



SALZBURGER FESTSPIELE
18. Juli – 31. August 2022

Salzburg Festival 2022



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The 2022 Salzburg Festival

174 Performances in 45 Days at 17 Venues
as well as 54 Performances as part of the Youth Programme “jung & jede*r”

Opera

BLUEBEARD'S CASTLE - DE TEMPORUM FINE COMOEDIA
IL TRITTICO
KÁŤA KABANOVÁ
AIDA
DIE ZAUBERFLÖTE
IL BARBIERE DI SIVIGLIA
JAKOB LENZ (in concert)
LUCIA DI LAMMERMOOR (in concert)

Drama

JEDERMANN
INGOLSTADT
REIGEN
VERRÜCKT NACH TROST
IPHIGENIA
READINGS
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SCHAUSPIEL-RECHERCHEN

Concerts

OUVERTURE SPIRITUELLE Sacrificium
VIENNA PHILHARMONIC
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CHAMBER CONCERTS
Time with BARTÓK
Homage WOLFGANG RIHM
CANTO LIRICO
SONG RECITALS
SOLO RECITALS
MOZART MATINEES
MOZARTEUM ORCHESTRA
CAMERATA SALZBURG
SACRED CONCERT
HERBERT VON KARAJAN
YOUNG CONDUCTORS AWARD
YOUNG SINGERS PROJECT
SPECIAL CONCERTS



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

MUSICAL THEATRE

Der Teufel mit den drei goldenen Haaren

WUT

Ich lieb dich

INTERACTIONS

School programme

From Abtenau to Zell am See

Festival Mentorships

Youth Tickets & Education

Young Friends

YOUNG ARTISTS

Opera Camps

Salzburger Festspiele und Theater Kinderchor

Young Singers Project · Kühne Foundation

Herbert von Karajan Young Conductors Award · Rolex

Special Concerts



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OPERA

Béla Bartók *BLUEBEARD'S CASTLE*
Carl Orff *DE TEMPORUM FINE COMOEDIA*
Giacomo Puccini *IL TRITTICO*
Leoš Janáček *KÁŤA KABANOVÁ*
Giuseppe Verdi *AIDA*
Wolfgang Amadeus Mozart *DIE ZAUBERFLÖTE*
Gioachino Rossini *IL BARBIERE DI SIVIGLIA*

Wolfgang Rihm *JAKOB LENZ* (in concert)
Gaetano Donizetti *LUCIA DI LAMMERMOOR* (in concert)

Dante's *Divine Comedy*, the *Divina Commedia* (1321), may serve as the point of departure for all these pieces (*Bluebeard's Castle / De temporum fine comœdia, Il trittico, Káťa Kabanová, Aida, Die Zauberflöte*).

In his essays on Dante, Jorge Luis Borges posited that the dimension of the *Divina Commedia* might best be grasped by noting that there is nothing on earth not contained within it. It is a poem encompassing the universe. – Everything that was, is and will be.

In this all-encompassing work of humanity, this laboratory of the soul, different energies merge: there are the energies of desperation personified by the souls in the inferno (the place of damnation) who are mesmerized by their memories of earthly life; the energies of hope of those doing penance in purgatory, labouring hard to achieve catharsis; and not least, the energies of bliss which may burn and sing in everyone – Dante equates them with divine bliss.

The energies of the *Divina Commedia*, the motives of heaven, hell and purgatory, can be found in all our operas, in various figures and realities, whether in the realism of Puccini and Janáček, in a symbolist fable, the drama of souls upon which Bartók bases his opera, the great representative opera spectacle as which Verdi conceived his *Aida*, or in the truly global theatre of *Die Zauberflöte*, presumably best suited to reflect the dimensions of a millennial work such as the *Divine Comedy*.



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Béla Bartók *BLUEBEARD'S CASTLE*

Carl Orff *DE TEMPORUM FINE COMOEDIA*

Bluebeard's Castle

In their mutual obsession, their inextricable bond, the figures of Judith and Bluebeard might have stepped straight from the pages of Dante's *Commedia*. An icy wind blows through this score.

Here we have two people chained together forever – merged, indeed – and only an act of violence can separate them.

Balázs, the librettist, gave Bluebeard's young lover the Biblical name of Judith, a reference to her willingness to sacrifice, but also her fearlessness – she is determined to shine a light into the soul of the taciturn duke at any price. Seven doors guard the secret chambers of the male ego. Against Bluebeard's resistance, Judith opens all of them with her persistence that brooks no secrecy: the torture chamber symbolizing cruelty and violence, the armoury symbolizing the warlord, the treasure chamber and the garden. Everywhere Judith encounters blood, yet she keeps asking questions. The fifth door leads to Bluebeard's immeasurable power – but this is the scene in which the atmosphere turns. A pale lake of tears lies behind the sixth door, and upon Judith's inquiry as to the women Bluebeard had before her, the seventh opens. Instead of the expected corpses of his past lovers, three women appear wearing the jewels of Morning, Midday and Evening – and Bluebeard adorns Judith with the insignia of Night: "You were the most beautiful of them all." In the end, Bluebeard is left behind, alone and depressed, in the darkness: "Night will now be eternal."

De temporum fine comœdia – The Play of the End of Time

This mystery play, in which Carl Orff gives a very personal answer to the core question of the end of time and world, and in which the question of the origin of evil finds its counterweight in the question where evil leads, was given its world premiere in 1973 by Herbert von Karajan at the Salzburg Festival.

In 1977 the composer revised his work. This new version was premiered in a concert version in Stuttgart in 1977 under Ferdinand Leitner's baton and in Munich in 1980 under Rafael Kubelík's. Before the score was printed in 1981, Orff made further revisions. This last version was premiered at the Ulm Theatre in a staged version on 15 May 1994.

Ausrine Stundyte, who was a compelling Elektra in 2020 and 2021, takes on the role of Judith; Mika Kares, who portrayed the Commendatore in *Don Giovanni* this past summer, sings Duke Bluebeard. Further roles are sung by Nadezhda Pavlova, Helena Rasker and others. Romeo Castellucci directs; Teodor Currentzis conducts the Gustav Mahler Jugendorchester, the musicAeterna Choir, the Bachchor Salzburg and the Salzburger Festspiele und Theater Kinderchor. The new production premieres at the Felsenreitschule on 26 July.



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Giacomo Puccini *IL TRITTICO*

Written in the midst of World War I, the work had its world premiere in New York on 14 December 1918. At a time of crisis when all values were called into question, a composer such as Giacomo Puccini possibly found Dante's *Divina Commedia* not too far-fetched a point of reference, a source of orientation even.

Il Trittico consists of three one-act dramas, unconnected at first sight. Upon delving into the narrative structure, however, an overarching system of reference appears. Suspended between heaven and hell, purgatory is a situation of endless waiting with a perennial promise of a way out. Puccini portrays various facets of human existence in three one-act dramas: individual destinies in a world that seems to offer little hope. The theme connecting all three are the systems in which people are imprisoned, though they may take different forms and hues. What is described here are the grinding gears of human bondage.

All three pieces focus on women – Loretta (in *Gianni Schicchi*), the youngest of the female figures in *Il Trittico*, is full of hope for a new life at the side of her fiancé; Giorgetta, who has lost her child, suffers through the rest of her sad life with her husband while dreaming of a different life with another man; and the nun Angelica, who has long relinquished all hope, believes that only an act of madness will allow her to enter heavenly paradise. All these stories are small, realistic echo chambers of the great *Commedia*.

Asmik Grigorian sings the main role in all three operas; Christof Loy directs them at the Großes Festspielhaus. Franz Welser-Most conducts the Vienna Philharmonic, the Concert Association of the Vienna State Opera Chorus and the Salzburger Festspiele und Theater Kinderchor. In further main roles, Misha Kiria sings Gianni Schicchi and Alexey Neklyudov appears as Rinuccio. In *Il tabarro*, Asmik Grigorian is joined by Roman Burdenko as Michele and Joshua Guerrero as Luigi. Karita Mattila is La Zia Principessa in *Suor Angelica*. The premiere takes place on 29 July.

