develops from the fact that many of the secondary rooms had extensive wall paintings which are presently over-painted. A thorough investigation of the extent and location of the wall paintings must be conducted prior to any reconfigurations so that nothing is disturbed or compromised. A further particular criterion is that the intervention of bathing and storage facilities within the rooms and the guest rooms be accomplished in a manner which does not compromise the original configuration, shape and proportions of the rooms. Generally, the conference concluded that the adaptation and installation of the Music Academy must be accomplished in a manner which was compatible with the original function and use of Eszterháza.

Through research, analysis and subsequent conservation, restoration and furnishings acquisition, the decoration of the principal rooms of Eszterháza can be substantially enhanced. Further areas of the Castle, including the Chapel, the Picture Gallery, the Winter Garden, the Porcelain and Silver Cabinets and the Billiard Room will be restored and made available to the visiting public. The dependencies, including the Marionette Theatre, the Orangerie and the Riding Stable can also be restored for viewing by visitors. The Grenadier's Houses will be used for visitors' admission.

As funds permit, the present roadway will be relocated north of the property. A parking area will be created to the north of the facility to re-create the historic entrance through the main gate and court.

Finally, the uniqueness of the park, gardens and landscape will be eventually restored. The intrinsic story of Eszterháza with its buildings, dependencies, park, gardens and landscape can be interpreted in relation to the history, architecture and landscape movements of the period. Further, the story and traditions of Joseph Haydn's life and work at Eszterháza has to be emphasized, thus increasing international attention to the desirability of visiting Eszterháza.

EUROPEAN MOZART ACADEMY - INSTALLATION

The European Mozart Academy requires single room housing for 75 students, 10 professors and 10 staff members; a range of classrooms and practice rooms of various sizes sufficient to contain the activities of the students, professors and staff offices; housing for visiting professors; a library, a dining room, a kitchen and a lounge/club. In addition, a variety of performance spaces will contribute to the quality of the Academy facility while also enriching the entire complex.

The conference concluded that housing of the students would most appropriately occur in the dependencies. Specifically, it was determined that 35 students could be housed in the Courtiers Building with an additional 40 students in the service buildings to the east of the Courtiers Building. It was concluded that the second floor in the east wing of the Castle would be ideally suited to the privacy and amenities necessary for the 10 professors and 10 staff members. The rooms of the ground floor and the *piano nobile* of the east wing of the Castle, with their fine details and handsome proportions would contain the classrooms and practice rooms, since little intervention or reconfiguration would be required. The Music Library would be placed in the original Library location. The Dining Room would be housed in the Winter Garden. This room would have the multi-function of being, not just the Dining Room for the Academy, but for the entire facility as well as, through the installation of botanical and original specimens, the Winter Garden of the Castle again. The ground floor, *piano nobile* and second floor of the west wing of the Castle will be used for guest rooms.

The Gala-Hall, a key element of the Castle's rooms available for public visits, could be used as the Concert Hall of the Academy. Apart from visiting hours - or sometimes with the restriction of that - it could also serve for the preparation of the students for concerts. Performances will also occur in other areas of the Castle, including the Picture Gallery and the Marionette Theatre. A Lounge/Club in the cellar will provide an off-hours relaxation area for students and faculty.

The ground floor, *piano nobile* and second floor of the west wing of the Castle will be used for guest rooms.

The Academy would be positioned in Eszterháza in a manner which would not interfere with the presentation of the parts of the Castle available for visitors. The sound of music emanating from the practice rooms will contribute to the rich music tradition of Eszterháza. (See Appendix B)

TRAINING INSTITUTES - INSTALLATION

The Architectural and Historic Landscape Conservation Institute requires single room housing for 25 students, approximately six lecturers, one large teaching room, a library and a workshop. It is envisioned that the first programs would be conducted during the summer, when the Music Academy is in recess. As such, the students and lecturers could be housed in the rooms used by the Music Academy. The large teaching room would be one of the Music Academy classrooms in the east wing of the *piano nobile*. The library would be located in one area of the Prince's Library and the workshop would be in a reconstructed service building to the east of the Courtiers Building. If the Institute expands its program to run throughout the year, the service buildings to the east of the Courtiers Building could be further improved in order to house students, lecturers and the teaching room. In conjunction with the Architectural and Historic Landscape Conservation Institute and its

focus on the restoration and conservation of the architecture, gardens and decorative arts of Eszterháza, it is recommended that an Eszterháza archive be established. It would contain a copy of all documents and drawings relevant to Eszterháza to form a complete collection for reference and research. It is anticipated that the archive would be located in the Prince's Library. (See Appendix B)

The Service and Culinary Arts Institute requires single room occupancy for approximately 35 students and 15 professors and staff, a kitchen, preparation rooms and substantial storage. Housing would be contained in the service buildings to the east of the Courtiers Building. The kitchen and preparation rooms would be in the east wing of the ground floor of the Castle and storage would be in the Castle cellar. The kitchen and preparation rooms would serve as both a training location as well as being the actual service area for the facility Dining Room in the Winter Garden. (See Appendix B)

The Recording Institute requires single room occupancy for sixteen students, two recording experts and three guest teachers, a large recording space with attached control room, a listening room, lecture room and workshop. The entire Institute would be housed in service buildings to the east of the Courtiers Building. In addition, mobile equipment would be set up, as needed, for performances in the Gala-Hall and Picture Gallery. (See Appendix B)

The Musical Instrument Conservation Institute requires single room housing for six students, one professor, one assistant and a workshop. The Institute would be housed in the service buildings to the east of the Courtiers Building. (See Appendix B)

SUMMARY

It was the intent of the conference and the purpose of this report to arrive at a program for the installation of the European Mozart Academy and its associated Institutes into Eszterháza with full consideration of the historic areas and continuing access for the visiting public.

It was concluded that the planned functions and the Castle's revitalization are in full harmony with the requirements for the protection of monuments and the connected historic traditions and national interests. The major advantage of the project for the Hungarian partner is that it does not overburden the buildings of the Castle with the functions of tourism, based on business interests, which would be in contrast with the exclusive traditions and cultural importance of Eszterháza.

CHAPTER 4

OPERATION AND ADMINISTRATION FRAMEWORK

Introduction

Eszterháza Holding Company

Eszterháza Foundation

Board of Directors of Eszterháza Foundation

Advisory Council

INTRODUCTION

It is planned that a holding company, the Eszterháza Holding Company, would be the entity to hold the lease and raise the funds for the project. It would, in turn, channel the raised funds to a management organization, the Eszterháza Foundation, which would conduct the restoration, conservation and adaptation of Eszterháza to make it function as a Music Academy, Teaching Institute and Historic House visitor facility. Once in operation, the Eszterháza Foundation would operate the complex. The Eszterháza Foundation would be governed by a Board of Directors, half of whom would represent the Hungarian Government. The Eszterháza Foundation would use the net revenues, program grants and fund raising to further enhance Eszterháza.

ESZTERHÁZA HOLDING COMPANY

The Eszterháza Holding Company would raise the funds necessary for the refurbishment of the complex through borrowing, grants and receipts of matching funds from the Hungarian Government. It would hold the 99-year lease for the complex. The Eszterháza Holding Company, to be established in the fall of 1993, will be comprised of the principals of the participating organizations. It would turn over the raised funds to the Eszterháza Foundation.

ESZTERHÁZA FOUNDATION

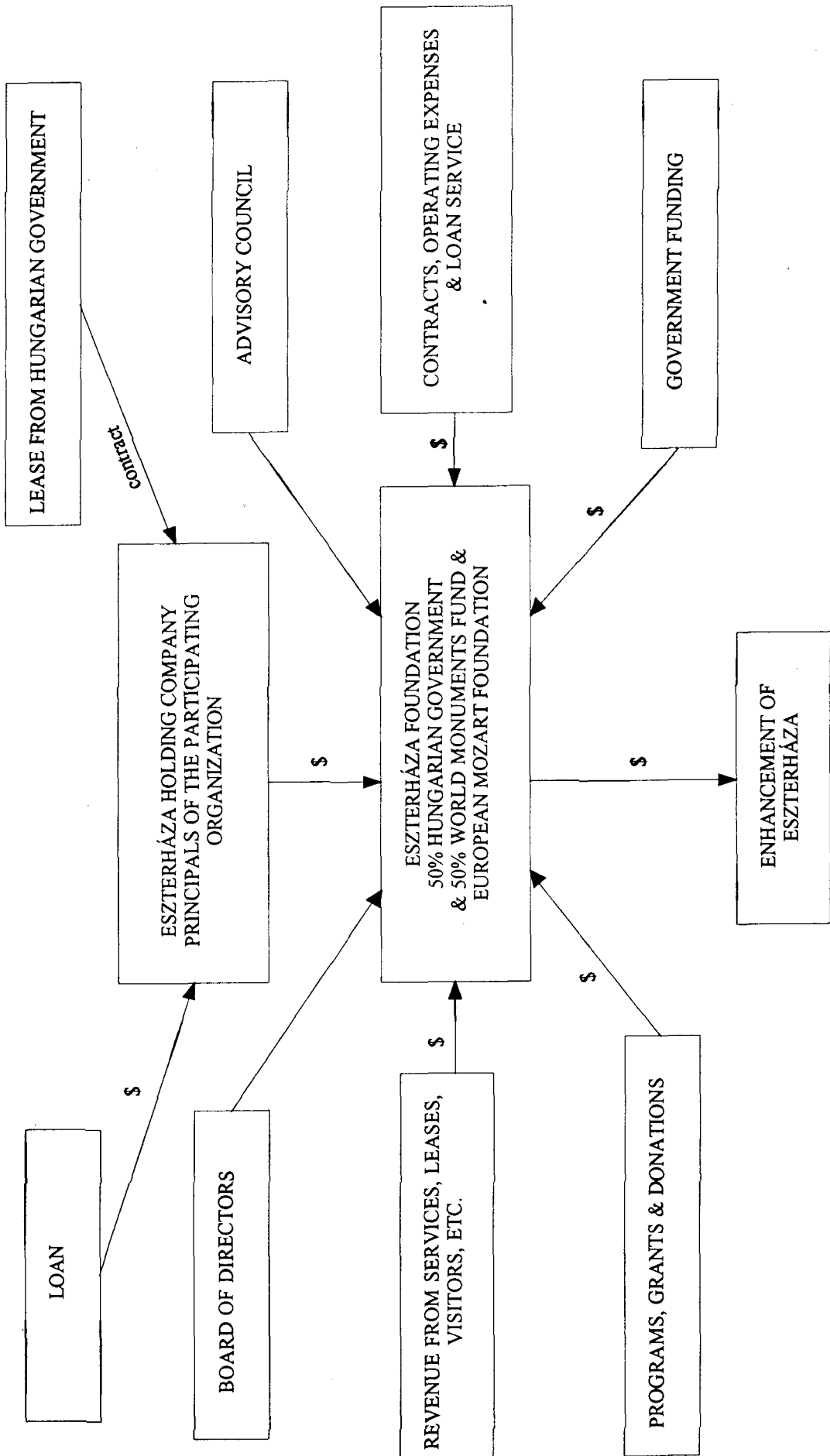
The Eszterháza Foundation, functioning under a President, would first take responsibility for the initial research, analysis, planning, restoration, conservation and refurbishment of the Castle, dependencies and landscape, and the construction necessary for the installation of the Academy and its related Institutes. After completion of the work, the Eszterháza Foundation would be responsible for the running of the complex. It would take the responsibility for the interpretation, maintenance, marketing, visitor handling, promotion, financial operation and general day-to-day management of the entire facility. In addition, it would raise additional funds through grants, other governmental funding and donations. It would use the funds for further enhancement of Eszterháza.

BOARD OF DIRECTORS FOR THE ESZTERHÁZA FOUNDATION

One half of the Board of Directors of the Eszterháza Foundation would consist of representatives of the Hungarian Government. The balance would consist of prominent international representatives of the preservation community, the World Monuments Fund, the European Mozart Foundation and the funders of the project. It would guide the Eszterháza Foundation and establish policy for overall planning and development.

