



100 JAHRE

SALZBURG FESTIVAL  
18 July – 30 August 2020

## Wolfgang Amadeus Mozart *Die Zauberflöte*



Joana Mallwitz © Nicolas Kroeger

### An Interview with Conductor Joana Mallwitz

(SF, 3 January 2020) 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 the new production of *Die Zauberflöte* at the Großes Festspielhaus. During the centenary, she presents a new version at the Haus für Mozart. The narrator guiding the audience through the action will be Roland Koch.

The award-winning conductor Joana Mallwitz will conduct the opera, thereby 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 will revive his 2018 portrayal of Tamino; Regula Mühlemann sings his Pamina. Adam Plachetka and Maria Nazarova again transform themselves into Papageno and Papagena. Ilse Eerens, Sophie Rennert and Katarina Bradić sing the Three Ladies. The three boys will be embodied by three members of the Vienna Boys' Choir. The premiere takes place on 3 August 2020.



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*Ms. Mallwitz, Die Zauberflöte has a long tradition at the Salzburg Festival – it has seen 227 performances of the opera in the course of its history, making it the most frequently performed opera at the Festival. Have you explored past Salzburg interpretations of the work? Do you let them influence or even inspire you in any way?*

There is hardly any other work reflecting the *zeitgeist* and taste of different generations so clearly through the history of its interpretations as *Die Zauberflöte*. And where would this development be better documented than at the Salzburg Festival, with which this opera is so closely associated! Especially great interpretations and productions often seek to attain timelessness. Yet anyone trying to approach Mozart will only find his very own truth in the work. That is both the opportunity and danger it poses. I was able to witness the interpretations of Nikolaus Harnoncourt and Constantinos Carydis personally; earlier performances I only know from recordings. I have many sources of inspiration – ultimately, the search for one's own version is one that must take place only in Mozart's score.



© Nicolai Lund

*You have conducted several productions of Die Zauberflöte. – What do you like about this opera?*

Especially the fact that even after innumerable productions you have done or seen, you still continue discovering and exploring this work anew. Every time, there are new question marks, new secrets, new corners, rough edges and heavenly moments. It is like a relationship, where you discover your partner in new situations and facets all the time. Mozart cast all that in music which seems so simple and direct that it still gives us the most beautiful, haunting melodies.



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*You are working with the Vienna Philharmonic for the first time. What do you value about this orchestra?*

The unique knowledge that binds centuries together; a living memory expressed in stylistic assurance and a cultured sound.

*You are making your Salzburg Festival debut. What does it mean to you to conduct in Salzburg? Is it relevant to you that you are making this debut during the centenary?*

The Salzburg Festival is one of the greatest milestones for any artist. Making a debut during the anniversary and with this of all possible works – that is like the cherry on the cake.

*You have known Lydia Steier for a while – have you worked together previously? If so, what do you like about your collaboration? Are you familiar with her 2018 production of Die Zauberflöte?*

We first worked together on a production of *Aida* at the Heidelberg Theatre. I hold Lydia Steier in the greatest respect. Her imagination is highly powerful, but she also commands the stagecraft and effectiveness to translate it into images on stage. I saw her 2018 *Zauberflöte*, but due to the change of theatre, this is going to be almost a new production. We will repeat nothing, but rethink the original idea together.

*Have you worked before with any of the singers in the ensemble?*

No. Funnily enough, it is even the first time I am working with my husband, who sang the role of the Man in Armour/Priest in 2018 in Salzburg.

*You are one of the youngest artists to have been awarded the title “Conductor of the Year” by the journal Opernwelt. In the history of the Salzburg Festival, you are only the third woman ever to conduct an opera. How do you deal with being asked about your age and gender over and over?*

I always find it surprising how many places you can still be the “first woman”, and that it is still found worth mentioning that one is the “third woman”. Inevitably, I will grow older, and I will always remain a woman, so these questions are irrelevant for me or my work.



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### Director Lydia Steier

“I am grateful and honoured to return to Salzburg, especially in the centenary year 2020, and to be able to work on a piece such as *Die Zauberflöte*, which is part of the Salzburg Festival’s DNA, so to speak. We have a chance to take a fresh look at our 2018 production and to present it in a much more winnowed, concentrated way. An enormous change is the scale of the piece, as the stage of the Haus für Mozart offers far less real estate than the stage of the Großes Festspielhaus. The basis of our staging remains the same, however: we have the grandfather as narrator, this time played by the wonderful Roland Koch. We experience the action through the eyes of the three boys, his grandchildren. On the one hand, we examine the constellation of the family and the view of the future, but also deal with political themes. On stage, we illustrate the search for illumination and wisdom at moments of inexorable and increasing darkness.

