



**100 JAHRE**

**SALZBURG FESTIVAL**  
**18 July – 30 August 2020**

---

## **Salzburg Festival 2020**

Helga Rabl-Stadler, President

Markus Hinterhäuser, Artistic Director



**100 JAHRE**

**SALZBURG FESTIVAL**  
**18 July – 30 August 2020**

---

## **CONTENTS**

Preface by the Directorate of the Salzburg Festival .....	p. 2
The 2020 Salzburg Festival: Facts and Figures .....	p. 4
Press Text on the Programme of the 2020 Salzburg Festival .....	p. 6
Opera .....	p. 6
Drama .....	p. 12
Concerts .....	p. 16
Celebrations .....	p. 21
Jung & Jede*r (Young & Everyman) .....	p. 24
Sponsors .....	p. 27
Tickets, Value Creation, Service .....	p. 30
Man Ray / William Kentridge .....	p. 31
Photos .....	p. 32

The Salzburg Festival presents its programme in the following cities:

Salzburg, Vienna, Munich, Frankfurt, Berlin, Hamburg, Zurich, London, Paris, New York, Moscow, Beijing, Seoul and Tokyo.

Press Office of the Salzburg Festival | +43-662-8045-351 |  
[presse@salzburgfestival.at](mailto:presse@salzburgfestival.at) | [www.salzburgerfestspiele.at](http://www.salzburgerfestspiele.at)



100 JAHRE

**SALZBURG FESTIVAL**  
**18 July – 30 August 2020**

## **PREFACE** by the **Directorate of the Salzburg Festival**

A festival to shine as a guiding light in the search for one's own identity, for the meaning of life, but also for the restoration of the identity of whole peoples — that was the thought uppermost in the minds of the artists and citizens who a century ago founded the Salzburg Festival as 'one of the first deeds of peace'. Chief among them were that magician of the theatre Max Reinhardt, the poet Hugo von Hofmannsthal, the composer Richard Strauss, the stage designer Alfred Roller and the conductor Franz Schalk.

Through our *Ouverture spirituelle* under the sign of Pax — Peace we call back to mind in this anniversary year of 2020 that founding principle of the Festival as a project dedicated to peace. The Salzburg Festival began on 22 August 1920, when *Jedermann (Everyman)* was performed before the most beautiful stage backdrop in the world, the façade of the Salzburg Cathedral. One hundred years provide a reason to celebrate and an occasion to express thanks — to all the artists, the staff members and employees who nurtured that delicate seedling, the Festival, and made it into the greatest classic festival in the world: more than 200 performances in 15 venues on 44 days, with guests from 80 countries, 40 of them non-European.

Several ideas are at the heart of our anniversary programme — community, the relationship of the individual to the whole, radical individualism and, as a great hope, the idea that the world can be changed through communal solidarity, through a new humanity.

As if running amok, Don Giovanni keeps darting like a will-o'-the-wisp toward his own destruction. In his world, there is no love, no utopia, no light. His driving force is excess, even nihilism. Someone just as driven, but in a much different way, is Elektra, ruthless, raving and unrestrained in her thirst for revenge. Similarly unrestrained is Richard III, whom Shakespeare portrays as the incarnation of evil.

Set in antithesis to the extreme crossing of boundaries by individuals is the dynamic of a whole people and of the masses found in Mussorgsky's *Boris Godunov* and Luigi Nono's *Intolleranza 1960*. These are works that call for protest and change. In Mussorgsky's opera the people themselves are the main protagonist. Luigi Nono, in his works, invokes rebellion and resistance as exemplary. Even though *Intolleranza 1960* documents the fate of an individual person, Nono is in fact speaking of the anonymous masses. His work cries out against all the injustices of this world and is a passionate defence of humanity and justice.

In *Zdeněk Adamec*, a world premiere by Peter Handke, a society is formed out of speeches and counter speeches by bringing into being as a communal enterprise the fictive psychological profile of a young man who has made himself into a beacon through the disturbing act of setting himself on fire.

Like William Shakespeare, Friedrich Schiller was a central author in Max Reinhardt's involvement with theatre. In *Mary Stuart*, two women rulers confront one another; their respective stances treat in exemplary fashion of the relationship between law and justice.

What gives the Festival its substance is in feeling itself committed to survey the map of great artistic utterances from all epochs and periods, from Monteverdi to the music of our own time, from Greek tragedy to Peter Handke.



**100 JAHRE**

**SALZBURG FESTIVAL**  
**18 July – 30 August 2020**

---

One hundred years of the Salzburg Festival mean one hundred years of cultural history. The Salzburg Festival does not have to be reinvented each year, though it must be led again and again into a new present. 'A work of art that aims to act as a stimulus, to have a moving effect, needs qualified rejection just as much as it does acquiescence. [...] Art must mirror the spiritual and intellectual state of its time; it must be adversarial and oppositional', as Nikolaus Harnoncourt so pointedly stated in his Festival address of 1995, inspiring still today.

Bazon Brock, professor of aesthetics, called you, our wonderful audience, a 'community of devotees', because a unique form of communal experience comes about at the Festival, one that unites people of different origins, languages and religions. A community of devotees for the power of art.

*Helga Rabl-Stadler*

*Markus Hinterhäuser*

*Lukas Crepaz*



**100 JAHRE**

**SALZBURG FESTIVAL**  
**18 July – 30 August 2020**

## **The 2020 Salzburg Festival**

**222 performances in 44 days at 15 venues**

**as well as 87 performances of the youth programme “jung&jede\*r”  
at 48 venues in the city and state of Salzburg from 28 April to 18 July 2020**

**plus 50 additional events as part of “Zum Fest” (Centenary Events)**

\*\*\*

### **42 Opera Performances**

*ELEKTRA*

*DON GIOVANNI*

*DIE ZAUBERFLÖTE*

*INTOLLERANZA 1960*

*BORIS GODUNOV*

*THE MESSIAH*

*DON PASQUALE*

*TOSCA*

*I VESPRI SICILIANI* (in concert)

*NEITHER* (in concert)

### **57 Drama Performances**

World Premiere *ZDENĚK ADAMEC*

*RICHARD III*

World Premiere *EVERYWOMAN*

*DAS BERGWERK ZU FALUN*

*MARIA STUART*

*JEDERMANN*

100 YEARS OF *JEDERMANN*

READINGS



**100 JAHRE**

**SALZBURG FESTIVAL**  
**18 July – 30 August 2020**

---

**91 Concerts**

OUVERTURE SPIRITUELLE  
VIENNA PHILHARMONIC  
GUEST ORCHESTRAS  
BEETHOVEN CYCLE  
Still life – Time with FELDMAN  
MOMENTS MUSICAUX  
CHAMBER CONCERTS  
SONG RECITALS  
SOLO RECITALS  
CHURCH CONCERT  
MOZART MATINEES  
CAMERATA SALZBURG  
HERBERT VON KARAJAN YOUNG CONDUCTORS AWARD  
YOUNG SINGERS PROJECT

\*\*\*

**Zum Fest – Centenary Events**

State Exhibition GREAT WORLD THEATRE  
FESTIVAL OPENING PARTY  
JEDERMANN DAY  
THE WORLD OF YESTERDAY  
THE WORLD OF TOMORROW  
THEATRE AT THE CINEMA  
“DREAMING OF A FAIRY TEMPLE”  
FESTIVAL DIALOGUES  
SALZBURG CENTENARY



**100 JAHRE**

**SALZBURG FESTIVAL**  
**18 July – 30 August 2020**

**“jung & jede\*r” – The Salzburg Festival’s Youth Programme**

**32 Performances as part of the Salzburg Festival**  
**plus 87 Performances at 48 venues in the city and state of Salzburg**  
**between 28 April and 18 July 2020**

**MUSICAL THEATRE**

*Vom Stern, der nicht leuchten konnte*

*Gold!*

*1000 Kraniche*

**DRAMA**

*Dickhäuter*

*Die Zertrennlichen*

**CONCERTS**

*schräg /strich*

*Hau drauf!*

**INTERACTIONS**

Youth Subscriptions and Beyond!

School Programme

**YOUNG ART**

Opera Camps

Salzburger Festspiele und Theater Kinderchor

Special Concerts

Young Friends

Siemens > Children’s > Festival



**100 JAHRE**

**SALZBURG FESTIVAL**  
**18 July – 30 August 2020**

## **OPERA**

**Richard Strauss *ELEKTRA***  
**Wolfgang Amadeus Mozart *DON GIOVANNI***  
**Wolfgang Amadeus Mozart *DIE ZAUBERFLÖTE***  
**Luigi Nono *INTOLLERANZA 1960***  
**Modest Mussorgsky *BORIS GODUNOV***

**George F. Handel / Wolfgang A. Mozart *THE MESSIAH***  
**Gaetano Donizetti *DON PASQUALE***  
**Giacomo Puccini *TOSCA***

**Giuseppe Verdi / *VESPRI SICILIANI* (in concert)**  
**Morton Feldman *NEITHER* (in concert)**

**Richard Strauss *ELEKTRA***

In 2020 the Salzburg Festival opens with a work which played a major role in the life of all three Festival founders – Richard Strauss, Hugo von Hofmannsthal and Max Reinhardt:

The 2020 Salzburg Festival opens with the opera *Elektra* by Richard Strauss. Hugo von Hofmannsthal's eponymous drama, based on the tragedy by Sophocles, was first performed in Berlin in 1903, directed by Max Reinhardt. Richard Strauss was in the audience, and he felt the encounter with Hofmannsthal to be guided by fate. In a letter in 1906, he asked Hofmannsthal to 'give me the right of first refusal for anything in your hand that lends itself to composition. Your manner corresponds so closely to my own, we were born for one another and shall certainly produce something beautiful together, if you remain faithful to me'.