ADVISORY COUNCIL

The Advisory Council would consist of representatives of the Hungarian State, Regional and Local Government, the World Monuments Fund, the European Mozart Academy and other institutions commissioned by the Eszterháza Foundation. It would act as an advisory body to the Eszterháza Foundation advising on such issues as impact on local facilities, regional and nationwide implications, and overall image.



CHAPTER 5

IMPLEMENTATION STRATEGY

Revenue

Financial Proforma

Funding Schedule

Funding Sources

Scheduling

Implementation of the Project, Division of Tasks and Actual Operation

Local, Regional and National Benefit from the Development of Eszterháza

REVENUE

Eszterháza will have a number of activities that will produce revenue including: Visitor Area admissions and its associated income from food and retail sales; income from guest rooms and the restaurant; rental fees from the Music Academy and the Institutes; admissions from concerts and events. These activities will all contribute revenues which will enable the Eszterháza Foundation to support general operations and the debt service required for the project. The revenue providing activities consist of the following:

Visitor Income from Admissions

Presently these are approximately 200,000 visitors to Eszterháza per year. (Appendix C). As the complex becomes further enhanced and emerges as a finished cultural institute the admission and the revenue it generates will rise. It is envisioned that there would be different admission fees for children, the elderly, Hungarian citizens and foreign visitors. The range of fees would be from \$.50 for Hungarian children to \$3.00 for visitors from abroad. Further, there would be separate fees for Park viewing and Castle viewing. The average admission fee will be \$2.00.

Visitor Income from Food, Retail Sales and Parking

The 200,000 visitors will need to be fed and will purchase souvenir items associated with Eszterháza. Further, those arriving by car will need to park. Based upon similar activities at other facilities, visitor income from food, retail sales and parking will be \$2.50 per visitor.

Guest Rooms and Restaurant Income

The optimal use of the West Wing of Eszterháza would be for Guest Rooms consisting of 27 suites. Guest Room visitors would attend the evening concerts and special events provided by the Music Academy. Based upon similar facilities that do not offer the extraordinary musical opportunities of Eszterháza, the average suite rate would be \$260/night with an occupancy rate of 40%.

Concerts Events and Site Locations

Eszterháza, as the center for music in Central Europe, will stage major concerts and musical events which will attract worldwide attention. Admissions from annual concerts and annual musical events will amount to \$200,000.

FINANCIAL PROFORMA

Income

Visitor Admissions:	\$ 400,000.
Visitor Food, Retail Sales & Parking:	\$ 500,000.
Hotel Rooms:	\$1,000,000.
Restaurant	\$ 700,000.
Concert Events & Site Locations:	<u>\$ 200,000.</u>

Total Income **\$2,800,000.**

Expenses

Visitors Admission, Food, Retail Sales & Parking: (Overhead & General Operating Expense @ 60% of Income)	\$ 240,000.
Eszterháza Hotel Restaurant: (Overhead & General Operating Expense @ 50% of Income)	\$ 850,000.
Concert Events & Site Location: (Overhead & General Operating Expense @ 25% of Income)	\$ 150,000.
General Operating Expenses	<u>\$ 500,000.</u>

Total Expenses **\$1,740,000.**

**Revenue Available for Debt Service,
Endowment & Enrichment**

\$1,060,000.

FUNDING SCHEDULE

A five-year program is envisioned which will make Eszterháza fully operational with well-conserved buildings and extensive facilities to support the broad spectrum of activities described in this report. The Eszterháza Foundation would then devote itself to the challenges of long-term conservation, interpretation and the continuing enhancement of the facility. Three district phases can be foreseen.

Phase I: Development (1993-96)

Feasibility Study: Architectural and Development Plans,
Business Plan, Development of the Program, Management
Organization and identification of funding sources \$ 600,000.

Funding Sources:

Foundation and private contributions
Intergovernmental agencies
Loan Financing

Implementation. Restoration, Conservation and Adaptation
of Eszterháza as a Music Academy & Training Institution.
The Eszterháza Holding Company will be responsible for
raising \$8,000,000. The matching \$8,000,000 will be the
responsibility of the Hungarian government. \$ 16,000,000.

Funding Sources:

Hungarian Government
Loan financing
Intergovernmental agency programs
supporting economic development
Public agencies supporting work force
training

Phase II: Operations (1995-Forward)

Initiation of marketing operations

Funding Sources:

Investment financing
Partnership (in-kind contribution by
marketing company)

General Operations & Endowment

Funding Sources:

Revenue
Private contributions
Corporate Sponsorship

Phase III: Enrichment (1999-Forward)

Development and implementation of a collections management plan

Funding Sources:

Revenue
Foundation and private contributions
Partnerships

Restoration of the garden, park and landscape

Funding Sources:

Revenue
Government
Special events and other revenue
Corporate sponsors

Expansion of interpretative activities and organization of special events

Funding Sources:

Revenue
Corporate sponsors

*See Appendix D

FUNDING SOURCES

The funding sources referred to in this Report concern only the Eszterháza Foundation. This Report does not address fundraising strategies for the European Mozart Academy and the associated Institutes which will have their own fundraising goals.

Private Philanthropic Support Source: Foundation and individual contributors. Purpose: Support of research, planning, seed funding for programs, start-up costs of the Music Academy and matching funds for government support.

Private support should be seen as a catalyst to challenge the development of the program at critical stages, and to encourage continued government participation. Private sector participation in the Eszterháza Foundation will ensure creative programming, pragmatic decision-making, and democratic management over the long term.

Public Support Sources: National and regional governmental and intergovernmental entities and foreign governments. Purpose: Significant financing for the development of the complex and for programs that have an economic impact on the region, such as craftsman training, general and regional planning, infrastructure improvements, and provision of personnel.

The Hungarian government owns the castle and should be the significant source of long-term support. International entities that work with the Hungarian government can also play a vital role by supporting programs whose impact extends beyond the castle, into the community, neighborhood and region.

Loan and Investment Financing Source: Development or commercial banking institutions, venture capital. Purpose: Significant financing to conserve, restore and adapt Eszterháza and to expand programs, renovate additional structures and create products to enhance revenues.

Loan and investment financing based upon the income stream to provide the cash needs to develop the complex.

Further Revenue-Generating Activities Source: Reconstruction and operation of the Stables and special exhibitions. Purpose: Income to be applied to debt service, investment return, general operations and visitor services.

Eszterháza has considerable further potential for development opportunities such as the breeding of horses in the stables and special exhibitions. These activities would further enhance attendance and contribute to the other revenue producing activities.

Partnerships Source: non-profit organizations with compatible goals; government or corporate entities employing specialists in relevant areas. Purpose: Provision of in-kind support for the development of activities requiring outside expertise.

While the Eszterháza Foundation is developing its programs, it could benefit greatly from the expertise of organizations and agencies specializing in such areas as museum interpretation, cultural resource management, financial management, construction management, architectural planning, hotel and food service, and all aspects of training. The participation of partner institutions will save the Foundation significant funds and will broaden the visibility of the program, its credentials, and the good will felt toward the program on an international scale.

SCHEDULING

The following Schedule is required to be maintained in order to enable the European Mozart Academy to start operating at Eszterháza in September, 1995. The Eszterhaza Holding Company will be responsible for raising \$8,000,000. Further funding will be the 50% responsibility of the Hungarian government and 50% the responsibility of the Eszterháza Foundation.

1. First year (1993)

February - June

Completion of the conference report, projections and location plans.

July 1

Acceptance of report with its projections and space allocation plan by the Hungarian National Board for the Protection of Historic Monuments (OMvH), the European Mozart Foundation and the Eszterháza Foundation.

July - August

Preparation of the project to be presented to the Hungarian government and participating agencies. Consultation initiated with the Department of Education, the Department of Environment and the Finance and Economic Departments. In the event that pre-approvals are received, certain works can be initiated prior to the government's approval.

Preparation of a Feasibility Study to include the architectural and construction program, the business plan, the program for the complex and the development/fund raising program.

July

Initiation of the research, including analysis and probes, in order to accomplish initial completion of the central portion and east wing of the castle and the Grenadier's house.

September

Beginning of final plans and projections.

October

Governmental decision.

Signing of contract between the Hungarian government and the Eszterháza Holding Company. Setting up the operational organization.

Initiation of the relocation of the Agricultural School and eminent domain.

Planning for the preparation of the area for construction and for the first part of the installation of the utilities.

December

Obtain all required permits.

2. Second year (1994) \$ 8,000,000.

- Continuation of the research
- Architectural and engineering planning
- Relocating of the school
- Restoration of the Castle - first phase
- Commencement of certain fine arts restoration
- Adaptation of the Courtier Building - first phase
- Environment preparation - first phase
- Parking lots - first phase
- Utilities, through final phase

3. Third year (1995-1996) \$ 8,000,000.

- Completion of the Courtiers Building in May
- Restoration of the Castle, second phase (eastern wing completed in September)
- Continuation of restoration of fine arts
- Renovation of the former service buildings, construction of studios and workshops for the Institute - first phase
- Restoration of Grenadiers Houses
- Environmental work - second phase
- Parking facilities, second phase

4. Fourth year forward (1996 -

- Completion of the Marionette House and Orangerie House
- Restoration of the Park
- Continuation of restoration of fine arts items
- Completion of renovation of service buildings
- Environmental work
- Completion of the Main road relocation

IMPLEMENTATION OF THE PROJECT, DIVISION OF TASKS AND ACTUAL OPERATION

In the contract between the Hungarian government and the Eszterháza Holding Company, the Hungarian government will be represented by the National Board for the Protection of Historic Monuments (OMvH). The contract will provide that architectural and implementation plans for the restoration, conservation and adaptation of Eszterháza will be prepared by a professional designated by the National Board for the Protection of Historic Monuments (OMvH) and Joseph Pell Lombardi and Associates, Architects and Preservationists, P.C., the professional designated by the World Monuments Fund and the European Mozart Foundation.

The Eszterháza Foundation will direct the implementation. It will oversee the preparation of the plans and enter into agreements with organizations, selected through competition, for the actual restoration, renovation and construction work and supervise the carrying out of this work.

Building research and programs for the conservation of fine arts are to be accomplished and prepared by professionals designated by the National Board for the Protection of Historic Monuments (OMvH).

The building and restoration permits will be issued by the National Board for the Protection of Historic Landmarks (OMvH) after coordination of the adaptation and restoration plans with the Esterháza Foundation.

The Eszterháza Foundation will handle and manage the financial backing for the various sources, supervise their activities and implement the plan. The Eszterháza Foundation will operate the visitors area and the guest rooms. As the restoration and construction is completed, it will assume *management and direction over the entire complex.*

LOCAL, REGIONAL AND NATIONAL BENEFITS FROM THE DEVELOPMENT OF ESZTERHÁZA

The creation of a great music academy at Eszterháza, the attention received by the Training Institutes, the intrinsic interest of Hungary as a destination, the fact that visitation to Central Europe from the West is anticipated to increase greatly over the next few years, the positive positioning of Eszterháza vis-a-vis other competing destinations and the imminent development of the new Vienna-Budapest auto route will all contribute to an increase in the Western visitors to Eszterháza.

As increased numbers of Western visitors arrive at Eszterháza, spending more money than they do currently, income will be injected into the local and regional economy as jobs are created, supplies are required, accommodation for visitors is needed and further services are supplied to the Castle. The income injected into the region and the salaries and wages earned by those newly employed at and because of Eszterháza will themselves be further spent in the region, injecting increased income through the local community through several cycles via the multiplier effect. Therefore, development at Eszterháza will not only be of financial and economic importance in its own right, it will also act as a catalyst to general economic growth in the region, and will certainly spawn the development of visitor related services such as hotels, restaurants, retail stores and transportation.

The increased attention and visibility of Eszterháza with its growing international importance as the location of the great Central European music academy and its emergence as an educational center with its specialty training institutes will all contribute to Eszterháza becoming one of the great facilities of the world and of enormous pride to Hungary.

