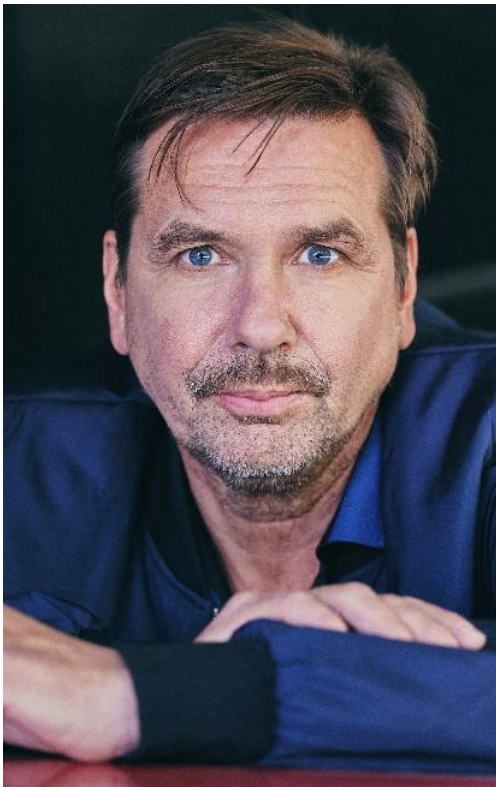


Jedermann and Death / Paramour

Michael Maertens and Valerie Pachner



Michael Maertens © Nils Schwarz



Valerie Pachner © Mathias Bothor

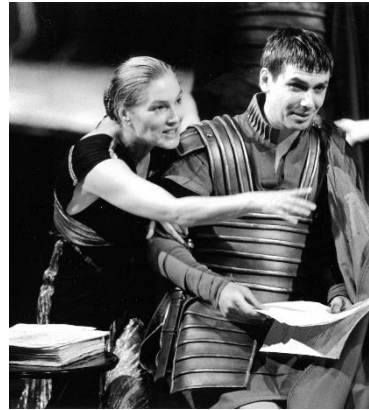
Photos for downloading, free of charge:

<https://www.salzburgerfestspiele.at/en/photos/michael-maertens>

<https://www.salzburgerfestspiele.at/en/photos/valerie-pachner>



Das Gleichgewicht (Botho Strauß) 1993, M. Benrath, J. Lampe, M. Maertens © R. Walz



Anthony and Cleopatra (Shakespeare) 1994, E. Clever, M. Maertens © R. Walz



König Ottokars Glück und Ende (Grillparzer) 2005, T. Moretti, M. Maertens © H. J. Michel



Endspiel (Beckett) 2016, N. Ofczarek, M. Maertens, © B. Uhlig



A Conversation with Michael Maertens

You made your Salzburg Festival debut in 1993, in the world premiere of Botho Strauß' *Das Gleichgewicht*, and you have been an essential Festival artist ever since. What do you associate with Salzburg, what is your connection?

In hindsight, it's been a great run over the years, and *Jedermann* next year coincides with my 30-year Festival anniversary! I am one of those actors who love Salzburg, which makes me look forward particularly to this new task.

What makes the role of *Jedermann* attractive? Why did you accept the offer?

The attractiveness lies in the more than 100 years of this tradition. Even when I was a child, my father kept telling me about Attila Hörbiger as one of the first *Jedermann* performers; he travelled to Salzburg especially to see him. For myself, I feel that I am coming full circle, regarding my own Festival history. It is a true honour to be part of the Festival, because I can identify absolutely with what is happening there – also and particularly during recent years in the case of *Jedermann*.

Why, in your opinion, has *Jedermann* been performed so successfully in Salzburg since 1920?

It certainly starts with the unique backdrop. In my view, the piece is still relevant to our times; it has always moved me profoundly, due to its allegories and the questions of life it touches upon. The tale concerns each and every one of us, asking such essential questions as: why am I here, and why must I leave again?

If you consider the performers of *Jedermann* so far, is there one you found particularly inspiring?

I have been following *Jedermann* in Salzburg since I was still at acting school. Among the actors I admire in general, there are colleagues of my own generation such as Nicholas Ofczarek, with whom I am good friends, as well as Tobias Moretti and Lars Eidinger. I particularly liked the latter's performance, and it was one of the reasons I immediately said yes. Each of them brought something very special and particular to the role of *Jedermann*.