That same year, Richard Strauss began to compose his one-act opera. Three years later, on 25 January 1909, the world premiere took place in Dresden, with resounding success. The present production is directed by Krzysztof Warlikowski, who made his successful Salzburg Festival debut in 2018 with Hans Werner Henze's *The Bassarids*. Franz Welser-Möst, to whom the Salzburg Festival owes many unforgettable performances of Richard Strauss' works, conducts the Vienna Philharmonie and the Concert Association of the Vienna State Opera Chorus. The role of Elektra will be embodied by the Lithuanian rising star Aušrine Stundyte. That of Chrysothemis will be sung by Asmik Grigorian, who was chosen by the critics' poll of the journal *Opernwelt* as Singer of the Year for her portrayal of Salome in 2019. They are joined by Tanja Ariane Baumgartner as Clytemnestra, Michael Laurenz as Aegisthus and Derek Welton as Orestes. The premiere takes place on 27 July.





100 JAHRE

SALZBURG FESTIVAL  
18 July – 30 August 2020

**Wolfgang Amadeus Mozart *DON GIOVANNI***

The opera *Don Giovanni*, then more commonly known in its German version as *Don Juan*, was the first opera to be performed at the Salzburg Festival, conducted by Richard Strauss in 1922. Romeo Castellucci and Teodor Currentzis are responsible for the new production of *Don Giovanni* in the centenary year. Vitality and destruction: in this essential ambivalence director Romeo Castellucci sees the fascination of the protagonist of Wolfgang Amadeus Mozart's opera *Don Giovanni*. To Castellucci, an approach to this figure means confronting its ambiguity and complexity as well as its inner imbalance. Lorenzo da Ponte's libretto reduces Don Giovanni to the roguish seducer. Mozart, on the other hand, opens up abysses, dimensions of tragedy and anarchy.

Romeo Castellucci's *Salome* was voted 'Performance of the Year' by the journal *Opernwelt* in 2019, honouring the best director and stage sets. Teodor Currentzis conducts his musicAeterna Orchestra and musicAeterna Choir. The young Italian baritone Davide Luciano makes his Salzburg Festival debut as Don Giovanni. At his side, Nadezhda Pavlova sings Donna Anna and Federica Lombardi, a graduate of the 2015 Young Singers Project, sings Donna Elvira. Michael Spyres takes on the role of Don Ottavio. David Steffens is Masetto; Mika Kares sings the Commendatore. Vita Priante embodies Leporello, while Anna Lucia Richter sings Zerlina. The premiere of the new production takes place on 28 July.

**Wolfgang Amadeus Mozart *DIE ZAUBERFLÖTE***

Magic opera, singspiel, a comedy with spectacular stage effects, Masonic ritual with Egyptian mysteries, heroic-comic opera? *Die Zauberflöte* is heard more often and has been more frequently performed, discussed, queried and interrogated than almost any other work in the history of opera. In 2018 Lydia Steier directed a new production of *Die Zauberflöte* at the Großes Festspielhaus. During the anniversary year, she presents a revised adaptation at the Haus für Mozart. As the narrator, Roland Koch leads the audience through the opera.

Joana Mallwitz, voted 'Conductor of the Year 2019' by the journal *Opernwelt*, conducts the opera, making her Festival debut. She conducts the Vienna Philharmonic and the Concert Association of the Vienna State Opera Chorus. Tareq Nazmi takes on the role of Sarastro, Brenda Rae that of the Queen of the Night. Mauro Peter, another graduate of the Young Singers Project (2012), returns to the role of Tamino, which he sang in 2018; Regula Mühlemann is his Pamina. Adam Plachetka and Maria Nazarova return as Papageno and Papagena. Ilse Eerens, Sophie Rennert and Katarina Bradić sing the Three Ladies; the Three Boys will be sung by members of the Vienna Boys Choir. The premiere is scheduled for 3 August.



100 JAHRE

SALZBURG FESTIVAL  
18 July – 30 August 2020

**Luigi Nono *INTOLLERANZA 1960***

*Intolleranza 1960*, Luigi Nono's first musical theatre work, was commissioned by the International Festival of Contemporary Music at the Venice Biennial and had its world premiere in 1961 at the Teatro La Fenice. The Italian composer wanted to establish a new form of musical theatre. He used new composition techniques, electronic music, pre-recorded tapes and called *Intolleranza* not an 'opera', but an 'azione scenica', or staged action. *Intolleranza 1960* is a passionate protest against racism, intolerance, oppression and the violation of human dignity, and the environmental catastrophe that occurs at the end of the work links it to our discourse today. The conductor Ingo Metzmacher, for whom Nono's 'work and his legacy [...] are something akin to a guiding star,' is among the pre-eminent experts on the composer's work. His performances of *Prometeo* and the opera *Al gran sole – carico d'amore* are unforgotten.

He returns to the Felsenreitschule in 2020, conducting the Vienna Philharmonic and the Concert Association of the Vienna State Opera Chorus. Jan Lauwers, who most recently directed Monteverdi's *L'incoronazione di Poppea* at the Salzburg Festival in 2018, will be responsible for directing as well as the stage sets, choreography and video. He combines solo dancers of his Needcompany with dancers of the BODHI PROJECT and SEAD – Salzburg Experimental Academy of Dance. The main roles will be sung by Sean Panikkar, Sarah Maria Sun and Anna Maria Chiuri.

With this new production, the Salzburg Festival continues its exploration of Luigi Nono's oeuvre, which is unique throughout the world. The premiere takes place on 9 August.

**Modest Mussorgsky *BORIS GODUNOV***

The points of departure for Modest Mussorgsky's opera *Boris Godunov* were Alexander Pushkin's eponymous tragedy and Nikolay Karamzin's *History of the Russian State*. He condensed the literary model and managed to turn the story, which deals with a violent period of Russian history – the turn of the 16<sup>th</sup> into the 17<sup>th</sup> century – into a drama about a split personality. Next to the individual story of the tsar in the opera, historiography itself thus becomes a theme: the subjective fate of an individual always differs from its supposedly objective reporting. In the history of the Salzburg Festival, *Boris Godunov* received some



**100 JAHRE**

**SALZBURG FESTIVAL**  
**18 July – 30 August 2020**

memorable and exemplary productions of their times: the first during the 1960s (Herbert von Karajan, 1965, 1966, 1967), the second during the 1990s (Herbert Wernicke, 1994 and 1997). Mariss Jansons and Christof Loy now examine the work's validity for a new century. Mariss Jansons conducts the Vienna Philharmonic, the Concert Association of the Vienna State Opera Chorus and the Salzburger Festspiele und Theater Kinderchor. The Salzburg Festival is particularly glad to have convinced Mariss Jansons to take on another opera, after his great success in Dmitri Shostakovich's *Lady Macbeth of the Mtsensk District* and Piotr Ilyich Tchaikovsky's *Queen of Spades*. Ildar Abdrazakov sings the role of Boris Godunov, his adversary is Dmitry Ulyanov as Pimen. Alongside them, Agunda Kulaeva sings the role of Marina Mnischech, Dmitry Golovnin that of Prince Shuysky and Pavel Černoč that of Grigoriy. The premiere takes place on 20 August.

**Gaetano Donizetti *DON PASQUALE***

Donizetti's *Don Pasquale* is an obvious choice for the 100-year anniversary of the Salzburg Festival in 2020, as this opera buffa has already graced the Festival programme six times, for the first time in 1925 under the baton of Bruno Walter – as the first opera not composed by Wolfgang Amadeus Mozart.

The production of *Don Pasquale* by Moshe Leiser and Patrice Caurier follows the established principle of reviving the Whitsun Festival's opera production during the main summer programme of the Salzburg Festival.

Gianluca Capuano conducts the orchestra Les Musiciens du Prince – Monaco, founded by Cecilia Bartoli, and the Philharmonia Chorus from Vienna. In addition to Cecilia Bartoli in the main role of Norina, Peter Kálmán sings Don Pasquale, Nicola Alaimo embodies Dottor Malatesta and Javier Camarena sings Ernesto. The premiere is scheduled for 9 August.

**The Salzburg Festival has invited the Mozarteum Foundation and the Salzburg Easter Festival to form part of the anniversary programme with the Mozarteum's production of *The Messiah* and the Easter Festival's production of *Tosca*.**

**George F. Handel / Wolfgang A. Mozart *THE MESSIAH***

In his oratorio *The Messiah*, first performed in Dublin in 1742, George Frideric Handel lets the audience experience how a group of people struggling to find consolation in their faith faces the great questions of life and death. When Wolfgang Amadeus Mozart wrote a new



100 JAHRE

**SALZBURG FESTIVAL**  
**18 July – 30 August 2020**

instrumentation for the German translation of the work in 1789, he instinctively grasped the 'sublimest sentiments' Handel was concerned with – bringing them home to his Viennese audience in his own characteristic sonorities. 45 years after its first performance, orchestral sound had undergone further development. Thus, Mozart invented a rich set of woodwind harmonies, filling Handel's artful contrapuntal structure with new colours.