CHAPTER 6

APPENDICES

- A.** Expanded History of Eszterháza
- B.** Drawings and Site Plans
- C.** Project Visitor Attendance Profile
- D.** Cost Estimate
- E.** Project Schedule
- F.** Architectural and Historic Landscape Conservation Institute of Central Europe
- G.** Service and Culinary Arts Institute of Central Europe
- H.** Recording Institute of Central Europe
- I.** Musical Instrument Conservation Institute of Central Europe
- J.** Joseph Pell Lombardi & Associates, Architects & Preservationists, P.C.
- K.** Selected Quotes and Press Comments
- L.** Directory of Conference Participants
- M.** Selected Bibliography
- N.** Views

APPENDIX A

Expanded History of Eszterháza

The great splendor of Eszterháza and the importance of its owners, the Esterházy family, is a well known story to Hungarians. But, for many visitors to Hungary, the unique characteristics of the palace-like castle is as little known as the exceptional social position of the family in Hungarian history.

While the Esterházy family history can be traced back many centuries earlier, the financial fortune of the family was founded in the 17th century by Miklós Esterházy (1583-1645). Through loyalty to the ruling dynasty, a keen eye for opportunity and a distinguished military career, Miklós managed to become the richest man in the country by his early 30s. Wealth and prestige brought rank and high offices and Esterházy first became a count and then, in 1625, was chosen as Palatine of Hungary giving him the highest ranking administrative position in the Hungarian Kingdom. The 17th century was politically unstable with one-third of the country under Turkish supervision, Transylvania conducting independent foreign policy and the Hungarian administration withdrawn to the northern territory of the kingdom, which is today Slovakia. But, this unstable condition, which resulted in repeated military activity, was very favorable to military careers. In the case of the Esterházy's, the brilliant military conduct of Miklós's son, Pál (1635-1713) secured the family's unsurpassed supremacy among Hungarian aristocracy. Like his father, Pál became the Palatine of Hungary. When the Ottomans attacked Vienna in 1683, Pál remained loyal to the emperor. In gratitude, Leopold I elevated him to the rank of *Fürst* or reigning Prince, which allowed his eldest surviving male heirs to designate themselves as princes. In 1691, the emperor allowed Pál to form his properties into an entail which provided that in the future it would be inherited, undivided, by the eldest male member of the family. At the time the estate was the equivalent of one and a half million English acres.

The first surviving written document indicating building activity at the site of Eszterháza date from 1720. It refers to a contract in which József Esterházy (1688-1721), the fifth son of Pál, had commissioned the Viennese master builder, Anton Erhardt Martinelli, to build a hunting seat in Süttör, the name of the village east of the present-day site of Eszterháza. The building must have been well advanced by 1721 for, in the document, payment is urged for the already accomplished work and for buying the tiles for the roof. Neither the contract nor the plans are actually known to us. The contents of the former have, however, been recorded in a manuscript by the former archivist János Hárich and there has survived a carpenter's sketch from 1720. These documents indicate that the original work consisted of a two-story building with ten rooms and a main hall on each floor, covered by a garret roof. The main facade had a projection in the middle and one on each side with two spiral staircases on the inside corners of the side projections.

In 1721, Pál's two sons Mikály (1671-1721) and József (1688-1721) both died and the estate passed to the oldest grandson, József's oldest son, the ten year old Pál (1711-1762). The hunting seat at Süttör had never been used by József, but the family continued to maintain it probably with a view toward its eventually becoming a residence for József's second son, the underage Miklós (1714-1790). The main seat of the Esterházy family, the Castle of Frakno/Forchtenstein and Kismarton/Eisenstadt, both in Austria today, would have remained the principal residences for Pál.

An oil painting, once at Eszterháza, depicts the architectural ensemble of the main building at Süttör and corresponds in every detail to the written archives. The painting shows a *cour d'honneur* with two independently standing wings on the east and west and an elaborate fence and gate in the front.

The *cour d'honneur* is similar in character to the present-day outline. A large and well-attended French garden can be seen in the background. The characteristic three avenues are already there, but the rest of the layout is different from what we know them to have been later in the 18th century.

The painting, which is now lost, is difficult to date. It could easily have been painted in the 1730s, as some specialists maintain, a judgment based on the style of the represented buildings. It is, however, more likely that what we see here is the building as it was toward the end of the 1750s - a state that might be considered the result of a second building period which was indicative of a basic change in the use of the site.

In the 1740s, Miklós, who was later to be called the Magnificent, was still only the younger brother of the reigning Prince Pál. Miklós had been passing his time in Vienna as an officer spending money according to his "Magnificent" ways and not his rather restricted income. In 1750 his brother, the Prince, settled Miklós' debts on the condition that he leave the capital and stay, in the future, on his Süttör estate. First Miklós was offended, but a year later he started to invest in his new home. This was a distinct turning point in the history of the building since, from then on, the hunting seat became a permanent residence. The records between 1754 and 1762 indicate that Miklós had a refined taste with his attention turned to the installation of the necessary features for a stately home. Bills indicate the constant improvement of the building, the reshaping of the garden, the erection of garden edifices, the decoration of the interior, even portraits for a family gallery and the gilding of a sledge.

In 1762 Pál, Miklós's older brother, died childless. Miklós, being the second son of a fifth son had appeared to have had little chance of inheriting the entail. But now, Miklós, whose life so far had been a struggle with his natural inclination for splendor, contradicted by a strict supervision of his expenditures, had the freedom to conduct as splendid a life as he wished. He could have chosen to move his seat to Eisenstadt, yet he remained in Eszterháza, which, by then, had been his home for twelve years. He continued his construction works, now backed by his immense income.

The changes made to the original building included the installation of connecting five-bay wings on either side of the initial eleven-bay central core, the addition of a full third story with a three bay belvedere above and the creation of an exterior ceremonial stair rising to the *piano nobile*. On the interior, in the *piano nobile*, a two-story Gala Hall and Music Room filled the center three bays. The ground floor *sala terrena* received a highly decorated, richly painted covering on the vaulted surfaces. Most of Eszterháza's 126 rooms were richly paint decorated. The ceiling of the Gala Hall received *Apollo on the Chariot of the Sun*. Dome frescoes were installed in the chapel and the *sala terrena*. The prince acquired extensive collections, filling his library with volumes and his picture gallery with paintings. The winter garden, we are told, contained rare and exotic plants and birds. The gardens were designed in the formal French style by Mátyás Pölt. Fountains, statues, an artificial waterfall and a great variety of pavilions and garden buildings were erected.

Characteristically, Prince Miklós kept what he had created so far not for financial reasons, but out of personal attachment. Research carried out after World War II proved that the central part of the main building incorporates the early hunting-seat. The chinoiserie wall paintings under the paneling disclosed the same, since the rooms which they decorate correspond to the 1720 sketch of the ground plan. The side wings, shown standing independently on the oil painting, are by all likelihood also incorporated in the building. While there is yet no technical proof, the somewhat awkward architectural solution by which the rooms of the wings are connected to the central part seen to indicate an incorporation. Much of the details of the major building campaign of this time, as well as the name of the architect, have been obscured by time. There is written data with architects' names and references to drawings, such as a 1764 record of a visit by the prominent 18th-century

architect Melchior Hefele. But the payment he received was so small that his contribution as an architect must be discounted. There are also drawings showing the main building and the parterre behind them from a bird's-eye perspective which has given way to much speculation since the architectural solution was very similar to the present one. In opposition to many of the specialists' views, it is most likely to have been an option that was never realized. Other scholars like to stress the Prince's role in planning. While this cannot be excluded, the participation of a professional architect in such a major project could not really have been avoided. More recent research has indicated connections pointing in the direction of Jadot and Pacassi who both, in succession, headed the Imperial Planning Office at Schönbrunn. The question of the architect cannot be settled without further archival research. As to the chronology of this third building period the investigation of the site may give a conclusive and final answer.

According to the records which are already available, the construction and the decoration of the central part was finished by 1765. This is the date from which the old hunting place began to be referred to as Eszterháza by the Prince. Work was considered finished to the extent that guests could be received in 1770, eight years after Prince Miklós took over the entail. By then, not only did the main building stand in its final form, but the Prince's pride, the Opera house, had been in use for a year. From then on, the magnificent feasts which the Prince arranged for family occasions and exceptional visits and which brought the place such fame, were always held at Eszterháza. In September of 1773, Empress Maria Theresa paid a visit. The occasion was marked by a round of festivities including a spectacular fireworks display and the performance of Haydn's operetta, *L'infideltá delusa*. Her comment "If I want to enjoy a good opera, I go to Eszterháza", made the rounds of the European social world. Haydn marked the occasion by directing his new symphony "Maria Theresia" at the Chinese Pavillion. When the Empress praised the Pavillion, the Prince waved aside her praise with the airy remark that this was merely a "bagatelle" - a designation which would remain with the building. Entertainment of this kind frequently took place and most of Haydn's operas were written for such occasions.

Work, however, continued probably as late as 1784 on the grounds. In that year *Beschreibung des Hochfürstlichen Schlosses Esterház im Königreiche Ungaren* was published in Vienna. It provided a thorough description, illustrated with prints, of the castle, the dependencies, the garden and the park. This is an important document reporting to us on, not only the appearance and use of the castle and the decoration and artifacts within, but also on the garden edifices, which have since perished. According to this description Prince Miklós's fairy world, which served as the stage for one of the last magnificent rococo courts with no less a participant in the daily cast as Josef Haydn can at least, to some extent, be visualized. A few selections from this description may help to give an idea of the place where Haydn spent 29 years and composed some of his most important works.

"The castle is in Italian style, without visible roof, surrounded by a beautifully proportioned stone gallery. Most valuable are two rooms used by the prince. One of them contains ten Japanese panels in black lacquer adorned with golden flowers and landscapes, each of which cost more than a thousand florins. The chairs and divans are covered with golden fabric. There are also some extremely valuable cabinets and a bronze clock that plays the flute. In the second room, richly adorned with golden ornaments, is another gilded clock with a canary on top that moves and whistles pleasant tunes when the clock strikes, as well as an armchair that plays a flute solo when you sit on it. The chandeliers are made from artistically wrought rock crystal. In the library there are seventy-five hundred books, all

exquisite editions, to which novelties are being added daily. It also contains numerous manuscripts and many excellent old and new engravings by the best masters. The picture gallery is liberally supplied with first-class original paintings by famous Italian and Dutch masters which fill the eye of the connoisseur with delight and admiration.

In an alley of wild chestnut trees stands the magnificent opera house. The boxes at the sides open into charming rooms furnished most luxuriously with fireplaces, divans, mirrors, and clocks. The theater easily holds four hundred people. Every day, at 6 pm, there is a performance of an Italian *opera seria* or *buffa* or of German comedy, always attended by the prince. Words cannot describe how both eye and ear are delighted here. When the music begins, its touching delicacy, the strength and force of the instruments penetrate the soul, for the great composer, Herr Haydn himself is conducting. But the audience is also overwhelmed by the admirable lighting and the deceptively perfect stage settings. At first we see the clouds on which the gods are seated sink slowly to earth. Then the gods rise upward and instantly vanish, and then again everything is transformed into a delightful garden, and enchanted wood, or, it may be, a glorious hall.

Opposite the opera house is the marionette theater, built like a grotto. All the walls, niches, and apertures are covered with variegated stones, shells, and snails that afford a very curious and striking sight when they are illuminated. The theater is rather large and the decorations are extremely artistic. The puppets are beautifully formed, and magnificently dressed; they play not only farces and comedies, but also *opera seria*. The performances in both theaters are open to everyone.

Behind the castle is the park. Everyone entering it stands still in amazement and admiration at the majestic sight, for it fills the soul with rapture. The park was built after the prince's own designs, and is without doubt the most gorgeous example of its kind in the whole kingdom. Art and nature are here combined in an extremely noble and magnificent way. In every corner there is something to attract the eye—statues, temples, grottoes, waterworks; everywhere are the glory of majesty, gentle smiles of nature, joy, and delight!