Does a role like this one, which is about life and death, make one think about one's own life and ambitions?

That is not my focus; I have spent my life pondering these questions, most recently also due to personal experience. I am someone who tends to approach a role intellectually, filling it with emotion later.

What do you expect from your collaboration with Michael Sturminger?

I know that I can expect total curiosity and open-mindedness towards me as a person; we have previously worked on two productions together. I would also like to continue the path Salzburg has most recently taken, towards more female casting and characterization



A Conversation with Valerie Pachner

What does Salzburg mean to you?

Actually, it means mainly the Salzburg Festival to me. When I was still a student at the Max Reinhardt Seminar, I visited Salzburg for the first time one summer, and it was all very exciting.

How did you feel when you got the call offering you the role of the Paramour at the Salzburg Festival?

I was very happy. Especially because it was clear from the very beginning that I was also to play Death. Being not only the love interest, but also the antagonist is very attractive to me. It enables me to tell more of a story as an actress.

In theatrical circles, there is the adage that the Paramour is the biggest small role there is. What makes this character attractive to you? What do you associate with the role?

First of all, I do associate the obviously unequal gender relationship with it. The female lead fulfils the role of the lover, and everyone wants to know what dress she's wearing, while the male lead carries the whole story. From the perspective of cultural history, however, that's actually the allure: who am I as this woman who gets so much attention for her body, but few lines – in the year 2023? Regarding content, the character's allegorical weight interests me. What does it stand for – Eros, vitality, joy, the opposite of death? And what happens to love in the face of death?

Looking at the Paramours so far, is there one you like particularly, who inspires you?

I think they all brought a lot to this role, equally impressively and each in her own way. The long history of the character and her different performers is inspiring.

What do you expect from the collaboration with director Michael Sturminger?

In our first conversations, I found him to be a very open-minded, attentive partner. He has a lot of experience with the piece, so he can prepare you for much of what this work entails. At the same time, he wants to look for new approaches and ideas, which I greatly look forward to.

Why do you think *Jedermann* has been successfully performed for more than a century?

On the one hand, I think that there is a fascination with and a longing for recurring traditions. Such repetitions can offer orientation and a space for reflection. On the other hand, it is probably due to the overall experience *Jedermann* offers: the setting on Cathedral Square, the bells ringing, the "Jedermann" calls, the allegorical characters and – not least: the race against death.



Biographies

Michael Maertens was born in Hamburg in 1963. He studied at the Otto Falckenberg School in Munich and joined the ensemble of Hamburg's Thalia Theater in 1989, where he won the Boy Gobert Prize during his very first season, as well as the distinction Young Actor of the Year. Engagements at the Schillertheater and Deutsches Theater in Berlin, the Kammerspiele in Munich and the Berliner Ensemble followed. From 2001 to 2005 he was an ensemble member at the Schauspielhaus in Bochum; in 2005 he joined the ensemble of the Schauspielhaus in Zurich.

Since 2009 he has been an ensemble member at the Burgtheater in Vienna. In Vienna, where he was awarded the title "Kammerschauspieler" in March 2017, he appeared in Miller's *The Crucible* (director: Martin Kušej), among other plays. Furthermore, he appears there in *The Tempest* (director: Thoreleifur Örn Arnarsson), *Komplizen* (director: Simon Stone), *The Fall of the House of Usher*, *Das weite Land* and *Automatenbüffet* (all directed by Barbara Frey) as well as *Der Leichenverbrenner* (director: Nikolaus Habjan). For the last two performances, he won the Nestroy Theatre Prize in 2021 as Best Actor, for which he had previously been nominated in 2016 for his role as Mistingue in Eugène Marin Labiche's *L'Affaire de la Rue de Lourcine* (director: Barbara Frey).

Michael Maertens made his Salzburg Festival debut in 1993 in Luc Bondy's production of the world premiere of Botho Strauß' *Das Gleichgewicht*. This was followed one year later by Shakespeare's *Anthony and Cleopatra* (director: Peter Stein), in 1996 and 2007 by two different versions of Shakespeare's *A Midsummer Night's Dream* (directors: Christian Weise / Leander Haußmann), in 2004 by Henry Purcell's *King Arthur* (director: Jürgen Flimm), and in 2005 by Franz Grillparzer's *König Ottokars Glück und Ende* (director: Martin Kušej), for which Michael Maertens won the Nestroy Theatre Prize for the role of Rudolf von Habsburg. In 2013 he appeared in Salzburg in Johann Nepomuk Nestroy's *Lumpazivagabundus* (director: Matthias Hartmann), in 2016 in Samuel Beckett's *Endgame* (director: Dieter Dorn). Most recently, he appeared at the Salzburg Festival in 2017, playing the Fool in Aribert Reimann's *Lear* (director: Simon Stone) at the Felsenreitschule.