Leoš Janáček *KÁŤA KABANOVÁ*

In his homage to Janáček, Milan Kundera made it clear that the composer unlocked the world of prose for opera. Time and again, Janáček described the concrete, everyday moment, the current glimpse of reality – quite the opposite of myth. Transient snapshots of reality interest Janáček – and it is the accuracy of his description, the weight the composer lends it that allows it to attain mythical qualities.

Down to the most minute detail, this accuracy may still be sending shock waves through the opera genre, seemingly so much more familiar with the devices of amplifying and stylizing.

Janáček was searching for a lost presence, for the melodic truth of a moment. He was obsessed with the wish to capture fleeting reality in all its details, to reveal the secrets of immediate reality.



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That is the perpetual thrust in all his operas – to achieve the greatest and most powerful experience of reality within the smallest unit.

Janáček listened to people, to their manner of speech, the interior worlds contained in the sound of their voices. From these, he developed a style of composition all his own. He developed an independent, realistic musical idiom, which made him seem a Moravian representative of verismo. (Janáček wrote: “Whenever someone spoke to me, I might not understand the words, but that tonal cadence! I immediately knew what was inside him, I knew how he felt, if he was lying, if he was agitated. The tones, the tonal cadence of human speech, of all living creations, contain the most profound truths for me. It seems that these melodic fragments of daily life are of great importance for individual musical characterization – especially for opera.”)

Kát'a Kabanová is the portrait of a woman (the libretto is based on Alexander Ostrovsky's drama *The Storm*) who is oppressed and refused even a semblance of love by her husband Tichon and her mother-in-law. Boris suffers a similar fate. The two of them fall in love. We witness a rendez-vous of the lovers at the fence of the property on the banks of the Volga. Kát'a is tormented by remorse and publicly confesses her crime. Now a social outcast, she suffers all the more at home. Once more she meets her beloved before his uncle banishes him to Siberia. They say their farewells, and Kát'a drowns herself in the Volga. The story is as short as it is hopeless. And it can be read as a prosaic footnote to Dante's epic canto.

Corinne Winters takes on the leading role of Katěrina (Kát'a) in Barrie Kosky's new production. David Butt Philip sings the role of her lover Boris Grigorjevič; Jaroslav Březina appears as her husband Tichon Ivanyč Kabanov, who seeks to drown his troubles in alcohol. Jakub Hruša conducts the Vienna Philharmonic and the Concert Association of the Vienna State Opera Chorus, thereby making his Festival debut. The premiere of this production takes place at the Felsenreitschule on 7 August.

Giuseppe Verdi *AIDA*

Aida, Radamès and Amneris are torn between their fantasies – dreams of an alternate life – and the reality of a society bent on enforcing the role models it offers them by any means. Life is dictated to them. The fact that all three are unwilling to bow to these dictates is the real engine driving the action. Oscillating between tempting, yet threatening dreams and the relentless, unforgiving demands of reality, the tension can only destroy the protagonists. The force driving them on is what ultimately destroys, devours, annihilates them. The overarching theme is the permanent state of war, which reaches the most intimate recesses of their existence – a war between Egyptians and Ethiopians, between rulers and the oppressed, between men and women, and – not least – between the wishes and obligations of the individual. What remains is nothing but desperation and grief.

Shirin Neshat made her Salzburg Festival debut in 2017 with *Aida*; in 2022 she will direct a new version of this opera. Alain Altinoglu conducts this new production at the Großes Festspielhaus. Elena Stikhina sings the role of Aida, Antia Rachvelishvili that of Amneris and



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Piotr Beczala that of Radamès. Luca Salsi appears as Amonasro, Erwin Schrott as Ramfis and Roberto Tagliavini as Il Re. The Vienna Philharmonic and the Concert Association of the Vienna State Opera Chorus perform. The premiere takes place on 12 August 2022.

Wolfgang Amadeus Mozart *DIE ZAUBERFLÖTE*

In the context of all these operas, Mozart's *Zauberflöte* is surely most akin to Dante's work, given its universal aspirations. Straddling the divide between deepest darkness and brightest sunlight, between obsessive love and all-encompassing hatred, the protagonists travel through the elements and must ultimately pass the tests of fire and water. Their journey resembles Dante's, which can also be read as a kind of initiation and sublimation.

In 2022 Lydia Steier presents a revival of her production of *Die Zauberflöte* at the Haus für Mozart. As the grandfather figure, Roland Koch leads the audience through the opera. Joana Mallwitz conducts the Vienna Philharmonic and the Concert Association of the Vienna State Opera Chorus. Tareq Nazmi appears as Sarastro, Brenda Rae as the Queen of the Night. Mauro Peter sings the role of Tamino, as he did in 2018; Regula Mühlemann is his Pamina. Michael Nagl and Maria Nazarova play Papageno and Papagena. The three boys will be sung by members of the Vienna Boys' Choir. This production premieres on 30 July at the Haus für Mozart.

Gioachino Rossini *IL BARBIERE DI SIVIGLIA*

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, the Artistic Director of the Salzburg Whitsun Festival, sings the role of Rosina. By her side, Edgardo Rocha appears as Il Conte d'Almaviva, Alessandro Corbelli as Bartolo, Nicola Alaimo as Figaro and Ildar Abdrazakov as Basilio. Gianluca Capuano conducts the orchestra Les Musiciens du Prince-Monaco and the Philharmonia Chorus from Vienna. The premiere takes place at the Salzburg Whitsun Festival on 3 June and is then revived, like every Whitsun opera, in the Salzburg Festival's main programme. That revival premieres at the Haus für Mozart on 4 August.



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Wolfgang Rihm *JAKOB LENZ* (in concert)

Wolfgang Rihm's chamber opera in 13 scenes will be performed once in concert on 27 July at the Main Auditorium of the Mozarteum Foundation. "A character like Jakob Lenz appears complex on stage simply due to the fact that he harbours many stages within himself, and the music has to represent these constantly present stages," says the composer. In 1792 Jakob Lenz, aged 41, was found dead on a street in Moscow. It is now believed that the brilliant Baltic German playwright, writer and translator of the *Sturm und Drang* movement, who was friends with Goethe until an unexplained estrangement, suffered from catatonic schizophrenia. The densely layered chamber opera *Jakob Lenz*, composed in 1977/78 when Wolfgang Rihm was only 25, is based on the posthumously published novella fragment by Georg Büchner. The work stands as a programmatic monument to the idea of the creative genius for whom art begets suffering and suffering begets art. Maxime Pascal conducts the ensemble Le Balcon. Georg Nigl sings the role of Jakob Lenz, Damien Pass that of Oberlin and John Daszak that of the Merchant.

Gaetano Donizetti *LUCIA DI LAMMERMOOR* (in concert)

On 25 August Gaetano Donizetti's *Lucia di Lammermoor* will be given a concert performance at the Großes Festspielhaus. Lucia as the innocent victim of a family feud and dynastic politics, who not until the nadir of her humiliation is able to bring herself to perform a belated, mistaken act of self-defence that inevitably leads to her own destruction. – This female type shaped the history of bel canto, the romantic Italian opera during the first half of the 19th century. Lisette Oropesa takes on the role of Miss Lucia. Ludovic Tézier appears as Lord Enrico Ashton and Benjamin Bernheim as her lover, Sir Edgardo di Ravenswood. Roberto Tagliavini sings the role of Raimondo Bidebent. Daniele Rustioni makes his Festival debut, conducting the Mozarteum Orchestra Salzburg and the Philharmonia Chorus from Vienna.