To the American director and artist Robert Wilson, the work's rigid structure, determined by the alternation between solo numbers for the four vocal soloists and an equal number of choral sections, offers a starting point for a staged performance that works with surreal images, attempting to create a vessel for the music. He wants to invite the audience on a spiritual journey. Robert Wilson last worked at the Salzburg Festival when he directed Georg Büchner's *Dantons Tod* in 1998. He made Festival history in 1997 with his production of Claude Debussy's *Pelléas et Mélisande* and in 1995, when he staged Arnold Schoenberg's *Erwartung* with Jessye Norman in the title role. To this day, the marble bench which formed part of this production stands in the Faistauer Foyer of the Salzburg Festival. Marc Minkowski conducts Les Musiciens du Louvre and the Philharmonia Chorus from Vienna. The singers are Elena Tsallagova (soprano), Lucile Richardot (mezzo-soprano), Richard Croft (tenor) and José Coca Loza (bass). The revival from the 2020 Mozart Week and co-production with the Théâtre des Champs-Élysées will be performed at the Haus für Mozart on 24 and 26 July.

### **Giacomo Puccini *TOSCA***

Condensed into two hours of music, the fictitious story of Giacomo Puccini's *Tosca* is set in three historical places in Rome which can still be visited today: at the church Sant'Andrea della Valle, the Palazzo Farnese and Castel Sant'Angelo. Puccini made all three main figures of the piece – Floria Tosca, Mario Cavaradossi and their unscrupulous adversary Scarpia – iconic characters of the art of interpretation. 'Tosca is about individuals in extreme situations. There's perhaps no other opera that so precisely and uncompromisingly takes the most intensive human emotions on a continuous rollercoaster ride, with the music drawing the listener in with an irresistible force,' says Michael Sturminger, who directs the opera. 'In being brought into a present-day setting, the archaic power of the work is not nullified by modern banality, but seen with contemporary individuals in a new light cast on a familiar classical masterpiece.'

Marco Armiliato conducts the Vienna Philharmonic, the Concert Association of the Vienna State Opera Chorus and the Salzburger Festspiele und Theater Kinderchor. Anna Netrebko will sing the role of Floria Tosca, Yusif Eyvazov appears as Mario Cavaradossi, and Ludovic Tézier takes on the role of Barone Scarpia. They are joined by Krzysztof Bączyk (Cesare Angelotti), Matteo Peirone (Sagrestano), Mikeldi Atxalandabaso (Spoletta) and Rupert Grössinger (Sciarrone). This revival from the Salzburg Easter Festival has its premiere on 2 August at the Großes Festspielhaus.



100 JAHRE

SALZBURG FESTIVAL  
18 July – 30 August 2020

## Operas in Concert

### Giuseppe Verdi *I VESPRI SICILIANI* (in concert)

Two concert performances of Giuseppe Verdi's *I vespri siciliani* will be presented at the Felsenreitschule. Daniele Rustioni conducts the Mozarteum Orchestra Salzburg and the Philharmonia Chorus from Vienna. Plácido Domingo sings the title role of the French governor of Sicily, Guido di Monforte, side by side with Neven Crnić in the role of Il Sire di Bethune, Fabio Sartori as Arrigo, Mika Kares as Giovanni da Procida and Rachel Willis-Sørensen in the role of La Duchessa Elena. First performed in 1855, *Les Vêpres siciliennes*, thus its French original title, was the first work Verdi composed for the Opéra in Paris without merely reworking an Italian opera. The basic subject of the opera, which Verdi demanded should be 'grandiose, impassioned and original', was provided by the historical Sicilian revolt against French rule in 1282. The premiere takes place on 16 August.

### Morton Feldman *NEITHER* (in concert)

*Neither*, Morton Feldman's opera in one act for soprano and orchestra of 1977, sets a text by Samuel Beckett and will be performed in concert alongside Morton Feldman's *String Quartet and Orchestra* of 1973 at the Kollegienkirche on 7 August. Ilan Volkov, who made his most recent appearance at the Salzburg Festival in 2018, conducts the ORF Radio Symphony Orchestra Vienna and the Minguet Quartet. Sarah Aristidou sings the soprano role, therein making her Salzburg Festival debut.



100 JAHRE

SALZBURG FESTIVAL  
18 July – 30 August 2020

## DRAMA

Hugo von Hofmannsthal **JEDERMANN**  
Peter Handke **ZDENĚK ADAMEC**  
William Shakespeare **RICHARD III**  
Milo Rau **EVERYWOMAN**  
Hugo von Hofmannsthal **DAS BERGWERK ZU FALUN**  
Friedrich Schiller **MARIA STUART**  
**100 YEARS OF JEDERMANN**  
**READINGS**

Two world premieres, three further new productions, the revival of *Jedermann*, four readings – including one marathon session – and the one-time special event *100 Years of Jedermann* are featured as part of the 2020 drama programme. There will also be additional special centenary formats, to be announced at a later time.

### Hugo von Hofmannsthal **JEDERMANN**

The cornerstone play of the 1920 Salzburg Festival is not only a central part of the Festival's DNA, but also a unique phenomenon on the German-language theatre scene. After years on the programme, the performance series of *Jedermann* has commanded an incomparable cosmos of actors. This year's revival of Hugo von Hofmannsthal's *Jedermann* will see 14 performances as part of the 2020 Salzburg Festival and premieres on 18 July in the production by Michael Sturminger and his team. Caroline Peters, who has won multiple awards and performed at the Salzburg Festival during the past two years as well, takes on the role of the Paramour, appearing opposite Tobias Moretti's Jedermann.

### Peter Handke **ZDENĚK ADAMEC**

The **world premiere *Zdeněk Adamec: Eine Szene*** by Peter Handke, the 2019 Nobel laureate for literature, takes place on 26 July at Salzburg's Landestheater: in his work, Peter Handke focuses on the historical 2003 case of the 18-year-old Czech Zdeněk Adamec, who burned himself on Wenceslas Square in Prague in protest against the state of the world, which he found intolerable. In the play, an undefined group of people meets, and a conversation ensues. The story of Zdeněk Adamec runs like a red thread through the questions and answers, suspicions, doubts and information which cannot be categorized clearly. This temporary community brings the young man back to life through its narrative means. Most recently, Peter Handke's play *Immer noch Sturm*, which deals with the story of his family from a poetic and historical perspective, was directed by Dimiter Gotscheff in a 2011 production at the Salzburg





100 JAHRE

SALZBURG FESTIVAL  
18 July – 30 August 2020

Festival. The world premiere of *Zdeněk Adamec* will be staged by Friederike Heller. She was elected Young Director of the Year in 2005 for her production of Peter Handke's *Untertagblues* at the Burgtheater in Vienna; at the Salzburg Festival she presented her production of *Die Unvernünftigen sterben aus* as part of the Young Directors Project in 2006. The cast includes Matthias Brandt, André Kaczmarczyk, Eva Löbau, Sophie Semin, Barbara Sukowa and others. The production premieres on 26 July.

### William Shakespeare *RICHARD III*

Around 1592, under the stable rule of Elizabeth I, of all the possible stories William Shakespeare chose one of the darkest chapters of English history, the War of the Roses from 1455 to 1485, to confront his audience with the decline of a noble society amidst the unscrupulous power struggles for the English throne between the houses of York and Lancaster. In *Richard III*, whose reign marks the denouement of the War of the Roses, one of the greatest antiheroes of the theatrical canon enters the stage: cold-blooded, unscrupulous, sadistic, brutal, and at the same time perceptive, witty, and seductive. He adeptly manipulates people and revels in self-aggrandizement. William Shakespeare's charismatic figure walks the Salzburg Festival stage for the first time. Shakespeare was an author who occupied an undisputedly important place in Max Reinhardt's artistic output, given his legendary production of *A Midsummer Night's Dream*. Lina Beckmann, who celebrated enormous success at the Salzburg Festival as Rose Bernd in 2017, takes on the title role. The play is directed by Karin Henkel, who also directed Gerhart Hauptmann's *Rose Bernd*. The cast also features Kristof Van Boven, Elsie de Brauw and Kate Strong, among others. The co-production with the Deutsches Schauspielhaus Hamburg is scheduled to open at the Perner-Insel in Hallein on 28 July.