For his *Richard II*, directed by Claus Peymann at the Berliner Ensemble, and his Bochum debut in Turrini's *Die Eröffnung*, the critics' poll of the journal *Theater heute* voted him Actor of the Year in 2000. His portrayal of Arthur Schnitzler's *Anatol* (director: Luc Bondy) won him the Gertrud Eysoldt Ring.

Michael Maertens has given guest performances at the Schauspielhaus in Hamburg and the Maxim Gorki Theater in Berlin. He has worked with directors including Peter Stein, Luc Bondy, Jürgen Flimm, Dieter Dorn, Claus Peymann, Matthias Hartmann, Thomas Langhoff, Benno Besson, Leander Haußmann, Jürgen Gosch, Katharina Thalbach, Dieter Giesing, Alexander Lang and Ruth Berghaus. In 2016 he also won the Gordana Kosanović Acting Award for Special Achievements as an Actor and the German Comedy Prize in the category Best TV Comedy (*Vorsicht vor Leuten*). In 2014 he won the German Actors Award at the



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Berlinale and was nominated for the German Film Prize (Lola); this was followed in 2016 by a nomination for the “Golden Camera” award.

Michael Maertens appears regularly in cinema and television films. Most recently, his credits include *Girl You Know It's True* (2022, director: Simon Verhoeven), *1000 Zeilen* (2021, director: Michael Bully Herbig), *Das Beste kommt noch* (2021, director: Til Schweiger) and *Die Bekenntnisse des Hochstaplers Felix Krull* (2020, director: Detlev Buck).

Valerie Pachner was born in Wels in Upper Austria in 1987. After graduating from school, she lived in Honduras for a year, which convinced her to study international development in Vienna afterwards. At the same time, she studied German literature, before finally choosing her passion for acting and attending the Max Reinhardt Seminar from 2009 to 2013.

In 2013 she became a member of the Residenztheater in Munich, where she appeared in Horváth's *Glaube Liebe Hoffnung*, directed by David Bösch, and in the role of Irina in Chekhov's *Three Sisters* as well as Arthur Miller's *The Crucible* (both directed by Tina Lanik), among others. Her work at the Residenztheater brought her the Artist Encouragement Award of the Bavarian State in 2016.

In parallel to her stage engagements, Valerie Pachner took on her first cinema roles in *Jack* (2015, director: Elisabeth Scharang) and *Vor der Morgenröte* (2016, director: Maria Schrader). In Thomas Wotschitz' feature film *Bad Luck*, nominated for the Max Ophüls Prize in 2015, she played her first leading role.

Her portrayal of Wally Neuzil in *Egon Schiele: Tod und Mädchen* (2016, director: Dieter Berner) won her the Austrian Film Prize and a Romy as Best Young Actress.

In 2016 she had her first international engagement when Terrence Malick noticed her and cast her in the female lead role of Franziska Jägerstätter in his World War II drama *A Hidden Life*. The movie was screened at the Cannes Film Festival in 2019 and garnered international attention.

Another milestone in Valerie Pachner's career was her award-winning main role in Marie Kreutzer's *Der Boden unter den Füßen* (2019), which celebrated its acclaimed world premiere at the Berlin International Film Festival. This brought her the German Acting Award and a nomination as best actress for the Austrian Film Prize.

In 2021 Valerie Pachner appeared in the prequel of the internationally successful *The King's Man* series, directed by Matthew Vaughn and also featuring Ralph Fiennes, Rhys Ifans and Daniel Brühl. The following year, she played a role in the third part of the Harry Potter spin-off *Fantastic Beasts: The Secrets of Dumbledore* (2022, director: David Yates).

In the Western drama *The English* by the author and director Hugo Blick, Valerie Pachner played an ensemble main role alongside Emily Blunt, Chaske Spencer and Stephen Rea. Shot in Spain, the six-part Amazon series has been available since the autumn of 2022.