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DRAMA

Hugo von Hofmannsthal *JEDERMANN*

Marieluise Fleißer *INGOLSTADT*

Adapted from Arthur Schnitzler *REIGEN*

Thorsten Lensing *VERRÜCKT NACH TROST*

Adapted from Euripides / Jean Racine / Johann Wolfgang von Goethe et al. *IPHIGENIA*

READINGS

FILM-REIGEN

SCHAUSPIEL-RECHERCHEN

Hugo von Hofmannsthal *JEDERMANN*

The founding piece of the Salzburg Festival is not only a central part of the Festival's DNA, but a unique phenomenon in the German-language theatrical landscape. After decades on the programme, *Jedermann* has engendered an incomparable cosmos of actors. With the celebrated 2021 cast, the production by Michael Sturminger and his team will be performed 14 times at the 2022 Salzburg Festival: Lars Eidinger and Verana Altenberger return as Jedermann and the Paramour, the great Edith Clever plays Death, the incomparable Angela Winkler plays Jedermann's Mother. Mavie Hörbiger received abundant praise for her double portrayal as Devil and Goddess in the past year, and returns for another double turn. The role of Faith is also cast with an actress, the wonderful Kathleen Morgeneyer. Anton Spieker does a second stint as Jedermann's Good Companion, Jörg Ratjen plays the Poor Neighbour, Mirco Kreibich plays the Debtor and Mammon and by his side, Anna Rieser is the Debtor's Wife. Gustav Peter Wöhler and Tino Hillebrand also return as the Fat and the Thin Cousins. This revival premieres on 18 July.

Marieluise Fleißer *INGOLSTADT*

In a large-scale project, the internationally acclaimed director Ivo van Hove devotes himself to the dramatic output of Marieluise Fleißer (1901-1974). In her most well-known plays, *Fegfeuer in Ingolstadt* and *Pioniere in Ingolstadt* – as well as several stories and the novel *Eine Zierde für den Verein* – Marieluise Fleißer began creating a portrait of her hometown since the mid-1920s – more, even, a cosmos of the Catholic provinces from the perspective of



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a young, “lost” post-war generation. Violence in Marieluise Fleißer’s Ingolstadt wears the masks of religion, family, military discipline and sexuality. It is expressed via ritual forms such as stoning, ablution, communal drowning, etc. Its medium, however, is language. Fleißer’s language, with its concision, rugged expressivity and ruthless precision, is what gives rise to the inimitability of her dramatic works. The literary luminaries of her time, Bertolt Brecht and Lion Feuchtwanger, were both “mentors and dictators of her incipient career”, which took off during the 1970s with many new productions and film versions of her works, ultimately positioning her as a great European author of the 20th century. Featuring Mehmet Ateşçi, Jan Bülow, Lilith Häßle, Oliver Nägele, Marie-Luise Stockinger and others. The premiere takes place on 27 July at the Perner-Insel in Hallein.

Adapted from Arthur Schnitzler’s *REIGEN*

In his play *Reigen*, Arthur Schnitzler explored intimacy and desire up and down the social ladder, causing a scandal when the work appeared in 1900. He depicts encounters between ten archetypical figures from Viennese society, thereby creating a kaleidoscope of sexual intimacy that transcends class, age and gender – secretly connecting those who could not form couples openly within the “legitimate” social order. Ten internationally renowned authors were invited to rewrite one scene of the original. The result is a current, contemporary *Reigen*: there is hardly any sex, but instead a lot of discussion about what a relationship means, what partners expect from each other nowadays, and how to untangle the messy knots of our own projections, fears and insecurities. The texts are funny, touching and explosive, and have been written by a brilliant group of literary voices: Lydia Haider, Sofi Oksanen, Leïla Slimani, Sharon Dodua Otoo, Leif Randt, Mikhail Durnenkov, Hengameh Yaghoobifarah, Kata Wéber, Jonas Hassen Khemiri and Lukas Bärfuss (in the order of scenes). The new production by Yana Ross examines the relationship with the original work and the echoes of questions of desire, so current and potent today. The cast includes Sibylle Canonica, Urs Peter Halter, Tabita Johannes, Michael Neuenschwander, Matthias Neukirch, Lena Schwarz, Yodit Tarikwa and others. The **world premiere** takes place at the Szene Salzburg on 28 July.



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Thorsten Lensing *VERRÜCKT NACH TROST*

A longing to feel truly alive unites the protagonists Charlotte and Felix after the early death of their parents. In *Verrückt nach Trost*, the audience accompanies them from childhood to old age. Then there are playful encounters with speaking squid, cows on the day of their slaughter and hungry babies in huge parking lots, all of them “crazy for consolation” and driven forward on the path towards experience and insight. Thorsten Lensing has been working as an independent director since the mid-1990s. Since then he has produced and staged 15 theatrical evenings, each of them a rarity. His works are developed as independent productions. Together with co-director Benjamin Eggers-Domsky and actors Sebastian Blomberg, Anna Grisebach, André Jung, Ursina Lardi and Devid Striesow, some of whom have been working with him for 20 years, he now develops a piece of his own for the Salzburg Festival. The **world premiere** takes place at the Max Schlereth Saal of the Mozarteum University on 6 August.

Adapted from Euripides / Jean Racine / Johann Wolfgang von Goethe et al. *IPHIGENIA*

The world premiere of *Iphigenia* asks the question: Who is the figure of Iphigenia, rooted in myth, today? For Euripides, writing in the 5th century BC, Iphigenia is the classic sacrificial offering. Cruelly deceived by her father Agamemnon, she agrees to be sacrificed so that the Trojan War can go ahead. The goddess Artemis rescues her at the last minute and takes her to the land of the Taurians, where she serves for many years as a priestess. From there, in 1779 Johann Wolfgang von Goethe sends her to fight for the soul of humanity. His *Iphigenie auf Tauris* wants to break the eternal circle of violence. For long enough, female figures had only loved and suffered in literature. This is where the Polish director Ewelina Marciniak begins: by splitting her *Iphigenia* into a young and a reminiscing older self, she seeks to position the figure in the present. As a daughter, sister and priestess, Iphigenia has obligations, must conform to other people’s expectations. Yet what does she herself want? What does a woman sacrifice herself for in this day and age? Marciniak’s work is detailed and thorough in its approach to canonical material, uncovering possibilities and injecting them into current discourses with playful relish. For this co-production, she joins the Thalia Theater’s ensemble for the third time. On stage: Lisa-Maria Sommerfeld, Oda Thormeyer, Rosa Thormeyer, Christiane von Poelnitz, Jirka Zett, Sebastian Zimmerler and others. The **world premiere** takes place at the Perner-Insel in Hallein on 18 August.



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READINGS

The drama programme includes three readings:

Martina Gedeck and Claudia Michelsen read texts by Erika and Thomas Mann and by Friderike and Stefan Zweig at the Main University Auditorium on 29 July, entitled *In aufrichtiger Wertschätzung!* Excerpts from published texts and letters highlight the complex poetic and familial relationships between these two titans of narrative art as well as the different political stances they adopted towards the world of yesterday. The reading takes place in cooperation with the Paris Lodron University in Salzburg and the German Thomas Mann Society.

The Divine Comedy – a marathon reading of Dante Alighieri's journey through the realms of the otherworld is presented by Verena Altenberger, André Jung, Ursina Lardi, Kathleen Morgeneyer, Jörg Ratjen, Devid Striesow und Angela Winkler on 15 August, in a version by Bettina Hering. In this defining work of European literature, Dante Alighieri takes us on a journey through hell (*Inferno*), purgatory (*Purgatorio*) and paradise (*Paradiso*) in a prologue and three books of 33 cantos each. A seminal poetic vision of the Middle Ages, Dante's work has exerted a remarkable influence on all artistic disciplines right up to the present day. The marathon reading will last until approximately 1 am.

Margarita Broich reads from Gustave Flaubert's novel *Madame Bovary*, one of the most important novels in literary history and a foundational work of French realism. The story of Emma Bovary, who fantasizes about a life away from stultifying provincial society, still captures our imagination. Adamant in her wish to be free, she racks up lovers, debts, lies and scandals – a hopeless plight that ultimately drives her to suicide. Depending on perspective, she is a culprit or a victim, an emancipatory pioneer or a sexual plaything.