At the gates stands the princely guard consisting of one hundred and fifty grenadiers, very handsome and finely trained men, mostly six feet tall. Their uniform is a dark blue coat with red flaps and lapels, white tie, white vest and trousers, and black bearskin cap with yellow visors".

Miklós the Magnificent's creation never really became part of the Esterházy "blood circulation". After his death in 1790, the household moved back to Kismarton/Eisenstadt and Eszterháza soon began to deteriorate. It continued to deteriorate during most of the 19th century with the family only again beginning to show interest in it as a summer residence towards the end of that century. Then, and also later between the two World Wars, the building underwent some restoration work, but these campaigns were restricted only to parts of the main building and a fraction of the park. The original splendor of the place was never fully restored.

Eszterháza was exceptional with respect to both scale and character not only to 18th-century Hungary but the world at that time. Its history concerns many interrelated disciplines and its conservation

and restoration is a concern of Hungarian cultural policy. But, all who have the common concern with Hungary about cultural heritage, are invited to help in the realization.

Sélysette Somorjay

Art Historian

National Board for the Protection of

Historic Monuments

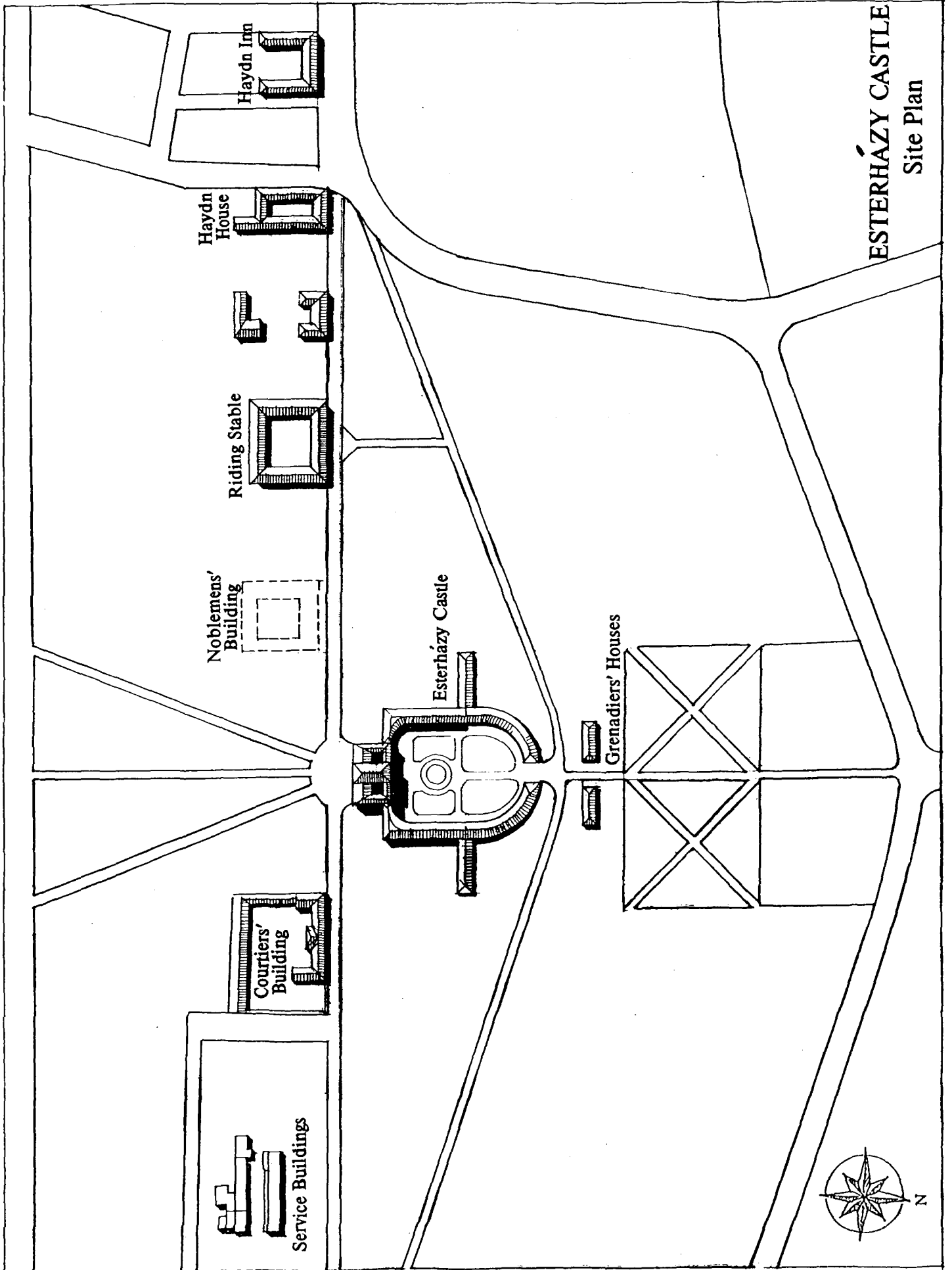
Budapest, Hungary

March, 1993

APPENDIX B

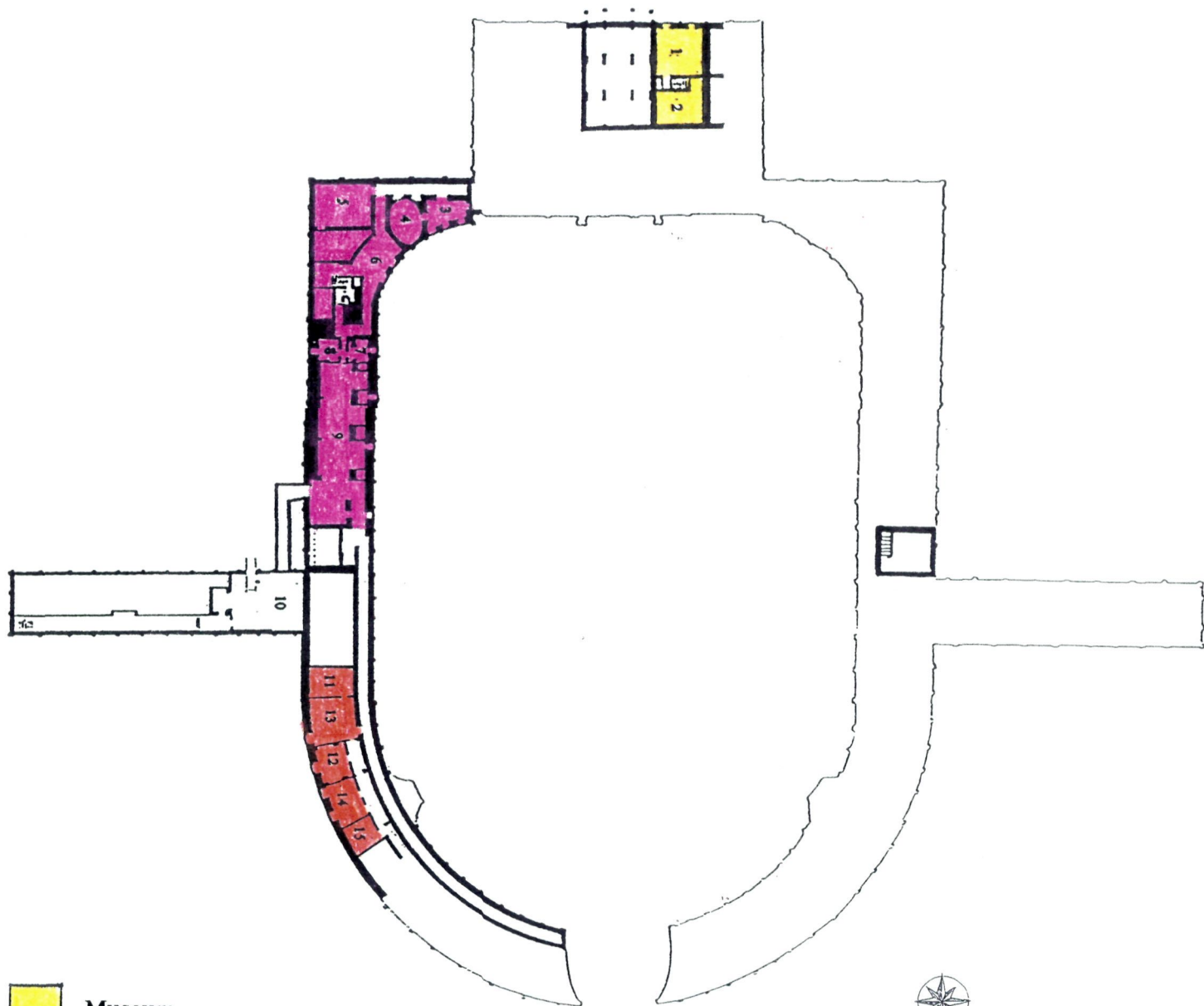
Drawings and Site Plans




ESTERHÁZY CASTLE Site Plan



CELLAR FLOOR

- 1-2 Wine Cellar of the Prince
- 3-9 Lounge
- 10 Boiler room
- 11-15 Supply Store-rooms for Hospitality Institute



