



Film still from: Pedro Almodóvar, *Hable con ella* (Talk to her), 2002, Allstar Picture Library Ltd. / Alamy Stock
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Seville

Salzburg Whitsun Festival **3 – 6 June 2022**

(SF, 6 December 2021) In 2022 the Artistic Director of the Salzburg Whitsun Festival, Cecilia Bartoli, focuses on **Seville**, which inspired an incomparable number of composers. There are said to be 153 operas set in and around Seville. It is a city which unites a unique mixture of proud ancient cultures which has generated and inspired incredibly varied music and enchants visitors with its stunningly bright light, its blistering heat, its intoxicating orange blossom scent.

“I don’t know whether it was by chance or not, but my debut role as a professional opera singer was Rosina in *Il barbiere di Siviglia*! Rossini himself owed much of his reputation to a man from Seville: the great tenor Manuel del Pópulo Vicente García, who was born in this city in 1775 and excelled in so many Rossini operas throughout his career. It was thanks to Manuel García, and subsequently his daughters Maria Malibran and Pauline Viardot, that the fortunes of *Il barbiere di Siviglia* changed so dramatically, from the disaster of the first performance to the tremendous fame it still enjoys. This delightful opera was the cornerstone of my own

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international career, and I'm so happy to return to it — maybe for the last time — alongside some of my very favourite colleagues, with Gianluca Capuano conducting and a new staging by Rolando Villazón,” says the **Artistic Director of the Salzburg Whitsun Festival, Cecilia Bartoli.**



Cecilia Bartoli © Decca / Kristian Schuller

Delighting in masks and disguise, parody and grotesque, performance and pretence, *Il barbiere di Siviglia* by Gioachino Rossini is permeated with the spirit of carnival. Figaro becomes something like a co-author of the piece, especially given that he frequently steps out of the action in order to comment on it from a distance, making it appear as theatre within the theatre. Rolando Villazón will expand the meta-theatrical dimension that characterizes the opera, thus opening up new potential for comedy and moments of poetry. There is an additional protagonist, embodied by the Italian quick-change artist Arturo Brachetti, a daydreamer who seeks escape in old movies. But what if the movie characters suddenly step out into the real world to find themselves in an opera?

Cecilia Bartoli sings the role of Rosina, which is special to her as it was the role in which she gave her debut as a professional opera singer. By her side, Edgardo Rocha appears as Il Conte d'Almaviva, Alessandro Corbelli as Figaro, Ildar Abdrazakov as Basilio and José Coca Loza as Fiorello. Gianluca Capuano conducts the orchestra Les Musiciens du Prince-Monaco, founded by Cecilia Bartoli, and the Philharmonia Chorus from Vienna. The premiere takes place on 3 June at the Haus für Mozart, the second performance on Sunday, 5 June.

Under the title *Iberia*, Javier Perianes gives a **matinee** piano recital on Saturday at 11 am, performing works by the Spanish composers Enrique Granados, Manuel de Falla and Isaac Albéniz. Albéniz's *Iberia*, with its collection of scenes mostly inspired by places, features rhythmic zest and exhilarating pianistic virtuosity. Enrique Granados's technically highly challenging piano cycle *Goyescas* is based on the art of Francisco Goya. *El amor brujo* by Manuel de Falla grew from a specific mixture of dance, acting and singing, as embodied by the flamenco artist Pastora Imperio.

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Seville's landmark, the Golden Tower – **la Torre del Oro** – lends its name to the **concert** on Saturday evening at the Haus für Mozart. To this day, the tower symbolizes cultural exchange between Spain and Latin America; thus, traditional music from both worlds will be heard during this concert. The musical journey begins with the compositions of Alonso Mudarra. The Sevillian composer (1508—1580) ranks among the most important Spanish vihuelists of the 16th century. Starting with his works, the musical journey continues to South America and the “living baroque” of traditional music.