SCHAUSPIEL-RECHERCHEN

This year the *Schauspiel-Recherchen (Dramatic Explorations)* complement the world premiere of the overwritten *Reigen* by Arthur Schnitzler, focusing on its various authors. In three rounds, they present brief readings and a panel discussion on the topics their new interpretation of *Reigen* raises: from the social constraints and conditions of sexual relationships then and now, as well as questions linked to the dramatic overwriting of the literary canon. Participants include Mikhail Durnenkov, Sofi Oksanen und Hengameh Yaghoobifarah; at the second instalment: Leif Randt, Leïla Slimani (via video) and Kata Wéber; and at the third instalment: Lukas Bärfuss, Lydia Haider, Jonas Hassen Khemiri and Sharon Dodua Otoo.



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On 12 August, under the title *Kapital Geschlecht*, renowned international researchers and artists will confront the connections between gender, capital and patriarchal power. The starting point of these dialogues is Elfriede Jelinek's work – as read by Mavie Hörbiger – and how it addresses the themes of capitalism and neoliberalism, sexuality and mechanisms of social exclusion, body objectification and exploitation. Carolin Emcke offers a "Counter-Speech"; afterwards Shalini Randeria, Xenia Hausner and Bettina Hering participate in a panel moderated by Pia Janke.

FILM-REIGEN

In conjunction with the new version of Arthur Schnitzler's *Reigen*, the Salzburg Festival cooperates with DAS KINO and Salzburg's Filmkulturzentrum in showing four films that embrace Schnitzler's play in various ways. These include classic movies as well as freer screen adaptations. Olaf Möller curates the series and will give an introductory lecture.



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CONCERTS

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SPECIAL CONCERTS

Since 1921 – the second Festival summer – concerts have been an important pillar of the Salzburg Festival, always unfolding a sonic kaleidoscope of styles, repertoires and genres. The concerts of the Vienna Philharmonic and major orchestras from all over the world making guest appearances at the Salzburg Festival, soloist recitals, song recital and chamber concerts, the Mozart Matinees with Salzburg's own Mozarteum Orchestra and performances by the Camerata Salzburg join concert series of New Music to form the basic structure of Salzburg's concert programme, always carefully aligned with the overall dramaturgy of the Festival summer in question.

The youngest concert series, the *Ouverture spirituelle*, builds upon the long tradition of sacred concerts as part of the Salzburg Festival. The title of the 2022 *Ouverture spirituelle* is **Sacrificium**. "The term sacrifice appears fascinating to this day, a notion in which the motives of lust and repulsion meet in ways that are difficult to pinpoint." (Thomas Macho) There are unfathomable spiritual states which have always moved humanity, driving the protagonists to act in profoundly human and altruistic manners, but also to commit monstrous, despicable deeds. The music of all epochs stands testament to them: from "cult offerings", the voluntary sacrifice of one's own life – to suffering violence from others, as witnessed especially during the 20th century in unimaginable horrors. The *Ouverture spirituelle* juxtaposes sounds of very different epochs, mixing secular and sacred music.

The cultural feat of overcoming the ancient ritual of human sacrifice was one of the most important achievements of early modern time. In the Old Testament, the stories of Abraham – the father of all monotheistic religions - and Isaac, of Jephthah and his vow illustrate this. The Book of Job revolves around questions of divine despotism and justice and the meaning of



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suffering in the face of guilt and innocence. In the New Testament, the Passion of Christ is the ultimate sacrifice, completing the Christian mission of redemption and paving the way towards a world of peace and justice.

As part of the *Ouverture spirituelle*, these themes are explored in Josef Mysliveček's *Abramo ed Isacco*, Giacomo Carissimi's *Historia di Jephthe* and Orlando di Lasso's Lamentations of Job. Works by Handel, Scarlatti, Haydn, Mozart and Rihm focus on facets of suffering and Christ's death. Arthur Honegger dedicates his dramatic oratorio *Jeanne d'Arc au bûcher*, a setting of a text by Paul Claudel, to the story of Joan of Arc, who died at the stake for her visions and her faith – and whose words will be recited by the great Isabelle Huppert.

The *Ouverture spirituelle* opens with Dmitri Shostakovich's Symphony No. 13 – “Babi Yar” – for bass, male chorus and orchestra. The composer was inspired to write the work by the poem *Babi Yar*, which the Russian poet Yevgeny Yevtushenko published in 1961. “Babi Yar” (“Witches’ Ravine”) is the name of a ravine near Kiev where more than 30,000 Ukrainian Jews were shot by the German Wehrmacht and a special SS unit on 29 and 30 September 1941. The fact that those murdered were almost entirely members of the Jewish religion was systematically concealed under Stalin and his successors, and the erection of a memorial prevented. The first movement of the symphony also points to the sufferings in Old-Testament Egypt, at Golgotha, the agitation in France during the Dreyfus affair, the persecutions in Nazi-occupied Amsterdam and the pogrom in Białystok in Poland. Dmitri Shostakovich's String Quartet No. 8 also commemorates the victims of fascism and World War II; as does Karl Amadeus Hartmann's Piano Sonata “27 April 1945”. The German composer wrote about the genesis of this work: “On 27 and 28 April 1945 a human river of ‘prisoners incarcerated for their own protection’ from Dachau limped past us – it was an endless river – infinite misery – the suffering was endless.”

Luigi Nono's *Ricorda cosa ti hanno fatto in Auschwitz* revolves around the most horrible deeds of the Nazi regime – once again, “Auschwitz” has coagulated into a formula to describe the unimaginable, the death and suffering of individuals and at the same time, millions of persons. Music in the face of tyranny is also the notion behind *Guai ai gelidi mostri* (“Woe to the cold monsters”) and *Diario polacco No. 2*, calls to resist “cold powers”. Tigran Mansurian's *Requiem*, meanwhile, is dedicated to the victims of the Armenian genocide.

Towards the end of the *Ouverture spirituelle*, Wolfgang Rihm's chamber opera *Jakob Lenz* is performed in concert. It is based on a tale by Georg Büchner and offers a musical psychogram of the spiritual disintegration of the poet Jakob Michael Reinhold Lenz. According to Rihm, it “describes various states within a process of decomposition,” which is fuelled by six voices which ultimately drive Lenz into madness and his breakdown. “Although Lenz acts, or tries to act, or believes to be acting on many levels, he has no scope for action. That is why he is so closely woven into the sound which surrounds him. The voices only he hears are just as much he himself as the two men with whom he meets ...” – The artist as a victim of his delusions and psychotic episodes.

The premiere of the staged double bill *Bluebeard's Castle* by Béla Bartók and *De temporum fine comoedia* by Carl Orff also touches upon the theme of the *Ouverture spirituelle*. Carl Orff's oratorio-opera ponders the end of time and world, good and evil in the world and divine judgment upon them.



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The story of Duke Bluebeard and his youngest wife is one of secrets and obsessions. Judith is her name – presumably it is no coincidence that this alludes to the Biblical figure, her willingness to sacrifice and her fearlessness – and she ends up as the companion of Bluebeard's night. Taking this ground-breaking 20th-century musical theatre work as a point of departure, the concert programme of the series “**Time with BARTÓK**” also features further key works by the Hungarian composer, for example his string quartets (interpreted by the Jerusalem Quartet), about which the musicologist Cecil Mason already wrote in 1950: “Like Beethoven's string quartets, Béla Bartók's six string quartets contain the composer's most sublime music. If there is anything in 20th-century music which may convince our descendants that our age was not as barbaric as history depicts it, if such music exists, then it is Bartók's string quartets.”

The concert series explores the Hungarian composer's inimitable path from late romanticism to a modernism that was full of boldly inventive thinking while also remaining proudly connected to the musical traditions of the Balkan peoples. Thus, the Hungarian composer collected instrumental melodies of his homeland, was inspired by the folk music of various cultures and incorporated these artfully into a rhythmic, tonally extremely modern idiom which still seems current today, three quarters of a century after his death. “My guiding idea is the fraternity of peoples ... I try to serve this idea in my music,” was Bartók's credo. He believed that all music sprang from folklore, from peasant music, and thought that this knowledge of folk music was the basis for composing art music. His *Six Romanian Folk Dances* are an eloquent example. Patricia Kopatchinskaja and Fazıl Say open their concert with them, ending with Bartók's Violin Sonata No. 1.