-  Museum
-  Mozart Academy
-  Service and Culinary Arts



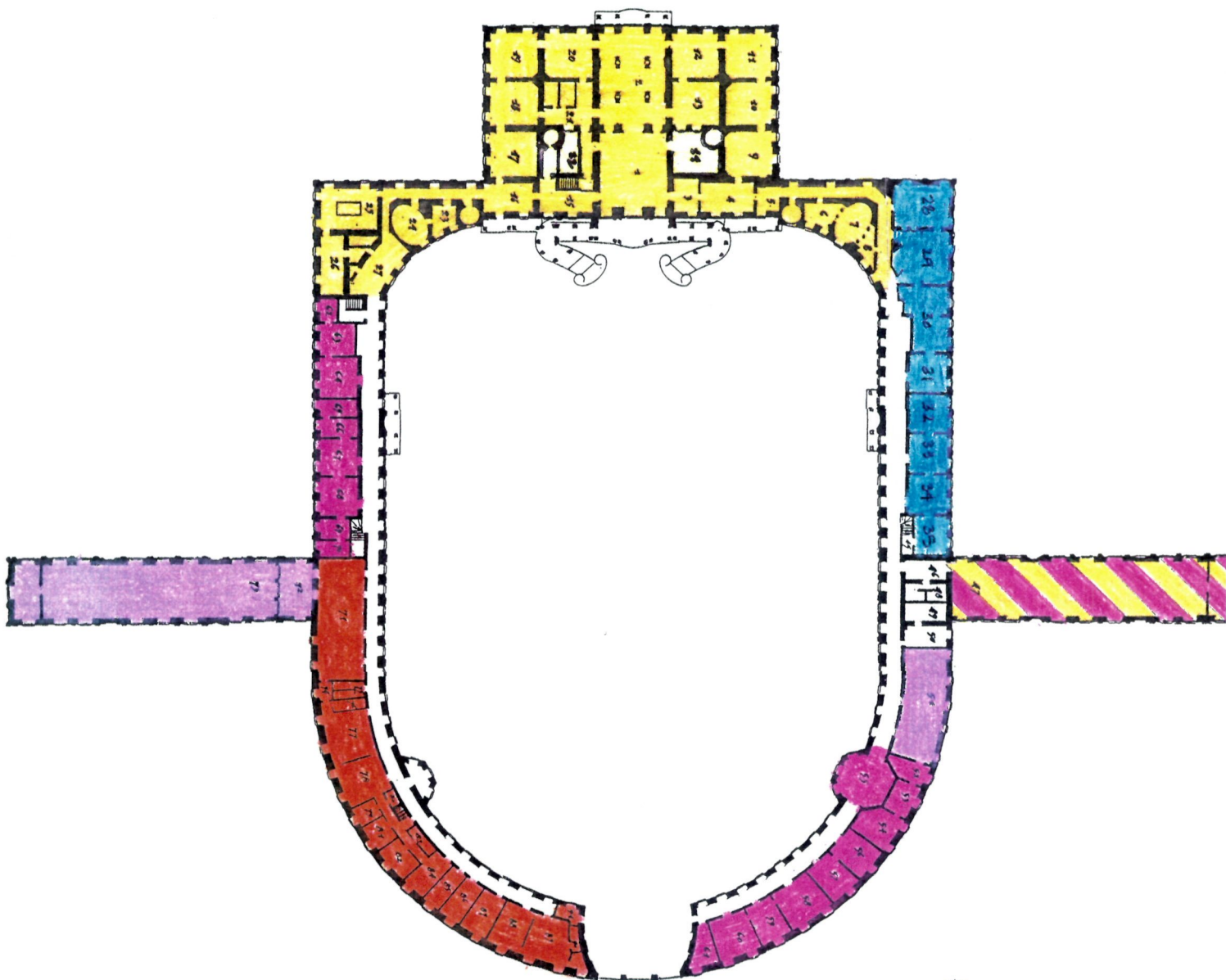
Cellar Floor Plan







Scale= 1:1000

ESTERHÁZY CASTLE

THE GROUND FLOOR ROOMS

1	Dining Room	74	Pantry
2	<i>Sala Terrena</i>	75	Lavatory
3	Bathroom of the Prince	76	Scullery
4	Chinese Dressing Cabinet	77	Kitchen
5	Antechamber	78	Kitchen
6	Oratory	79	Scullery
7	Chapel	80	Cold Storage
8	Sacristy	81-82	Preparatory rooms
9	Bedroom of the Prince	83	Cold Storage
10	Study of the Prince	84-85	Storeroom
11	Parlour of the Prince	86-87	Changing Room and Lavatory
12	Reception room of the Prince	88-89	Patisseries
13	Garderobe of the Prince	90	Storeroom
14	Light well	91	Vestibule
15	Staircase		
16	Museum Reception		
17	Living-room of the Princess		
18	Bedroom of the Princess		
19	Drawing-room of the Princess		
20	Reception room of the Princess		
21	Passage and Lavatory		
22	Light well		
23	Garderobe		
24	Dressing room of the Princess		
25	Billiard room		
26	Tea-House Haydn		
27	Museum Display		
28-35	Guest Rooms		
46	Anteroom		
47	Picture Gallery		
48	Lavatory		
49-50	Boiler Room		
51	Library		
52-53	Library Offices		
54	Library Stacks		
55	Lounge		
56-57	Offices		
58	Conference room		
59	Secretary		
60	President's Office		
61	Lavatory		
62-70	Rooms for the Professors		
71	Dining hall		
72	Small dining room		
73	Winter Garden		



-  Visitors' Area
-  Mozart Academy
-  Dual Function:
Visitors' Area/Mozart Academy
-  Service and Culinary Arts
-  To Be Used By All Institutes
-  Guest Rooms

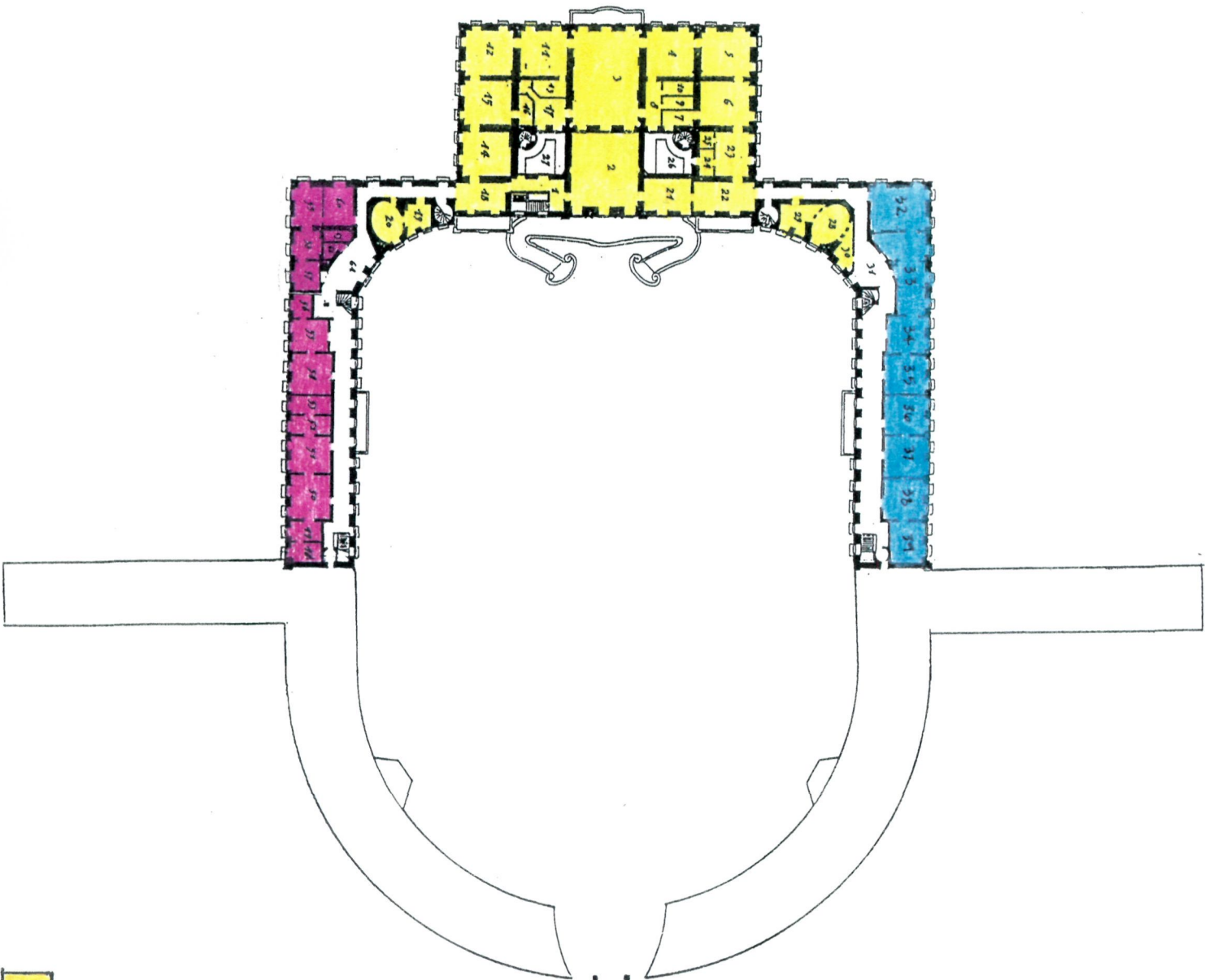
Ground Floor Plan

Scale= 1:1000

ESTERHÁZY CASTLE

Piano Nobile

1	Staircase
2	The Gala-Hall
3	The Music Room
4	Reception Room of the King
5	Drawing Room of the King
6	Bedroom of the King
7	Bathroom of the King
8	Antechamber
9-10	Public Restrooms
11	Drawing Room of the Queen
12	Bedroom of the Queen
13	Bathroom
14	State Drawing Room
15	State Bedroom
16	Bathroom
17	Store-room
18	Breakfast-room
19	Silver cabinet
20	Porcelain cabinet
21	State Drawing room
22	State Study
23	State Bedroom
24	Bathroom
25	Garderobe
26-27	Light well
28	Chapel
29	Oratory
30	Choir
32-39	Guest Rooms
48-56	Classrooms and Practice Rooms
57-63	Visiting Dignitary Apartment