### Milo Rau *EVERYWOMAN*

For their world premiere *Everywoman*, the authors Ursina Lardi and Milo Rau proceed from a classic piece of world literature: *Everyman*, a medieval morality play from the late 15<sup>th</sup> century in which the title character, faced by death, goes about taking stock of his life, and which was the most important model for Hugo von Hofmannsthal's *Jedermann*. Money, sex, parties and work – Everywoman has possessed everything and done everything. She has played every social role and seen every city on earth. She has no sense of morality or measure. But when confronted with her own mortality, she realizes that she has to change her life. The actress Ursina Lardi, who plays the title role in the world premiere, and Milo Rau, who directs the piece himself, draw on conversations they will have during their creative process in Europe and also on an occupied plantation in Brazil. *Everywoman* is not only a symbol of a global elite at the top of our civilisation. At the same time, the piece is an interrogation of its creators' own work



100 JAHRE

**SALZBURG FESTIVAL**  
**18 July – 30 August 2020**

as well as the power and meaning of art. The Swiss director, author and essayist Milo Rau became the youngest-ever winner of the renowned European ITI Theatre Prize in 2016. His play *Five Easy Pieces* was the first international production to be awarded the Special Jury Prize from the Belgian Prix de la Critique Théâtre et Danse and was subsequently invited to Berlin's Theatertreffen in 2017. Rau has created over 50 plays, films and actions that have been shown at several international stages and festivals. He has been working together closely with the actress Ursina Lardi for many years. The world premiere is a co-production with the Schaubühne Berlin in collaboration with IIPM – International Institute of Political Murder. The premiere takes place on 8 August at the Szene Salzburg.

**Hugo von Hofmannsthal *DAS BERGWERK ZU FALUN***

Hugo von Hofmannsthal's play *Das Bergwerk zu Falun* is based on a true story. In 1677, a miner in the Swedish town of Falun suffered a fatal accident shortly before his wedding day. His body, preserved without decay in the mountain, was recovered 50 years later and identified by his then elderly bride. Other authors before Hofmannsthal had already written about this extraordinary story (among them Johann Peter Hebel and E. T. A. Hoffmann), but unlike them Hofmannsthal eschewed the astonishing reunion. Instead he focusses on themes such as time and transience and Freud's psychoanalytical insights. *Das Bergwerk zu Falun* was written between 1899 and 1911 and is one of Hofmannsthal's early works. Its production shows a totally different side of the oeuvre of the creator of *Jedermann*. The Swiss director Jossi Wieler is responsible for this production. At the Salzburg Festival, he has made several appearances since 1998, directing drama productions (world premieres by Jelinek, Handke, Zweig) and working with Sergio Morabito on opera productions (*Ariadne auf Naxos*, *Rusalka*). The cast includes Katja Bürkle, André Jung, Marcel Kohler, Lea Ruckpaul and Hildegard Schmahl. The new production will be presented at the Landestheater from 15 August onwards.

**Friedrich Schiller *MARIA STUART***

Friedrich Schiller's *Maria Stuart* has never been presented before during the 100 years of the Salzburg Festival's history, but like William Shakespeare, Friedrich Schiller was a central author to Festival founder Max Reinhardt. *Maria Stuart* is a political thriller, a work that takes historical licence and an impassioned reflection on questions that troubled Schiller throughout his life: what is individual freedom? What is political power and where does it end? What is justice? How are laws made and justified? Directed by Martin Kušej, the artistic director of the Burgtheater, Schiller's late work receives its first Festival production – with the actresses Bibiana Beglau as Elizabeth and Birgit Minichmayr as Mary Stuart. They are joined by Itay Tiran as Robert Dudley, Earl of Leicester; Oliver Nägele in the role of Georg Talbot, Earl of Shrewsbury; Norman Hacker as Wilhelm Cecil, Lord Burleigh; and Franz Pätzold in the role of





100 JAHRE

SALZBURG FESTIVAL  
18 July – 30 August 2020

Mortimer. *Maria Stuart* is a new co-production with Vienna's Burgtheater and premieres at the Perner-Insel in Hallein on 16 August.

### 100 YEARS OF *JEDERMANN*

All the actresses and actors who have appeared in *Jedermann* over the past years have been invited to perform Hugo von Hofmannsthal's text as a staged reading. **100 Years of *Jedermann*** is a special one-time performance on 22 August that will bring a unique version of the play's banquet scene to the stage of the Felsenreitschule and reveal the acting pantheon that has made *Jedermann* a phenomenon and audience magnet for the last 100 years.

### READINGS

Four **Readings** form part of the drama programme:

Together with this year's *Jedermann* ensemble, artists from across all genres will share their views on Max Reinhardt, giving a multifaceted picture of the actor, director, colleague, artistic director and inspiring co-founder of the Salzburg Festival. **'Courage! We will succeed!'** – *A Reading from Reports and Documents on Max Reinhardt* takes place at the Landestheater on 31 July.

Under the motto ***Mündliches und Schriftliches***, a marathon reading featuring Marina Galic, Jens Harzer and Angelika Winkler, among others, is dedicated to the work of Nobel laureate Peter Handke. It takes place at the Landestheater on 4 August.

Franz Kafka, a unique voice among the writers of his time, commanded a rich array of voices: he writes parables as brilliantly as he does narratives, aphorisms, slapstick, love letters or official correspondence – and sometimes does it all at the same time. After an introduction by Reiner Stach, who also developed the concept for ***Kafkas Stimmen***, Matthias Brandt will read at the Main Auditorium of the University on 10 August.

***Das Spiel vor der Menge*** and *Other Prose Writings* by Hugo von Hofmannsthal will be read at the Main Auditorium of the University on 13 August by Elisabeth Orth and Noah Saavedra.



100 JAHRE

SALZBURG FESTIVAL  
18 July – 30 August 2020

## CONCERTS

OUVERTURE SPIRITUELLE – Pax  
VIENNA PHILHARMONIC  
GUEST ORCHESTRAS  
BEETHOVEN CYCLE  
Still life – Time with FELDMAN  
MOMENTS MUSICAUX  
CHAMBER CONCERTS  
SONG RECITALS  
SOLO RECITALS  
CHURCH CONCERT  
MOZART MATINEES  
CAMERATA SALZBURG  
HERBERT VON KARAJAN YOUNG CONDUCTORS AWARD  
YOUNG SINGERS PROJECT

Since 1921 – in other words, since the second Festival summer – concerts have been an important pillar of the Salzburg Festival, and they have always unfolded a sonic kaleidoscope of styles, repertoires and genres. For many years, the concerts with the Vienna Philharmonic and major orchestras from all over the world making guest appearances at the Salzburg Festival, solo recitals, song recitals as well as chamber music concerts, Mozart Matinees with the Mozarteum Orchestra Salzburg and concerts with the Camerata Salzburg have been complemented by concert series of New Music. Together, they constitute the foundation of the Salzburg concert programme. Every summer, special attention is lavished on embedding the concert programme within the overall dramaturgy of the Festival.

The latest addition to the Festival's concert series, the *Ouverture spirituelle*, builds upon the long tradition of sacred concerts as part of the Salzburg Festival. **Pax – Peace** is the title chosen for the *Ouverture spirituelle* in the 2020 centenary. Thus, it conforms in spirit with the founding idea of the Festival, to create a European peace project born of the spirit of art after World War I.

Opening the *Ouverture spirituelle* on 19 July 2020 are Arnold Schoenberg's *Friede auf Erden* – a work created before the two world wars, evoking a utopia which was to be destroyed shortly thereafter by the great catastrophes of the 20<sup>th</sup> century – as well as Benjamin Britten's *War Requiem* of 1962: a highly personal and impressive plea against war, which Britten had experienced as particularly painful.

'My subject is War, and the pity of War, / The Poetry is in the pity... / All a poet can do today is warn.' Britten prefaced his score with these words by the British poet Wilfred Owen. And they also apply to the many other works which will be performed during the *Ouverture spirituelle*, reflecting war and suffering, peace and release, fear and hope, through music. The programme spans deeply religious to highly political notions, ranging from sacred works of



100 JAHRE

SALZBURG FESTIVAL  
18 July – 30 August 2020

suffering to heroic triumphal music of the classical era and contemporary confessional works, from renaissance music to our own century: for example, the melody of the song *L'homme armé – The Armed Man* has formed the basis of innumerable mass settings, including some of the most important renaissance examples, such as that by Josquin Desprez. Claudio Monteverdi's eighth book of madrigals (*Madrigali guerrieri, et amorosi*), on the other hand, proves how closely related war and love are, that 'war may be a matter of the heart and love may be hell'. Other composers, such as Handel in his oratorio *The Messiah*, conceive of a better future. Beethoven's incidental music for *Egmont* reflects upon the justified call to arms, and his *Missa solemnis* does not end with the transfiguration of heavenly peace, but in anguished hope in the face of threatening war. This *Missa* was inspired by Haydn's *Missa in tempore belli*, written during the acute threat of Napoleonic war.

The horrors of the two World Wars left particularly deep traces in many compositions: Luigi Dallapiccola composed his *Canti di prigionia* as a reaction to Mussolini's 'race laws'. Olivier Messiaen's *Quatuor pour la fin du temps*, first performed by him and other prisoners of war in a Wehrmacht camp near Görlitz, speaks of hope for eternal peace; *Et exspecto resurrectionem mortuorum* for woodwinds and brass as well as metallic percussion instruments reminds us of the dead of both World Wars. *Different Trains* is Steve Reich's grappling with the Holocaust. The score of George Crumb's *Black Angels*, written during the Vietnam War, bears an inscription borrowed from Haydn: 'in tempore belli'. Karlheinz Stockhausen's *Inori* (the Japanese title meaning 'prayer, invocation, veneration') defies an unambiguous definition of its theme; instead the composer invites the listener to meditate and search for personal peace. In *Konx-Om-Pax*, Giacinto Scelsi invokes peace in three languages; Luigi Nono seeks it in a 'nostalgic utopian future distance'. 'Quod est pax?' Klaus Huber asks in his eponymous work, reaching a similar conclusion as Nono: 'JUSTICE, together with CONCORDIA, stood in the foreground, as the foundation of true peace. This included: listening to one another, the ability to listen. An allegory of peace, still unfulfilled today, which cannot leave music untouched.'