Isabelle Faust, Daniel Ottensamer, András Schiff, Dénes Várjon, Martin Grubinger and Erwin Falk dedicate themselves to milestones of chamber music, such as *Contrasts* for violin, clarinet and piano, the Violin Sonata No. 2 and the Sonata for Two Pianos and Percussion. The Vienna Philharmonic performs Béla Bartók's Second Piano Concert, one of the most difficult works in piano literature, under Andris Nelsons' baton and with Yefim Bronfman as a soloist. The world premiere took place in Frankfurt am Main in 1933 under Hans Rosbaut and with Béla Bartók at the piano – it was Bartók's last performance in Germany, which was soon thereafter taken over by the National Socialists. Yefim Bronfman also dedicates himself to Bartók's only Piano Sonata in his solo recital.

The music of the Austrian-Hungarian composer Franz Liszt made a lasting impression on Bartók. György Ligeti, on the other hand, recurred to the musical language of his compatriot Béla Bartók: Ligeti's *Musica ricercata*, piano pieces influenced by Hungarian folk music, are explicitly dedicated to Bartók and are often compared to Bartók's sister work *Microcosmos*. – In a piano recital developed for the “Time with BARTÓK” series, Pierre-Laurent Aimard explores these piano cycles, among other works, tracing multiple musical cross-references between the oeuvres of these three composers.

Wolfgang Rihm is considered one of the most influential composers of our time, and one of the most important artist personalities for the Salzburg Festival. This coming spring, he celebrates his 70th birthday. On this occasion, the Salzburg Festival dedicates a **Homage** to him. The Salzburg Festival's programming has long begun to reflect Rihm's rank and the



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attractiveness of his work: a “Focus” was dedicated to him in 2000; the “Continent Rihm” series in 2010 centred on the world premiere of his opera fantasy *Dionysos*; in 2014 he was featured during “Salzburg contemporary” and in 2015 with the new production of his allegorical musical theatre work *Die Eroberung von Mexico*.

Born in Karlsruhe in 1952, the student of Wolfgang Fortner, Karlheinz Stockhausen and Klaus Huber became the most high-profile representative of a young generation that rebelled against the precepts of the serial and post-serial school in the early 1970s: “For me, art is another form of breathing, of devotion, of shock and open arms and beauty and dread, of the sublime and the base in an indissoluble synthesis.” Rihm, who is as eloquent as he is proactive, subsequently restored meaning to discredited categories such as “feeling” and “inwardness” – with an intuitively emotional musical language and particular regard to the early history of music.

In addition to the concert performance of the chamber opera *Jakob Lenz* as part of the *Ouverture spirituelle*, the Festival has chosen two further major works resp. cycles, both heard for the first time at the Salzburg Festival. Thus, the vocal ensemble Cantando Admont and Klangforum Wien join forces under Sylvain Cambreling’s baton to perform the passion motets *Vigilia* – also part of the *Ouverture spirituelle*. In *Vigilia*, Wolfgang Rihm complemented his *Passions-Texte*, written between 2001 and 2006, with instrumental interludes. In its final piece, “voices and instruments unite in a plea for forgiveness.” (Clemens Goldberg) Sylvain Cambreling and Klangforum Wien will also explore the ten-part *Chiffre* cycle and its sonic space. “The pieces are attempts to find a musical language which is free of instructions regarding sequence and treatment. The point is to freely posit an individual event, unforced, without consequence in the narrowest sense – a free, creative continuation of a space of imagination; a search for sound objects, sound signals, a sound notation. A state in my search – interrupted again and again, and resumed again and again – for music as a state. Music as a state of music,” thus Wolfgang Rihm.

The **Vienna Philharmonic** has long set the musical standards for which the Salzburg Festival is world-renowned. In 1925 the orchestra first performed at the Salzburg Festival under its famous name; previously, members of the Vienna State Opera were already involved in orchestral concerts starting in 1921, and from 1922 onwards the Festival featured the Orchestra of the Vienna State Opera. The Vienna Philharmonic traditionally presents five concert programmes in Salzburg: in 2022 Christian Thielemann conducts the first one, performing Anton Bruckner’s last symphony, the Ninth; before that, Elīna Garanča joins them for Johannes Brahms’ *Alt-Rhapsodie*. Andris Nelsons continues his Mahler cycle in Salzburg with the Fifth, and makes an important contribution to the Bartók focus with the latter’s Piano Concerto No. 2, with Yefim Bronfman as the soloist. Ricardo Muti conducts not only the *Pathétique* by Piotr I. Tchaikovsky, but also the symphonic poem *Von der Wiege bis zum Grabe* by Franz Liszt, as well as the prologue to the opera *Mefistofele* by Arrigo Boito, in which they are joined by Ildar Abdrazakov and the Concert Association of the Vienna State Opera Chorus. The fourth concert of the Vienna Philharmonic is also opera-inflected: Daniel Barenboim juxtaposes Act II of the opera *Samson et Dalila* with Act II of *Parsifal*. The solo roles are sung by Elīna Garanča, Brandon Jovanovich and Michael Volle. Esa-Pekka Salonen completes the Philharmonic’s concerts with the Prelude and *Isoldes Liebestod* from *Tristan*



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und *Isolde* as well as the *Turangalila Symphony* by Oliver Messiaen. Fascinated by this myth, Messiaen wrote this ten-movement symphony as a central work in a trilogy about the Tristan theme. The term *Turangalila* is taken from Sanskrit and describes a certain rhythmic pattern, metaphorically also denoting a love song, a hymn to joy, to life and death. Yuja Wang plays the piano part.

Teodor Currentzis opens the series of **Guest Orchestras** with the Gustav Mahler Jugendorchester, which he leads for the first time. The Gustav Mahler Jugendorchester, founded in 1986/87 by Claudio Abbado, has been open to young musicians from all European countries since 1992 and is considered a talent academy for European orchestra musicians. Since 1988 the orchestra has appeared in concert regularly at the Salzburg Festival; in 2022 it will participate in a staged opera production for the first time: also under Teodor Currentzis' baton, it performs the double bill of Carl Orff's oratorio-opera *De temporum fine comoedia* and Béla Bartók's one-act *Bluebeard's Castle*. The Gustav Mahler Jugendorchester completes its residency in Salzburg with another orchestra concert, this one led by Herbert Blomstedt.

Teodor Currentzis also brings his orchestra musicAeterna to Salzburg for a concert; the unusual programme constellation combines Dmitri Shostakovich's Symphony No. 14 with a concert rendition of Henry Purcell's opera *Dido and Aeneas*. Vocalists include Kate Lindsay, Nuria Rial, Nadezhda Pavlova, Matthias Goerne and the musicAeterna Choir, which is also involved in the Orff-Bartók double bill.

Apart from concerts by the regular guests West-Eastern Divan Orchestra under Daniel Barenboim with Lang Lang as soloist, as well as the Berlin Philharmonic under its chief conductor Kirill Petrenko, there will once again be two performances by the ORF Radio Symphony Orchestra Vienna on the programme, one with Joel Sandelson, the winner of the Herbert von Karajan Young Conductors Award chosen in the summer of 2021. The chairman of the jury for the Young Conductors Award is Manfred Honeck, who concludes the series of Guest Orchestras with his Pittsburgh Symphony Orchestra and Anne-Sophie Mutter as the soloist.

Maurizio Pollini, whose Festival debut occurred nearly 50 years ago, celebrates his 80th birthday this coming summer and the Festival audience may enjoy his playing during one of the high-carat **Soloist Recitals**, a series also featuring such outstanding artists as Pierre-Laurent Aimard, Igor Levit, Evgeny Kissin, Patricia Kopatschinskaja, András Schiff, Grigory Sokolov, Daniil Trifonov, Arcadi Volodos and Fazıl Say.