- Visitors' Area
- Mozart Academy
- Guest Rooms



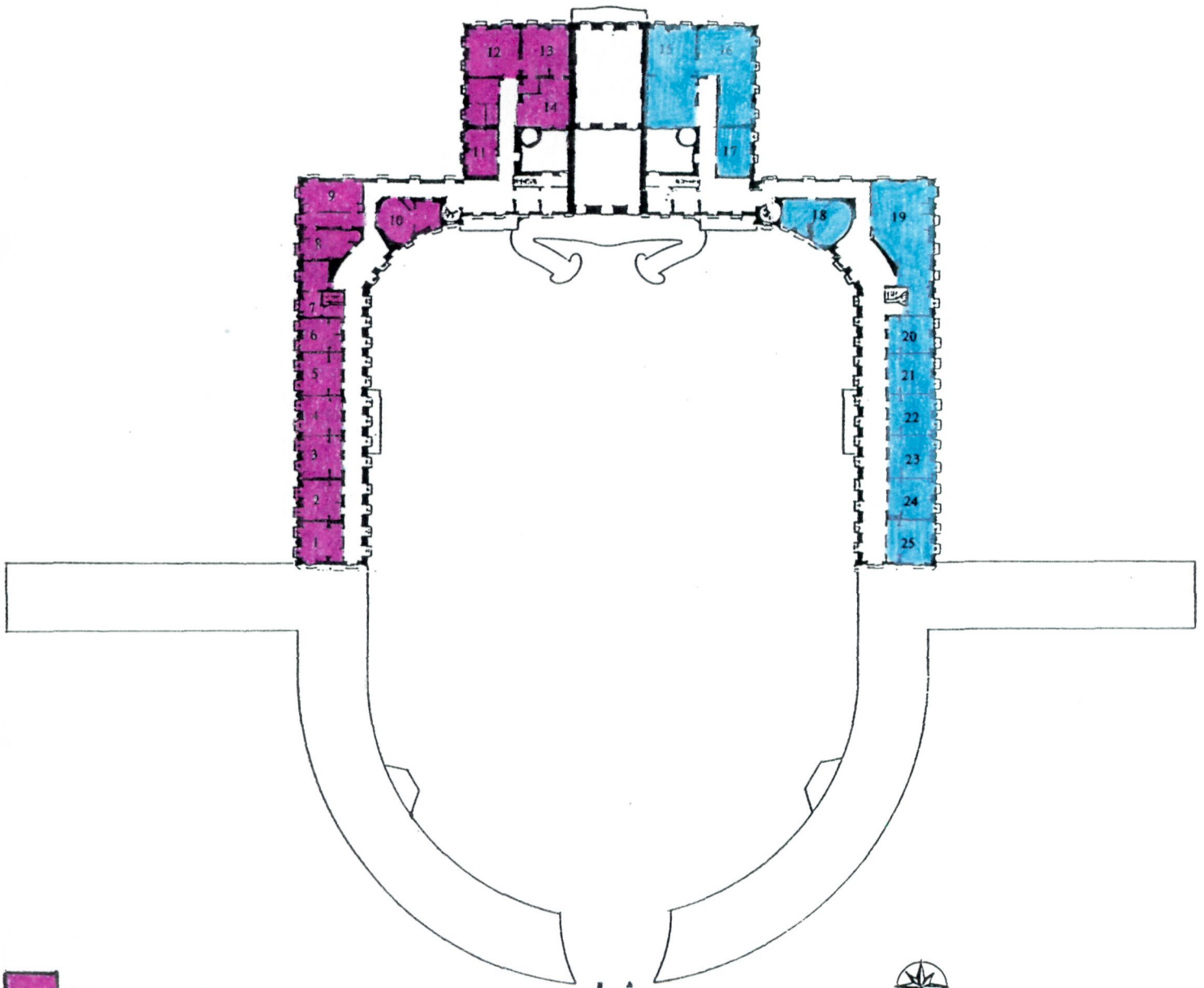
Piano Nobile



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ESTERHÁZY CASTLE

SECOND FLOOR

1-14 Rooms for the Professors
15-25 Guest Rooms



-  Mozart Academy
-  Guest Rooms

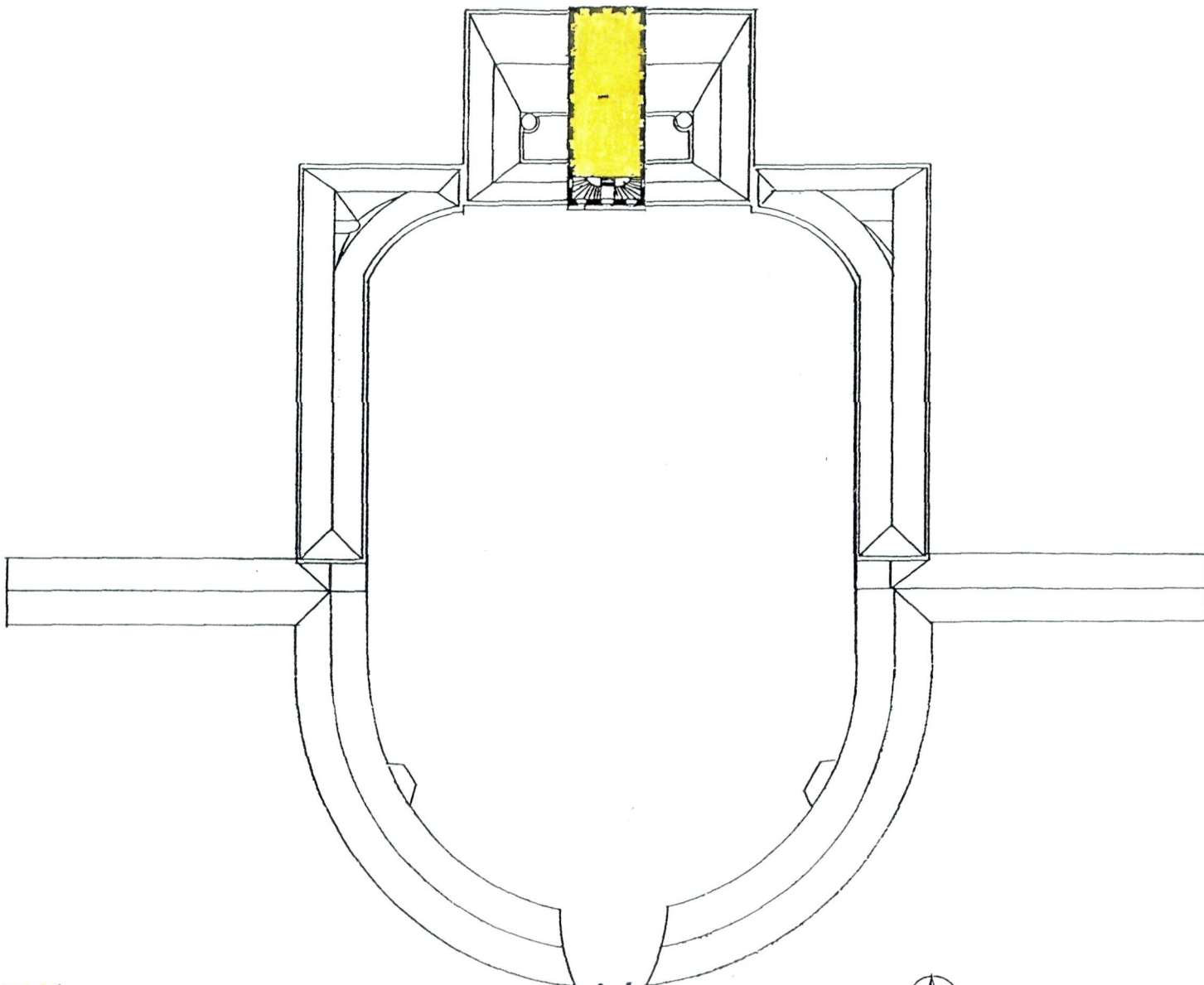
Second Floor Plan

Scale= 1:1000

ESTERHÁZY CASTLE

THE BELVEDERE

1 Ballroom



Visitors' Area/Mozart Academy



Belvedere Floor Plan

Scale= 1:1000

ESTERHÁZY CASTLE

APPENDIX C

PROJECTED VISITOR ATTENDANCE PROFILE - 12 MONTH OPERATION

1.	Annual Attendance:	200,000
	(Assume 60% arrive June-Sept inc)	120,000
	Peak months (15% of annual attendance)	30,000
	Peak week (22.5% of peak month)	6,750
	Design Day (25% of peak week)	1,688
	Peak In Grounds (57% of design day)	962
	Car Arrivals (40% of peak in grounds)	385
	Cars (average 2.8 persons per car)	138

Some additional 100 spaces may be required for one or two days/year

2.	Estimated Daytime Attendance	%
	Adult individual	40
	Adult group	15
	Child/OAP individual	40
	Child/OAP group	5

3. Number of coaches

Assuming for a major attraction offering a cultural experience of up to 0.5 day that 40% arrive by coach; the implications for a peak month are:

12,000 coach visitors in a peak month
400 coaches (average 30 persons per coach) for a peak month, which gives a maximum of about 12 coaches per 'peak-in-grounds'

Laurence Newman
KPMG Peat Marwick
London, Great Britain

APPENDIX D

PRELIMINARY COST ESTIMATE

L. INSTALLATION OF THE MUSIC ACADEMY AND TRAINING INSTITUTES AND ENHANCEMENT OF THE VISITORS AREA.

Cost to be shared equally between the Hungarian government and the Eszterháza Holding Company.

A. ESTERHÁZY CASTLE

- | | | |
|----|--|--------------|
| 1. | Initial Work on Eszterháza Visitor's Area | \$3,500,000. |
| | a) Visitor's Area Facility | |
| | b) Offices & Support Facilities | |
| | c) Library | |
| 2. | European Mozart Academy | \$4,000,000. |
| | a) Offices | |
| | 10 Staff Members | |
| | b) Professors Residences | |
| | 10 Full time professors, visiting professors | |
| | c) Classrooms & Practice Rooms | |
| 3. | Service and Culinary Arts Institute | \$ 750,000. |
| | a) Kitchen | |
| | b) Dining Room | |
| | c) Preparation Rooms | |
| 4. | Guest Rooms | \$1,500,000. |
| 5. | Cellar Lounge | \$ 100,000. |

B. COURTIERS BUILDINGS

- | | | |
|----|-------------------------|--------------|
| 1. | European Mozart Academy | \$1,500,000. |
| | a) Student Residences | |
| | 75 Full time students | |

C. GRENADIERS BUILDINGS \$ 200,000.

- | | | |
|----|-------------------|--|
| 1. | Visitors Area | |
| | a) Visitor Center | |
| | b) Gift Shop | |

D. EASTERLY SERVICE BUILDINGS

1.	Architectural Conservation Institute	\$ 300,000.
	a) Professors Residence	
	6 Full time, visiting professors	
	b) Library Workroom, Lecture Room	
	c) Student Residences	
	25 Full time students	
2.	Recording Institute	\$ 150,000.
	a) Professors Residence	
	2 Full time, 3 visiting	
	b) Recording Space, Lecture Room,	
	Listening Room, Workshop	
	c) Student Residences	
	16 Full time students	
3.	Musical Instrument Conservation Institute	\$ 200,000.
	a) Professors Residences	
	1 Professor, 1 Assistant	
	b) Workshop/Classroom	
	c) Student Residences	
	6 Full time students	
4.	Recreation Facilities	\$ 200,000.

E. GENERAL

1.	Architecture/Engineering	\$ 750,000.
2.	Construction Supervision	\$ 250,000.
3.	Utilities to and from the Complex	\$ 1,500,000.
4.	Relocating the Agricultural School presently located in the western wing of the Castle	\$ 1,000,000.
5.	Government Fees	\$ 100,000.
	TOTAL	\$16,000,000.

II. FURTHER ENHANCEMENT

Cost to be shared equally between the Hungarian government and the Eszterháza Holding Company.

A.	Eminent domain and restitution for certain areas of the complex including the Grenadiers Building, the Orangerie, the water towers, etc.	\$ 500,000.
B.	Relocation of the main road and reorganization of the land	\$ 2,500,000.
C.	Restoration of the garden, park and landscape. Vehicular and pedestrian circulation and parking	\$ 5,000,000.
D.	Enhancement of Eszterháza Visitor Area	\$ 7,500,000.
E.	Restoration of the dependencies including the Marionette Theatre, the Orangeries and the Stables	\$ 2,500,000.
F.	Research, Architecture/Engineering and Supervision for the above	\$ 2,000,000.
		<hr/>
		\$20,000,000.

In addition the start-up cost, furnishings and equipment for the European Mozart Academy are \$5,000,000.

APPENDIX E

PROJECT DEVELOPMENT SCHEDULE

Jan'93 J Jan'94 J Jan'95 J Jan'96 J Jan'97

Esterhaza 'Charrette'								
·Report Production	XX							
·Review & Approval	XX							
·Publication (4/15/93)	O							
Formal Applic. to Gov't	XXX							
·Approval Req'd by 5/1/93								
Project Mobilization								
(5/1/93-12/31/93)	XXXXXXXXXX							
·Research & Analysis								
·Detailed Architectural & Development Plan								
·Funding Arrangements								
·Administr.Preparation								
Final Approvals & Order to Work (2/1/94)			XXXXX					
Construction-Phase I								
(2/1/94-2/1/95)								
·Site Mobilization								
·Castle Wings								
·Requirements for Music Academy								
·Kitchen & Dining Areas								
·Parking								
Construction-Phase II								
2/1/95-12/31/95)								
·Courtiers Building								
·Dependencies								
Museum & Garden Improvements								
(6/1/93-)								
·Conservation, Restoration & Furnishings of Museum								
·Restoration of Park, Gardens & Landscape								
·Restoration of Museum Dependencies								
Academy Start Date								
(9/1/95)								
·Full Operation all Institutes by 12/31/95								

APPENDIX F

ARCHITECTURAL AND HISTORIC LANDSCAPE CONSERVATION INSTITUTE OF CENTRAL EUROPE

In the Baroque Age of the 18th century the arts were more closely integrated than at any time in modern history. Therefore, a knowledge and understanding of the whole spectrum enhances a comprehension of any one of the arts. To take a single work as an example, the first act of *Le Nozze di Figaro* is more easily understood if one knows about the disposition and relationship of rooms in an 18th century count's palace, and the importance of the garden in the fourth act, with its vital action in a pavilion, becomes more crucial when one knows how the palace and the garden together form one artistic concept. The formal dancing and outward decorum of the third act is complemented by the elaborately formal decoration of a Baroque ballroom. The whole action of the opera could be taking place at Esterháza, and this immediately illustrates how the performance of Mozart's music can be enhanced by being integrated with contemporary architecture and decoration. Similarly, a knowledge of what would probably be found in the count's library and picture gallery would further enhance the interpretation. Additional to such complementary studies is the question of 18th century stage and costume design, lighting, etc. As for the performance of Haydn's and Mozart's chamber music, the experience of playing and listening in the spatial conditions for which it was written, while relating to the decoration which complements the sound, can add valuable insight.

For such reasons, we welcome the idea of broadening the horizon of musicians (or for that matter of practitioners of all the arts) by exposing them during their studies to complementary arts and thought. Obviously this calls for a carefully integrated programme in which art historians and architectural historians who are sympathetic to music would play a part. But there is also a need to ensure that the buildings, interiors and gardens that remain from the Baroque Age are conserved as authentically as possible. Working on this assumption we welcome the suggestion that training in the conservation of architecture, gardens and the decorative arts should take place at Eszterháza.

During our discussions, it has been established that the priority need is for training in the conservation and repair of craftsmanship in historic buildings. This suggests a number of possibilities which are put forward for consideration, but in each case more information is needed and research is necessary before making a detailed proposal. It is understood that a number of Hungarian institutes have workshops related to traditional crafts, and one possibility is that one or more of these could be transferred to Eszterháza. This would create a situation similar to some in Western European countries; for example, in England there is a textile conservation centre at Hampton Court, and in France there are workshops at the Chateau de Champs which specialize in the conservation of stone and polychromy. In both these cases there are training facilities, and other historic buildings are serviced from them. Such a situation might be considered appropriate for a long-term proposal at Eszterháza.