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Valerie Pachner first appeared at the Salzburg Festival in 2018 when she participated in a reading of prose works by David Grossman, also including Caroline Peters, Martin Schwab, Oliver Stokowski and August Zirner.

In 2023 Valerie Pachner makes her stage debut at the Salzburg Festival as *Paramour / Death* in *Jedermann*.



Hugo von Hofmannsthal (1874-1929)

***Jedermann*. The Play of the Rich Man's Dying**

Fri 21 July – Tue 29 August

Cathedral Square / Großes Festspielhaus

Michael Sturminger Director
Renate Martin, Andreas Donhauser Stage Sets and Costumes
Wolfgang Mitterer Composition
Hannes Löscher Music Director
Dan Safer Choreography
Urs Schönebaum Lighting
Alexandra Althoff Dramaturgy

Valerie Pachner Death / Paramour
Michael Maertens Jedermann
Cornelia Froboess Jedermann's Mother
Helmfried von Lüttichau Jedermann's Good Companion
Emanuel Fellmer A Poor Neighbour
Mirco Kreibich A Debtor / Mammon
Birte Schnöink The Debtor's Wife / Deeds
Bruno Cathomas Fat Cousin
Fridolin Sandmeyer Thin Cousin
Anja Plaschg Faith
Sarah Viktoria Frick Devil / God

Theresa Dlouhy, Fabian Düberg, Paula Jeckstadt, Skye MacDonald, Maximilian Paier, Katharina Rose, Therese Troyer Banquet / Deeds / Poor Neighbours

Ensemble 021

Premiere: 21 July, 9 pm

13 further performances through 29 August



Performers of Jedermann since 1920

Alexander Moissi	1920, 1921, 1926-1931
Paul Hartmann	1932-1934
Raul Lange	1932 (28 Aug.)
Attila Hörbiger	1935-1937, 1947-1951
Ewald Balser	1946
Will Quadflieg	1952-1959
Walther Reyer	1960-1968
Ernst Schröder	1969-1972
Curd Jürgens	1973-1977
Maximilian Schell	1978-1982
Klaus Maria Brandauer	1983-1989
Helmuth Lohner	1990-1994
Gert Voss	1995-1998
Ulrich Tukur	1999-2001
Peter Simonischek	2002-2009
Nicholas Ofczarek	2010-2012
Cornelius Obonya	2013-2016
Tobias Moretti	2017-2020
Philipp Hochmair	2018 (9, 11, 12, 14, 16 Aug) replacing Tobias Moretti, who was ill)
Lars Eidinger	2021, 2022



Performers of the Paramour since 1920

Johanna Terwin	1920, 1921
Dagny Servaes	1926-1937
Grete Zimmer	1946
Elfe Gerhart	1947
Maria Becker	1948, 1949
Judith Holzmeister	1950, 1951
Lola Müthel	1952
Heidemarie Hatheyer	1953-1955
Martha Wallner	1956-1959
Sigrid Marquardt	1960
Ellen Schwiers	1961, 1962
Maria Emo	1963
Anna Smolik	1964
Eva Kerbler	1965, 1966
Nadja Tiller	1967, 1968
Christiane Hörbiger	1969-1972, 1974 (28 July, 4, 11, 15, 18 Aug.) replacing Senta Berger, who was ill
Nicole Heesters	1973
Senta Berger	1974-1978, 1980-1982
Christine Buchegger	1979
Marthe Keller	1983-1986



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Elisabeth Trissenaar 1987-1989

Sunnyi Melles 1990-1993

Maddalena Crippa 1994-1997

Sophie Rois 1998

Dörte Lyssewski 1999-2001

Veronica Ferres 2002-2004

Nina Hoss 2005, 2006

Marie Bäumer 2007

Sophie von Kessel 2008, 2009

Birgit Minichmayr 2010-2012

Brigitte Hobmeier 2013-2015

Miriam Fussenegger 2016

Stefanie Reinsperger 2017, 2018

Valery Tscheplanowa 2019

Caroline Peters 2020

Verena Altenberger 2021, 2022

Through 2022, *Jedermann* has been performed 757 times.

Kind regards,
Press Office of the Salzburg Festival
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www.salzburgerfestspiele.at