Song recitals this coming Festival summer range from classic art song to performances of folk song-inflected repertoire and what may be called the most important song cycle of the 20th century: Eisler's *Hollywood Songbook*, which Matthias Goerne and Markus Hinterhäuser combine with songs by Franz Schubert and Robert Schumann. Christian Gerhaher is joined by Julia Kleiter and Gerold Huber in Hugo Wolf's *Spanisches Liederbuch*. Diana Damrau and Xavier de Maistre perform songs by Franz Schubert, Gioachino Rossini, Gabriel Fauré and Claude Debussy, while Jonas Kaufmann and Helmut Deutsch offer songs by Richard Strauss and Franz Liszt.



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The series **Canto lirico** features Lea Desandre, celebrated as Despina in the *Così fan tutte* of the past two Festival years, with the Ensemble Jupiter under the baton of Thomas Dunford and the programme *Lettres amoureuses*, which combines arias by Monteverdi and Handel with instrumental works of the same era. Juan Diego Flórez comes to Salzburg accompanied by his youth orchestra Sinfonía por el Perú, conducted by Roberto González-Monjas. Arias and orchestral works by Gioachino Rossini, Gaetano Donizetti, Vincenzo Bellini and Manuel de Falla are complemented by works by Latin American composers. Sinfonía por el Perú was founded in 2011 by Juan Diego Flórez and emulates El Sistema in Venezuela, targeting socially disadvantaged children and teenagers in Peru.

Chamber concerts during the coming Festival summer feature members of the Vienna Philharmonic in a programme commemorating the founding of the International Society for New Music (IGNM). It was founded in 1922 – at the Café Bazar, during the Salzburg Festival – by composer personalities such as Béla Bartók, Arthur Honegger, Maurice Ravel, Paul Hindemith and Anton Webern. The founding committee consisted of Rudolf Réti, Egon Wellesz and the Festival founder and Festival President at the time, Richard Strauss. Further chamber concerts this season bring the best string quartets of our times to Salzburg, including the Hagen Quartet, the Quatuor Ébène and the Jerusalem Quartet. András Schiff joins Isabelle Faust, Daniel Ottensamer, Dénes Várjon, Martin Grubinger and Erwin Falk in performing works by Béla Bartók. Renaud Capuçon teams up with Christoph Koncz, Gérard Caussé, Veronika Hagen, Julia Hagen, Clemens Hagen and Alois Posch to perform Richard Strauss' *Metamorphosen* in the version for string septet, among other works. Tobias Moretti and the ensemble wood sounds combine sonnets by William Shakespeare with works by the poet's compatriot Henry Purcell and other baroque composers.

The tradition of the **sacred 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 during the Festival in 1927 at the Abbey of St. Peter. This coming Festival summer, the Mass in C minor will be performed twice at the place where it was first heard, by Philippe Herreweghe and his Collegium Vocale Ghent. The Camerata Salzburg plays the orchestral part.

Apart from the Mass in C minor at the Abbey of St. Peter, the **Camerata Salzburg** also performs Tigran Mansurian's *Requiem* under the baton of Titus Engel with the Arnold Schoenberg Chorus, part of the *Ouverture spirituelle*. Franz Welser-Möst, the conductor of *Il trittico*, leads the Camerata Salzburg, the Wiener Singverein and Golda Schultz, Katharina Magiera, Julian Prégardien, Maciej Kwaśnikowski and Tareq Nazmi in a Schubert programme revolving around the Mass in E-flat major.

The participation of the **Mozarteum Orchestra Salzburg** at the Festival has a long history: as early as 1921, members of the Mozarteum Orchestra gave the first orchestral concerts together with members of the Vienna State Opera Orchestra. Since 1949 it has performed the Mozart Matinees initiated by Bernhard Paumgartner. In 2022 Andrew Manze, Riccardo Minasi, Ádám Fischer, Joana Mallwitz and Ivor Bolton will lead the Mozarteum Orchestra in Mozart Matinees. The celebrated conductor of *Così fan tutte* in 2020 and 2021 and conductor of *Die Zauberflöte*



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in 2022, Joana Mallwitz, leads the orchestra from Salzburg for the first time. The first Mozart Matinee takes place under Andrew Manze's baton during the *Ouverture spirituelle*. In addition to the offertory *Misericordias Domini* and the *Ave verum corpus* by Wolfgang Amadeus Mozart, Joseph Haydn's Symphony in D minor "Lamentatione" and his *Stabat mater* will be heard. The Chorus sine nomine will make its Salzburg Festival debut in this Mozart Matinee.

On the whole, the 2022 summer of concerts brings a festive succession of 15 choruses and vocal ensembles from eight countries:

Austria:	Arnold Schoenberg Chor, Bachchor Salzburg, Cantando Admont, Chorus sine nomine, Concert Association of the Vienna State Opera Chorus, Salzburger Festspiele und Theater Kinderchor, Wiener Singverein
Germany:	Chorus of the Bavarian Radio
Belgium:	Collegium Vocale Ghent
Czech Republic:	Collegium 1704
Spain:	La Capella Reial de Catalunya
Great Britain:	Monteverdi Choir, The Tallis Scholars
Armenia:	Geghard Vocal Ensemble
Russia:	musicAeterna Choir

With the **Young Singers Project**, the Salzburg Festival created a high-carat platform to support young vocalists in 2008. In 2022 it looks back on fourteen successful years. Participants of the Young Singers Project appear in the children's opera *Der Teufel mit den drei goldenen Haaren* and also in other productions of the season. Furthermore, they publicly present their abilities in a final concert. Public master classes in 2022 will be given by Malcolm Martineau, Lisette Oropesa and Piotr Beczala.

A world-encompassing career such as Herbert von Karajan's may be a goal that young conductors dream of, but such goals can hardly be declared. The **Herbert von Karajan Young Conductors Award** is designed to help them along the way. One stepping stone in his career was attained last Festival season by the British conductor Joel Sandelson: he won the 2020/21 Young Conductors Award. During the summer of 2022 he will now lead the Prize Winner's Concert with the ORF Radio Symphony Orchestra, featuring Sergey Rachmaninoff's Second Symphony and Dmitri Shostakovich's Cello Concerto No. 1. The soloist will be Pablo Ferrández, winner of the renowned Tchaikovsky Competition. The Herbert von Karajan Young Conductors Award is an initiative of the Salzburg Festival in cooperation with the Ellette and Herbert von Karajan Institute.



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jung & jede*r

The Salzburg Festival's Youth Programme

MUSICAL THEATRE

Der Teufel mit den drei goldenen Haaren

WUT

Ich lieb dich

INTERACTIONS

School Programme

From Abtenau to Zell am See

Festival Mentorships

Youth Tickets & Education

Young Friends

YOUNG ARTISTS

Opera Camps

Salzburger Festspiele und Theater Kinderchor

Young Singers Project · Kühne Foundation

Herbert von Karajan Young Conductors Award · Rolex

Special Concerts

The Salzburg Festival offers 54 performances and numerous school programmes between May and the end of August: a broad palette designed for children and teenagers throughout the State of Salzburg. Salzburg's Schauspielhaus with its three venues (Saal, Studio and Säulenfoyer) was added to the jung & jede*r programme as a regular venue.

Thus, its Saal sees the premiere of the new production of the **children's opera** *Der Teufel mit den drei goldenen Haaren* (*The Devil with the Three Golden Hairs*) on 29 July. Stefan Johannes Hanke composed the piece to a libretto by Dorothea Hartmann. Christina Tscharyiski, a successful drama director, stages the children's opera. The young Austrian Katharina Wincor conducts the opera, which is based on a fairy-tale by the Brothers Grimm. As always, members of the Young Singers Project perform.

Prior to the performances, Ursula Gessat, the Salzburg Festival's Education Manager, will offer introductory workshops under the title ***Wir spielen Oper***.