Any conservation programme of decorative arts, such as wall paintings, textiles, wood carving, is a long-term proposal on which progress is often so slow that it can only play a peripheral part in a training programme. The work that can be done by a trainee, even under supervision, is limited, and so it has to be integrated into a course that includes other elements of theoretical and practical training. Although Eszterháza does offer some opportunities for practical work on site, they are limited principally to the Chinoiserie wall paintings, and this work is relatively straightforward. For these reasons, although a long-term programme should be kept in mind, there seems to be a need for a shorter course offering a wide view of the conservation of a range of decorative arts, and it is proposed that this could form the first of a number of Summer Schools. If it is evident that there is

sufficient demand and adequate financial support for a long course, say of two years, with a diploma or certificate award, this could be organized concurrently with the music programme. This would mean that additional residential, teaching and workshop accommodation would have to be made available ultimately. But it is believed that such an ambitious proposal has to be tested first, and so it is proposed that a Summer School should be organized in each of the first three years after the inauguration of the Music Academy at Eszterháza. These could be of a duration of six weeks each, and the following themes are suggested:

1. The conservation of historic interiors
2. The conservation of historic gardens
3. The adaptation of historic buildings for new uses.

In the first place, these could be planned to occupy the six weeks of the Music Academy's summer vacation if this would help with the accommodation proposals; but it would be an advantage if the two groups of students could coincide and have the opportunity to interact.

It is not envisaged that these Summer Schools will require specialized accommodation, except possibly for one workshop for practical work, since the building and garden themselves will provide material for some research and critical analysis. The available accommodation in the Courtiers Building should provide sufficient bedrooms and one large teaching room for these three trial courses, although there will also be a need for a library of reference books, etc. which is discussed later. It is thought that the possible number of students in each of these Schools will be about 25 and there will be approximately six lecturers, but this obviously depends on the demand and on the ideas of the organizers of the Schools. The programmes should be devised at a professional level for people who are already qualified. It is believed that they should pay a fee but that this could be graduated according to their age and experience. It is hoped that some form of scholarship might be available to assist those who need it.

The needs of the programme would be relatively simple, but there would be the usual visual aids and possibly some basic workshop equipment. It has been suggested that some facilities of the University of Sopron might be available. As suggested above, it will be necessary to begin to form a library of reference books on the subjects of art and architectural history as well as conservation textbooks. These could be accommodated in one library together with the music library of books and tapes. Another crucial need is the establishment of an archive dealing with every aspect of the palace and its site. It is not suggested that original documents and drawings from established collections should be brought to the palace, but they could be copied and assembled to form a complete collection for reference and for further research. Ideally, the archives should be located next to the library as it is believed that one member of staff would probably be responsible for both. In connection with this archive and the Summer Schools it is recommended that each year an exhibition on the theme of the Summer School programmes should be organized in the museum rooms and opened to the public. It is also recommended that provision should be made for the publication of a catalogue of the exhibition which would become a permanent reference.

A director needs to be appointed to be responsible for each School, and he or she should be familiar with the people working and teaching in other countries. Perhaps each could be planned with the collaboration of one of the training centres recognized by the European Community as centres of excellence; ICCROM (Rome) for the first, York for the second and Louvain for the third. The Eastern and Central European countries which already figure in the Foundation's plans for music should also be invited to participate in the conservation activities. There is, for example, a training course at Bratislava, and it is understood there is an intention to set up in Warsaw a course of study in historic garden conservation, although at present experts who could participate in the latter are

more likely to be found in Western European countries (the Netherlands, France, Germany and England). It seem very necessary at this stage to bring conservators in Hungary into the large and growing international family of conservation with all its cross-links of ideas and personalities. The possibilities are great, provided the development is taken step by step with confidence and is based on the identifiable needs and opportunities.

Professor Derek Linstrum
Leeds, Great Britain
February, 1993

APPENDIX G

SERVICE AND CULINARY ARTS OF CENTRAL EUROPE

I. Objectives

1. Creation of an institute of education in culinary art and art of service related to the philosophy of the musical education of the European Mozart Foundation.
2. Production and service of the meals for the students and the staff living at Eszterháza.

II. Meals production and service

In average, Eszterháza will welcome between 150 and 200 people all the year round, except a few weeks, seven days a week. Three meals a day have to be served. In addition to this regular activity, this department must provide buffets, luncheons and banquets for events in the museum. We forecast a production of approximately 150,000 meals per year.

III. Educational Institute

Because of our production limitations and the character of Eszterháza we suggest:

- educational institute for cuisine head chefs and head waiters.
- additional education open to students after a hotel school and/or professionals who have already acquired techniques and experience in the trade.
- Student population will be between twenty and thirty years of age.
- Students will originate from Central Europe: Hungary, the Czech and Slovak Republics, Poland, etc.
- Education will last for a period of 4-6 months, tuition will be charged.
- A research centre with library and a culinary museum will be added to the Institute (old kitchen tools, handwritten recipes, etc.).
- Gastronomy is an art of communication
service is an art of communication
like music is an art of communication!

IV. Culinary Arts Programme

- 3 to 4 days per week for cuisine education
- 1 to 2 days per week for general education

Cuisine Programme

- Research and rediscovery of the roots of gastronomy of Central Europe.
- Perfection in international cuisines
- Use of new technologies for food production and conservation
- Realization of different types of productions: buffet, banquets, catering techniques, outside catering, etc.
- Culinary production management (purchasing, storage, food costing, sales statistics, etc.)

- Sensorial food analysis
- Dietetic food production and nutrition
- Ethnic food traditions
- Food production hygiene, safety precautions
- Basic kitchen design

General Culture, Organizational and Leadership Skills

- History of gastronomy and food
- Techniques for team management, time management, self development methods "how to be a good leader".

V. Art of Service Programme

- 3-4 days per week: art of service
- 1 to 2 days per week: general culture

Art of Service

- Research and rediscovery of all the techniques and the organizations of hospitality service
- Perfection in service skills and techniques
- Techniques and methods of team organization
- Communication and guest relations/how to deal with praise and complaints
- Techniques for making people welcome and comfortable.
- Decoration and ambiance/colours, fragrance, light and research on sound and background music
- Sommelier/purchasing, storage, tasting and vocabulary of wines and spirits
- Sensorial analysis

General Culture

- History of hospitality
- Techniques for team management, time management and self development techniques "how to be a good leader".
- Service-mindedness

VI. Research Programme

- History, hand-written documents, old books, old tools used during the Golden Age of Eszterháza
- Research on sound and background music in restaurants
- Research on the relations of culinary arts and music
- Display of collections

VII. Space Requirements

- Location: ground-floor of the north-east wing of the chateau and basement
- Kitchen production and teaching: from 400 up to 500 sq. metres
- Restaurants: from 300 sq. metres using part of the winter garden
- Bedrooms for approximately 45-55 students and staff

VIII. Student Selection

- Basic techniques already acquired
- Work experience at least two years
- Strong motivation and potential to carry responsibilities
- Adaptability and flexibility
- Technical and psychological tests
- Number of students
 - two teams of 10 to 15 students each for the culinary arts programme
 - two teams of 8 to 10 students each for the service arts programme

IX. Pedagogical Organization

- Full time team of 13 persons for management, administration, production and pedagogical coordination.
- International visiting professors: at least one should be present at a time.

Walther Czerny
Austrian Tourism Consultants
Vienna, Austria
February, 1993

APPENDIX H

RECORDING INSTITUTE OF CENTRAL EUROPE

1. Goal/Purpose

To provide music students of the Academy with a general understanding of the recording procedures.

It is not recommended to organize a long-term education for balance-engineer or tonmeister.

2. Programme Structure

It is recommended to organize a recording seminar three times a year each lasting two weeks: one week for lectures and one week for practicing.

For practical reasons such a seminar can be attended by only 16 students/2 groups of 8 students.

3. Space Use

- a) Recording space/studio of minimal dimensions approx. 10x8x6 metres
Acoustically isolated and suited for recording of small ensembles.
- b) Control room of approx. 8x6x4 metres attached to the recording studio and containing transportable recording equipment.
- c) Listening room for seminar-lessons of approx. 7x5x3 metres.
- d) Lecture room for seminar lessons of approx. 8x7x3 metres.
- e) Workshop for the maintenance of the recording equipment.

4. Curriculum

Main subjects for the lecturers in the 1st seminar week could be:

- Recording procedures and applied techniques
- Theory of concert hall acoustics and musical instruments

These theoretical lectures can be attended by 16 students

Main subjects for the lectures for the 2nd practical week:

- Analysis of recorded music in listening sessions
- Actual recording of an ensemble (formed at the Academy) resulting in a promotion tape for these musicians. This activity can only be attended by 8 students (ensemble included), and can take place twice during the week.

5. Teachers

For the theoretical part of the seminar 2 to 3 guest-teachers will be necessary and for the practical part of the seminar 2 recording-experts are necessary (each recording-expert will practice with a group of 8 students).

6. Benefits of the program

It can be expected that most of the music students of the Academy shall become involved with recording practice soon after they've started to become a professional musician. The content of the seminar will certainly help them to cope with these future recording situations.

The promotional tapes, produced in the seminar can be helpful in finding a way to the podia.

7. Festivals

The recording of Festivals organized by the Academy abroad, is quite a different situation and probably a too ambitious thought at the moment. For these cases it is advised to cooperate with Broadcast Organizations.

Public concerts at Esterháza may well be recorded with transportable equipment from the recording-studio. These recordings can be done by the electronic maintenance engineer in cooperation with musical students.

8. Code involved

The starting cost of a transportable recording studio unit can be estimated at approx. \$30,000. The fee for a guest-teacher is more difficult to generalize, but without a student tuition for attending the seminar, economic organizing will be hard.

An average cost price for a seminar-week will be at last \$2000. If 16 students can attend the seminar, a tuition of \$150 per student per week will be necessary for a break-even.

9. Organization

If three seminars per year are feasible, it is recommended to cooperate with three different musical institutes also. The Royal Conservatory at The Hague could organize the teachers and the program for 1 seminar per year. Two other comparable institutes could be found to organize the other two seminars; for instance in Poland (Gdansk, Warsaw), Austria (Vienna) and Guildford (Surrey).

Peter Nuyten
Royal Conservatory
's Gravenhage, The Netherlands
February, 1993

APPENDIX I

MUSICAL INSTRUMENT CONSERVATION INSTITUTE OF CENTRAL EUROPE

I was asked to come here in order to evaluate the possibilities of starting a course on Antique Keyboard Instrument Restoration at Eszterháza.

Before coming here and after discussions at the conference, the initial idea was to run a general workshop during a one year period.

However, having started discussions with Mr. Tasnádi of the Sopron University, several possibilities have arisen that change how we should regard this potential project.

It seems to me that the only way to make this course advantageous to all parties involved is to establish a full-length 3 year restoration course in order to enable students to finish with some kind of diploma. From my discussions with Mr. Tasnádi there seems to be an interest in joining forces on a RESTORATION COURSE PROJECT that might involve various authorities related to this field.

Summary:

1. The goal of our programme is to create an institution dedicated to the conservation of antique keyboard instruments.
2. The only resource of Eszterháza that this institute would utilize is space. The program would be beneficial both for the music students of the Academy in providing original instruments on which to perform and for external students attending the course for the purpose of specializing in conservation.
3.
 - a) The ideal size of the Institute would be: maximum 6 students, 1 professor and 1 assistant.
 - b) The space requirements are approximately 300 square meters for work and storage.
4. It seems impossible to create the workshop within the Castle itself. There is a series of postwar buildings beyond the water tower that could be suitable for the Institute.
5. There are two possible curriculums:
 - a) A workshop-based one year course during which the students become familiar with the problem of restoration and conservation and the tools and materials used in the restoration process. In my opinion, this is not a valid option as the students involved would finish with only a background knowledge which would require further studies.
 - b) A 3-year, full-time course at the end of which the students would acquire sufficient knowledge and practical experience that would enable them to start a professional career.