Christina Pluhar has arranged the works for this evening and leads her ensemble L'Arpeggiata from the theorbo. Céline Scheen (soprano), Luciana Mancini (mezzo-soprano) and Vincenzo Capezzuto (alto) take on the vocal parts on this unique evening.

Expressive and richly ornamented singing, instrumental interludes putting the guitar centre stage, additional rhythmic effects such as interlocking clapping patterns or the clicking of castanets, and highly characteristic dances: in flamenco they all merge in a fascinating art form that María Pagés brought to its apogee. On Whitsunday she and her ensembles offer a flamenco evening at the Felsenreitschule entitled **Oda a la flor del naranjo** (Ode to the Orange Blossom), marking the first time that flamenco takes the stage as an evening-length feature at the Salzburg Festival.

The two works performed during the **Sacred Concert El siglo de oro** on Whitsunday at the Kollegienkirche are among the early masterpieces of the Spanish “Golden Age”. Cristóbal de Morales began his career as a choirboy at Seville Cathedral before he was engaged at the Sistine Chapel, thereafter returning to Spain as a famous composer. His *Missa Mille regretz*, however, is not based on a chorale or any other sacred model, but on a French love song. Among Morales' students, the *sevillano* Francisco Guerrero stands out. Guerrero's *Missa de la batalla escoutez* is also based on a chanson: Clément Janequin's *La Guerre*.

Jordi Savall conducts La Capella Reial de Catalunya and Hespèrion XXI. The singers are Alessandro Giangrande, David Sagastume, Gabriel Díaz (countertenors); the tenors Lluís Vilamajó and Víctor Sordo; baritone Furio Zanasi and the basses Pieter Stas and Javier Jiménez-Cuevas.

To this day, Seville's old town is bustling with immortal characters from the world of opera, present and past. How many plazas separate the feudal estate of the Commendatore from the house of Dottor Bartolo? Where did a grumbling Leporello wait for Don Giovanni before witnessing a fatal duel? Which balcony did Figaro and Almaviva climb with a ladder in order to rescue Rosina from the house of her guardian? And where along the city walls was the tavern of Lillas Pastia, where the seductive Carmen wanted to dance the seguidilla?

The festival finale on Monday evening at the Großes Festspielhaus, the **gala concert Carmencita & Friends**, reads like a *Who is Who* of opera. Maria Agresta, Rebeca Olvera, Piotr Beczala, Plácido Domingo, John Osborn, Rolando Villazón, Ildar Abdrazakov and of course the Artistic Director of the Salzburg Whitsun Festival, Cecilia Bartoli herself, sing arias, duets and ensembles by Mozart, Rossini, Bizet and Verdi. Gianluca Capuano conducts Les Musiciens du Prince-Monaco.

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The film series **Reflexión** curated by DAS KINO offers not only current images from Spain by Pedro Almodóvar, but also the apparently more traditional ones depicted in the music and dance films by Carlos Saura (b. 1932).

The detailed programme will be announced at a later date. Tickets for the film series will be sold exclusively by DAS KINO. www.daskino.at/Programm

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Rolex's commitment to the arts dates back to the 1970s when New Zealand soprano Dame Kiri Te Kanawa became the brand's first arts Testimonee. Since then, Rolex has extended its support to many other renowned artists, prestigious institutions and festivals. Other arts Testimonees include stars like Cecilia Bartoli, Jonas Kaufmann, Juan Diego Flórez, Sonya Yoncheva, Gustavo Dudamel and Benjamin Bernheim.

In 2012 Rolex became a main sponsor of the Salzburg Festival and the exclusive sponsor of the Salzburg Whitsun Festival. This double partnership, which has been extended through 2027, has enabled the Festival to produce a new opera production every year at Whitsun, which is then revived during the Salzburg Festival's summer programme. Since 2021 Rolex has additionally supported the Herbert von Karajan Young Conductors Award.