The two productions ***WUT*** and ***Ich lieb dich*** give feelings of children and young adults plenty of space – rage and love, as the titles indicate. Inspired by the bizarre and poetic short stories by the award-winning children's book author Toon Tellegen, the composer Gordon Kampe and the director Sebastian Bauer make very different kinds of rage resound. The virtuoso combination of music, texts and images allows a new, surprising perspective on this feeling. This **world premiere** production opens on 20 July.



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The big questions of love are discussed in the children's play *Ich lieb dich*. Its protagonists remember people and things they have loved: lemon ice cream, guinea pigs, chestnuts, their grandparents ... The text was written by Kristo Šagor; Joachim Gottfried Goller directs.

The mobile productions for school classes, *WUT* and *Ich lieb dich*, will tour schools and cultural centres in the State of Salzburg – **From Abtenau to Zell am See**. Students participating in the **school programme** will have direct contact with music and theatre – whether in their own school or at a nearby cultural centre in the State of Salzburg. Furthermore, school classes can decide to dedicate a project week to a Salzburg Festival production, shaping their creative response to the themes of the work, supported by artists and pedagogues in workshops and conversations.

A new feature this summer are the **Festival mentorships**: experienced visitors to the Festival can share their passion, their enthusiasm and their unforgettable memories of the Salzburg Festival with young audience members from the local area. They take on a mentorship role for teenagers and young adults who have never been to a performance at the Salzburg Festival. Attending a performance together allows both mentor and mentee to experience the world of the Festival from a very special vantage point.

Youth tickets: 6,000 tickets for young people, to operas, plays and concerts! – Whoever wants to be in the auditorium when the curtain rises and the first note sounds already has a seat reserved! **Price reductions of up to 90%** are available for young people up to the age of 27 – everyone born after 30 June 1995 is eligible.

There are also **education offerings** accompanying selected performances: special introductory talks for young people offer insights into the work and production before the performance. Young audience members meet artists for an informal exchange about the production.

“**Young Friends**” have access to the comprehensive summer programme offered by the Friends of the Salzburg Festival; they also enjoy preferential treatment when ordering youth tickets. Register at www.festspielfreunde.at.

In the **opera camps**, music-loving children and teenagers aged 9 to 17 become immersed in the world of opera and spend a week at Arenberg Castle with artists and experienced teaching professionals. Here they engage with material from great operas and conclude the week by performing their own interpretations of the works, assisted by members of the Vienna Philharmonic, in front of an audience. In 2022 there will be one *Jedermann* Camp, a *Zauberflöte* Camp, a *Káťa Kabanová* Camp and an *Aida* Camp. Hanne Muthspiel-Payer and passwort:klassik, the music education programme of the Vienna Philharmonic, are responsible for the concept and leadership of the camps. The opera camps are presented in cooperation with the Vienna Philharmonic and with the support of the Salzburg Foundation of the American Austrian Foundation (AAF) and the Solway Investment Group.



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The **Salzburger Festspiele und Theater Kinderchor** is involved in productions of the Salzburg Festival and the Salzburg Landestheater. The children's chorus will be heard in several productions at the 2022 Festival.

Friday mornings belong to children on Kapitelplatz during the Festival. The **Siemens>Children's>Festival** offers the youngest audience members film screenings of opera, ballet and drama performances. Screenings start on 29 July 2022 and take place every Friday at 10 am on Kapitelplatz. Admission is free.



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SPONSORS AND PATRONS

Great thanks are due to all supporters who have stood by the Festival even during these times, which remain difficult, keeping their faith in the institution.

MAIN SPONSORS

The Salzburg Festival thanks its five main sponsors, whose involvement enables the Festival to offer such a rich variety of programming every year.

AUDI

Audi has been a main sponsor of the Salzburg Festival since 1995. It is particularly the long-term nature of this partnership which is essential for the Festival's budget planning. On the occasion of two anniversaries, the Festival's centenary and the 25-year anniversary of the partnership, Audi invited Festival visitors to take an eventful trip in 2021: on a tour of the city they were able to experience highlights of the Festival's history by means of a virtual-reality headset in an Audi e-tron. The Salzburg Festival is grateful for the fleet of electronic Audi vehicles – our main sponsor thereby contributes to a greener Festival.

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 2024 at least. 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 event of classical music in the world. More than one million viewers have enjoyed screenings of Festival performances on Kapitelplatz, free of admission. A dazzling atmosphere and an intriguing programme have made the Siemens Festival>Nights a fixture of the Salzburg Festival summer.

KÜHNE FOUNDATION

The Kühne Foundation has been a main sponsor of the Salzburg Festival since 2019. It thereby substantially expanded this successful partnership. Since 2013 the Kühne Foundation has supported the Young Singers Project (YSP); it is especially interested in supporting talented young vocalists worldwide. Every year, the final concert of the YSP is among the first Salzburg Festival events to sell out. The contract with the Kühne Foundation was extended in 2021 for three additional years, i.e. through 2024.

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 stars such as Cecilia Bartoli, Jonas Kaufmann, Juan Diego Flórez, Gustavo Dudamel, Sonya Yoncheva and Benjamin Bernheim. In 2012, Rolex became a main sponsor of the Salzburg Festival and exclusive sponsor of the Salzburg Whitsun Festival. This double



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partnership, which has been extended through 2027, means that the Salzburg Whitsun Festival is able to present an annual new opera production that is then revived during the summer programme. Furthermore, since 2021 Rolex supports the Herbert von Karajan Young Conductors Award.

BWT

BWT launched its engagement as a main sponsor in 2021, with a first contract for a period of five years. Sustainability is the watchword of our time. With BWT's support, single-use plastic bottles are to be banned from the Festspielhaus in the long term – the BottleFreeZone is set to conquer the world, starting in Salzburg. The motto is 'Change the world sip by sip'. With BWT, the Festival has once again gained a fifth main sponsor.

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 convincing sponsors from all over the world to underwrite new programming elements selected by the Festival's Artistic Director.

UNIQA has been an important partner for the Salzburg Festival since 2004. Conversely, the Festival has been a fixed programme of UNIQA's corporate culture. For many years the focus of this collaboration has 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.

Fortunately, **Raiffeisen Salzburg** has been a partner of the Salzburg Festival since 2020. Education, social responsibility, ecology, sports, but also culture are part of the corporate self-concept of the Raiffeisen Banking Group. The idea of enabling the Festival to give the children's and youth programme *jung&jede*r* as a gift to young Festival visitors and to extend its reach to schools throughout the State of Salzburg met with open ears at Raiffeisen. In the summer of 2021, the contract was extended before its date.

Solway Investment Group became a production sponsor of *La clemenza di Tito* in 2017. Since 2018, the company has supported the Opera Camps for children and youth together with the Vienna Philharmonic and the Salzburg Foundation of the American Austrian Foundation. As part of the Opera Camps sponsorship activities, Solway also runs a fellowship programme for young talents from economically challenged countries. In 2019 the partnership was renewed and extended: Solway now additionally supports the Festival's youth programme *jung & jede*r*.

The partnership with the **V-A-C Foundation** also began with the production *La clemenza di Tito* in 2017. After *Salome* in 2019 and *Don Giovanni* in 2021, the V-A-C Foundation supports



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the production *Bluebeard's Castle* by Béla Bartók and *De temporum fine comoedia* by Carl Orff, staged as a double bill in 2022.

V–A–C explores new cultural territories together with artists, through projects that bypass disciplinary boundaries and question the hierarchy between experts and non-experts in local and global contexts, with the goal of experimenting with new languages for contemporary cultural processes. In addition V-A-C forms partnerships to develop initiatives transcending all genre boundaries.

The **Carl Orff Foundation** not only maintains the artistic and pedagogical estate of Carl Orff, but also preserves and disseminates his intellectual and artistic heritage. In 2022 the Foundation supports the Festival's production of *De temporum fine comoedia* by Carl Orff, which had its world premiere at the Salzburg Festival in 1973.