I worked with Joana Mallwitz in 2012. I was directing an *Aida* in Heidelberg and I found her to be a spectacularly willing and excited collaborator and really a partner in crime. Katharina Schlipf is our set designer and Ursula Kudrna is doing the costumes. So we are an all-women creative team. The opportunity to work with Joana and the team again in Salzburg is a special honour, and I am so excited for it,” says director Lydia Steier.



© Sandra Then

## Biography



Joana Mallwitz © Nicolas Kroeger

Joana Mallwitz is considered one of the most sought-after female conductors of her generation and was chosen as “Conductor of the Year” by the journal *Opernwelt* in 2019. Since the beginning of the 2018/19 season she has been General Music Director of the Nürnberg State Theatre and State Philharmonic, where she conducts concerts as well as new productions of *Don Carlos* and *Peter Grimes* and Stravinsky’s ballets *Petrouchka* and *Le Sacre du printemps* this season. At the Frankfurt Opera she leads new productions of Fauré’s *Pénélope* and Strauss’ *Salome*. After her successful debut in *L’elisir d’amore* and *Eugene Onegin* at the Bavarian State Opera, she returns there in the spring of 2020 to lead a series of academy concerts featuring works by Schubert, Liszt and Mahler. In 2019/20 she also conducts the Vienna Symphony Orchestra in Wagner’s *Siegfried-Idyll* and the first act of *Die Walküre* at Vienna’s Konzerthaus, a concert of works by Messiaen, Prokofiev and Stravinsky at the Stuttgart State Opera and the Düsseldorf Symphony Orchestra in works by Shostakovich, Schubert and Ravel.



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During the 2018/19 season, Joana Mallwitz led a celebrated new production of *Der Rosenkavalier* at the Norwegian National Opera in Oslo and *Die lustige Witwe* and *Pelléas et Mélisande* at the Frankfurt Opera. In addition, she returned for a series of *Die Zauberflöte* to the Royal Opera in Copenhagen, where she had already been acclaimed for her *Cavalleria rusticana/Pagliacci*, *Der fliegende Holländer*, *Madama Butterfly* and *Macbeth*.

In the past, Joana Mallwitz gave guest performances at the Zurich Opera (*Macbeth*), the Hamburg State Opera (*L'elisir d'amore*) and at the Latvian National Opera House in Riga (*Rheingold* and *Götterdämmerung*). She has conducted concerts of the Royal Danish Orchestra in Copenhagen, the Dresden Philharmonic, the Gothenburg Symphony Orchestra, the Frankfurt Radio Symphony Orchestra, the Philharmonia Orchestra London, the City of Birmingham Symphony Orchestra, the SWR Symphony Orchestra, the Frankfurt Opera and Museum Orchestra and the Stuttgart Philharmonic.

From 2014 to 2018 she was General Music Director at the Erfurt Theatre, where she led new productions of *Wozzeck*, *Die Meistersinger von Nürnberg*, *Tosca*, *Così fan tutte*, *Madama Butterfly*, *Don Giovanni*, *Die Zauberflöte* and *Die lustige Witwe*.

Joana Mallwitz began her career as kapellmeister at the Heidelberg Theatre, where she conducted a broad repertoire early on. She studied conducting with Martin Brauß and Eiji Oue and piano with Karl-Heinz Kämmerling and Bernd Goetzke at the Hanover Academy of Music and Theatre. In 2009 she won the encouragement award of the Praetorius Music Prize of Lower Saxony.



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Wolfgang Amadeus Mozart (1756 - 1791)

## ***DIE ZAUBERFLÖTE***

**A German Opera in Two Acts K. 620 (1791)**

Libretto by Emanuel Schikaneder

New Staging

**Premiere: Monday, 3 August 2020**

6 further performances through 29 August, Haus für Mozart

**Joana Mallwitz** Conductor

**Lydia Steier** Director

**Katharina Schlipf** Sets

**Ursula Kudrna** Costumes

**Olaf Freese** Lighting

**fettFilm** Video

**Ina Karr** Dramaturgy

**Tareq Nazmi** Sarastro

**Mauro Peter** Tamino

**Brenda Rae** Queen of the Night

**Regula Mühlemann** Pamina

**Ilse Eerens** First Lady

**Sophie Rennert** Second Lady

**Katarina Bradić** Third Lady

**Adam Plachetka** Papageno

**Maria Nazarova** Papagena

**Peter Tantsits** Monostatos

**Henning von Schulman** Speaker / First Priest / Second Man in Armour

**Simon Bode** Second Priest / First Man in Armour

**Roland Koch** Grandfather

**Wiener Sängerknaben** Three Boys

**Concert Association of the Vienna State Opera Chorus**

**Huw Rhys James** Chorus Master

**Vienna Philharmonic**

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