What began with *Zeitfluß* as a festival within the festival, continuing with the *Continents* and *Salzburg contemporary*, has found another incarnation since 2017 in a series of concerts entitled "Time with...". In 2020 the Salzburg Festival invites its audience to spend time with music by the American composer Morton Feldman (1926-1987), one of the most ingenious and idiosyncratic composers of the 20<sup>th</sup> century. Feldman never wanted to compose in the traditional sense. Rather than creating a tension-laden coherence between sounds, motifs and chords, he instead aimed to 'project sounds into time'. He himself considered his creations to reside 'between categories, between painting and music'. As he commented, 'my obsession with surface is the subject of my music. In that sense, my compositions are really not "compositions" at all. One might call them time canvasses in which I more or less prime the canvas with an overall hue of the music.' The softness, gentleness, lightness and the often sprawling length of his works demand a special form of listening, which is why "**Still life – Time with Feldman**" takes place at the Kollegienkirche with its special atmosphere and acoustics.

Klangforum Wien performs two concerts under Sylvain Cambreling's baton, including the two key works *For Samuel Beckett* and *Rothko Chapel*. Markus Hinterhäuser joins percussionist Martin Grubinger and flutist Dietmar Wiesner in Feldman's *Crippled Symmetry*. The highlight



100 JAHRE

## SALZBURG FESTIVAL 18 July – 30 August 2020

of the series is the concert performance of Morton Feldman's opera *Neither*, a setting of a text by Samuel Beckett text which will be performed by the ORF Radio Symphony Orchestra Vienna under Ilan Volkov. The soloist is Sarah Aristidou, thereby making her Festival debut.

To give oneself over wholeheartedly to music and listening – that is also the point of a new concert format at the Festival: the **Moments musicaux**. They offer five evenings full of surprises with artist friends from all over the world and music of four centuries. In his *Moments musicaux*, Franz Schubert gifted the world six unique musical and poetic snapshots. For its centenary, the Salzburg Festival presents its audience five Moments musicaux with Asmik Grigorian, Patricia Kopatchinskaja, Clemens Hagen, Markus Hinterhäuser, Igor Levit, Martin Grubinger, Klangforum Wien, Emilio Pomàrico, musicAeterna, Teodor Currentzis and others. Which artists perform on which date and which works will only be announced at the start of each evening.

Since its early days, the **Vienna Philharmonic** has set the musical standard for which the Salzburg Festival is world-famous. In 1925 it performed for the first time at the Salzburg Festival under its famous name – previously, from 1921 onwards, members of the Vienna State Opera had been involved in orchestra concerts, and from 1922 onwards the Orchestra of the Vienna State Opera.

Traditionally, the Vienna Philharmonic presents five concert programmes in Salzburg: in 2020 Mariss Jansons leads the first of them, with Richard Strauss' Suite from the opera *Der Rosenkavalier* and the *Alpensinfonie*, combined with Frank Martin's *Six Monologues from Jedermann* with Matthias Goerne. Andris Nelsons leads the Vienna Philharmonic and the Bavarian Radio Chorus as well as the Salzburger Festspiele und Theater Kinderchor in Gustav Mahler's Symphony No. 3. The alto solo will be sung by Violeta Urmana. Riccardo Muti conducts the Vienna Philharmonic in his three concerts in August in Ludwig van Beethoven's Symphony No. 9. The soloists are Asmik Grigorian, Marianne Crebassa, Daniel Johansson, Gerald Finley, complemented by the Concert Association of the Vienna State Opera Chorus. Christian Thielemann leads the orchestra in Bruckner's Fourth and Wagner's *Wesendonck-Lieder* with Elīna Garanča. Gustavo Dudamel completes the concert series at the end of August with Franz Liszt's Piano Concerto No. 1 with Evgeny Kissin as the soloist and with Igor Stravinsky's *Firebird*.

The series **Guest Orchestras** features no less than two former winners of the Young Conductors Award of the Salzburg Festival leading international orchestras: Mirga Gražinytė-Tyla (the 2012 winner) opens the *Ouverture spirituelle* and the series Guest Orchestras with her City of Birmingham Symphony Orchestra, performing Arnold Schoenberg's *Friede auf Erden* and Benjamin Britten's *War Requiem*. Maxime Pascal (the 2014 winner) conducts the SWR Symphony Orchestra in works by Luigi Nono, Klaus Huber and Giacinto Scelsi. The Orchestre des Champs-Élysées and the Collegium Vocal Ghent perform Ludwig van Beethoven's *Missa solemnis* under the baton of Philippe Herreweghe. The founder of the West-Eastern Divan Orchestra, Daniel Barenboim, allows a colleague to conduct this orchestra for the first time in the centenary summer: the young Israeli conductor and pianist Lahav Shani, who follows Zubin Mehta as the chief conductor of the Israel Philharmonic Orchestra as of



100 JAHRE

**SALZBURG FESTIVAL**  
**18 July – 30 August 2020**

2020/21, leads the second WEDO concert; Daniel Barenboim plays the piano part in Brahms' Piano Concerto No. 2. The Berlin Philharmonic also plays two concerts under its chief conductor Kirill Petrenko, including Daniil Trifonov as soloist, among others. The Gustav Mahler Youth Orchestra is one of the regular guests of the Salzburg Festival; in the context of *Boris Godunov*, it performs works by Modest Mussorgsky and Dmitri Shostakovich. Teodor Currentzis brings his musicAeterna Choir & Orchestra not only to perform opera, but also to participate in various concert series, playing the Adagio from Gustav Mahler's Symphony No. 10 and Piotr I. Tchaikovsky's *Pathétique*, among others. Having just celebrated its 50<sup>th</sup> anniversary, the ORF Symphony Orchestra plays Leonard Bernstein's great *Kaddish Symphony* and Mahler's *Das Lied von der Erde* under Kent Nagano's baton. And finally, the Pittsburgh Symphony Orchestra under Manfred Honeck performs Béla Bartók's Concerto for Orchestra and Beethoven's Violin Concerto, with Anne-Sophie Mutter as the soloist.

Works by Ludwig van Beethoven, whose anniversary year it is, are featured throughout all the concert series, culminating in a **Beethoven Cycle** with Igor Levit, *the* Beethoven pianist of the younger generation. Igor Levit takes the measure of the cosmos of the 32 piano sonatas on eight evenings at the Main Auditorium of the Mozarteum Foundation.

The monumental *Diabelli-Variationen* will be interpreted by Daniel Barenboim. His piano recital on 19 August 2020 also celebrates the 70-year anniversary of his stage debut, to the day. In further **Solo Recitals**, artists such as Martha Argerich, Renaud Capuçon, Anne-Sophie Mutter, Maurizio Pollini, Andrés Schiff, Grigory Sokolov, Daniil Trifonov and Arcadi Volodos will shine.

**Song Recitals** will be given by Christian Gerhaher, Matthias Goerne, Benjamin Bernheim, Marianne Crebassa and Juan Diego Flórez with their equal partners at the piano. Sonya Yoncheva appears with the Lautten Compagnie Berlin under Wolfgang Katschner. Ema Nikolovska and Jan Petryka perform Leoš Janáček's *Diary of one who Vanished* together with Andrés Schiff.

**Chamber Concerts** during the coming Festival summer feature the Meta4 Quartet, the Belcea Quartet, members of the Vienna Philharmonic and the Hagen Quartet. Gidon Kremer, Giedré Dirvanauskaitė and Georgijs Osokins combine works by Mieczysław Weinberg, Frédéric Chopin and Sergei Rachmaninov. *The Big Six* – Martin Grubinger and his Percussive Planet Ensemble – complete the series of chamber music concerts with six major percussion sextets by Friedrich Cerha, Wolfgang Rihm, Iannis Xenakis, Gérard Grisey and Steve Reich.

The tradition of the **Church Concert** featuring the performance of Mozart's Mass in C minor goes back to the early years of the Salzburg Festival: the work was first performed at St. Peter's Abbey as part of the 1927 Festival. During the centenary, the Mass in C minor will be performed twice at the place of its very first performance by the Pygmalion Choir & Orchestra under its conductor Raphaël Pichon.

The **Mozarteum Orchestra Salzburg** has an even longer Festival history than the performances of the Mass in C minor at St. Peter's Abbey: as early as 1921, members of the Mozarteum Orchestra joined members of the Vienna State Opera Orchestra for orchestral performances. Since 1949 the orchestra has presented the Mozart Matinees initiated by





100 JAHRE

**SALZBURG FESTIVAL**  
**18 July – 30 August 2020**

Bernhard Paumgartner. Tradition dictates that these also feature less widely-performed works by Mozart, for example the *Colloredo Serenade*. In the first Matinee under the baton of its chief conductor Ricardo Minasi, a soloist quartet consisting of graduates of the Young Singers Project interprets Joseph Haydn's *Missa in tempore belli*. Further Matinees are conducted by the orchestra's conductor laureate, Ivor Bolton, as well as Andrew Manze and Ádám Fischer. Gianluca Capuano conducts the Mozarteum Orchestra for the first time as part of a Mozart Matinee.