6. The materials needed for the program consist of the following:
 - a) Machinery for woodwork, hand tools, all material related to this field of restoration (seasoned wood of various kinds, leather, strings etc.).
 - b) In addition to the 300 sq. meters of workspace required, with a possibility of controlling temperature and humidity, there should be accommodation for the 6 students and the teaching staff of 2.
 - c) An exhibition place would only be required when an instrument is restored and only if that instrument belongs to the foundation or is permitted to remain there for the use of the keyboard students.
7. Ideally, we would hope to envisage a situation whereby this course would involve both students and professors from Hungary. As I learnt from Mr. Tasnádi, there are few keyboard instrument restorers in this country, and they seem to be concentrated in Budapest. Most of them have studied abroad. By establishing cooperation among Hungarian and foreign experts this field could be enhanced in Hungary.
8. Evaluating the problems encountered from a practical point of view, there should be no reason for the course not to start when the Academy moves into Eszterháza.

Stefano Fiuzzi
Accademia Bartolomeo Cristofori
Firenze, Italy
February, 1993

APPENDIX J

Joseph Pell Lombardi & Associates Architects and Preservationists, P.C.

The Office of Joseph Pell Lombardi and Associates, P.C.. is an international architectural and preservation firm with over 20 years experience in architecture and preservation. The majority of the staff, including Joseph Pell Lombardi, hold degrees in both Architecture (B. Arch.) and Historic Preservation (M. Sci.). The firm has been involved in over 500 projects with historic buildings dating from the 14th to the early 20th centuries.

Containing Architects, Preservationists, Architectural Historians and Construction Specialists, the firm guides restoration, preservation and adaptive re-use projects from initial inception to completion, including historical analysis, budget preparation, plans, specifications and construction supervision. The firm works extensively with a wide range of governmental agencies throughout the world to obtain appropriate approvals and certifications.

Mr. Lombardi owns many of the projects in which he is involved, such as Liberty Tower, a ca. 1909 terra-cotta clad 33-story Gothic skyscraper in lower Manhattan, and the recently restored ca. 1872 Octagon House in Irvington-on-Hudson, New York, a domed octagonal house in the form of a Roman temple. The Octagon House was the first property to have been sold into private ownership by the National Trust for Historic Preservation in America. As an owner, he is able to provide expertise that can assist in the resolution of the economic and practical problems of restoration projects and developments.

Joseph Pell Lombardi is a member of the World Monuments Fund, a member of the Board of Directors of Lyndhurst and a member of Scenic Hudson, the National Trust for Historic Preservation and the Society for Architectural Historians. In 1990 he was awarded the Victorian Society in America Preservation Award and in 1991 he received the Preservation League Award. In 1993 he was honored with the New York City Landmarks Preservation Commission Certificate of Merit award.

APPENDIX K

SELECTED QUOTES AND PRESS COMMENTS

I believe that the Prague Mozart Foundation can play an important role in the cultural landscape of the new Europe. I still remember the enthusiasm with which the idea was greeted when the birth of the Prague Mozart Foundation was first announced during my visit to the Council of Europe in Strasbourg. I was also glad to hear during my recent visit to the European Commission that this warm reception was shared in Brussels and that there is a common purpose to bring closer the next generations of Europeans. Although the Foundation will be based in Europe, its humanistic idea should benefit the whole world.

Václav Havel

The Prague Mozart Foundation will help us communicate our rich cultural heritage as well as contemporary music to the world at large, and to bring the world's cultural achievements to the Hungarian public. It can play a pivotal role in helping Hungarian and other Central European music and musicians breaking through.

Arpad Göncz

It is the aspiration of the world of tomorrow: when we will turn our backs to specialization and segregation, and be open to our environment rather than being defensive and suspicious. A battle must be fought against prejudice and fundamentalism by the musicians and by the people: by those who are listening to the world that surrounds them and find in it inspiration for compassion for all human beings, including their enemies. This is why I join Mr. Coblence in his dream and I wish to all of us the success which he seeks.

Sir Yehudi Menuhin

I was pleased to learn that your project of a Foundation has now entered its operational phase to revive the great musical tradition of Central Europe. As you know the support of the Commission is yours, and I hope that other institutions and organizations will join their efforts to ours to satisfy the financial needs of this beautiful enterprise.

Jacques Delors

I wish to stress once more the great importance which I attach to your project which fills a vacuum and fulfills a need which present music academics do not address. Your own dynamism and the musical and intellectual scholars whom you have mobilized towards this great project seem to constitute a guarantee of success for the Mozart Academy.

Catherine Lalumière

Music, politics and racial war would seem distinct matters, with music unrelated to the other two. This is not so. All are aspects of a civilization that in Eastern Europe bears grievous wounds. These must be healed if the turbulence of Eastern Europe and the Balkans is not again to draw the Western countries into tragedy. Mr. Coblence's foundation is one ambitious and coherent attempt to heal our common civilization.

William Pfaff

(International Herald Tribune, Los Angeles Times)

C'est une entreprise considérable et difficile, malgré le soutien financier des gouvernements intéressés, des Communautés européennes, du Conseil de l'Europe et de mécènes mélomanes de la Terre entière, mais dont la réussite, dans ce monde où tant de choses ont tendance à se défaire, serait comme un petit sourire du des-tin.

André Fontaine
(Le Monde)

The heart of the idea is no less than to revive the luscious sheen of Central European culture and its prime role in European civilization, tarnished and stunted by wars and totalitarianism.....And it isn't hard to imagine a whole new flowering of that sophisticated culture which was a specialty of Central Europe if Alain Coblenca can make the dream, which is his part of it, come true. He is already well on the way.

Flora Lewis
(International Herald Tribune)

"If I want to hear good opera," Maria Theresa said, "I go to Esterhaz."Now it will resound with music again, as home of the Prague Mozart Foundation.

Andrew Porter
(The Observer)

L'invito é chiaro: mecenati di tutto il mondo, unitevi.

Alessandro Cannavo
(Corriere della Sera)

The momentum looks unstoppable.

Richard Fairman
(Financial Times)

Der Gedanke der Mozart-Akademie ist in europäischen Kreisen auf ein gutes Echo gestossen, wie glanzvolle Namen nicht nur in der Liste der Unterrichtenden, sondern auch im Ehrenkomitee zeigen.

(Neue Zürcher Zeitung)

APPENDIX L

Participants in the Eszterháza Conference

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Prof. Dr. Miklós Horler, Vice President
Ms. Zsuzsa Nagy, Director of the Superintendency
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APPENDIX M

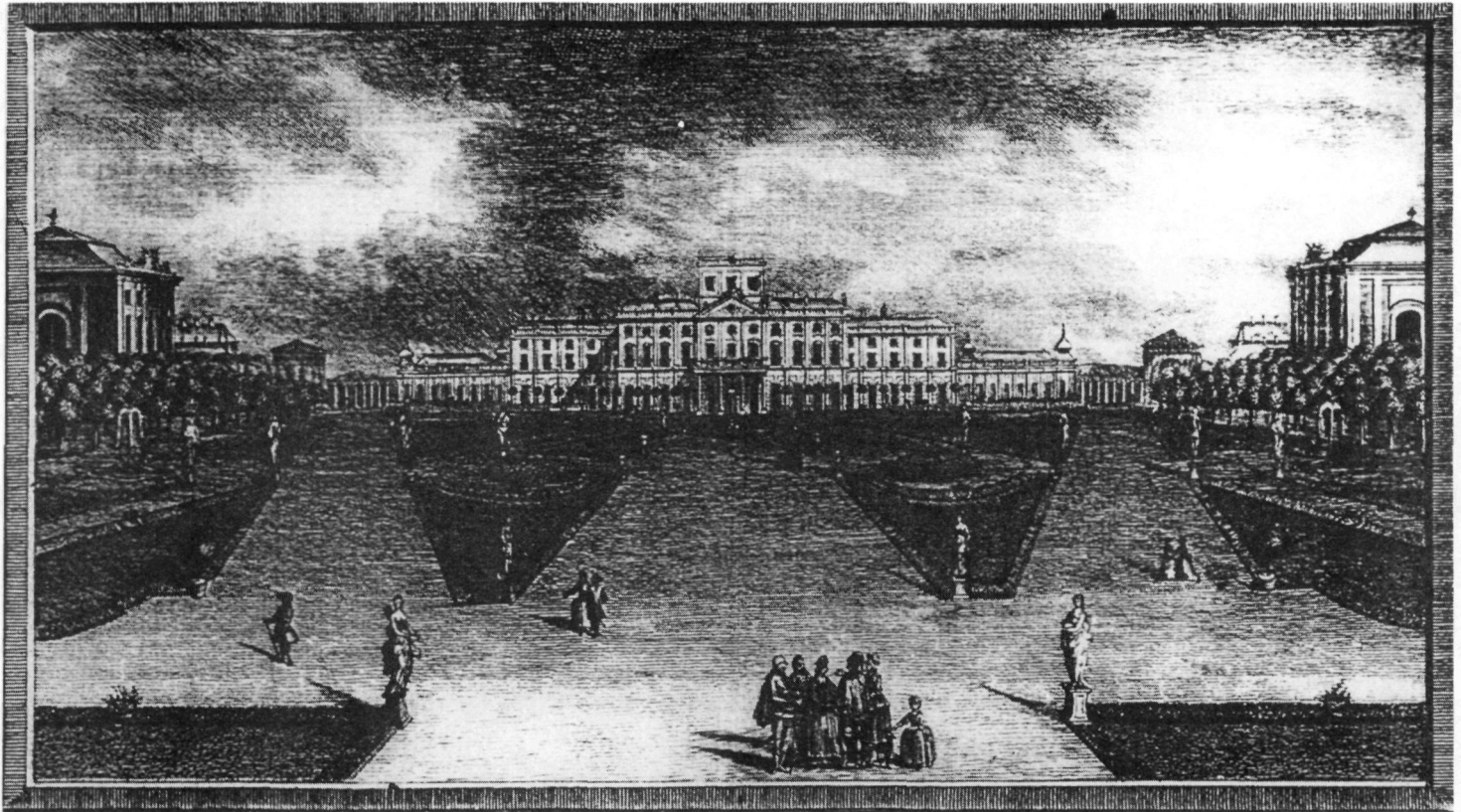
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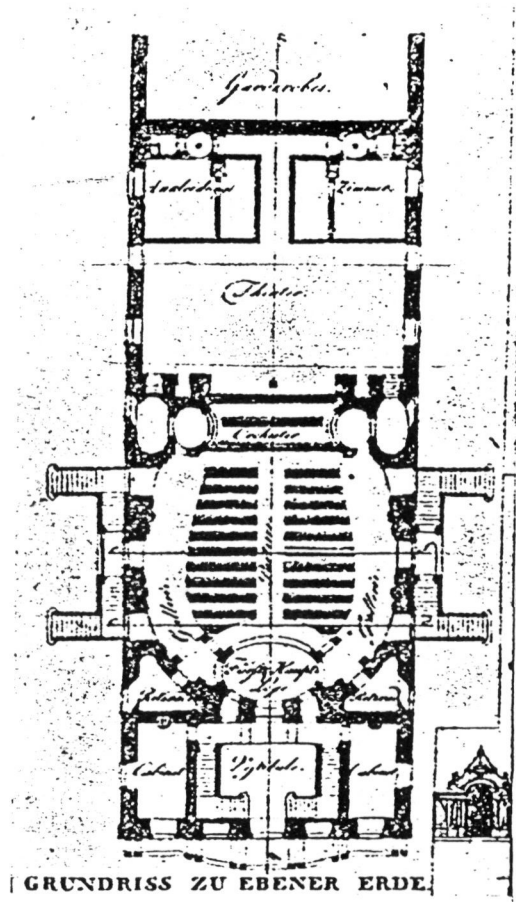
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APPENDIX N





Az eszterházi opera