Illustrations

The illustrations in the programme of the 2022 Salzburg Whitsun Festival are film stills from movies by Pedro Almodóvar and Carlos Saura, giving a foretaste of the film series *Reflexión* at the cinema DAS KINO.

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Cecilia Bartoli at the Salzburg Whitsun Festival

Since 2012 Cecilia Bartoli has been the artistic director of the Salzburg Whitsun Festival; she has extended her contract through 2026.

In 2012 the theme was **Cleopatra** – Cecilia Bartoli sang the role of the Queen of Egypt in Handel's *Giulio Cesare in Egitto*.



The motto of the 2013 Whitsun Festival was **Sacrifice – Opfer – Victim**. The staged new production of Vincenzo Bellini's *Norma* was honoured with the International Opera Award for best new production in London in 2014.



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2014 saw a veritable Rossini celebration – the motto **Rossinissimo** says it all, and Cecilia Bartoli sang the leading role in the new production of *La Cenerentola*.



Thus will I call upon the gods was the theme of the 2015 Whitsun Festival. Christoph Willibald Gluck's *Iphigénie en Tauride* received standing ovations from the audience after each performance.



In 2016, the story of **Romeo and Juliet** ran through the programme of the Whitsun Festival like a red thread, with a new production of *West Side Story* as the pivotal work.



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Joy of Grief – under this Scottish-inspired motto, George Frideric Handel's *Ariodante* was performed in 2017. Cecilia Bartoli in the trouser role of Ariodante was transformed from a knight in armour into a woman over the course of the opera's three acts.



2018 saw the 150th anniversary of Gioachino Rossini's death. The 2018 Salzburg Whitsun Festival was dedicated to his memory, choosing the motto **1868 – Year of Ruptures**. Cecilia Bartoli took on the role of Isabella in the musical comedy *L'italiana in Algeri*.



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2019 was dedicated to **Voci celesti – Heavenly Voices**, and George Frideric Handel's *Alcina* was the focus of attention at the Salzburg Whitsun Festival, exploring the memory of great castrato voices of the past.



The title of the 2020 Salzburg Whitsun Festival was ***La couleur du temps – The Colour of Time***, and its programme was designed to explore the life of Pauline Viardot-Garcia, a singer, musical ambassador of Europe, an excellent pianist and composer. Gaetano Donizetti's opera buffa *Don Pasquale* would have featured Cecilia Bartoli in the role of Norina. Due to the coronavirus pandemic, the 2020 Salzburg Whitsun Festival had to be cancelled.

In 2021 Cecilia Bartoli took the visitors of the Salzburg Whitsun Festival on a journey through her hometown of Rome, entitled **ROMA ÆTERNA**. George Frideric Handel's oratorio *Il trionfo del Tempo e del Disinganno* was directed by Robert Carsen; Cecilia Bartoli played the role of the seductive Piacere.



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Gianluca Capuano
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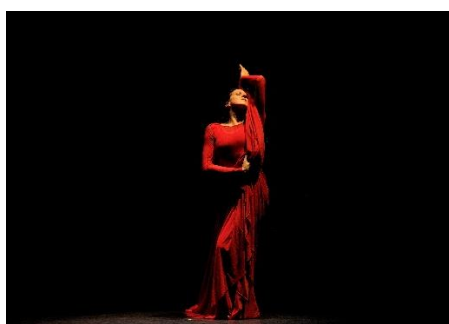
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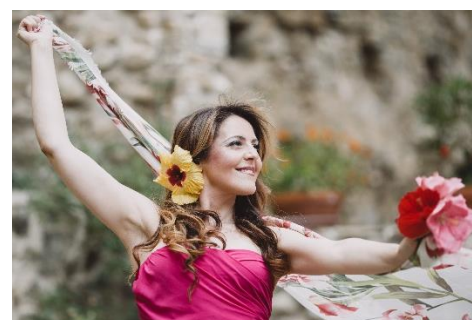
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