Bernhard Paumgartner, president of the Salzburg Festival from 1960 to 1971, was not only the initiator of the Mozart Matinees, but also the founder of **Camerata Salzburg**. Since its beginnings in 1952, the artistic creed of every single orchestra member has been to make music with an equal sense of responsibility and community. A maxim the orchestra and its members follow to this day. Its two concert projects in 2020 also hew to it: Alexander Lonquich performs Beethoven's five piano concerti with Camerata Salzburg on one evening, and Patricia Kopatschinskaja plays György Ligeti's Violin Concerto under Ingo Metzmacher's baton; in the second half of the concert, the violinist also takes the leader's role in Schubert's quartet *Der Tod und das Mädchen*, which she has arranged for chamber orchestra. The Camerata Salzburg also appears in the three finalists' concerts during the Award Concert Weekend of the Young Conductors Award, which is revived in 2020 with a new name.

On the occasion of its centenary, the Salzburg Festival honours one of its most influential personalities and a passionate supporter of young generations of conductors with the **Herbert von Karajan Young Conductors Award**. During the Award Concert Weekend from 6 to 8 August, the audience can witness a high-carat jury choose the winner from among three finalists for the tenth time. In Mariss Jansons as honorary president and Manfred Honeck as chairman of the jury, two of the most renowned conductors of our times have joined the award's faculty. – An initiative of the Salzburg Festival in cooperation with the Eliette and Herbert von Karajan Institute.

With the **Young Singers Project**, the Salzburg Festival created a high-carat platform for the support of young vocalists as early as 2008 – in 2020 it looks back upon twelve successful years. The participants of the Young Singers Project will perform this year's children's opera *Vom Stern, der nicht leuchten konnte* (a world premiere by Elisabeth Naske and Ela Baumann) and also appear in further Festival productions. In a final concert, the YSP participants present themselves to the public. Public master classes will be led in 2020 by Christa Ludwig, Tanja Ariane Baumgartner, Malcolm Martineau and Gerald Finley.



**100 JAHRE**

**SALZBURG FESTIVAL**  
**18 July – 30 August 2020**

---

## **Special Concerts**

### **Angelika Prokopp Summer Academy of the Vienna Philharmonic**

As part of this summer academy, students from Austrian universities selected through auditions receive intensive chamber music and instrument-specific coaching. About 20 chamber music projects ranging from the classical to the modernist era will be rehearsed with a member of the Vienna Philharmonic; excerpts will be performed during the final concert marathon in three concerts with different programmes.

### **Prize Winner's Concert of the International Mozarteum Summer Academy**

The best students from all the master courses of the 2020 International Mozarteum Summer Academy sing and perform parts of their solo and chamber music repertoire. The winners are chosen by the directors and docents of the Summer Academy. The prizes are donated by the Cultural Fund of the State Capital of Salzburg.

### **15<sup>th</sup> Wind Band Concert of the Vienna Philharmonic**

Young wind and brass talents from Carinthia meet their counterparts from Salzburg. Under the baton of Karl Jeitler, this special concert of the Vienna Philharmonic takes place for the 15<sup>th</sup> time, featuring opera melodies as well as traditional polkas and marches.



**100 JAHRE**

**SALZBURG FESTIVAL**  
**18 July – 30 August 2020**

## **ZUM FEST – CENTENARY EVENTS**

**GREAT WORLD THEATRE**  
**State Exhibition**  
**The Salzburg Festival Centenary**

**FESTIVAL OPENING PARTY**

**JEDERMANN DAY**

**DIE WELT VON GESTERN – THE WORLD OF YESTERDAY**

**DIE WELT VON MORGEN – THE WORLD OF TOMORROW**

**THEATRE AT THE CINEMA**

**“DREAMING OF A FAIRY TEMPLE”**  
**Artistic Interventions**  
**on Festival Theatres Never Built**

**FESTIVAL DIALOGUES**

**SALZBURG CENTENARY**  
**Symposium**

In the spirit of Max Reinhardt, who recognized that ‘the entire city is a stage’, the Salzburg Festival wants to celebrate its centenary together with its audience and artists.

### **GREAT WORLD THEATRE**

#### **State Exhibition: The Salzburg Festival Centenary**

Salzburg Museum in cooperation with the Salzburg Festival  
Neue Residenz, Mozartplatz 1, from 25 April to 31 October 2020

For six months, the Neue Residenz will offer a forum to discover the rich history of the Salzburg Festival and its artists: the Salzburg Festival brings its archive to life and presents visitors with artistic interventions, staged stories, film screenings and much more. Moreover, the exhibition includes a stage for live performances. The exhibition **opens on 25 April 2020**.





**100 JAHRE**

**SALZBURG FESTIVAL**  
**18 July – 30 August 2020**

---

### **FESTIVAL OPENING PARTY**

Salzburg's historical centre, 17 and 18 July 2020

Music, drama, readings, exhibitions and dance: on public squares and in beautiful courtyards and unusual venues – for two days, the Festival Opening Party sets the mood for citizens of Salzburg and visitors alike. This year the festivities take place on **17 and 18 July**.

### **JEDERMANN DAY**

Festival District, 22 August 2020

The first performance of Hugo von Hofmannsthal's *Jedermann*, directed by Max Reinhardt on Salzburg's Cathedral Square on 22 August 1920, is considered the moment in which the Salzburg Festival was born. 100 years later, this special birthday is celebrated with a spectacular reading of *Jedermann* at the Felsenreitschule, a gala performance of *Jedermann* on Cathedral Square, a festive banquet on a huge *Jedermann* table in the streets, as well as on the squares of the Festival district.

### **DIE WELT VON GESTERN – THE WORLD OF YESTERDAY**

Schloss Leopoldskron, 6 to 9 August 2020

*The World of Yesterday* will guide the audience through the rooms of Schloss Leopoldskron, which Max Reinhardt acquired in 1918, which he refurbished and expanded as a total work of baroque art, living there until 1937. Texts by Ernst Lothar, Franz Werfel, Bertolt Brecht, Berta Zuckerkandl and others will be combined with a rehearsal scene of Molière's *The Imaginary Invalid*, which was shown in the palace's Marble Hall in 1923, directed by Max Reinhardt. *Die Welt von Gestern* invites the audience to dive into the intellectual atmosphere of the time.

### **DIE WELT VON MORGEN – THE WORLD OF TOMORROW**

Festival District

What is a person allowed to do? And what should a person do? Questions of ethics affect and even pervade every area of our lives. With four international panel discussions on the topics of culture, politics, media and the natural sciences, the Salzburg Festival explores what the world of tomorrow could look like.



**100 JAHRE**

**SALZBURG FESTIVAL**  
**18 July – 30 August 2020**

---

### **THEATRE AT THE CINEMA**

At “Das Kino” and the Salzburg Museum stage – mid-July to end of August 2020  
In cooperation with Filmarchiv Austria

The series *Theatre at the Cinema* offers a journey through the film-making world of Max Reinhardt as well as the family of his wife Helene Thimig: beginning with Reinhardt’s film debut in 1913 and ending in 1948, the year of the first film screening at the Salzburg Festival.

### **“THE DREAM OF A FAIRY TEMPLE”**

Artistic Interventions on Festival Theatres Never Built  
Mönchsberg, Schlosspark Hellbrunn, Kapuzinerberg, Mirabellgarten  
May to end of October 2020

Over the last 130 years, numerous sites were planned for a Festspielhaus, or Festival Hall. For the Festival’s centenary, it plans to make four of these unrealized architectural projects visible, breathing life into them through artistic interventions. The choice of locations — on the Mönchsberg in 1890, in Hellbrunn in 1922, on the Kapuzinerberg from 1940 to 1943 and on the Mirabell Garden’s Rosenhügel in 1950 — clearly shows the great importance that was attached to the building of a Festspielhaus.

### **FESTIVAL DIALOGUES**

Remembering (Festival) History  
Stage at the Salzburg Museum, 28 / 29 May 2020

In a special edition of the ‘Festival Dialogues’, the Salzburg Festival fosters critical discussion about the phenomenon of the festival as a concept, exploring the question of whether theatre can still be a utopian place today.

### **SALZBURG CENTENARY**

Salzburg Congress, 7 August 2020

Together with the internationally active Chumir Foundation for Ethics in Leadership, the Salzburg Festival intends on the one hand to analyse world geopolitics in the light of recent academic studies, and on the other to investigate whether the belief in the power of art, of which its founding fathers were convinced, can still give meaning to the Festival today. It promises to be an exciting day of discussion with high-level politicians and important artists from Europe, the United States and China. (Conference language: English)



**100 JAHRE**

**SALZBURG FESTIVAL**  
**18 July – 30 August 2020**

## **JUNG & JEDE\*R**

The Salzburg Festival's Youth Programme

### **MUSICAL THEATRE**

*Vom Stern, der nicht leuchten konnte*

*Gold!*

*1000 Kraniche*

### **DRAMA**

*Dickhäuter*

*Die Zertrennlichen*

### **CONCERTS**

*schräg/strich*

*Hau drauf!*

### **INTERACTIONS**

Youth Subscriptions & Beyond!