PRIVATE DONORS

The Association of **Friends of the Salzburg Festival** with its approximately 6,600 members from 60 countries has become one of the main financial pillars under the leadership of its President Heinrich Spängler. It celebrated its 60-year anniversary in 2021. The Association contributes almost as much to the Festival budget as the City, State and Salzburg Tourism Board, who are responsible for deficit financing. In addition to an annual programming contribution, the Association underwrites important additional projects, such as the initiative *Festival Ticket = Bus Ticket*, an important measure to reduce individual traffic in the city. Furthermore, the Association regularly conducts fundraising campaigns for construction and purchasing projects of the Salzburg Festival.

The Salzburg Festival also thanks the international Associations of Friends for their support: the German Association of Friends Bad Reichenhall e.V. (est. 1986), the Salzburg Festival Society in the USA (est. 2005), the Swiss Friends of the Salzburg Festival (est. 2012), the Russian Friends of the Salzburg Festival (est. 2013), and Les Amis Français du Festival de Salzbourg (est. 2020).

Special thanks are due to the members of the Golden Club and Silver Club from all over the world.

In addition, we wish to thank the Festival's many private donors. First and foremost, these include **Professor Dr. h.c. mult. Reinhold Würth**, to whom the city of 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. It is only thanks to his generosity that the *Ouverture spirituelle* can offer such artistic riches.

Dr. Wolfgang Porsche has also been one of the great friends of the Salzburg Festival for decades. He is underwriting a new audience grandstand for *Jedermann*.



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For many years, **Marcus Meier** and his wife have been supporting the Salzburg Festival with financial generosity and by attending the programme from beginning to end, from opera to concert and drama. Their enthusiasm gives us energy, even in power-sapping times of the coronavirus.

Alfred and Cornelia Gantner have supported the Festival with encouragement and financial aid for many years. Cornelia Gantner serves as the president of the Swiss Association of Friends, and the successful entrepreneurial couple have often financed special projects which the Festival could not have implemented otherwise.

PRODUCT SPONSORS

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

For seven years, **Schlumberger** and **Champagne Louis Roederer** have supported the Festival by creating a special Festival cuvée and supplying their champagne.

The Salzburg Festival is also delighted to have a local partner, Salzburg’s **Stiegl Brewery**, donating its very popular beer.



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Prevention Plan

In 2022 the Salzburg Festival once again implements its tried Prevention Plan, which has been imitated by several institutions worldwide and has been developed together with health experts. It is regularly adapted to the current pandemic situation.

Tickets Issued

For 2022, a total of 224,933 tickets will be issued.

As during the past season, tickets will be personalized. Tickets can be ordered as e-tickets resp. as print@home tickets. Changes to ticket personalizations can be made free of charge.

Tickets are available in a price range from € 5 to € 455.

Approximately half of all tickets are located in the lower quarter of the price segment, between € 5 and € 110.

Ticket purchase orders will be processed from **24 January 2022** onwards. Direct bookings via the Festival website begin on **7 April 2022**.

Overall Budget

The overall budget for 2022 is 66.8 million Euros.

Value Creation

Every year, the Salzburg Festival creates value directly and indirectly; in Salzburg, the added value amounts to 183 million Euros, in Austria to 215 million Euros.



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Illustrations in the Annual Programme Book

Rebecca Horn, born in 1944 in Michelstadt in the Odenwald in Germany, studied at the Academy of Fine Arts in Hamburg and taught in Berlin. She is considered one of the pre-eminent and most versatile artists of her generation. As early as 1972, Rebecca Horn caused an international stir when she became the youngest artist featured at the documenta 5 under Harald Szeemann's leadership. The spectrum of her artistic expressions is highly varied: in addition to actions, performances and sculptural space installations, she produces kinetic objects, drawings, photographs, videos and films, but also poetic texts in which she has "created a symbolically charged cosmos all her own, where reality and fiction merge. Dualisms such as matter / spirit, subject / object or female / male are transcended here." (Bettina M. Busse) Feathers and wings are often parts of her filigree objects, which unfold their special aura in a suspended state between stillness and motion, powerfully invoking a relentlessly repeating cycle. In 2008 Rebecca Horn was responsible for directing and designing the sets and costumes for Salvatore Sciarrino's opera *Luci mie traditrici* at the Salzburg Festival.

Rebecca Horn's works have been presented in individual shows at leading international institutions and have won numerous distinctions and awards, including the documenta Prize (1986), the Carnegie Prize (1988), the Imperial Ring of the City of Goslar (1992) and the Barnett and Annalee Newman Award (2004).

In 2010 Rebecca Horn founded the Moontower Foundation, headquartered in Bad König in the Odenwald. The foundation runs a museum and studios and supports young visual artists and musicians.

Service

The detailed programme and further information can be found on our new homepage:
www.salzburgerfestspiele.at

SALZBURG FESTIVAL TICKET OFFICE
PO Box 140, 5010 Salzburg, Austria
T [+43.662.8045.500](tel:+436628045500)
info@salzburgfestival.at

PRESS OFFICE OF THE SALZBURG FESTIVAL
Hofstallgasse 1
5020 Salzburg
Austria
presse@salzburgfestival.at

Requests for press tickets will be processed starting in April 2022; please email
presse.karten@salzburgfestival.at.

PHOTO SERVICE

Photos may be used free of charge and downloaded here:

www.salzburgerfestspiele.at/fotoservice



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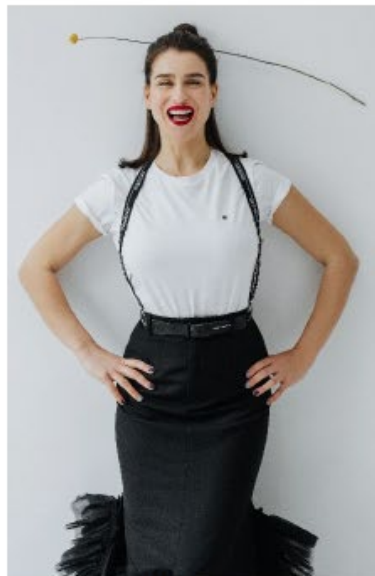
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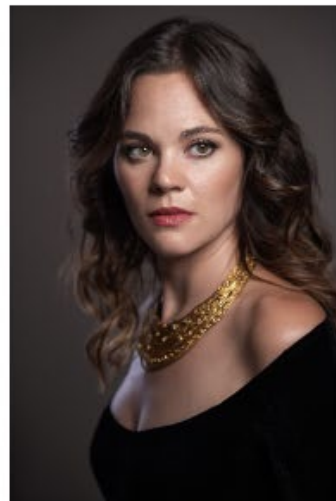
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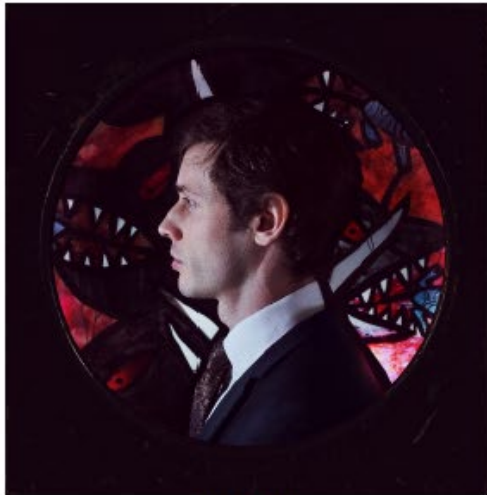
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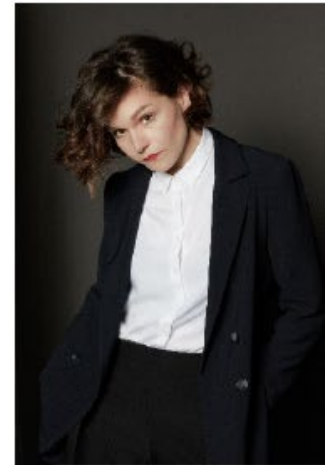
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