School Programme

### **YOUNG ART**

Opera Camps

Salzburger Festspiele und Theater Kinderchor

Special Concerts

Young Friends

Siemens > Children's > Festival

Through its significantly expanded youth programme 'jung&jede\*r', the Salzburg Festival offers children, teenagers and their families a broad, high-quality programme, inviting the entire state of Salzburg to become a stage through mobile productions and school projects. This enables everyone to experience opera, concerts and drama as an audience member.

Interested classes can take advantage of the 'Participatory Projects', an opportunity to work artistically for one week with experts, artists and pedagogues, focusing on the Festival productions. Subject to availability, participation in these projects is free during the 2020 season. A visit to the state exhibition 'Great World Theatre – the Salzburg Festival Centenary' can be combined with attendance at a performance at the Salzburg Museum's stage.

The format is offered for all school types, from elementary schools to special education branches, the new middle school, the 'Gymnasium' or high school and the secondary vocational schools.



**100 JAHRE**

**SALZBURG FESTIVAL**  
**18 July – 30 August 2020**

---

To this date, applications from 1,848 school children from 37 schools throughout the state of Salzburg have already been received. The first project weeks begin after the semester break on 17 February 2020 and run to the penultimate week of school on 29 June 2020.



**100 JAHRE**

**SALZBURG FESTIVAL**  
**18 July – 30 August 2020**

---

## **MAIN SPONSORS**

### **AUDI**

Audi has been a main sponsor of the Salzburg Festival since 1994. It is particularly the long-term nature of this partnership which is essential for the Festival's budget planning. The Festival is also deeply grateful to Audi for enabling it to have a continuous presence in China. Thanks to Audi, for the sixth time the Festival was able to promote visits to the Festival in Beijing in November 2019. On the occasion of the two anniversaries, the Festival's centenary and the 25-year anniversary of the partnership, Audi enables Festival visitors to experience highlights of the Festival's history in virtual reality on a tour of the city in an Audi e-tron.

### **SIEMENS**

Siemens was a project sponsor of the Festival from 1995 to 1998 and has been a main sponsor since 1999. The contract has been extended through 2021. Thanks to Siemens, the Festival is able to offer a range of performances free of charge that is unique throughout the world. Since 2002, the Siemens>Festival>Nights have been the largest public screening of classical music in the world. Approximately one million people have enjoyed screenings of Festival performances on Kapitelplatz, free of admission. Record numbers of visitors, a dazzling atmosphere and an intriguing programme make the Siemens Festival>Nights a fixture of the Salzburg Festival summer. The Siemens Children's>Festival was added in 2008.

### **KÜHNE FOUNDATION**

The Kühne Foundation has been a main sponsor of the Salzburg Festival since 2019, thereby expanding the successful partnership established in 2013. Thanks to the Kühne Foundation, the Salzburg Festival has been able to turn its Young Singers Project, founded in 2008, into a high-carat platform for talented young vocalists. 157 singers from 41 countries have used the YSP as a launch-pad for their careers during the past 11 years. For years, the YSP's final concerts have been among the Festival's most popular events.

### **ROLEX**

Rolex's commitment to the arts dates back to the 1970s when New Zealand soprano Dame Kiri Te Kanawa became the first cultural Testimonee. This commitment has developed to include many other leading artists, prestigious institutions and festivals. Among its brand ambassadors are Cecilia Bartoli, Jonas Kaufmann and Plácido Domingo. In 2012 Rolex became a partner of the Salzburg Festival. The Festival is particularly grateful to Rolex for its additional financing of a presence in prestigious media such as the Financial Times London and the New York Times. The partnership has been extended through 2027.



100 JAHRE

**SALZBURG FESTIVAL**  
**18 July – 30 August 2020**

## PROJECT SPONSORS

Project Sponsors finance projects which are artistically important but cannot be realized without additional financial help. Every year, the Salzburg Festival succeeds in winning sponsors from all over the world for new programming elements selected in advance by the Festival's Artistic Director.

**Nestlé**, a faithful sponsor of the Salzburg Festival since 1991, has contributed significantly to the Salzburg Festival's internationalization through its contacts worldwide. In 2020 Nestlé will support the production of Richard Strauss' opera *Elektra* as a project sponsor.

**Swarovski** and the Salzburg Festival are ideal partners – Austrian brands with world-wide appeal. Swarovski also celebrates a major anniversary in 2020, when it turns 125. The company has sponsored the Salzburg Festival since 2013, not least through the donation of its multi-faceted crystals for many costumes and stage sets. This support benefitted the production of *Manon Lescaut* in 2016, *Aida* in 2017, *Die Zauberflöte* in 2018, *Adriana Lecouvreur* and the costumes for *Orphée aux enfers* in 2019 as well as three years of *Jedermann*. In 2020 Swarovski is the partner for the production *Tosca*.

**UNIQA** has been an important partner for the Salzburg Festival since 2004. Conversely, support for youth programmes has been a fixed programme of UNIQA's corporate culture. For many years the focus of this collaboration has therefore been on youth programmes. The company enables the Salzburg Festival to continuously expand its efforts in this field. The production of selected children's operas, youth camps and accompanying events for children and teenagers is made possible thanks to UNIQA's help. The contract has been extended through 2022.

In **Raiffeisen Salzburg**, the Salzburg Festival is happy to have acquired a new partner. Education, social responsibility, ecology, sports, but also culture are part of the corporate self-concept of the Raiffeisen brand. The idea of enabling the Festival to give the children's and youth programme 'jung&jede\*r' as a gift to young Festival visitors during the anniversary year met with open ears at Raiffeisen.

**Solway Investment Group** became a production sponsor of *La clemenza di Tito* in 2017; since 2018 the company bears the title of the 'Sponsor of the Opera Camps' and supports the Opera Camps for children and youth together with the Vienna Philharmonic and the Salzburg Foundation of the American Austrian Foundation. As a part of the Opera Camps sponsorship activities, Solway also runs a fellowship program for young talents from economically challenged countries. Enthusiasm about the expansion of the children's and youth programme led Solway Investment Group to extend its sponsorship through 2022.

**OMV** and **Gazprom** support many activities in the realms of sports and culture. Since 2016 the two companies have had a bilateral partnership regarding culture, supporting exhibitions at Vienna's Museum of Art History and the Eremitage, among others. For the 2020 centenary,



**100 JAHRE**

**SALZBURG FESTIVAL**  
**18 July – 30 August 2020**

---

both partners have agreed to be project sponsors of the Salzburg Festival, supporting the production of Modest Mussorgsky's opera *Boris Godunov*.

## **PRODUCT SPONSORS**

The Salzburg Festival thanks its Product Sponsors, who donate high-quality materials, thereby contributing essentially to the 'total work of art' the Festival is. Two of them shall be mentioned here:

For five years, **Schlumberger** and **Champagne Louis Roederer** have supported the Festival with sparkling wine and champagne. The Festival has the pleasure of announcing the extension of the partnership.

The Salzburg Festival is also delighted to have a local partner, Salzburg's **Stiegl Brewery**, donating its very popular beer and treating the *Jedermann* team to a special post-premiere party every year.

## **FOUNDATIONS and PRIVATE DONORS**

The **Kia Ora Foundation** was launched in 1997, with a primary goal to enable post-graduate study in musical performance and applied sciences; in addition it funds special projects involving international young artists.

The **V-A-C Foundation** enabled the Salzburg Festival to revive Romeo Castellucci's production of *Salome* in 2019. V-A-C supports cultural productions which focus on contemporariness through new partnerships, forms and methods. In 2020 the V-A-C Foundation's contribution benefits the opera production of Wolfgang Amadeus Mozart's *Don Giovanni*; the partnership has been extended by five years, running through 2024.

In addition, we wish to thank the many private donors. First and foremost, these include **Professor Dr. h.c. mult. Reinhold Würth**, to whom Salzburg already owes a debt of gratitude for his contributions to the visual arts. He is also one of the great patrons of the Salzburg Festival. In 2020 his support is dedicated to the *Ouverture spirituelle* for the third time.



**100 JAHRE**

**SALZBURG FESTIVAL**  
**18 July – 30 August 2020**

---

Our special gratitude also goes to the members of the Golden Club and Silver Club as well as approximately **6,500 Friends of the Salzburg Festival** around the world. No other festival in the world has such a large association of friends. The association supports the Festival's programmes with a programming contribution and enables the Festival to implement projects which have become part of the Festival's identity, e.g. the Festival Opening Party or the initiative 'Festival Ticket = Bus Ticket', with which the Salzburg Festival wishes to send a strong signal in favour of public transport. The 2020 programme has been enriched significantly thanks to the association of Friends of the Festival.

Due to ticket sales and the many supporters mentioned above, the Salzburg Festival has an exceptionally high **rate of self-financing, exceeding 75%**.

Thanks for financial support is also due to the **public sector**, which contributed a total of 18.8 million Euros to the Salzburg Festival's 2020 budget. In particular, government funders include:

**The Republic of Austria,**

**The State of Salzburg,**

**The City of Salzburg,**

and the **Salzburg Tourism Board**, which supports the Salzburg Festival annually with 3.76 million Euros.





**100 JAHRE**

**SALZBURG FESTIVAL**  
**18 July – 30 August 2020**

---

### **Number of Tickets and Prices in 2020**

For 2020, a total of 242,373 tickets will be issued (not counting tickets for 'Zum Fest – Centenary Events' and 'jung&jede\*r', the youth programmes).

Ticket prices range between € 5 and € 445.

Approximately half of all tickets are located in the lower quarter of the price spectrum, between € 5 and € 105.

The application deadline to purchase tickets is 7 January 2020. Direct sales via the website will be possible starting on 27 March 2020.

### **Creation of Value**

Every year, the Salzburg Festival creates a value of 183 million Euros in Salzburg and 215 million Euros in Austria, directly and indirectly.

### **Service**

The detailed programme and further information can be found on our new homepage:  
[www.salzburgerfestspiele.at](http://www.salzburgerfestspiele.at)

TICKET OFFICE OF THE SALZBURG FESTIVAL  
P.O. Box 140, A-5010 Salzburg, Austria  
F [+43.662.8045.555](tel:+436628045555) T [+43.662.8045.500](tel:+436628045500)  
[info@salzburgfestival.at](mailto:info@salzburgfestival.at)

PRESS OFFICE OF THE SALZBURG FESTIVAL  
Hofstallgasse 1  
A-5020 Salzburg, Austria  
[presse@salzburgfestival.at](mailto:presse@salzburgfestival.at)

Requests for press tickets may be addressed to [presse.karten@salzburgfestival.at](mailto:presse.karten@salzburgfestival.at); responses will be sent out from April 2020 onwards.



**100 JAHRE**

**SALZBURG FESTIVAL**  
**18 July – 30 August 2020**

---

**All the illustrations of the 2020 annual programme are by Man Ray**

The American photographer, film director, painter and object artist Man Ray is one of the most important protagonists of the inter-war avant-garde, whose photographs have become icons of modernism. In his work he continuously explored the female and male physique and its staging. The cover of our 2020 annual programme features one of the most famous photographs ever: Man Ray's *Noire et blanche*. Emphasizing the greatest possible contrast between the black mask and the white female head, Man Ray created an ambiguous and provocative work, which he sublimated in the most aesthetic manner imaginable.

All works by Man Ray

© Man Ray 2015 Trust /ADAGP – Bildrecht, Vienna – 2019

With kind permission of the Man Ray 2015 Trust

**William Kentridge designed the logo '100 Jahre Salzburger Festspiele'**

William Kentridge was born in Johannesburg (South Africa) in 1955 and has made an international name for himself through his drawings and films as well as drama and opera productions. Since the 1990s Kentridge's works have been shown at museums and galleries all over the world. In 2017 he directed Alban Berg's *Wozzeck* at the Salzburg Festival. Since 2014 his visualization of Schubert's *Winterreise* with Matthias Goerne and Markus Hinterhäuser has been performed all over the world.

**PHOTO SERVICE**

[www.salzburgerfestspiele.at/fotoservice](http://www.salzburgerfestspiele.at/fotoservice)



**Markus Hinterhäuser**  
Intendant  
© SF / Lydia Gorges



**Helga Rabl-Stadler**  
Festspielpräsidentin  
© SF / Lydia Gorges



**Lukas Crepaz**  
Kaufmännischer Direktor  
© SF / Lydia Gorges



**Florian Wiegand**  
Leitung Konzert und Medien  
© SF / Marco Borrelli



**Bettina Hering**  
Leitung Schauspiel  
© SF / Lydia Gorges



**100 JAHRE**

**SALZBURG FESTIVAL**  
**18 July – 30 August 2020**



**Grosses Festspielhaus**

© SF / Luigi Caputo



**Haus für Mozart**

© SF / Andreas Kolarik



**Felsenreitschule**

© SF / Luigi Caputo



**Salzburg Panorama**

© TSG



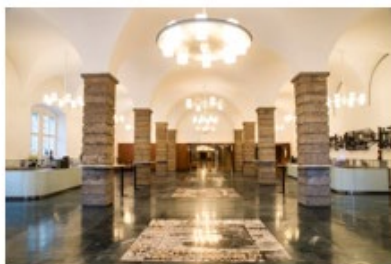
**Cathedral Square  
Domplatz**

© TSG / Günter Breitegger



**University Church  
Kollegienkirche**

© SF / Luigi Caputo



**Foyer in the Grosses Festspielhaus**

© SF / Luigi Caputo



**Grosser Saal Stiftung Mozarteum**

© ISM / Christian Schneider



**Karl Böhm Saal**

© SF / Andreas Kolarik





Romeo Castellucci

© SF / Anne Zeuner



Christof Loy

© Nicolas Franciscus



Jan Lauwers

© Bea Borgers



Lydia Steier

© Sandra Then



Michael Sturminger

© SF / Anne Zeuner



Robert Wilson

© Lucie Jansch



Krzysztof Warlikowski

© SF / Anne Zeuner



**Mariss Jansons**

© SF / Anne Zeuner



**Teodor Currentzis**

© Olya Runyova



**Ingo Metzmacher**

© Harald Hoffmann



**Joana Mallwitz**

© Nicolas Kröger



**Andris Nelsons**

© Marco Borggreve



**Raphaël Pichon**

© SF / Anne Zeuner



**Riccardo Muti**

© SF / Marco Borrelli



**Franz Welser-Möst**

© Michael Pöhn



**Daniel Barenboim**

© SF / Marco Borrelli



**Marc Minkowski**

© Benjamin Chelly



**Marco Armiliato**

© Stage Door



**Christian Thielemann**

© OFS / Matthias Creutziger



**Mirga Gražinytė-Tyla**

© Frans Jansen



**Kirill Petrenko**

© Monika Rittershaus



**Philippe Herreweghe**

© Michiel Hendryckx



**Gustavo Dudamel**

© Stephan Rabold





**Asmik Grigorian**

© Algirdas Bakas



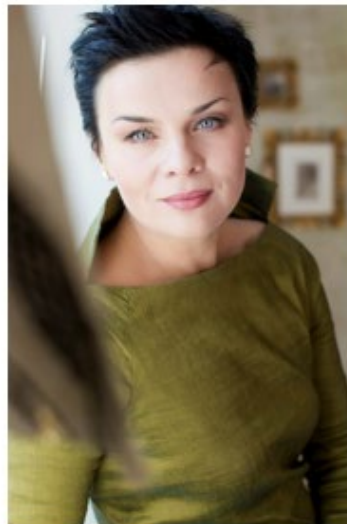
**Davide Luciano**

© Simon Pauly



**Angela Denoke**

© Johan Persson



**Aušrine Stundyte**

© Schneiderphotography



**Richard Croft**

© Pete Lacker



**Ildar Abdrazakov**

© Sergey Misenko



**Brenda Rae**

© Kristin Hoebemann





**Cecilia Bartoli**

© DECCA / Uli Weber



**Sean Panikkar**

© Kristina Sherk



**Piotr Beczala**

© Jean-Baptiste Millot



**Konzertvereinigung  
Wiener Staatsoperchor**

© Thomas Köber



**Nadezhda Pavlova**

© Olya Runyova



**Yusif Eyvazov**

© Vladimir Shirokov



**Anna Netrebko**

© Vladimir Shirokov



**Wiener Philharmoniker**

© SF / Anne Zeuner



**Anne-Sophie Mutter**

© Bartek Barczyk / DG



**Grigory Sokolov**

© Mary Slepko / DG



**œnm . österreichisches ensemble  
für neue music**

© Markus Sepperer



**Igor Levit**

© Peter Meisel



**Camerata Salzburg**

© Pia Clodi



**Patricia Kopatchinskaja**

© Marco Borggreve



**Mozarteumorchester  
Salzburg**

© Nancy Horowitz



**Martin Kušej**

© Robert Fischer



**Sophie Semin, Peter Handke**

© Ruth Walz



**Milo Rau**

© Bea Borgers



**Karin Henkel**

© SF / Anne Zeuner



**Friederike Heller**

© privat



**Jossi Wieler**

© Bernd Uhlig





**Caroline Peters**  
© SF / Anne Zeuner



**Tobias Moretti**  
© Christian Hartmann



**Lina Beckmann**  
© Jeanne Deqraa



**Birgit Minichmayr**  
© Katarina Šoškić / Burgtheater



**Ursina Lardi**  
© Beatrice Minda



**Katja Bürkle**  
© Wolfgang Tillmans



**André Jung**  
© privat



**Barbara Sukowa**  
© SF / Matthias Horn



**Angela Winkler**  
© Ruth Walz



**Matthias Brandt**  
© Matthias Scheuer



**Peter Handke**  
© Ruth Walz



**Itay Tiran**  
© Katarina Šoškić / Burgtheater



**Jens Harzer**  
© Armin Smailovic



**Elsie de Brauw**  
© SF / Arno Declair



**Elisabeth Orth**  
© SF / Bernd Uhlig



**Gregor Bloéb**  
© Günther Egger



**Bibiana Beglau**  
© René Fietzek